A Study of the Evolution of Nature and Narration of Brands in an Emerging Market

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Abstract

Brands evolve over time as a result of factors that facilitate or force. Such changes could, firstly, be the result of changes in the operating environment, such as changes in either consumer-related aspects like consumer needs, tastes, preferences, and buying behavior; or changes in external aspects such as technological developments, regulations, competitive landscape and competitive behavior. The paper studies how local (Indian) brands have evolved over the past in terms of their nature and narration, through an analysis of the elements of brand identity and image, brand communication, and brand portfolio. The paper then identifies the parallels that this evolution might have with evolution of an emerging market, where technology, competitive scenario, consumer expectations and consumer demographics have evolved rapidly.

A study of ten local brands through case studies and consumer perceptions shows that brand identity is perceived to lie on the spectrum of completely changed to completely unchanged. This evolution can be the result of strategy or situation, or a combination of both. Also, brand evolution can be classified along a two-dimensional matrix of gradation of transformation (drastic vs. gradual) and driver of transformation (internal vs. external). Components of brand identity might change and yet, identity might be perceived as remaining unchanged. Based on the pattern of evolution, brands can be categorized into four groups: stable brands (no change), contemporized brands (marginal change), evolved brands (major change), and transitional brands (sequential change). Unlike prior literature, the current study provides a useful framework to analyze the evolution of brands in an emerging market.

Brands evolve over time as a result of factors that facilitate or force changes (see de Chernatony, 1993; McEnally & de Chernatony, 1999; Park, Jaworski, & Maclnnis, 1986 for examples and paradigms). Such changes could, firstly, be the result of changes in the operating environment, such as changes in either consumer-related aspects like consumer needs, tastes, preferences, and buying behavior (for instance, see Carpenter & Nakamoto, 1989; Heilman, Bowman, & Wright, 2000); or changes in external aspects such as technological developments, regulations, competitive landscape and competitive behavior (for example, Carpenter & Nakamoto, 1989 and Golder & Tellis, 1993 provide contrasting discussions of pioneering advantage). Secondly, they could arise from the strategic response of brand owners or companies to the opportunities and challenges of the operating environment (see Merrilees & Miller, 2008; Merrilees, 2005; Rindell & Strandvik, 2010 for discussions on corporate rebranding).

These changes that thus arise are manifested in the brand identity system, brand promise and brand position as conveyed through portfolio composition, products, advertisements, packaging, merchandizing, and others. An observer will be able to view some of the manifestations of brand's changes such as changes in the logo and other identity elements, or advertisement and communication themes. The changes can be related to metamorphosis in some of the elements of the operating environment. This relationship assumes greater importance in the case of local brands that are exposed to increasing competition from other domestic players as well as from international brands.

The relationship between evolving brands and the changing market environment gains significance in the context of an emerging economy where the operating environment has evolved rapidly in recent years. The Indian market has indeed been rapidly evolving in recent times, in terms of increasing urbanization (Calì & Menon, 2013; Sandhu, 1996) and shift in demographics towards a younger average age (Government of India, 2011). This has moved hand in hand with more widespread access to mass media, leading to greater exposure to advertising and varied lifestyles. The rapid rise of access to internet and mobile communication has enabled opinions to move faster through various kinds of networks (Indiastat, 2016a, 2016b). There has also been steep growth in large scale retailing such as in the form of malls in urban areas (Broadbridge & Sengupta, 2008; Broadbridge & Srivastava, 2008). In such a scenario, it is both salient and important to arrive at a framework that can describe and structure the evolution of brands in emerging markets, in terms of its nature and

narrative.

Given the context, brand identity as defined by the brand owner through a set of unique features such as logo and brand name, as well as brand image as perceived by consumers (Nandan, 2005) become important elements for analysis. Hence, the paper has the following objectives:

- To examine how local (Indian) brands have evolved over the past in their nature and narration in terms of brand identity and image, communication, and portfolio; and

- To identify whether this evolution has paralleled the evolution of an emerging market, which is rapidly changing, especially with a significant shift towards a younger consumers.

The paper presents an analysis of the evolution of a set of local brands in terms of various elements including brand identity and image, brand communication and brand portfolio in the context of an emerging market. These aspects are selected for two main reasons: firstly, these are indicative of the overall brand character, and secondly, variations in these aspects are observable. The analysis is performed in order to arrive at a framework to understand the evolution of local brands in an emerging market, given the inherent aspects of an emerging market such as a changing demographic profile and evolving consumer tastes, along with increasing market competition as the emerging market matures.

The term *local* is to be understood in contrast to global in terms of marketing presence (Holt, Quelch, & Taylor, 2004; Johansson & Ronkainen, 2005; Schuiling & Kapferer, 2004), as well as in contrast to foreign in terms of origin and associations (Batra, Ramaswamy, Alden, Steenkamp, & Ramachander, 2000; Schuiling & Kapferer, 2004). While there seems to be increasingly a preference for brand portfolio rationalization in favor of global over local brands among global companies, Jean-Noel Kapferer (2001) makes the case for strengthening local brands, in the light of structural, brand equity-based, competitive, corporate and other factors. It is thus important to study local brands and their evolution.

After a scan of Indian brands, ten indicative brands have been identified across sectors, including automobiles, telecommunication, banking, consumer goods and others. These have been selected with the aim of covering a large set of brands that an average–the so-called "middle class"–consumer uses or comes across in daily life. These are also brands that

consumers are well aware of due to their presence in popular media such as print and television.

The main contribution of the paper is the development of a structural model of the evolution of brands in terms of brand image. More importantly, this model is much more applicable to emerging markets compared to models that have been developed based on patterns observed in developed markets. Based on brand image, the process of brand evolution allows brands to be classified into stable brands, contemporized brands, evolved brands and transitional brands. Stable brands are those which have not seen any change in brand image over time. Contemporized brands have undergone a process of marginal change, which has made them more modern. Evolved brands are those which have passed through significant change such that the current brand image is clearly distinguishable from that of the past brand image under consideration. Transitional brands are a special category of brands which are evolving in such a manner that the brand image continues to undergo sequential change over time, and it is clear that the evolution has not reached a stable end point. In addition to identifying the patterns of evolution, the paper also discusses the reasons for such patterns in the case of specific brands, based on evolution of aspects such as brand portfolio and brand communication. The patterns of brand evolution are linked to the evolution of the emerging market itself, including aspects such as urbanization, wider reach of mass media, growth of mobile communication, and others, all of which result in changing consumer preferences. This enables the paper to posit answers to the question of whether the evolution of brands has been a response to market evolution, or an exemplification of market dynamics.

The remainder of the paper is organized as follows. The first section provides a conceptual background to the study, beginning with a conceptual framework that illustrates the underlying assumptions of the paper. This is followed by a review of extant literature on brand evolution over a set of specific themes that are of interest to this paper. A short discussion on the emerging market context in the Indian economy follows. The next section details the research questions on brand evolution and how these can be related to changes in a rapidly-evolving emerging market. The research methodology used in the paper is described next. The findings of the research are presented and discussed in the following section. The last section discusses the patterns of brand evolution in emerging markets, and the characterizations of these patterns. Details of the brands analyzed are provided in the appendix; further details of data collected are available on request.

Conceptual background

The conceptual framework underlying the study is developed below. Figure 1 shows this conceptual framework which provides the broad background for this research. Specific topics of interest to this paper are highlighted in bold.

