



UNIVERSITY OF GOTHENBURG
SCHOOL OF BUSINESS, ECONOMICS AND LAW

Bachelor Programme in Business Studies
Bachelor Thesis

COMEBACK BRANDS



A CASE STUDY OF MINI, FESTIS & LACOSTE

Bachelor Thesis:

Anna Ingemanson, 870616-4822

Johan Hesslefors, 861213-4919

Tutor:

Rita Mårtenson

Business / Marketing

VT2010

Acknowledgements

Over the course of our three years at the Gothenburg University School of Economics, Business and Law, writing this thesis has been the most rewarding part as it discusses a subject that we have a profound interest in, namely comeback brands. Hopefully we will both communicate our passion for brand strategy as well as the relevance of this thesis' subject to the reader.

There are some people we sincerely would like to thank for making this thesis possible. First of all we would like to thank our tutor Rita Mårtenson for being positive and providing us with good advice. We also would like to thank Jimmie Knutsson at Bilia Group Göteborg, Thomas Lundqvist at Brandworks and Tomas Adolfsson at Carlsberg for taking their time to be interviewed by us. We are very grateful for this, as we know how busy their schedules are.

Last but not least, a special thanks to Mats Persson at The Core Company for being present throughout the process and allowing us to interview him in order to get an expert's comments.

Anna Ingemanson

Johan Hesslefors

Abstract

The title of the bachelor thesis: Comeback brands - A case study of MINI, Festis & Lacoste

Authors: Ingemanson, Anna and Hesslefors, Johan

Tutor: Mårtenson, Rita

Date for the seminary: 2010-06-02

Keywords: Re-launch, Restage, Reposition, Brand decline, Brand comeback, Brand equity

Background: A comeback brand is the highest form of a re-launch. These brands have initially been strong brands, but somehow along the way lost its energy. The brands should furthermore have succeeded to reinforce their former glory. The brands that after this effort come out stronger than they initially were are called comeback brands.

Purpose: The purpose of this thesis is to investigate why a brand declines and if there are any common denominators behind the success of comeback brands. The intention is to create a set of specific characteristics for these brands in order to gain a deeper understanding to why some brands succeed to come back. Further, we intend to give guidelines to other companies struggling with weak brands.

Problem: “Why are some brands worth saving?” and “Which are the significant features for a comeback brand?”

Methodology: Case studies for three brands have been carried out. These brands are MINI, Festis and Lacoste. The case studies are conducted in both a qualitative and a deductive manner. Both face-to-face interviews and telephone interviews via Skype have been conducted. Three of the interviewees are people working actively with the brands chosen for this thesis. Further, a brand consultant has been interviewed as well, in order to get an independent expert opinion on the decline and revival of the brands examined.

Results: Based on the interviews, four general factors have been found that are vital for a brand to be worth saving. The first factor is that the brands have to still possess high awareness. Second, the brands’ issues need to be located and understood. Further, the issues have to be fixable. Finally, the brand must stay true to its core values.

There are also reoccurring factors both in the decline and the comeback phase of the brands. The decline of all of the three brands has been due to lost brand strength. They all became irrelevant and tired, as they did not evolve with a changing market. However, the three brands have all managed to reinvent themselves and become relevant again. Today, the brands work actively to stay relevant and to evolve with the market.

Conclusions: Our suggestion is that managers should monitor the four dimensions of the Brand Asset Valuator model; Energized Differentiation, Relevance, Esteem and Knowledge. Managers’ main focus should be on monitoring the brand strength; energized differentiation and relevance, since we have noticed that the decline usually starts with loss in these parameters.

Content

1. Introduction	1
1.1 Background	1
1.2 Company background	2
1.2.1 MINI.....	2
1.2.2 Festis.....	4
1.2.3 Lacoste.....	5
1.3 Revitalization and rejuvenation of a brand	7
1.4 Purpose	8
1.5 The background to the problem	8
1.6 Problem	8
1.7 Expectations	8
1.8 Outline	8
2. Theoretical framework	10
2.1 Concepts used in the study	10
2.1.1 Brand definition:	10
2.1.2 Brand equity	10
2.1.3 Brand identity	10
2.1.4 Brand image.....	11
2.1.5 Brand personality	11
2.1.6 Brand awareness	11
2.1.7 Brand associations.....	12
2.1.8 Brand loyalty	12
2.1.9 The Graveyard.....	12
2.1.10 Corporate brand.....	12
2.1.11 Product brand	12
2.2 Reasons for failure	13
2.2.1 “The Seven Deadly Sins”	13
2.3 Evaluation of brands	17
2.3.1 Brand Asset® Valuator	17
2.3.2 The Power grid	18
3. Methodology	20
3.1 Choice of research approach	20
3.2 Research design	20
3.3 Relevance of the interviews	21
3.3.1 MINI.....	21
3.3.2 Festis.....	21
3.3.3 Lacoste.....	21
3.3.4 The Core Company	21
3.4 Criticism of the sources	21
3.5 Potential methodology improvements	22
4. Results	23
4.1 MINI	26
4.1.1 The Decline	26
4.1.2 The Comeback.....	26
4.1.3 The Expert’s comment on MINI	28

4.2 Festis	28
4.2.1 The Decline	28
4.2.2 The Comeback.....	29
4.2.3 The Expert’s comment on Festis.....	30
4.3 Lacoste	30
4.3.1 The Decline	30
4.3.2 The Comeback.....	31
4.3.3 The Expert’s comment on Lacoste.....	32
5. Conclusions	33
5.1 Conclusions about the comeback brands	33
5.1.1 Why are some brands worth saving?	33
5.1.2 Which are the significant features for a comeback brand?.....	34
5.2 Discussion	34
5.2.1 Reflections	34
5.2.2 Further studies.....	35
5.2.3 What can other brands learn from MINI, Festis and Lacoste?	36
6. References	37
6.1 Published books	37
6.2 Electronic sources	37
6.3 Articles	38
6.4 Oral sources	38
6.5 Figure sources	38
7. Appendix	40
7.1 Question-form for the interviews	40

1. Introduction

In the prelude of this thesis the background to the phenomenon comeback brand is presented. An introduction to the chosen brands will be found, followed by a short background to each brand. Moreover, previous conducted studies are presented in order to show the reader that similar studies have been performed, however not using the term comeback brands. Furthermore, the thesis' problem background and formulation as well as the purpose for conducting this study are presented. Finally, the disposition of this thesis is presented and our expectations for the outcome are stated.

1.1 Background

The brand is a company's most valuable asset; therefore a great deal of attention has been devoted to this phenomenon. The public has taken for granted that most brands are strong, since those are the one's receiving the majority of the attention as well as media coverage; visible brands are strong brands. However, not all brands are strong. Some brands only manage to keep up with the market for a short period of time and eventually lose their energy. Not even the strongest brands with a high net worth value are resistant to brand decline or even brand death. While some brands decline into oblivion, others somehow manage to make one last effort to cling on to their own existents, and by that do a comeback and rebuild an even stronger brand than before. It seems that some brands need the pressure from an overhanging bankruptcy to perform at their best.

The focus in this thesis will be to research brands that have done a major comeback. A comeback is the highest peak of a re-launch. A re-launch, in that manner, is not a new phenomenon; brands have been rebranded and repositioned for a long time. Since a re-launch is required every time there is a new product, it is performed frequently. This has contributed to the non-excitement revolving the phenomenon and can be reflected in the little attention gained to re-launches. A re-launch can involve the launch of a new product that complements the existing product assortment. Sometimes a re-launch is simply a new advertisement for the product or a new package design. A re-launch does not say anything about the status of the brand at the time of the re-launch (Persson, 2010).

The term restage is used to describe a larger scale of a re-launch of a brand. It usually involves replacing the current assortment range with a completely new range of products; out with the old and in with the new. This is often based on a new technology or a new generation of products. An example of a restage was Nike's launch of the Air Max (Persson, 2010). The Nike Air Max is a line of shoes first released in 1987, which has a large visible air-cushioning unit at the heel. Since its introduction, Nike has frequently introduced new and updated models in the same product line (http://en.wikipedia.org/wiki/Nike_Air_Max).

The expression comeback brand has been articulated to bring interest to the phenomenon and shed light on these forgotten brands. The brands' comeback is of a whole different magnitude. A comeback is a more powerful statement and usually occurs once in a lifetime. These brands have initially been strong brands, but somehow along the way lost its energy. The brands should furthermore have succeeded to reinforce their former glory. The brands that after this effort come out stronger than they initially were are called comeback brands. A comeback is, in other words, an extremely successful re-launch, which occurs when the brand almost has hit rock bottom (Persson, 2010).

In this thesis three brands, that fit our criteria's for a comeback brand, have been chosen for further study. The brands that will be examined are:

- MINI
- Festis
- Lacoste

These brands have been chosen, as they are a mixture of product brands and corporate brands. The chosen brands are both national and international brands within different lines of business.

1.2 Company background

1.2.1 MINI

The MINI is a compact car that originally was produced by the British car manufacturer British Motor Corporation (BMC). The car was first introduced in 1959 and it quickly became a hit. All throughout the 1960's the sales were good and reached an iconic status through many purchases by movie and music stars as well as appearances in movies such as *The Italian Job* (Setright, 1999, p. 20).



Figure 1: The 1962 version of the MINI, before the comeback.

However, during the late 1970's as the competition from newer and more practical compact cars with better quality grew, the sales of the MINI started to decline around the world, except for in England where the sales were stable. Throughout the 1980's and 1990's British Motor Corporation released numerous limited editions of the MINI. This further shifted the MINI from a car for the mass-market to more of a fashion accessory for a niche market. This was a good way to build a strong brand image for the car, but not a good way to increase profit. The profitability problem was not only secluded to the MINI, as it was also a vast problem for the entire BMC group (<http://www.britannica.com/EBchecked/topic/296927/Sir-Alec-Issigonis/296927main/Article#ref=ref113139>).

In 1994, BMW bought the remnants of British Motor Corporation, which then became the Rover group. In 2000, BMW decided to liquidate the largest part of the unprofitable Rover group, but they kept the MINI due to its former glory. BMW chose to reintroduce the MINI as a freestanding brand with a new updated look and improved quality (Knutsson, 2010).



Figure 2: The 2002 version of the MINI, after the comeback.

The new MINI was released in 2001 and the sales started to rise again. Before the re-launch MINI was not spelled with capital letters, but to be consequent we will spell MINI with capital letters throughout the thesis (<http://www.britannica.com/EBchecked/topic/296927/Sir-Alec-Issigonis/296927main/Article#ref=ref113139>).

1.2.2 Festis

Festis is a non-carbonated soft drink, a so-called still-drink, which was the first to be introduced on the Swedish market in 1961. It was introduced by Pripps & Lyckholm, which later became Pripps, under the name Fest-Is. When it was first launched it was aimed for children. The focus was on the fruit content; a mixture of lemonade and juice, and the thought was that it also could be frozen into a popsicle (Adolfsson, 2010). From the beginning the drink was sold in a triangular 19 cl. package from Tetra Pak, which later became a square 25 cl. package (<http://www.carlsbergsverige.se/Drycker/Vatten/Sidor/FestisOrange.aspx>).



