



CATOLICA
CATÓLICA PORTO BUSINESS SCHOOL

PORTO

Uber's Rebranding: the effects on Generation Y's brand perception

Case Study

Diogo Vicente de Andrade Banha

Católica Porto Business School

March, 2017



CATÓLICA
CATÓLICA PORTO BUSINESS SCHOOL

PORTO

Uber's Rebranding: the effects on Generation Y's brand perception Case Study

Master Final Assignment in the form of Internship Report,
presented to Católica Porto Business School
to obtain the degree of Master in Marketing

by

Diogo Vicente de Andrade Banha

under the orientation of
Prof. Dra. Ana Côrte-Real

Católica Porto Business School

March, 2017

Acknowledgements

First of all, I would like to thank all my family for the constant support and concern throughout the elaboration of this master thesis, specially to my Mother to whom I solemnly promise my presence at home will stop being hotel-like in a half-pension basis becoming a full-pension once again.

Secondly, to Professor Ana Côrte-Real for all her close and thorough orientation from the very first moment.

To all the Mojobrands team, who have become like a second-family supporting me at all times, interacting with each one of you has made me a more humble and fulfilled person, not only professionally but also personally. I couldn't also let the chance go by to, individually thank Tiago (internship mentor), an inspirational role model with who I have learned invaluable lessons; to Rafa, the stubborn minimalist designer who helped me bring to completion the design of a fake logo for the survey; and lastly to Ema, the little blonde hurricane with the willpower and determination of a 100kg bodybuilder who showed me that nothing is impossible.

To João and Manel, more than mere colleagues, you are good friends with whom I have spent long-nights in the university working. Without you and our two-way stream of relentless motivation and brainstorming, this master thesis wouldn't be ready in time. A very special thanks to Catarina, one of the most hard-working and big-hearted persons I have the pleasure to know, who has helped me more than words can describe. You have inspired me to have confidence in myself and to take a leap of faith unto new unfamiliar territory.

Lastly, to all my closest friends to whom I have been postponing all the possible and impossible meetings, thanks for providing me with the much-appreciated distraction that has strengthen my resolve to bring this work to fruition.

Abstract

Nowadays, time scarcity affects all consumers. In fact, time is one of the most important commodities and brands have come across with a generation with unique traits: Generation Y. Brands were forced to adapt to the current landscape shaped by this generation: higher levels of impatience, more intricate consumption patterns and higher skepticism towards traditional marketing strategies than previous generations. Furthermore, brands had to reconsider their strategies to efficiently communicate and influence consumers, keeping in mind that any subtle change can generate a positive or negative response from consumers. But what happens when a company proceeds with a rebranding process? What will be the effect of this change in the consumers' perception over the brand?

In this master thesis, the literature review was focused on three key areas: brand, particularly in the identity mix; rebranding including advantages, risks and impact and lastly, in Generation Y. Regarding methodology, the object of analysis was Uber since it met the criteria defined. To evaluate Uber's rebranding effect on the overall brand perception, the author followed a single-case study method complemented with two independent sample surveys.

In conclusion, Uber's new visual identity was not well-received by the sample analyzed with the previous logo scoring better results in most of the attributes under study when compared to the recent logo. Actually, these attributes provided interesting insights that could justify this preference. The company failed to communicate their brand repositioning to consumers in a meaningful way and, therefore Uber's rebranding had a negative effect on Generation Y perception over the brand.

keywords: Rebranding, Uber, Brand identity, Generation Y, Logotype

Index

Acknowledgements.....	iii
Abstract.....	v
Index.....	vii
Figure Index.....	ix
Table Index.....	xi
Introduction.....	13
1. Internship Company.....	15
1.1 Company Presentation.....	15
1.2 Tasks Performed.....	15
2. Literature Review.....	19
2.1 Brand.....	19
2.1.1 Brand definition.....	19
2.1.2 Brand Role.....	20
2.1.3 Brand Components.....	21
2.1.4 Corporate Brands.....	23
2.2. Brand Model.....	24
2.2.1 Object and Marketing-Mix.....	25
2.2.2 Market and Image Mix.....	27
2.2.2.1 Brand Equity.....	28
2.2.2.1.1 Customer-based Brand Equity Model (CBBE Model).....	29
2.2.2.2 Brand Image.....	32
2.2.3 Identity Mix.....	34
2.2.3.1 Brand Identity.....	36
2.2.3.1.1 Brand Identity Model.....	36
2.2.3.2 Logo.....	39
2.2.3.2.1 Logo Dimension.....	39
2.2.3.2.2 Effects of a logo change.....	40
2.3. Rebranding.....	42
2.3.1 Definition.....	42

2.3.2 Reasons for Rebranding & Advantages and Risks	44
2.3.3 Impact of Rebranding	47
2.4. Generation Y	50
2.4.1 Who are Millennials? And their Main Characteristics	50
2.4.2 What influences Millennials' consumer behavior?.....	51
2.4.3 Why is the Logo Dimension important for Generation Y?.....	54
3. Methodology	57
3.1 Selection of the object of analysis	59
4. Uber Case Study	64
4.1 Brief presentation of Uber	64
4.2 Uber as a Product/Service.....	65
4.3 Uber as an Organization.....	70
4.4 Uber as a Person.....	71
4.5 Uber as a Symbol	72
4.5.1 Uber's Rebranding	72
4.5.2 Uber Rebranding 2016 Analysis.....	75
4.6 Uber's Value Proposition.....	80
4.7 Credibility	80
4.8 Relationship and Implementation.....	81
5. Main Findings and Discussion	83
5.1 Survey I Analysis	83
5.1.1 Brand Evaluation.....	83
5.2 Survey II Analysis.....	92
5.2.1 Uber Logo Recognition and Preference	92
5.2.2 Uber analyzed through CBBE Pyramid Model.....	94
6. Conclusion	103
7. Limitations and Hints for Further Research.....	105
8. Bibliography	106
9. Appendix	121

Figure Index

Figure 1 - JP Group Logo construction.....	17
Figure 2 - Logotypes of JP Group business units: jp.di, jp.ik and jp.is (from left to right).....	17
Figure 3 - Website Mock-up for jp.group (www.groupjp.com)	18
Figure 4 - Website Mock-up for jp.ik (www.jpik.com), jp.di (www.jpdi.pt) and jp.is (www.jpis.pt).....	18
Figure 5 - Three Levels of Product (Kotler, 2012).....	26
Figure 6 - Customer-Based Brand Equity Pyramid (Keller,2001, p.7).....	29
Figure 7 - Rebranding as a continuum (Stuart et al., 2004)	48
Figure 8 - Uber’s three steps process	64
Figure 9 - Uber Business Areas.....	66
Figure 10 - Uber’s Product Attributes (created by author)	68
Figure 11 - Uber rebranding evolution from 2009 to 2016.....	73
Figure 12 - “Super U” logotype.....	74
Figure 13 - Uber’s Look&Feel for China	76
Figure 14 – Uber’s rider app logo construction	78
Figure 15 - Uber Color Palette	80
Figure 16 - Uber’s Brand Identity	80
Figure 17 - Logo 1 (on the left) and Logo 2 (on the right) present in Survey I ...	83
Figure 18 - Brand Recognition from Logo 1 (on the left) and Logo 2 (on the right).....	84
Figure 19 - Logo 1 Interpretation	85
Figure 20 - Logo 2 Interpretation	85
Figure 21 - Logo 1 fits with the company profile	86
Figure 22 - Logo 2 fits with the company profile	86
Figure 23 - Logo 1 Memorability.....	87
Figure 24 - Logo 2 Memorability.....	87
Figure 25 - Uber’s possible rebranding reason (1)	89
Figure 26 - Uber’s possible rebranding reason (2)	89

Figure 27 - Uber's possible rebranding reason (3)	90
Figure 28 - Uber overall brand recognition.....	92
Figure 29 - Logo 1, Logo 2, Logo 3, Logo 4 and Logo 5 (displayed from left to right).....	92
Figure 30 - Uber Logo Identification.....	93
Figure 31 - Uber Logo Preference	94
Figure 32 - CBBE Pyramid with Uber score (weighted average)	102

Table Index

Table 1 - Brand components [adapted from de Chernatony and Riley (1998)]..	22
Table 2 - Rebranding Definitions (created by the author)	43
Table 3 - Advantages and Risks of Rebranding (Griffin, 2002).....	44
Table 4 - Created by the author (adapted from [(Stuart & Muzellec, 2004; Boyle, 2002; Lomax, Mador &Fitzhenry, 2002; Rosenthal, 2003; Lomax & Mador, 2006; Muzellec & Lambkin, 2006; Todor, 2014)]	46
Table 5 - Uber Product Lines (created by author).....	67
Table 6 - Brand Salience (created by the author).....	95
Table 7 - Brand Performance (created by the author)	95
Table 8 - Brand Imagery (created by the author)	96
Table 9 - Consumer Judgements (created by the author)	97
Table 10 - Consumer Feelings (created by the author).....	99
Table 11 - Consumer Brand Resonance (created by the author).....	100
Table 12 - Likert Scale used in Survey I and II	141

Introduction

The value that a brand adds to a product is generally defined as brand equity (Farquhar, 1989). Since the mid-1980's, the concept of brand equity has evolved from an unquantifiable asset to an actual company asset represented on the company's balance sheet (Stuart and Muzellec, 2004). This concept can also be generally described as the marketing effects solely caused by the brand (Keller, 1993). One of the ways that an increasingly big number of companies have done to increase brand equity is by rebranding themselves (Joiner, Reddy, & Jaju, 2006). It stands to reason that companies should then try to increase brand equity as a way to enhance the inherent value that their product or service will have, but what happens if a company undergoes a rebranding process? Will the changes that the brand suffered affect the consumers' perception over the brand?

This problem gains particular importance for Generation Y, most commonly called Millennials, due to their unique set of characteristics and mistrust towards brands.

In this master thesis, it was explored how this generation consumers' perceptions were affected in a positive or negative way by the rebranding process in an attempt to answer the following research question: How does Uber rebranding affect Generation Y's perception over the brand?

The present work was developed according to the modality of an internship report, therefore the first step concerns the internship period and was divided into company presentation and then a brief description of the tasks performed.

The second step was to review the literature on the subject, keeping in mind that this is a topic that only started being researched on the XXI century (Jaju et al., 2006; Muzellec & Lambkin, 2006), in order to better understand what leads and motivates companies to undergo this changes. In the third part of the thesis, a case study of a company that underwent the process of rebranding

namely Uber was scrutinized. The ultimate goal was to discover the practical consequences of undergoing through this change by: (1) collecting and analyzing the responses to two independent samples questionnaires and (2) applying three renowned brand models (CBBE Model and Brand Identity Model).

Lastly, the main findings and conclusions were then discussed leaving the possibility for further research on the topics under study.

1. Internship Company

1.1 Company Presentation

Mojobrand – Brand Lifestyle is brand consultancy and lifestyle agency located in Porto and with presence in Lisbon and Madrid. The core foundation of Mojobrand lies on the concept that, in order to create successful and admirable brands, it is essential to create a unique lifestyle.

Despite being a recent project (created in 2008), it has already been involved with renowned brands and companies such as Parfois, Católica Porto, Somelos, JP Group (former JP Sá Couto), Optimus Primavera Sound and Banco Carregosa just to name a few.

The agency is composed of a small but united team of 10 curious and multidisciplinary people that enjoy every second at work, pouring their souls and creativity directly into all projects. Brands are worked on a 360° degree perspective from start to completion and with tailor-made budgets according to their needs and dimension, always with differentiation as a number one weapon to distinguish from other agencies.

More than working for clients, Mojobrand wants to work alongside them, helping in an incessant search for success.

1.2 Tasks Performed

Under Mojobrand supervision and support, the following tasks were performed:

- Benchmark (thorough analysis of the industry of the company in question including all the competitors);

The market research performed at Mojobrands goes beyond traditional tools such as SWOT analysis and competitors' analysis adapting to the client needs and their requirements. For instance, in some cases, a chromatic analysis of the main competitors was required to provide some knowledge of the positive and negative associations to some colours. It was also common practice to conduct a analysis of new tendencies in the designated sectors and compile all the information obtained in a mood or Look&Feel board.

- Contribute to the development of strategic and creative processes to implement on clients' requests included within the design thinking methodology;
- Elaboration of briefings and debriefs as well as other presentation supports;
- Social media management;
- Close and constant contact with the internship advisor and Mojobrands team in the performance of several tasks ranging from brand activation projects, publicity, new brands or rebranding processes and communication campaigns.

The involvement of all the team and their input is also something very appreciated in Mojobrands throughout the entire projects making each one a global team effort.

From the scope of projects worked, it is worth of mention the work developed for JP Group (formerly known as JP Sá Couto) since it was one of the most time-consuming and complete projects that I was involved.

JP Sá Couto evolved from a company dedicated to the distribution of prestigious brands of information technology and electronics to other business areas such as education, IT services and investment. Due to this fast growth

both in terms of economic power and worldwide presence, JP Sá Couto felt the need to create a umbrella brand that aggregated the different business units (jp.ik for Education, jp.di for Distribution and jp.is for Integration services) under a single name: JP Group (see Figures 1 and 2 below).

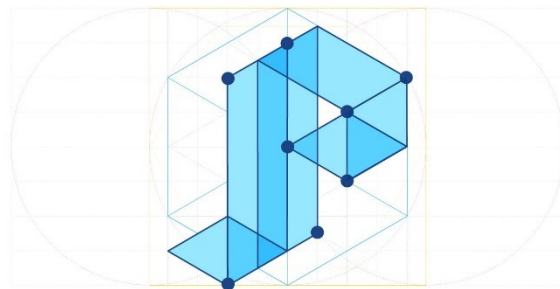


Figure 1 - JP Group Logo construction



Figure 2 - Logotypes of JP Group business units: jp.di, jp.ik and jp.is (from left to right)

In essence, this rapid growth to other business sectors was the main reason for rebranding which allied with an unsuccessful previous rebranding and reposition of the brand in the international market set the wheels in motion for a deep and modern change in visual identity.

JP Group rebranding process culminated with the launch of three new websites. In Figures 3 and 4 it is possible to see the websites mock-ups for the different business units as well as the websites, respectively.



Figure 3 - Website Mock-up for *jp.group* (*www.groupjp.com*)

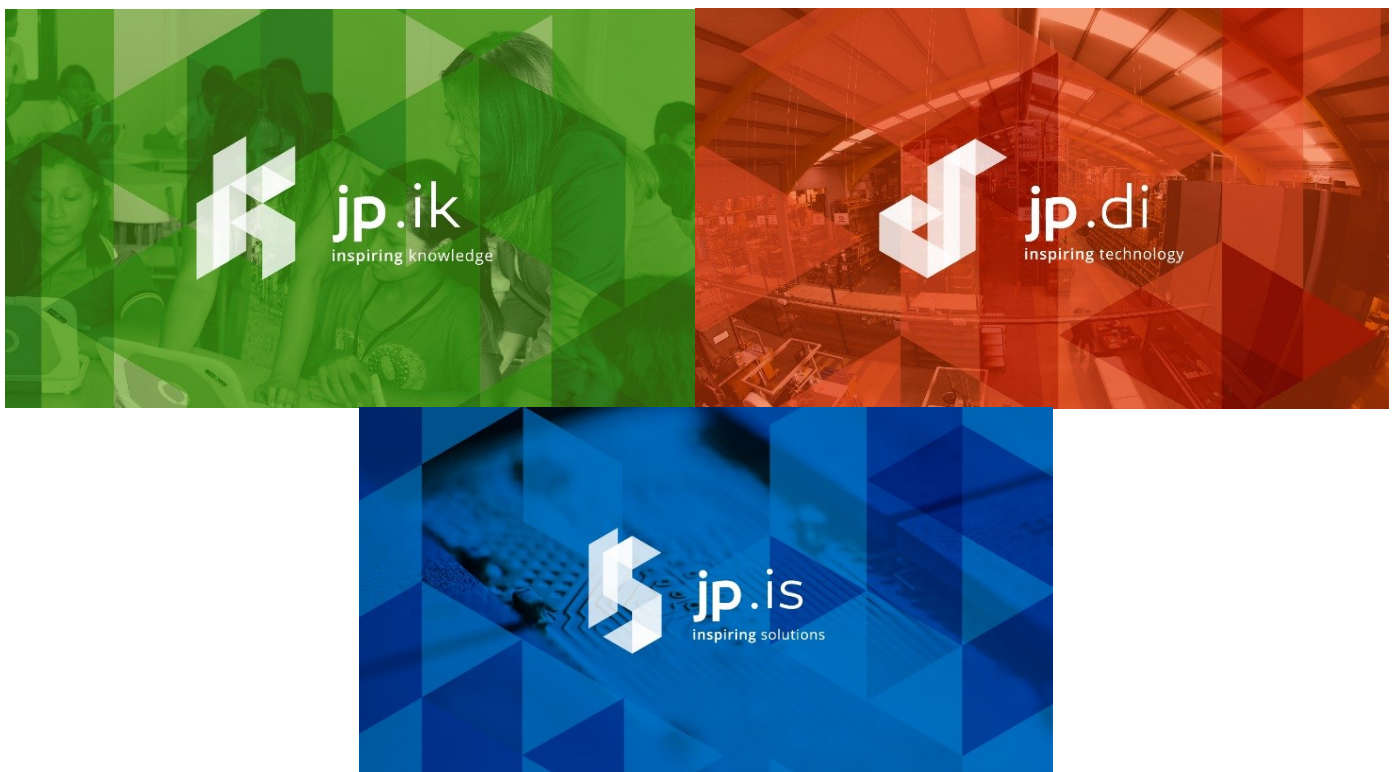


Figure 4 - Website Mock-up for *jp.ik* (*www.jpik.com*), *jp.di* (*www.jpdi.pt*) and *jp.is* (*www.jpis.pt*)

JP Group rebranding was one of the main triggers to the elaboration of this master thesis since it fuelled my desire and interest for the topic studied¹.

¹ <http://www.jornaldenegocios.pt/empresas/tecnologias/detalhe/jp-sa-couto-deixa-cair-apelidos-na-marca-do-grupo;>

2. Literature Review

2.1 Brand

2.1.1 Brand definition

"Products are made in the factory, but brands are created in the Mind"

Walter Landor, 2010

More than never, brands are alive and evolve in both the mind and heart of potential consumers. In an intensive competitive global market, brands search for ways to differentiate themselves from competitors and to grab consumers' attention (Wheeler, 2013). Just like brands, the brand concept itself has evolved over the years and been subject to so many definitions turning it meaning rather variable and overly defined (Stern, 2006).

According to the European Union Regulation 40/94/EEC, article 4 a community trade mark is defined as "Any signs able of being represented graphically, namely words, including personal names, designs, letters, numbers, the shape of goods or of their packaging, provided that such signs are capable of distinguishing the goods or services of one undertaking from those of other undertakings".

The American Marketing Association (AMA) definition of brand sets back to 1996 and is still one of the most adopted specifically in marketing manuals: "A name, term, sign, symbol, or design, or a combination of them, intended to identify the goods or services of one seller or group of sellers and to differentiate them from those of competitors" (Wood, 2000). This definition has persevered throughout time with slight adjustments by numerous and notorious researchers such as Watkins (1986), Bennet (1988), Aaker (1991), Stanton et al. (1991), Doyle (1994), Kotler et at. (1996). The continuous use of this

definition was mainly related to the fact that is focused on the main purpose of a brand on a company 'perspective: differentiation.

Other explanations step away from the most common definitions and describe a brand in a more simplistic way, as the bridge between the company and stakeholders (Luck, 2012) or as the promise of the set of attributes (that can be real or imagined, rational or emotional and tangible or intangible) that a consumer buys seeking satisfaction (Ambler, 1992).

From the analysis of brand concept, it becomes clear the importance of a brand that allows consumers to identify and differentiate it from others. These unique elements that enable and empowers a brand making it unique are called brand elements (Keller et al., 2008).

2.1.2 Brand Role

Brands have a major importance in today's context in both the consumer and the company's perspective (Keller et al., 2008). In the consumer's perspective, brands provide important functions such as identification of the source of product or service thus allowing consumers to lower the search costs for products both internally (how much they have to think) and externally (how much they have to search for alternatives). Based on previous knowledge about brands, consumers are able to predict or assume some level of expectation regarding what they don't know about the brand. The relationship between consumer and brand can be quite deep leading to the creation of a bond between them. In exchange for their loyalty and trust, consumers expect brands to fulfil their expectations and promises concerning product performance (functional benefits) as well as more symbolic and abstract functions (emotional benefits). Emotional benefits often associate brands to certain types of people and hence reflect their values or traits (Keller et al., 2008).

Due to both functional and emotional benefits of a brand, a customer may evaluate brands that offer similar products in a very distinctive way. Therefore, companies should take great concern in satisfying consumers (Keller et al., 2008).

As for companies, besides providing as a means of identification, brands also offer legal protection for proprietary features of the product preventing other brands for copying and dissolving their competitive advantage. Some of the most forms of legal protection for brands names are trademarks, patents and copyrights. This safeguarding of the companies' interests allows companies to safely invest in the creation and maturation of the brand name. The growth of a brand name over the years can turn the actual brand name in a competitive advantage, developing brand loyalty among consumers (Keller et al., 2008).

In summary, brands represent an asset that provides not only security for future incomes but are also capable of influencing consumer behaviour (Keller et al., 2008).

2.1.3 Brand Components

Much literature has been written concerning the set of elements that compose a brand. The following table (Table 1) developed by Chernatony & Riley (1998) summarizes some of the models with the components that establish a brand:

Authors	Tangible and visual elements	Intangible Elements
Aaker (1992)	Symbols and slogans	Identity corporate brand, integrated communications, customer relationships
Bailey & Schechter (1994)	Name, logo, colours, brand-mark plus advertising slogan	
Biggar & Selame (1992)	Name, trademark	Positioning, brand communications
DMB & B (1993)	Product delivery	User identification, opportunity to share a dream
de Chernatony (1993a and 1993b) (atomic model)	Functional capabilities, name, legal protection	Symbolic value, service, sign of ownership, shorthand notation
de Chernatony & McWilliam (1989)	Functionality	Representationally
Dyson et al. (1996) (Millward-Brown)	Presence and performance	Relevance, advantage, bond
Grossman (1994)	Distinctive name, logotype, graphics and physical design	
Kapferer (1992)	Physique	Personality, relationship, culture, reflection, self-image
O'Malley (1991)	Functional values	Social and personal values
Young and Rubicam (1994)	Differentiation	Relevance, esteem and familiarity

Table 1 - Brand components [adapted from de Chernatony and Riley (1998)]

From table 1, it is important to emphasize the perspectives of Bailey et al. (1994) and Grossman (1994) that deems the brand name and logotype as critical

elements of the brand. These two perspectives highlight the importance of visual elements of the brand in the overall perception of the brand that will be further explored along this investigation.

2.1.4 Corporate Brands

Most authors state that corporate brands are unique in terms of identity, reputation and image (Schultz et al., 2000, Balmer, 2001, Dowling, 2001). Regarding identity, it can be defined as the distinctive and consistent image a brand was able to achieve in aesthetic terms, which encompasses name, logo, color, lettering, among other elements (Schmitt et al., 1995). It can also be referred, in tangible terms, as the construction of its ideology and strategy through communication, behavior and symbolism (Leuthesser & Kohli, 1997).

A different perspective defines corporate identity as what the company is, their true essence (Balmer, 1995). In fact, this point of view is of particular importance since it links the concept of brand identity with corporate image, which was defined by Bernstein (1984) as the company concept in the mind of its target when it comes to insights and principles or, “in other words, the global evaluation a person has about an organization” (Dowling, 2001, p.19). Lastly, reputation covers a more strategical approach as it implies long-term impressions about the company, mostly due to its images and behaviors (Fombrun, 1996). Therefore, reputation concerns the values a person allocates to the corporate image (Dowling, 2001). In conclusion, corporate brand has three main characteristics namely identity, reputation and image, that include two dimensions: the external, that refers to third parties’ perceptions and the internal, that is related to the way the company sees itself (Muzellec et al., 2006).

Corporate rebranding has the main goal of modifying the perceived-self and/or the core-self. In reality, when a company changes the core-self, it aims to

change the perceived-self in order to build a better positioning in audience's minds (Muzellec et al., 2006).

2.2. Brand Model

As we have seen throughout chapter one, brand as a whole as well as its meaningful components have been thoroughly dissected and yet there are several different definitions of some crucial elements that compose a brand. In order to more accurately define brand concept, the approach that will be used is the brand triangle model which is, closely linked to the triadic sign model developed by Pierce.

Therefore, to better understand the brand triangle model is important to have a closer look at Pierce triadic model. The triadic approach consists of three interconnected dimensions of sign analysis: (1) identity (2) object and (3) response (Lencastre and Côte-Real, 2009). Pierce's approach involves the identity sign dimension, the marketing object dimension to which the sign refers to, and also the interpretation dimension given by diverse audiences (Perez, 2004 & 2007; Lencastre, 2007a).

According to Pierce triadic approach, a sign is "A sign, or representamen, is something which stands to somebody for something in some respect or capacity" (Peirce, 1974). Basically, it stated that a bound between three elements named (1) "representamen" (2) object and (3) the interpretant is established.

The brand triangle Model lies on three essential and interconnected pillars:

1) *Identity Pillar*

This pillar includes a sign or set of signs (according to the legal definition of signs) that identify the brand per se as well as the brands it covers (Lencastre & Côte-Real, 2013).

2) *Object Pillar*

The second pillar is comprised of all the marketing actions of the main product and other potential products covered by the brand with the aim to establish a given relationship of a product in the market (Lencastre & Côte-Real, 2013).

3) *Response Pillar*

As for the third pillar, it includes all the target audience and their responses to the brand or more broadly, all the brand associations (Lencastre & Côte-Real, 2013).

This model goal is to describe all the different elements of the brand and also their interactions with persons of interest (Lencastre & Côte-Real, 2009). The Identity pillar that is usually described first will be intentionally left for last since it will be the target of higher scrutiny.

2.2.1 Object and Marketing-Mix

At first glance, brand object is based on the organization or the physical/juridical person that the brand name identifies and secondly the firms' architecture that unfolds in multiple products. At last, for each one of these products, it represents the set of actions that add value for the sale in the designated marketplace, also known as marketing mix.

Kotler (1967), considered by many notorious authors as the father of modern marketing, was responsible for the popular widespread of the 4 P's framework developed several years earlier by McCarthy that revolved around four variables: the 4 P's of Marketing-Mix – product, price, place and promotion (McCarthy, 1960; Kotler, 1967). Over the years, this model has been discussed,

refined and adapted for service marketing which lead to the addition of three more P's namely "process", "people" and "physical evidence" (Bateson, 1979; Khan, 2014).

Regarding the product variable can be divided in three dimensions: (1) core benefit or service (2) actual product and (3) augmented product (see Figure 5 showed below).

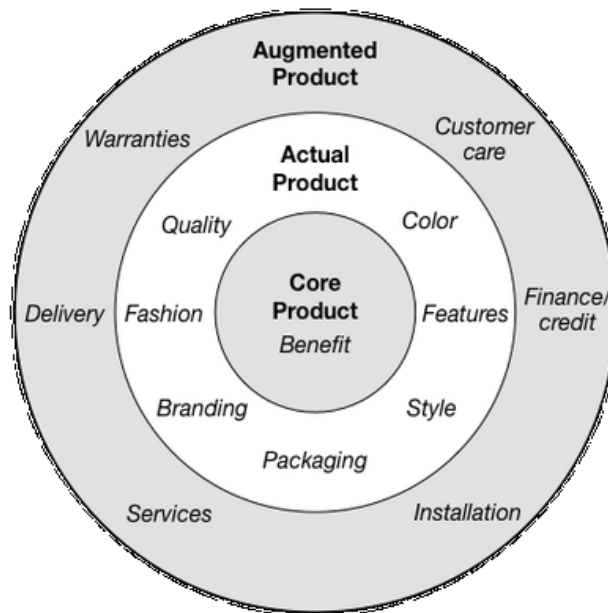


Figure 5 - Three Levels of Product (Kotler, 2012)

The core product concerns the brand object that the brand presents in first place. It can take multiple forms from the physical facility, one of their products, the actual benefit directed to a specific public target, a person or a unique mission that includes all their offers.

The actual product coincides with what is called as the first "p" of the marketing mix variable: "product" meaning the actual goods or service offered to the consumer by the company.

Finally, the third dimension (enlarged product) concerns all the actions that support trades for a brand: from the organization, processes, people to other marketing mix variables.

2.2.2 Market and Image Mix

To analyze this pillar, it is important to mention that there is a change over the perspective studied on the other pillars since it moves from tangible expressions such as signs and objects to an intangible component: the interpretation. The concept of interpretant can be distinguished in two sides: interpreter e interpretation (Lencastre & Côte-Real, 2009).

Depending on the public targeted, like for instance clients or shareholders the reactions to the brand will be obviously different since they have unique relations with the organization and therefore different expectations for the brand. Even within consumers, each individual or group of individuals can have different reactions and interpretations that range from a cognitive, to affective or behavioral responses. Their unique reactions translate into variables such as brand associations, notoriety, brand preference and loyalty among others and composed what is formally known as the brand answer mix (Lencastre & Côte-Real, 2009).

In the brand answer mix, there are three types of answers:

(1) core answer – the immediate response a consumer has when exposed to a brand sign. In a market research perspective is considered the top of mind brand associations and is also designated as brand positioning;

(2) actual answer - a more structured response from the individual towards the brand, usually also linked with points of parity and points of difference when compared to competitor brands; in a market research perspective, it regards the qualitative study of brand associations named as brand image (Keller, 1993).

(3) enlarged answer – all the possible reactions that, in theory, an individual can have when faced with a brand sign. In a market research perspective, it regards the quantitative study of the brand which has as the output the results

like for example, brand preference, loyalty or likelihood to acquire (Aaker, 1991; Côté-Real, 2007).

In each of the three levels just described it is possible to distinguish between cognitive, affective or behavioral reactions (Lambin, 1986). The top of mind reactions from an individual can express a single characteristic of a product/service, a judgmental value (either favorable or disadvantageous) or simply express the degree of purchase intention or affection with the brand (Keller, 1993).

2.2.2.1 Brand Equity

Even though brand concepts reflect both tangible (i.e., what the brand actually does) and intangible (i.e., people perspective and opinions about the brand in a more abstract way) aspects of the brand (Keller 1993, 2007), one of the most important to highlight is brand equity.

Brand equity is the group of assets and liabilities that are associated to a brand name and symbols, it is composed by two main elements (1) level of awareness (2) brand associations (Aaker, 1991). In Keller (1993) perspective, brand equity also links with these two previously stated components since it is defined as the relation in which the consumer becomes familiarized with a given brand, and recalls valuable, strong and unique associations. These associations allow brands to earn greater volume or greater margins than wouldn't be possible without the brand name (Leuthesser, 1988).

Corporate brand equity is recognized as the unique response by the firm's stakeholders such as customers, employees and suppliers to the actions, communications, products and services offered by an identified company (Keller, 2000). Stakeholders' images are molded by formal and informal signs that originate from the company (Bernstein, 1984; Dowling, 2001).

2.2.2.1.1 Customer-based Brand Equity Model (CBBE Model)

“Building a strong brand has been shown to provide numerous financial rewards to firms, and has become a top priority for many organizations” (Keller, 2001, p.1).

According to Keller (2001, p.1), developing a strong brand can be defined in four steps:

- 1) “Establishing breadth and depth of brand awareness
- 2) Creating the appropriate brand meaning through strong, favorable and unique brand associations
- 3) Eliciting positive, accessible brand responses
- 4) Forging brand relationships with customers that are characterized by intense, active loyalty”

In order to achieve these four steps into creating a strong brand, it is necessary to excel in six brand building blocks explicitly brand salience, brand performance, brand imagery, brand judgements, brand feelings and brand resonance presented in four levels (Keller, 2001) as exhibited in Figure 6.

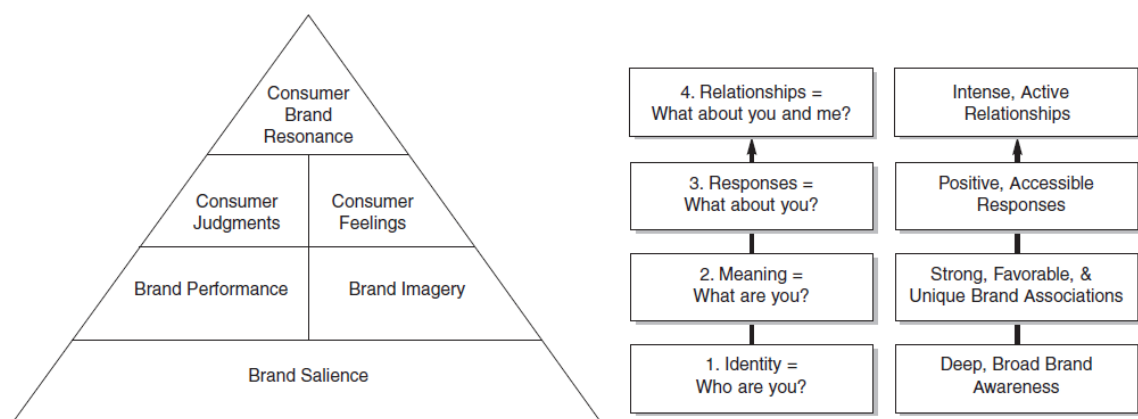


Figure 6 - Customer-Based Brand Equity Pyramid (Keller, 2001, p.7)

Next, it will be explained in detail the dimensions that compose the brand building blocks starting from the bottom up to the top.

Level I – Brand Identity

The first level of pyramid provides an answer to the question: “Who are you?” and relates it to the concepts of brand salience (a fundamental building block in developing brand equity) and brand awareness. Brand salience relates to the characteristics of customer awareness of the brand. As for brand awareness, it concerns the aptitude of customers to recall and recognize a brand. Brand awareness connects the elements of the brand such as brand name, logo, symbol and other to associations in consumers’ mind. Brand salience influences the creation and strength of the brand associations that lead to the formation of a brand image and provides meaning for the brand to the consumers. A high level of brand salience also drives consumption or consumption opportunities (Keller, 2001).

Level II – Brand Meaning

On the second level of the pyramid two important concepts that define brand meaning are enlightened (brand performance and brand imagery) and an answer to the following question is sought: “What are you?”. The connotation and image that customers have of the brand also affects brand equity. In order to create brand meaning it is vital to establish a positive brand image in consumers’ minds. Brand meaning refers to what the brand is renowned or acknowledged for in the clients’ perspective. It is easy to comprehend that the actual brand performance plays an important role to develop a strong brand since the consumer experience, feedback from other users and also brand communications can positively or negatively influence the entire experience with the brand. If the brand fails to meet consumer expectations, it can have a dramatic effect in obtaining brand loyalty and resonance. “Designing and

delivering a product that fully satisfies consumer needs and wants is a prerequisite for successful marketing, regardless of whether the product is tangible, good, service or organization“(Keller 2001, p. 10). Brand imagery represents the consumers’ more abstract thoughts about the brand rather than the actual products and services that it provides.

Positive results in three dimensions (strength, favorability and uniqueness) elicit positive brand responses that will, in turn, lead to brand loyalty and are ultimately indispensable to generate customer-based brand equity (Keller, 2001).

Level III – Brand Responses

At the third level of the pyramid, special attention is provided to the consumers’ judgements and feelings since positive interactions with the brand can lead to a change in behaviour and attitude towards the brand. Brand responses, as the name indicate, refers to the consumers’ response (both rational and emotional) towards the brand, their marketing communications and other information provided by the brand. Brand responses can be divided into two categories: brand judgments and brand feelings. Brand judgments focus mainly in customers’ personal thoughts and evaluations about the brand, and as for brand feelings, the emphasis is on the emotional responses and reactions towards the brand. A broader definition of brand feelings describes it as the degree to which consumers perceive the brand as unique or superior when comparing to other brands (Keller, 2001).

Level IV – Brand Relationships

The fourth and final level of the CBEE pyramid respects the decisive and desired level of identification that the costumer has with the brand defined as brand resonance. With high levels of brand resonance, the customer itself

becomes the brand ambassador and genuine apologist of the brand, actively communicating about the brand and their advantages and advocating on the brand behalf, meaning that a relationship between customer and brand was built.

Brand relationships can be categorized in two dimensions: intensity (the extent to which the consumer is loyal to the brand) and activity (the number of times the consumer not only buys and uses the brand but also how actively they engage in other activities besides purchase and consumption) (Keller, 2001).

The CBBE Model basic premise is that brand strength is based on how consumers think, feel, act and respond to the brand and therefore the strongest brands are able to create and nurture a meaningful relationship with the consumers, transforming them into brand advocates. Essentially, the model recognized consumers' influence and power to the firms. "It is through their learning about and experience with brands that they end up thinking and acting in a way that allows the firm to reap the benefits of brand equity" (Keller, 2001, p. 17).

2.2.2.2 Brand Image

Brand image can be viewed as the collection of pictures and ideas in the consumers' mind received from multiple sources that represent their full knowledge about the brand as well as their main attitudes towards it (Levy, 1978; Park, Jaworski & MacInnis, 1986; Keller, 1993). The consumer's impressions amount to what is called as brand personality, which at first sight may seem universally identical for all the public, but has different interpretations and attitudes towards it since the image lies on the mind of the consumer and can be influenced by distinctive factors (Bullmore, 1984).

Brand image is custom-made to meet the needs and wants of the designated target market by applying the marketing mix of product, price, place and promotion. The success of this process determines the extent of brand loyalty or brand strength and ultimately leads to brand's value since it implies a guarantee of future cash flows for organizations (Wood, 2000).

Through effective branding, a brand image is created that reflects the product or service, which when suggested to the consumer leads to the growth of a relationship bond that allows them to judge a brand at a faster pace (Wood, 2004). This previously formed judgment of a brand is an important antecedent of loyalty (Morgan & Hunt, 1994).

As claimed by Keller (1993), brand theory argues that brand image must be consistent with consumers' image of themselves for the brand to appear more appealing in the consumers' eyes.

The brand image displayed in the marketplace is a suitable indicator to Millennials consumer preference as they rather rely on past experience and feeling towards a brand instead of a detailed analysis of the brand and their inner values (Moore & Carpenter, 2008; Lazarevic, 2012). Generation Y uses brands with the right values to express and communicate their identity and moral compass or social conscience (Saxton, 2007; Lazarevic, 2012). According to Fernandez (2009), some of the most important values for this cohort consumers' image are success, wealth, class, style and the desire to be better.

Some recent studies have proofed this theory such as Noble et al. (2009) study over college-age consumers where it was demonstrated that the analyzed students were more motivated to consume and purchase determined products that projected an image, that was aligned with their own consumer image. The reason for this is linked with the fit that allows them to satisfy image-oriented issues which they are confident that are tied to their purchasing behaviour and the brands they consume. Once again this was proven by a study conducted by

Loroz (2006) in which the author compared the values of Baby Boomer consumers with Generation Y consumers.

2.2.3 Identity Mix

According to a more juridical definition of sign a brand is essentially a name that can be expressed graphically: commonly referred as orthography. When a brand is registered alongside with the name, other signs are also covered by legal protection such as logotype, slogan, label, a character or mascot and even sound (Lencastre & Côte-Real, 2009). The elements just mentioned compose what is called as the brand identity mix (Perez, 2004). The first mention to the identity mix concept was done by Olins (1990) in which the author referred the four management dimensions of corporate identity: the facilities, products, communications (graphical) and people. In order to have a smoother transition into a new identity and overcome possible opposition to change, it is imperative to create a link with a former corporate identity when discarding the older one (Ollins, 1989). With the concern in mind named '*label branding myopia*' meaning the consideration of a brand being composed of merely a name and logotype disconnected from all the brand content, literature continuously expanded the concept of corporate identity to also involve an intangible dimension of the brand such as mission, values and culture of the organization (Simões, Dibb & Fisk, 2005; Machado, 2007).