Figure 1: Interlinking consumers, brand owners and macro-environment
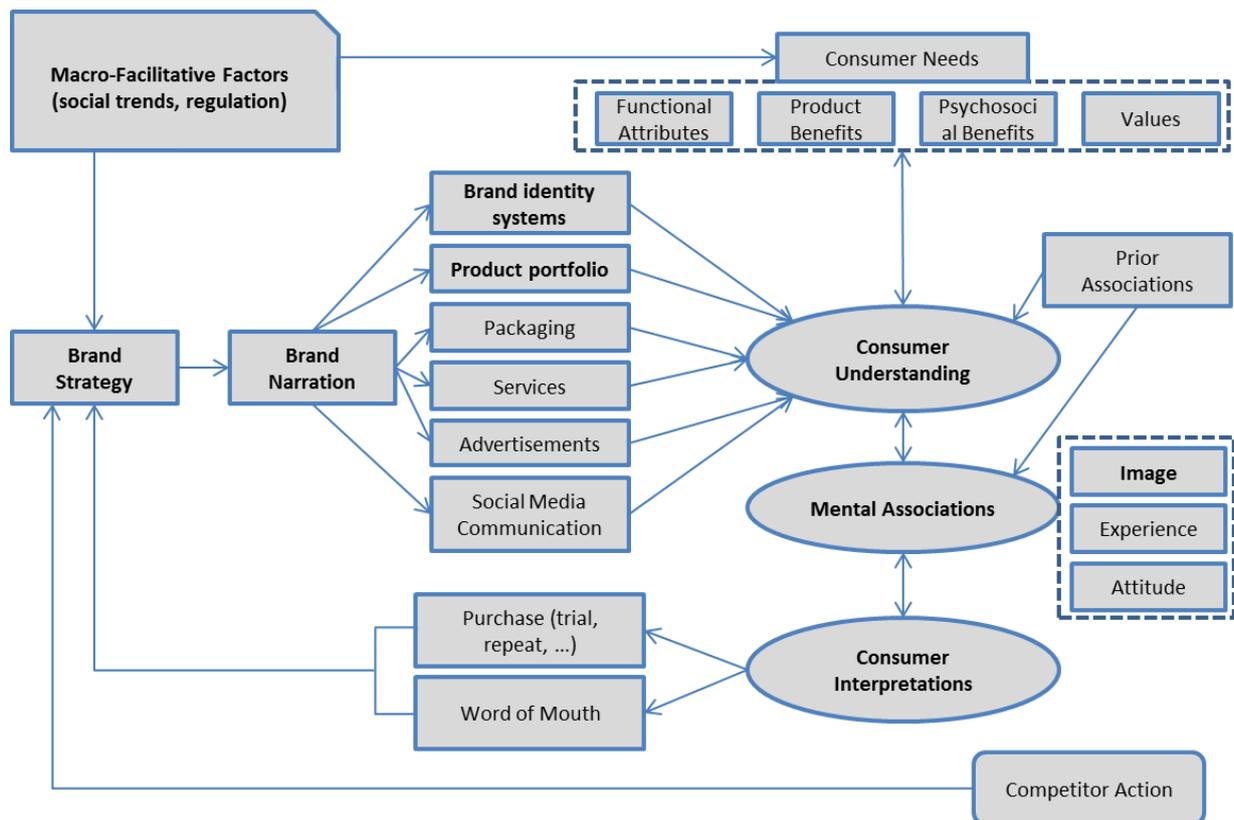
The conceptualization of brand evolution being studied in this paper derives from a comprehensive view of marketing elements as detailed in the diagram in Figure 1. The brand owner or company follows a brand strategy, which can be some combination of pre-determined and emergent. For instance, Louro & Cunha (2001) discuss four brand management paradigms, depending on the parameters of brand centrality and customer centrality: product paradigm, adaptive paradigm, projective paradigm and relational paradigm. Such brand strategies provide guidance for brand narration from the perspective of the brand owner, who might perform this narration through a brand persona, i.e., "the articulated form of the brand's character and personality" (Herskovitz & Crystal, 2010). The brand narration takes place in the form of any information and/or messages communicated to the consumer through products, packaging, services and media communication such as

through advertisements, social media presence, public relations and so on. Each element of brand communication plays a significant role in telling the brand story.

The various messages that reach the consumer lead to an understanding of the brand in the consumer's mind where prior associations of the brand might exist. The understanding is shaped by and shapes the consumer's needs, which can be in the form of functional attributes, product benefits, psychosocial benefits, values, and others. Five consumption values highlighted in Sheth, Newman, & Gross (1991) are functional, conditional, social, emotional and epistemic. This consumer understanding, together with prior associations, leads to new mental associations in the form of brand image, experiences and hence attitude. Low & Lamb (2000) find that brand associations and the dimensionality of brand associations vary by product category, possibly due to the differences in consumption values. Gutman (1982) suggests that various aspects of consumer behavior such as choice are the means to attain the end goal of values.

The processing of brand narratives leads to consumer interpretation of the brand narratives. Schema theory has been used to understand how consumers perceive brand information (Halkias, 2015); these schemas are considered to be of three main types: product category schema, brand schema and ad schema. Schemata consist of "memory-stored cognitive structures of prior knowledge" and the process of "active construction of the world" is important (Halkias, 2015). Literature has also examined how advertising text translates into mental models and ad responses (for example, see Luna, 2005), which in turn determine awareness, recall, opinion, purchase intention, trial and repeat purchase, word of mouth, and so on. Consumer attitudes and behaviors, as well as competitor action form key inputs to the company's brand strategy. One example of this is highlighted in Cooper, Merrilees, & Miller (2015) which describes the differences in how a "corporate heritage brand" such as Rolls-Royce or Harrods is managed as compared to how a "contemporary corporate brands" is run. Keller (2009) suggests applying the principles of the "customer-based brand equity model" (Keller, 1993) to generate loyalty relationships and increase brand equity. The strategy is also molded by macro-facilitative factors such as social trends and regulation. Regulation on environment such as pollution control norms, as well as regulation on labor relations can have a strong impact on the product policies adopted by a company.

This paper studies brand narration through advertisements and other data available through secondary sources to determine the consumer understanding of these brands, as well as the

consumer associations and resultant consumer interpretation of brands. This is studied in the context of any significant competitor action that has taken place and, more importantly, the environmental context which consist of macro-facilitative factors such as social trends and regulations.

Literature review

A clearer understanding of these patterns can be arrived at through a study of literature on the evolution of brands. Over the last three decades, there have been several papers that have proposed various models of brand evolution (for instance, see de Chernatony, 1993; Goodyear, 1996; Lucarelli & Hallin, 2015; McEnally & de Chernatony, 1999; Merrilees, 2005; Park, Jaworski, & MacInnis, 1986). The earliest models have been derived based on the various levels of advertising literacy possessed by companies (Goodyear, 1991), as advertising gradually gained importance in the brand-consumer conversation over the years. The Goodyear (1991) model lays out five stages of the purpose of a brand, and has been utilized by de Chernatony (1993) to develop an 8-stage model of brand evolution, for the functional and representational dimensions of brands. The stages range from the initial differentiation stage to the final symbolic stage, passing through more functional stages in the interim. These stages also correspond to a large extent to those proposed by Goodyear (1996), which range from "straight sell" to post-modern, as more nuanced stages of development of advertising literacy than earlier. McEnally & de Chernatony (1999) provide an extension of the Goodyear (1996) model, starting with unbranded goods, and resulting in brand as policy, going through interim stages such as brand as icon and brand as company. Unlike the Goodyear models, the McEnally & de Chernatony (1999) model focuses on the company-brand-consumer relationship, and goes beyond the advertising literacy paradigm.