Figure 3: The Evolution of Festis. From the left: the 19 cl. Tetra Pak, the 25 cl. Tetra Pak, the 33 cl. glass bottle and the 60 cl. plastic bottle.

For a long time Festis was the still-drink market leader. However, during the early 1990's Festis started to lose market shares to its main competitor MER. The product was thought of as an unexciting product for children, and did not appeal to the broader market. In order to solve these issues, Pripps hired the Swedish advertising company ANR.BBDO to execute a reintroduction of Festis. The packaging as well as the brand profile was changed to appeal to a young and hip crowd, hoping to achieve spillover effects on the rest of the market (Adolfsson, 2010).

New and bold commercials for Festis were launched, directed by the famous Swedish directors Johan Renck and Jonas Åkerlund. The rebranding campaign was incredibly successful and Pripps were able to boost the sales for Festis and reach new target groups. At present, the Carlsberg group owns the Festis-brand as they bought Pripps in 2000 (Adolfsson, 2010).

1.2.3 Lacoste

Lacoste is a French fashion clothing company, which was founded 1933, by the former tennis player René Lacoste together with the businessman André Gillier. They began producing tennis shirts, with the crocodile logo embroidered on the chest, which Lacoste himself had designed and worn on the tennis court. Since players had worn long-sleeved, starched shirts before, this shirt revolutionized men's sportswear (<http://www.lacoste.com/#/press-news-37>).



Figure 4: A Lacoste commercial from 1979, before the comeback.

In the 1950's, the company expanded when it in excess of white shirts, which was the appointed tennis color, also started producing colored shirts. The shirts were marketed as “the status symbol of the competent sportsman” and were aimed at the upper-class. Lacoste teamed up with Izod, an American sport-inspired clothing company, to produce Izod Lacoste clothing in the beginning of 1950. The union was a success and in the 1970's and 1980's it was popular to call these shirts Izod (<http://en.wikipedia.org/wiki/Lacoste>).

In 1963, René Lacoste's son, Bernard, took over the management of the company and under his leadership the company grew significantly. The Lacoste brand reached its heights of popularity in the US in the end of 1970 and during the 1980's it became the signature preppy garment. The company further began to develop their product line to include perfumes, sunglasses and tennis shoes, to mention a few (<http://sv.wikipedia.org/wiki/Lacoste>).

After tremendous success for the Lacoste brand, especially in the US, the company's sales began to decline in the 1990's and they lost market shares. The company responded by expanding distribution and lowering the price (Dell, 2005).

In order for them to maintain the low prices they had to use cheaper material, which proved to be catastrophic when it affected the brand's image extremely negatively (Bloom, 2005). Conversely, when a company in desperation cuts prices in order to increase sales, it can also damage the brand.



Figure 5: A Lacoste commercial from 2010, after the comeback.

Lacoste adopted a long-term strategy for renewal and development. Lacoste started to become profitable again around 2003 (Lundqvist, 2010). Lacoste regained control of its brand name and logo and today, Lacoste has yet again returned to the elite status brand it once was before the brand management crisis (<http://sv.wikipedia.org/wiki/Lacoste>).

1.3 Revitalization and rejuvenation of a brand

The academic literature addressing re-launches is particularly sparse. However, studies about revitalizing a brand and rejuvenating a brand, which is related to the topic, have been published. These previous studies have examined how to revitalize and sustain existing brands, issues revolving brand rejuvenation and the ageing problem that every brand potentially faces. One study concluded that good branding starts in the boardroom, since everyone in a company, including the top of the hierarchy, must truly understand the value of the brand (Berry, 1992).

Another study shows that three kinds of revitalization exist. Reviving a brand sometimes require a complete rebranding of a company in order to restore the entire corporate brand image. In other cases, it involves improving the brand's products to appeal more to the consumers' needs and desires. Reviving a brand can further require repackaging to enhance the brand look to expand the consumer base (Mininni, 1997).

When reviving a brand the company must have a long-term perspective. The process of reviving a brand begins with addressing the causes of the decline, understanding why the brand's promise failed to maintain its relevance and adjusting the promise if needed. Second, the company carefully should differentiate and reposition the brand. Once this is established, the market needs to be educated about it. Finally, the mismanagement of the brand has to be corrected. Included in the revitalization process is to rebuild quality as well as thoroughly define the target market once again. Further, they concluded that managers should monitor the brand knowledge, brand differentiation and customer response, to watch for signs of brand decline (Thomas & Kohli, 2009).

Similar to the conclusions above, another study emphasizes the importance of a long-term view of the marketing decisions. Managing brands for the long run involves reinforcing or, if necessary, revitalizing the brand. Reinforcement of a brand refers to innovation in product design, manufacturing and ensuring customer relevance. The revitalization process, on the other hand, involves regaining the lost brand equity or finding and establishing new sources of brand equity. The main findings in this thesis are that two general approaches of revitalization are possible. The company can either expand the depth of the brand awareness by improving the brand recall and recognition or they can improve the strength, favorability and exclusivity of the brand's associations (Keller, 1999).

The main findings of one study are that brand rejuvenation is in very high demand today. The reason for this is that companies have realized that it is much less costly to rejuvenate a brand than to build a new brand from scratch (Venktush, 2002).

Another study concluded that in order for a brand to succeed and to be able to continue being successful it must have a genuine functional and sustainable advantage. When companies try to rejuvenate a brand these attempts are often motivated by the fear of losing the remaining brand equity. Instead of strategically strengthening the brand, many of the companies only try to reinvigorate the brand without finding a new advantage. This does not solve the problem why the brand lost its energy in the first place. There are several ways how a brand can be rejuvenated; through new commercials or new target groups for example. However, not all brands are suitable for rejuvenation. Each brand has its own unique history, specific lifecycle and customized mix of ageing causes. A marketing manager must take these in to consideration when deciding if it is worth to reinvest in the brand (Lehu, 2004).

1.4 Purpose

The purpose of this thesis is to investigate why a brand declines and if there are any common denominators behind the success of comeback brands. The intention is to create a set of specific characteristics for these brands in order to gain a deeper understanding to why some brands succeed to come back. Further, we intend to give guidelines to other companies struggling with weak brands.

1.5 The background to the problem

Our problem is the gap of knowledge about comeback brands and it is therefore interesting to further look in to this field of research.

1.6 Problem

- Why are some brands worth saving?
- Which are the significant features for a comeback brand?

1.7 Expectations

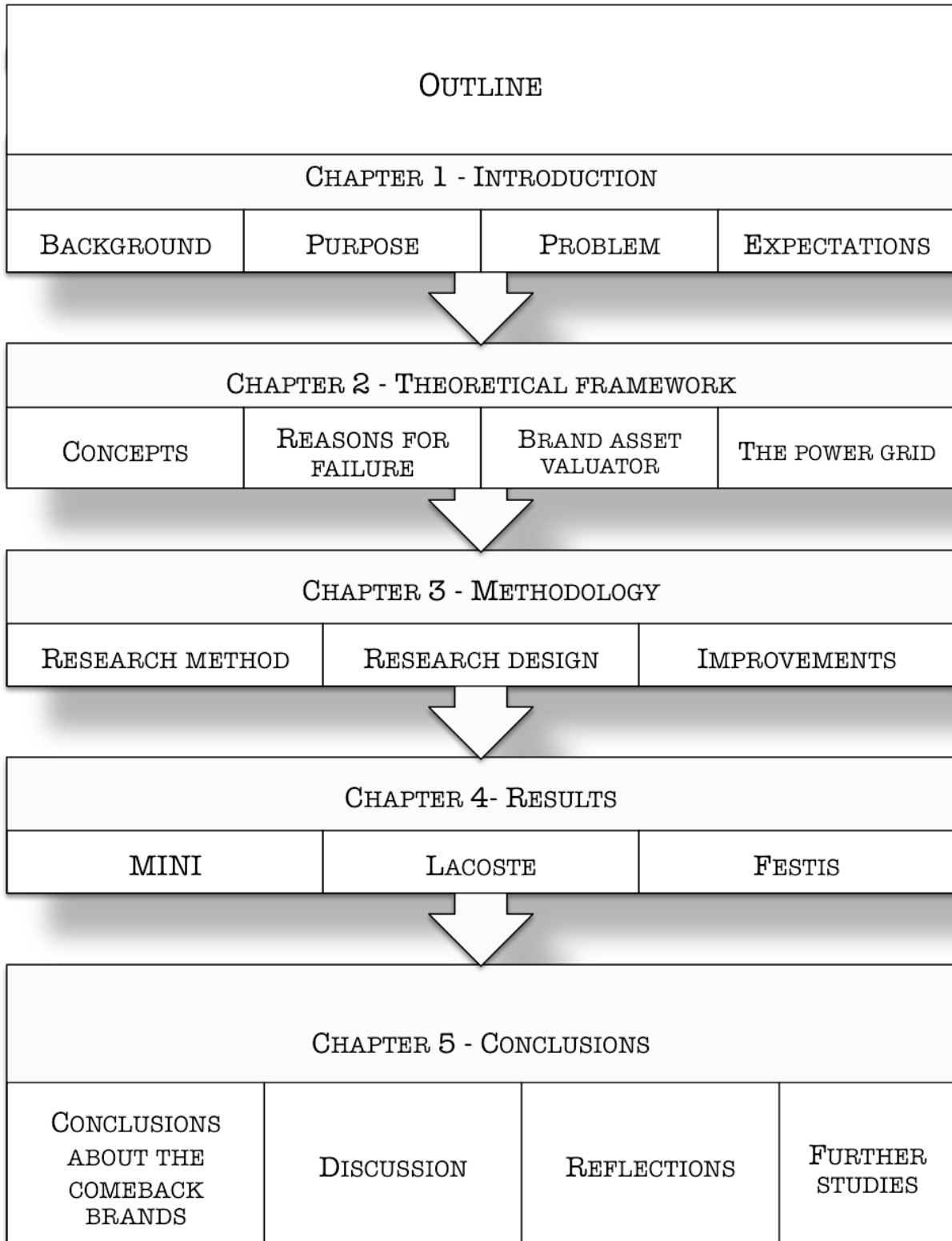
As we have chosen to examine comeback brands our belief is that we will find some common characteristics for these brands and that these comeback brands are representative for the sort. Through just a brief look at the brands chosen for this thesis, correlations between the brands rise and fall, as well as their resurrection appear. By conducting case studies on these brands, a deeper understanding for them and the correlations between them is expected. Hopefully this will result in an answer to why some brands become comeback brands.

1.8 Outline

- In the first chapter the background for this thesis and the background to the chosen brands are presented along with the purpose, problem and expectations.
- Chapter two presents the concepts and theories for analyzing the primary data.
- In the third chapter, the choice of research method and method for collecting the primary data is explained and motivated, together with a presentation of the interviewees for this thesis.
- The fourth chapter presents the primary data alongside the analysis. The analysis is based on the theories presented in the third chapter.
- In the last chapter the problem presented in the first chapter is answered based on the information in chapter four. Further, a discussion and our own reflections of the term comeback brand together with suggestions for further studies are to be found. Finally, we suggest what other brands' can learn from the comebacks of MINI, Festis and Lacoste.