However, for the purpose of this study the identity pillar analyzed was based on the more common definition of brand identity to clearly define the boundaries of competence and engagement of the brand marketers that usually develop it (Mollerup, 1997). Thus, according to Lencastre & Côte-Real (2009), identity mix was divided in three levels:

(1) core identity: the first sign presented by the brand usually the brand name;

(2) actual identity: the expression or set of graphic expressions registered by a brand like the orthography and their logotype, like for example, the international humanitarian movement known as Red Cross and in Muslim countries as Red Crescent. Regarding brand name, it is important to distinguish between the *stricto sensu* name (the most notable element like for example Coke or L'Oréal) from the generic name associated to the brand and that sometimes is linked to brand object, product category for example Cola and Paris);

When analyzing a logotype, several elements should be object to intense and dedicated scrutiny including the lettering, drawing and coloring. For the case in point, the author uses Coca Cola and Nestlé as examples. Therefore, the lettering concerns the writing per se, the unmistakable “wave type” handwriting of Coca Cola and the “N” in Nestlé that covers the entire Nestlé brand name; the drawing refers to the draw part that usually accompanies the lettering; lastly, the coloring represent the chromatic palette of colours present in the logo for instance the iconic red and white in Coca Cola brand.

(3) enlarged identity: all remaining brand identity signs (also susceptible of legal protection) like slogan, packaging or a mascot as well as the corporate identity manual.

A company's visual identity is only one part of the intricate organization's broader identity. Yet, numerous authors focus has been pulled towards elucidating the different between corporate identity and visual identification (Bernstein, 1984). Nevertheless, even a subtle change in a company's visual identity is seldom unnoticed in a rebranding intervention. Taking this into account, it becomes clear the importance of a change in the identity mix over other brand elements (Melewar et al., 2005).

A powerful and noticeable corporate visual identity not only increases the firms' visibility but can also be responsible for gaining and advantage over competitors, while attracting employees (Melewar et al., 2005).

2.2.3.1 Brand Identity

A strong brand must have a clear and valuable identity meaning a set of associations that the brand marketer wishes to create and induce and/or maintain in the consumers' mind. A brand is perceived to have a strong and appealing identity when its identity is seen as singular and renowned than others (Bhattacharya & Sen, 2003). Sometimes confused with brand image, brand identity is inspirational and may require modifications in order to grow. Basically, brand identity represents what the organization wishes the brand to embody and should be well-thought making it less vulnerable to outside attacks by undifferentiated products and/or services with more attractive prices (Aaker & Joachimsthaler, 2000).

After accomplished, brand identity should help to form a close relationship between brand and consumer generating a strong value proposition, that can potentially involve functional, emotional and self-expressive benefits or offer credibility to already established brands (Aaker & Joachimsthaler, 2000).

2.2.3.1.1 Brand Identity Model

The brand identity planning process summarized in Appendix I offers a tool to better understand, develop and capitalize the rationality behind brand identity. In addition to brand identity, the model also mentions two supplementary components: strategic brand analysis which includes a customers, competitors and self-analysis and the implementation system (Aaker & Joachimsthaler, 2000).

Regarding the implementation system, the model divides it into four components. In the first component, brand identity elaboration consists in a set of tools designed to provide and develop wealth, texture and specially clarity to the brand identity. Without a rich enhancement of the brand identity, brand

elements such as leadership and trust may present themselves as insufficient to guide the actions that support the brand. After the brand identity is clearly explained, the next step in the implementation system is brand positioning which should place the brand above its competitors giving it a competitive advantage. Brand positioning may suffer further changes if, in the future, the brand aims for more ambitious goals. The third step concerns brand-building programs like for instance advertising, promotions, packaging, sponsors or other communication means. Communication consists of all touch points between the potential consumer and the brand including for example product design, new products and distribution strategies. The final step that is sometimes forgotten by organizations is tracking which can be done by using different measure to gain a better grasp of the results of the implementation program (Aaker & Joachimsthaler, 2000).

There are twelve categories of brand identity elements that are subdivided into four main perspectives (brand as a product, brand as an organization, brand as a person and lastly brand as a symbol) as showed in Appendix I. Further along in this research, the categories of interest will be described briefly and applied to the brand under study. However, it is important to mention that despite all categories add intrinsic value for the brands, hardly any brand is capable of having associations in all twelve categories. According to Aaker & Joachimsthaler (2000), six to twelve dimensions are required to truthfully describe brand aspirations.

Brand identity structure include three fundamental areas: brand essence, core brand and extended brand. All the dimensions of the core brand should reflect the strategy and values of the organization as well as one strong and differentiating association of the brand to its public target. Brand core should remain identical even if the brand chooses to pursue new markets and new products (Aaker & Joachimsthaler, 2000).

Brand essence must remain immutable, enduring throughout time while still inspirational to all stakeholders of the organization under a single statement. Brand essence should possess a very specific set of characteristics namely (1) have a resounding effect on the client, (2) boost the firm value proposition (3) exclusive propriety (4) provide a differentiation factor from competitors and (5) inspire employees and partners of the organization. A unique and distinctive brand essence should be the solid foundation for all the brand identity elements and, at the same time, transmit the brand true essence to the audience (Aaker & Joachimsthaler, 2000). Brand essence that are based on functional benefits will likely focus on a product attribute that differentiates it from competitors. By associating to this type of benefit, brands can obtain a competitive advantage for one side but can also prove to be quite limitative in the future. For this particular reason, a common brand strategy is to make the brand grow from a product oriented essence to a more general. Brand essence that are focus on more emotional and self-expressive components offer a stronger solid ground to establish a relationship with consumers. Besides from being less vulnerable and limitative than a functional oriented strategy, it is also easier to adjust to sudden changes in the marketplace environment or in the long-run organization strategy (Aaker & Joachimsthaler, 2000).

The Brand identity model also outlines the value proposition into 3 types of benefits: (1) functional benefits (previously described), (2) emotional benefits and (3) self-expressive benefits. Regarding the emotional benefits, it concerns the ability to make the consumer to feel some level of attachment to the brand during the purchase decision or during the actual product or service consumption. Emotional benefits provide richness and depth to the brand use and can, ultimately, offer consumers a totally different and emotional consumption experience (Aaker & Joachimsthaler, 2000). As for self-expressive benefits, just like the name implies, relates to attributes that the consumer can proclaim for himself by using the brand as a badge. In essence, each person

adopts different roles depending on the situation, like for example, a woman can be a mother, a writer or art enthusiast. Certain brands offer the chance for everyone to indulge their inner desires by providing the satisfaction of buying a brand that has those desired associations imbue into it, for instance, elegance by wearing Prada shoes or social status by driving a Rolls Royce (Aaker & Joachimsthaler, 2000).

The goal of the brand identity model is to create and develop a meaningful relationship between the brand and the consumer (Aaker & Joachimsthaler, 2000).

2.2.3.2 Logo

2.2.3.2.1 Logo Dimension

Logos are considered important company assets in which firms spends high amounts of both time and money promoting (Rubel, 1994). In fact, the segment with a higher growing rate in advertising industry are corporate giveaways, like for example, hats, pens and coffee mugs that usually just carry the company logo (Hayes, 1995).

A logo plays a crucial role to differentiate a firm from the main competitors and provoke an emotional response from the consumer. Before committing to a new visual identity, a careful and detailed analysis of the company's brand values and strategy goals must be executed so that the new identity accurately echoes the characteristics of the overall corporate identity. (Melewar, Hussey & Srivoravilai, 2005).

Logos should speed recognition of a company or a brand (Peter, 1989) and evoke the equal envisioned meaning across people (Vartorella, 1990) so rebranding comes with a risky possibility of a bad interpretation and reception from the consumers. Due to the age of impatience, company communications are seen for a very short amount of time and the tendency is to keep diminishing therefore, it is essential that a company's logo has a clear meaning

for the consumers. If a logo has a clear and distinct meaning, it can be more easily associated with the product or service the firm offers (Block, 1969).

According to logo strategy literature, companies are able and should design logos that will induce positive responses (Henderson & Cote, 1998). As stated by Hynes (2008), by applying diverse colors to a logo it can trigger positive or negative associations by the consumer. In fact, the logo can enhance the communication concerning the corporate identity or create a gap between the corporate identity and the brand image. The corporate logo is considered to be one of the key asset that a company owns and in which it invests time and money (Soomro and Shakoor, 2011). According to Soomro and Shakoor (2011), a logo is composed of three main traits namely: (1) language, (2) colors and (3) typeface. These elements are important to develop a strong brand image and communicate the brand identity.

Logo recognition happens at two levels inside the consumers' mind: first comes the memory of seeing the logo called 'correct recognition' followed by the reminder of the company or brand name (recall). The latter is closely linked to design; therefore, a more memorable design will more easily be recognized (Henderson & Cote, 1998).

Emotional responses to a logo's likeability can be transferred from the logo to the brand. A positive affective reaction towards a brand can come from two origins: evoked by the initial design of the logo and, can also be developed over time due to increased exposure to the logo (Zajonc, 1968; Henderson & Cote, 1998).

2.2.3.2.2 Effects of a logo change

The creation of a positive relation between the consumer and the brand is understandably hard to achieve, so going through a rebranding process can have a dramatic effect on the consumer's evaluation of the brand, especially

since brand familiarity leads to favorability in relations to brands (Worcester, 1986). Furthermore, a poor selection of the logo can have a dramatic effect for the company such as low brand recognition and negative associations which can be the result of creating logos that are difficult to store or access in memory, not likable or that fail to create any sense of meaning or connection with the public. (Henderson & Cote, 1998).

Due to the wide variety of logos characteristics such as different shapes, possibility to have frame or colours just to name a few; the problems becomes clear when the time comes for a firm to create or select a logo they believe to be fit for the company profile, most memorable, more likely to be accepted by the public and that will bring positive associations for the brand (Henderson & Cote, 1998).

Over the last 50 years, a lot of literature has been written establishing the connection between visual and verbal brand elements (name, typeface, color and shape) are perceived regarding their symbolic associations besides their formal and more tangible characteristics (Berlyne, 1971; Arnheim, 1974; Chattopadhyay et al., 2010, Cian et al, 2014.; Jiang et al., 2015). Symbolic associations refer to the properties that consumers are able to differentiate in brands and products that are not truly part of the product's appearance (Van Rompay, Pruyn & Tieke, 2009).

As said by Jiang et al., (2015, p.2) "the symbolic connotations associated with certain elements of a logo (e.g its color and typeface) and with a brand name (e.g. its sound) have been found to influence both specific brand perceptions and overall brand evaluations."

2.3. Rebranding

2.3.1 Definition

“Once a brand has become old and stale it is as good as dead” (Haig, 2003, p. 203). Yet, deciding to move forward with a rebranding decision is only the first step of an intricate process.

Currently, we have seen many companies that felt the need to relook their brands in terms of relevance and modernity in order to adapt to an increasingly demanding marketplace (McCarthy, 2008). Companies such as Guinness, DC Comics, Airbnb, Premier League, Instagram and Uber just to name a few are some of the most mediatic rebranding cases in the last years showing the need for a detailed analysis of the matter in hands.

Rebranding can occur at three distinct levels within an organization: (1) corporate, (2) strategic business unit and (3) product Level. (Lambkin & Muzellec, 2008).

The term “rebranding” usually conveys readers to the prefix “re” (meaning repetition of a task for a second time) and the word brand (Muzellec & Lambkin, 2006). However, in common business literature rebranding usually symbolizes the brand reborn and is associated with changes inside the organization that the firm wishes to communicate (Stuart & Muzellec, 2004). Table 2 gathers different rebranding definitions dated from the XXI century.

References	Year	Definition
Muzellec, Doogan & Lambkin, p.32	2003	“the practice of building anew a name representative of a differentiated position in the mind frame of stakeholders and a distinctive identity from competitors”
Stuart & Muzellec	2004	Is done through a change in the visual identification communicated through conventional corporate communications media
Daly & Maloney	2004	changing some or all of elements of the brand either tangible (the physical expression of the brand) or intangible (values, image, feelings)
Hankinson & Lomax	2006	Associated with actual changes in the organization’s structure as well as the visual identity
Muzellec & Lambkin, p.805	2006	“the creation of a new name, term, symbol, design or combination of them for an established brand with the intention of developing a differentiated (new) position in the mind of stakeholders and competitors.”

Table 2 - Rebranding Definitions (created by the author)

There is common ground across all definitions, yet it is possible to see that, the concept of rebranding, just like it happened with the brand definition, has evolved over the years to accommodate subtle changes becoming intrinsically more detailed.

Essentially, rebranding englobes a change in all or a part of the brand including tangible and/or intangible elements but can also include changes in the overall design of the brand, for example.

2.3.2 Reasons for Rebranding & Advantages and Risks

The ultimate objective for corporate rebranding is to inform all the stakeholders and the marketplace that something within the organization has changed (Stuart & Muzellec, 2004; Muzellec et al., 2006). This change can happen due to a wide number of reasons and can have either a positive or negative for the company. Table 4 summarizes the main reasons that lead organizations to a rebranding decision as well as the advantages and risks that it carries. For each of the reasons addressed, a real-life scenario of a rebranding case is presented based on available literature review.

Although Table 4 presented comprises some of the most common benefits and risks for a company that undergoes a rebranding procedure, there are yet several others that should be mentioned as can be seen on Table 3.

Advantages	Risks
<ul style="list-style-type: none"> - Revitalization of the brand; - Create new identity (opens up the possibility to completely wipe out previous brand identity and replace it); - Reposition the brand; - Tackle new markets and different target public; - Identification and maximization of actual and perceived bit amid the firm and its environment. 	<ul style="list-style-type: none"> - Time-consuming; - Loss of choices; - Decrease of market share affects the firms' brand equity.

Table 3 - Advantages and Risks of Rebranding (Griffin, 2002)

Reasons for rebranding	Real life Scenario	Advantages	Risks
Mergers, acquisitions and divestitures	Suncorp Metaway Company Merger (Australian bank/insurance company)	Not Mentioned (NM)	Negative reaction of external stakeholders such as customers and shareholders; low morale, lack of motivation and resistance to the new brand name by the current employees (Stuart & Muzellec, 2004);
	Royal Mail Acquisition (brand rebranding to Consignia)	NM	Costly exercise (£2,5 million + £1 million); Loss of loyal customers and high level of reputation risk (Muzellec & Lambkin, 2006)
Shifts in the marketplace that can be caused for example, by the entry of new players in the market, changed economy or legal conditions	Free Record Shop	NM	NM
Need to expand internationally that requires a global image which is normally aligned with a change in the corporate structure (internationalisation)	Cif (previously jif)	NM	NM
Need to update the company image, presenting a more	Danone (previously BSN)	Brand resonance of its leading brand (Danone Group, n.d)	NM

modern look			
The company has an overall and deep strategy change in terms of focus and vision for the long-run (it usually occurs with the entrance of a new CEO).	British Airways Apple	NM	Making changes in the outward appearance and overlooking more concerning structural problems.
To present a more sustainable and socially responsible image to the public, distancing the organization from its social and moral baggage	Altria (previously Philip Morris)	Dissociate itself from cigarettes moving into a broader-based consumer products organization; the new name etymology comes from “altus” meaning high in an attempt to evoke positive associations (Muzellec et al., 2003; Stuart & Muzellec, 2004)	NM
A recent event that affected negatively the brand image of the company to the point that a complete rebrand of the brand is made in the attempt to gain consumers’ trust.	VendexKBB to Maxeda	NM	NM

Table 4 - Created by the author (adapted from [(Stuart & Muzellec, 2004; Boyle, 2002; Lomax, Mador & Fitzhenry, 2002; Rosenthal, 2003; Lomax & Mador, 2006; Muzellec & Lambkin, 2006; Todor, 2014)])

2.3.3 Impact of Rebranding

According to current literature, one of the most discussed and common rebranding situations involves a change of name, which can, on one hand, theoretically lead to a dissociation of the positive mental images that the brand usually stimulates (Muzellec et al., 2006). On another hand, a change in name and/or logo and slogan is perceived a strategy that opens the possibility for a company to create a new, completely distinctive new image for the organization (Stuart & Muzellec, 2004). Although the logo selection/modification decision has also become a rather usual strategy across businesses, it might occur only once or twice in the career of the marketing manager (Barnes, 1989). Therefore, the decision to pursue a rebranding strategy must be carefully planned since it can lead to negative outcomes.

Besides the possible decrease in sales, loss in market share and decrease customer loyalty, the cost of rebranding needs to be taken into consideration since even minor changes in the visual identity will require an investment in the update of new stationery, changes on the website among others (Stuart & Muzellec, 2004; Muzellec et al., 2006). GAP Inc. is one of the most famous unsuccessful stories of rebranding gone wrong which provoked a public outcry when the new logo was presented (Jiang et al., 2015). As referred by Jiang et al. (2015), the company underestimated the power of their logo design and suffered a furious response of customers mostly on Twitter and Facebook lead GAP to abandon their attempt to change the logo.

In Stuart et al. (2004) definition of corporate rebranding, in addition to a name change it is also included a change in the logo and slogan. Thus, the authors describe a continuum in corporate rebranding, from a revolutionary change (meaning a change in all three elements of name, logo and slogan) to an evolutionary change which involves the slogan or logo only (see figure 7). A change in a single one of these three elements results in an evolutionary change

to the brand. When all three are modified, the change will be considered revolutionary (Stuart et al., 2004).

In addition to the name and slogan, logo is the third visual element with great importance for the brand (Muzellec et al., 2006). In the case of a logo change, the alterations are usually linked to colours, shapes of the company or both. (Stuart et al., 2004). When modifying a logo, it is paramount that the true core of the company philosophy and values as well as the products' main characteristics are accurately represented into a single symbol (Murphy & Rowe, 1991; Schmitt & Simonson, 1997).

As Napoles (1988) said, the task of finding a good abstract design that transmits not only a strong positive response but also positive associations such as power, experience, confidence and tradition can prove to be a difficult ordeal. One problem that can arise from abstract designs comes from the fact that, despite the designer as attributed some significance and meaning to the symbol, this may not reach or be interpreted by the consumer in the same way (Stuart et al., 2004); or if there is no obvious reason for the logo change one of two situations will occur: either go unnoticed or will be regarded with suspicion (Downing, 1996; Stuart et al., 2004).

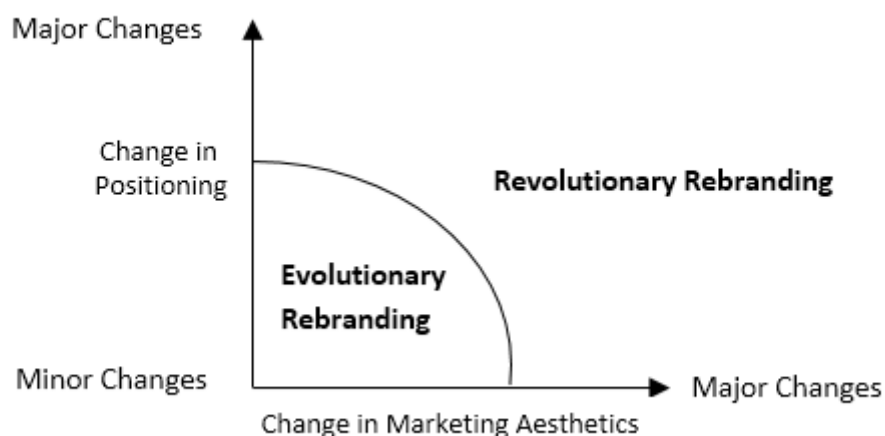


Figure 7 - Rebranding as a continuum (Stuart et al., 2004)

Apart from the more creative role that designers are in charge of, when changing the visual elements of the brand, research is obviously preponderant for the process. When making changes to the corporate brand of a company, two key factors are essential to achieve good results: continuity and consistency. It is essential that both the emotional and rational parts of the process are interconnected to achieve a more successful result (Stuart et al., 2004).

In Stuart and Muzellec (2004, p.480) study on corporate makeovers, they define four vital questions that should be discussed prior to the decision of rebranding namely:

- 1) "What will happen if we don't make this change?
- 2) Exactly what is being signaled?
- 3) Are the key stakeholders cognizant and positive about the change?
- 4) What will be the reaction of my competitors to this change, or is the organisation merely reacting to competitor changes in corporate branding?"

One of the most common reasons that lead organizations to develop a new logo occurs when they change their name (Stuart et al, 2004). Then, it is essential to have a new logo to undoubtedly identify the new company, avoid future confusion situations for the consumers and also, to start building brand recognition. However, if the company simply wished to change the logo for a more abstract design, the new logo should have a clear symbolism to the stakeholders and, at the same time, have meaning for the entire organization (Stuart et al., 2004).

According to Aaker (1991) and Kapferer (1998), repositioning and renewing a brand through small well-thought steps can be considered as natural and essential part of brand management in response to variations in market conditions.

In more drastic cases, brands are sometimes required to quickly change their brand positioning and image due to a number of factors that include mergers and as well as a change in the regulatory environment (Muzellec & Lambkin, 2006). Much literature has been written proving that a strong brand name is an exceptional valuable asset (Aaker, 1992; Keller, 1993). Renaming is considered as an option by the companies with the purpose of not only signaling a shift in corporate strategy as well as business refocus or even caused by a change in the corporate structure (Kapferer, 2002). Altering the image of the existing brand can also occur with the goal to reposition the brand in a new context, therefore, repositioning is considered a key element of the rebranding exercise (Muzellec & Lambkin, 2006).

2.4. Generation Y

2.4.1 Who are Millennials? And their Main Characteristics

In recent years, there has been a lot of discussion around the definition of Millennials, their characteristics and which date bracket they compass. However, some authors claim that Millennials were born in or after the year 1982 (Oblinger, 2003, p.38) until 2002 (Howe & Strauss, 2009, p.15). This generation is described by Valentine & Powers (2013, p. 597) as “a unique and influential consumer group whose behaviour is often discussed but not fully understood (Drake-Bridges & Burgess, 2010; Racolta-Paina and Luca, 2010; Noble et al, 2009; Smith, 2012)”.

Despite the discordance about the time scope, it is universally agreed that the unique characteristics they possess set this segment apart from any older generations. The authors referred suggest that the generational boundary is sharp and that a short period of time would make a significant difference to young people’s attitudes (Jones & Shao, 2011). Even Prensky (2001) claims that

there is a “discontinuity” or “singularity” regarding this generation. Hence, the uniqueness of this generation asks for a meticulous analysis of their preferences for new brands to be able to maximize the probability of purchase and actively engage them.

Generation Y are also called digital natives since they were born after 1980 (Tapscott, 2008) and are defined as “all native speakers of the digital language of computers, video games and the Internet” (Prensky, 2001, p.1) that were born in the digital world and are “used to receiving information really fast” (Prensky, 2001, p.2). Their “natural aptitude and high skill levels when using new technologies” (Jones, Ramanau, Cross & Healing, 2010, p. 722) are often praised and linked to the peculiarity of this generation which is deeply influenced by technology (Clare, 2009) and internet making it a challenging group to target (Kehle & Lester, 2003). Furthermore, other distinctive attributes are the expectation of almost instant rewards, the impatience and the ability to multitask (Jones et al., 2010). Moreover “members of Generation Y are trustful, more tolerant, and better traveled than many of their parents. In addition, this generation is supportive of social causes and socially responsible companies” (Valentine & Powers, 2013, p. 598).

2.4.2 What influences Millennials’ consumer behavior?

Nowadays, “people of all ages and in all markets are constructing their own identities more freely than ever. As a result, consumption patterns are no longer defined by ‘traditional’ demographic segments such as age, gender, location, income, family status and more” (TrendWatching, 2014, p.8). The fact that consumption patterns for all ages are now more difficult to spot addresses the importance to, after being properly identified, the communications need to be powerful enough to persuade their purchase intention. Besides setting them

apart from other generations, their unique traits and behaviors also influence their purchasing decisions (Nowak, Thach and Olsen, 2006).

When it comes to the common ways of advertising, we can see that this generation dislikes being an advertising Target, so they rely more on their friends' opinions and word-of-mouth when buying products or services (Peterson, 2004). This is related to the fact that "the Generation Y consumer has also grown up in an era where shopping has become a form of entertainment with experiential aspects in a retail setting" (Valentine & Powers, 2013, p. 598). Although other generations also posed a challenge for marketers, millennials, due to their unique characteristics, are particularly challenging because they are not as influenced by traditional media as previous generations (Fromm, Butler & Dickey, 2015). Millennials "watch less television, are not influenced by mainstream media, and are much more resistant to advertisements than previous generations" (Valentine & Powers, 2013, p. 599). Generation Y has been described as an enigma to most marketers, and new marketing techniques are being implemented to more efficiently reach the target in question (Bellman et al., 2009; Valentine & Powers, 2013).

As they graduate from college and enter the work force, Millennials gain purchase power and become a potent aggregate spending in an era where shopping has become a form of entertainment (Bakewell & Mitchell, 2003). This combined with technological knowledge make them a influencing group in whether online retailers succeed over the long term (Hanford, 2005; Smith, 2012). Thus, purchase power and technological knowledge are two importance influences in Millennials' consumer behavior.

Word of Mouth (WOM) has become one of the most influential communication tools (Keller, 2007) and the quantity and rating of online reviews is usually used to determine a product or service popularity since it is considered to accurately represent the overall performance of the product (Chevalier and Mayzlin, 2006; Hughes, 2008). In fact, brands are actually

looking out for vocal consumers that generate real-content and rewarding them with cash, points or other forms of recognition (Chatterjee, 2001). This particular form of generating content is appreciated by Millennials since they are very connected to its friends and acquaintances and like to exert control their environment by expressing their opinions online (Smith, 2012; Peterson, 2004). Members of Generation Y are hugely influenced not only by what surrounds them, but also by what it's considered to be good, by what their family encourage them to have. Millennials will often buy products that they know that will be acknowledge by their peers in order to feel as a part of the group (Hughes, 2008).

Indeed, Millennials are increasing their dependence on technologies by going online not only for shopping but also seeking for information, entertainment and social interaction which makes digital marketing an effective way of communicating with them (Smith, 2012).

As Hughes (2008, p. 10) claimed "Generation Y has a need to be in constant connection and communication with their peers" and because of smartphones "never before has it been so easy for consumers to be able to get their opinions about a product heard, and never before has it mattered as much as it does to this generation" (Hughes, 2008, p. 15).

It's also important to mention that Millennials where born in an era characterized by an increase in "time scarcity", so the fact that smartphones are able to provide greater capacity, increase the speed for internet access and the ability to view documents, images, and presentations which are actions that can boost consumer engagement (Hooi, Fong , Siuly, Gie & Chuan , 2011). By being able to multitask, this generation can consume information from the media at faster rates than ever before (five times faster than older generations) and able to select what type of information they want to access (Hughes, 2008).

Another characteristic that sets Millennials apart is that despite being more welcoming of new brands and with higher brand awareness than previous

generations, it is hard for them do build a sense of brand loyalty among the members (Hughes, 2008).

2.4.3 Why is the Logo Dimension important for Generation Y?

The impact of logo change gains particular importance for the generation under study: Generation Y most commonly called Millennials since this segment responds to brands in ways that are previously unseen (Phau and Cheong, 2009; Bakewell and Mitchell, 2003). Actually, this generation specifically have very idiosyncratic attitude towards brands (Lazarevic, 2012) that can be explained partially by the fact that they have been raised in a digital era where just about everything is branded and, therefore, they are more comfortable with brands than previous generations and respond to them in a unique way (Lazarevic, 2012). This constant contact with brands has provided millennials with a deeper understanding of marketing and raised their brand conscious level (Heaney, 2007; Nowak et al., 2006). Equally important to notice, is that generation Y consumers resort to brands as a self-extension (Lippe, 2001). Unlike Generation X, this has considerable consequences for how they should be marketed to (Nowak et al., 2006).

Nowadays, millennials' consumers are becoming of upcoming importance for organization due to their large size, current amount of spending power and attractive potential of future spending power (Wolburg & Pokrywczynski, 2001). This generation consumers are a particular challenging target market since they are defiant and rebel against traditional marketing efforts and hard to capture and retain as loyal consumers (Bush et al., 2004; Wolburg & Pokrywczynski, 2001). In an overall perspective, Generation Y consumers are reluctant towards companies, react aggressively to sales tactics (Tsui and Hughes, 2001) and notorious for not following through with repeat purchases (Wolburg & Pokrywczynski, 2001; Wood, 2004).

In today's society, material goods are seen as a reflection of who a person is by reflecting their personal peculiarities, values and virtues (Kjeldgaard & Askegaard, 2006) and are used in an attempt to ascertain their status level in society (Belk, 1985). By consuming certain products, users seek a symbolic way to create their self-image and self-identity (Wattanasuwan, 2005) and openly communicate this to their peers.

One trait that stands out in generation Y consumers is their deep concern about their friends and peers opinion about them (Lazarevic, 2012). This characteristic fuels their need to have a trendy social image (Twenge & Campbell, 2008), and through brand consumption they are able to realize these needs. Since consumers use brands to satisfy this need, it is of great importance that brands align with the target public turning them critical for purchase as well as potential loyalty.

Trust is paramount to develop a strong and continuous relationship between two parties (Lau & Lee, 1999), which is associated with positive and profitable consequences for organizations. Overall, Millennials have difficulty in trusting brands (Hughes, 2008; Lammiman & Syrett, 2004). Brand loyalty is described as the positive feelings favoring the brand and the strong desire to repurchase the same product or service repetitively both in the present as well as in the future from the same brand, independently of the competitors' offers and actions (Liu, 2007; Wood, 2004; Oliver, 1999).

According to Chaudhuri & Holbrook (2001), loyalty can be divided in two components: (1) attitudinal and (2) behavioral. Attitudinal loyalty refers to the consumer inclination towards acquiring a product or service at a higher price overcoming any obstacle to purchase (Bandyopadhyay & Martell, 2007). Whereas behavioral loyalty represents the actual action of re-purchase (Grassl, 1999). Both aspects just mentioned play an important role for millennials since this generation consumer may display behavioral loyalty by obtaining an Apple iPad tablet when the marketplace offers similar solutions but the attitudinal

loyalty component will come into play meaning that they will not choose a substitute brand if the Apple iPad tablet is available and even if it is not (Lazarevic, 2012). Even though attitudinal loyalty is responsible for most loyalty behaviour and will ensure loyalty over time and not for a single purchase (Bandyopadhyay & Martell, 2007). In 2009, Foscht et al. discovered that feeling of loyalty in Generation Y consumers are critically connected with repurchase intentions.

The main reasons organizations wish to obtain high levels of brand loyalty is that retaining current customers is less costly than constantly trying to acquire new ones, thus firms are able to increase their profitability from having in their client portfolio loyal customers (Oliver, 1999; Sheth & Parvatiyar, 1995). In a firm perspective, some of the most important benefits of having loyal customers are: higher likelihood of accepting product extensions, protection from competitions price cutting strategies and creation of entry barriers for prospective firms trying to enter the market (Farquhar, 1989).

Generation Y consumers are a disloyal segment (Lammiman & Syrett, 2004) hence marketers need to readjust their strategies to increase brand loyalty when targeting this particular cohort. After successfully obtaining loyal millennial customers there are several positive outcomes such as new product diffusion, access to a segment with high spending power and instant gratification spending and finally the ability to influence other generations (Lazarevic, 2012).

To conclude, comprehending the most effective approach to tackle generation Y consumers is the key to any branding strategy targeting this segment (Saxton, 2007).

3. Methodology

The present research aims to understand the effects of rebranding on Generation's Y brand perception. Therefore, the present investigation intends to answer the following research questions: How does rebranding affects Generation Y's perceptions of the brand?

In order to address the research question, a single-case study was designed to provide further insights on the matter under study.

A case study is a qualitative research methodology, aiming to understand "how things evolve over time and why they evolve in this way" (Langley, 1999, p. 692).

According to Yin (2014, p. 16), "a case study is an empirical enquiry that investigates a contemporary phenomenon (the "case") in depth and within its real-world context, especially when the boundaries between phenomenon and context may not be clearly evident". Indeed, as stated by the same author, this method allows "researchers to obtain in-depth understanding of the complex web of elements and factors that shape the way a phenomenon is accommodated in the organizational context" (Mitic & Kapoulas, 2012, p. 671).

A case study research proves to be particularly useful when it comes to new topic areas, that require a fresh perspective (Eisenhardt, 1989) or when the goal is to "explore the "why" and "how" aspects of business approaches, rather than to measure the extent of theory adoption in practice" (Mitic & Kapoulas, 2012, p. 671). Additionally, a case study design should be considered when the authors "cannot manipulate the behaviour of those involved in the study" (Baxter & Jack, 2008, p. 545).

The data can be collected through different methods such as archives, interviews, surveys, observations, among others. The possibility to combine multiple data collection methods is one of the most important characteristics of case studies, which "provides stronger substantiation of constructs and

hypotheses” (Eisenhardt, 1989, p. 538). In fact, case study research can be constructed using qualitative data, quantitative data or both. Thereby, the results can be either qualitative, for instance arguments, or quantitative like numbers, or even both (Eisenhardt, 1989). Indeed, the combination of different types of data can lead to positive synergies. Therefore, quantitative data brings accuracy to the research, while qualitative data adds value to better comprehend the relationships revealed in the quantitative data.

According to Baxter & Jack (2008, p.544), the ability of using different data sources “ensures that the issue is not explored through one lens, but rather a variety of lenses which allows for multiple facets of the phenomenon to be revealed and understood”.

However, the main criticism pointed out regarding case study are the following: (1) lack of systematic handling on data (2) presents no hard basis for scientific generalization and (3) time-consuming and provide hard to read documentation. Despite the critics, Yin (1994) safeguards this method by proposing some possible ways to overcome it viz, namely: the possibility to prepare a methodical report of all the evidence, establish a time-limit and a summarized writing formula.

As for the question of generalization of the results, the objective is to develop a case study that will be able in the future to be widespread to theoretical propositions (Yin, 1994). In fact, “theory developed from case study research is likely to have important strengths like novelty, testability, and empirical validity, which arise from the intimate linkage with empirical evidence. ” (Eisenhardt, 1989, p. 548)

There are different goals when employing a case study research strategy namely: (1) provide description (Kidder, 1982), (2) to test theory (Pinfield, 1986; Anderson, 1983) or (3) to generate new theory (Gersick, 1988).

3.1 Selection of the object of analysis

In order to find a suitable company, the following criteria was defined: (1) highly technological company with easy access to information; (2) has underwent a rebranding process that was focused on visual identity changes; (3) a company that has Generation Y as its main target.

The object of analysis is going to be Uber since it fits perfectly the criteria previously defined.

Uber was selected since it went through a complex process of rebranding, in which the CEO Travis Kalanick had an active role. This process has caused consumers' contestation and criticism, which represented an opportunity for the author to validate this hypothesis, confirming if it has indeed lead to consumers' negative perceptions as well as understand what should be avoided in a rebranding process. Lastly, and of great importance to brands that had undergone rebranding and particularly to Uber is to answer the question: What can the company do in order to restore consumers' trust?

For the study in question, the aim is, in one hand, to provide description of the Uber case and, on another hand, to test several well-regarded and consolidated theories by applying them to Uber (logic of confirmation).

Hence, three data collection techniques were used: observation, documentation and surveys. Through the first two, we were able to collect a significant amount of information about the overall brand and the rebranding processes specifically.

The methodology in question is based on the Brand Identity Model (Aaker & Joachimsthaler, 2000) to provide a solid framework to evaluate Uber's brand identity prowess and measure some hallmarks of the brand, which were crucial to understand the rebranding effects. To complement this model, an analysis of Uber's Customer Based Brand equity was also performed based on quantitative methods. Moreover, it was also possible to gauge consumers' perceptions of the

Uber rebranding. Furthermore, two independent-sample survey were performed aimed at the target of interest (Generation Y) and with the goal to test the information collected through qualitative methods.

Since the main goal of this study was to understand Millennials' brand perception of Uber, it was necessary to measure attitudes towards the brand. Attitudes can be measured directly, i.e. the person knows their attitude is being studied, or indirectly, when the opposite occurs (McLeod, 2009).

Over the last decades, various kinds of rating scales have been developed to assess attitudes directly, being the most widely used the Likert-scale. This scale was developed by Likert (1932) with the objective of evaluating attitudes by asking people to respond to a series of statements about a topic, in terms of the extent to which they agree with them. Therefore, Likert-scale enables the researcher to measure levels of agreement/disagreement with a fixed choice response format (Edgar, 1998; Burns, & Grove, 1997). This evaluation is based on the assumptions that the intensity of experience is linear and that attitudes can be measured. Traditionally, a choice of five, seven or even nine pre-coded responses are presented to the respondents, in which the lowest number represents the highest level of disagreement and the highest number represents the highest level of agreement (McLeod, 2008).

Likert-type scales have the advantage of allowing the achievement of qualitative data in the extent that they measure the degree of opinion. On the other hand, they have the disadvantage of lack of trustworthiness in the responses, in the sense that the respondents may falsify their answers due to social desirability. This problem can be minimized offering anonymity, since people tend to report more desirable personality characteristics when they are asked to identify themselves in the questionnaire (Paulhus, 1984). Other problem that occur is the avoidance to answer in the edges of the scale (Likert, 1932) that may result on a respondent bias towards the center of the scale.

In this research, two surveys were designed both applying a seven point Likert-scale that ranged from “Strongly Disagree” to “Strongly Agree” as endpoints (see Appendix III). The first survey (see Appendix II) was composed by three parts. The first one aimed to evaluate Millennials’ brand evaluation of Uber so the respondents were asked to reply to questions about two Uber’s logos, the current and the previous one. However, the respondents weren’t informed that the two logos under analysis belong to Uber neither the fact that one preceded the other. The studied sample was also unaware of the fact that the brand had undergone a rebranding process. The author deliberately chose to conceal this information in order to obtain non-biased responses. Based on literature review, questions were constructed to corroborate some statements associated with logo recognition, interpretation and opinions. To test these parameters, questions were raised concerning a given set of logo attributes (namely if they are well-balanced, harmonious, complex, distinctive, interesting, memorable and transmit movement and/or affect,). Other set of characteristics were also under scrutiny such as brand logo fit with the company profile, core essence and values as well as if the logo elicits a strong positive response.

The second part referred to Uber’s rebranding process and inquired about the objectives of the rebranding process. At this time, respondents were informed about the company under study, while also being made aware that logo 2 was an updated version of Uber’s rider logo, preceding logo 1. The goal was to ascertain if the enquiries knew what were reasons that lead to Uber’s rebranding.

In the third and final part of the survey, and now that respondents were already aware that the logos displayed were current and past Uber Logos, the objective was to determine if the inquiries were able to see a possible connection between the two logos particularly regarding continuity, consistency and/or inspiration from the logo evolution.

A convenience sample of 101 useable questionnaires was collected. The population of the study was comprised of Portuguese respondents with the following characteristics: gender, age and occupation (see Appendix V).

Regarding the age of respondents, the survey was targeted to the Generation Y (15-34 years old), yet the age spectrum was widened to also accommodate answers from other generations namely Generation Z and Generation X (age below 15 and above 35). Even though these two generation were not the intended target, the author believed that some interesting insights could surface and even hints for further research.

A great majority of all respondents (84%) were aged between 23-26 which can easily be explained due to the fact the survey was shared by Facebook to target prospective respondents inside the suitable age cohort.

Concerning current occupation of the respondents, 68% of inquiries (“Employed” and “Working student” categories) are already in a life stage in which they are receiving their first income providing the necessary financial independency to have extra costs such as requesting an Uber car service.

The second survey (see Appendix IV) had two main goals: (1) determine Uber brand recognition and brand recall and (2) adapt the candidate measures of brand-building blocks (Keller, 2001) to verify Uber’s position in Keller’s CBBE Pyramid.

On the second survey (see Appendix IV), inquiries were segmented initially by asking if they know Uber. For the intended purposes of this study, it was not necessary to find out if the respondents had already use in the past Uber’s service but solely if they were aware of Uber. After this initial segmentation, the respondents were faced with five Uber brand logos and asked to identify current and past Uber logos to evaluate brand recognition and recall and also to identify their favorite. It is essential to mention that one of the logos viz. logo 3 was a fake logo designed specifically for this survey. The last phase included

statements based on the Keller's CBBE Model candidate measure to assess Uber's ranking in the different levels of the pyramid.