One characteristic feature of the above models is their relatively normative and prescriptive nature, insofar as the models tend to describe what they consider as the norm for brand evolution, and what the most beneficial brand evolutionary process is for a company. This aspect is reinforced in yet another model, the Brand Concept-Image Management (BCM) which consists of a sequential process of selecting, introducing, elaborating, and fortifying a brand concept (Park et al., 1986). Several of these models also suffer from a lack of applicability to rapidly changing markets where the consumer composition has changed over time, and consumer preferences have evolved more rapidly than in a stable market; and competition is far more dynamic than in a mature market. Hence, the models that have been

presented in literature are relatively unsuitable to an emerging market, and even more so in the case of local brands, where the consumer-brand relationship is not the same as that of foreign brands.

Besides the sequential brand evolution models described above, there are also specific events in the life of a brand that shape its trajectory and further evolution. For instance, brand revitalization and rebranding become important as the consumer profile changes and consumer tastes evolve. Such changes have been viewed in literature as a gradual transformation. For instance, Lucarelli & Hallin (2015) view brand regeneration through a performative approach in terms of what the brand does rather than simply a collection of what the brand is (i.e., an accumulation of brand identity elements) to describe brand evolution as a process of transformation. However, not all change is gradual; certain events might necessitate rapid evolution of a brand, sometimes referred to as revolutionary changes that arise from a strategic imperative such as a strategic market decision or a response to competitor action or as necessitated by regulation. In such a case, one possible normative framework that has been derived from a case study of a Canadian retailer is that of brand vision, brand orientation, and brand strategy (Merrilees, 2005). It is important to note that while the case analysis is descriptive, the proposed model of radical brand evolution has tended to be normative even in Merrilees (2005). Sometimes, the strategic imperative that drives brand evolution is organizational evolution, which is often not so much natural evolution as controlled implementation of deliberate change strategies (Day, 2006). Organizational paradigms of brand management have been classified as adaptive, product, projective and relational, depending on the extent of brand centrality and customer centrality (Louro & Cunha, 2001).

Other activities that brands typically engage in include co-branding and brand extension. Co-branding with a more well-known brand is often carried out in order to generate a transfer of strong consumer associations from the existing brand to the new brand. However, research shows that co-branding is not as simple as it seems since the transfer of associations might not always occur as predicted: the Human Associative Memory (HAM) model predicts effective transfer of associations, but the adaptive learning model and cue competition imply that co-branding might not be effective under all circumstances such as simultaneous presentation of product benefit information with co-branding information (Cunha Jr, Forehand, & Angle, 2015). Similarly, transfer of associations from a parent brand to its brand

extension is not completely unambiguous. While category fit between the parent and the extension is important in determining brand extension success (D. A. Aaker & Keller, 1990; Broniarczyk & Alba, 1994), it has been found that this aspect is not sufficient for brand extension success which could depend on brand affect and on brand-specific associations (Broniarczyk & Alba, 1994).

Brands and relationships with brands exist as associations in the consumer's mind, as several seminal articles and streams of research have indicated (J. L. Aaker, 1997; Fournier, 1998; Keller, 1993, 2003). These associations can be in the form of images, verbal information, other sensory data, as well as experiences, all of which are part of the consumer's memory of a brand and shape future associations with the brand. Consumer associations are also in the form of attitudes towards a brand that develop over time through direct and indirect (vicarious) experiences with the brand. The "narrative" that a brand owner sets out in the market plays a key role in determining the associations that are formed in the consumer's mind. This narrative is viewed as the sum of all explicit and implicit statements that the brand owner makes through its products, services, brand communication, and organizational strategy such as product portfolio decisions and brand evolution decisions. Narratives are generated even when the brand owner has not explicitly set out to tell a story, and lead to consumer interpretations of the brand

Escalas (2004) proposes that consumers interpret brand narratives by linking the narratives to their own self-concepts. The self-concepts could be current or, more often, desired end states that the consumer has in mind. One simple example of a brand narrative is a narratively structured advertisement; narrative processing, i.e., processing the advertisement in the form of a story "maps incoming stories onto stories in memory" (Shank & Abelson, 1995) and "stories in memory are likely to be self-related" (Escalas, 2004), leading to self-brand connection. A related viewpoint is presented in Cristina (2010), which posits that "mental processing of stories requires more extensive elaboration than processing of visuals," since visual images do not lead to assignment of verbal labels whereas verbal descriptions lead to formation of mental pictures for elaboration that goes beyond the verbal depiction. However, an accurate mental representation of the text content of advertisements is formed only when the text satisfies the conditions of referential continuity and coherence (Luna, 2005). This means that each part of the text refers, either implicitly or explicitly, to the part that precedes it, and that its parts can be easily integrated by the reader. In the present question of evolution

of brands, it would be interesting to note how these two essential aspects of representation play out over time for the selected brands.

Other research has shown how brand concepts that are representations of universal human values could be more acceptable across cultures (Torelli, Özsomer, Carvalho, Keh, & Maehle, 2012). Similarly, semantic conditioning–the process by which a brand becomes paired with a meaningful product attribute–could lead to conscious and unconscious transfer of meaning to brands (Galli & Gorn, 2011). The paper by Galli & Gorn (2011) shows that such conditioning can impact brand evaluation as well as subsequent attitudinal responses, which are inextricably linked to brand interpretation. Semantic conditioning might also imply the existence of a "survival zone" for any brand, such that brands that aim for associations far beyond what has been conditioned in the consumers' minds find it difficult to survive, possibly because consumers face a difficulty in categorizing such brands.

An important question of interest here is how local brands fare against their international competitors. Kapferer (2001) suggests that local brands enjoy greater trust and loyalty, especially in a category with low purchase frequency and low advertising intensity. Similarly, Schuiling & Kapferer (2004) find that local and international brands differ in terms of several aspects that are critical from a consumer perspective: local brands enjoy a higher level of awareness, trust, reliability and a perception of being "down to earth" as compared to international brands, with both categories of brands being perceived to be of the same quality level. It must be kept in mind, though, that the countries under analysis were Western European, where strong local brands exist and offer strong competition to brands from the U.S. with which they are compared. Unlike this, brands in an emerging market might be subject to poorer quality and prestige perceptions.

Emerging market context

Most of the research in brand narration and interpretation discussed above has taken place in the generic context of a stable market where both consumer tastes and competitive dynamics have remained relatively steady over time. However, perceptions and interpretations of brands in emerging markets are strongly shaped by their context and hence, need to be studied in context. The above literature is thus now placed in the context of the Indian economy which has been rapidly evolving in recent years.

One major change has been urbanization and rural-to-urban migration. Scholars have looked

at the impact of urbanization ranging from city dominance in the urban area and issues in the city fringe areas (Ramachandran, 1992) and social issues due to urbanization (Sandhu, 1996). However, the impact of urbanization goes well beyond these. For instance, in the late 1990s, middle class educated women have seen significant improvement in their social and economic status as a result of urbanization (Ghosh & Roy, 1997), and urbanization has led to systematic reduction of poverty in the surrounding rural areas (Calì & Menon, 2013). Such factors have a positive impact on the purchasing power of consumers, increasing the demand for quantity, quality and variety of products. Such consumer demand is fueled and shaped by mass media, in forms as aspirational as movies, both Bollywood and regional, or as mundane as newspaper advertisements. The advent and widespread adoption of television in both rural and urban areas has gone hand in hand with large scale advertising (Chadha & Kavoori, 2012).