See *Figure 6* for further information.

Figure 6: The outline for this thesis



2. Theoretical framework

In this chapter the theories and models that the study is based on are presented. The theoretical framework is divided into three parts. First, general brand concepts are discussed which is followed by different kinds of brand failures. Finally, the theories that the analysis mainly will be based on are presented.

2.1 Concepts used in the study

This thesis mentions different concepts related to brand management. This section explains the most important concepts in order to facilitate the understanding for the reader.

2.1.1 Brand definition:

"A brand is a name, term, sign, symbol, or design, or a combination of them, intended to identify the goods and services of one seller or group of sellers and to differentiate them from those of competition" (Keller, 2008 p. 7).

2.1.2 Brand equity

Brand equity is a set of assets and liabilities associated with the brand's name and logotype. These add to or subtract from the value provided by a service or product to a firm and/or the customers to that firm. Brand equity is divided into four dimensions; Brand name awareness, brand loyalty, brand associations and perceived quality (Aaker, 1996, p.8). A link between the assets or liabilities and the brand name and symbol must be established to achieve brand equity. If a brand name or symbol were to be altered, it could lead to the loss of some or all of the assets and liabilities, although some might be transferred to the new symbol and name (Aaker, 1996, p.8). To decide which brands are strong, why and how the brand's strength level change over time, brand equity measurements are carried out.

2.1.3 Brand identity

Brand identity is a set of brand associations, which involve a promise from the company to the consumer (Aaker, 2002, p.43). A brand identity provides meaning, purpose and direction for the brand (Aaker, 1996, p.68). It should work as a guideline for the company when deciding on effective communication channels and to help distinguish which activities might be off target or even damaging (Aaker, 1996, p.88). There are twelve categories of brand identity organized around four perspectives: *The brand-as-product*, *The brand-as-person*, *The brand-as-association* and *The brand-as-symbol* (Aaker, 1996, p.105). These perspectives help strategists reflect on different brand elements in order to elucidate and differentiate an identity. Each brand should consider all of the perspectives and apply those best suited for articulating what the brand stands for in the mind of the consumer.

The identity structure consists of a core identity and an extended identity. The core represents the soul of the brand and is vital to both the meaning and the success of the brand. Elements that make the brand unique and valuable should be included. These associations will most likely remain constant as the brand expands to new products and markets. Even if the brand's position, the communication strategy or even the extended identity may alter, the core identity is eternal. For a strong brand, the core identity should be more resistant to change than the extended identity. The extended identity provides consistency and wholeness by adding details that facilitate what the brand stands for. It can contain important elements of the marketing plan for the brand that either already have or should become visible associations.

According to Aaker (1996, p.86) a realistic hypothesis is that a larger extended identity equals a stronger brand that is more interesting, memorable and connected to the consumer's life. The product class decides the number of relevant brand identity elements (Aaker, 1996, p.85-89).

A brand identity should help create a relationship between the customers and the brand by added value, which involves emotional, functional or self-expressive benefits (Aaker, 1996, p.68). The management and understanding of brand identity are paramount to building strong brands and therefore to create brand equity (Aaker, 1996, p.105).

2.1.4 Brand image

Brand image is easily mixed up with brand identity, but it is not the same thing. If the brand identity refers to how strategists would like the brand to be perceived, the brand's image is how consumers actually look upon it today (Aaker, 1996, p.71). Besides the market communication provided by the company, consumers are influenced by their own experiences of the brand, information from the media, word-of-mouth and from preconceptions (Keller, 2008, p. 42). The owners of the brand strive for their image to be a reflection of the identity that they have created for the brand (Melin, 1999, p. 79).

2.1.5 Brand personality

A brand personality refers to the set of human characteristics associated with a brand; both classic human personality traits and demographic characteristics. The personality also includes describing the lifestyle of the brand. The personality must be unique, enduring and should be likeable. The brand personality contributes to a differentiating brand identity, creates brand equity as well as guides the communication effort. Having a clear and distinct brand personality is a sustainable advantage; it can help a brand in several ways. It allows customers to express their own identity through the usage of the brand. Furthermore, it serves as an efficient reminder of the key benefits of the product and helps clarify the customer's relationship with the brand. It is sustainable in the sense that it is very hard to copy a personality. Companies without personalities have trouble gaining awareness and are usually vulnerable when exposed to attacks (Aaker, 1996, p.174).

2.1.6 Brand awareness

Brand awareness is the measurement of the strength of a brand's presence in the consumer's mind and is built by exposures (Aaker, 1996, p.307). Both the salience and the knowledge of the brand are included in brand awareness. The highest level of awareness is brand name dominance, which occurs when most customers, in a recall situation, only can provide one brand name (Aaker, 1996, p.15). The strongest brands are managed for *strategic* awareness, and not for general awareness. It is better for the company to be remembered for the right reasons than just to be remembered (Aaker, 1996, p.17). The awareness is measured by the different ways consumers evoke a brand; ranging from recognition, to recall, to top of mind awareness to dominant (Aaker, 1996, p.10).

2.1.7 Brand associations

Brand associations can be anything that connects the brand with the customers; product attributes, brand personality, symbols, user imagery, organizational associations or a celebrity spokesperson. A fundamental part of managing a brand is to determine what associations to develop and how to establish links between the associations and the brand (Aaker, 2002, p.17). It is the brand identity that decides the brand associations. Therefore it is essential to develop and implement a brand identity in order to build a strong brand (Aaker, 1996, p.25).

2.1.8 Brand loyalty

Brand loyalty is considered to be a sustainable competitive advantage. A brand without a loyal customer base is generally vulnerable since the loyal customers generate a predictable stream of sales and profits. Loyal customers will further result in less expensive marketing costs as it is less costly to retain customers than to constantly attract new ones. When some companies are seeking growth it is not uncommon that they neglect existing customers to pursue a new customer base. Customers loyal to a brand work as an entry barrier, in which new competitors trying to penetrate the market will be forced to invest large amounts of resources to induce customers to change from a familiar and trusted brand to a new, unknown producer (Aaker, 1996, p.21).

2.1.9 The Graveyard

If a brand comes to the consumers' mind when its product class is mentioned, it is said to have recall. If a customer cannot recall a brand, it is not likely that they will purchase that brand. The graveyard is populated by brands with high recognition but low recall. As the name indicates, it can be fatal for a brand to be in the graveyard; customers know of the brand, but when considering a purchase does not think about it. A brand that has declined to be situated in the graveyard has lost all of its former energy. However, in some cases brands manage to revitalize and move away from the graveyard. One can then expect both sales and market shares to increase (Aaker, 1996, p.11-15). In this thesis, the brands chosen for examination have visited the graveyard and managed to come back.

2.1.10 Corporate brand

Corporate branding is when a company is using the company name for all its products. By using a company name as a brand, the company can enhance the relationship between their products (Mårtenson, 2009, p. 36).

2.1.11 Product brand

Product branding is when a company is using different names, or families of names, for their products. By using product branding the company can build a brand portfolio and reach different target groups depending on the brand (Mårtenson, 2009, p. 24).

2.2 Reasons for failure

Reasons for failure are included in the theory to demonstrate how easy it is to fail and how many companies that have mismanaged their brands at some point in history. This chapter is based on Haig's Brand Failures (2003) and illustrates seven reasons why brands fail. These so called seven deadly sins will be used in the analysis to determine the reasons behind the decline of the three brands examined; MINI, Festis and Lacoste.

The vast majority of products and services that are launched do not become successful brands. In this thesis it has been stated that a brand that loses its energy is to be found in the graveyard (Aaker, 1996, p.11).

2.2.1 "The Seven Deadly Sins"

But why does a brand lose its energy? Usually when a brand is struggling, according to Haig (2003, p 4-8), it has fallen for one or many of "The Seven Deadly Sins of Brand Management". These are:

1. *Brand amnesia*: When a brand becomes old, just like for old people, its memory can begin to fade. The brand might start to forget its core values and what it stands for. This results in lost profitability as the brand leaves an efficient concept.
2. *Brand ego*: In some cases brands have a tendency of over-estimating their own importance. This can lead to some not so thought through decisions, for example ill-fitting brand extensions.
3. *Brand megalomania*: A big brand ego can lead to brand megalomania. The brand wants to take over the world by being active in every possible product category. Some brands, like Virgin, are able to make it work. However, most brands do not.
4. *Brand deception*: Some brands see the marketing process as a way of covering up the reality of their products. This can range from simply trying to spruce the truth to being straightforward lies. To act in this manner is not sustainable in the long run. When the lies are discovered, which they often are, it hits hard and the brand might not be able to recover.
5. *Brand fatigue*: In some cases companies loses interest in their own products. When this happens the brands creativity suffers, which leads to a decrease in sales.
6. *Brand paranoia*: This is the opposite of brand ego. Brand paranoia often occurs when a brand faces increased competition. The brand is then reinvented too often and further becomes willing to imitate other brands.
7. *Brand irrelevance*: When a market radically evolves, the brands within that market run the risk of becoming irrelevant if they do not evolve with the market.

Further, Haig (2003, p. 12-273) categorizes the companies and brands that have fallen for these “deadly sins” in to nine different categories. The categories are:

1. *Classic mistakes*: There are some brand failures that have proved to be so enlightening that they have been discussed and studied by the marketing expertise ever since they first occurred. The classic marketing mistakes are a good way of showing that a product does not have to be particularly bad to fail.

Example: The New Coke. Coca-Cola is the strongest brand in the world (http://www.interbrand.com/best_global_brands.aspx). One would think that when they, in 1985, released a new and improved replacement for their popular drink it would become an immediate success. However, this was not the case. The market did not at all respond well to the new version and wanted the old Coke back. Due to the exceptionally bad response to the new Coke, Coca-Cola had to bring back the old version. This has been called the biggest marketing blunder in history. The lesson learned from Coca-Cola’s brand error is that one should not try to improve a winning concept (Haig, 2003, p. 12-14).

2. *Idea failures*: One of the more common reasons why brands fail is very straightforward; a bad idea is always a bad idea, no matter packaging. Even if a product has the best possible marketing no one will buy the product twice if it is unsatisfying.

Example: Pepsi A.M. Coca-Cola may have done one of the bigger marketing mistakes, but their long-term rival Pepsi has had its share of brand failures as well. One of them is Pepsi A.M. In the late 1980’s, Pepsi noticed a gap in the market. People were drinking coffee in the morning, which contains caffeine. So they thought why not release a soft drink with a high level of caffeine, to be consumed in the morning as a substitute to coffee. Pepsi hereby developed a soft drink with a higher level of caffeine than the regular Pepsi and named it Pepsi A.M. The drink was introduced to the market in 1989 but the market was not thrilled by the idea of drinking a soft drink the first thing in the morning. Pepsi A.M. was discontinued in 1990 (Haig, 2003, p. 47-49).

3. *Extension failures*: Some companies tend to think that just because they have been able to build a strong brand, the brand can be extended to all kinds of markets. Even if some brands have been successful doing mass-extensions, the absolute majority of all brands cannot pull this off.