Demographic data was intentionally left to be filled at the end of the questionnaire since respondents' attention span is higher at the beginning of the questionnaire and, for that reason, this time should be dedicated to answer the most important questions for the researcher.

A convenience sample of 93 useable questionnaires was collected. The population of the study was comprised of Portuguese respondents with the following characteristics: gender, age and occupation (see Appendix VIII).

This questionnaire was intended for the generation under study and therefore the same segmentation as in survey I was performed. Despite the similarity showed in the demographic data collected, this questionnaire was directed to an independent target sample since information contained on Survey I could influence some of the responses present on this questionnaire.

4. Uber Case Study

4.1 Brief presentation of Uber

Just like so many other successful business ideas, Uber was born out of pure necessity when Travis Kalanick and Garrett Camp had a hard time finding a cab in the midst of bad weather. The idea was simple: “tap a button, get a ride” (Uber, 2017).

Uber Technologies Inc. was founded in 2009 (at the time named UberCab) with headquarters in San Francisco, California as a transportation network company. Uber provides a win-win solution for both customers and employees with a flexible and user-friendly app for smartphones that allows consumers to quickly go from point A to point B and, at the same time, provides a means to earn extra money for car drivers. The platform process can be briefly described in three simple steps (as showed in Figure 8).

1 Request

Tap each ride option to see wait time, size, and price. Then enter your pickup location and tap request—your driver will arrive in minutes.

2 Ride

Your ride comes to you. You'll see your driver's contact information and vehicle details in the app, so you know you're getting in the right car.

3 Pay and go

Hop out and rate your driver when you reach your destination. We automatically charge the credit card on file, so you never need cash.

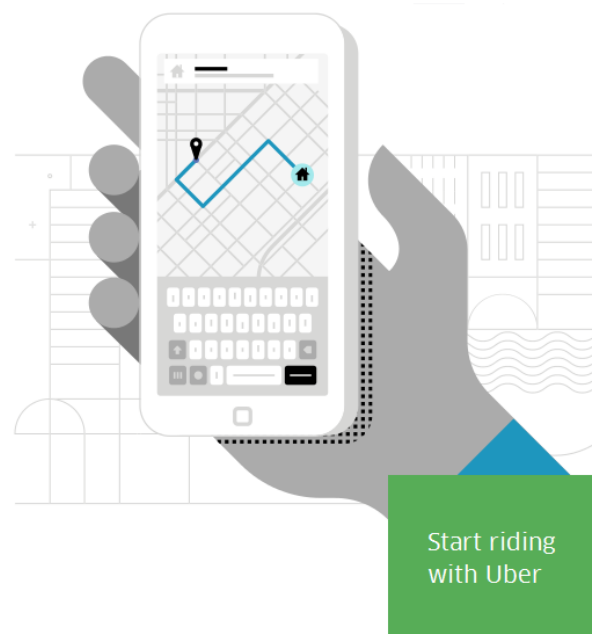


Figure 8 - Uber's three steps process

Behind these three steps, a software program runs that automatically connects the consumer to the closest Uber car-drivers, alerting to the location both the consumer and the driver. With the aim to disrupt the short-haul transportation industry, the company showed great promise since inception due to its ground-breaking, seamless and efficient process and payment method that allowed all parties involved to save a considerable amount of time when compared to traditional transportation services.

Present in over 400 cities worldwide, Uber has travelled across borders, cultures and languages connecting people every day. Despite facing new competitors in recent years, Uber is currently valued in over \$60 billion dollars (Business Insider, 2016) and its numbers speak for themselves:

- 1 million rides daily and over 8 million users (Helping Cities, 2017);
- \$650 million paid to Uber drivers in Q4 of 2014 (Helping Cities, 2017);
- 88% of drivers say they drive with Uber due to a higher level of flexibility that allows for a better balance between work life and family (Helping Cities, 2017);
- Yearly Turnover (Uber Portugal, LDA) in 2015: 715,040€ (Uber, 2016);
- Net Profit (Uber Portugal, LDA) in 2015: 26,329€ (Uber, 2016).

4.2 Uber as a Product/Service

Uber's main service is the transportation of customers from point A to point B by the simple use of an App. It is essential for the company to distinguish between their product or service and the brand itself, so that it does not fall into what Aaker (2012) called "product fixation trap". This "trap" occurs when a brand becomes defined by a single product. By focusing the strategy entirely on one product and its attributes, the brand not only becomes unidimensional, but

also carries great risk of several limitations such as, higher likelihood of being copy and decrease in flexibility and differentiation to competitors (Aaker, 2012).

In Uber’s case, the brand has employed several mechanisms that differentiate it from competitors, for instance the rating system which allows for constant feedback and suggestions from both customers and employees but, more importantly, has widen their product and market scope with the introduction of Uber Eats and Uber Rush.

Particularly after the rebranding process, Uber is now moving more than just people to moving products, foods and goods thus avoiding the Product fixation trap.

Uber’s Product scope has been continuously growing over the last years with the introduction of several product/service lines to suit the different customers’ needs and markets.

The following table (Table 5) comprises the different product lines offered by Uber accompanied with a short description. In essence, Uber operates in 4 distinct areas: Basic Car Service Transportation, Premium Car service transportation, Ecological and Product Delivery Services and lastly in food distribution (see Figure 9).

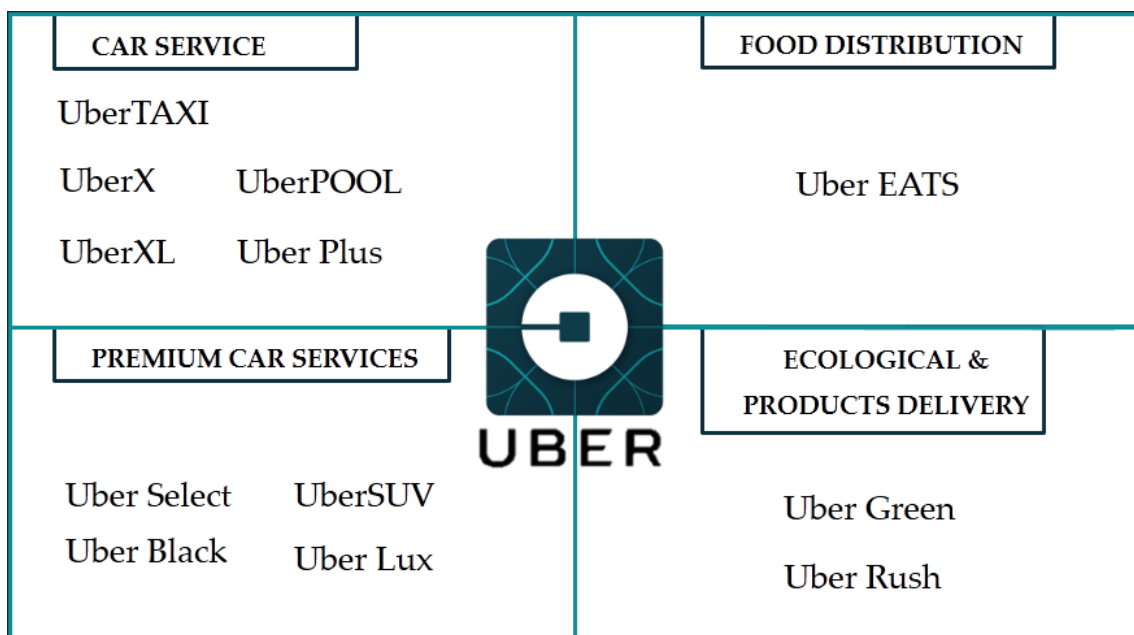


Figure 9 - Uber Business Areas

Uber Product Lines	Short Description
UberTAXI	an on-demand taxi with a cash-free payment. Uber connects with a local cab, so you don't have to hail from the street
UberX	seats 4 passengers. It is the least expensive Uber service. Uber X cars are cars like the Toyota Prius or Honda Accord.
UberXL	seats 6 passengers. UberXL cars are SUVs and minivans. XL costs more than UberX
UberPOOL	Share your Uber with another Uber user and split the cost
UberPLUS	allows you to essentially purchase fixed price rides in select markets for a monthly fee.
UberSelect	is Uber's entry-level luxury service that seats up to 4 riders. Select cars are brands like BMW, Mercedes, Audi, among others with a leather interior.
UberBLACK UberSUV	is Uber's luxury service. Commercially registered and insured livery vehicles, typically a black SUV or luxury sedan. Black is the most expensive Uber service
UberLUX	will take you to your destination in an exotic car, driven by a top-rated driver.
UberEATS	an on-demand meal delivery service
UberGREEN	is a pilot-project that will offer 100% electric rides through the Uber platform (already available in Portugal)
UberRUSH	on-demand delivery network that makes getting things in your city more convenient, affordable, and reliable than picking it up yourself.

Table 5 - Uber Product Lines (created by author)

As it was already mentioned, Uber is reaching into new and unfamiliar territories, such as food distribution, as well as expanding the traditional car service already provided with new solutions, like, for instance, UberGREEN. Despite this shift towards new markets, there are several product attributes that are intimately linked to Uber.

The main product attributes associated to Uber are:

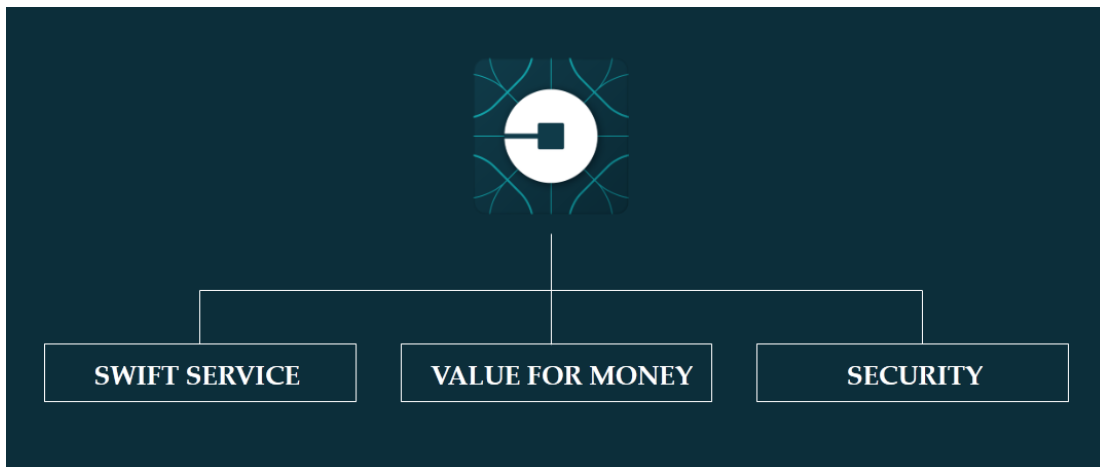


Figure 10 - Uber's Product Attributes (created by author)

If we analyze Uber's core business from a consumer perspective, these three attributes stand out. First, the request is made directly to the nearest driver with the use of the app and, therefore, providing a quick and easy-to-use service that accommodates the users' desire for a quick ride. Secondly, value for money is, in most cases, guaranteed when compared to taxi services, due to the fact that the payment is done electronically and automatically (without the need for physical cash). This is not only beneficial monetarily, but also allows to save time and adds security to the whole process, which relates to the third attribute. Lastly, the consumer is able to see who the driver is, his/her rating, as well as where his/her is coming from, which all adds up to providing a deeper sense of security.

Porter (2008) defined three potentially successful generic strategies to outperform competitors in the same industry namely: (1) Overall cost leadership (2) differentiation and (3) focus.

In Uber's case, the business strategy under place is cost leadership to obtain competitive advantage over competitors. Basically, cost leadership represents the search to obtain the lowest costs of operations in the industry by

maximizing efficiency. In order to do so, companies look for ways to exploit scales of production, the development of standardized products, apply high technology able to substitute human labor and cost minimization and control in several areas (Porter, 2008). Uber was able to reduce fixed costs mainly by not owning a car fleet (when compared to Taxi) and, in terms of human capital, since its drivers receive a fee for service (only 25% of the total amount goes to Uber) and not a fixed amount independently of your performance. Uber's online application also allows Uber to keep better track of their drivers and facilitates payment without the need for a physical facility.

In the last years, there has been an increase in the number of companies choosing this type of business strategy to achieve market leadership, in part due to the growth of technological solutions able to satisfy and replace human labor.

When Uber designed their logo in the end of 2011, the goal was to create an identity that accurately represented the rider's experience when using Uber service. Despite the fact that riders can have different standpoints, there is also common ground when thinking about using the service.

According to Uber's CEO Travis Kalanick, some of the words most commonly associated to Uber are: "distinguished, efficient, elegant, convenient, modern, luxurious, quality, service, baller and like-woah" (Newsroom, 2016). Even though luxury was a word usually associated with this brand, Uber escapes the traditional concept of luxury falling into a category referred as "affordable luxury". At the same time, even though Uber may seem luxurious, the brand does not convey distance or superiority to the consumer, remaining accessible to the intended public.

Uber appeals to a large segment of consumers from the most to the least price sensitive by providing basic and premium car services. UberX, for instance, is tailored to the needs of consumers who prefer a less costly service than the average taxi and don't value comfort as much as other consumer segments that favor a more premium service at a higher rate like UberBLACK.

Uber's brand identity is not linked to its country of origin (USA). Actually, Uber acknowledges the fact that consumers from different countries expect different services and value different attributes. This rationalization has led Uber to tailor their service, and even their brand, for each location and, ultimately, lead to the development of the new and fully adaptable visual identity.

4.3 Uber as an Organization

Organizational attributes concern the company culture, values and philosophy. There are several benefits of basing the brand identity on organization attributes rather than limiting to product attributes.

After a period of consolidating their position in the domestic market, Uber launched its service globally in 2011. The simple fact of investing into new markets shows Uber's commitment to the project and can be seen as a show of strength to any companies that were considering at the time entering the market. It is also important to mention that the international expansion increases Uber brand recognition for obvious reasons.

Uber's core business is highly scalable for new markets since most consumers choose their means of transport based on two factors: price and comfort; Uber's cost structure and overall strategy offer benefits to consumers on both factors. Hence, an expansion to other countries would be welcomed by costumers. However, despite positive indicators that it could be a worldwide success, Uber faced several difficulties and had to deal with local regulators and groups that move lawsuits against them arguing that the service provided was not properly regulated.

To help with the transition to new countries, Uber created a "Launch Playbook", that contemplates a list of business strategies and operational

guidelines, with the help of forty employees to overcome real-live situations that may occur.

As it was previously stated, after the latest rebranding, Uber adjusted their brand visual identity under the flagship: “A local feel for a global brand” (Uber, 2017) showing consumers that they don’t want to impose their ideals on each country but rather adapt their services according to the needs of the consumer and the market.

4.4 Uber as a Person

What started as a ride sharing service has evolved into something much bigger and today Uber is seen as a transportation network that changed the way people went from point A to point B and is tapping new markets, such as short-haul consumer goods transportation.

Uber is taking advantage of the positive associations that are linked with Uber’s core business and transferring them to the new business areas, while staying true to their company philosophy and values.

According to Fournier (1998) typology of consumer-brand relationship, Uber can be categorized under the “Flings” class (description of the category is present in Appendix X). Basically, a fling is a short-time engagement between the consumer and the brand, characterized by trivial commitment and low expectations. Yet, over the last years, Uber has been taking measures to increase the involvement with the client, turning the short-time interaction with the customer more enjoyable, by offering small treats that range from candy offers to allowing the customer to choose the radio station, among others.

In less than a decade brands such as Uber have obtained the type of consumer mindshare only possible until now for mature brands with a solid story like the giants Apple and Coca-Cola that have worked decades to achieve it (Ferris, 2017).

By surveying 4,000 consumers, Ferris (2017) found out the brands that have more meaning for consumers, both in general terms and also specifically across the main industries, sorting out a list to the 10 “Breakthrough brands”. Uber is present on the top 10 list, meaning that it is able to resonate on a deep level with consumers (Ferris, 2017) competing with household names that have been around for a very long time.

4.5 Uber as a Symbol

Uber has, from the start, being associated with a symbol which empowers its brand identity, making Uber more easily to recognize and recall for its customers.

Symbols that resort to visual imagery can become more powerful and achieve higher levels of recall. Some of the biggest and most profitable companies in the world have obtained such high levels of recognition through symbols that have even eliminated the presence of their brand name in some of their communications such as iconic Coca-Cola or Mercedes Benz symbols.

Uber’s symbol has evolved drastically from the initial version mostly in terms of colors, yet always preserving the core concept of the letter “U”. For consumers, this is of particular importance since it allows them to quickly recognize the brand despite the constant changes in recent years.

Uber symbol is unique and succeeds in communicating the quality and values of the brand.

4.5.1 Uber’s Rebranding

Rebranding Uber

Over the years, Uber has undergone a rebranding process multiple times due to a variety of reasons. The following figure (figure 11) represents a visual schematic chronologically dating Uber’s logo evolution starting on 2009 and ending in 2016.

UBER REBRANDING

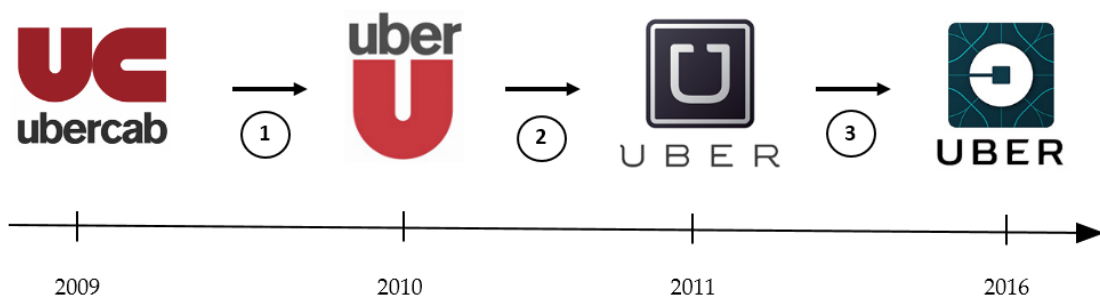


Figure 11 - Uber rebranding evolution from 2009 to 2016

Right from the start Uber had to face some problems concerning their brand logotype. This situation was not ideal at all and forced Uber to change their logo multiple times to overcome a series of legal problems.

Reason for Rebranding (number 1)

A fact that is not commonly known among most of Uber users is that the now widely known company actually started with “UberCab” has its legal name. In the primordial times of Uber, more precisely in October of 2010², when UberCab was still only present in the domestic market, the company received a “Cease and Desist” letter. This document alleged that the brand was acting outside of their legal scope by posing as a cab company without the proper consent and thereby to halt their activity(cease) and not pursue this business (desist). UberCab responded swiftly by changing their name to “Uber” and also by modifying their logo. Ryan McKillen was the one responsible for the first rebranding done by Uber removing the big red “C” (Uber Newsroom, 2016).

² In Figure 11, the logo is dated from 2009 since it is the official company year of foundation.

In sum, the reason for the first Uber rebranding relates with legal reasons that left Uber with no choice than to alter their brand name and logotype to avoid future problems. Although the company quickly solved the problem at hand, Uber did not think through this decision in a global perspective, which ultimately lead to new obstacles.

Reason for Rebranding (number 2)

Following Uber's initial rebranding, in the same year Uber was forced to modify their logotype once again.

Close to what happened the first time around, Uber's signature "U" was in risk of trademark infringement due to close resemblance to a big supermarket chain operating in France (see figure 12 below).



Figure 12 - "Super U" logotype

This time around, Uber thought on an international perspective and took this opportunity to prepare for the international launch and to develop an identity that could be understood all over the world. Alongside this perspective, Uber also capitalized the second rebranding to make their logo and brand to better encompass the whole Uber experience (Uber Newsroom, 2016). It is interesting to notice that in this specific Rebranding, the company was already thinking not only on a global perspective but, maybe even more important, to communicate a story surrounding their logo that could impact the consumers' perception over the brand.

Overall, the second rebranding was due to two major factors: (1) risk of trademark infringement and (2) creating a more approachable brand with the international expansion in mind.

Reason for Rebranding (number 3)

According to Travis Kalanick (CEO and Co-founder of Uber), the brand started as “everyone’s private driver” in a clear allusion to the brands’ old slogan and now moved on to moving much more than just people. Uber is now “moving food, goods and soon maybe much more” (Uber Newsroom, 2016). Therefore, there was a need to develop a holistic framework with the potential to incorporate many apps with many icons under Uber umbrella. The Bits+Atoms story allows to connect it all revolving around the bit at the center to create different icons for new products and markets Uber may tap further along in the future.

Basically, Uber under the hand of Travis’ team, felt the need for a brand repositioning that would break the chains of being simply known as transportation of people from point A to point B to a service that allows the transportation of food, goods and other exciting possibilities.

The third and most recent Uber rebranding objective was to communicate the brand repositioning in the marketplace. In reality, this brand repositioning reflects Uber’s growth over the last few years and the desire to continue to be a revolutionary company with a long-term strategy in place.

4.5.2 Uber Rebranding 2016 Analysis

Now that Uber has expanded internationally solidifying their position as a global brand, the easy road would be to impose their American culture into other international cities. However, Uber sought a unique brand experience differing from the traditional “one size fits all”, developing an unconventional approach to their brand system by adapting and respecting the local culture. Under the flagship “A local feel for a global brand”, Uber seeks to “Celebrate Cities” by doing everything possible to make people around the world feel like the brand itself was born in the place they call home.

In order to embrace the cultural fabric of each country, Uber developed different looks and feels depending on the country in which the users are. Bellow, in figure 13, there are several examples of Uber’s adaptability in China, Ireland, Mexico and India.



Figure 13 - Uber’s Look&Feel for China

Despite the need to adapt to local cultures, it is crucial to maintain certain common elements people can easily associate with Uber to build a global recognizable brand. Flexibility and consistency are the key concepts to cement a strong unified vision that has helped Uber grow continuously over the last years.

The new visual identity was designed specifically to solve complex challenges such as preserving the equilibrium between supporting local teams (present in over 68 countries) and staying truth to the company values and philosophy.

Uber’s Design Framework

Uber new brand system is composed of primary and secondary components that share Uber's vision of the brand, the story of technology capable of moving the physical world. The components create consistency across multiple touchpoints for building brand recognition, while others seek to ensure the necessary flexibility to serve local markets. Uber's brand system allows for limitless combinations providing it with the necessary tools to adapt to future challenges.

Uber's Logo

"The cornerstone of our brand identity is the new logo—it's the main component that ties every touchpoint to the Uber brand." (Uber, 2017)

According to Uber's website, the brand always felt there was a cognitive dissonance between who they truly are and how it was expressed through their logo. The new logo aims at closing this gap while, at the same time, communicating the changes the company has undergone.

The new logo symbolizes both quality and elegance (attributes that consumers associate with the brand) while the combination of straight and curved lines represents the confidence and approachability that Uber wishes to transmit.

The lettering was also subject to slight changes, being one of the most evident the "thickening" to gain better visibility on online platforms and also become more grounded and elevated. According to Travis, "It also reflects a more substantial look as we too have matured as a company."

For Uber one of the most important touchpoints is their product app icons that are divided into "Rider app Icon" and "Partner app icon".

The graphic framework behind the app logos provide the flexibility for all the products that work as part of a cohesive system. Each icon is created with multiple components clearly identifying between the rider and partner app while still incorporating the Bits+Atoms story.

Just like Uber's new identity, at the center is the Bit – the symbol of Uber's technology. Involving the bit, there is a circle-like shape that symbolizes the product. Lastly, the pattern that surrounds the bit and circle expresses the world of atoms. By applying different shapes, colours and patterns, Uber is able to represent a variety of products and cities.

Rider App Logo

The new rider app logo allies the story of an Uber trip with the core idea of the new identity system – technology that moves the physical world. In figure 14, the construction of the product app icon is displayed demonstrating the connection between the different components of the logo (4 squares).

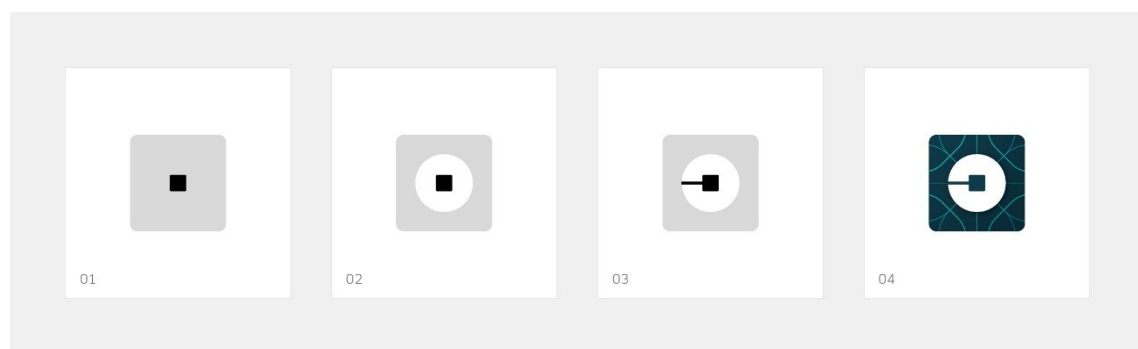


Figure 14 – Uber's rider app logo construction

Firstly, in the center of Uber's app logo is the bit – the symbol of Uber's technology. Uber's introduction of the Bit components pushes their technology to the spotlight, in a clear attempt to capitalize all the "hard work" performed by highly specialized developers that make the Uber app run smoothly. This option by Uber was a well thought strategic option that increases consumers' perspective of value for money and speeds brand recognition. Secondly, a circle that surround the bit and represents the movement of atoms across all the technology employed. One of the main criticisms pointed out to Uber was that the old Uber was considered distant and cold due to the use of colours such as black and white. Distance from consumers was a contradiction to how Uber

saw themselves: “a transportation network, woven into the fabric of the cities and how they move”. Here, enters the Atoms and the colorful patterns to bring out the human side that resulted from intensive research on countries culture.

Next, the grid line at left side of the circle connects the bit with the circle shape around it. The goal is to symbolize the consumer story of a trip under progress from arrival until destination. Last of all, an adaptable color and pattern palette illustrates Uber’s intention to make their global brand feel local.

Colors and patterns

In order to obtain the different look and feels for the specific Markets Uber had to thoroughly study each culture in a holistically way. To express authentic expression of the world’s diversity, a flexible color palettes and patterns (see figure 15 below) were developed that were both modern and relevant for each culture. Therefore, Uber studied the art, architecture, tradition, old and new fashion, textiles and the environment resulting in the launch of 65 local colors that represent (at the time of launch) the countries where Uber was operating.

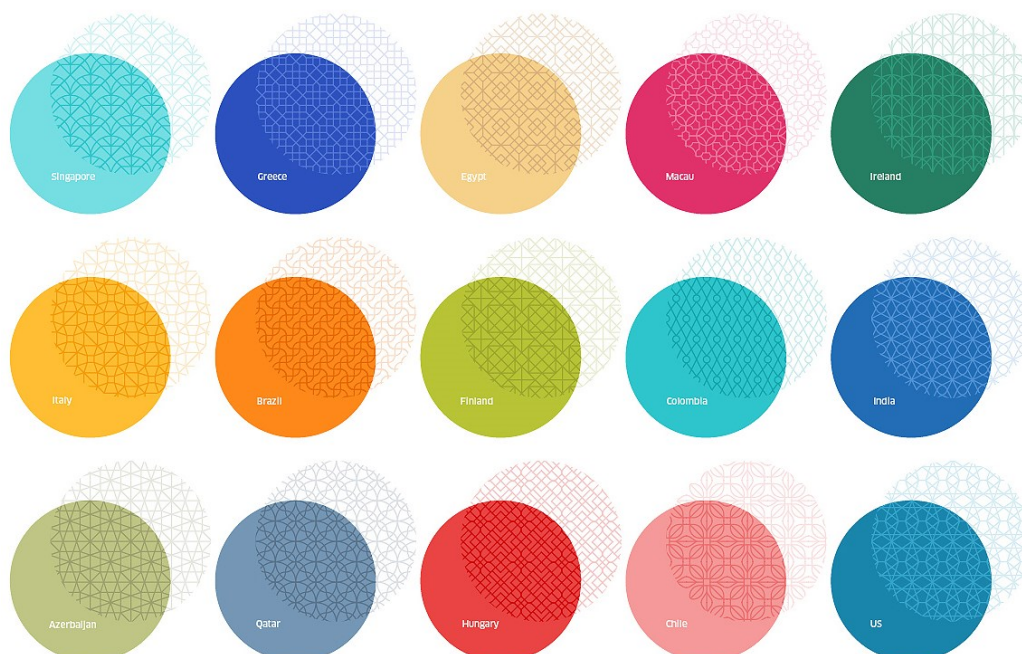


Figure 15 - Uber Color Palette

4.6 Uber's Value Proposition

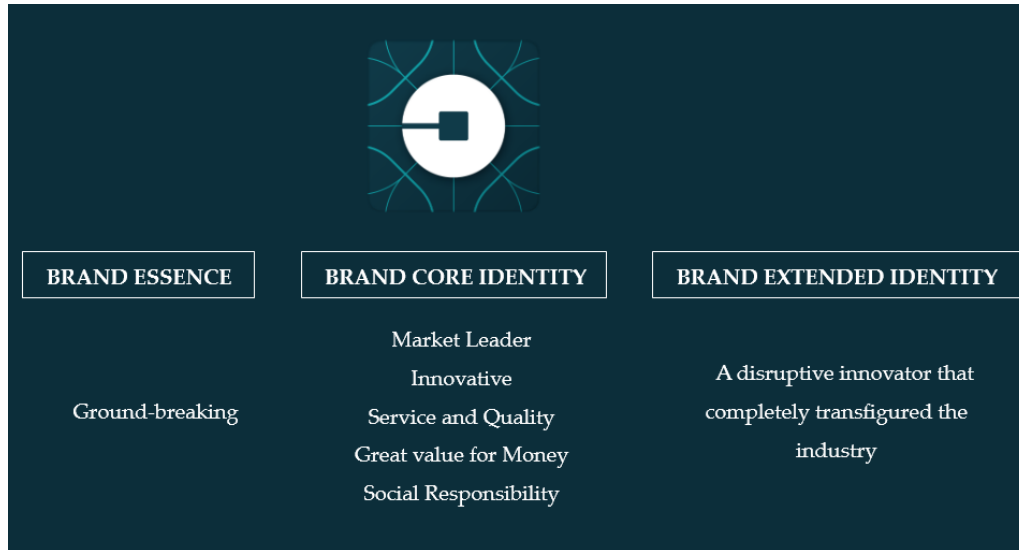


Figure 16 - Uber's Brand Identity

The main benefit provided by Uber's core business is connecting riders and driver through the online app thus making moving inside or outside cities more accessible in a secure and fast way.

In Uber's case, the emotional benefits are primarily associated with the seamless payment that provides consumers with both a feeling of security and a quick and efficient transportation service.

Uber's leverage the connection between consumer and the brand, by turning the simple use of transportation service into almost a personalized chauffeur service, thus turning the use of Uber as a cool and affordable luxurious experience for the users.

4.7 Credibility

Taking advantage of the revolutionary concept behind the company, Uber relied on Word of Mouth (WOM) as a marketing tool to increase credibility and

gain brand awareness. The importance of WOM has been discussed for more than half a century with implication to purchase decisions (Brooks, 1957; Dichter, 1966). By allowing both riders and drivers to rate the quality of the service provided and behaviour of the consumer, respectively, Uber created an intern evaluation system that ensures the quality and efficiency of the service and also creates a sense of safety for all parties involved. This latter advantage is crucial to provide an ultimate experience and exponentially increases brand credibility.

4.8 Relationship and Implementation

The relation between Uber and consumers has already been analyzed in “Uber as a Person” as “Flings” yet it also should be mentioned that although consumers expect a quick and efficient service devoid of serious commitment, the rating systems creates a reciprocity in terms of proper behaviour.

Recently, Uber has been rewarding 5 stars’ drivers and riders naming them Uber Stars in an attempt to further encourage this type of healthy behaviour.

Now that the brand identity has been thoroughly examined, is time to move on to the implementation system particularly to the Brand positioning. Uber’s mission statement has involved from its primordial times into a broader mission, that ultimately led to the latest rebranding. This logical evolution was a natural birth gently and closely conducted by Travis’ hand:

“What started as an app to request premium black cars in a few metropolitan areas is now changing the logistical fabric of cities around the world. Whether it’s a ride, a sandwich, or a package, we use technology to give people what they want, when they want it” (Uber, 2017)

The umbilical cord was severed by Uber's CEO and Co-founder Travis Kalanick who took the first step into the creation of the new visual identity in a rebranding process that took almost two years to complete.

5. Main Findings and Discussion

5.1 Survey I Analysis

5.1.1 Brand Evaluation

In this first part of the questionnaire, questions addressed the overall importance of the company brand logos (previous and current) as well as the composing attributes of each one of the logos (see figure 17 below). The structure was idealized with the goal to not influence or allow direct comparison of respondents between the two logos. Therefore, the first round of questions concerned Logo 1 and only then Logo 2.



Figure 17 - Logo 1 (on the left) and Logo 2 (on the right) present in Survey I

However, for the purpose of this study and detailed analysis of the data obtained, the author grouped the figures according to the questions which provide a clearer and richer comparison between the logos previously mentioned.

As stated before in the methodology, in survey I, respondents were not informed that the two logos displayed represent the two latest Uber Logos neither the fact that one preceded the other.

Survey I commenced with a simple “Yes or No” question to test brand recognition across the studied logos. Both logos obtained satisfying results reaching above the 55% positive recognition (see figure 18 below). Yet, a fact

that shouldn't be overlooked is that Logo 1 obtained 15% more positive mentions than Logo 2 even though Logo 2 is more recent. This difference in percentage is an initial indicator that Logo 2 wasn't as well received by inquiries when compared to the most-acclaimed "U" logo.

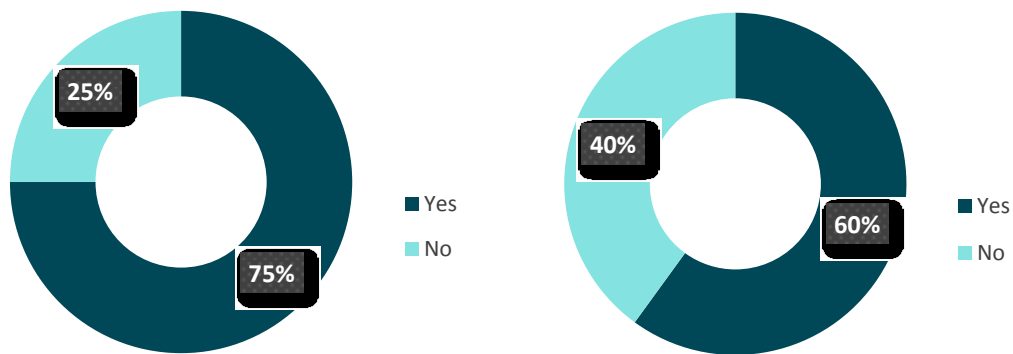


Figure 18 - Brand Recognition from Logo 1 (on the left) and Logo 2 (on the right)

Another indicator that confirms this hypothesis came from the interpretation of figure 19 and 20 present below. As the title suggests, the objective was to find out if respondents could interpret the meaning of the two logos, i.e., what the brand tries to communicate with each one. Regarding Logo 1, approximately 53,4% of respondents were able to make this connection (evaluating the statement with 5 or higher displaying their agreement with the statement). On the opposite side, concerning Logo 2, around 55% of respondents couldn't interpret what the brand wished to communicate through the brand logo.

I CAN EASILY INTERPRET THE MEANING OF LOGO 1

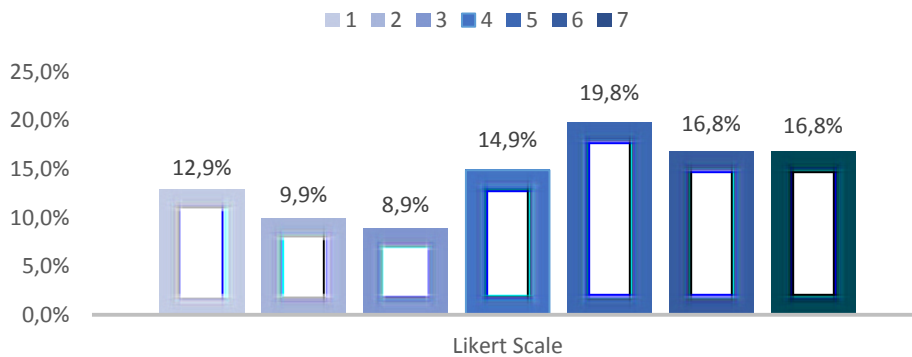


Figure 19 - Logo 1 Interpretation

I CAN EASILY INTERPRET THE MEANING OF LOGO 2

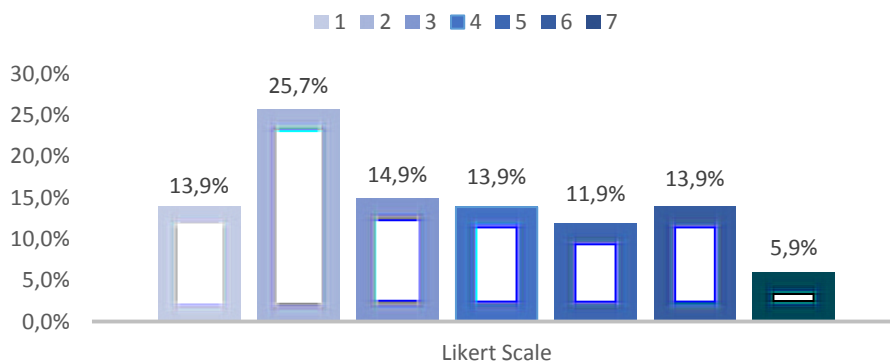


Figure 20 - Logo 2 Interpretation

One possible explanation for this inherent difficulty can be provided from the analysis of the complexity and balance of each logo (see Figures 34, 36, 43 and 45 in Appendix VI). Only 14% of respondents believe that Logo 1 is complex against 55% that consider Logo 2 complex (evaluating the statement with 5 or higher displaying their agreement with the statement). By adding complexity to their logo, Uber partially lost the ability to communicate the story surrounding the creation of the logo. In terms of balance, the disparity between the logos is also evident: 78,2% stated that they believe Logo 1 is well-balanced in contrast to 49,5% that believe Logo 2 is well-balanced. This attribute also

contributes favorably to confirm the discrepancy between the interpretation of each logo, sustaining the overall preference to Logo 1.

When analyzing the captured responses, two attributes substantiate the preference namely the logo fit with the company profile and ability to become memorable (see figures 21, 22, 23 and 24 below).