Widespread communication through affordable mobile technology and access to information on the internet has also played a major role in shaping consumer views and preferences. During the period 2000-2015, number of internet subscribers rose over 300 times (Indiastat, 2016b), and the number of mobile telephone subscribers grew 475 times (Indiastat, 2016a). Social media is a vital mode of communication between consumers as well as between consumers and companies. This is transforming the market in various ways, such as through e-commerce, online customization of product, targeted advertising, and so on. The subject of much of this change is a relatively young population due to the demographic feature of the consumer market in India. The latest national census puts the average age of the Indian population at 28 years, with rural average being 27 years and urban 29 years (Government of India, 2011). A significant proportion of the young population has access to mobile communication and mass media, which develops and shapes brand preferences over time. It follows that consumer opinions about brands are impacted by various factors beyond the brand per se, such as the product categories they belong to and the countries or regions they are perceived to originate from. For instance, local brands in "foreign" product categories tend to be perceived as foreign (Eckhardt & Bengtsson, 2005) . Similarly, country-of-origin effects shape both product evaluation and purchase intention of brands, so that consumers from various geographies evaluate the brand differently and assign different purchase intentions to the same brand (Sharma, 2011).

The widespread media influence on the young population often manifests in the form of

strong following for sports and movie icons (adapted from Bromnick & Swallow, 1999). Besides this, rapid urbanization and rise of mass media have led to significant variation in consumer tastes over time; across rural and urban consumers there has been a unification of tastes while there has also been a contrasting drive for standing out through one's choice of brands. As a result, there are several distinct segments within the young demographic, and these heterogeneous groups relate to national and global brands differently, often driving the need for local brands to project themselves as global (Strizhakova, Coulter, & Price, 2012). The research by Strizhakova et al., (2012) finds that "young adults… develop a glocal cultural identity that reflects their beliefs about both global phenomena and local culture." Studies in Russia and Brazil indicate the existence of three consumer segments, depending on whether they are grounded in global or local cultures or both (or neither), which in turn could provide an indication for how they might respond to global and local brands (Strizhakova et al., 2012).

The emerging market context also implies that in addition to changing consumer needs and preferences as discussed previously, competition and industry characteristics are either not well-defined or in a state of churn. Sheth (2011) suggests that in an emerging market, there are five main characteristics that differ radically from a traditional industrialized capitalist market: "market heterogeneity, sociopolitical governance, chronic shortage of resources, unbranded competition, and inadequate infrastructure." Market disruptions tend to be the norm, and sizable segments of the market have yet form stable opinions of brands. The market undergoes rapid evolution, with many products moving from very low to high penetration levels, in categories ranging from personal care (e.g., as a larger group of consumers take up shampoos, hair conditioners and deodorants) to health food (e.g., increasing purchasing power health consciousness leading to uptake of packaged natural fruit juices).

Research questions

The paper focuses on the following research questions, beginning with understanding brand evolution and leading to a framework that could capture the evolution of brands in an emerging market which is subject to rapid changes in various consumer and market characteristics.

1. What has been the nature and content of the trajectories of brands in a market that has evolved from a nascent stage to a high growth stage?

   – What changes, if any, did brands go through over time?

2. Are the changes in the representation of brands a response to the social change or an exemplification (representation) of social change?

3. How have these changes paralleled the various changes in the market? Did these changes coincide with changes in

   – Competitive landscape: number of competitors, category expansion/ contraction

   – Economic conditions: GDP growth, degree of urbanization

   – Consumer profile changes: demographic profile

4. What can be a useful framework to capture the nature and narrative of brand evolution across sectors in an emerging market?

   – How does such a framework compare with existing frameworks of brand evolution that are largely normative and mostly applicable to relatively stable markets?

The above research questions are illustrated in the diagram below. The same diagram highlights the three main themes that are the subject of study of this paper.

Figure 2: Research questions
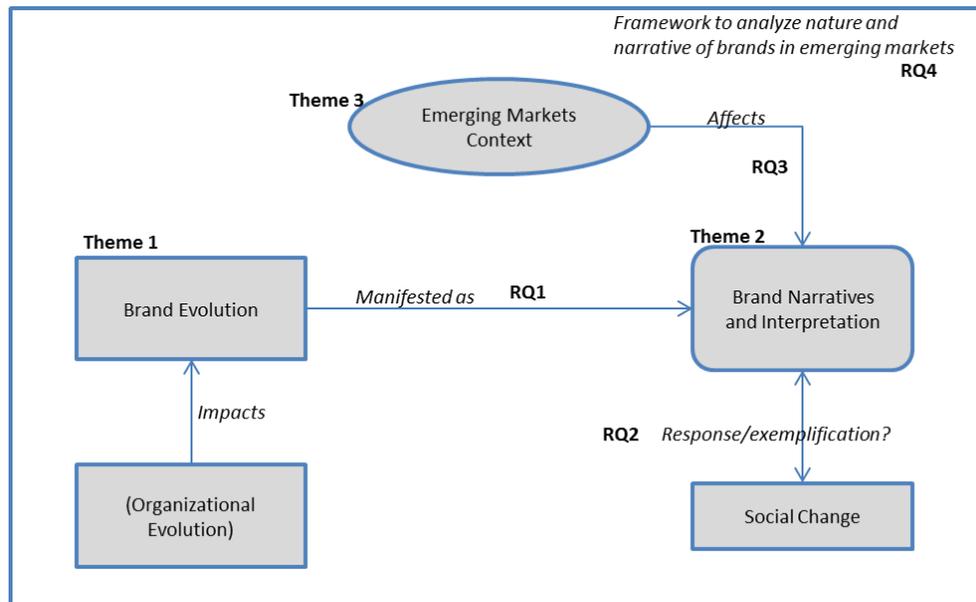
Clearly, brand evolution is impacted by organizational evolution (which is affected by other factors as well). Brand evolution mechanism forms the first theme of analysis. The second theme consists of a study of brand interpretation and narratives, and how these are shaped by the third theme of an emerging markets context, as well as by social change inherent in such markets. There are three interlinked research questions (indicated as RQ in figure 2), which have been listed out in the preceding paragraphs. The fourth and overarching research question pertains to the development of a framework for understanding the evolution of local brands in the particular case of emerging markets.

Research methodology

The research methodology followed by this paper involves two key activities: 1) development of case studies of ten local brands using secondary sources, focusing on evolution of brand communication and brand portfolio in the competitive context, and 2) understanding evolution of various aspects of brand identity. This methodology allows for both consumer perspective and viewpoints available through sources such as news articles, giving both specific and broad views. At the same time, the methodology does not involve significant imputation of researcher viewpoints onto the findings. It also preserves the narrative features of evolution being studied. These methodological activities are detailed below:

1. Case studies of ten local brands based on secondary sources

- *Objective*: Generate rich narrative on brand identity, communication, portfolio, and overall brand perception

- *Key research questions*: How has each brand evolved over the past fifteen years?

- *Data sources*: Secondary (Internet; publications if any)

- *Output*: Narrative on various brand aspects, inferences on similarities and dissimilarities, pattern of alignment of brand changes with evolution of the emerging market economy

2. Evaluation of various aspects of brand identity

- *Objective*: Arrive at a subjective judgment of whether and how various aspects of brand identity have evolved over the time period of analysis

- *Key research questions*: Have the brand identity and its elements changed over the time period of analysis? If so, how have they evolved?

- *Data sources*: Primary research with ten judges

- *Output*: Quantitative and qualitative comments on past and present brand identity as well as elements of brand identity

Broadly following process of brand evolution that has been studied in literature, this study of brand evolution is conducted along the lines of three interdependent parameters: brand identity, brand communication, and brand portfolio. Trends in these parameters indicate patterns of brand evolution that are correlated with the features of an evolving market. Trends are expected in the narration of local brands in emerging markets in terms of the following parameters:

- Brand identity (including interpretation, perception and image)

- Brand communication

- Brand portfolio

It must be noted that brand identity is studied at a consumer interpreted level whereas brand communication and brand portfolio are studied at a secondary data level. Hence, the former is

a perceptual while the latter two are factual. Each of the above parameters can be defined using a set of aspects, as detailed in appendix 2.

