

PART I • Strategy



Chapter 1

What is Branding?

“Products are made in the factory; brands are created in the mind.” — Walter Landor

Think of all the choices on a supermarket shelf. Choices among brands of pasta, cereal, beverages, cleansers, and toilet paper continue to proliferate by the day. Most of us have ample brands of automobiles, clothing, phone services, electronics, banks, and stock brokerages to choose among. Why choose one over another?

In today’s overcrowded marketplace, almost all of the brands are **parity goods and services**—products that are equivalent in value. In essence, without brand names, each product or service is a commodity. It is the branding that distinguishes each one. For example, if a consumer wants to purchase tea—a packaged commodity—there are a great variety of brands from which to choose, all offering the same type of quality and flavors, more or less. Aside from price differences, why a consumer chooses to buy one brand of tea over another has mostly to do with her brand experience—her reaction to the packaging, visual identity, advertising, and perception of the brand.

What is a Brand?

Very basically, a **brand** is a proprietary name for a product, service, or group. (In this book, the term “group” is used to denote a company, organization, corporation, social cause, issue, or political group. For the sake of brevity, all branded entities—whether a product, service, or group that has benefited from any type of branding—will be referred to as a brand.) On a more multifaceted level, a brand is the sum total of all functional and emotional assets of the product, service, or group that differentiate it among the competition.

Diagram 1-1. *The three integrated meanings of brand.*



The term *brand* could be thought of as having three integrated meanings:

- The sum total of all characteristics of the product, service, or group, including its physical features, its emotional assets, and its cultural and emotional associations;
- The brand identity as applied to a single product or service, an extended family of products or services, or a group; and
- The ongoing perception by the audience (consumer or public) of the brand.

Let’s break down these three integrated meanings of a brand.

All Characteristics of the Brand

Each product, service, or group has functionalities, features, or capabilities, which may or may not be unique to the product or service category. Also, each product, service, or group—due to its heritage, parent company, logo, visual identity, advertising, and audience perception—carries or assumes emotional assets. Emotional (as well as cultural) associations arise in response to the spirit of the brand identity, the emotional content or spirit of the advertising, and the

communities and celebrities who adopt the brand or support the group as part of their lives.

Hence, a brand is the sum total of all functional and emotional assets that differentiate it among the competition and distinguish it in the audience's mind.

The Brand Identity

The **brand identity** is the visual and verbal articulation of a brand, including all pertinent design applications, such as logo, business card, letterhead, or packaging. It also usually includes a tagline and web site. Brand identity can also be called corporate identity or visual identity. A brand identity is a program that *integrates* every visual and verbal element of a company's graphic design, including typography, color, imagery, and its application to print, digital media, environmental graphics, and any other conventional or unconventional media. It is a *master plan* that coordinates every aspect of graphic design material in order to attain and sustain an identifiable image and status in a multinational marketplace of brands.

Every hugely successful brand has maintained a loyal individual base due, in large part, to its clearly defined brand identity and the brand experiences it builds. Through a very carefully planned strategic brand identity that is memorable, consistent, and distinctive, companies such as The Coca-Cola Company (Figure 1-1), Sony, The Walt Disney Company, 3M, Honda, and FedEx (Figure 1-2) have been able to maintain consumer loyalty and positive consumer perception.

A consistent brand identity presents a memorable public face, such as the identity for United AirlinesSM (Figure 1-3).

A brand identity usually consists of the following integrated components:

- Brand name
- Logo
- Letterhead
- Business card
- Packaging
- Web site
- Any other application pertinent to a particular brand



Figure 1-1. Coca-Cola is a registered trademark of The Coca-Cola Company and is used with its express written permission.

The brand identity is applied to a single product, service, or group carrying the name brand. **Brand extension** is applied to a new product, service, or group with a different benefit or feature that is related to the existing brand (and extends the range of the existing brand); the target audience may be different.

FedEx
Corporation

FedEx
Express

FedEx
Ground

FedEx
Home Delivery



FedEx
Freight

FedEx Kinko's
Office and Print Services

FedEx
Custom Critical

FedEx
Trade Networks

FedEx



Figure I-2. Used with express written permission from the FedEx Corporation.