Example: Colgate’s Kitchen Entrees. Colgate is known for its toothpaste and toothbrushes. The connection between mouth hygiene and entrees comes across as more than a little vague. However, that did not stop Colgate from trying to make their way in to the market of microwave food. Colgate’s Kitchen Entrees did not just fail to draw costumers’ attention; the failed brand extension also resulted in reduced sales of their toothpaste (Haig, 2003, p. 113).

4. *PR failures*: Almost all brands can expect to face at least one crisis some time during its lifespan. How the crisis is handled is crucial. If it is handled correctly the brand might survive, if not it can be the death of the brand.

Example: Pan Am. In the 1980's, Pan Am (Pan American World Airways) was one of the best-known and best-regarded airline brands on the planet. But in 1988 disaster struck. A Pan Am flight on its way from London to New York exploded in the air above Scotland due to a bomb in the baggage storage. In total 270 people died, including 11 on the ground. After this tragedy Pan Am received a lot of negative PR, which led to a hard time attracting customers. This disaster was too much to handle for Pan Am and in just three years, in 1991, the company went bankrupt and had to shut down (Haig, 2003, p. 132-133).

5. *Cultural failures*: Today many brands operate on the global market; which involves new risks. A perfectly good product can fail on a new market just because of a misunderstanding of the market or a misunderstanding from the market. One should not underestimate the impact of cultural clashes.

Example: Electrolux. Electrolux introduced a new slogan for their vacuum cleaner when launching it in America. The phrase used was: Nothing sucks like Electrolux. They later decided to rework that slogan (Haig, 2003, p. 166).

6. *Personal failures*: The people working within the organization are the brands main ambassadors. If they do not act as expected, this will affect the brand; especially for people brands. When Tiger Woods turned out to have acted in an unexpected manner, in a negative sense, his brand took a plunge (www.brandcampu.com/2009/12/tiger-woods-seven-lessons-on-trashing-a-platinum-personal-brand/).

Example: Enron. Enron was an American energy company that during a 15-year lifespan rose from nothing to become the seventh biggest company in the United State. They kept on having exceptionally high returns year after year and the company kept on growing. But in 2001 to 2002 it turned out that Enron's profit statements had been misleading all along. As this was revealed, Enron went bankrupt (Haig, 2003, p. 185-186).

7. *Rebranding failures*: There are different reasons why a brand is rebranded. One reason is that the brand wants to adapt to better fit the global market. The same product can have different names on different markets, which the company wants to unify. Another reason why a brand undergoes a rebranding process can be described as a "brand midlife crisis". The brand does not come across as relevant anymore and wants to become young and hip again. This can be successful but the risk is that the core value of the brand disappears with the rebranding.

Example: Tommy Hilfiger. Tommy Hilfiger is a clothing brand with focus on being preppy. The brand was doing well during the 1990's; they grew from being a small niche brand to become an international powerhouse with a broad youth appeal. But in 2000, the brand encountered problems and the stock fell. As they had started to target younger consumers with clothes with big logos literally screaming TOMMY HILFIGER, they lost their original costumers who wanted classic preppy clothes. As

this was revealed Tommy Hilfiger returned to its core concept (Haig, 2003, p. 209-211).

8. *Internet and new technology failures*: When a technology is new everybody wants to be part of it. Today, brand failures among Internet brands are the norm and the successful Internet brands are the deviates.

Example: Boo.com. Boo.com was a company which sold brand named clothes over the Internet. This was one of the companies that were a part of the Internet bubble in the late 1990's. The company gained a lot of publicity and was praised as the future of retailing, even though they barely had any costumers. Their website was too advanced for most computers to handle at the time which resulted in long loading times when trying to enter the site. Boo.com was one of the first companies to dissolve when the Internet bubble burst in 2000 (Haig, 2003, p. 249-255).

9. *Tired brands*: Nothing lasts forever, not even brands. All brands come to a state where they start to become irrelevant. At this state they are left with two choices. Either one last effort is carried out to try to become a comeback brand or they just face the fact that it is their time to go.

Example: Kodak. Kodak is a producer of film and has been one of the world's strongest brands. But since the market is constantly evolving, Kodak's products are starting to become more irrelevant every passing year. As they rely on a technology that is dated back to the 1880's, they have had immense problems fronting the fast growing market of digital cameras. The more successful a company becomes within its field, the harder it is for them to adapt to new technology (Haig, 2003, p. 270-273).

2.3 Evaluation of brands

The Brand Asset Valuator is the most ambitious effort to measure brand equity across products and will therefore be used in this thesis. Other measurement systems exist, but they are limited in range compared to the study conducted for the Brand Asset Valuator model. The analysis will mainly be based on the Brand Asset Valuator. The analysis will therefore use the relevant categories in the model for each specific case; Energized Differentiation, Relevance, Esteem and Knowledge, to make it easy for the reader to follow. We will further develop a checklist, using the four dimensions, to determine the decline and the comeback for the brands examined. If not another source is mentioned, the Brand Asset Valuator and the Power Grid are based on information gathered from Young & Rubicam's website (www.brandassetconsulting.com).

2.3.1 Brand Asset® Valuator

The Brand Asset Valuator, developed by the major global advertising agency Young & Rubicam (Y&R), covers the lifespan of the brand. The model provides insights on how to build strong brands and facilitate the tracking of the brand's strength over time. In their research they have measured brand equity for 44,366 brands, in fifty-one countries. Each brand was examined using a set of brand personality scales and four measurement categories; Energized Differentiation, Relevance, Esteem and Knowledge.

According to Y&R, brands are built successively along the four dimensions below.

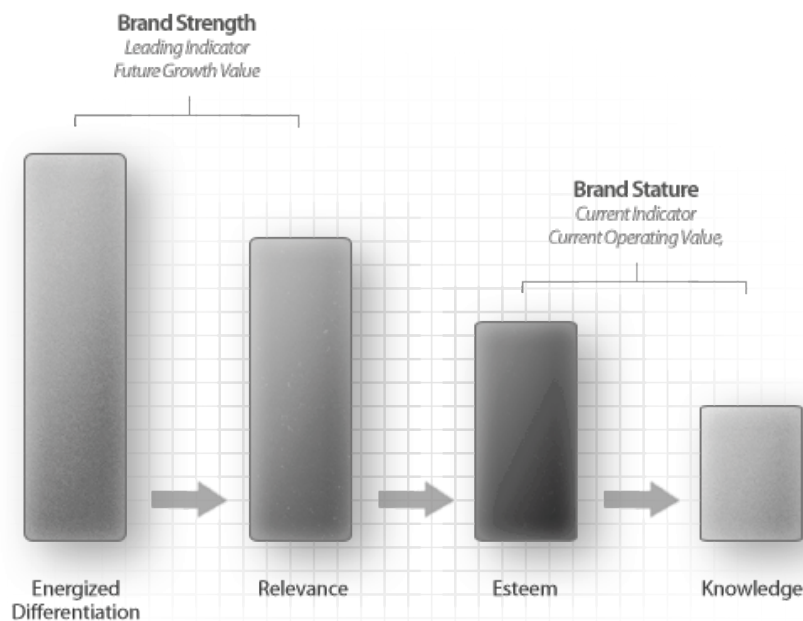


Figure 7: The Brand Asset® Valuator

The first dimension, energized differentiation, is the major brand component in growing intangible value. Energized differentiation is about pricing power, innovation and how unique the brand is in the marketplace. If lacking of such, the brand's value will be low. Y&R believe that creating a distinct point of differentiation is the starting point for any new brand with high ambitions to become strong. On the contrary, the first sign of a strong brands weakening is loss in differentiation (Aaker, 1996, p.306).

Energized differentiation is followed by relevance. Relevance measures whether a brand is personally meaningful to the respondent. To attract a large base of customers, the brand must be relevant to a significant segment in order for individuals to consider buying the product. Y&R have determined the existence of a strong relationship between relevance and household penetration (=the percentage of households that buy the brand). Small brands tend to score low on both relevance and penetration while the opposite is applied for brands with high relevance (Aaker, 1996, p.307).

Differentiation and relevance combine to form the brand strength construct. The logic is that in order for a brand to be strong it needs both these sets of characteristics.

Esteem and knowledge complete the hierarchy and together form brand structure. Esteem is largely based on perceived quality and the extent to which consumers like and respect the brand. In other words, it captures consumer loyalty.

Knowledge indicates that the customer both understands what the brand stands for as well as is aware of its existence. It is highly correlated with top of mind awareness. Since knowledge is generated by real customer intimacy with the brand it is the highest peak of the brand building effort (Aaker, 1996, p.307).

2.3.2 The Power grid

The power grid is a stature-by-strength diagnostic framework that provides further diagnostic information. The brand strength dimension shows the future growth value and the energy and strength potential of a brand. The brand stature is a reflection of a brand's current perceived performance.

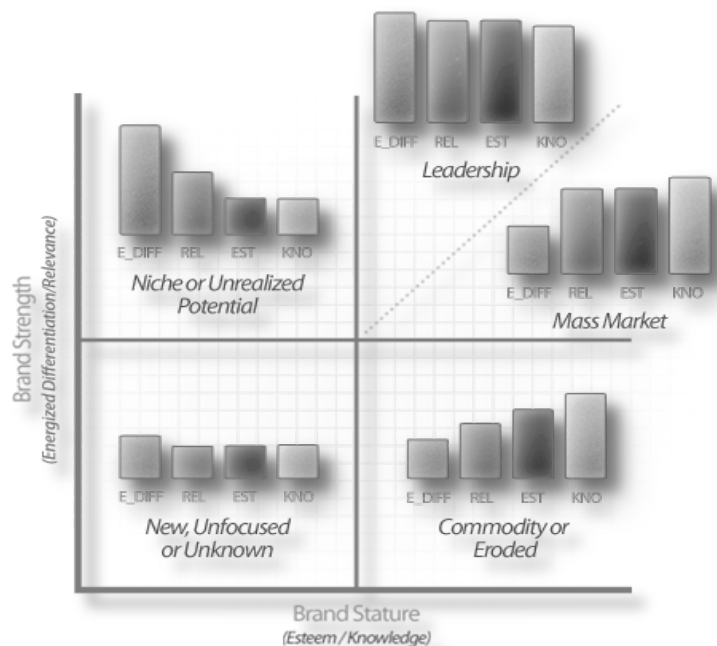


Figure 8: The Power Grid

Brands are plotted in the power grid to demonstrate the current stage of a brand's development and the relative health across countries and categories. Brands in the top left quadrant have stronger brand strength than brand stature. These are healthy brands that with the right support and strategy can expand. Brands in the leadership quadrant must frequently

strive to reinforce their energized differentiation in order to stay on top. Brands situated in the mass-market area are declining established brands that have become less innovative according to the consumers. In the bottom right segment, brand strength is weaker than brand stature. These brands are established brands that are declining and eroding. They lack strength in the marketplace. Brands situated in the bottom left quadrant are usually just getting started; however if a brand stays too long in this position it will most likely not succeed in the end. Naturally, brands that are high on both dimensions have the greatest equity to employ and protect (Aaker, 1996, p.309).