Findings

Several patterns with respect to the evolution of local brands in the context of emerging markets have emerged in this study of brand identity, communication and portfolio. The analysis of brand identity involved a perceptual study of the components and the composite of the identity elements: logo, brand name and slogan.

For the brands under study, brand identity has been perceived to lie on the spectrum of completely changed to completely unchanged, based on the consistency of scores between the older and newer versions of brand identity. Bajaj, Hero MotoCorp, BSNL, Axis and Tanishq were perceived to have significant change in identity by most respondents, while Maruti Suzuki and LIC were perceived to not have significant change in identity, and Micromax and Dabur received mixed responses. It must be noted that, wherever a significant change in identity has been detected, the reasons have not been the same. For instance, one respondent in the case of Bajaj mentioned that the change of identity is largely because a boxed-in structure has been replaced by a free-flying bird, while another observed that even the smallest aspect such as the font of the tagline has changed, and yet another observed that the inferred target segment has moved from middle-class families to young males.

Similar nuances are hidden in the cases where the identities are perceived to have remained mostly unchanged. In the case of Maruti Suzuki, there has been change in position of the logo and colour scheme of the slogan, while in the case of LIC, the entire identity has remained static. Respondents seemed to view these similarly, although from the company's viewpoint, it is likely that Maruti Suzuki has engaged in brand-identity-building efforts–as evident in the renewed tagline–and LIC might not have done so, deliberately or otherwise. Where respondents have been divided in their views of change of identity, it is possible that the evolution is more continuous than discontinuous, and only a question of strategic fit can determine whether such an evolution is fruitful or not. For instance, Dabur was observed to have merely refreshed "the [banyan] tree," and most respondents did not notice details such as the symbolism of energetic people or multiple leaves of the tree. As for Micromax, respondents recalled the logo redesign competition which was conducted among the public in order to arrive at the new logo, and perceived all other identity elements to be broadly the

same.

In any case, the evolution (or lack of evolution) of the brand identity can be the result of internal or external drivers, as discussed in the section on literature review, implying that it can be the result of strategy or situation, or a combination of both. For instance, modernization and diversification in Dabur led to evolution of the identity from a simple one to a multi-faceted one. Unlike this, the brand identity of LIC has remained unchanged over the years since inception, which could be driven by the nature of product that LIC offers. An interesting contrast of strategy vs. situation is that of Tanishq vs. Hero MotoCorp: Tanishq deliberately moved from being a sub-brand of Titan primarily offering watches to a full-fledged jewellery brand, whereas Hero MotoCorp was forced to change from Hero Honda following the cessation of its brand alliance with Honda.

It was observed that the components of the brand identity might change and yet the identity might be perceived as remaining unchanged. Thus, the identity was not merely the sum of its components. For example, the color combination of the elements in the Maruti Suzuki identity changed, and yet the overall identity was perceived to remain unchanged. Interestingly, the opposite effect did not hold true, in that if the identity was perceived to have changed, then some or all of the components would have changed.

The interpretation of components varied from respondent to respondent, except in the most obvious cases, indicating that interpretation of brand identity in the market is strongly consumer dependent and possibly situation dependent. However, there were also specific examples of strong consistency across respondents: despite the presence of "Hero" in the current slogan of Hero MotoCorp, nearly all respondents considered it to be consumer-focused. Micromax's slogan of "nothing like anything" was almost universally interpreted as product-focused. Brand image, both past and present, was one aspect that showed considerable variation in scores across consumers. For instance, the current brand image of Tanishq was amenable to both highly conventional and highly contemporary attribution–even the stylized curved font of the logotype received diametrically opposite views from respondents.

Linking interpretation to evolution

These observed and interpreted changes in identity and identity elements can be linked to portfolio changes as well as brand communication changes. For instance, the Bajaj scooter in

the 1990s represented a typical middle-class transportation vehicle where the family, sometimes four people including father, mother and two children, travelled on the scooter, reinforcing the unforgettable tagline of *Hamara Bajaj* (our Bajaj). Yet, despite being one of the largest scooter brands in the world, Bajaj exited the scooter market, strategically shifting focus to motorcycles. The logo also underwent a change in order to reflect the rejuvenation of the brand and its change in positioning from a traditional slow-moving two-wheeler player to a fast-paced and serious contender in the new two-wheeler market.

Hero MotoCorp underwent a transformation in its own right, but for a different reason. Bolstered by its tie-up with Honda of Japan, Hero Honda was well-positioned to ride the wave when the two-wheeler market shifted from scooters towards motorcycles. Its catchy patriotic tagline of "*desh ki dhadkan*" (heartbeat of the nation) emphasized Hero Honda's aspiration to be not simply a national brand but a brand close to the heart of millions in the country. Yet, Hero parted ways with Honda in 2010 for various reasons, including the fact that both Hero and Honda had larger ambitions in the two-wheeler market and the tie-up was no longer viable. Hero declared then its new identity with a stylized logo of a three-dimensional 'H' that retained the brand colours, and a renewed tagline "*hum main hai hero*" (there is [a] hero in us).

Maruti Suzuki, the home-grown four-wheeler company formed through a joint venture between the government-owned Maruti Udyog Limited and Japan's Suzuki Motors, offered strong competition to both Bajaj and Hero MotoCorp. Starting with a single offering–a small, fuel-efficient and well-designed car–Maruti dominated the four-wheeler market. Even as it expanded its product portfolio across the spectrum of passenger cars, Maruti's vehicles continued to be known for high fuel efficiency, high resale value, excellent after sale services and product quality. In the face of increasing competition from foreign brands, Maruti has thus retained its strong brand equity among dealers and buyers. This is reinforced by Maruti's communication, much of which emphasizes value for money as well as Indian family life.

Bharat Sanchar Nigam Limited's (BSNL) evolution, which had its origins in the Department of Telecommunications (DoT) of the government of India, is a stark contrast to Maruti's vibrant story. From its near monopoly in the landline telecom market to its current position as a laggard in the mobile telecom market, BSNL has come a long way. When the telecom market faced a decisive shift to from landline to mobile starting in the late 1990s, BSNL

squandered opportunities to capitalize on its early technological leadership and established customer base, even as its competitors in the private sector forged ahead. Be it customer service or the energetic tone of advertisements needed to address the youth, BSNL does not match up to its competitors today.

Micromax was set up in 2008, as an Indian brand initially offering relatively low-priced mobile phones, at a time when large global players such as Nokia dominated the rapidly growing Indian cellphone market. In the midst of competition from Samsung and Apple, the first phone from Micromax was a pathbreaker in terms of the price-functionality tradeoff. Micromax soon emerged from its niche positioning, metamorphosing into a player to be reckoned with, offering mobile phones across a wide range of prices, and gaining in quality perception. Over time the logo evolved from staid (stylized 'm') to evocative (fist designed using 'mi') even as the communication moved from predictable (endorsement by Western actor) to popular (anti-Westernization stance by Indian standup comedian).

Axis Bank has a much older history, originating in the Unit Trust of India (UTI) which was set up in 1964 as the first Indian mutual funds company. Following a scandal and institutional reform in UTI, Axis Bank underwent a rebranding, with the new logo possibly indicating modernity and divergence from the past, and has since then moved forward at a rapid pace. Today, brand Axis is hardly identifiable with that of UTI, and the bank offers a wide range of banking services.