LOGO 1 FITS THE COMPANY PROFILE

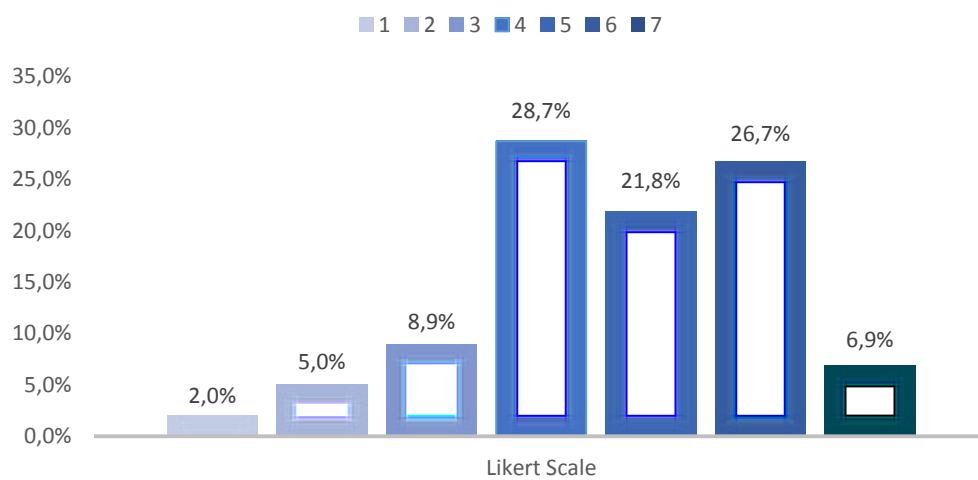


Figure 21 - Logo 1 fits with the company profile

LOGO 2 FITS THE COMPANY PROFILE

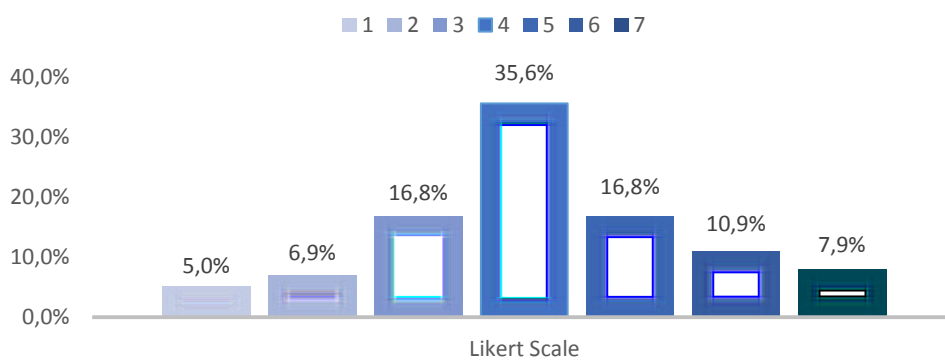


Figure 22 - Logo 2 fits with the company profile

Close to 34% of inquiries “agree” or “strongly agree” that Logo 1 fits the company profile compared to the 18,8% that claim that Logo 2 fits the company profile. The same leaning preference towards Logo 1 occurs in terms of memorability with 65,4% preferring Logo 1 over the 47,5% that “Slightly Agree”, “Agree” or “Strongly Agree” that Logo 2 is memorable.

LOGO 1 IS MEMORABLE

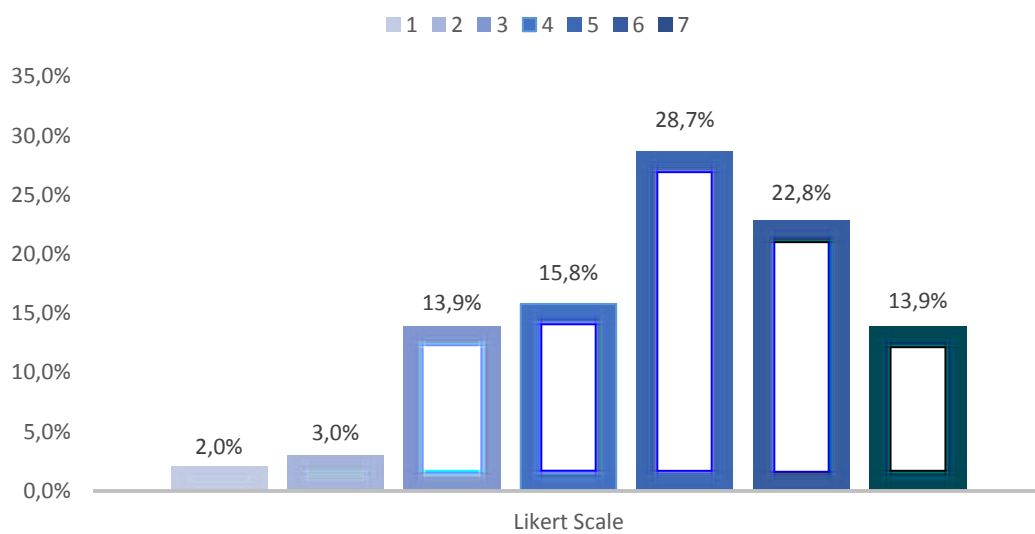


Figure 23 - Logo 1 Memorability

LOGO 2 IS MEMORABLE

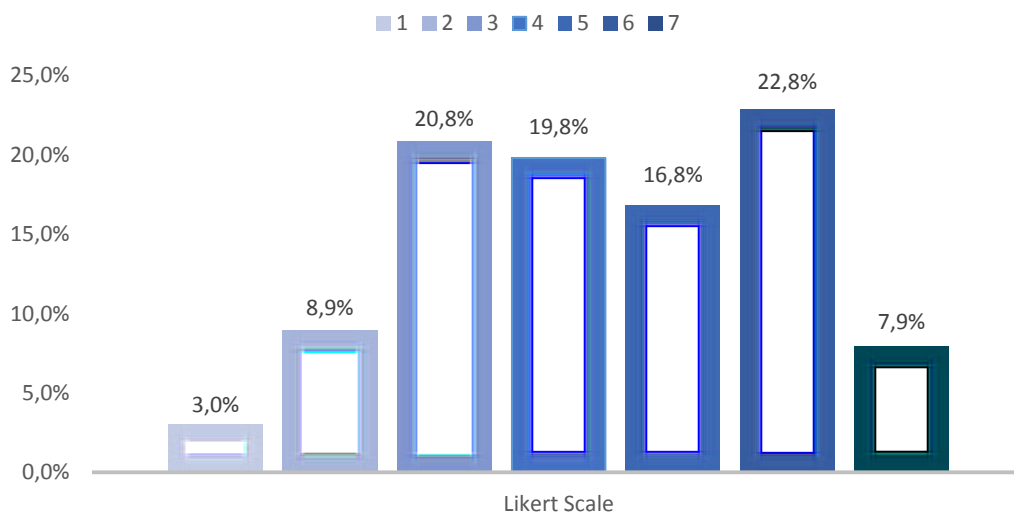


Figure 24 - Logo 2 Memorability

The two classes just mentioned are of a great importance for Uber since it reflects consumers' perception over the brand not only in terms of brand recognition and recall but also in brand logo fit with the company profile.

Even though the predisposition of respondents to Logo 1, there are also categories where Logo 2 garners more favorable responses when considering the top of the Likert Scale (responses with 5 or higher mark). Categories such as "Movement" (68,3% vs 35,7%) and "Interesting" (61,4% vs 49,6%) (see Figures 37, 40, 46 and 49 in Appendix VI). The results obtained in the statement "Logo 1/Logo 2 transmits movement" were already expected by the author since Logo 1 has a more sober, minimal and static look when compared to the more dynamic background pattern present in Logo 2. On the other hand, the results in the statement "Logo 1/Logo 2 is interesting" were a surprise specially taken into account the current tendency to simplify Logos by many renowned brands, like for instance, Juventus, Banco Popular or Ebay.

Although some important insights were obtained from the detailed analysis performed, there are also categories in which the results collected don't allow for any direct conclusions, like for example, in respect of affect, distinction, fit with the company philosophy among others (see Figures 38,39,41,47,48 and 50 in Appendix VI) since there is only slight variances between the two logos.

In the second part, based on their knowledge of Uber Brand, inquiries were asked to evaluate their agreement or discordance by classifying the statements under the same scale as before (Likert Scale ranging from 1-7). The primary goal was to, according to consumers' perception, understand which they believed to be the main triggers that explained Uber's rebranding process. At this time, respondents were made aware that both the logos presented before belong to Uber and were also informed that Logo 2 was the current version and Logo 1 the older version.

Three reasons were presented that could explained Uber's drive into the rebranding process namely: (1) modernize the brand, (2) communicate a change

within the organization and (3) reposition the brand in the marketplace (see Figure 14, 15 and 16 below). Once again, considering all responses that ranked 5 or higher, the results gathered added up to 72,3%; 72,2% and 65,4% respectively.

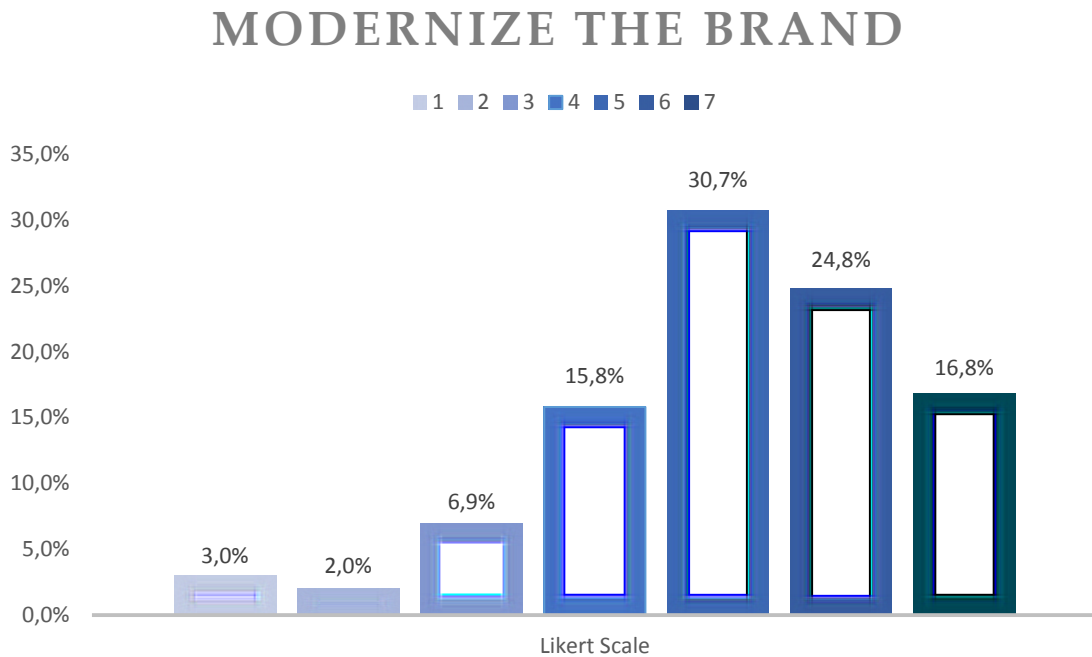


Figure 25 - Uber's possible rebranding reason (1)

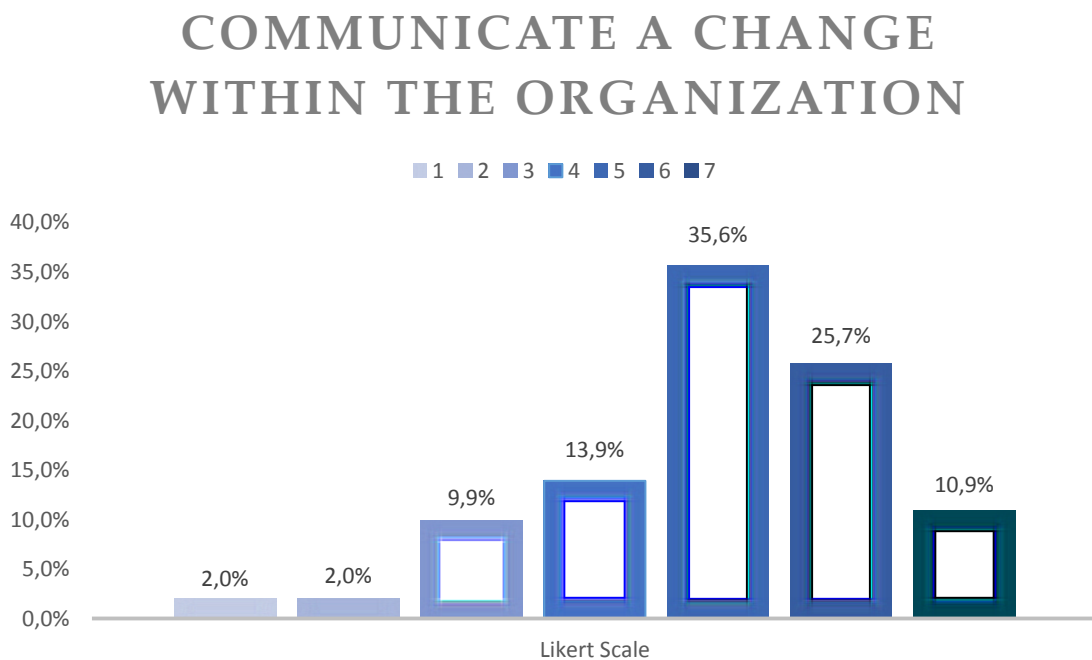


Figure 26 - Uber's possible rebranding reason (2)

REPOSITION THE BRAND IN THE MARKETPLACE

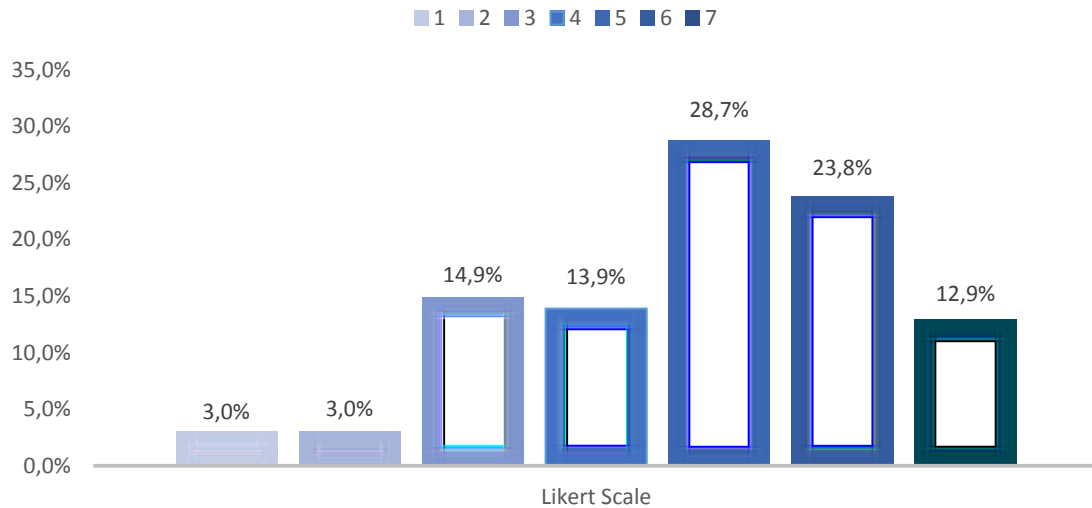


Figure 27 - Uber's possible rebranding reason (3)

Albeit the similarity of the results, it is important to mention the low percentage of respondents that classified this statement with 3 or less in the first two reasons (11,9% and 13,9%, correspondingly) against the 20,9% in the third reason. This gap demonstrates the doubt in consumers' mind towards Uber's reposition in the marketplace. In fact, the main reason for Uber's rebranding was to reposition the brand in the market due to the expansion to new business areas and yet, consumers link this change more with the potential goal to modernize the brand. These two facts combined together display the uncertainty and ineffectiveness of Uber to communicate their brand repositioning.

In the third and final part of the survey, and now that respondents were aware that the logos displayed were current and past Uber Logos, the objective was to establish if they felt that there was some continuity, consistency and/or inspiration from the logo evolution.

"Continuity" and "consistency" are two key components identified in the literature review to a successful rebranding decision. However, even though

respondents were aware that one logo predated the other, the results show that respondents don't think there is a clear consistency and continuity. Less than 36% of inquiries sense a feeling of continuity and 27% a feeling of consistency (see Appendix VII). Furthermore, in terms of inspiration the results were also split (see Appendix VII) between 48,5% (evaluated with "3 or less") and 36,6% (evaluated with "5 or more").

5.2 Survey II Analysis

5.2.1 Uber Logo Recognition and Preference

This second survey is composed of two distinct parts: (1) Uber Logo Recognition and Preference and (2) evaluation of Uber as a Brand based on CBBE Measures proposed by Keller using the same metric as before (Likert Scale ranging from 1-7).

The questionnaire began with a close multiple choice to segment consumers between those who know Uber (99%) and those who never heard of Uber before (1%) (see Figure 28 below).

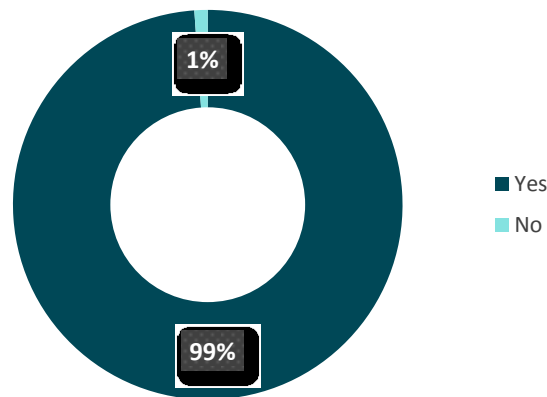


Figure 28 - Uber overall brand recognition

Next, consumers were asked to identify current or past Uber logos from a list of 5 logos (see Figure 29 below).



Figure 29 - Logo 1, Logo 2, Logo 3, Logo 4 and Logo 5 (displayed from left to right)

With the exception of Logo 3 present above, all the remaining logos represent the logo evolution of Uber from conception. Logo 3 is a fake logo

designed purposely to test respondents' reaction towards the transition from the originally logos where the red color is predominant to the most current ones. This logo was intentionally inserted between the two red logos and the two analyzed in the survey I, to convey a more realistic impression of a true Uber Logo. The introduction of this logo also provides the author with a "calibration metric" against respondents that identify randomly the logos or selected all possibilities without proper consideration. The low percentage obtained of Logo 1 and 2 can be easily explained from the fact that Uber was not available in Portugal at that time, thus respondents were most likely not aware of the company existence much more the two first logos.

From all the logos displayed in Figure 29, the top 3 logos that respondents positively identified by descending order are: in first place, logo 4 with 87,1%; followed in close second by logo 5 with 77,4% and lastly, tied in third place, by logo 2 and 3 with 11,8% (see Figure 30 below).

UBER LOGOS IDENTIFICATION

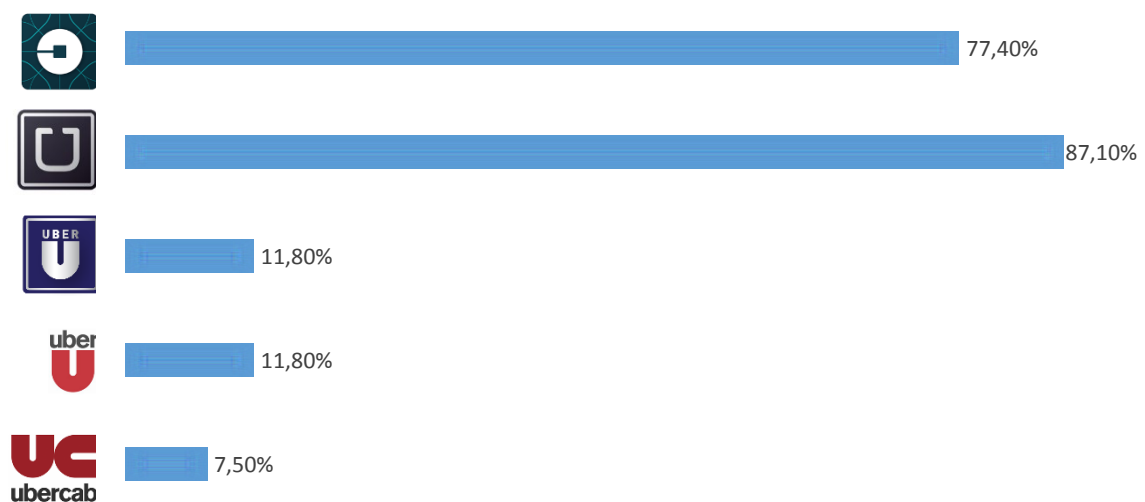


Figure 30 - Uber Logo Identification

The fact that logo 4 obtained almost 10% more than the current version was already an important indicator regarding consumer preference which was later confirmed as demonstrated in figure 20 below. Actually, this was one of the most important question exhibited on survey II since it validated the consumers' preferences towards logo 4 by over 25% when compared to the current Uber logo (see Figure 31 below).

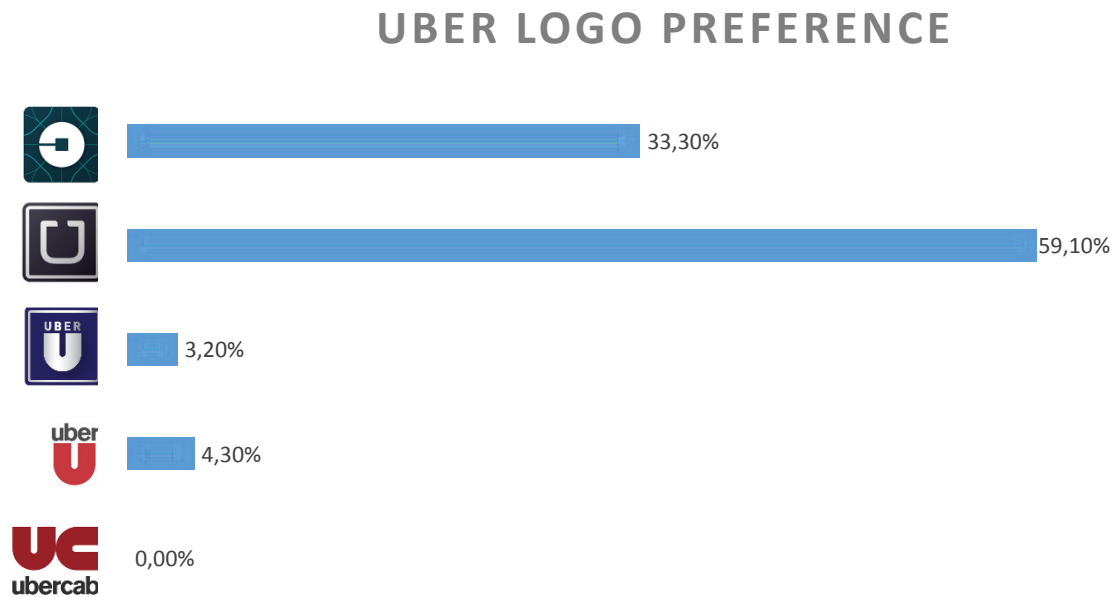


Figure 31 - Uber Logo Preference

5.2.2 Uber analyzed through CBBE Pyramid Model

The following tables comprise the statements (referred with the letter “S”) and single-question (Q1 in “Brand Saliency” category) available on Survey II organized according to the six brand building block from the CBBE Pyramid.

The main goal of the second part of Survey II was to test Uber’s performance in each category. In order to do so, initially the group of questions were analyzed independently by category and then, a score for each of the building blocks was determined by calculating the weighted average.

At the bottom of the pyramid, the first brand building block concerns brand saliency and was tested through the following questions:

Brand	Q1. Do you know Uber?	99% said "Yes"
Salience	S1. I think of Uber frequently	39,8% with "5 or above"

Table 6 - Brand Salience (created by the author)

Despite the fact that in S1, the results don't allow to obtain any clear conclusion due to the equilibrium observed (see Figure 54 in Appendix IX), the results achieved in Q1 are an excellent indicator of Uber's brand recognition and level of awareness in the Portuguese market. In fact, just as expected, Uber excelled in terms of brand recognition obtaining the already mentioned 99% positive recognition mark.

The limited number of questions on this category is directly linked with the fact that in Survey I, Generation Y's brand awareness was already examined, specially concerning the current logo.

To test brand performance, the following statements were present in Survey II:

Brand Performance	S1. Uber is a reliable brand	89,3% with "5 or above"
	S2. Uber is a durable brand	76,3% with "5 or above"
	S3. Uber's service is effective	91,4% with "5 or above"
	S4. Uber is stylish	87,1% with "5 or above"
	S5. Uber is a modern brand	94,7% with "5 or above"

Table 7 - Brand Performance (created by the author)

Regarding this specific category, Uber obtained very impressive results all above the 75% but particularly interesting in S5, S3 and S1 with 94,7%; 91,4% and 89,3% respectively when evaluating the statement with a 5 or higher mark displaying the respondents' agreement with the statement (see Figures 60, 58 and 56 in Appendix IX). Uber's service effectiveness is one of the most crucial tools to retain consumers and one of the reasons for Uber's preference when compared to competitors.

Subsequently, the category under study was brand imagery through the following questions:

Brand Imagery	S1. I can use Uber's service in different situations	86% with "5 or above"
	S2. People I admire and respect use this brand	69,9% with "5 or above"
	S3. I really like people who use this brand	56% with "5 or above"

Table 8 - Brand Imagery (created by the author)

Like we already seen, one of Uber's main strengths is the quality of their service, expressly in terms of effectiveness. Even though Uber was seen in the beginning as merely a transportation service mostly used in the night, nowadays 86% of respondents believe that they can use Uber's service in different situations (see Figure 63 in Appendix IX).

Also in terms of brand imagery, 69,9% of respondents (5 or higher mark) considered that people they admire and respect use this brand which directly influences their perception of Uber as a stylish brand (see figure 61 in Appendix IX). Respondents also identify themselves and like people who use Uber, once again, providing evidence that could explain their preference towards the brand.

Consumer Judgements can be divided into 4 main categories: (1) Quality, (2) Credibility, (3) Consideration and lastly, (4) Superiority.

Consumer Judgements	Quality	S1. Uber offers a good value for service	92,5% with “5 or above”
	Credibility	S2. Uber is an innovative brand	91,5% with “5 or above”
		S3. I trust in Uber	73,2% with “5 or above”
		S4. Uber cares about my opinion	91,4% with “5 or above”
		S5. I admire this brand	77,5% with “5 or above”
	Consideration	S6. I would recommend this brand to others	82,8% with “5 or above”
		S7. Uber reflects my personal peculiarities (values and virtues)	54,9% with “5 or above”
	Superiority	S8. Uber is unique	39,8% with “5 or above”
		S9. Uber offers more advantages than its competitors	47,3% with “5 or above”

Table 9 - Consumer Judgements (created by the author)

In the first category, Uber’s quality service is also evident one more time as shown in Figure 64 in Appendix IX with the combine result of 92,5% from respondents that ranked the statement with 5, 6 and 7.

Overall, concerning credibility, Uber also performed brilliantly considering, for instance, millennials negative response and resistance towards advertisement, reaching the value of 73,2% in “agreement responses” with 5 or higher in S3 (see Figure 75 in Appendix IX).

Millennials' trust in Uber can be partially associated with the positive WOM from peers, around 82,8% marked "slightly agree", "agree" or "strongly agree" when asked if they would recommend this brand to others (see Figure 68 in Appendix IX) and also from Uber's concern and interest in receiving feedback from both the riders and drivers. Actually, 72,1% of inquiries genuinely believe that Uber has interest in their opinion and input (see Figure 66 in Appendix IX).

Uber fast rise to success is an aspiration for a generation considered impatience and that expects instant rewards which lead 77,5% of inquiries to demonstrate their admiration for the brand (see Figure 67 in Appendix IX).

Even though the results were not totally explicit, in "consideration" category, 36,6% of inquiries agree that Uber reflects their personal peculiarities in terms of values and virtues.

On the last category inside consumer judgments (Superiority), as a result of the entrance of new competitors in the market that menace their core business as well as the fail communication of the brand reposition, Uber had very even results throughout all the levels, except on level 6 and 7 regarding S8. Yet, when compared to competitors, 47,1% of respondents still believe Uber offers more advantages (evaluating the statement with 5 or higher displaying their agreement with the statement).

In terms of consumer feelings, the results obtained were discrete in three of the four statements although all were classified positively by respondents.

Consumer Feelings	S1. Uber gives you a feeling of fun	36,7% with “5 or above”
	S2. Uber gives you a feeling of security	71% with “5 or above”
	S3. Uber gives you a feeling of social approval	50,5% with “5 or above”
	S4. Uber gives you a feeling of self-respect	42% with “5 or above”

Table 10 - Consumer Feelings (created by the author)

From the four statements analyzed in this brand building block, the one that stands out is clearly “security” with 71% of inquiries confirming that one of the initial and potential problems pointed to Uber is unimportant for Generation Y (see Figure 72 in Appendix IX). Indeed, Uber’s seamless payment method provides an extra level of security deeply appreciated for consumers. In the remaining statements, there is a decay of 20,5% to S3, of 29% to S4 and 34,3 to S1 less than the remarkable 71% obtained in S2.

Consumer brand resonance is the ultimate level in the CBBE Model and the desired level of brand/consumer identification, leading the consumer himself to advocate in the brands’ name. To achieve consumer brand resonance, it is essential to create and nurture these four sub-categories: (1) Loyalty, (2) Attachment, (3) Community and (4) Engagement.

Consumer Brand Resonance	Loyalty	S1. I buy this brand whenever I can	57% with "5 or above"
	Attachment	S2. I really love this brand	48,4% with "5 or above"
		S3. This brand is more than a service to me	30,1% with "5 or above"
	Community	S4. I really identify with people who use this brand	45,2% with "5 or above"
		S5. I feel like I almost belong to a club with other users of this brand	30,1% with "5 or above"
		S6. This is a brand used by people like me	52,6% with "5 or above"
		S7. I feel a deep connection with other users of this brand	28% with "5 or above"
	Engagement	S8. I am proud to have others know I use this brand	34,5% with "5 or above"
		S9. I believe that my friends would approve my usage of Uber services	82,8% with "5 or above"

Table 11 - Consumer Brand Resonance (created by the author)

Regarding loyalty, only one question was raised: "I buy this brand whenever I can" in order to evaluate consumers' loyalty and preference towards Uber

when faced with other competing companies. As can be seen on Figure 76 in Appendix IX, 57% of respondents considered requiring Uber services whenever possible.

As for the “Attachment” sub-category, taking into account that 25,8% answered with 4 (neutral response) and 48,4% with 5 or higher when faced with the statement S2 one can argue that Uber connection with respondents is strong enough to incline them to choose for the brand in question over competitors or substitute services (see Figure 77 in Appendix IX). In S3, the graphic obtained is one of the most well-distributed in terms of percentages with 33,4% below 4, 36,6% graded 4 and 30,1% above 4 which doesn't allow to draw any conclusion.

The third sub-category “Community” is one of the harder to measure since all the statements have the goal to try to understand in depth the relation and connection between consumers and the brand, which has proven to be quite difficult to perform by online surveys. Therefore, in this specific case, the statements themselves may not provide the necessary context nor elucidation that allows respondents to give an honest opinion. It is important to mention S6 “This is a brand used by people like me” in which 52,6% respondents classified with 5 or higher.

Despite the positive associations already mentioned to Uber namely modernity and stylish, consumers don't have this type of emotional connection with the brand that allows to feel proud of having others know they use Uber: 34,5% manifested their agreement with 5 or higher and, on the opposite side, 33,4% expressed their disagreement with the statement (see Figure 83 in Appendix IX). Although this connection is not yet established, 82,8% of inquiries believe that their friends would approve of their usage of Uber services (see Figure 53 in Appendix IX).

Figure 32 displays side-by-side the CBBE Pyramid and a Pyramid that contemplates the weighted average of each of the brand building blocks. The

same metric scale as the one present in the surveys was used from 1 to 7, being 7 the highest and desired value.

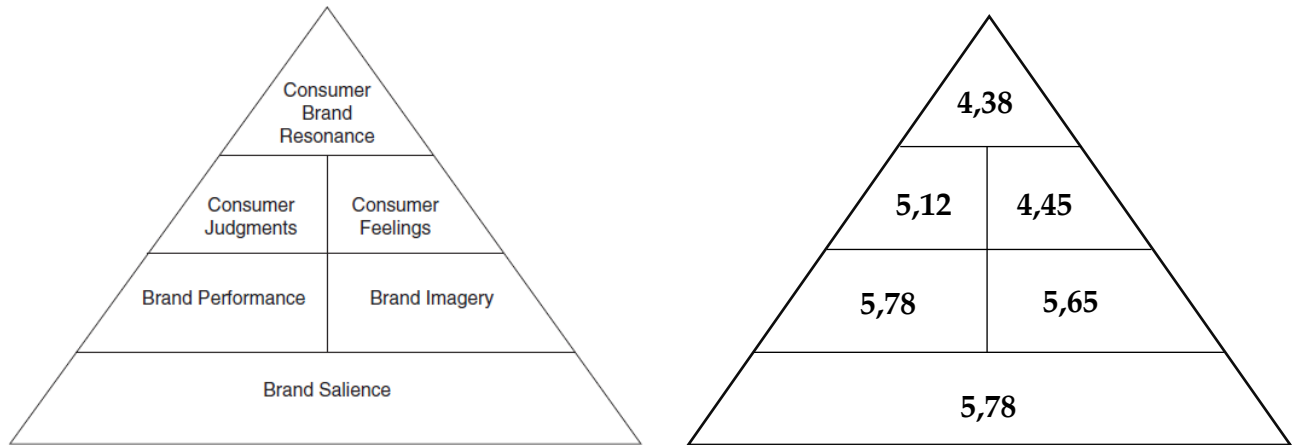


Figure 32 - CBBE Pyramid with Uber score (weighted average)

In a global perspective, there is a clear tendency of decrease from the bottom to the top of Pyramid (starts on 5,78 and ends on 4,38). The observed predisposition can be explained by the simple fact that is easier to reach the basic levels of the CBBE Pyramid and as we go up in the Pyramid that's when brands start to struggle in some of these building blocks, thus not achieving the label of "strong brand".

6. Conclusion

The goal of this study was to understand the effects of rebranding in Millennials' perception over brands, more precisely, in Uber case.

First of all, it was possible to conclude that the visual identity of a brand has a tremendous importance for brands since it impacts and influences brand equity.

Even though the logo dimension is sometimes overlooked by brands, it became clear its importance and impact for consumer in the overall brand perception, particularly, into creating a strong and memorable first impression for a generation considered impatience and, somehow, mistrusting of brands. In fact, a change in logo can affect positively or negatively a company, providing the opportunity to communicate a change inside the company to all stakeholders.

Furthermore, a change in a logo aesthetics or any modification in the visual elements can lead to a rebranding process. Over this master thesis, the author was able to compile several reasons that could justify the brand decision to advance into this process yet, all of them carry some risks that should be carefully considered before moving on.

In this particular case study, the rebranding also provided important insights about the impact of this process on a particular generation - Generation Y. It is imperative to investigate the power and connection between rebranding and this generation since it is a generation of great economic power and with peculiar characteristics, hence looking very appealing for companies. Additionally, Millennials are more reluctant towards traditional marketing strategies by brands which implies an additional effort by companies to successfully tackle and influence their purchase decision.

Nowadays, it is paramount for brands to fully understand their consumers and fruitfully connect with them, ultimately turning them into brand advocates

that will lead to Peer-to-Peer communication. Indeed, Word-of-mouth (WOM) has become one of the most important tools in the marketing mix, by providing authenticity to brands and their desired brand message and promise. Taking this into consideration, brands and consumers now work in a co-creation process in which both benefit from this type of communication.

Regarding the Uber case study, after the data collection, it becomes evident that the Uber repositioning was not clear for the consumers considering the lowest score of the three reasons presented. After this investigation, several elements emerged that could explain Uber's failure starting from the ability to comprehend the new logo: 55% of respondents couldn't interpret what the brand wished to communicate. This can partially be explained by the increase in complexity from 14% to 55% and a decrease in the overall balance (78,2% to 49,5%) when comparing Logo 1 and 2.

When respondents were faced with the 5 Uber logos (including a fake one), the results showed an undoubtable preference towards the previous logo (gray logo with an "U") over the new one. Not only did this logo ranked first in terms of logo identification but, more importantly, also scored over 25% higher in terms of preference when compared to the current one. Even though results show that the current logo has some positive attributes, in the eyes of Millennials when directly compared with the previous one, in the great majority of the features tested there was a clear winner.

In conclusion and considering the current work limitations, Uber's rebranding negatively affected Generation Y perception over the brand.

7. Limitations and Hints for Further Research

One of the major limitations of this study concerns sample diversity since it lacks an adequately representative sampling for both surveys in order to be possible to generalize the results obtained. Regarding the data obtained from the surveys conducted, the analysis performed was merely descriptive as a complement for the case study. Due to the imposed time limit, a convenience sample was gathered through a social media network aimed only at Portuguese citizens from Generation Y. Therefore, one limitation that immediately subsides is the narrow focus on a particular set of Generation Y respondents, i.e., Portuguese.

Another important limitation comes from the case study under analysis since: (1) concern a single-case study from a specific sector and (2) is susceptible of bias risk due to the intricate relation between a generation or more accurately, consumers and a particular brand.

For future research, the author suggests the possibility to analyze the problem in question by conducting a multiple-case study in the same or different sector or, in alternative, to develop a comparative study between two distinct generations that could generate interesting new insights.

8. Bibliography

- Aaker, D (1991). *Managing Brand Equity: Capitalizing on the Value of a Brand Name*. Free Press, New York, NY.
- Aaker, D. (1996). *Building Strong Brands*. Free Press, New York.
- Aaker, D. A. (1992). Managing the most important assets: Brand equity. *Planning review*, 20(5), 56-58.
- Aaker, D. A., & Joachimsthaler, E. (2000). Brand leadership: The next level of the brand revolution. *New York*.
- Ambler, T. (1992). *Need-to-Know-Marketing*. Century Business, London.
- American Marketing Association (1960). *Marketing Definitions: A Glossary of Marketing Terms*. AMA, Chicago, IL.
- Anderson, P. A. (1983). Decision making by objection and the Cuban missile crisis. *Administrative Science Quarterly*, 201-222.
- Arnheim, R. (1974). *Art and Visual Perception: A Psychology of the Creative Eye*, Berkeley: University of California Press.
- Bailey, I. W., & Schechter, A. H. (1994). The corporation as brand: an identity dilemma. *Chief executive-New York-*, 42-42.
- Bakewell, C., & Mitchell, V. W. (2003). Generation Y female consumer decision-making styles. *International Journal of Retail & Distribution Management*, 31(2), 95-106.
- Balmer, J. M. (1995). Corporate identity: the power and the paradox. *Design Management Review*, 6(1), 39-44.
- Balmer, J. M. T. (2001). Corporate identity, corporate branding and corporate Seeing through the fog. *European Journal of Marketing*, 35(3), 248–291.

- Bandyopadhyay, S., & Martell, M. (2007). Does attitudinal loyalty influence behavioral loyalty? A theoretical and empirical study. *Journal of Retailing and Consumer Services*, 14(1), 35-44.
- Bandyopadhyay, S., & Martell, M. (2007). Does attitudinal loyalty influence behavioral loyalty? A theoretical and empirical study. *Journal of Retailing and Consumer Services*, 14(1), 35-44.
- Barnes, R. (1989). Insurers Resist Logo Changes. *National Underwriters*, 93 (10), 27-29.
- Bateson, J. E. (1979). *Why we need services marketing*. Division of Research, Graduate School of Business Administration, Harvard University.
- Baxter, P., & Jack, S. (2008). Qualitative Case Study Methodology: Study Design and Implementation for Novice Researchers. *The Qualitative Report*, 13(4), 544–559.
- Bellman, L. M., Teich, I., & Clark, S. D. (2009). Fashion accessory buying intentions among female millennials. *Review of Business*, 30(1), 46.
- Bennett, A. (2004). Case Study Methods: Design, Use, and Comparative Advantages. *Models, Numbers, and Cases: Methods for Studying International Relations*, 19–55.
- Bennett, P.D. (1988). *Dictionary of Marketing Terms*. The American Marketing Association, Chicago, IL, 18.
- Berlyne, D. E. (1971). *Studies in the New Experimental Aesthetics: Steps Toward an Objective Psychology of Aesthetic Appreciation*, Hemisphere, Washington, DC.
- Bernstein, D. (1984). *Company Image and Reality: a critique of corporate communication*. Holt, Rinehart and Winston, Eastbourne.
- Bhattacharya, C. B., & Sen, S. (2003). Consumer-company identification: A framework for understanding consumers' relationships with companies. *Journal of Marketing*, 67(2), 76-88.
- Block, C. E. (1969). Symbolic Branding: The Problem of Mistaken Identity with Design Marks. *The Trademark Reporter*, 59, 399-413.