Since by definition comeback brands have been in the leadership segment in the Power Grid and left it to once again come back to that position it is not that interesting to plot out the positions for the brands examined when the brands first were strong as well as for today. Instead, the Power Grid will be used in the analysis to plot out where each brand was positioned when it had declined, before the revitalization. To get two different aspects, the declines will be analyzed based on the Power Grid as well as using Haig's (2003) seven deadly sins to determine the reasons behind the declines.

3. Methodology

In this part the method for conducting this study is presented. The study has been made by deductive case studies, which is explained and motivated in this chapter. A presentation of the interviewees can also be found here together with a motivation of why we have chosen a qualitative approach.

3.1 Choice of research approach

The focal point is to examine three comeback brands to determine which the significant features of their decline and resurrection are. We have chosen a qualitative approach for this study. This is motivated as the questions that will be answered in this thesis are “how” and “why”, rather than “how much” and “how many”.

Due to the nature of the problem formulation and the purpose, the chosen brands will be analyzed through case studies. A case study is an empirical study that researches a contemporary phenomenon in its original context with the help from a mixture of both primary and secondary data (Yin, 2009 p. 30-32) As this is exactly what we are aiming for in this thesis the choice of using case studies is motivated.

Guided by the case study theories by Robert Yin, this case study will be conducted in both a qualitative and a deductive manner. A deductive case study reconnects to the chosen theory both in the problem formulation and in the analysis. In other words, the results of the study will be pattern fitted for the theory (Yin, 2009 p. 8-20).

3.2 Research design

Primary data can be collected through interviews, observations, surveys or experiments. The primary data for this case study has been gathered through semi-structured interviews. A semi-structured interview is an interview-form where the questions asked are open and the answers have to be more than just yes or no (Yin, 2009, p.25). We chose to make semi-structured interviews, as we wanted to be able to compare the answers from the different interviews with each other, but at the same time allow the interviewees to contemplate about our subject.

The interviews have been done with people within the chosen organizations responsible for the brands and with a brand consultant. The reason for interviewing a brand consultant as well was to get an independent verdict of the brands from an expert. This resulted in *The expert's comments* that can be found after each brand analysis in the results chapter.

The following people have been interviewed for this thesis:

- Marketing Director for MINI, *Jimmie Knutsson*, Bilia Group (2010-04-19)
- Brand manager, *Tomas Adolfsson*, Carlsberg Sweden (2010-04-29)
- Agent for Lacoste, *Thomas Lundqvist*, Brandwork Scandinavia (2010-04-21)
- Brand consultant, *Mats Persson*, The Core Company (2010-05-10)

The interviews with Lundqvist and Adolfsson were made over the telephone and the interviews with Knutsson and Persson were done face-to-face. We contacted them early, as we were aware of the lag time usually occurring between the request and the actual interview. All the interviews were scheduled for one hour.

The telephone interviews were carried out over Skype to be able to record what was being said from both ends of the call and to be able to have a three-part discussion. Through the interviews a deeper understanding for the mechanisms involved in a comeback process was reached. Besides the primary data, secondary data has been collected from journals, books and websites. Through the secondary data the case studies have acquired the width needed for supplying the degree of validity demanded for this thesis.

3.3 Relevance of the interviews

3.3.1 MINI

There are six MINI partners in Sweden, including partners in Stockholm, but Bilia Group Göteborg is the biggest one. Knutsson has worked there with MINI for three years. He is responsible for the sales, the advertisements, the ordering of the demo cars as well as arranging the events related to MINI. For this reason we chose to contact and interview Jimmie Knutsson. There is a tight collaboration between MINI and BMW at Bilia group. For example, in all the events BMW arranges MINI has the possibility to participate. Globally, the partnership between BMW and MINI is not as closely connected; MINI has its own marketing channels and design team. However, both MINI and BMW use the same distribution channels and some parts in the cars are the same.

3.3.2 Festis

Tomas Adolfsson is the brand portfolio manager for Carlsberg Sweden's non-alcoholic beverages, excluding drinks classified as water. One of the brands that belong in this portfolio is Festis. Since Adolfsson has the ultimate responsibility for the Festis brand it is highly motivated to interview him for this thesis. His line of work includes activities to maintain the portfolio and to keep it strong, which he has been working with since June 2009.

3.3.3 Lacoste

Thomas Lundqvist was the obvious person to contact when examining the Lacoste brand, since he is the one responsible for the brand in Sweden. Lundqvist started his career within Lacoste as a sales representative. He participated in planning the marketing campaigns; how to market the product and which distribution channels to use. Lundqvist was appointed to rebuild the Swedish market for Lacoste's account and in 2001 he started the agency. Today, Lundqvist is the authorized agent in Sweden responsible for the Lacoste brand.

3.3.4 The Core Company

Mats Persson is a brand consultant and the founder of the brand strategic firm The Core Company. He founded the firm in 1995, but has prior to that worked for ten years with international marketing for SCA. Mats has a long experience working with brands and is acknowledged within his work-field. Therefore he is most suitable for giving an independent expert opinion on the comeback brands chosen for this thesis.

3.4 Criticism of the sources

The secondary data that has been collected mainly come from, books, journals and the chosen brands' websites. As sources the books and journals are considered reliable. However, the information found on the companies' websites might be biased. We have therefore had a more questioning attitude towards this information.

Wikipedia is used as a source to find out the background of the brands examined. Wikipedia is a website where anyone is allowed to share their information and is therefore not guaranteed to be 100 % accurate every time. We are aware of its flaws, but have only used it in the background and have complemented it with information from the interviews. Furthermore, the brand managers for each brand have confirmed the information used from Wikipedia.

As we have asked questions regarding comeback brands, we have received answers about comeback brands. There is always a risk that one influences the interviewee when conducting an interview (Yin, 2009 p.102). We have tried to avoid this by e-mailing the questions to the interviewees prior to the interviews. By doing this, the respondent has had the possibility to reflect how to answer the questions before the interview, without interference from us.

3.5 Potential methodology improvements

As time always is an issue when writing a bachelor thesis as well as the knowledge revolving which method best to use is relatively limited, thoughts on how it could have been done differently naturally have crossed our minds during the process. This part is intended to review the lessons learned during the course of the thesis with the purpose to guide future students conducting similar studies.

To learn more details about the brand we chose to interview one person responsible for each brand. When one retells a past event, there are usually different points of views of what has happened. This usually means that a more accurate result is gained by interviewing more people. Since we only have interviewed one person for each brand, we only have one person's point of view. In our case, we solved the problem by interviewing a brand consultant as well to get an independent second opinion on all of the brands. Moreover, it is hard to control what has been said, as there are few or none alternative sources for this information.

It would have been interesting to include the turnover and the profitability figures for each brand during their decline as well as their comeback to find out the magnitude of their comeback. However, these figures were hard to obtain since the brands chosen are only one brand in the brand portfolio and when asking the managers we found out that these figures were strictly confidential.

4. Results

In this chapter the empirical data gathered from our interviews has been compiled and has resulted in an individual analysis for each brand examined. The reasons behind the decline will be looked upon as well as the success factors. Since this is a deductive research the analysis is carried out in accordance with the theoretical framework.

The comeback brands examined in this thesis; MINI, Festis and Lacoste, are all strong brands that have been positioned in the leadership section in the Power Grid. The MINI enjoyed its iconic status all throughout the 1960's and sales were soaring. Festis was the still-drink market leader for a long time after its introduction until the 1990's. Further, Lacoste reached its highest peak in the 1980's, according to Lundqvist.

It is said that brands in the leadership quadrant must frequently strive to reinforce their point of Energized Differentiation in order to stay on top. Comeback brands are brands that somehow have lost their way after of have been in this quadrant, and then have succeeded yet again to comeback as a leadership brand.

Before the launch of the new MINI, the MINI had become too much of a niche brand due to the fact that the poor quality had made its customer base very narrow. *Niche brands* are positioned in the top left square in the Power Grid. Brands in this section of the chart are considered to be healthy brands but with unrealized potential. These brands can expand with the right management and support, which is exactly the case for MINI's comeback. The new MINI has an improved quality, which has broadened the customer base to not only include enthusiasts anymore. Further, MINI keeps developing new models to appeal to a wider target audience. The MINI is no longer a small niche brand.

Festis was an established brand that declined into the bottom right quadrant; *Commodity and eroded brands*. Festis lacked strength in the marketplace when MER took control over its brand when it was activated. To succeed to move back to being a leadership brand these brands must disrupt and redefine past customer perceptions. Festis managed to bring life into its product again with the re-launch of the product. The re-launch introduced the first mixed flavored still-drink, which disrupted the market and with its ever evolving flavors Festis constantly exceed customer expectations.

Lacoste declined into the *New, Unfocused or Unknown segment* in the Power Grid. In Lacoste's case the brand became unfocused; Lacoste's products could be found almost everywhere. Lacoste's aim from the beginning was to be a brand for the upper-class but they seemingly lost their focus somewhere along the way. Lacoste, however, managed to come back by being much more selective in their ways of doing business this time which brought the brand back to the most attractive stores. This resulted in the brand being relevant once again.

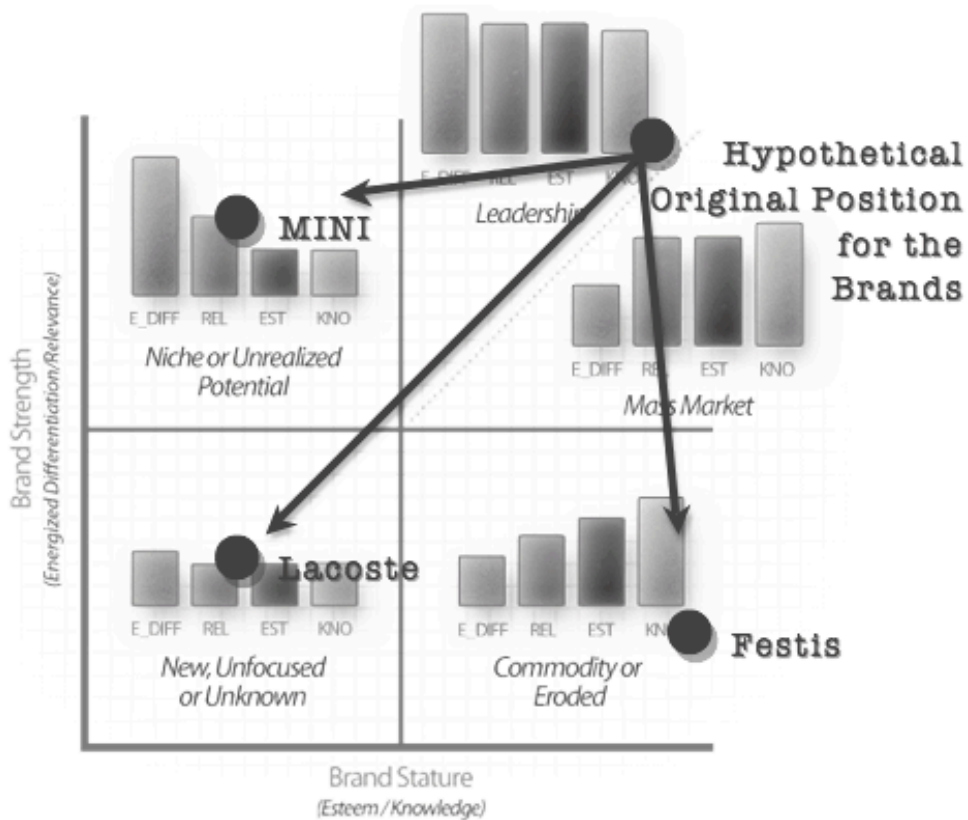


Figure 9: MINI, Festis and Lacoste in The Power Grid

The figure above shows the hypothesized original positions of the brands examined and where we later believe them to have been situated during their decline. The brands have been plotted out after of have completed the analysis and is an estimation of where the brands were located at the time of their declines and is therefore not exactly on the accurate position.