Life Insurance Corporation of India (LIC), a government brand that has consistently conveyed an image of reliability, is possibly one of the few large Indian brands that have continued to evolve with the times without losing their sense of identity. Be it the logo (two palms shielding a simple traditional lamp) or the tagline in Sanskrit, LIC has maintained its identity since its inception in 1956. Even as private players entered the fray, LIC continued to be a preferred life insurer for Indian consumers in an industry where both intangible elements such as trust and tangible aspects like hassle-free claim processing are critical.

Dabur presents a story of successful diversification, originating with medical and general health products, and is today a noticeable player across categories such as food and beverages, health supplements and personal care products. This expansion of the portfolio

was paralleled by a change in the logo to reflect the change in emphasis from "health" products (a banyan tree which has sacred and spiritual associations) to "life" products (a stylized tree with the trunk and branches indicating vigorous people). Communication campaigns have generally emphasized product benefits, although there has been a recent shift towards emphasizing psychosocial benefits.

Lakme began business at a time when use of cosmetics involved strong negative connotations, and encouraged women to express themselves in a bold and unapologetic fashion. In the process, Lakme grew a market that was perhaps in the pre-nascent stage, creating the stage for competition; and yet, the brand has continued to be a trusted cosmetics brand of choice for women across the country. Lakme continued to innovate across cosmetic product categories, with offerings such as lipstick inspired by crayons, and expanding to beauty care products and branded beauty salons. Lakme has moved on from its original positioning of a cosmetic that is equal to its foreign counterparts (and hence targeted at the upper class woman for whom, prior to Lakme, the only option was foreign cosmetics) to a more inclusive and playful positioning without letting slip its strong grip on quality, so that Lakme is today viewed as one of the best Indian cosmetic brands and offers strong competition to foreign brands on parameters other than price.

Tanishq was set up as a sub-brand of Titan Watches, selling gold watches studded with precious stones, and over time, evolved into selling gold jewellery. With this evolution, Tanishq has carved out an identity of its own, with a logo that is more intricate and curvier than that of Titan, while maintaining the structural similarity between the two logos. Unlike several other jewellery brands, Tanishq's advertising campaigns focus on the consumer rather than on product features or product quality. These campaigns thus make subtle statements on the feelings evoked by the product and the sentiments involved in product usage. Some campaigns, such as the one focusing on widow remarriage, have made a bold departure from traditional jewellery advertisements.

Brand evolution vis-à-vis market evolution

The above description of evolution of the ten local brands is viewed in the light of the evolution of the emerging market. The key changes that have taken place in the Indian market include, as discussed earlier, urbanization, growth in the reach of mass media, widespread

penetration of communication through internet and mobile technology, and others. The subject of all of these changes is a consumer group that is young, aspiring, status-seeking, aware of national and global trends, open to change, and increasingly self-confident. These characteristics form a stark departure from the earlier generation that was relatively conservative in their aspirations and consumption habits. As brands seek to communicate to the new demographic, many of them have evolved into an identity that resonates with the vibrant tone of the youth. For instance, Dabur transitioned from a sober brand offering health and wellness products to a more vivacious one offering a wider range of products focusing on food and personal care as well; its tagline "Celebrate life!" speaks volumes in this regard.

A brand that failed to evolve in tandem with the changing consumer base and the rapidly evolving competitive scenario, and is hence paying the price in the form of declining market share, is BSNL. Multiple changes took place simultaneously: the market shifted in favour of mobile technology, several new competitors came up, consumer needs changed. Yet BSNL remained a laggard. Unlike this, Axis Bank emerged from an old and unenviable history to take on a modern identity that appealed to the youth. And yet, it is not always a change in identity that keeps a brand going. LIC has maintained a stable identity since its inception over half a century ago, and yet remains a highly trusted brand. Maruti Suzuki has also not significantly changed its identity, yet the brand has managed to hold its own in the face of strong competition from foreign players.

The emerging market is also a place of opportunities, and one brand that has made seized these is Micromax. Starting small, the brand has grown despite competition from large brands such as Apple and Samsung. In its communication campaign, it has now shunned Hollywood endorsement in favour of in-your-face patriotic messages. Among two wheelers, as Bajaj focused on motorcycles, Hero MotoCorp focused on both motorcycles and scooters. Both brands underwent significant evolution of positioning: the former from a family-oriented brand to a youth-oriented brand and the latter from a relatively stable two-wheeler brand without a stand-out positioning to a youth-oriented brand that also evoked patriotism in its campaigns. A completely different category of product, cosmetics, has seen a similar appeal to the youth. Lakme has moved from informative advertisements with models and products to those that emphasize the playful aspects of cosmetics. Tanishq, in turn, aims to capture the

opportunity offered by the changes that have taken place in the jewellery segment, as women take on more visible roles in society.

Consumer perception of brands

For the brands under study, brand identity has been perceived to lie on the spectrum of completely changed to completely unchanged, based on the consistency of scores between the older and newer versions of brand identity. Bajaj, Hero MotoCorp, BSNL, Axis and Tanishq were perceived to have significant change in identity by most respondents, while Maruti Suzuki and LIC were perceived to not have significant change in identity, and Micromax and Dabur received mixed responses. It must be noted that, wherever a significant change in identity has been detected, the reasons have not been the same. For instance, one respondent in the case of Bajaj mentioned that the change of identity is largely because a boxed-in structure has been replaced by a free-flying bird, while another observed that even the smallest aspect such as the font of the tagline has changed, and yet another observed that the inferred target segment has moved from middle-class families to young males.

Similar nuances are hidden in the cases where the identities are perceived to have remained mostly unchanged. In the case of Maruti Suzuki, there has been change in position of the logo and colour scheme of the slogan, while in the case of LIC, the entire identity has remained static. Respondents seemed to view these similarly, although from the company's viewpoint, it is likely that Maruti Suzuki has engaged in brand-identity-building efforts–as evident in the renewed tagline–and LIC might not have done so, deliberately or otherwise. Where respondents have been divided in their views of change of identity, it is possible that the evolution is more continuous than discontinuous, and only a question of strategic fit can determine whether such an evolution is fruitful or not. For instance, Dabur was observed to have merely refreshed "the [banyan] tree," and most respondents did not notice details such as the symbolism of energetic people or multiple leaves of the tree. As for Micromax, respondents recalled the logo redesign competition which was conducted among the public in order to arrive at the new logo, and perceived all other identity elements to be broadly the same.

In any case, the evolution (or lack of evolution) of the brand identity can be the result of internal or external drivers, as discussed in the section on literature review, implying that it

can be the result of strategy or situation, or a combination of both. For instance, modernization and diversification in Dabur led to evolution of the identity from a simple one to a multi-faceted one. Unlike this, the brand identity of LIC has remained unchanged over the years since inception, which could be driven by the nature of product that LIC offers. An interesting contrast of strategy vs. situation is that of Tanishq vs. Hero MotoCorp: Tanishq deliberately moved from being a sub-brand of Titan primarily offering watches to a full-fledged jewellery brand, whereas Hero MotoCorp was forced to change from Hero Honda following its split with Honda.

It was observed that the components of the brand identity might change and yet the identity might be perceived as remaining unchanged. Thus, the identity was not merely the sum of its components. For example, the color combination of the elements in the Maruti Suzuki identity changed, and yet the overall identity was perceived to remain unchanged. Interestingly, the opposite effect did not hold true, in that if the identity was perceived to have changed, then some or all of the components would have changed.