The Audience's Ongoing Perception of the Brand

The **audience** is whoever is on the receiving end of a brand experience, brand advertising, or social cause communication—whether it is a large number of people or an individual. A **target audience** is a specific group of people or consumers targeted for any brand application or experience, whether it's a brand identity, traditional or unconventional advertising, public service advertising, or entire brand experience.

The scope of an audience can be:

- Global
- International
- National
- Regional
- Local

In his autobiography *Songs My Mother Taught Me*, celebrated actor Marlon Brando wrote that he didn't ask for "power and influence"—people bestowed it upon him. Audiences decide whom they like, and it

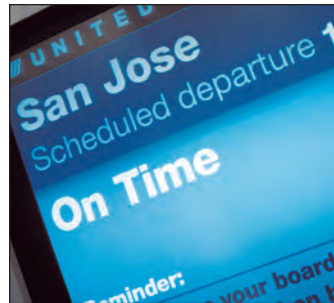


Figure I-3. Identity program. Design firm: Pentagram, New York, NY. Client: United Airlines.

Ambitious new identity program for the leading U.S. carrier, providing customers with a consistent experience that looks and feels “united.”

— Pentagram

extends to inanimate objects, as well. Ultimately, it is the public who decides which brands are stars. It is the opinion and perception of the audience that can make or break a brand.

What people think of a brand is what counts. A brand is what it *actually* is—plus the user’s perception and beliefs about the brand. An individual’s perception of a brand, in most part, is based on the brand identity and the advertising, which constitutes the brand’s public image and the brand promise. When an individual finds a brand identity engaging, that person is more likely to patronize the brand. For example, if you find the brand identity for United Airlines attractive or you find the advertising appealing, you’re much more likely to fly United. Also, the action or response of a large audience—of a large number of people—can very well influence the response of an individual to a brand. For example, if everyone (the collective audience) in a person’s “community” likes to drink bottled water, such as Evian®, it will positively influence that individual toward Evian.

There are other contributing factors to brand perception, such as the communities or celebrities who “adopt” the brand, but the **brand promise** is the functional and emotional advantage and value pledged to the user. Due to the nature of the cumulative experiences with a brand, people may perceive the brand as delivering or not delivering on its brand promise; and if they deem it to be not delivering, they will move on to another brand. The brand promise

has always been an important part of what makes a brand desirable, dating back to one of the first American brands, the National Biscuit Company’s Uneeda biscuit, where the consumer was offered an “inner-seal package,” promising sanitary packaging and fresh, crisp crackers.

Everything contributes to perception of a brand, and whether a popular celebrity is a brand devotee or if the advertising is entertaining goes a long way toward how we perceive it. Everything that a brand contributes to an individual’s perception of it, and perception is an extremely important branding component.

There is the actuality of a brand, and then there is the audience’s perception of it. How an individual perceives a brand depends upon several factors:

- Whether a brand delivers on the brand promise
- The individual’s response to the brand identity
- The bond between consumer and brand generated by the advertising, as well as the general response to the advertising
- Brand placement and positioning in films, television programs, and sports events
- Celebrity endorsers and users (paid and unsolicited)
- Testimonials
- The public image and behavior of the company or group
- Any public relations crisis, incident, or scandal involving the brand
- Each separate experience a user has with the brand

What is Branding? What is a Brand Experience?

When brands were first introduced, it was the brand name, brand promise, and logo and packaging that established the brand identity. Now, **branding** has grown to include the entire development process of creating a brand, brand name, brand identity, and, in some cases, brand advertising.

A **brand experience** is an individual audience member's experience as he or she interacts with a brand—every time he or she interacts with that brand. Every interaction a person has with a brand contributes to his or her overall perception of the brand. It is either a positive, negative, or neutral experience. In a consumer society, where we all come into contact with advertising (in print, on radio and television, and online), with visual identity applications (such as logos, packaging design, and corporate communications), and with branded environments (in stores, malls, zoos, museums, and in public spaces), each visual communication application builds our perception of a brand and is an individual experience that contributes to the overall brand experience.