To be able to understand why a brand manages to comeback, one also has to understand its decline. As illustrated in the figure below, the brands examined in this thesis have all fallen for deadly sin number seven; *Brand irrelevance*, some way or another. When a market radically evolves, the brands within that market run the risk of becoming irrelevant if they do not evolve with the market (Haig, 2003).

MINI lost its relevance when they failed to exceed customer's quality expectations. It was not enough in the long run to keep the brand strong and vital to have a customer base consisting merely of enthusiasts, which were the only ones who endured the quality issues.

Festis decline was due to brand irrelevancy as well. Festis became irrelevant to the market when MER activated its brand. Festis response by trying to activate its brand as well did not turn out successful, as the brand's communicated message and brand image felt outdated.

THE SEVEN DEADLY SINS	MINI	FESTIS	LACOSTE
BRAND AMNESIA			
BRAND EGO			
BRAND MEGALOMANIA			
BRAND DECEPTION			
BRAND FATIGUE			
BRAND PARANOIA			
BRAND IRRELEVANCE	✓	✓	✓

Figure 10: The reasons for failure according to Haig's "The Seven Deadly Sins"

Lacoste, on the other hand, who were positioned in the expensive segment were no longer relevant to the market when the recession hit in the 1990's. This changed the market demand and since people did not want to pay extra for a label anymore, Lacoste started to decline. The other reason for the brand's irrelevancy was the overexposure of its products since the brand was available almost everywhere at mass retailers.

Moreover, out of the nine categories of brand failure the objects of study can be located under the headline: *Tired brands*. These two dimensions are closely related; tired brands have come to the state where they no longer are relevant due to the non-evolving with the market, hence the decline. Haig (2003) believes that at this state two choices are possible; neglect the brand until it eventually fades away or revitalize the brand. Unlike Kodak that relies on a technology from the 1880's, MINI, Festis and Lacoste have not simply relied on their former glory; they have managed to offer a new and improved product.

BRAND ASSET VALUATOR	MINI	FESTIS	LACOSTE
ENERGIZED DIFFERENTIATION			
RELEVANCE	✓	✓	✓
ESTEEM			
KNOWLEDGE			

Figure 11: The decline from the Brand Asset Valuator perspective

The Brand Asset Valuator also measures the relevance in one of its parameters. One talks about that the brand lost in relevance when analyzing from the Brand Asset Valuator perspective and when basing the analysis on Haig's Brand Failures (2003) that the brand fell for the deadly sin Brand Irrelevance. Whichever model used, the same conclusion is obtained; the brands analyzed were no longer relevant and that is why they started to decline.

The fact that the brands all had become both irrelevant and tired made them fit in under Aakers definition of a brand that has lost its energy, according to the graveyard-theory

(Aaker, 1996, p 11-15). All of the brands examined still had high recognition, even during their decline, but even so the brands had low recall and that is why they were situated in the graveyard. All of the brands examined succeeded to reconnect to their former energy and consequently managed to come back from the graveyard. The new MINI with its improved quality made more customers consider buying the car. Festis updated their entire concept and invested in a lot of advertising for the re-launch of the new Festis to increase the recall for the brand. Finally, Lacoste reconnected to its lost energy by being visible at attractive locations and through great PR they managed to get the right people to wear the brand again.

4.1 MINI

4.1.1 The Decline

When analyzing MINI's decline from a Brand Asset Valuator perspective the brand's issues are to be found within the definition of Brand strength, i.e. MINI lost its energized differentiation and relevance.

4.1.1.1 Energized Differentiation

The main point of differentiation for MINI is, and has always been, the innovative design of the car as well as the fact that it is a fun car to drive. Even if the MINI today basically has nothing in common with the first one produced in 1959, there are still some design features that remain; the car is still small and it still possesses a disproportionately big speedometer. The car has kept on being a fun car to drive, even when the sales started to decrease. The factor that triggered the decline for the MINI brand was not lost differentiation, but lack in quality.

4.1.1.2 Relevance

As earlier stated, the issues regarding the decline were not due to loss in energized differentiation, but rather a consequence of lost relevance. When MINI encountered problems with maintaining the quality of their cars they soon became irrelevant for their customers. Even if the car looked cool and was fun to drive, customers were not likely to buy it twice if the car frequently broke down. This problem became evermore obvious for MINI during the 1980's and 1990's when the competition from other cheap compact cars with higher quality than MINI grew. This demonstrates, what Knutsson also expressed, that MINI's decline was due to the bad quality of the product they produced rather than a weak market for the product segment.

A product that does not attract costumers is an irrelevant product. As MINI was positioned as a cheap car it was a big problem not reaching out to the masses since the profitability for low-price products lies within the economies of scale. When MINI no longer could attract the broad market and produce large quantities, due to the bad quality, the brand was no longer profitable.

4.1.2 The Comeback

When BMW bought MINI they saw potential in the brand. During the first years with BMW as the owner they kept producing the old version of the MINI, although BMW soon decided to shut down the production due to the lack of profitability. However, BMW were not ready to kill the brand just yet. There were two reasons why BMW chose to save MINI. First of all, BMW saw that they had a gap in their product range; they did not have a high profile compact

car. Second, the MINI was saved because of the brand's iconic history. Due to its history the car was suitable for reworking. The car went from being a small, fun and cheap car with poor quality to become a more expensive high quality car, but still small and fun.

4.1.2.1 Energized Differentiation

When BMW released the new MINI in 2001 they were able to keep the core values that made the car successful in the first place. Further, BMW managed to make the car into a high quality car. Quality, which earlier was a weakness, is now one of the brand's strongest competitive advantages.



Figure 12: The “Black Box” concept in London

Today, MINI not only shows off its innovativeness in their car design but also in their store environments. They have a store concept called “The Black Box” (See *Figure 12*), which revolves around having a completely black show case hall; black ceiling, black floor and black walls, in contrast to the colorful cars lighted up by spotlights. The concept also includes some lounging areas to complete the store look to make it feel more like a nightclub than a car dealer. This is the ultimate experience when buying a car.

Another field where MINI proves its ability to be cutting edge and innovative, is in its marketing. For example in the Paris Car Show a couple of years ago, MINI did not have any cars in their display at the stand. Instead they had a big screen projecting live footage from a camera mounted on top of a MINI driving around in Paris. This might come across as an odd way of promoting a car, but the fact is that it gained a lot of publicity.

MINI has also recently tried to strengthen the brand portfolio through a silver bullet product. A silver bullet is a luxury product in the brand portfolio that is meant to have spillover effects to the other products in the portfolio. The silver bullet is a MINI that has been manufactured in the Rolls Royce plant using the same materials as a Rolls Royce. Only a few of these super luxurious versions of the MINI have been produced and the price of these is a lot higher than the regular MINI.

4.1.2.2 Relevance

By reworking the entire MINI concept the brand regained customer relevance. By solving the issues with the quality and at the same time managing to keep their core values intact, the brand found its way back to being profitable again. The brand regained profitability not only by being able to increase the price per car; in addition they managed to increase the number of units sold.

Today, MINI works hard to prevent them from ever becoming irrelevant again by evolving with the market. The market for compact cars is extremely competitive. If a brand wants to survive on the compact car market it has to have a niche. MINI found its niche, which continues to develop by releasing new versions of the car such as convertibles and SUVs (Sport Utility Vehicles).

4.1.3 *The Expert's comment on MINI*

MINI is a great example of a comeback brand. The real beauty of the case lies in the way MINI has treated the fundamental driving forces of a comeback – innovation and design. Quite similar to Apple, and most probable inspired by Apple, MINI has taken the almost iconic values of MINI and revitalized the product concept while keeping its unique core personality. For sure, it is a completely different car; driving a MINI feels more like driving a BMW than driving the old MINI. But the MINI is still the same type of personality; a playful cheerful rogue. As an extra boost, MINI has used design to turn cars into fashion (Persson, 2010).

4.2 *Festis*

4.2.1 *The Decline*

Festis was initially a strong brand within the still-drink market. Back in the 1970's and 1980's the market for still-drinks only consisted of two brands; Festis and Mer, where Festis had the biggest market share. The competition between the two brands was stable over many years but in the early 1990's things started to change. MER activated its brand to reach new target groups. Suddenly Festis was no longer sought after, as the image of the product did not come across as contemporary anymore.

4.2.1.1 Energized Differentiation

Festis never had a 100% market share, except for when it was first introduced. However, they once enjoyed being market leaders. Festis lost in differentiation when they did not manage to adapt to the new market for still-drinks. The difference between the two brands' products was, and still is, not very big. This demonstrates that the way the brand is presented is crucial for how the product is received.

When MER started to activate the brand by investing heavily in it and changing the design of the product, Festis responded by trying to activate its brand as well by increasing the marketing budget. However, this attempt was not successful since the message and product design had not been included in the investment and had therefore not been modified. This led to that Festis was thought of as outdated, in comparison to MER. Festis was simply not exciting enough to attract customers anymore; the brand lacked a strong point of differentiation at the time for the decline.

4.2.1.2 Relevance

In Festis' case the market started to evolve without Festis being able to keep up with it; the Festis brand became tired. This quickly led to the brand being irrelevant on the market, which usually is the case for brands that fail to adapt to new situations in its market segment. As MER built a more exiting brand image than Festis, Festis had a hard time competing with MER, even if the products were almost generic. As Festis' brand image became irrelevant, so did the product. Since MER was still going strong during Festis' decline, it shows that it was not the still-drink market that was struggling at the time for Festis' decline, but rather the cause was due to issues with Festis' image and product.

Adolfsson believes that if MER had not activated its brand, Festis and MER would still only compete with each other in the same way that they did in the 1970's and 1980's.

4.2.2 The Comeback

To solve the issues with the brand irrelevance Festis had to do something drastic. Market surveys were carried out to find out what the market demanded. With this information gathered, Festis in 1994 carried out a bold and large scaled re-launch to reach new market segments for still-drinks. This was a great success. Festis managed to turn their tired brand around into something completely fresh and unique; a comeback.

4.2.2.1 Energized Differentiation

When re-launching Festis they found a new market for the non-carbonated soda, namely young people between 15 and 24. A big part of the success was due to the new design of the bottle; a small glass-bottle that resembled a hand-grenade with a transparent label (see the 33 cl. bottle in *Figure 3*), which today has become iconic. The re-launch further introduced cactus/lime as a flavor, which was the first mixed flavored still-drink on the market.