- Boyle, E. (2002). The failure of business format franchising in British forecourt retailing: a case study of the rebranding of Shell Retail's forecourts. *International Journal of Retail & Distribution Management*, 30(5), 251-263.
- Branding Strategy Insider (2017). Uber's New Identity Exposes Brand Weakness. Retrieved from <https://www.brandingstrategyinsider.com/2016/02/ubers-new-identity-exposes-brand-weakness.html#.WNhCkqLOXIW>, 5/01/2017.
- Brooks, R. C. (1957). "Word-of-Mouth" Advertising in Selling New Products. *Journal of Marketing*, 22(2), 154-161.
- Bullmore, J. (1984). The brand and its image re-visited. *International Journal of Advertising*, 3(3), 235-238.
- Burns, N., & Grove, S. K. (1997). *The Practice of Nursing Research Conduct, Critique, & Utilization*. Saunders and Co. Philadelphia: W.B
- Bush, A. J., Martin, C. A., & Bush, V. D. (2004). Sports celebrity influence on the behavioral intentions of generation Y. *Journal of Advertising Research*, 44(1), 108-118.
- Business Insider (2017). 2010: Uber launches in San Francisco as UberCab. Retrieved from <http://www.businessinsider.com/ubers-design-history-2010-2016-2016-2/#2010-uber-launches-in-san-francisco-as-ubercab-this-was-its-initial-logo-1>, 5/01/2017.
- Chatterjee, P. (2001). *Online reviews – do consumers use them?* In M.C.Gilly & J. Myers-Levy (Eds.), *ACR 2001 Proceedings*, 129-134. Provo, UT: Association for Consumer Research.
- Chattopadhyay, A., Gorn, G.J., Darke, P. (2010). *Differences and similarities in Hue Preference between Chinese and Caucasians*. In *Sensory Marketing: Research on the Sensuality of Products*, ed. Aradhna Krishna, New York: Routledge Academic, 219-240.

- Chaudhuri, A., & Holbrook, M. B. (2001). The chain of effects from brand trust and brand affect to brand performance: the role of brand loyalty. *Journal of Marketing*, 65(2), 81-93.
- Chernatony, L. De, Dall, F., & Riley, O. (1998). Modelling the components of the brand. *European Journal of Marketing*, 32(11/12), 1074–1090.
- Chevalier, J.A., & Mayzlin, D. (2006). The effect of word of mouth on sales: Online book reviews. *Journal of Marketing Research*, 43, 345-354.
- Cian, L., Krishna, A., & Elder, R. S. (2014). This logo moves me: dynamic imagery from static images. *Journal of Marketing Research*, 51(2), 184-197.
- Clare, C. (2009). Generational differences: Turning challenges into opportunities. *Journal of Property Management*, 74(5), 40-44.
- Daly, A., & Moloney, D. (2004). Managing corporate rebranding. *Irish Marketing Review*, 17(1/2), 30.
- Dichter, E. (1966), How Word-of-Mouth Advertising Works, *Harvard Business Review*, 16 (November–December), 147–66.
- Dowling, G. (2001). *Creating Corporate Relations*. Oxford University Press, Oxford.
- Dowling, G. (2001). *Creating Corporate Reputations: Identity. Image, Performance*. Oxford university press.
- Doyle, P. (1994). *Marketing Management and Strategy*. Prentice-Hall, Englewood Cliffs, NJ, 159-65.
- Drake-Bridges, E., & Burgess, B. (2010). Personal preferences of tween shoppers. *Journal of Fashion Marketing and Management: An International Journal*, 14(4), 624-633.
- Edgar, A. (1998). Measuring Health; a Review of Quality of Life Measurement Scales. *Medicine, Health Care and Philosophy*, 1(2), 181-182.
- Eisenhardt, K. M. (1989). Building Theories from Case Study Research. *Academy of Management Review*, 14(4), 532–550.
- Farquhar, P. H. (1989). Managing brand equity. *Marketing research*, 1(3).

- Fernandez, P.R., (2009). Impact of Branding on Gen Y's choice of clothing. *J. South East Asia Res. Cent. Commun. Humanit*, 1 (1), 24–33.
- Fombrun, C. (1996). *Reputation*. John Wiley & Sons, Ltd.
- Foscht, T., Schloffer, J., Maloles III, C., & Chia, S. L. (2009). Assessing the outcomes of Generation-Y customers' loyalty. *International Journal of Bank Marketing*, 27(3), 218-241.
- Fournier, S. (1998). Consumers and Their Brands: Developing Relationship Theory in Consumer Research. *Journal of Consumer Research*, 24(4), 343–353.
- Fromm, J., Butler, C., & Dickey, C. (2015). How to engage Millennials: Re-imagining the consumer as a partner, not a target audience, to increase engagement. *Journal of Brand Strategy*, 4(1), 27-36.
- Gersick, C. J. (1988). Time and transition in work teams: Toward a new model of group development. *Academy of Management Journal*, 31(1), 9-41.
- Goi, C., & Goi, M.-T. (2011). Review on Models and Reasons of Rebranding. *International Conference on Social Science and Humanity*, 5, 445–449.
- Gorn, G. J., Galli, M., Chattopadhyay, A., & Jiang, Y. (2015). Does Your Company Have the Right Logo? How and Why Circular- and Angular- Logo Shapes Influence Brand Attribute Judgments. *Journal of Consumer Research*, 0, 1–18.
- Grassl, W. (1999). The Reality of Brands: Towards an Ontology of Marketing. *American Journal Of Economics & Sociology*, 58(2), 313-359.
- Griffin, J.J. (2002). To brand or not to brand? Trade-offs in corporate branding decisions. *Corporate Reputation Review*, 5(2/3), 228.
- Grossman, G. (1994). Carefully crafted identity can build brand equity. *Public Relations Journal*, 50, 18-21.
- Haig, M. (2003). *Brand failures: the truth about the 100 biggest branding mistakes of all time*. Kogan Page Publishers.
- Hanford, D. (2005). Long term success of e-tailers will hinge on 'echo boomers'. *Wall Street Journal (Eastern Edition)*, B3A.

- Hankinson, P., & Lomax, W. (2006). The effects of re-branding large UK charities on staff knowledge, attitudes and behaviour. *International Journal of Nonprofit and Voluntary Sector Marketing*, 11(3), 193-207.
- Hayes, J. R. (1995). As long as It's Free. *Forbes*, 155, 72-73.
- Heaney, J. G. (2007). Generations X and Y's internet banking usage in Australia. *Journal of Financial Services Marketing*, 11(3), 196-210.
- Helping Cities (2017). Shifting Expectations: Finding better ways for cities to move, work, and thrive. Retrieved from <https://www.uber.com/helping-cities/>, 15/01/2017.
- Henderson, P. W., & Cote, J. A. (1998). Guidelines for Selecting or Modifying Logos. *Journal of Marketing*, 62(April), 14-30.
- Hooi T., D., Fong L., S., Siuly P., T., Gie L., C., & Chuan K., G. (2011). Dependency on smartphone and the impact on purchase behaviour. *Young consumers*, 12(3), 193-203.
- Howe, N., and Strauss, W. (2009). *Millennials Rising: The Next Great Generation*. New York: Vintage Books.
- Hughes, A. (2008). Y and how: Strategies for reaching the elusive Generation Y consumer. *Honors College Theses*, 74.
- Hunter, D. (2015). A Study of the Uber Brand Identity, 1-15.
- Hussey, G., Srivoravilai, N., & Melewar, T. C. (2005). Corporate visual identity: The re-branding of France Télécom. *Journal of Brand Management*, 12(5), 379-394.
- Hynes, N. (2008). Colour and meaning in corporate logos: An empirical study. *Journal of Brand Management*, 16(8), 545-555
- Jiang, Y., Gorn, G. J., Galli, M., & Chattopadhyay, A. (2016). Does Your Company Have the Right Logo? How and Why Circular-and Angular-Logo Shapes Influence Brand Attribute Judgments. *Journal of Consumer Research*, 42(5), 709-726.

- Joiner, C., Reddy, S. K., & Jaju, A. (2006). Brand Redeployments. *Journal of the Academy of Marketing Science*, 34(2), 206–215.
- Jones, C., & Shao, B. (2011). *The net generation and digital natives: implications for higher education*. Higher Education Academy, New York.
- Jones, C., Ramanau, R., Cross, S. and H., & Graham. (2010). Net generation or Digital Natives: Is there a distinct new generation entering university?. *Computers & Education*, 54(3), 722–732.
- Kapferer, J. N. (1998). Why are we seduced by luxury brands?. *Journal of Brand Management*, 6(1), 44-49.
- Kapferer, J. N. (2002). Corporate brand and organizational identity. *Corporate and organizational identities: Integrating strategy, marketing, communication and organizational perspectives*, 175-194.
- Kehle, P. E., & Lester, F. K. (2003). *A semiotic look at modeling behavior*. Lesh & Doerr (eds.), *Beyond Constructivism, Models and Modeling perspective on Mathematics Problem Solving, Learning, and Teaching*. London: Lawrence Erlbaum Associates, publishers.
- Keller, E. (2007). Unleashing the power of word of mouth: Creating brand advocacy to drive growth. *Journal of Advertising Research*, 47(4), 448-452.
- Keller, K. L. (1993). Conceptualizing, Measuring and Managing Customer-Based Brand Equity. *Journal of Marketing*, 57, 1-22.
- Keller, K. L. (2000). *Building and managing corporate brand equity*. The expressive organization: Linking identity, reputation, and the corporate brand, 115-137.
- Keller, K. L. (2001). *Building Customer-Based Brand Equity: A Blueprint for Creating Strong Brands*. Marketing Science Institute. Cambridge, MA.
- Keller, K. L. (2007). *Advertising and brand equity*. GJ Tellis, & T. Ambler, *Handbook of Advertising*, 54-70.
- Keller, K. L., Apéria, T., & Georgson, M. (2008). *Strategic brand management: A European perspective*. Pearson Education.

- Khan, M. T. (2014). The Concept of Marketing Mix and its Elements (a conceptual review paper). *International Journal of Information, Business and Management*, 6(2), 95–107.
- Kidder, T. (1982) *Soul of a new machine*. New York: Avon.
- Kjeldgaard, D., & Askegaard, S. (2006). The glocalization of youth culture: The global youth segment as structures of common difference. *Journal of Consumer Research*, 33(2), 231-247.
- Kotler, P. (1967). *Marketing Management*. 1st edition, Englewood Cliffs, Prentice-Hall, New Jersey.
- Kotler, P. & Armstrong, G. (2012) *Principles of Marketing*, 14th edition, Pearson Prentice Hall, Boston,.
- Kotler, P. (2012). *Kotler on marketing*. Simon and Schuster.
- Kotler, P., Armstrong, G., Saunders, J. and Wong, V. (1996). *Principles of Marketing. The European Edition*, Prentice-Hall, Hemel Hempstead, p. 556.
- Lambin, J. J. (1986). *Le Marketing Stratégique: Fondements, Méthodes et Applications*. Paris: McGraw-Hill.
- Lambkin, M., & Muzellec, L. (2008). Rebranding in the banking industry following mergers and acquisitions. *International Journal of Bank Marketing*, 26(5), 328-352.
- Lammiman, J., & Syrett, M. (2004). *CoolSearch: Keeping Your Organization In Touch and On the Edge...* John Wiley & Sons.
- Landor, W. (2010). The essentials of branding. Retrieved from <https://landor.com/thinking/the-essentials-of-branding>, 20/11/2016.
- Langley, A. (1999). Strategies for the theorizing from process data. *Academy of Management Review*, 24(4), 691–710.
- Lau, G. T., & Lee, S. H. (1999). Consumers' trust in a brand and the link to brand loyalty. *Journal of Market-Focused Management*, 4(4), 341-370.

- Lazarevic, V. (2012). Encouraging brand loyalty in fickle generation Y consumers. *Young Consumers*, 13(1), 45–61.
- Lencastre, P. (2007a). *A Marca: o Sinal, a Missão e a Imagem*. In Lencastre, P. O Livro da Marca. Lisboa: Dom Quixote, 23-71.
- Lencastre, P. De, & Côrte-real, A. (2013). *Brand response analysis : a Peircean semiotic approach*. *Social Semiotics*, 23(4), 489–506.
- Lencastre, P., & Côrte-Real, A. (1997). *Teoria Semiótica contra a Branding Myopia: um modelo integrado para construção, análise e gestão da marca*. *Pensamento & Realidade. Revista do Programa de Estudos Pós-Graduados em Administração*, 24(2).
- Lencastre, P., & Côrte-Real, A. (2009). *Teoria Semiótica contra a Branding Myopia: um modelo integrado para construção, análise e gestão da marca*. *Pensamento & Realidade. Revista do Programa de Estudos Pós-Graduados em Administração-FEA*, 24(2).
- Leuthesser, L. (1988). *Defining, Measuring, and Managing Brand Equity: A Conference Summary by Marketing Science Institute*.
- Leuthesser, L., & Kohli, C. (1997). *Corporate identity: The role of mission statements*. *Business Horizons*, 40(3), 59-66.
- Levy, S.J. (1978). *Marketplace Behavior*. AMACOM, NY.
- Likert, R. (1932). A Technique for the Measurement of Attitudes. *Archives of Psychology*, 140, 1–55.
- Lippe, D., (2001). It's all in creative delivery. *Advertising Age*, 72(26),8-9
- Liu, Y. (2007). The long-term impact of loyalty programs on consumer purchase behavior and loyalty. *Journal of Marketing*, 71(4), 19-35.
- Lomax, W., & Mador, M. (2006). Corporate re-branding: From normative models to knowledge management. *Journal of Brand Management*, 14(1-2), 82-95.
- Lomax, W., Mador, M., & Fitzhenry, A. (2002). Corporate rebranding: learning from experience. *Ocassional Paper Series*, 48.

- Loroz, P. S. (2006). The generation gap: A Baby Boomer vs. Gen Y comparison of religiosity, consumer values, and advertising appeal effectiveness. *NA-Advances in Consumer Research*, 33.
- Luck, K. (2012). The delicate art of rebranding: retaining equity while creating a fresh face. *Journal of Brand Strategy*, 1(1), 50-56.
- Machado, J. C. A identidade da marca. In Lencastre, P. (2007). *O livro da marca*. Dom Quixote, Lisboa, 213-262.
- McCarthy, E. J. (1960). *Basic marketing: a managerial approach*. Homewood, IL: Richard D. Irwin. Inc., 1979 McCarthy Basic Marketing: A Managerial Approach 1979.
- McCarthy, R. (2008). *Naming the Rebranding Game if at First You Pick the Wrong Name, You Can Always Try, Try Again*. *INC Magazine*, 30(12), 37-38.
- McLeod, S. A. (2008). Likert Scale. Retrieved from www.simplypsychology.org/likert-scale.html, 6/02/2017.
- McLeod, S. A. (2009). Attitudes Measurement. Retrieved from <http://www.simplypsychology.org/attitude-measurement.html>, 6/02/2017.
- Melewar, T. C., & Akel, S. (2005). The role of corporate identity in the higher education sector: A case study. *Corporate Communications: An International Journal*, 10(1), 41-57.
- Melewar, T., Hussey, G., & Srivoravilai, N. (2005). Corporate visual identity: The re-branding of France Télécom. *Journal of Brand Management*, 12(5), 379-394.
- Mitic, M., & Kapoulas, A. (2012). Understanding the role of social media in bank marketing. *Marketing Intelligence & Planning*, 30(7), 668–686.
- Mollerup, P. (1997). *Marks of Excellence – The function and variety of trademarks*. Phaidon Press Ltd., London.
- Moore, M., & Carpenter, J. M. (2008). An examination of consumer price cue usage in US discount formats. *International Journal of Retail & Distribution Management*, 36(5), 345-359.

- Morgan, R. M., & Hunt, S. D. (1994). The commitment-trust theory of relationship marketing. *Journal of Marketing*, 20-38.
- Murphy, J., & Rowe, M. (1991). *How to design trade marks and logos*. Betterway Books.
- Muzellec, L., & Lambkin, M. (2006). Corporate rebranding: destroying, transferring or creating brand equity? *European Journal of Marketing*, 40(7/8), 803–824.
- Muzellec, L., Doogan, M., & Lambkin, M. (2003). Corporate Rebranding - An Exploratory Review. *In Irish Marketing Review* 16(2), 31.
- Napoles, V. (1988). *Corporate identity design*. Van Nostrand Reinhold Company.
- Newsroom (2017). Take Uber’s New Logo for a Spin. Retrieved from <https://newsroom.uber.com/take-ubers-new-logo-for-a-spin/>, 5/01/2017.
- Noble, S. M., Haytko, D. L., & Phillips, J. (2009). What drives college-age Generation Y consumers?. *Journal of Business Research*, 62(6), 617-628.
- Noble, S. M., Haytko, D. L., & Phillips, J. (2009). What drives college-age Generation Y consumers?. *Journal of Business Research*, 62(6), 617-628.
- Nowak, L., Thach, L., & Olsen, J. E. (2006). Wowing the millennials : creating brand equity in the wine industry. *Journal of Product & Brand Management*, 15(5), 316–323.
- Oblinger, D. (2003). *Boomers, Gen-Xers and Millennials: Understanding the New Students*. *Educause Review*, 38(4), 37-47.
- Olins, W. (1989). *Corporate identity*. Thames & Hudson, London.
- Oliver, R. L. (1999). Whence consumer loyalty?. *Journal of Marketing*, 33-44.
- Park, C. W., Jaworski, B. J., & MacInnis, D. J. (1986). Strategic brand concept-image management. *The Journal of Marketing*, 135-145.
- Paulhus, D. L. (1984). Two-component models of socially desirable responding. *Journal of Personality and Social Psychology*, 46(3), 598.
- Peirce, C. S. (1974). *Collected papers of Charles Sanders Peirce*. 2nd Edition, Harvard University Press.

- Perez, C. (2004). *Signos da marca*. Expressividade e sensorialidade. Thomson Learning, São Paulo.
- Perez, C. (2007). *Semiótica da Marca: a Abordagem Peirciana*. In Lencastre, P. O Livro da Marca. Dom Quixote, Lisboa, 119-165.
- Peter, J. (1989). *Designing Logos*. Folio, 18, 139-141
- Phau, I., & Cheong, E. (2009). How young adult consumers evaluate diffusion brands: effects of brand loyalty and status consumption. *Journal of International Consumer Marketing*, 21(2), 109-123.
- Pinfield, L. T. (1986). A field evaluation of perspectives on organizational decision making. *Administrative Science Quarterly*, 365-388.
- Prensky, M. (2001). Digital Natives, Digital Immigrants. *On the Horizon*, 9(5), 1-6.
- Racolta-Paina, N. D., & Luca, T. A. (2010). Several considerations regarding the online consumer in the 21st century-a theoretical approach. *Management & Marketing*, 5(2), 85.
- Rosenthal, G. (2003). A name by any other name: Responding to the increasing role of marketing in higher education.
- Rubel, Ellen A. (1994). Trademarks and the Press: A Year in Review. *Editor & Publisher*, 127, 6-26.
- Saxton, G. (2007). Collections of cool. *Young Consumers: Insights and Ideas for Responsible Marketers*, 6(2), 18-27.
- Schmitt, B. H., Alex S., & Joshua M. (1995). Managing Corporate Image and Identity. *Long Range Planning*, 28 (5), 82-92
- Schmitt, B., & Simonson, A. (1997). *Marketing aesthetics: The strategic management of brands, identity, and image*. Free Press.
- Schultz, M., Hatch, M. J., & Larsen, M. H. (Eds.). (2000). *The expressive organization: Linking identity, reputation, and the corporate brand: Linking identity, reputation, and the corporate brand*. OUP Oxford.

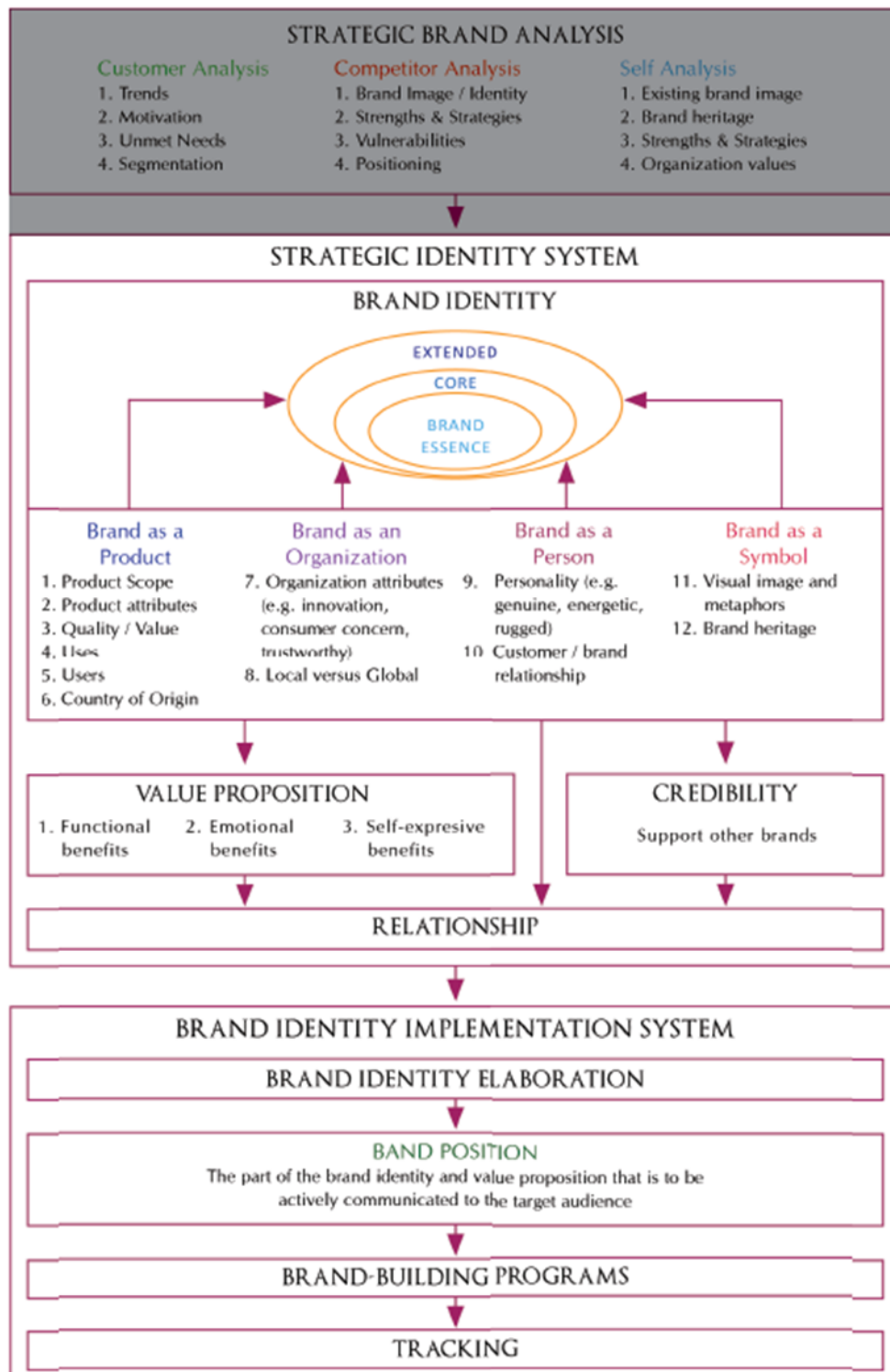
- Sheth, J. N., & Parvatiyar, A. (1995). The evolution of relationship marketing. *International Business Review*, 4(4), 397-418.
- Simões, C., Dibb, S., & Fisk, R. P. (2005). Managing corporate identity: an internal perspective. *Journal of the Academy of Marketing Science*, 33(2), 153-168.
- Smith, K. (2012). Longitudinal study of digital marketing strategies targeting Millennials. *Journal of Consumer Marketing*, 29(2), 86-92.
- Soomro, Y. A., & Shakoor, R. (2011). Impact of logo on consumer perception of a company. *Interdisciplinary Journal of Contemporary Research In Business*, 3(7), 61-81.
- Soomro, Y.A., & Shakoor, R. (2011). Impact of logo on consumer perception of a company. *Interdisciplinary Journal of Contemporary Research in Business*, 3(7), 194-201.
- Stanton, W.T., Etzel, M.J. and Walker, B.J. (1991). *Fundamentals of Marketing*. 9th ed., McGraw-Hill, New York, NY.
- Stern, B. B. (2006). What does brand mean? Historical-analysis method and construct definition. *Journal of the Academy of Marketing Science*, 34(2), 216-223.
- Stuart, H., & Muzellec, L. (2004). Corporate makeovers : Can a hyena be rebranded ? *Journal of Brand Management*, 11(6), 472–482.
- Tapscott, D. (2008). *Grown up digital: How the net generation is changing your world* HC. McGraw-Hill.
- Todor, R. D. (2014). The importance of branding and rebranding for strategic marketing. *Bulletin of the Transilvania University of Brasov. Economic Sciences. Series V*, 7(2), 59.
- TrendWatching. (2014). *Post-demographic Consumerism*.
- Tsui, B., & Hughes, L. Q. (2001). Generation next. *Advertising Age*, 72(3), 14-16.

- Twenge, J.M. and Campbell, S.M. (2008). Generational differences in psychological traits and their impact on the workplace. *Journal of Managerial Psychology*, 23(8), 862-77.
- Uber (2016). Financial Statements 2015. Available at Sabi database.
- Uber Newsroom. (2016). Retrieved from <https://newsroom.uber.com/take-ubers-new-logo-for-a-spin/>, 10/12/2016.
- Underwood, B.J. (1965). False Recognition Produced by Implicit Verbal Responses. *Journal of Experimental Psychology*, 70, 122-129.
- Valentine, D. B., & Powers, T. L. (2013). Generation Y values and lifestyle segments. *Journal of Consumer Marketing*, 30 (7), 597 - 606.
- Van Rompay, T. J., Pruyn, A. T., & Tieke, P. (2009). Symbolic meaning integration in design and its influence on product and brand evaluation. *International Journal of Design*, 3(2), 19-26.
- Vartorella, W. (1990). Doing the bright thing with your company logo. *Advertising Age*, 61(2), 31.
- Watkins, T. (1986). *The economics of the brand: A marketing analysis*. Maidenhead: McGraw-Hill.
- Wattanasuwan, K. (2005). The self and symbolic consumption. *Journal of American Academy of Business*, 6(1), 179-184.
- Wheeler, A. (2013). *Designing brand identity*. John Wiley & Sons, Inc., 3, 1-40.
- Wolburg, J. M., & Pokrywczynski, J. (2001). A psychographic analysis of Generation Y college students. *Journal of Advertising Research*, 41(5), 33-52.
- Wood, L. (2000). Brands and brand equity: definition and management. *Management Decision*, 38(9), 662–669.
- Wood, L. (2004). Dimensions of brand purchasing behaviour: Consumers in the 18–24 age group. *Journal of Consumer Behaviour*, 4(1), 9-24.
- Worcester, R. (1986), "Corporate image", in Worcester, C. and Downham, J. (Eds), *Consumer Market Research Handbook*. McGraw-Hill, London, 601-6.
- Yin, R. K. (1994). Case Study Research., 1–5.

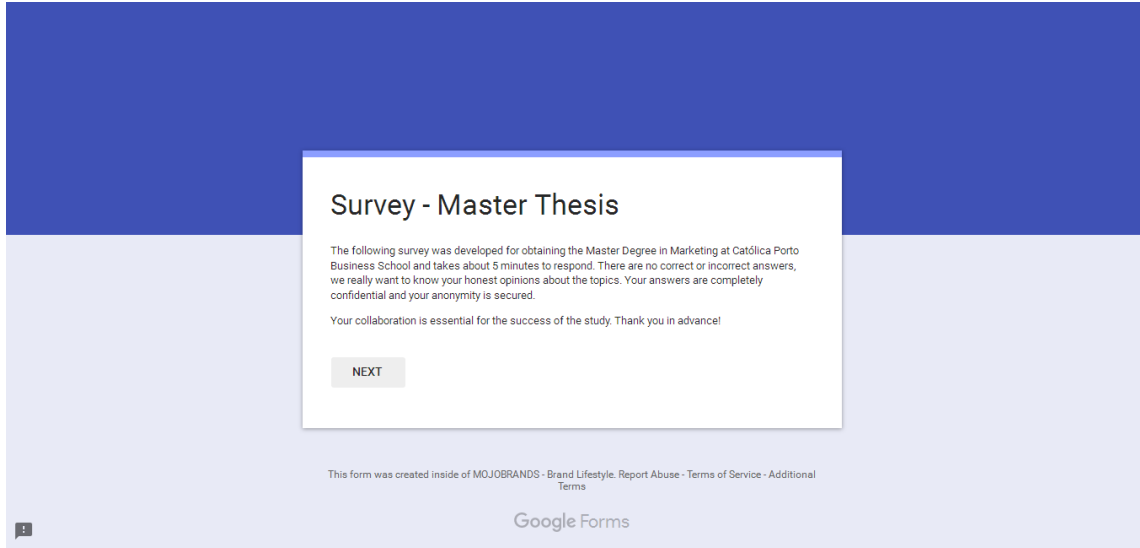
Yin, R. K. (2014). *Case study research: Design and methods*. Sage Publications.

9. Appendix

Appendix I



Appendix II



Survey - Master Thesis

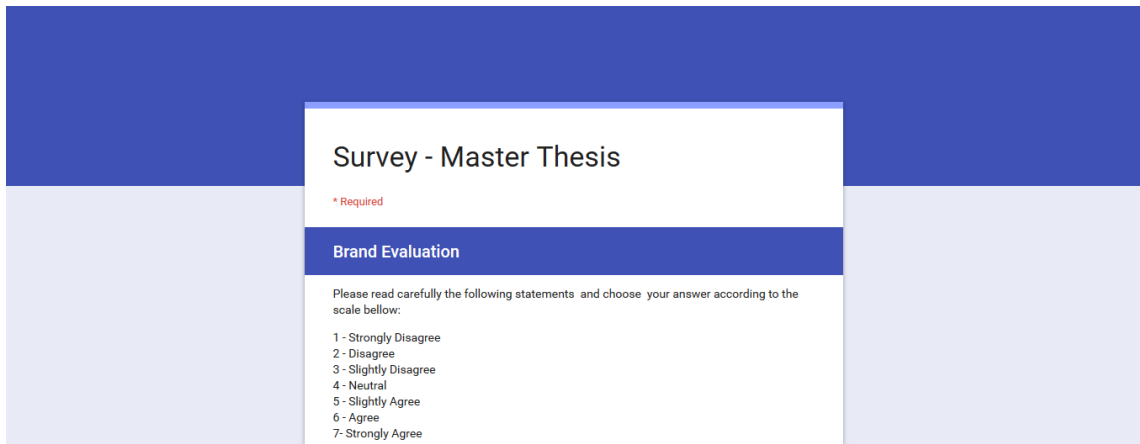
The following survey was developed for obtaining the Master Degree in Marketing at Católica Porto Business School and takes about 5 minutes to respond. There are no correct or incorrect answers, we really want to know your honest opinions about the topics. Your answers are completely confidential and your anonymity is secured.

Your collaboration is essential for the success of the study. Thank you in advance!

NEXT

This form was created inside of MOJOBRANDS - Brand Lifestyle. Report Abuse - Terms of Service - Additional Terms

Google Forms



Survey - Master Thesis

* Required

Brand Evaluation

Please read carefully the following statements and choose your answer according to the scale below:

- 1 - Strongly Disagree
- 2 - Disagree
- 3 - Slightly Disagree
- 4 - Neutral
- 5 - Slightly Agree
- 6 - Agree
- 7 - Strongly Agree

I immediately recognize Logo 1 *



Logo 1

Yes

No

I can easily interpret the meaning of Logo 1 *



Logo 1

	1	2	3	4	5	6	7	
Strongly Disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Strongly Agree

Logo 1 is well-balanced *



Logo 1

	1	2	3	4	5	6	7	
Strongly Disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Strongly Agree

Logo 1 is harmonious *



Logo 1

	1	2	3	4	5	6	7	
Strongly Disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Strongly Agree

Logo 1 is complex *



Logo 1

	1	2	3	4	5	6	7	
Strongly Disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Strongly Agree

Logo 1 transmits movement *



Logo 1

	1	2	3	4	5	6	7	
Strongly Disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Strongly Agree

Logo 1 transmits affect *



Logo 1

1 2 3 4 5 6 7

Strongly Disagree Strongly Agree

Logo 1 is distinctive *



Logo 1

1 2 3 4 5 6 7

Strongly Disagree Strongly Agree

Logo 1 is interesting *



Logo 1

	1	2	3	4	5	6	7	
Strongly Disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Strongly Agree

Logo 1 fits the company profile *



Logo 1

	1	2	3	4	5	6	7	
Strongly Disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Strongly Agree

Logo 1 represents the true core of the company philosophy and values



Logo 1

	1	2	3	4	5	6	7	
Strongly Disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Strongly Agree

Logo 1 is memorable *



Logo 1

	1	2	3	4	5	6	7	
Strongly Disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Strongly Agree

Logo 1 elicits a strong positive response in me *



Logo 1

	1	2	3	4	5	6	7	
Strongly Disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Strongly Agree

I immediately recognize Logo 2 *



Logo 2

- Yes
- No

I can easily interpret the meaning of Logo 2 *



Logo 2

	1	2	3	4	5	6	7	
Strongly Disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Strongly Agree

Logo 2 is well-balanced *



Logo 2

	1	2	3	4	5	6	7	
Strongly Disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Strongly Agree

Logo 2 is harmonious *



Logo 2

1 2 3 4 5 6 7

Strongly Disagree Strongly Agree

Logo 2 is complex *



Logo 2

1 2 3 4 5 6 7

Strongly Disagree Strongly Agree

Logo 2 transmits movement *



Logo 2

1 2 3 4 5 6 7

Strongly Disagree Strongly Agree

Logo 2 transmits affect *



Logo 2

1 2 3 4 5 6 7

Strongly Disagree Strongly Agree

Logo 2 is distinctive *



Logo 2

	1	2	3	4	5	6	7	
Strongly Disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Strongly Agree

Logo 2 is interesting *



Logo 2

	1	2	3	4	5	6	7	
Strongly Disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Strongly Agree

Logo 2 fits the company profile *



Logo 2

1 2 3 4 5 6 7

Strongly Disagree Strongly Agree

Logo 2 represents the true core of the company philosophy and values *



Logo 2

1 2 3 4 5 6 7

Strongly Disagree Strongly Agree

Logo 2 is memorable *



Logo 2

1 2 3 4 5 6 7

Strongly Disagree Strongly Agree

Logo 2 elicits a strong positive response in me *



Logo 2

1 2 3 4 5 6 7

Strongly Disagree Strongly Agree

Survey - Master Thesis

* Required

Uber Rebranding

Uber has undergone a rebranding process in which the visual identity of the brand suffered several modifications. Logo 2 is the new product app logo used by Uber after the rebranding, while logo 1 concerns the older version of the brand. Based on your knowledge about the brand, please take a closer look at the two logos displayed and rate the following statements with the same scale as before.

The rebranding happened with the goal to modernize the brand *



Logo 1



Logo 2

1 2 3 4 5 6 7

Strongly Disagree Strongly Agree

The rebranding happened with the goal to communicate a change within the organization. *



Logo 1



Logo 2

1 2 3 4 5 6 7

Strongly Disagree Strongly Agree

The rebranding happened with the goal to reposition the brand in the marketplace. *



Logo 1



Logo 2

1 2 3 4 5 6 7

Strongly Disagree Strongly Agree

Logo 2 has a sense of continuity from Logo 1 *



Logo 1



Logo 2

1 2 3 4 5 6 7

Strongly Disagree Strongly Agree

Logo 2 has a sense of consistency from Logo 1 *



Logo 1



Logo 2

1 2 3 4 5 6 7

Strongly Disagree Strongly Agree

Logo 2 draws inspiration from Logo 1 *



Logo 1



Logo 2

1 2 3 4 5 6 7

Strongly Disagree Strongly Agree

BACK

NEXT

Survey - Master Thesis

* Required

Demographic Data

Gender *

Male

Female

Age *

Choose ▾

Demographic Data

Gender *

Male

Female

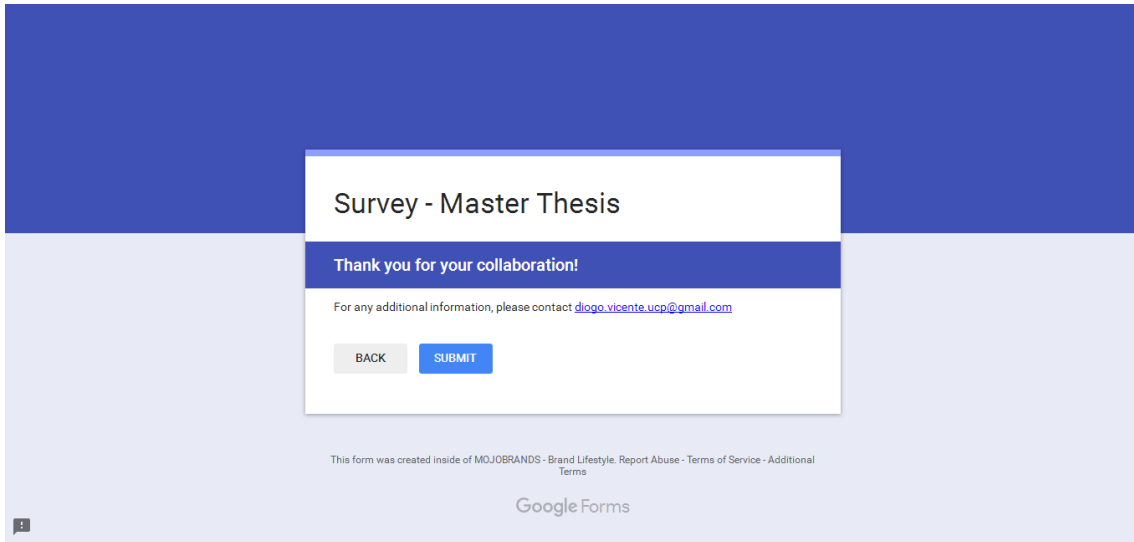
Age *

Choose ▾

Occupation *

Choose ▾

BACK **NEXT**

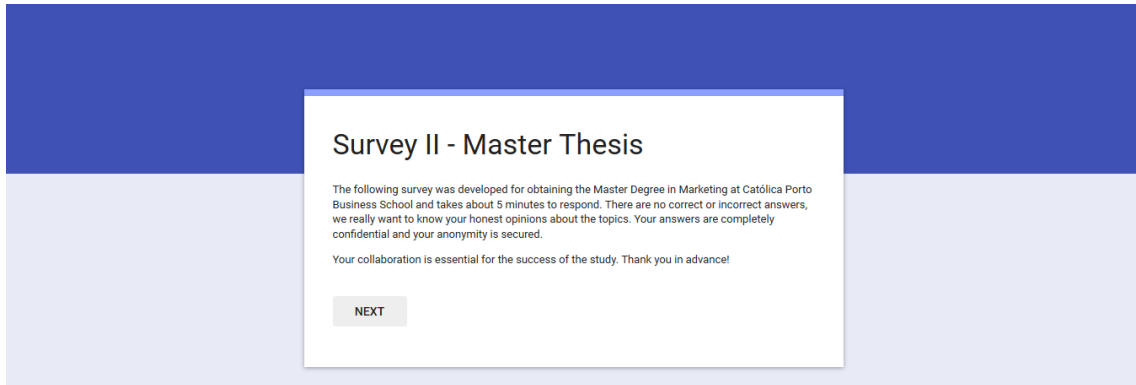


Appendix III

Scale	Description
1	Strongly Disagree
2	Disagree
3	Slightly Disagree
4	Neutral
5	Slightly Agree
6	Agree
7	Strongly Agree

Table 12 - Likert Scale used in Survey I and II

Appendix IV

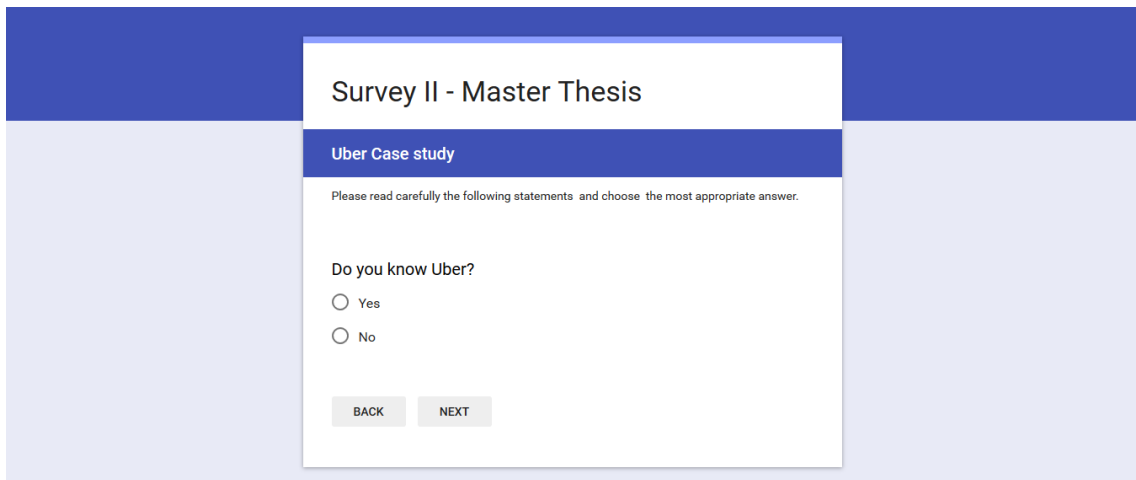


Survey II - Master Thesis

The following survey was developed for obtaining the Master Degree in Marketing at Católica Porto Business School and takes about 5 minutes to respond. There are no correct or incorrect answers, we really want to know your honest opinions about the topics. Your answers are completely confidential and your anonymity is secured.