The interpretation of components varied from respondent to respondent, except in the most obvious cases, indicating that interpretation of brand identity in the market is strongly consumer dependent and possibly situation dependent. However, there were also specific examples of strong consistency across respondents: despite the presence of "Hero" in the current slogan of Hero MotoCorp, nearly all respondents considered it to be consumer-focused. Micromax's slogan of "nothing like anything" was almost universally interpreted as product-focused. Brand image, both past and present, was one aspect that showed considerable variation in scores across consumers. For instance, the current brand image of Tanishq was amenable to both highly conventional and highly contemporary attribution–even the stylized curved font of the logotype received diametrically opposite views from respondents.

Patterns of evolution

In this section, the following activities are taken up:

1. Present the categories of brand evolution inferred from the review of literature
2. Develop a structure for the observed patterns of brand evolution in an emerging market

3. Compare and contrast 1 and 2

Overall, based on the detailed discussion of literature, it is possible to discern two important dimensions along which brand evolution can be classified. The first of these is whether the evolution is driven by internal factors or by external factors. If the factors leading to change are internal to the company, the change is considered to be internally driven. For instance, a company might change its branding strategy as it evolves from family-run to professional-run, which is an internal change. On the other hand, if a change in brand positioning is necessitated due to competitor action, then the change is externally driven. The second dimension is temporal, and refers to whether the change is drastic or gradual. If the change takes place at a rapid pace, often in quick response to a driving factor, it is considered to be a drastic change. For instance, an immediate response to competitor action through brand repositioning could be a drastic change, whereas a slow incremental series of changes to the brand to adapt to change consumer tastes is a gradual change.

Using these dimensions, brand evolution can be viewed in the form of a two-dimensional matrix of driving force of change against speed of change. The driver of evolution can be either internal or external, while the speed of change can be either drastic or gradual. This is indicated in table 1.

Table 1: Types of brand evolution

Driver of transformation

		Internal	External
Gradation of transformation	Drastic change	Rapid change due to intra-organizational forces	Rapid change due to extra-organizational forces
	Gradual change	Slow change due to intra-organizational forces	Slow change due to extra-organizational forces

On the other hand, four major patterns of evolution have been inferred from the observations

in the study, based on which brands can be classified as given below.

1. Stable brands (no change)
2. Contemporized brands (marginal change)
3. Evolved brands (major change)
4. Transitional brands (sequential change)

A brand such as LIC belongs to what has been termed as "stable," implying that the brand identity has largely remained nearly constant over time. The stability has also been perceived as such by consumers. Over the period of observation, and perhaps over the period since inception, the brand identity of LIC has not undergone a change, be it the two palms protectively enclosing the lamp or the slogan in Sanskrit. This could have been a strategic choice or an eventuality that played out over time, given the category to which LIC belongs– primarily life insurance. It could also be inferred that a large part of the trust that consumers vest LIC with is driven by its consistent and stable identity.

Unlike a stable brand, there are certain brands that have changed their identities marginally in order to present themselves as more contemporary. For instance, Micromax evolved its identity from staid and plain to youthful and energetic by simply changing its logo to reflect a fist using the first two letters of the brand name. Similarly, Dabur refreshed its logo along a set of dimensions while keeping the major theme intact: the traditional depiction of the banyan tree was replaced with a leafy tree whose trunk detailed vibrant and energetic people; the logotype was also renewed to a more stylish and modern one. These brands have tried to project themselves as more modern than they were earlier, without changing their identity significantly.

There are other brands that have changed significantly, either out of choice or otherwise. When Bajaj decided to completely relinquish its strong grip on the scooter category in the form of the scooter as a family vehicle, and project itself as a modern brand of motorcycles for the youth, it revamped its brand identity as well. The boxed-in logo and Hindi tagline were replaced by the open logo conveying forward motion and a more modern tagline. Unlike this, the reason for Hero MotoCorp to change its brand identity was the parting of ways with Honda. Not only was the name of the partner absent, but the organizational change was used as an opportunity to refresh the identity to a more modern one, with a cubic logo design and simplified logotype.

A very interesting brand change has been that of Maruti Suzuki, following the change in ownership from primarily Maruti to primarily Suzuki. The earlier brand identity consisted of the logo along with the brand name written in a way that emphasized Maruti. The new identity has adopted the same logo, but both Maruti and Suzuki have equal emphasis. This is to be seen in conjunction with the observation that vehicles on the road prior to the change have the Maruti logo (M stylized in the form of wings) at the front and rear, whereas vehicles following the change sport the Suzuki logo (stylized S). Extrapolating this change could imply that the brand identity is in a transitional state and that it might settle at the Suzuki logo. However, such a change was possible not carried out immediately because there is tremendous respect for brand Maruti as the first accessible and affordable car to populate Indian roads. Having pioneered the automobile industry in India, brand Maruti continues to hold significant traction in the market, and Maruti Suzuki perhaps finds it strategically advisable to ease the brand into a new form instead of conducting an outright change.

As a comparison between the two models that have been developed, the first observation is that the former is largely normative while the latter is descriptive. Moreover, the former is more suitable for mature markets where the kind of change that can take place is relatively consistent across industries. Unlike this, in an emerging market, various industries develop in a variety of ways and at a variety of speeds. It is essential to incorporate this variety while developing a model of brand evolution for emerging markets.

Conclusions and implications

The findings from the research gain significance when placed in the light of extant ways of studying the evolution of brands and brand narratives. Two key aspects of the contribution of this paper to literature are worth mentioning. Firstly, using a descriptive, case-based approach the current study has presented a typology of a four kinds of evolutionary pathways for brand evolution in an emerging market. While further studies need to be conducted in order to generalize the results and determine its applicability in other emerging market contexts, it is essential to expand existing models and analyses through studies such as the current one.

Secondly, the emerging market context is remarkably different from the typical mature market contexts that provide the situational boundary for the analysis of brand evolution. Clearly, the evolution path in an emerging market is likely to be more prone to uncertainty, resource scarcity, and business complexities as compared to a mature market. This

necessitates a different kind of brand response as outlined in the current study.

The findings from this research are relevant to brand managers and marketers in decisions related to various aspects of brand management such as brand rejuvenation, brand portfolio reorganization, and redirection of brand meanings. The research also gives insights related to new product launch, when marketers have significant scope to predetermine various brand identity elements and closely watch their evolution across consumer segments. The contribution of the project is especially relevant in emerging markets.

Appendix 1: Description of selected brands

Brand	Description
Bajaj	Bajaj was exemplified, for several decades, by the iconic Chetak scooter, which took its name from a legendary warhorse of North-West India. The scooter represented a typical middle-class transportation vehicle where the four-member family travelled on a Bajaj scooter, reinforcing the unforgettable tagline of *Hamara Bajaj* (our Bajaj). By the late 2000s, in the face of competition from the increasingly ubiquitous Maruti small cars and with the growing demand for speed and better mileage, Bajaj dropped its flagship product in favour of motorbikes. These included the best-selling Discover series, which had taglines such as *jiyo dana dan* (live life to the fullest), and presented a more individualistic and less patriotic image than earlier.
Hero MotoCorp	Hero's first motorcycle, rolled out in April 1985, marked the beginning of a fruitful partnership with Honda of Japan. The brand very soon became ubiquitous in the Indian market, marching its way into dominance over its competitors in motorcycles. "Fill it, shut it, forget it" – one of Hero Honda's earliest slogans highlighted the advantage it provided in terms of mileage, especially compared to scooters. This, together with various other features such as style factor offered by a motorcycle when compared with a scooter, propelled Hero Honda on the path to success. When the entire two-wheeler market shifted towards motorcycles, Hero Honda was well-positioned to ride this wave, and zoomed along with its catchy patriotic tagline of "*desh ki dhadkan*" (heartbeat of the nation) that emphasized Hero Honda's aspiration to be not simply a national