The Festis re-launch revolutionized the still-drink market. This time around, Festis was thought of as cooler as they were advertized as edgier than MER. Through the new bold advertizing, the new design and the new flavors Festis was able to find a new point of differentiation.

Today, Festis is an innovative brand and the flavors are almost on the verge of being artificial sometimes. The flavors are unique and differ a lot from the flavors MER's products offer. For example Festis Guanabana/Pineapple is competing against the more traditional flavors Raspberry/Blueberry.

4.2.2.2 Relevance

Because of the increased differentiation related to the re-launch, Festis once again was relevant to the market. Also, when re-launching Festis the catch phrase "Jag är en Festis" (I am a Festis) was first introduced which made the brand name a concept, instead of just a still-drink. As they focused on becoming a drink for the young people, the product became more appealing. The innovative and a bit odd flavors along with the new design made the drink contemporary.

Today, Festis constantly focuses on bringing their products to where the market is to reduce the risk of ever becoming irrelevant again. To be able to do this they frequently execute market researches to identify new possibilities. They have for example, besides regular advertizing, released a Facebook application and a commercial in 3D that is only shown in

cinema theatres. The reason for the 3D commercial was that Festis saw a strong correlation between Festis and the cinema; people drink Festis when they go to the movies. Since 3D movies are popular these days and no other company in Sweden has produced a 3D-commercial, Festis saw a possibility to be the first brand to do a 3D-commercial for the cinema. In other words, Festis' way to keep being relevant is to be cutting edge.

4.2.3 The Expert's comment on Festis

The restaging of Festis is a classical branding case with all the right ingredients in place. An important learning from the Festis case is that the comeback of a brand that has been down and out, or at least in pretty bad shape, requires a really powerful restaging of the brand through all elements of the marketing mix. Ad agencies tend to explain Festis comeback as an advertising success story but it is important to understand that the advertising campaign only is one of several components in the overall recipe of the comeback. A real comeback requires a completely revitalized concept, including products, packaging and communication. Comeback is never a quick fix. Let us hope Saab has learned this lesson (Persson, 2010).

4.3 Lacoste

4.3.1 The Decline

When Lacoste was first introduced it was an immediate success and had very loyal customers. They had an extremely wide customer base, from teenagers in school to 65-70 year olds, which still is true. However, before it was a status symbol to wear Lacoste.

When Lundqvist took on the challenge to rebuild Lacoste's Swedish market, the brand had been declining for some time, both in Sweden and internationally. His main assignment was to make the brand relevant again in Sweden by bringing back Lacoste from the golf shops to major stores that agreed with the brand image as well as get the right people to wear the brand. Through the interview with Lundqvist it became clear that the reason for Lacoste's decline was due to loss in brand strength.

As mentioned earlier, two dimensions compose brand strength and Lacoste's main brand issues can be categorized under these.

4.3.1.1 Energized Differentiation

Lacoste's core value is high quality. Even though the quality never has been an issue, the brand's popularity has differed over the years. When consumers during the economic depression began to alter their purchasing habits, Lacoste in an attempt to attract consumers lowered their prices. This was the ultimate failure, since lowering their prices meant that Lacoste lost its identity; a status brand for the upper middle class. The entire brand concept was hereby lost.

4.3.1.2 Relevance

For Lacoste there were two major factors that affected the brand's relevance negatively; overexposure and the change in demand.

Lacoste products were extremely popular in the 1980's and were available almost everywhere, which led to overexposure for the brand. The overexposure together with the fact that their product range in essence only included three products; a polo shirt, a knitted shirt and a sweatshirt, led to that the interest for Lacoste products started to fade. When the interest declined and the trade conditions became worse Lacoste had problems with their distribution, which further deepened their crisis. When Lundqvist started working for Lacoste in 2001 their clothes were not to be found in any attractive stores.

Moreover, the world suffered from a recession in the 1990's, which affected consumer behavior; people no longer wanted to buy premium priced clothes, instead they demanded cheaper alternatives. Lacoste who were positioned in the expensive segment were no longer relevant to the market. In the beginning they wanted to keep the prices high, but eventually they felt forced to lower prices.

To conclude, Lacoste's decline was due both to internal and external circumstances. The recession affected consumer behavior in that it changed the demand that was not favorable for a premium brand such as Lacoste. However, only Lacoste were to blame for the overexposure and the lowering of the prices of their products, which further deepened the brand's crisis.

4.3.2 The Comeback

Even when Lacoste was performing poorly, the brand still had high brand awareness. Lundqvist believes that it was the strong brand awareness of approximately 85 % that Lacoste possessed along with the brand's iconic history that made the brand worth saving. To succeed to turn the brand around the main issues for the decline needed to be identified and solved in a genuine manner so that customers believed a change had occurred.

The focal point for Lacoste's comeback naturally was to reinforce the brand strength, since that was the origin of the decline.

4.3.2.1 Energized Differentiation

Lacoste managed to reinforce their core value, which is vital to a successful comeback. They managed to once again be able to charge high prices, which are associated with premium brands. Today, Lacoste can be found in attractive stores for high quality garments, due to the new selectiveness.

The quality is the most significant point of differentiation for Lacoste and is why they are relevant to their customers. Lundqvist exemplifies: *"I have a friend that uses his father's old Lacoste polo shirt and it is still in style. The fit is the same and it still almost has the same color as it had when it was produced in the 1980's."*

4.3.2.2 Relevance

Lacoste managed to reintroduce the demand for their products by actively working with selling in the Lacoste concept to the attractive stores for high quality garments. Lacoste was also able, through smart PR, to get high profile people to wear their products and act as ambassadors for the brand. This led to that fashion magazines chose to put their clothes on the front cover and further meant that Lacoste did not have to spend as much money on ads.

This time they were aware of the risk of over exposure, they broadened the product range as well as became more selective in deciding which stores that would sell the brand. The reason for being more careful with selecting their partners was due to the fact that they work very intimately with them and also because they do not wish to be present everywhere. By not supplying the entire demand from the market on certain products, Lacoste has been able to keep the interest from the market intact and keep the demand stable.

Lacoste is today a basic brand for the upper middle-class and is no longer the status brand it was in the beginning. Due to the fact that fashion trends come and go, clothing companies must do its best to be relevant to their loyal customers. Therefore they work in a more long-term perspective than before in order to sustain their strong brand.

For a long time Lacoste was exceptionally one-track minded and was therefore not good at evolving with the market. However, the marketing communication approach has shifted to more image pictures; working with different themes in order to build a feeling around the brand instead of just showing the products offered. They further strive to make the product appeal to the consumer on a more personal level to ensure high relevance for the customer.

Lacoste used to be one big unit, but today the company is divided into divisions. They have a more professional approach of doing business and the organization has become standardized worldwide. The company is constantly evolving with new things happening all the time. Lacoste has remained strong even after the hype of 2003-2004 has settled and throughout the weak market of 2008-2009, which reflects their regained brand strength.

4.3.3 *The Expert's comment on Lacoste*

The Lacoste case is different from MINI and Festis. As often the case in fashion, decline was caused by overexposure. Fashion brands come and go and few brands seem to stay hip over a longer period of time. Levi's has always struggled with this, how many times have we not seen them come back over the last two decades? Comeback for Lacoste was not driven by innovation but rather on the idea of restaging a classic item in a new context, i.e. contemporary celebrities. The Lacoste type of comeback is a completely different marketing story; restaging an icon that went out of fashion through clever and well-executed marketing (Persson, 2010).

5. Conclusions

In the beginning of this chapter the answers to our problem formulation is to be found. Following this, our own reflections on the findings will be shared. This chapter further includes recommendations for future research areas to other students interested in this field. What other brands can learn from MINI, Festis and Lacoste's comeback will be found in the end to guide brand managers who are experiencing a brand decline.

5.1 Conclusions about the comeback brands

5.1.1 Why are some brands worth saving?

With the help from the common themes revealed from primary and secondary data gathered throughout this thesis, four general factors have been found that are vital for a brand to be worth saving.

5.1.1.1 Factor 1

Throughout the interviews, a recurring answer to why a brand is worth reviving is that it is cost efficient. A brand that still has high knowledge, even if the brand is performing unsatisfying, is less expensive to rescue than to start over from scratch with a new brand. All of the three brands examined had high brand awareness, even at the time of the decline. For example Lacoste enjoyed a brand awareness of about 85%, even during the decline. The problem was not the brand knowledge, but rather the attitude towards the brands.

Still, if the market has a strong negative view of the brand, as in the case of Enron for example, the brand cannot be revived even if it has high knowledge. The price of regaining a good reputation can in those cases become higher than the price of a fresh start.

5.1.1.2 Factor 2

If a brand should be revived, the issue or issues that triggered the decline of the brand must be located and understood. MINI was able to locate the quality issues, Lacoste pinpointed the overexposure and Festis found the brand image to be the major reason for their decline. If the understanding for what has been done incorrectly cannot be found, the brand is bound to do the same mistakes over and over again.

5.1.1.3 Factor 3

If the brand errors can be located, one must be able to fix them. MINI fixed the quality, Festis built a new brand image for its product and Lacoste became more selective in their exposure. If the problem is too vast to mend, there is no reason to try to revive the brand, as it only will fall back into the same issues. If the reasons for the failure can be mended, the measures to do so must be done sincerely. If a product is unsatisfying, the brand will never have returning costumers. When the problems are fixed the brand must be able to communicate the changes to the market, making them agree upon that the issues were related to the old product and are now gone with the re-launch.

5.1.1.4 Factor 4

A brand that is worth reviving must also be true to its core values, as those are the values that made the brand successful in the first place. The new MINI still has some design features in common with the old version and is still fun to drive and an innovative brand, Festis still produce the 25 cl. Tetra Pak, even if the brand has an edgier image today and Lacoste were very keen to reconnect to their heritage and quality. This said, a brand could add another core value, as long as it is linked to the other principles. For example, MINI had problems with the quality before the re-launch, but took that weakness and managed to make quality to one of their core values. Festis was also able to make being cutting edge to be a foundation for the brand.

5.1.2 Which are the significant features for a comeback brand?

Four recurring factors have been extracted when looking at comeback brands, both in their decline and their comeback:

- The issues that have caused the brands' declines lie within lost brand strength, rather than loss in brand stature, since even when the brands were declining, they still possessed high awareness.
- All of the three brands examined fell for the deadly sin of brand irrelevance and became tired brands.
- MINI, Festis and Lacoste have been able to reinvent themselves and found a new way to reach the market with their products.
- Today all of the three brands work actively to not become irrelevant again.

5.2 Discussion

5.2.1 Reflections

When have researched these three brands we feel that they are representative for comeback brands due to the fact that we have found some similarities, as discussed before. We have learned that even though they all three are what we call comeback brands their brands' journeys have differed.

For MINI, the quality of the car was the main issue for the decline, which was fixed with the launch of the new MINI to retain and attract customers to be able to keep the brand vital. The new MINI's quality is improved to the extent that it is today one of its key benefits. Festis, on the other hand, simply stopped evolving with the market so when their main competitor MER activated its brand Festis had a hard time to follow. Even so, the profitability for Festis has been more or less stable over the years. For Lacoste it was never their quality that was the problem, it was the overexposure and the economic recession which were the main culprits. Their iconic polo shirts and its quality have remained the same the entire time; times change but not the core value of the product.