Your collaboration is essential for the success of the study. Thank you in advance!

[NEXT](#)



Survey II - Master Thesis

Uber Case study

Please read carefully the following statements and choose the most appropriate answer.

Do you know Uber?

Yes

No

[BACK](#) [NEXT](#)

Survey II - Master Thesis

* Required

Please take a close look at the five logos displayed below and choose the most appropriate answer.

Identify the current or past Uber Logos (you can choose more than one option) *



Logo 1



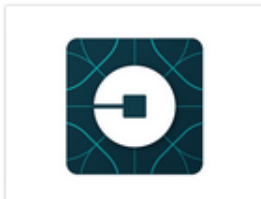
Logo 2



Logo 3



Logo 4



Logo 5

Which one is your favorite? *



Logo 1



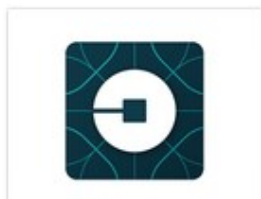
Logo 2



Logo 3



Logo 4



Logo 5

Uber reflects my personal peculiarities (values and virtues) *

	1	2	3	4	5	6	7	
Strongly Disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Strongly Agree

I believe that my friends approve my usage of Uber services *

	1	2	3	4	5	6	7	
Strongly Disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Strongly Agree

I think of Uber frequently *

	1	2	3	4	5	6	7	
Strongly Disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Strongly Agree

Uber is a transportation company *

	1	2	3	4	5	6	7	
Strongly Disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Strongly Agree

Uber is a reliable brand *

	1	2	3	4	5	6	7	
Strongly Disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Strongly Agree

Uber is a durable brand *

	1	2	3	4	5	6	7	
Strongly Disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Strongly Agree

Uber's service is effective *

	1	2	3	4	5	6	7	
Strongly Disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Strongly Agree

Uber is stylish *

	1	2	3	4	5	6	7	
Strongly Disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Strongly Agree

Uber is a modern brand *

	1	2	3	4	5	6	7	
Strongly Disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Strongly Agree

People I admire and respect use this brand *

	1	2	3	4	5	6	7	
Strongly Disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Strongly Agree

I really like people who use this brand *

	1	2	3	4	5	6	7	
Strongly Disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Strongly Agree

I can use Uber's services in different situations *

	1	2	3	4	5	6	7	
Strongly Disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Strongly Agree

Uber offers a good value for service *

	1	2	3	4	5	6	7	
Strongly Disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Strongly Agree

Uber is an innovative brand *

	1	2	3	4	5	6	7	
Strongly Disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Strongly Agree

Uber cares about my opinion *

	1	2	3	4	5	6	7	
Strongly Disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Strongly Agree

I admire this brand *

	1	2	3	4	5	6	7	
Strongly Disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Strongly Agree

I would recommend this brand to others *

	1	2	3	4	5	6	7	
Strongly Disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Strongly Agree

Uber is unique *

	1	2	3	4	5	6	7	
Strongly Disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Strongly Agree

Uber offers more advantages than its competitors *

	1	2	3	4	5	6	7	
Strongly Disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Strongly Agree

Uber gives you a feeling of fun *

	1	2	3	4	5	6	7	
Strongly Disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Strongly Agree

Uber gives you a feeling of security *

	1	2	3	4	5	6	7	
Strongly Disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Strongly Agree

Uber gives you a feeling of social approval *

	1	2	3	4	5	6	7	
Strongly Disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Strongly Agree

Uber gives you a feeling of self-respect *

	1	2	3	4	5	6	7	
Strongly Disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Strongly Agree

I trust in Uber *

	1	2	3	4	5	6	7	
Strongly Disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Strongly Agree

I buy this brand whenever I can *

	1	2	3	4	5	6	7	
Strongly Disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Strongly Agree

I really love this brand *

	1	2	3	4	5	6	7	
Strongly Disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Strongly Agree

This brand is more than a service to me *

	1	2	3	4	5	6	7	
Strongly Disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Strongly Agree

I really identify with people who use this brand *

	1	2	3	4	5	6	7	
Strongly Disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Strongly Agree

I feel like I almost belong to a club with other users of this brand

*

1 2 3 4 5 6 7

Strongly Disagree Strongly Agree

This is a brand used by people like me *

1 2 3 4 5 6 7

Strongly Disagree Strongly Agree

I feel a deep connection with others who use this brand *

1 2 3 4 5 6 7

Strongly Disagree Strongly Agree

I am proud to have others know I use this brand *

1 2 3 4 5 6 7

Strongly Disagree Strongly Agree

Survey II - Master Thesis

* Required

Demographic Data

Gender *

Male

Female

Age *

Choose ▾

Occupation *

Choose ▾

BACK NEXT

Demographic Data

Gender *

Male

Female

Age *

Choose ▼

Occupation *

Choose ▼

Survey II - Master Thesis

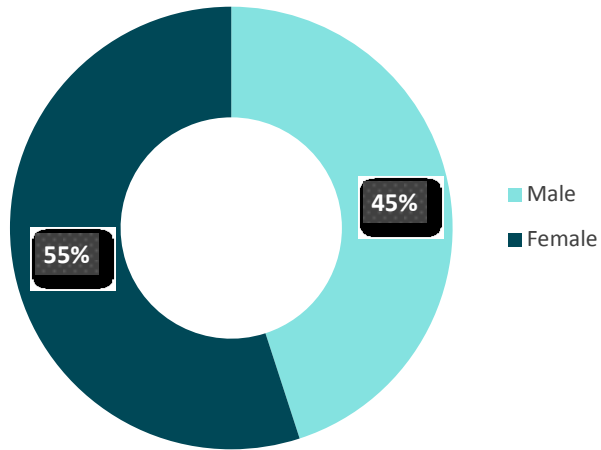
Thank you for your collaboration!