	brand but a brand close to the heart of millions in the country. Hero parted ways with Honda in 2010, declaring its new identity 'Hero MotoCorp' the next year.
Maruti Suzuki	Maruti Suzuki was formed through a joint venture between Government of India's Maruti Udyog Limited and Japan's Suzuki Motors. With the launch of the highly affordable and simply named compact car Maruti 800, Maruti Suzuki became a ubiquitous presence on Indian roads. This small, fuel-efficient and well-designed car heralded a new era in Indian transportation, as more and more families switched from the scooter (which was an unsafe and uncomfortable mode of transport for a four-member family) to the Maruti 800 which combined prestige and practicality. In its heydays, Maruti 800 was the largest selling four-wheeler year after year. At first, it faced almost no competition given that most other cars on Indian roads were imported and highly expensive. However, even as various international brands entered the Indian market, Maruti Suzuki continued to hold its own. Today, with its high fuel efficiency, high resale value, excellent after sale services and product quality, Maruti has retained its strong brand equity among dealers and buyers. As international brands become increasingly aspirational, Maruti Suzuki has aimed to emphasize Suzuki, through ownership, highlighted logos and other means.
BSNL	BSNL (Bharat Sanchar Nigam Limited) was formed when the Department of Telecommunications of the government of India was corporatized in 2000. In an era when wired or landline connections were the norm, BSNL dominated the market by inheriting the monopoly operations of DoT. However, the market soon shifted towards mobile technology and witnessed the entry of domestic and international players. Despite its key strengths, including its widespread network and vast telecom spectrum, BSNL was not as customer-focused and responsive as private sector competitors. It experienced a significant loss of customers as well as decline in revenue and profits. As of December 2015, BSNL held about 8% share of the cellular subscriber base, while the market leader held three times this number. BSNL's communication strategy has also been unfocused: from BSNL's print ads, a significant lack of coordination at the national level can be inferred.

Micromax	Micromax was launched in 2008 by a distributor of Nokia mobile phones, during the heydays of Nokia, when smartphones were only just beginning to gain acceptability and the market was churning as other international players like Samsung and Motorola tried to gain a foothold. When Micromax offered their first phone under the Canvas range for Rs.9,900, it was a pathbreaker in terms of the price-functionality tradeoff. Even as it continued to release new phones, both feature-phones and smartphones, Micromax moved towards developing a stronger identity as a brand of reckoning in the marketplace. To this end, it refreshed its logo in 2012, from staid to playful, conveying a willingness to take on challenges such as the rule of dominant players.
Axis Bank	Axis Bank, India's third largest private sector bank by assets, has a long and chequered history originating in the Unit Trust of India (UTI) which was set up in 1964 as the first mutual funds company in India. UTI Bank was then established in 1993 by UTI and a set of insurance bodies in the country. The first stage in UTI Bank's transformation to Axis Bank was neither voluntary nor easy: during 1998-2001, UTI was embroiled in a scandal that led to a bifurcation of UTI into UTI Mutual Fund and a separate undertaking for managing assets and liabilities that the government had to take on. This made the second stage an imperative: in 2007, the bank rebranded itself and adopted a new identity. This completed its separation from UTI, leaving the bank free of the baggage of associations, and allowing it to move forward at a rapid pace. Over the years, Axis Bank has transformed itself to one of the premier Indian banks offering the full range of services.
LIC	LIC (Life Insurance Corporation of India) was established in 1956 with the primary objective of making life insurance much more widespread, especially in the rural areas, while also providing this insurance at a reasonable cost. Its origins as a monopoly player gave LIC a competitive advantage when the sector was opened up for private participation in 2000. With its business growth strategy aimed at both customer retention and acquisition, LIC continues to dominate the life insurance market, holding over 70% share. Its lineage and steady brand image have created trust in the minds of the customer, which is critical in an industry such as insurance. Indeed, LIC is possibly one of the few

	large Indian brands that have continued to evolve with the times without losing their sense of identity. LIC's slogan *yogakshemam vahamyaham* in ([your] welfare is my responsibility) has remained unchanged to date, reflecting a brand positioning that is stable but not stagnant.
Dabur	Dabur began by selling natural medicines commercially, and continued to be a family business till 1998. While it sold only Ayurvedic medicines originally, today it is one of the largest FMCG companies in India, and is present across categories such as food and beverages, health supplements and personal care products. This expansion of the portfolio was paralleled by a change in the Dabur logo to reflect the change in emphasis from "health" products to "life" products. Dabur has followed a strategy that combines both organic growth through development of in-house products–both Ayurvedic and otherwise–and inorganic growth through joint ventures and acquisition of external brands.
Lakme	Brand Lakme was established by the Tata group in 1952 and sold to Hindustan Unilever in 1996; it continues to be a strong player in the upper middle range of the Indian cosmetics market. Lakme was the first Indian cosmetics brand to be set up in a market that was dominated by Western cosmetics brands, accessible only to upper middle class and upper class. Thus, at a time when use of cosmetics involved strong negative connotations, Lakme provided women an option to express themselves in a bold and unapologetic fashion. In the process, Lakme grew a market that was perhaps in the pre-nascent stage, creating the stage for competition. Lakme has moved on from its original positioning of a cosmetic that is equal to its foreign counterparts (and is hence targeted at the upper class woman) to a more inclusive and fun positioning without letting slip its grip on quality.
Tanishq	Tanishq is the largest organized jeweler in the country and was set up as a sub-brand of Titan, the watches brand of Tata Sons. Today, with over 170 stores in over 80 cities, Tanishq is the leader in the organized gold jewelry market in India. As the Tanishq portfolio moved from decorative watches to jewelry, the brand has carved out an identity of its own. Tanishq has maintained its differentiation along several lines: showrooms that have baby care rooms, expert

	jewelry consultants, a carat meter in every store, and so on. The Tanishq standard is recognized and trusted, in spite of not subjecting itself to the BIS (Bureau of Indian Standards) hallmarking process. Unlike several other jewelry brands, Tanishq's advertising campaigns focus on the consumer and rather than on the product or product use.

Appendix 2: Description of brand parameters for consumer perspective

Parameter	Description
Narration through brand identity system	• How many brands have changed the identity during the period of study? • Brightness of logo: brighter vs. darker than in the past (scale of 1 to 5) • Extent of change in color of logo: no change to significant change (scale of 1 to 5) • Evolution of graphics: continuous vs. discontinuous (scale of 1 to 5) • Similarity of past and present logotype: similar vs. dissimilar (scale of 1 to 5) • Brand image in the past: conventional vs. contemporary (scale of 1 to 5) • Current brand image: conventional vs. contemporary (scale of 1 to 5) • How many brands have changed the slogan during the period of study? • Past focus of slogan: product vs. consumer vs. philosophy • Current focus of slogan: product vs. consumer vs. philosophy
Narration through brand communication elements	• Evolution of focus: changed vs. unchanged • Past focus of communication: product vs. consumer vs. social context vs. usage vs. philosophy • Current focus of communication: product vs. consumer vs. social context vs. usage vs. philosophy • Evolution of visual execution: changed vs. unchanged
Narration through brand portfolio	• Increase in size of portfolio (number of product categories): decreased vs. constant vs. increased • Extent of diversification: focused vs. diversified portfolio (scale of 1 to 5) • For diversified, extent of relatedness: related vs. unrelated (scale of 1 to

configuration	5)
	• Mode of integration: integration through product/technology vs. consumer market vs. philosophy

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