The bottom line is that for a brand to stay vital and strong it has to constantly evolve with the market. However, at the same time as evolving with the market it is utmost important for the brand to keep its core values throughout its lifespan. The key to success is to focus on what the brand does the best and constantly strive to further improve, even if it is a leadership brand and already at the top. Otherwise it will soon get to a tired stage and will most certainly be outpaced by its competitors.

Another interesting finding is the importance of having a good product. It does not matter how much a brand communicates with the market if the core product does not agree with the expectations created by the advertisement. This will at best attract customers to buy the product once, but will never result in a loyal customer base, which is essential for a successful strong brand. For example MINI failed in providing the market with a good product in the beginning. MINI had to rely on the enthusiasts to buy the cars, since the quality before the re-launch was too poor to attract any other customers. MINI realized that if they wanted to last as a brand they had to make their product much better, i.e. fix the quality issues, so that people who bought a MINI would come back for yet another one when it was time to buy a new car.

If a brand fit our criteria for when it is worth reviving a brand, as discussed earlier, the brand could regain its former glory with the right management. If so, similar to what the study conducted by Venkatesh (2002) concluded, we agree that it is much cheaper to revive a once strong brand since some of the brand stature is still there; the brand has high recognition and the customers have knowledge about the brand. If the tired brand on the other hand is neglected it will eventually disappear and a lot of money invested in the brand will thereby be lost.

A previous study regarding revitalization of a brand has concluded that managers need to constantly watch for signs of brand decline in the three parameters: brand knowledge, brand differentiation and customer response (Thomas & Kohli, 2009). We, on the other hand, suggest that managers need to monitor the four dimensions of the Brand Asset Valuator model; Energized Differentiation, Relevance, Esteem and Knowledge. Managers' main focus should be on monitoring the brand strength; energized differentiation and relevance, since we have noticed that the decline usually starts with loss in these parameters.

5.2.2 Further studies

When googling comeback brands, many hits where Saab is comparing themselves with Apple Inc. are found. For example the articles "Could Saab Become the Apple of Car Companies?" and "Saab Automobile, the Apple of the automobile business?".

In an early state, the plan was to apply our findings from the three cases studied in this thesis on the Saab case. It would be interesting to analyze Saab to see if they perhaps could become a comeback brand. If they have what it takes? Will they succeed to revive their brand? It would further be interesting to wait and analyze the brand after a couple of years to see how the brand has developed. What factors was the reason for the comeback or the failure, if that would be the case. However, it was decided that we would leave this interesting aspect to someone else to research in the future.

5.2.3 What can other brands learn from MINI, Festis and Lacoste?

We have compiled the lessons learned by MINI, Festis and Lacoste's comebacks, in order to help other companies struggling with a tired brand who want to take action to revive the brand.

Festis believes that the key to their success was that they were not afraid to try new things; things that did not even exist on the market until they created it. For example Festis was the first still-drink, the first still-drink with mixed flavors, the first with a transparent label and the first sugar free still-drink. Of course Festis has failed with some ideas but they are not mentioned on Festis' résumé. It is what they have succeeded to do that people remember in the long run. To dare to fail has been important in the journey back to a strong brand.

Moreover, the brand has to have a unique point of differentiation to stand out today with all the products and services offered. A big part of Festis' success is due to the new differentiated design of the bottle and also that many unique flavors, for example the Guanabana/Pineapple, are offered.

Knutsson believes that if a brand wants to become a comeback brand, they have to be true to themselves and their customers. MINI's core values, which are the innovative design of the car as well as the fact that it is a fun car to drive, are the point of attraction for the MINI enthusiasts. These values have remained the same with the launch of the new MINI, which is part of the success.

Through the updated MINI, the history and the future were fused together. The customers have to be educated about it so that they understand that this time a new improved version of the old product is introduced with the re-launch. MINI managed to spread the word of the new MINI by organizing events with focus on the new updated MINI and also by a lot of market communication.

If one is about to try a comeback, the brand must have something new to offer as well as to be able to reconnect to its own history, Lundqvist concludes. It was the French tennis player René Lacoste that founded Lacoste. René Lacoste was a good tennis player who won a lot of tournaments and his creation of the iconic polo shirt revolutionized men's sportswear. Lacoste is proud of its history and it can therefore be found on their website as they strive to make their history relevant today.

Further, the quality of the product must be satisfying otherwise costumers will not return. The quality has remained the same throughout its existence, which demonstrates that the quality of Lacoste's products never was the cause of the decline. Even so, the brand declined. However, Lundqvist still believes that in order to succeed with a comeback, the quality of the product has to be good.

Instead the problem for Lacoste lied within the overexposure of their products, which is not unusual for a fashion brand. To prevent this from happening again Lacoste does not supply the entire demand for Lacoste products. Lundqvist concludes that Lacoste has learned that scarcity adds value. Lacoste learned that the hard way.

6. References

6.1 Published books

Aaker, David A. (1996). *Building strong brands*. New York: Free Press

Aaker, David A & Joachimsthaler, Erich (2002[2000]). *Brand leadership*. New York: Free press

Haig, Matt (2003). *Brand failures: the truth about the 100 biggest branding mistakes of all time*. London: Kogan Page

Mårtensson, Rita (2009). *Marknadskommunikation: kunden, varumärket, lönsamheten*. 3. [omarb. och utök.] uppl. Lund: Studentlitteratur

Melin, Frans (1999). *Varumärkesstrategi: om konsten att utveckla starka varumärken*. 1. uppl. Malmö: Liber ekonomi

Keller, Kevin Lane (2008). *Strategic brand management: building, measuring, and managing brand equity*. 3. ed. Upper Saddle River, N.J.: Pearson Prentice Hall

Setright, LJK (1999). *MINI: The design icon of a generation*. London: Virgin Publishing

Yin, Robert K. (2009). *Case study research: design and methods*. 4. ed. London: SAGE

6.2 Electronic sources

Bloom, J. (2005) Lacoste's Siegel Illustrates the Sales Power of Pricing-Up. *Advertising Age*, 76 (6), 22
(http://findarticles.com/p/articles/mi_hb6398/is_200502/ai_n25574136/?tag=content;coll1)
2010-04-07

Dell, K. (2005). Lacoste's Riposte. In *Time*.
(<http://www.time.com/time/magazine/article/0,9171,1106323,00.html>), 2010-04-07

Revitalizing, Rejuvenating and Reformulating a Struggling Brand, Ted Mininni, 1997
(http://www.brandchannel.com/papers_review.asp?sp_id=1240), 2010-04-14

http://www.brandassetconsulting.com/site_pages/brand_health, 2010-04-

http://www.brandassetconsulting.com/site_pages/powergrid, 2010-04-14

www.brandcampu.com/2009/12/tiger-woods-seven-lessons-on-trashing-a-platinum-personal-brand/, 2010-06-08

<http://www.lacoste.com/#/press-news-37>, 2010-04-07

<http://sv.wikipedia.org/wiki/Lacoste>, 2010-04-07

<http://sv.wikipedia.org/wiki/Festis>, 2010-04-08

http://en.wikipedia.org/wiki/Nike_Air_Max, 2010-05-07

<http://www.carlsbergsverige.se/Drycker/Vatten/Sidor/FestisOrange.aspx>, 2010-04-08

<http://www.britannica.com/EBchecked/topic/296927/Sir-Alec-Issigonis/296927main/Article>, 2010-04-09

http://www.interbrand.com/best_global_brands.aspx, 2010-04-15

6.3 Articles

Revitalizing Brands, Norman C. Berry, Journal of Product & Brand Management, Volume: 1 Issue: 2, 1992, 2010-04-15

A brand is forever! A framework for revitalizing declining and dead brands, Thomas, Sunil; Kohli, Chiranjeev. Business Horizons, Jul 2009, Vol. 52 Issue 4, 2010-04-15

Issues in Brand Rejuvenation Strategies, Venkatesh Babu, 2002
(http://www.expectad.com/white_paper/Brand_Rejuvenation_Expect_Advertising_Inc.pdf), 2010-04-15

Back to life! Why *brands* grow old and sometimes die and what managers then do: an exploratory qualitative research put into the French context, Lehu, Jean-Marc. Journal of Marketing Communications, Jun 2004, Vol. 10 Issue 2, 2010-04-15

Managing Brands for the Long Run: BRAND REINFORCEMENT AND REVITALIZATION STRATEGIES, Keller, Kevin Lane. California Management Review, Spring 1999, Vol. 41 Issue 3, 2010-04-15

6.4 Oral sources

Jimmie Knutsson, Bilia Group, 2010-04-19

Thomas Lundqvist, Brandwork Scandinavia, 2010-04-21

Tomas Adolfsson, Carlsberg Sweden, 2010-04-29

Mats Persson, The Core Company, 2010-05-10

6.5 Figure sources

Figure 1: http://www.autoaz.it/images/1962_Austin_Mini_Cooper.jpg

Figure 2: <http://auta-levna.cz/wp-content/uploads/2008/12/02minicooper1.jpg>

Figure 3: This figure is a fusion of the following pictures:

http://2.bp.blogspot.com/_Fn8WUVq8L5Y/SRdd1ZXT5qI/AAAAAAAAAD4/_-JSFOR_6bE/s200/Festis.jpg, <http://kafferepet.files.wordpress.com/2009/04/festis.jpg>, <http://www.carlsbergsverige.se/Media/Nyheter/Documents/Festis%20Boysenberry%20Rosehip.jpg>, <http://www.carlsbergsverige.se/SiteCollectionImages/BrandsSelector/Produkter/Festis/FESTISapelsin.png>

Figure 4: http://www.80s-tennis.com/images/oct07/lacoste_1979-1.jpg

Figure 5: <http://www.lacoste.com/#/catalogue-men-clothing-sportswear-04>

Figure 6: Own source

Figure 7: http://www.brandassetconsulting.com/site_pages/brand_health

Figure 8: http://www.brandassetconsulting.com/site_pages/powergrid

Figure 9: Own source based on http://www.brandassetconsulting.com/site_pages/powergrid

Figure 10: Own source

Figure 11: Own source

Figure 12: Jimmie Knutsson, Bilia Group

7. Appendix

7.1 Question-form for the interviews

What is your occupation?

What line of work does that include?

For how long have you had this position?

Can you describe the brand's journey?

What lessons have your organization learned from this?

How would you describe the brand today?

Does your brand have a specific personality?

If so, can you describe it?

What does your brand image look like? Which associations have you tried to relate with your brand?

Who is your target audience? Has it changed over time?

How would you describe your customer relationships?

What do you do to keep the brand strong and keep market shares?

Has this changed over the course of time?

How has the market communication budget for the brand been over the years?

Can you identify the breaking point for the brand's decline and resurrection?

How did the brand manage to revive?

Which have been the success factors?

Which have been the significant features for your comeback?

What can other brands learn from your comeback?

Why did the company save this brand?

Which are the brands' main points of differentiation?

Why is your brand relevant to your target group?

How have your brand's quality and popularity been over time?

Anything else you would like to add?