For any additional information, please contact diogo.vicente.ucp@gmail.com

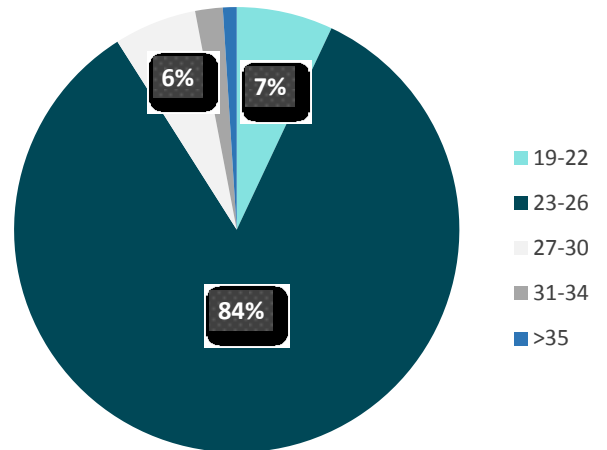
BACK

SUBMIT

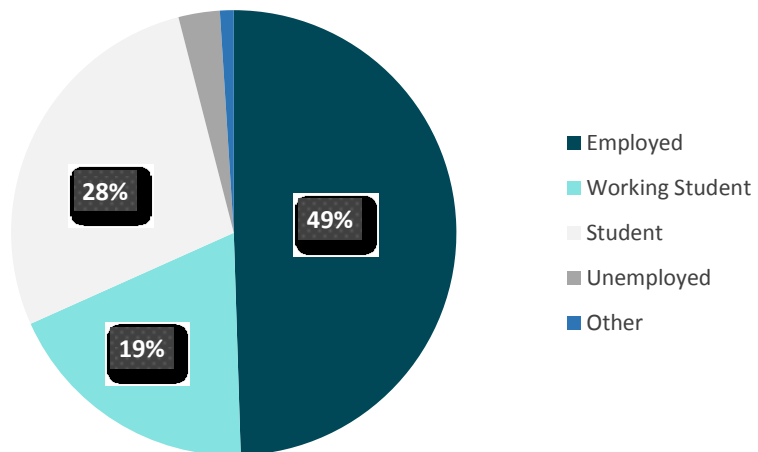
Gender



Age



Occupation



LOGO 1 IS WELL-BALANCED

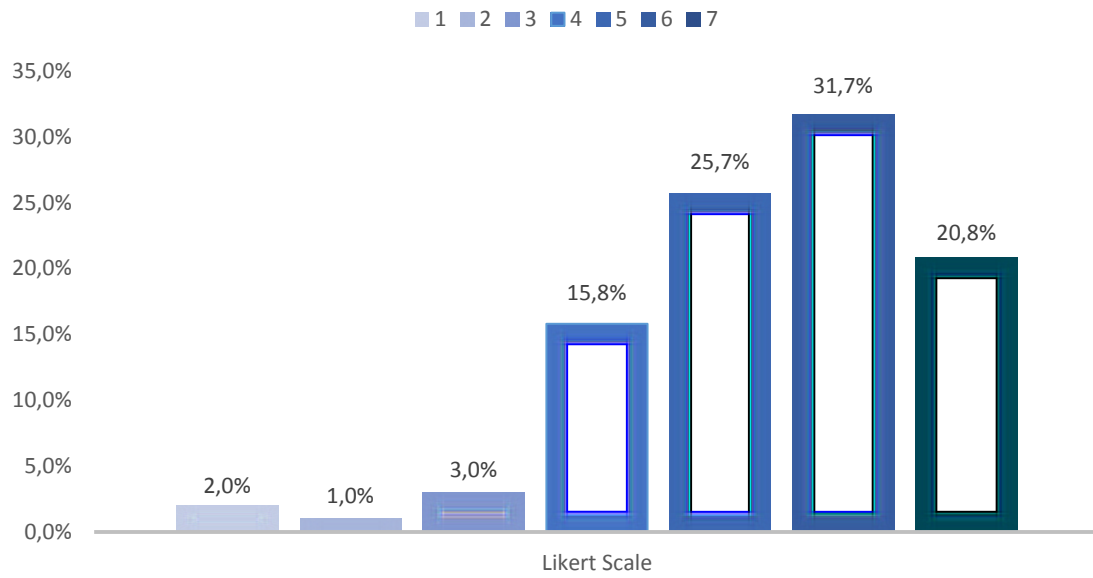


Figure 34 – Logo 1 is well-balanced

LOGO 1 IS HARMONIOUS

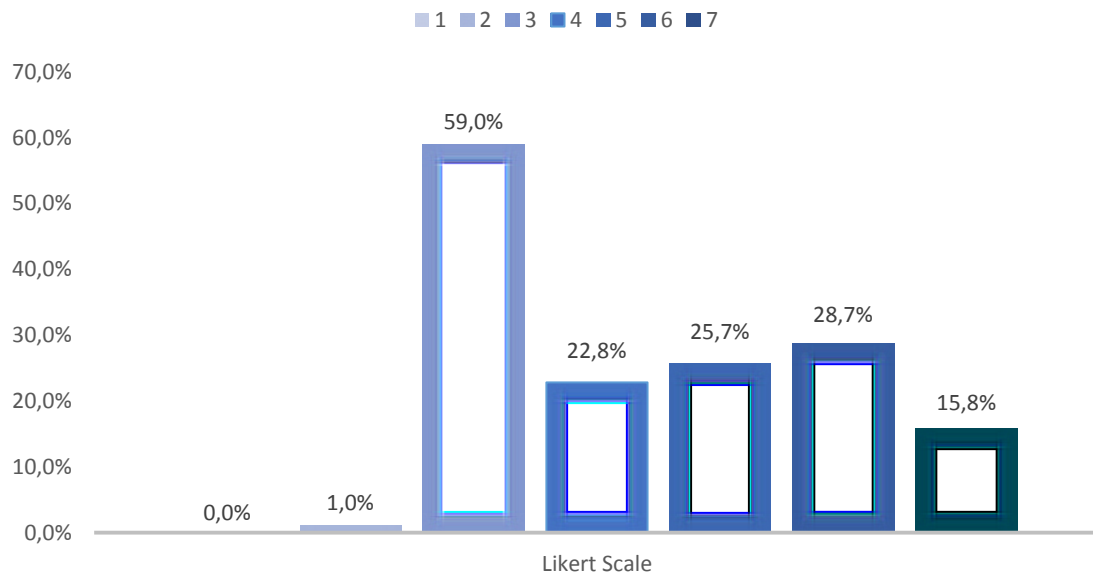


Figure 35 - Logo 1 is harmonious

LOGO 1 IS COMPLEX

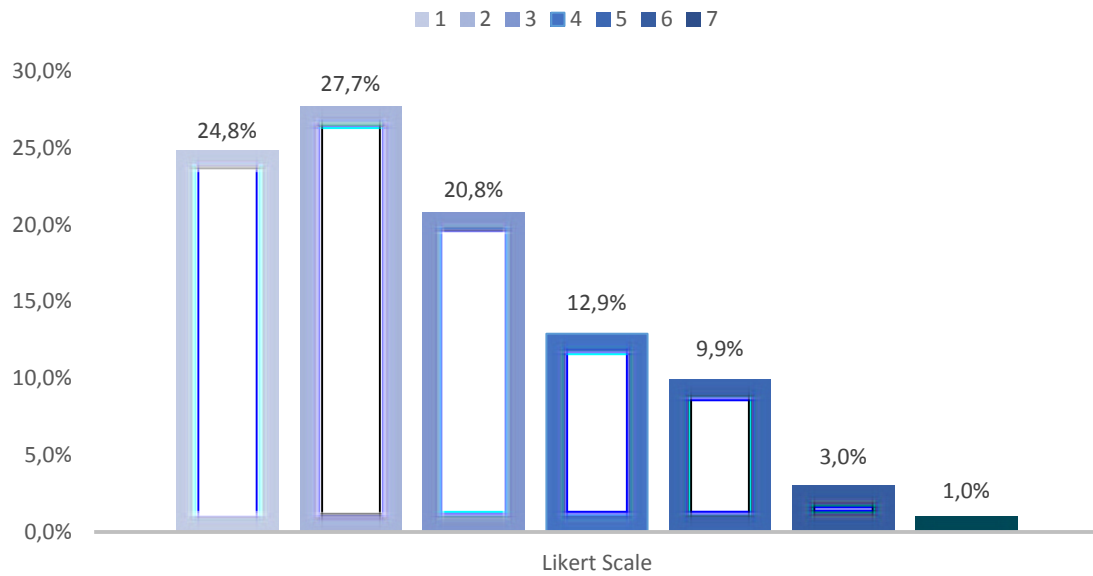


Figure 36 - Logo 1 is complex

LOGO 1 TRANSMITS MOVEMENT

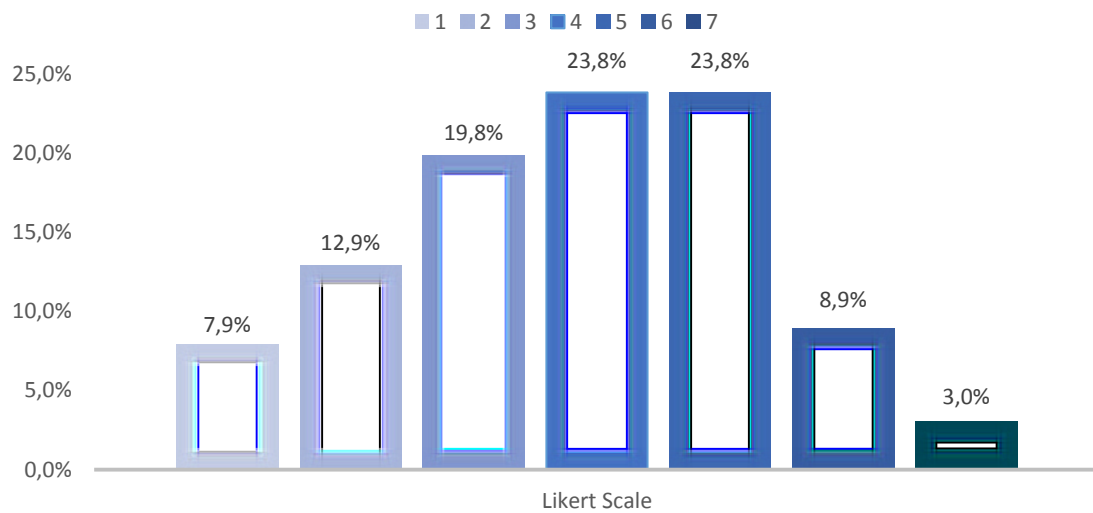


Figure 37 - Logo 1 transmits movement

LOGO 1 TRANSMITS AFFECT

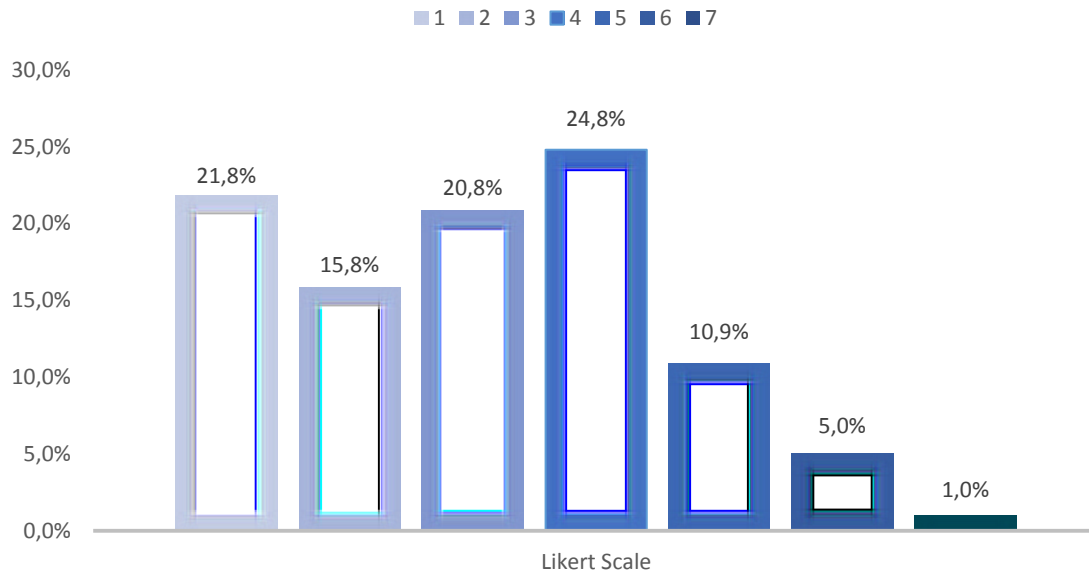


Figure 38 - Logo 1 transmits affect

LOGO 1 IS DISTINCTIVE

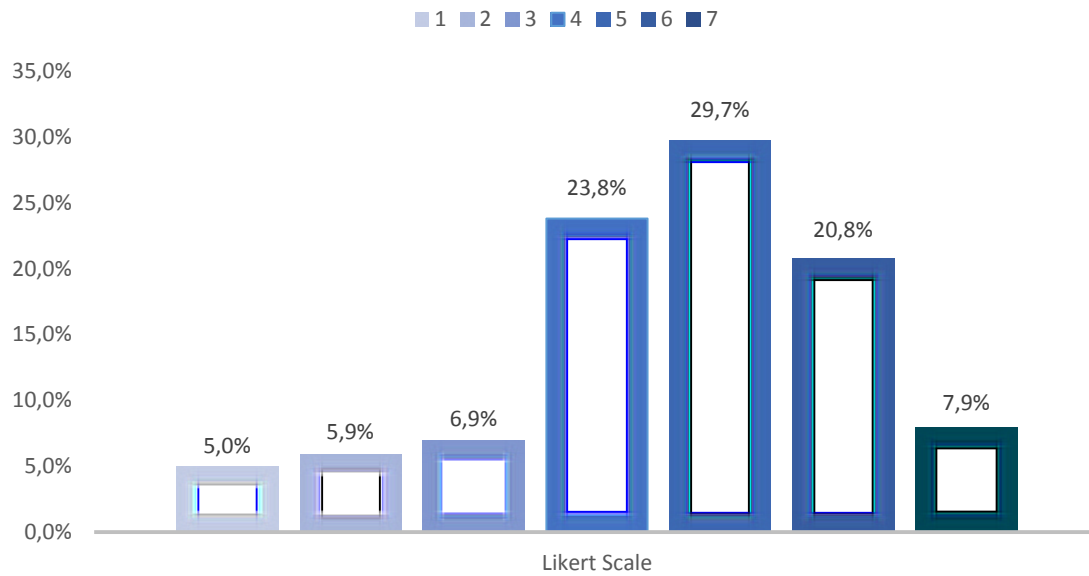


Figure 39 - Logo 1 is distinctive

LOGO 1 IS INTERESTING

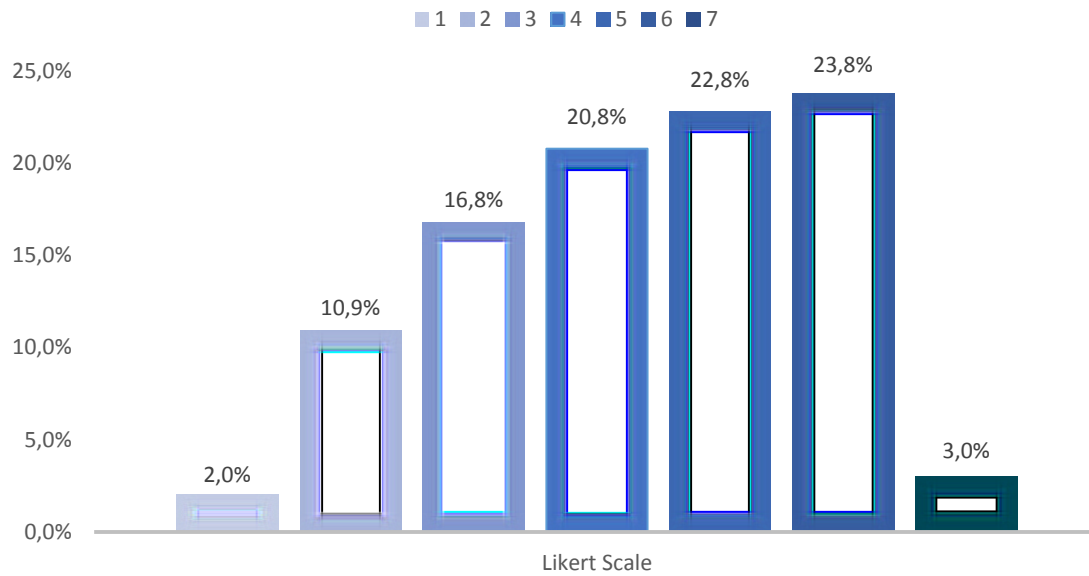


Figure 40 - Logo 1 is interesting

LOGO 1 REPRESENTS THE TRUE CORE OF THE COMPANY PHILOSOPHY AND VALUES

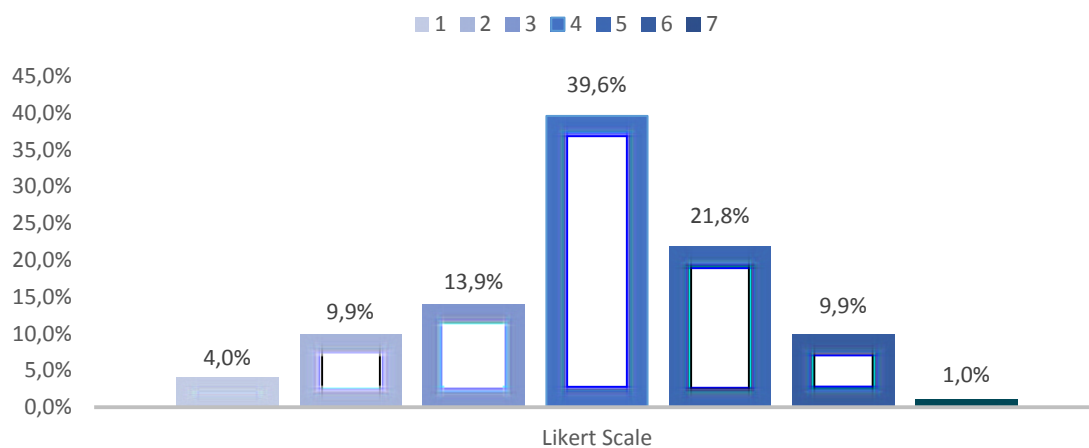


Figure 41 - Logo 1 represents the true core of the company philosophy and values

LOGO 1 ELICITS A STRONG POSITIVE RESPONSE IN ME

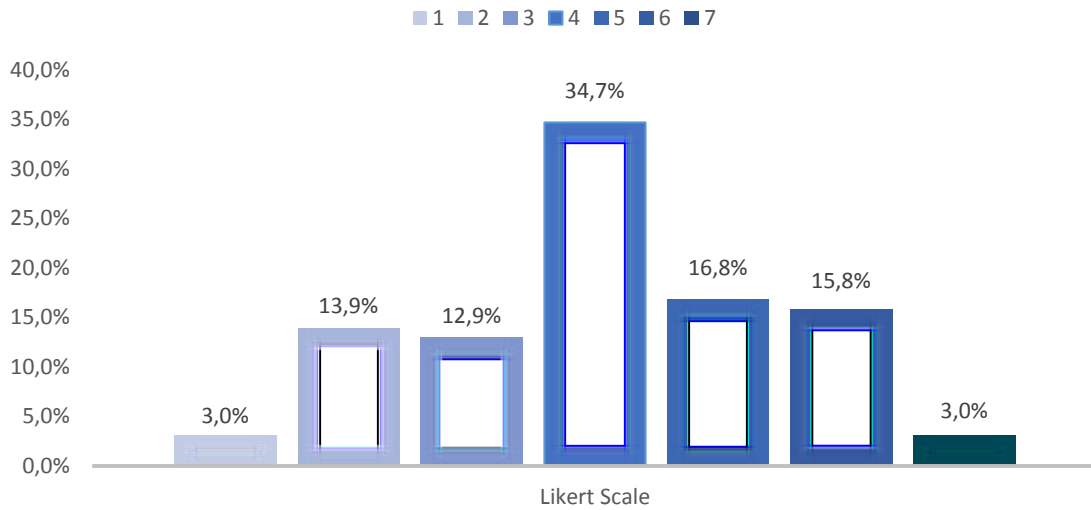


Figure 42 - Logo 1 elicits a strong positive response in me

LOGO 2 IS WELL-BALANCED

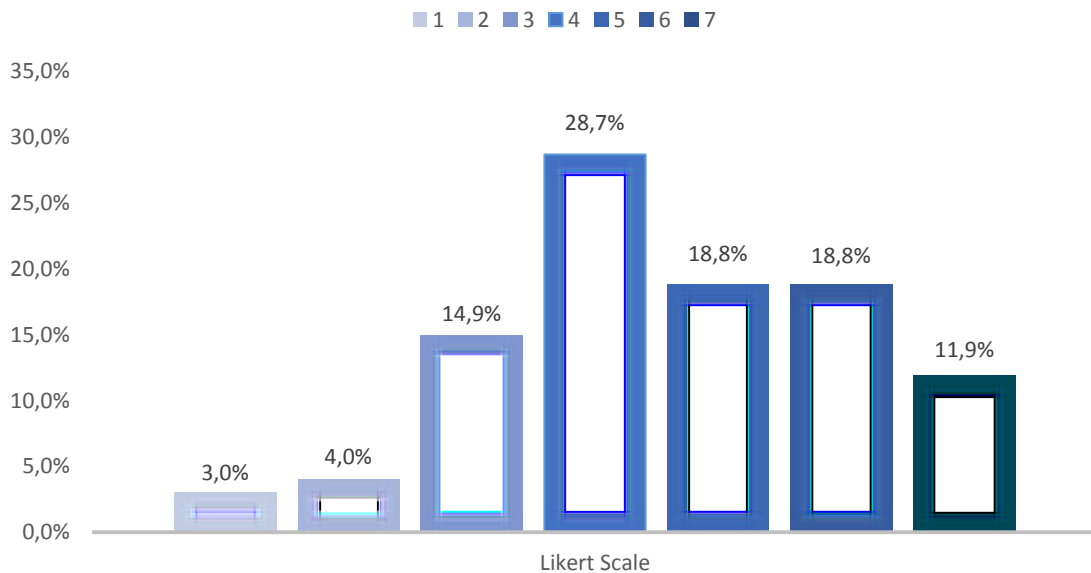


Figure 43 - Logo 2 is well-balanced

LOGO 2 IS HARMONIOUS

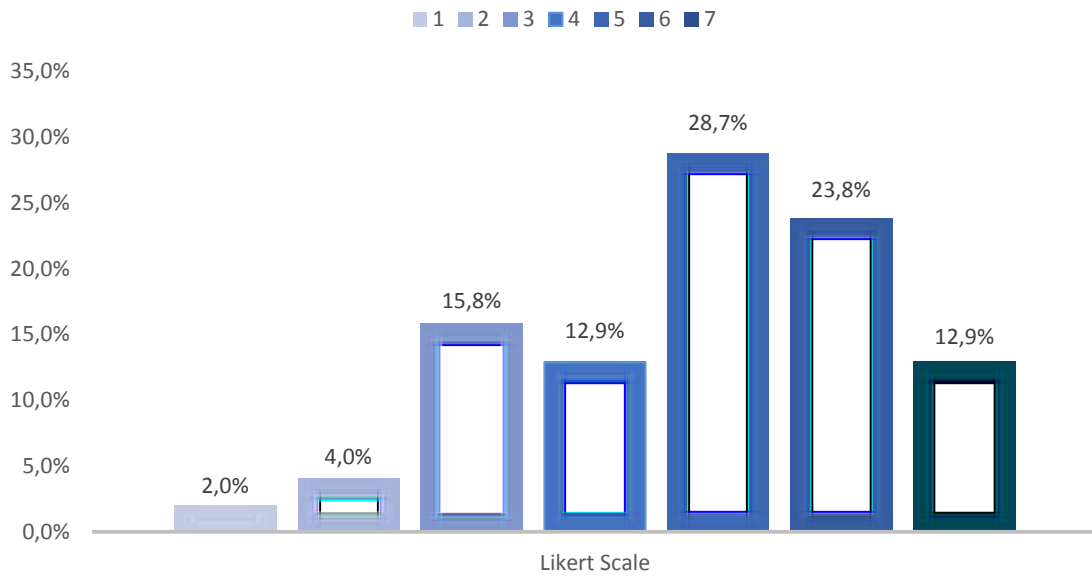


Figure 44 - Logo 2 is harmonious

LOGO 2 IS COMPLEX

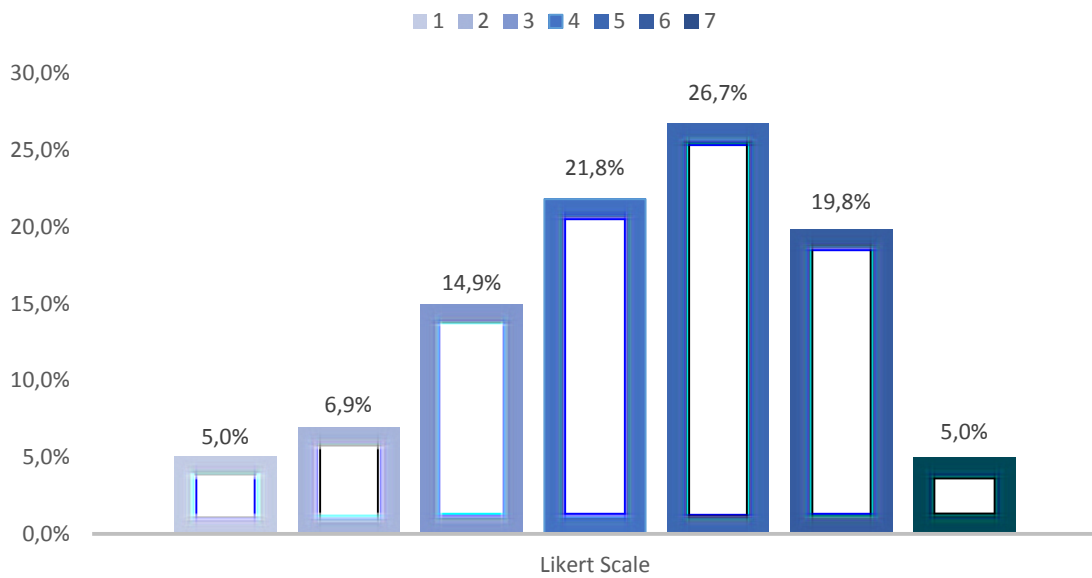


Figure 45 - Logo 2 is complex

LOGO 2 TRANSMITS MOVEMENT

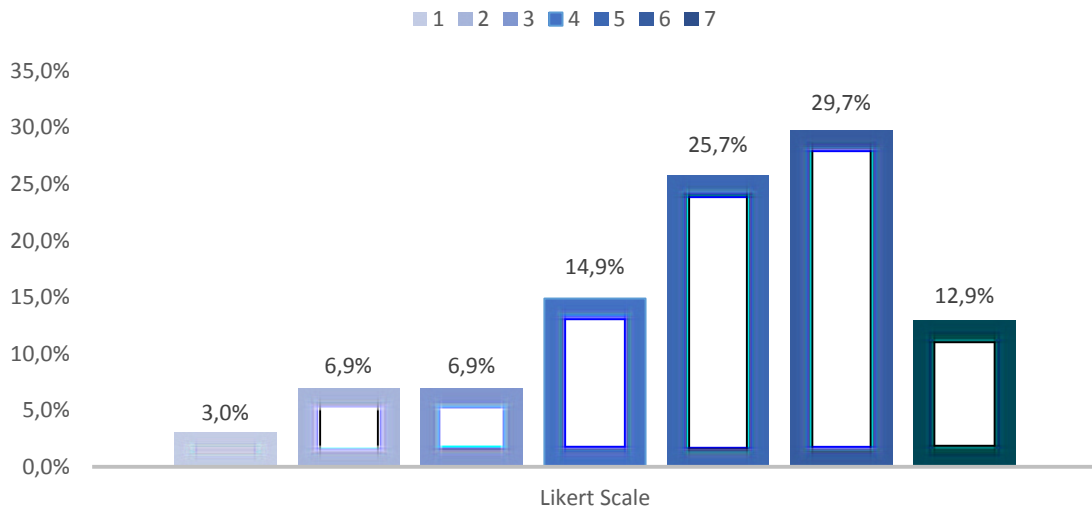


Figure 46 - Logo 2 transmits movement

LOGO 2 TRANSMITS AFFECT

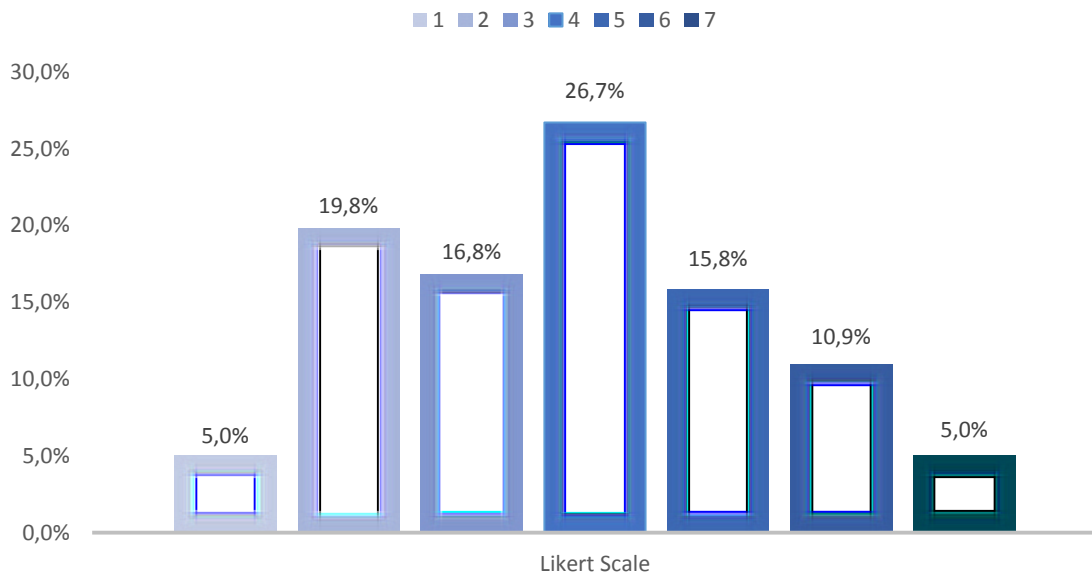


Figure 47 - Logo 2 transmits affect

LOGO 2 IS DISTINCTIVE

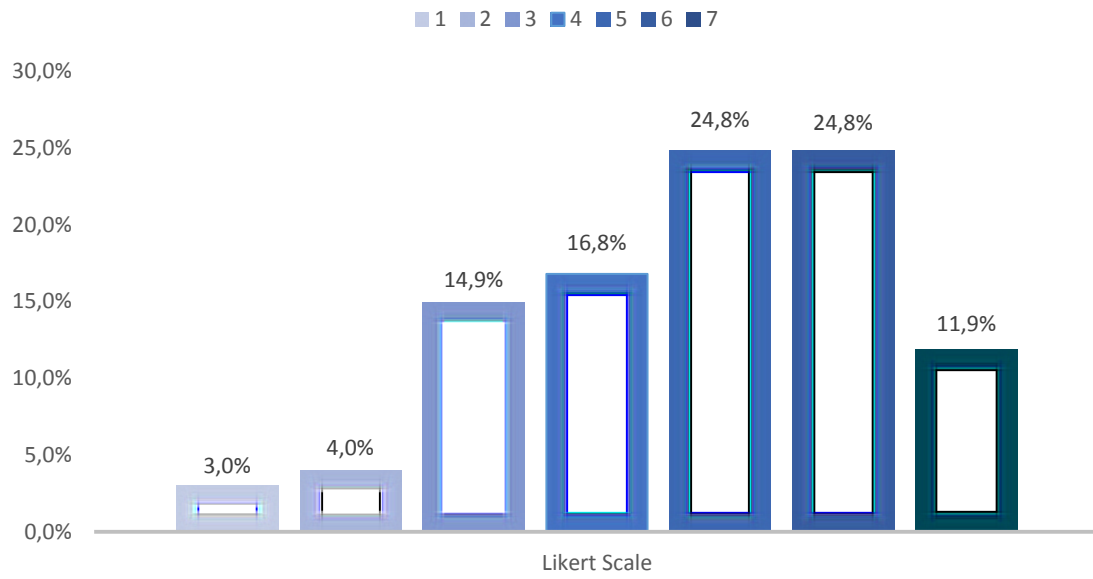


Figure 48 - Logo 2 is distinctive

LOGO 2 IS INTERESTING

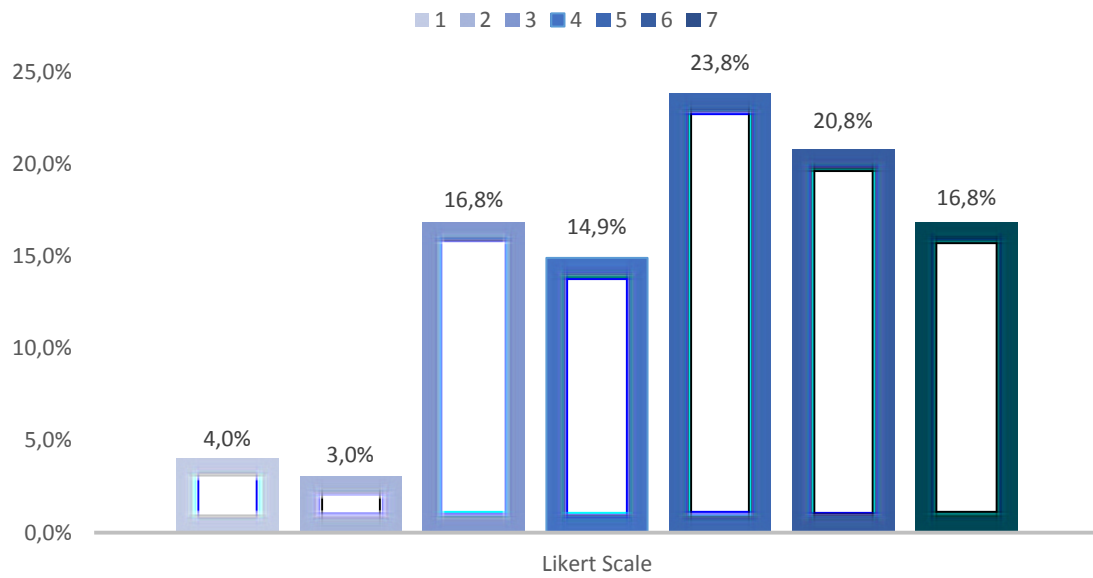


Figure 49 - Logo 2 is interesting

LOGO 2 REPRESENTS THE TRUE CORE OF THE COMPANY PHILOSOPHY AND VALUES

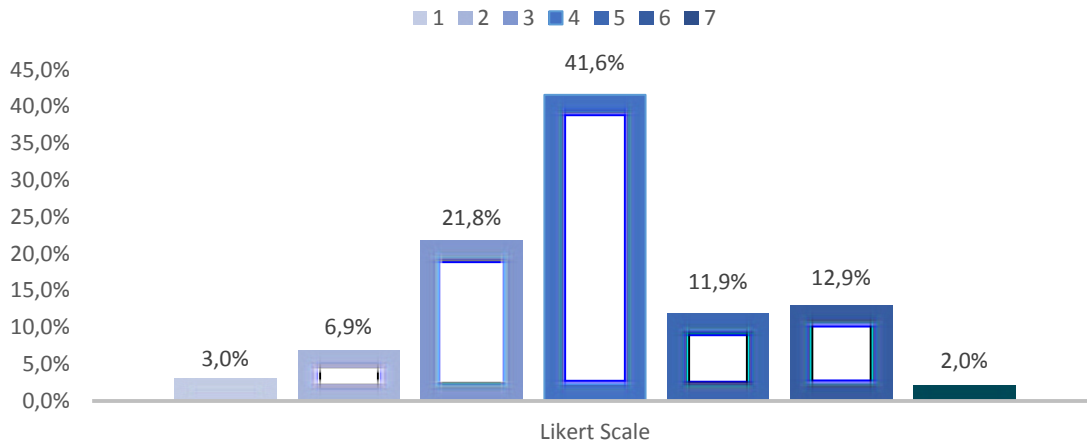


Figure 50 - Logo 2 represents the true core of the company philosophy and values

LOGO 2 ELICITS A STRONG POSITIVE RESPONSE IN ME

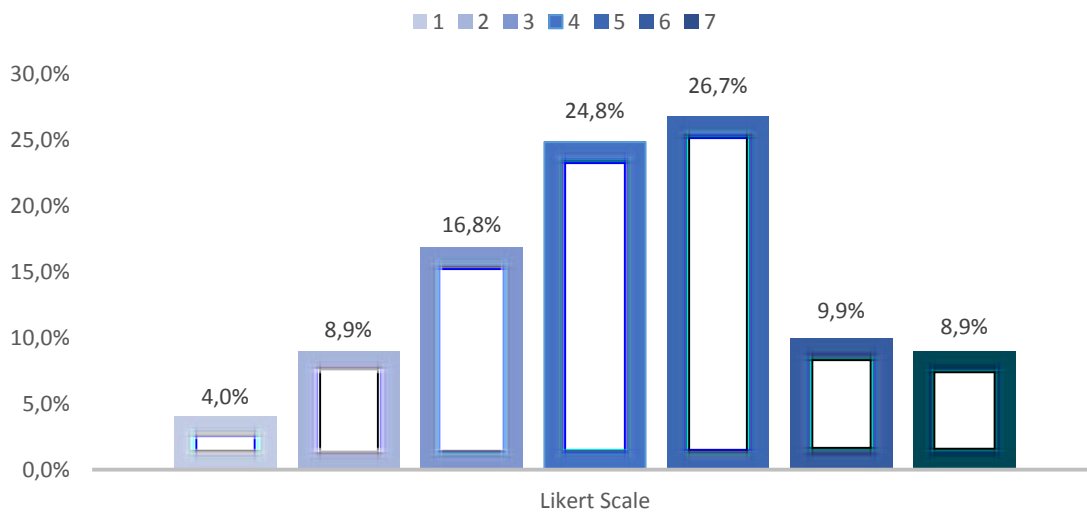
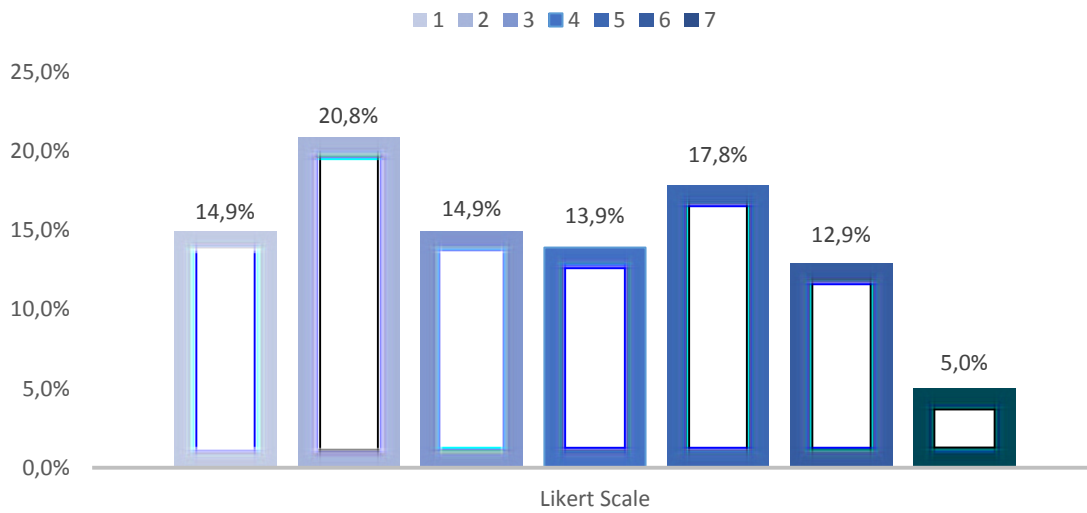


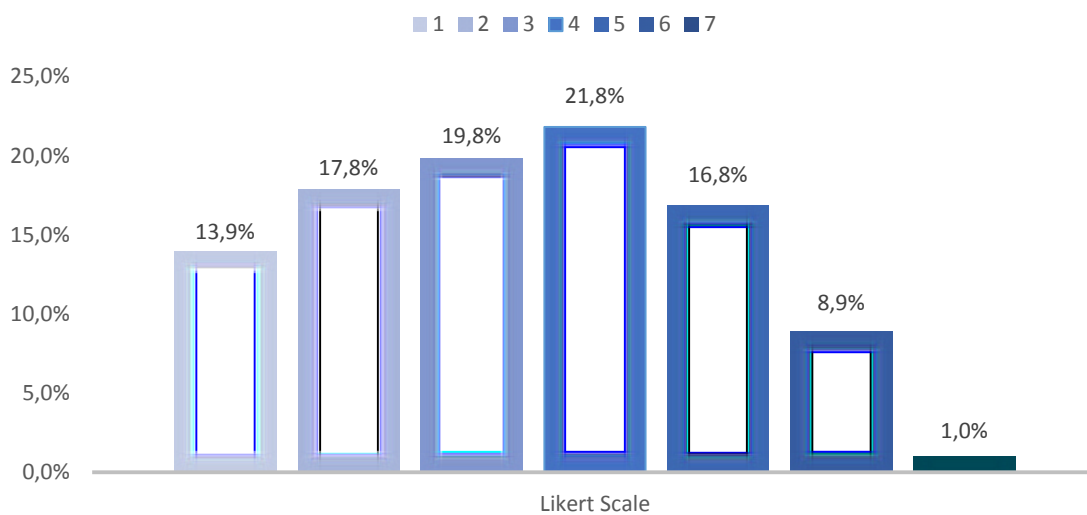
Figure 51 - Logo 2 elicits a strong positive response in me

Appendix VII

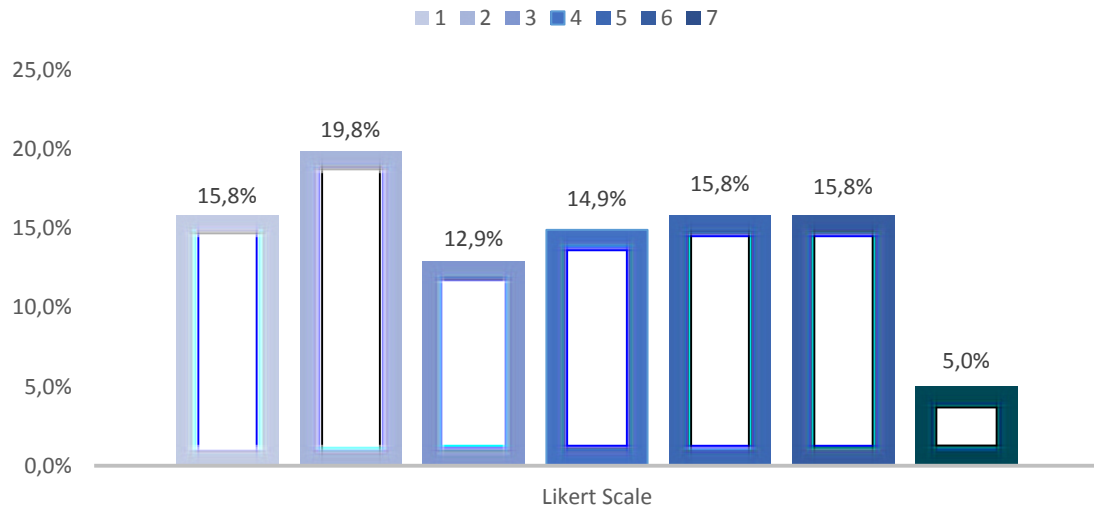
LOGO 2 HAS A SENSE OF CONTINUITY FROM LOGO 1



LOGO 2 HAS A SENSE OF CONSISTENCY FROM LOGO 1

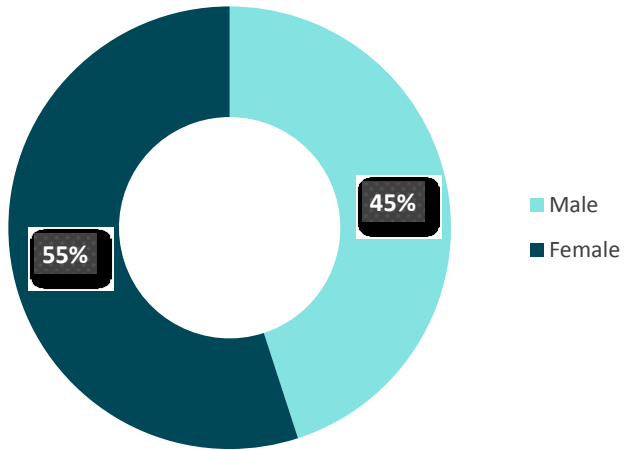


LOGO 2 DRAWS INSPIRATION FROM LOGO 1

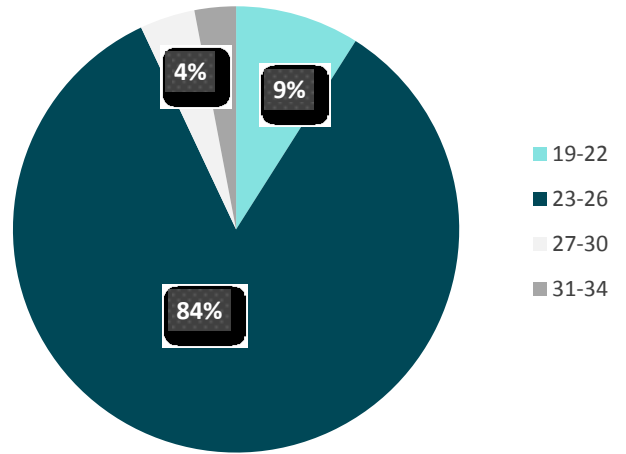


Appendix VIII

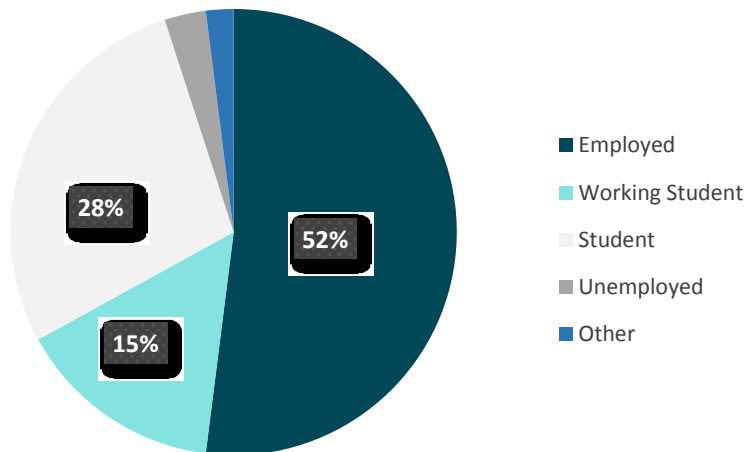
Gender



Age



Occupation



Appendix IX

UBER REFLECTS MY PERSONAL PECULIARITIES (VALUES AND VIRTUES)

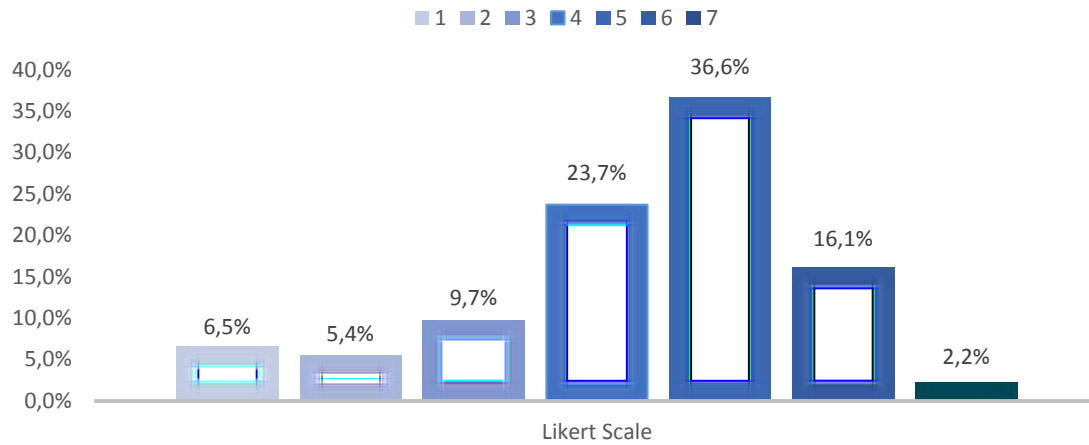


Figure 52 – "Uber reflects my personal peculiarities (values and virtues)"

I BELIEVE THAT MY FRIENDS WOULD APPROVE MY USAGE OF UBER SERVICES

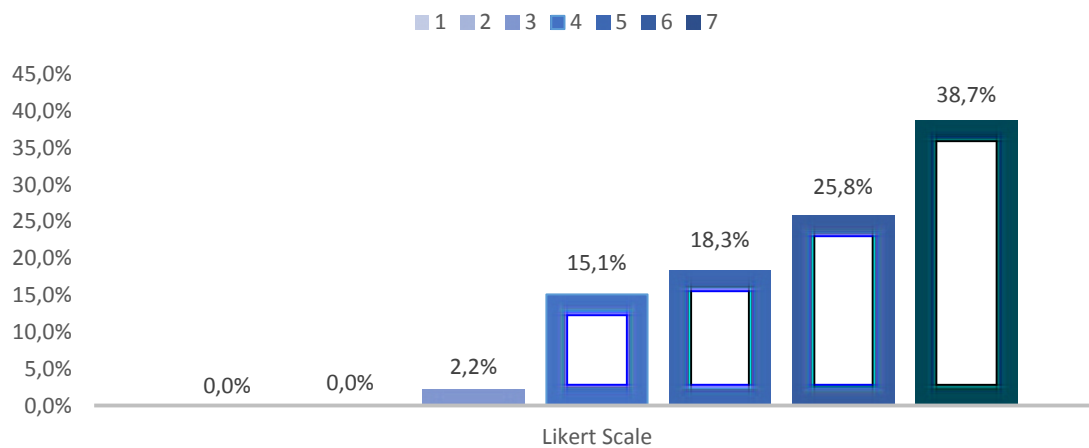


Figure 53 - "I believe that my friends would approve my usage of Uber services"

I THINK OF UBER FREQUENTLY

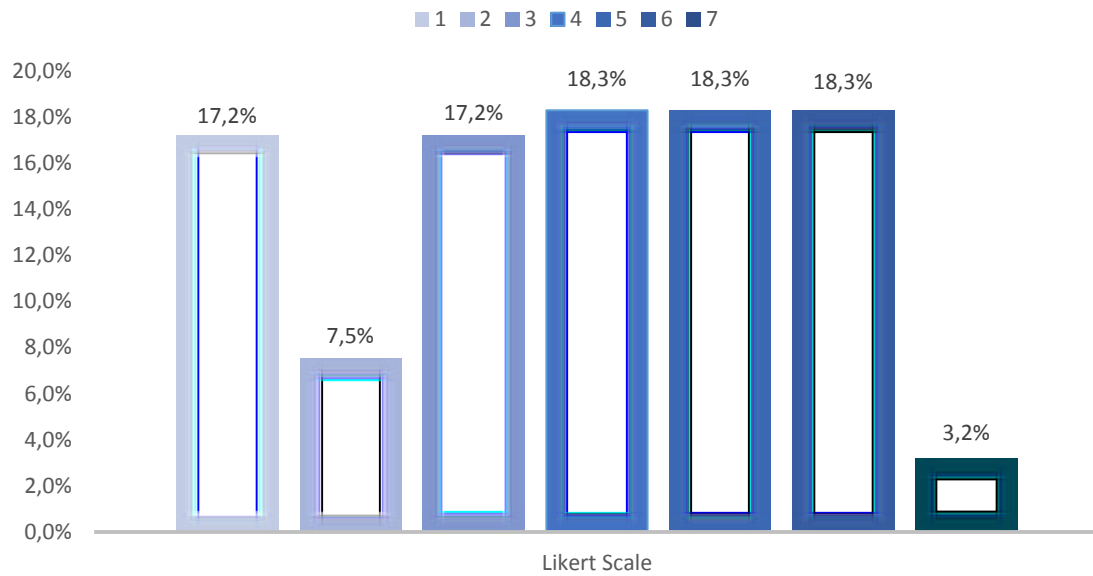


Figure 54 - "I think of Uber frequently"

UBER IS A TRANSPORTATION COMPANY

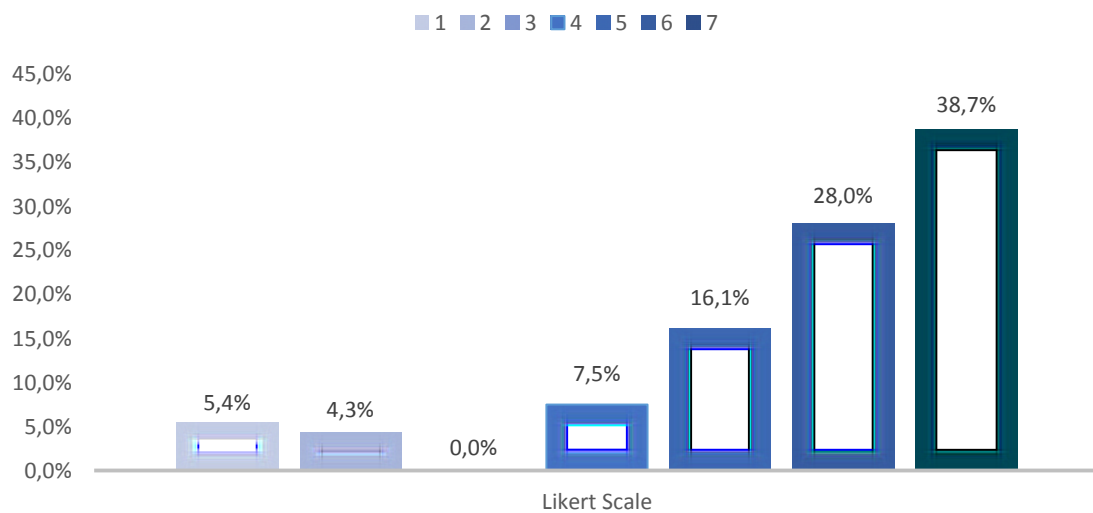


Figure 55 - "Uber is a transportation company"

UBER IS A RELIABLE BRAND

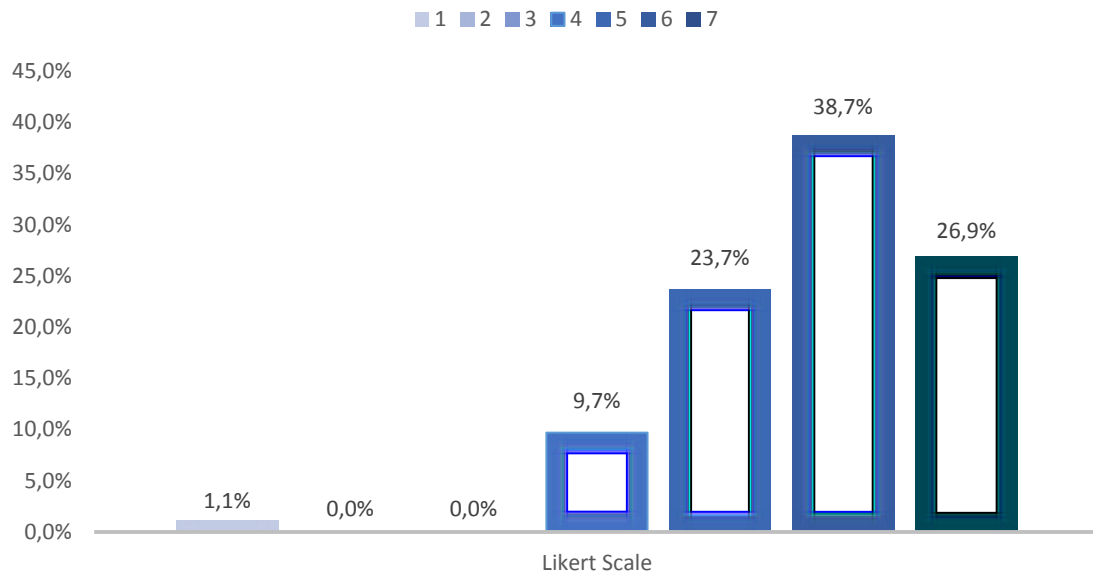


Figure 56 - "Uber is a reliable brand"

UBER IS A DURABLE BRAND

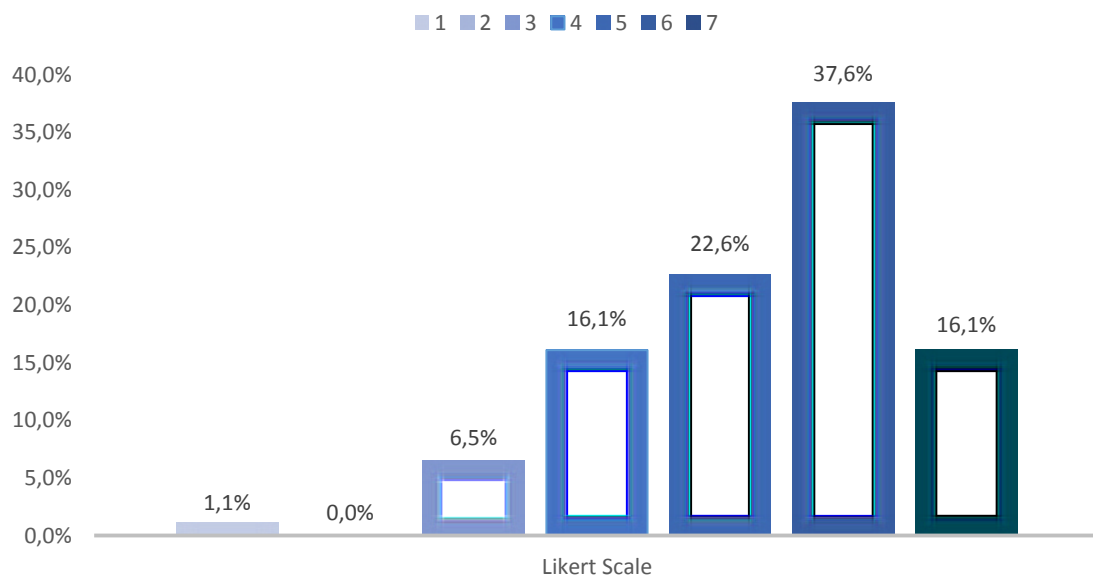


Figure 57 - Uber is a durable brand

UBER'S SERVICE IS EFFECTIVE

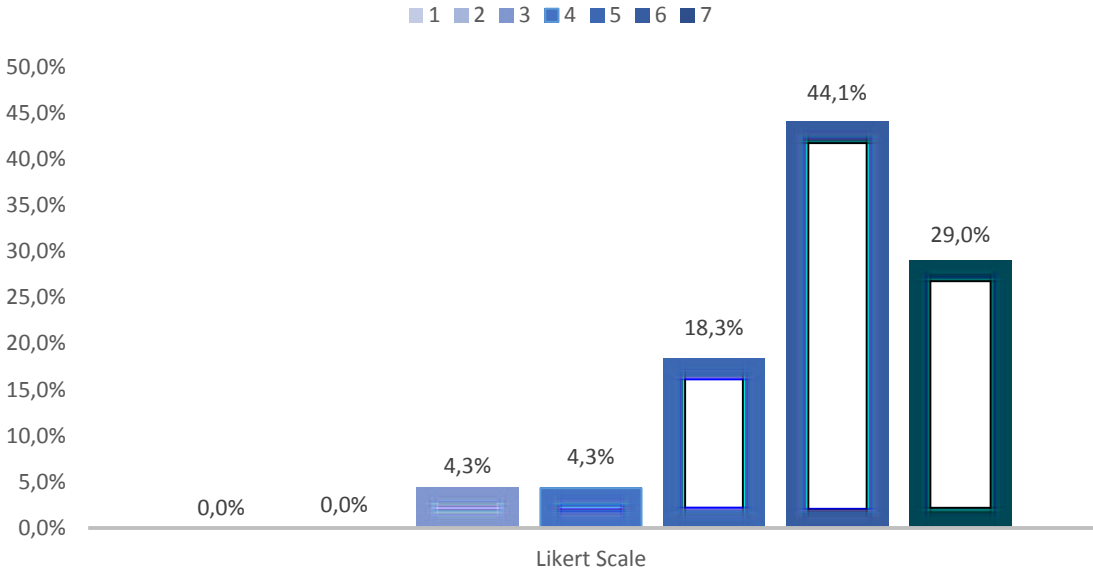


Figure 58 - "Uber's' service is effective"

UBER IS STYLISH

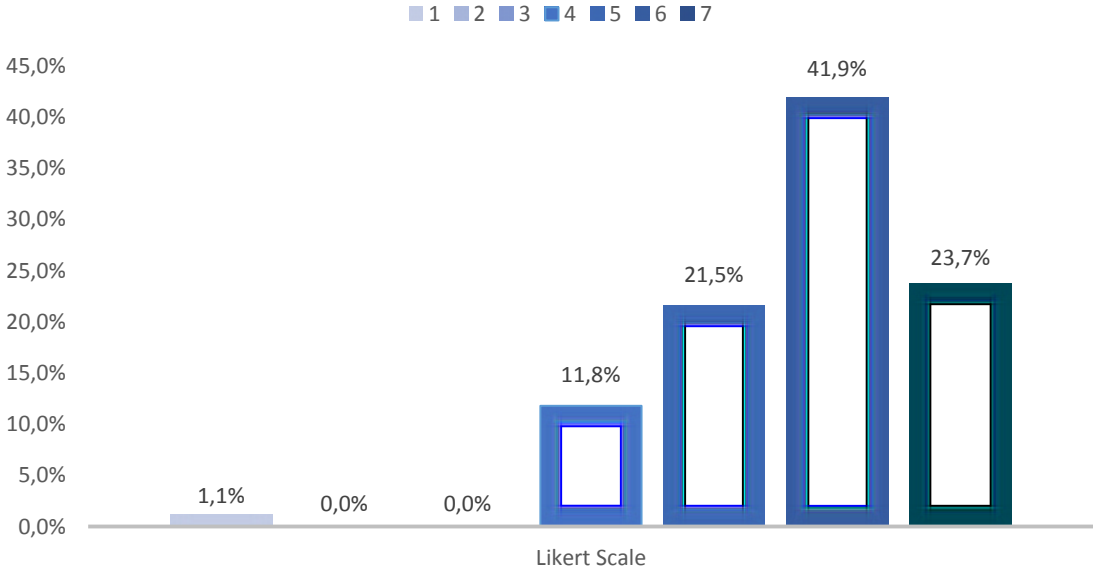


Figure 59 - "Uber is stylish"

UBER IS A MODERN BRAND

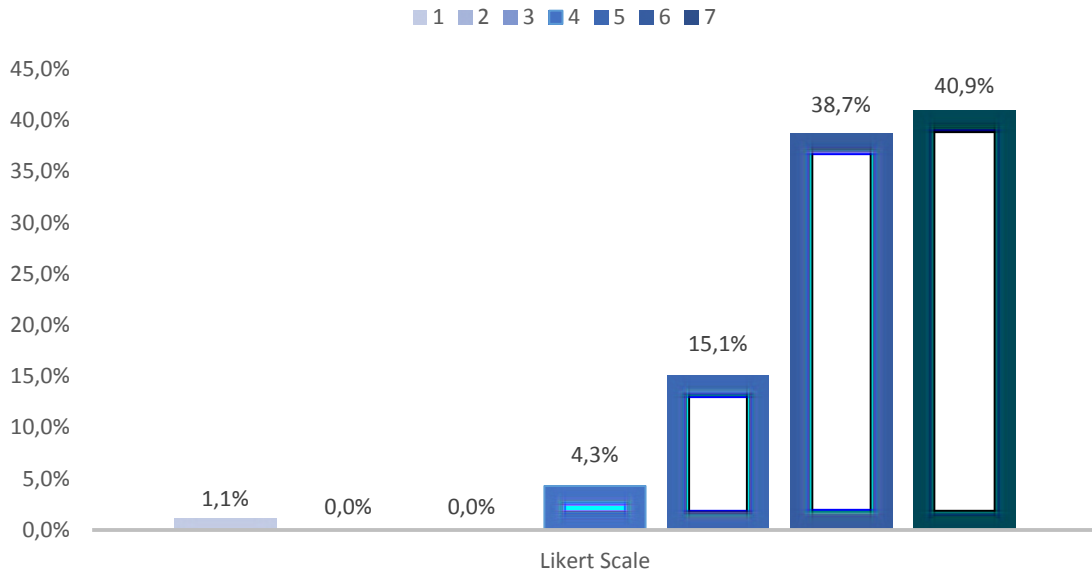


Figure 60 - "Uber is a modern brand"

PEOPLE I ADMIRE AND RESPECT USE THIS BRAND

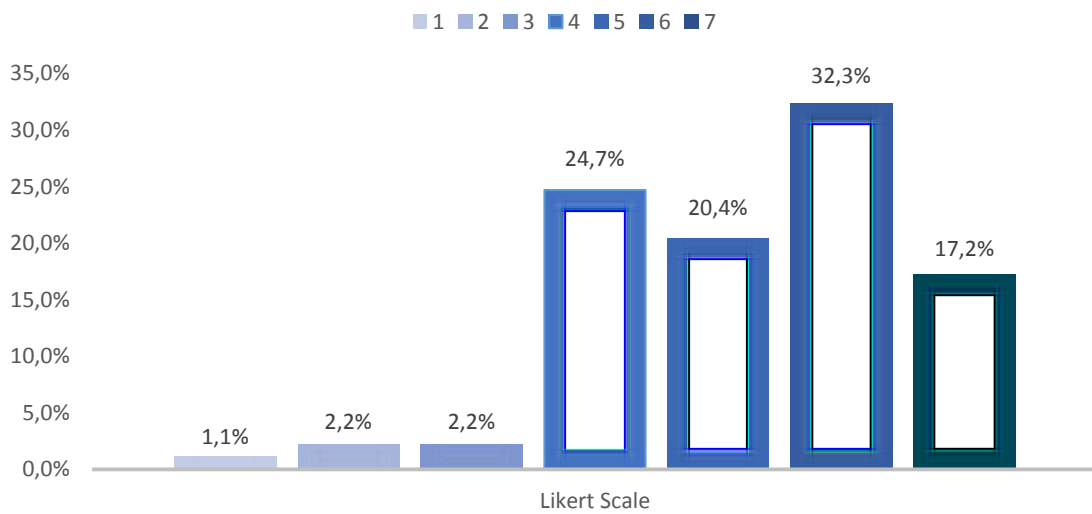


Figure 61 - "People I admire and respect use this brand"

I REALLY LIKE PEOPLE WHO USE THIS BRAND

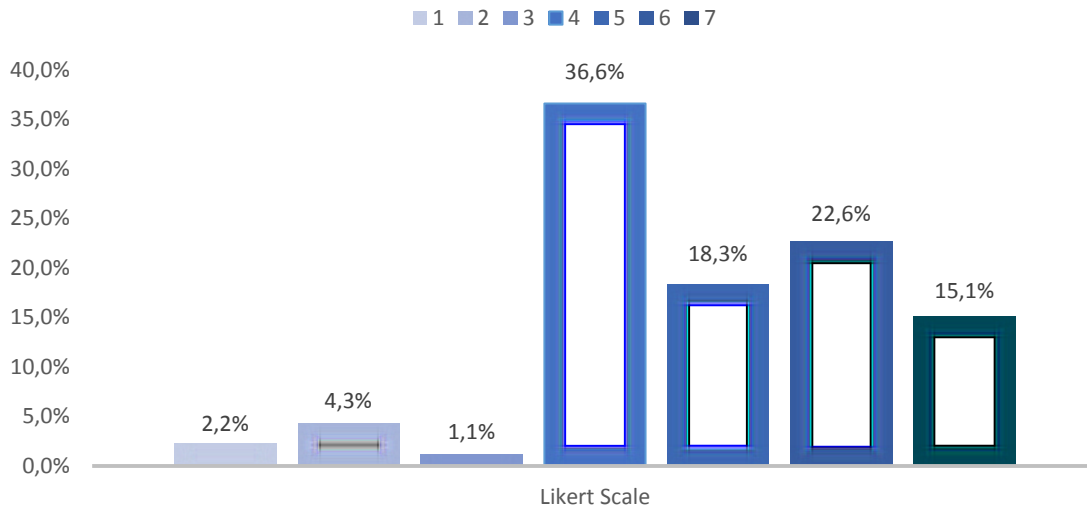


Figure 62 - "I really like people who use this brand"

I CAN USE UBER'S SERVICES IN DIFFERENT SITUATIONS

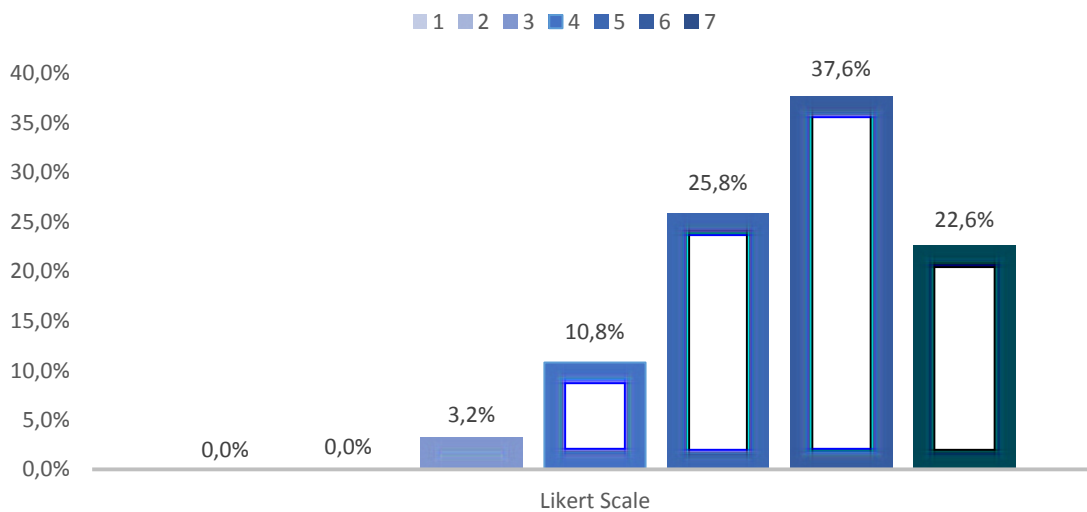


Figure 63 - "I can use Uber's services in different situations"

UBER OFFERS A GOOD VALUE FOR SERVICE

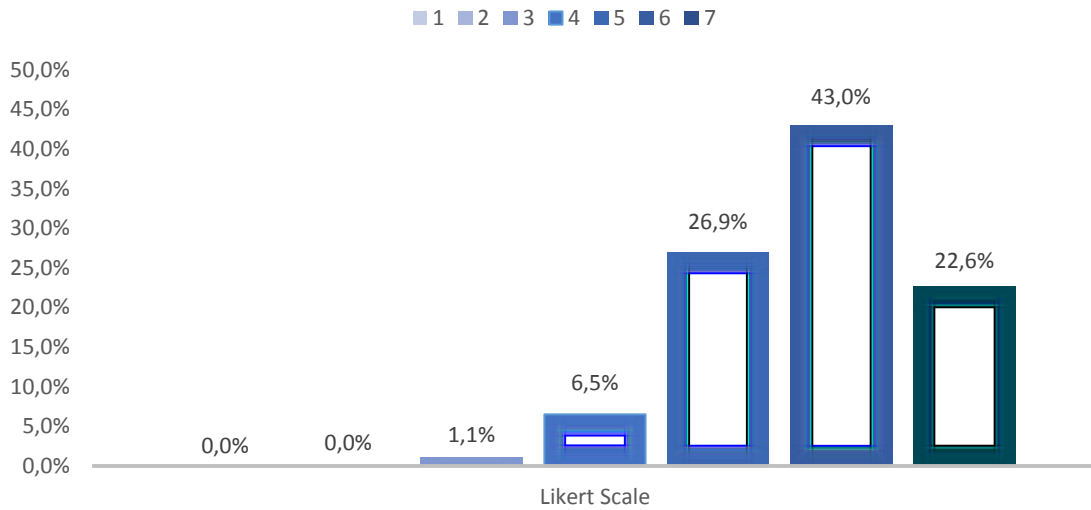


Figure 64 - "Uber offers a good value for service"