A program of comprehensive, consonant, strategic, unified, integrated, and imaginative solutions for a brand, including every graphic design and advertising application for that brand, results in consonant brand experiences for the audience. Focus must be on how individuals experience the brand (of the product, service, or group) as each interacts with it. It entails understanding how to weave a common thread or voice—seeming like one voice, across all of an individual's experiences with that brand—to integrate the common language into all experiences with the brand. It includes **brand harmonization**—the coordination or harmonization of all the elements of a brand identity throughout all experiences.

Designing integrated brand experiences entails coordinating the entire branding program, from logo to advertising, with the consideration that each and every application is an experience for a consumer or individual; for example, the comprehensive brand experience including logo, advertising, web site, brochures, and promotional applications by Liska + Associates (Figure 1-4). Each experience an individual has with a brand impacts how that individual perceives the brand and its parent company. The *main goal* of the brand experience is to gain an individual's interest and trust in and loyalty to the brand.

“We don't just want people to buy a brand, we want people to buy into a brand, to make it part of their lives.”

— Stan Richards, The Richards Group

Case Study from Liska + Associates



NORTHWESTERN NASAL + SINUS



Figure I-4. Logo. Design firm: Liska + Associates, Chicago, IL. Designer: Hans Krebs. Art directors: Steve Liska and Kim Fry. Client: Northwestern Nasal + Sinus.


Letterhead and business card. Designer: Kristen Merry. Art directors: Steve Liska and Kim Fry.


Web site: www.nwnasalsinus.com. Designers: Kristen Merry and Hans Krebs. Programmers: Kristen Merry and Hans Krebs. Art directors: Steve Liska and Kim Fry. Copywriter: Ann Marie Gray. Photographer: Wayne Cable.


 NORTHWESTERN NASAL + SINUS

Stop snoring

Snoring can be annoying to others—but if it is indicative of sleep apnea, a serious health problem may exist. Visit us for a consultation to determine which treatment options are right for you.


 Dr. McMahan


 Dr. Carothers


Our state of the art facility for treating nasal and sinus disorders now offers comprehensive diagnostic services. From CT scans, to allergy testing and nasal endoscopies, there's no need to leave the office or make additional appointments.

The practice is affiliated with Northwestern Memorial Hospital and the 900 North Michigan Avenue Surgical Center. Both doctors are also faculty members at Northwestern University Medical School.

John T. McMahan, MD, FACS Board Certified
 Daniel G. Carothers, MD, Board Certified


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 312.266.NOSE 800.313.NOSE
www.nwnasalsinus.com
 Free Parking (Huron and Saint Clair)


Diagnosis and relief of:
 nasal, sinus, allergy and
 snoring conditions.


 NORTHWESTERN NASAL + SINUS

Breathe easy

It is possible to reduce or eliminate allergy symptoms. Our allergy program offers simple and effective treatment options.


 Dr. McMahan


 Dr. Carothers

Our state of the art facility for treating nasal and sinus disorders now offers comprehensive diagnostic services. From CT scans, to allergy testing and nasal endoscopies, there's no need to leave the office or make additional appointments.

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 NORTHWESTERN NASAL + SINUS

Stop sinus pain

You don't have to live with sinus pain. Recurrent sinus problems may be the result of other undiagnosed conditions.


 Dr. McMahan


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Our state of the art facility for treating nasal and sinus disorders now offers comprehensive diagnostic services. From CT scans, to allergy testing and nasal endoscopies, there's no need to leave the office or make additional appointments.

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Northwestern Nasal + Sinus

Challenge

Our first project for NN+S was a series of ads marketing their specialties: treating allergies, sinus problems, and snoring. Up to that point, the well-established practice relied almost exclusively on word of mouth from current patients to promote its expertise. Because the practice has such a specific focus, it wanted to raise awareness throughout the Chicago area and become the top-of-mind specialist for treating nasal, sinus, snoring, and related conditions.

We recommended running ads in *Chicago* magazine. Each ad featured one of the ailments treated at the practice (allergies, sinus problems, and snoring), then reinforced the benefits patients would receive from expert care in the diagnosis of ongoing problems. The ads directed readers to the NN+S web site for further information.

What began as three ads led to a popular, long-running campaign that appeared in *Chicago* and a number of other local and national publications. While the campaign was running, the practice expanded its facilities.