UBER IS AN INNOVATIVE BRAND

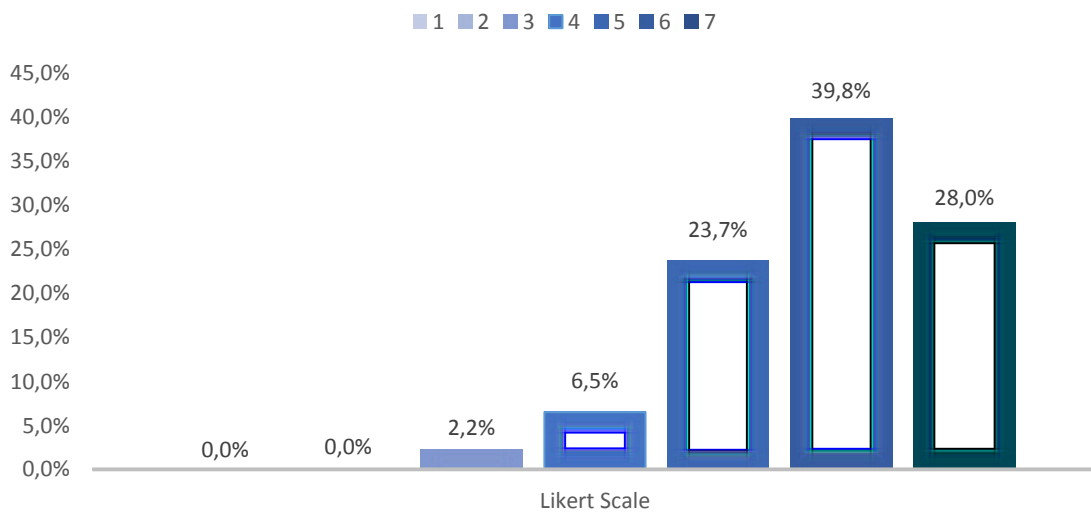


Figure 65 - "Uber is an innovative brand"

UBER CARES ABOUT MY OPINION

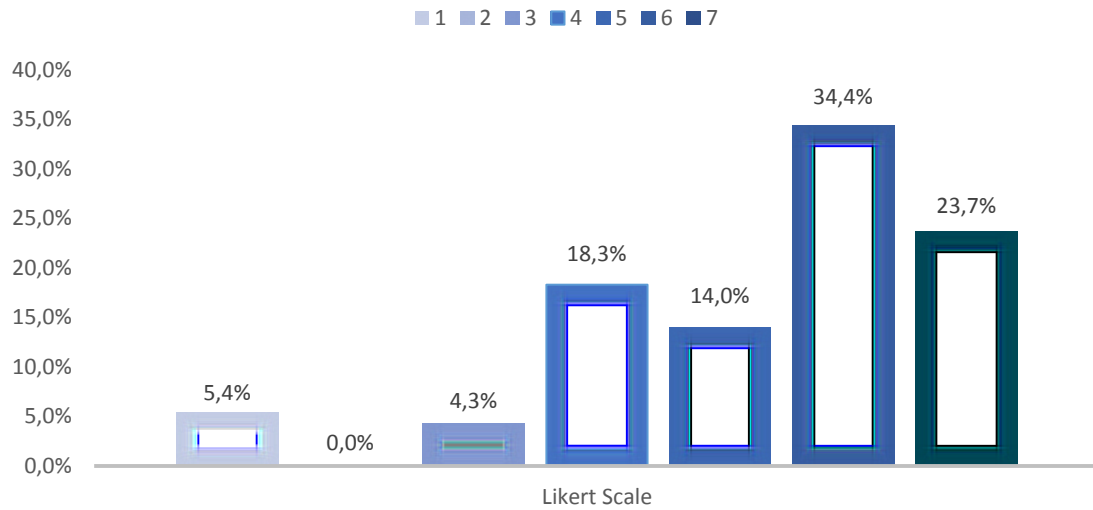


Figure 66 - "Uber cares about my opinion"

I ADMIRE THIS BRAND

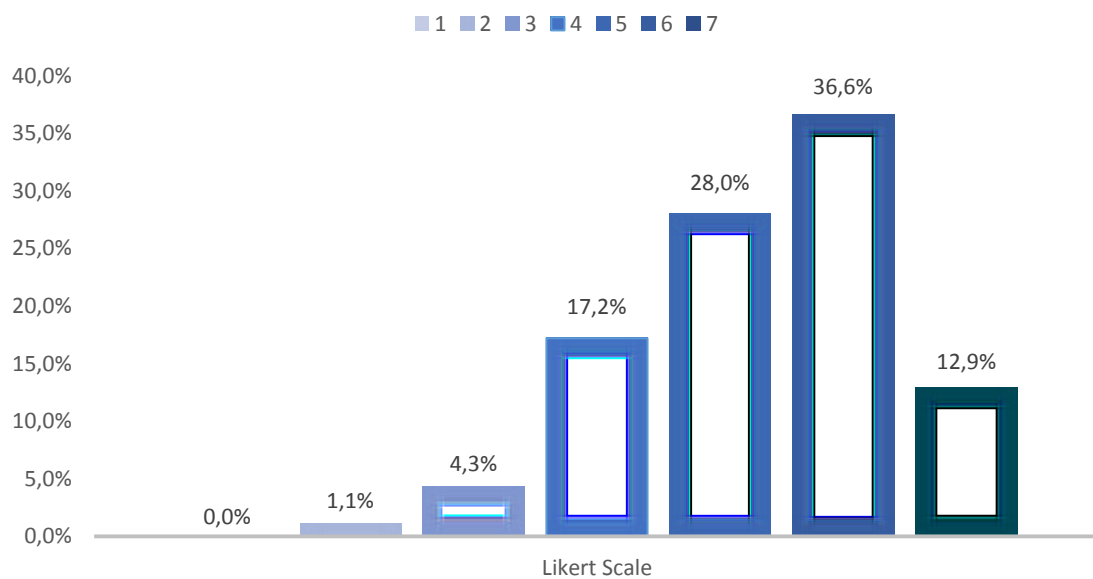


Figure 67 - "I admire this brand"

I WOULD RECOMMEND THIS BRAND TO OTHERS

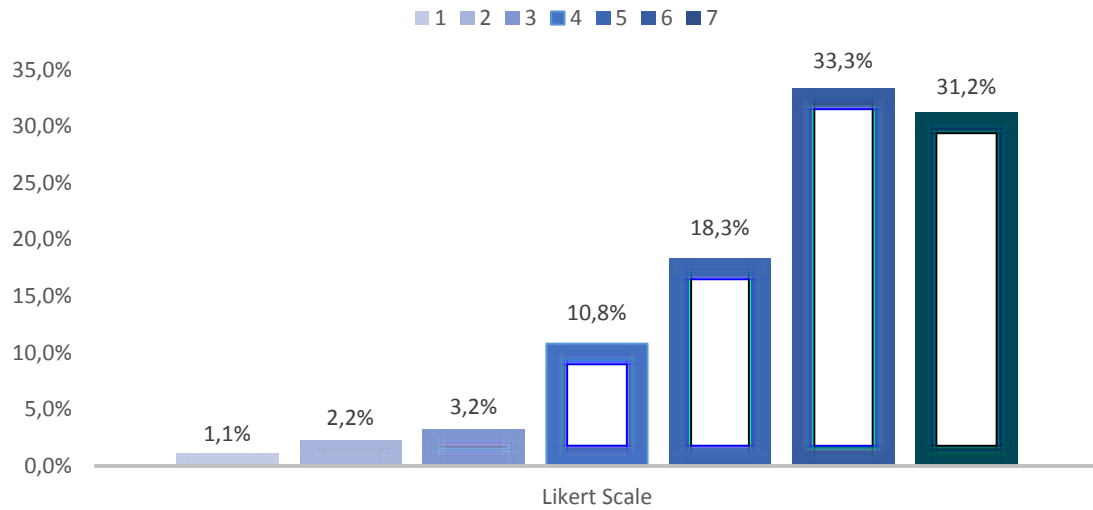


Figure 68 - "I would recommend this brand to others"

UBER IS UNIQUE

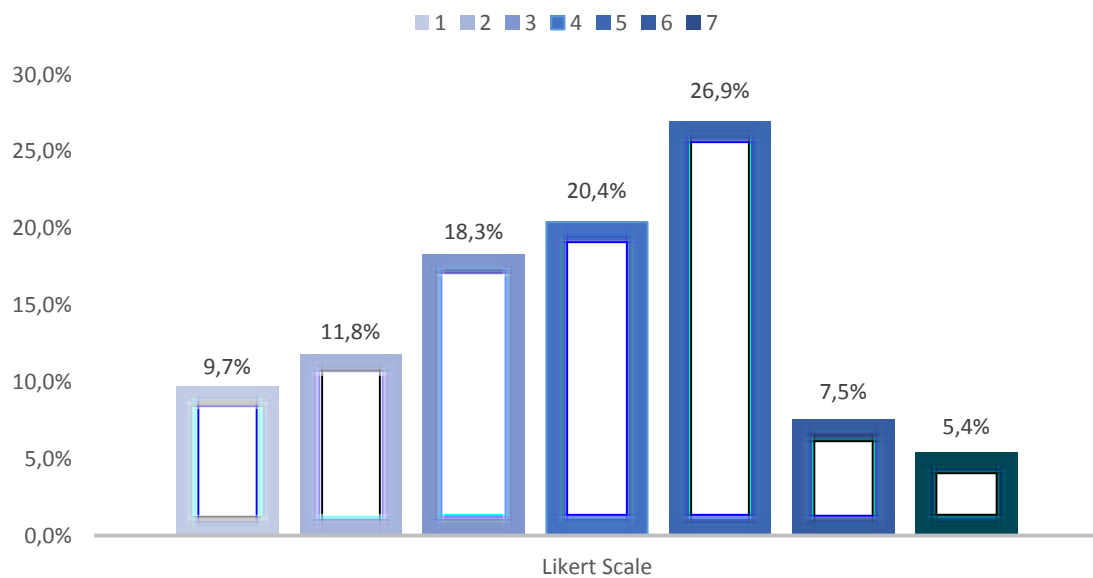


Figure 69 - "Uber is unique"

UBER OFFERS MORE ADVANTAGES THAN ITS COMPETITORS

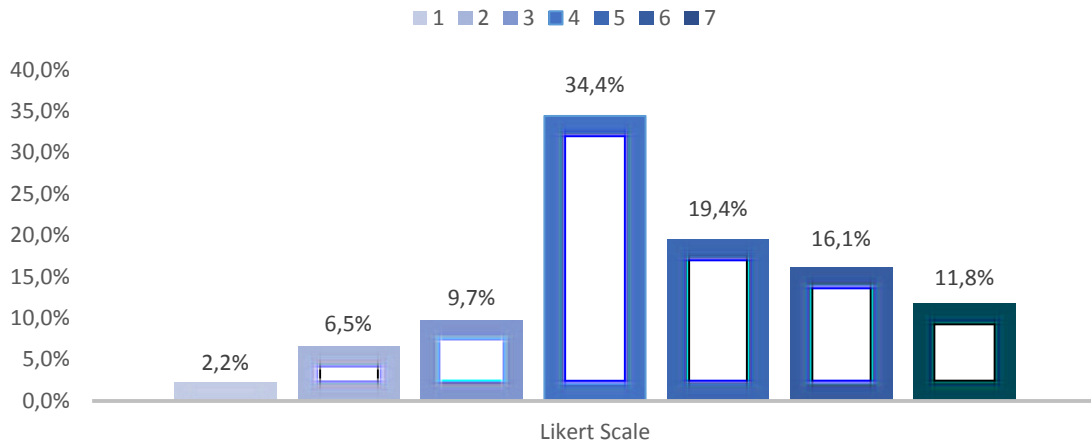


Figure 70 - "Uber offers more advantages than its competitors"

UBER GIVES YOU A FEELING OF FUN

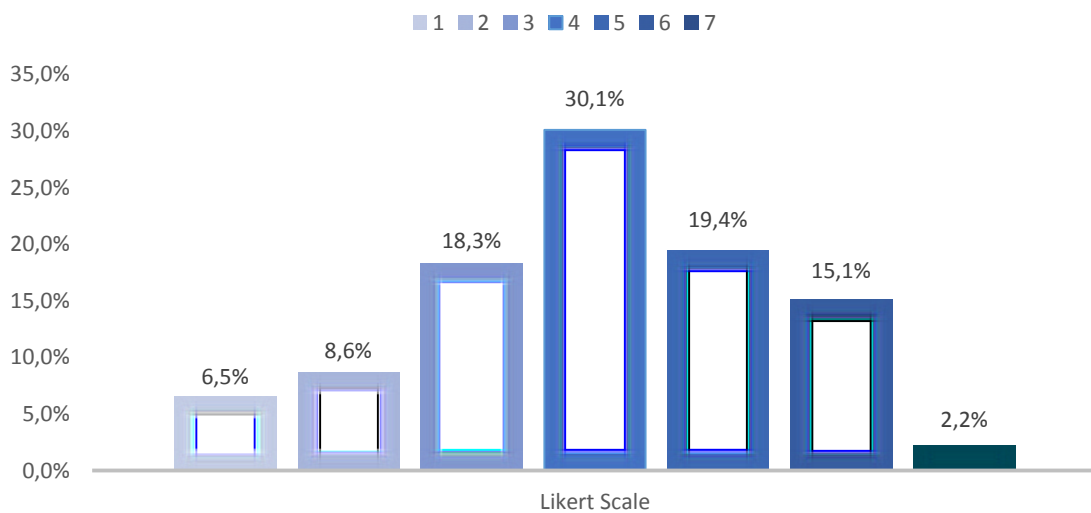


Figure 71 - "Uber gives you a feeling of fun"

UBER GIVES YOU A FEELING OF SECURITY

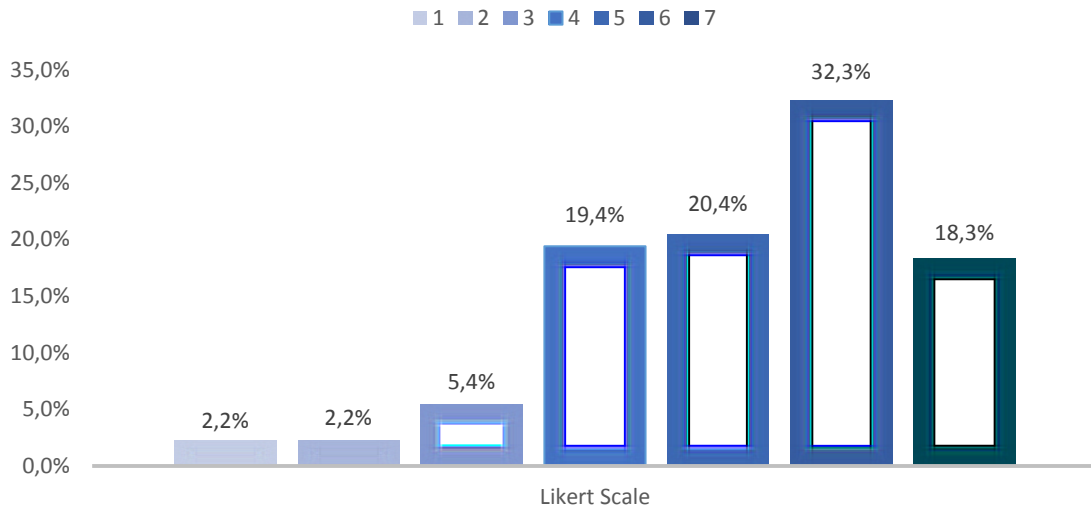


Figure 72 - "Uber gives you a feeling of security"

UBER GIVES YOU A FEELING OF SOCIAL APPROVAL

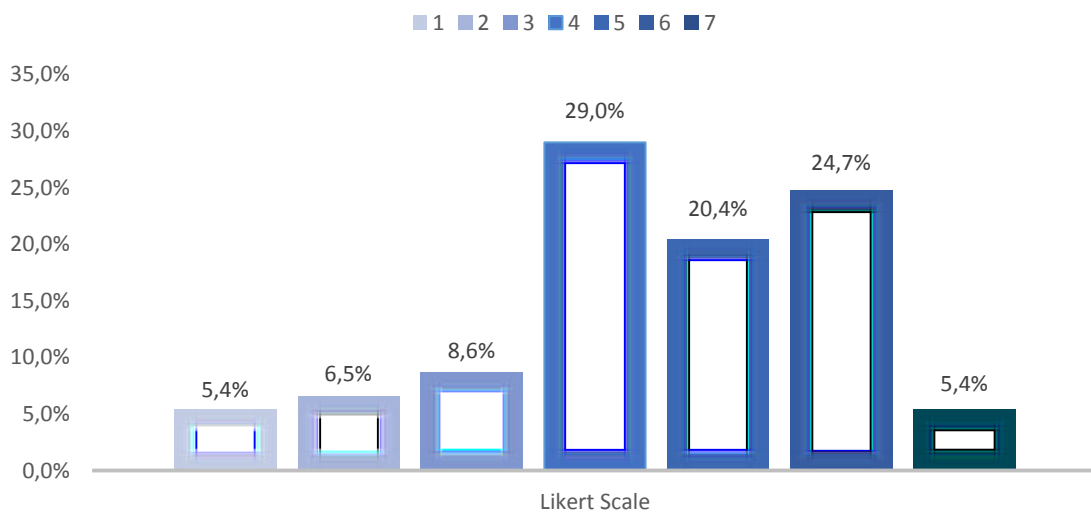


Figure 73 - "Uber gives you a feeling of social approval"

UBER GIVES YOU A FEELING OF SELF-RESPECT

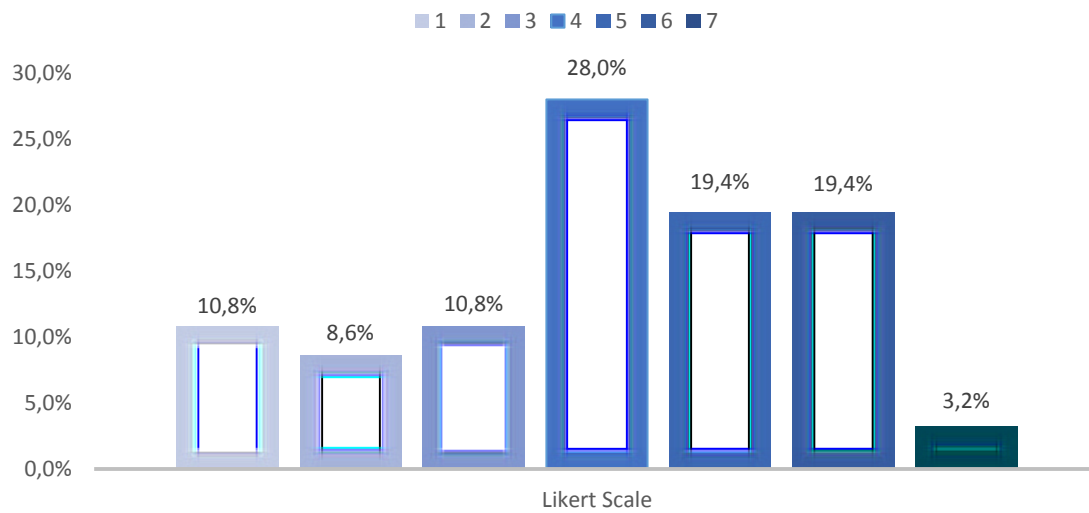


Figure 74 - "Uber gives you a feeling of self-respect"

I TRUST IN UBER

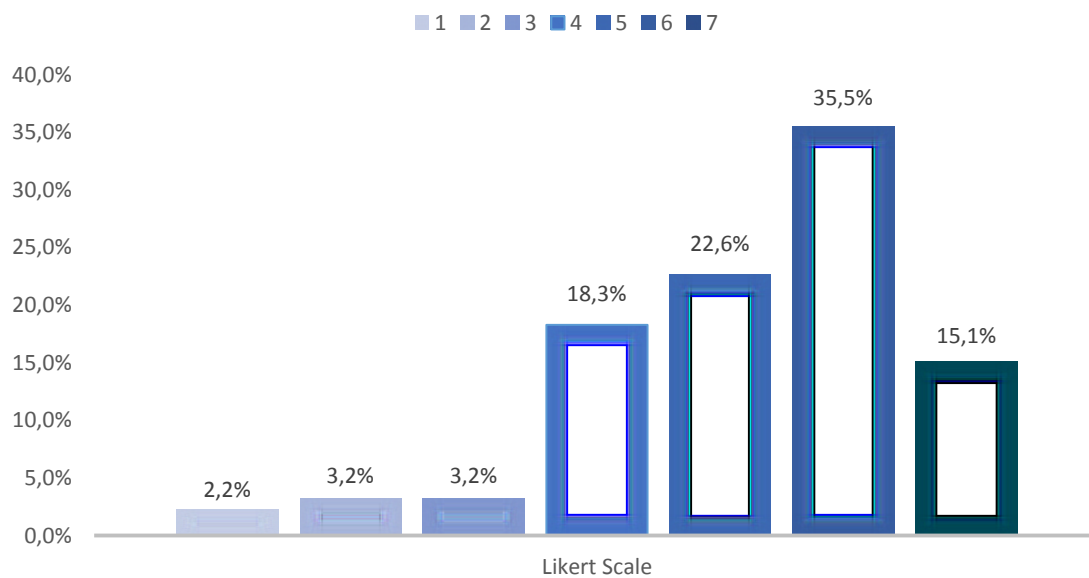


Figure 75 - "I trust in Uber"

I BUY THIS BRAND WHENEVER I CAN

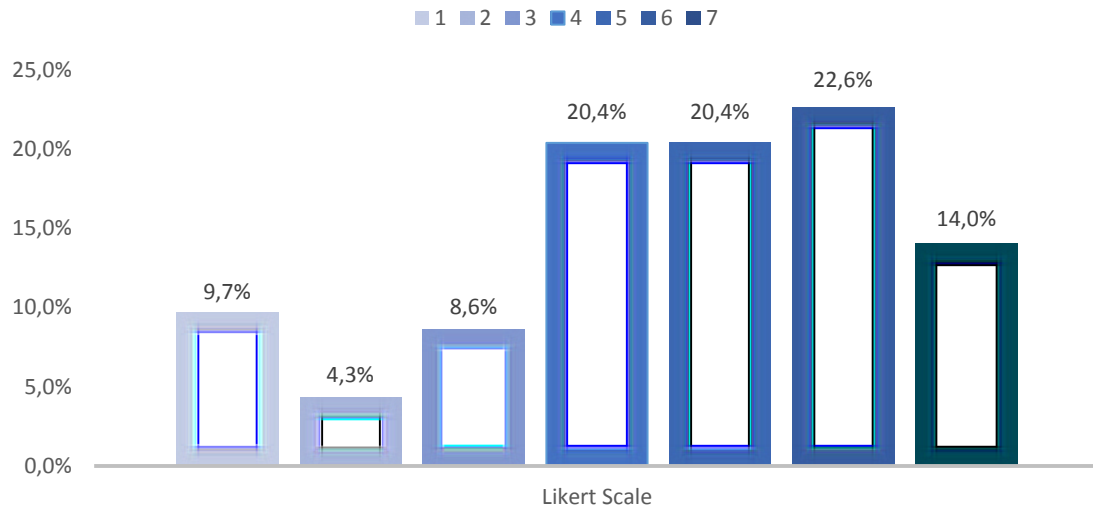


Figure 76 - "I buy this brand whenever I can"

I REALLY LOVE THIS BRAND

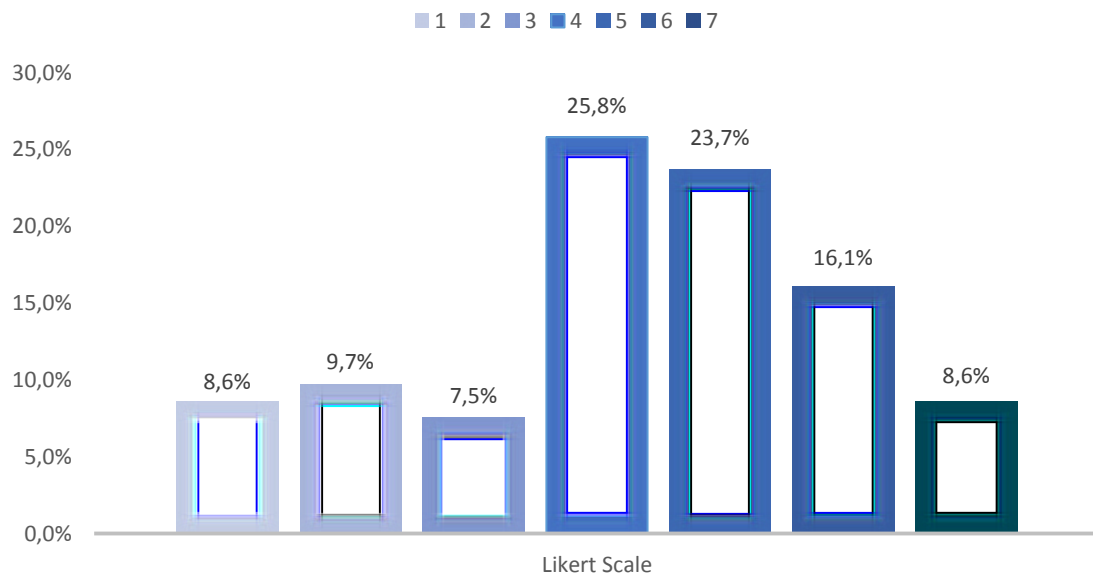


Figure 77 - "I really love this brand"

THIS BRAND IS MORE THAN A SERVICE TO ME

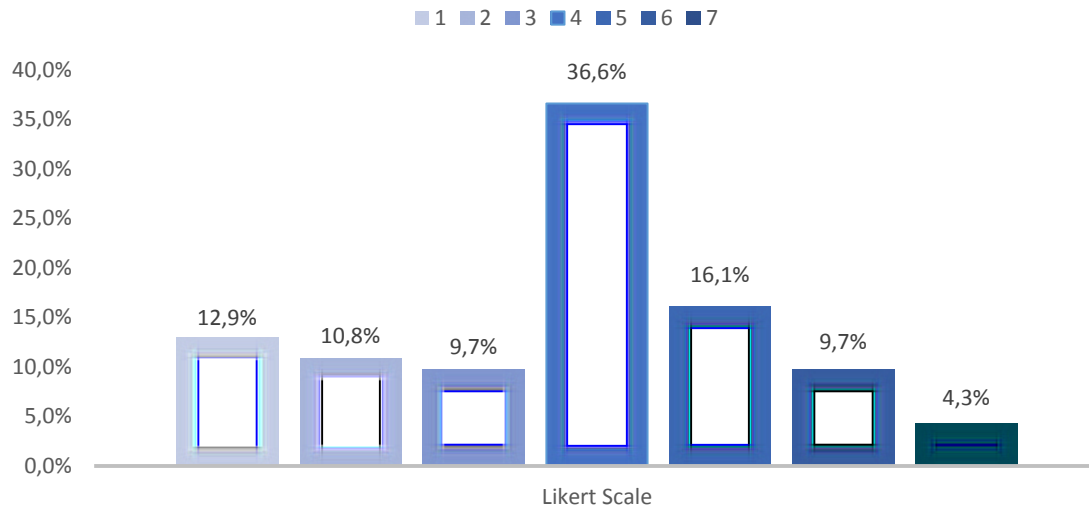


Figure 78 - "This brand is more than a service to me"

I REALLY IDENTIFY WITH PEOPLE WHO USE THIS BRAND

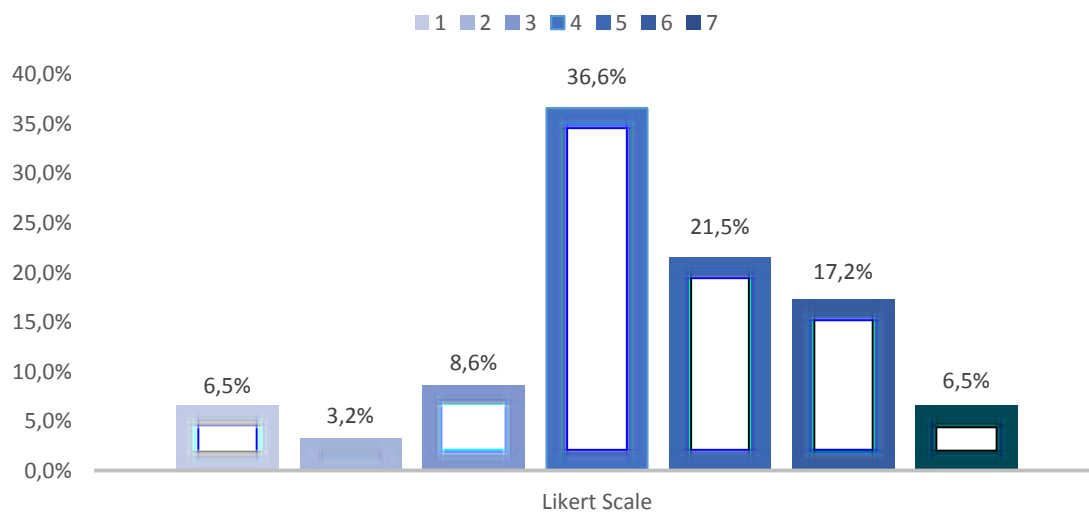


Figure 79 - "I really identify with people who use this brand"

I FEEL LIKE I ALMOST BELONG TO A CLUB WITH OTHER USERS OF THIS BRAND

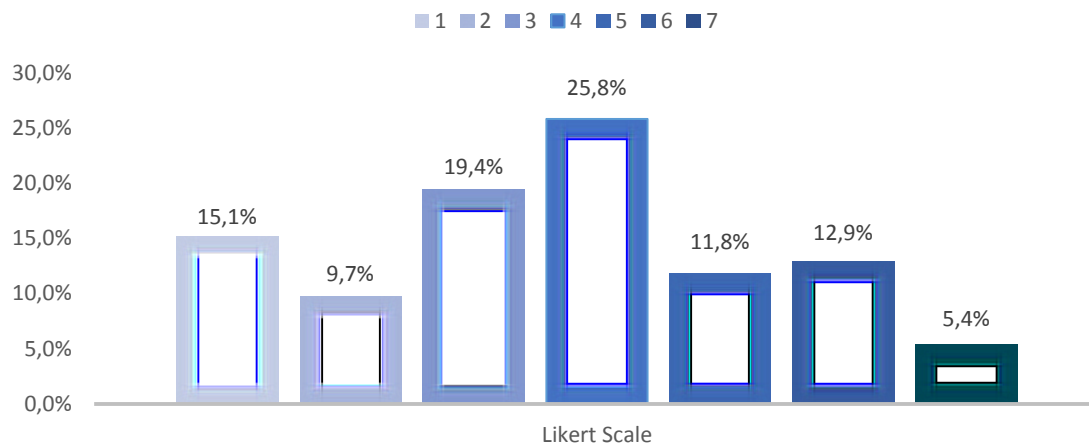


Figure 80 - "I feel like I almost belong to a club with other users of this brand"

THIS IS A BRAND USED BY PEOPLE LIKE ME

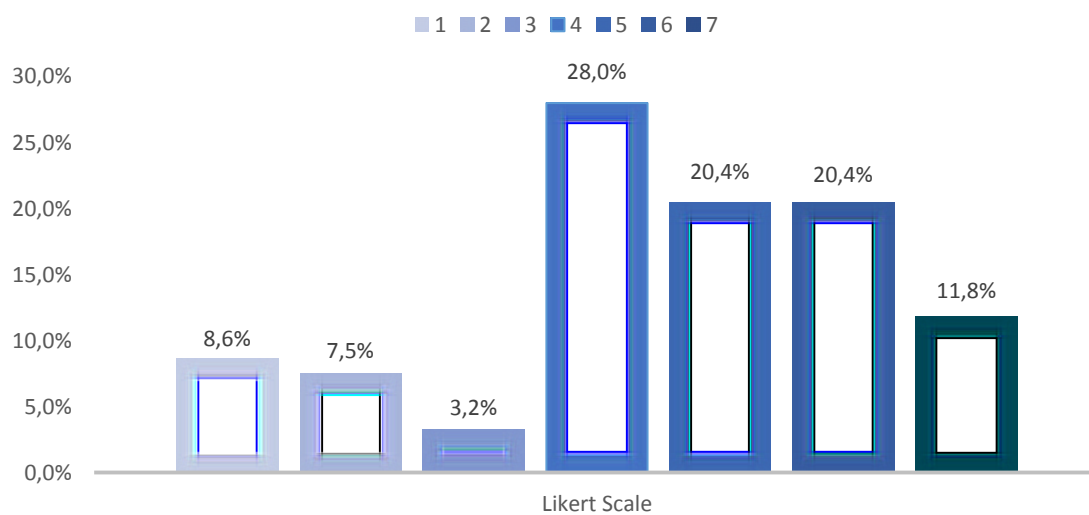


Figure 81 - "This is a brand used by people like me"

I FEEL A DEEP CONNECTION WITH OTHER USERS OF THIS BRAND

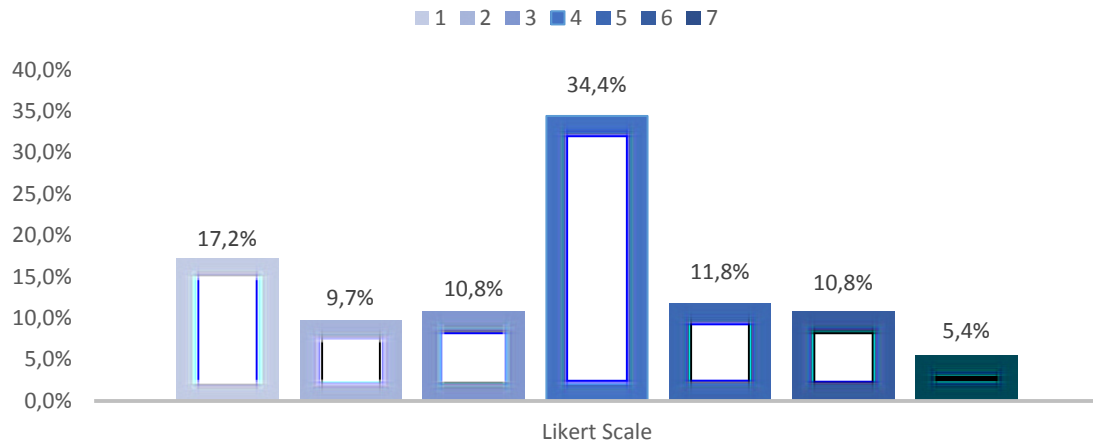


Figure 82 - "I feel a deep connection with other users of this brand"

I AM PROUD TO HAVE OTHERS KNOW I USE THIS BRAND

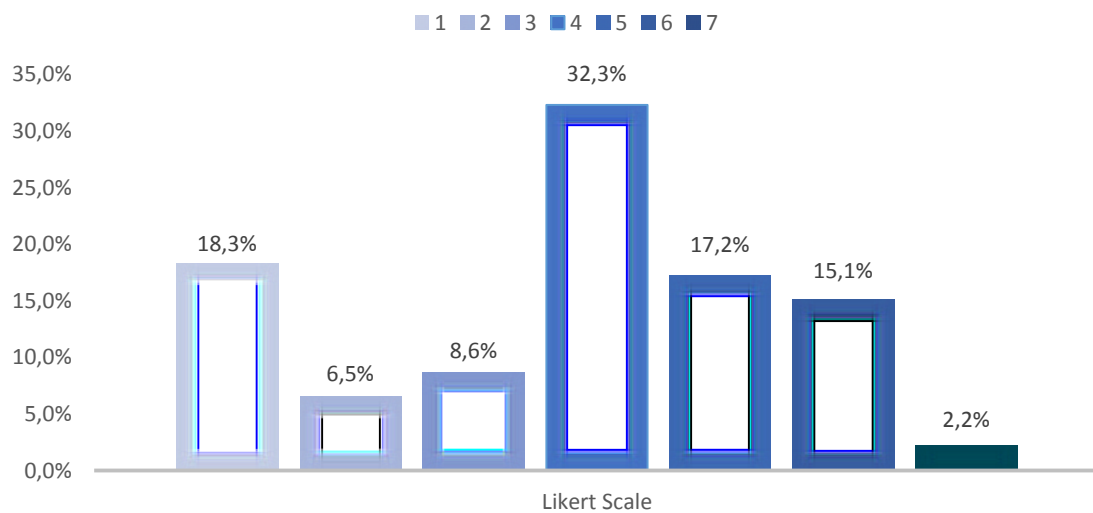


Figure 83 - "I am proud to have other know I use this brand"

Appendix X

Relationship form	Definition	Case examples
Arranged marriages	Nonvoluntary union imposed by preferences of third party. Intended for long-term, exclusive commitment, although at low levels of affective attachment.	Karen's adoption of her ex-husband's preferred brands (e.g., Mop 'n Glo, Palmolive, Hellman's); Jean's use of Murphy's Oil soap as per manufacturer recommendation.
Casual friends/buddies	Friendship low in affect and intimacy, characterized by infrequent or sporadic engagement, and few expectations for reciprocity or reward.	Karen and her household cleaning brands.
Marriages of convenience	Long-term, committed relationship precipitated by environmental influence versus deliberate choice, and governed by satisficing rules.	Vicki's switch to southern regional Friend's Baked Beans brand from favored B&M brand left behind in the northeast.
Committed partnerships	Long-term, voluntarily imposed, socially supported union high in love, intimacy, trust, and a commitment to stay together despite adverse circumstances. Adherence to exclusivity rules expected.	Jean and virtually all her cooking, cleaning, and household appliance brands; Karen and Gatorade.
Best friendships	Voluntary union based on reciprocity principle, the endurance of which is ensured through continued provision of positive rewards. Characterized by revelation of true self, honesty, and intimacy. Congruity in partner images and personal interests common.	Karen and Reebok running shoes; Karen and Coke Classic; Vicki and Ivory.
Compartmentalized friendships	Highly specialized, situationally confined, enduring friendships characterized by lower intimacy than other friendship forms but higher socioemotional rewards and interdependence. Easy entry and exit attained.	Vicki and her stable of perfumes.
Kinships	Nonvoluntary union with lineage ties.	Vicki's brand preference for Tetley tea or Karen's for Ban, Joy, and Miracle Whip, all of which were inherited from their mothers.
Rebounds/ avoidance-driven relationships	Union precipitated by desire to move away from prior or available partner, as opposed to attraction to chosen partner per se.	Karen's use of Comet, Gateway, and Success Rice.
Childhood friendships	Infrequently engaged, affectively laden relation reminiscent of earlier times. Yields comfort and security of past self.	Vicki's Nestle's Quik and Friendly's ice cream; Jean's use of Estée Lauder, which evokes memories of her mother.
Courtships	Interim relationship state on the road to committed partnership contract.	Vicki and her Musk scent brands during initial trial period.
Dependencies	Obsessive, highly emotional, selfish attractions cemented by feeling that the other is irreplaceable. Separation from other yields anxiety. High tolerance of other's transgressions results.	Karen and Mary Kay; Vicki and Soft 'n Dry.
Flings	Short-term, time-bounded engagements of high emotional reward, but devoid of commitment and reciprocity demands.	Vicki's trial size shampoo brands.
Enmities	Intensely involving relationship characterized by negative affect and desire to avoid or inflict pain on the other.	Karen and her husband's brands, post-divorce; Karen and Diet Coke; Jean and her other-recommended-but-rejected brands (e.g., Jif peanut butter, Kohler stainless steel sinks).
Secret affairs	Highly emotive, privately held relationship considered risky if exposed to others.	Karen and the Tootsie Pops she sneaks at work.
Enslavements	Nonvoluntary union governed entirely by desires of the relationship partner. Involves negative feelings but persists because of circumstances.	Karen uses Southern Bell and Cable Vision because she has no other choice.