Brand Strategy

Our challenge was to reposition the practice as a state-of-the-art, full-service specialty center. We needed to communicate this to both existing and potential patients, as well as to other doctors who refer patients to specialists

Ads. Designers: Kim Fry and Kristen Merry. Art directors: Steve Liska and Kim Fry. Copywriter: Ann Marie Gray.

Case Study from Liska + Associates

continued



Figure I-4 continued. Patient brochures. Designer: Kristen Merry. Art directors: Steve Liska and Kim Fry. Copywriter: Ann Marie Gray.

and request diagnostic tests. Since it's not common knowledge that there are ear, nose, and throat doctors who concentrate on nasal, sinus, and snoring disorders, we needed to make the audience aware of this option. We also had to base our work on the success of our first campaign, to capitalize on the growing awareness of the practice as one of the best in Chicago.

Audience

The audience for this brand evolution included the practice's existing patients and new patients who require specialty care. NN+S also wanted to reach other doctors to make them aware of the full capabilities of the practice. Some of these doctors might refer patients in need of a specialist, while others might send their patients to NN+S for diagnostic tests.

Our Strategy

Once NN+S transitioned into a full-service specialty center, it needed a new brand and visual identity that communicated its size and capabilities. But the shift in its brand needed to be evolutionary, so that it wouldn't alienate those who had already grown familiar with the practice through previous successful ad campaigns.

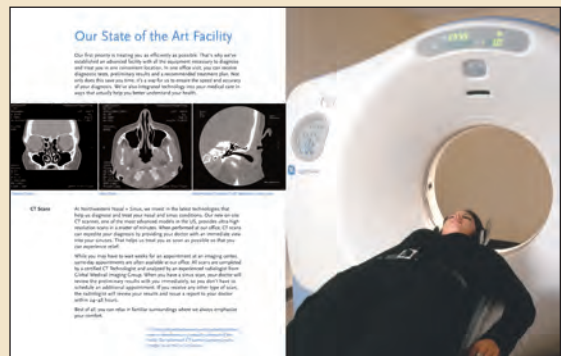
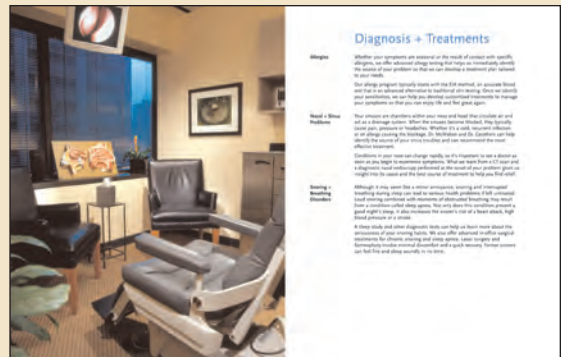


Practice brochure. Designer: Kristen Merry. Art directors: Steve Liska and Kim Fry. Copywriter: Ann Marie Gray. Photographer: Wayne Cable.

Promotional items. Designer: Kristen Merry. Art directors: Steve Liska and Kim Fry.

Since the initial ad campaign had already raised awareness of NN+S, we started our branding efforts by developing a new ad campaign that would inform current audiences about the changes. The new campaign retained the same visual direction as the previous ads, but it addressed the expanded on-site services through new messages. Our goal for the branding campaign was to reach new and existing patients who were unaware of the full-service offerings, while sending out messages to other doctors who were looking for reputable specialists' offices where they can refer patients in need of additional treatment.

— Liska + Associates



What are the Types of Branding?

Visual communication professionals solve different types of branding problems. These problems can be sorted into types: consumer, corporate, digital, organizations, cause-related marketing, global branding, and branded environments.

- **Consumer:** Brand applications aimed directly at consumers. Consumer product and service categories include household goods, home electronics, automobiles, automotive services, computer hardware and software, food and beverages, beer, wine and spirits, apparel, beauty aids and services, health products and services, over-the-counter and prescription medications, pet products, and sports team products, among many others.

With any trip to a supermarket, one can realize just how glutted the market is with competing brands. If a product doesn't have a relevant and strong brand experience (as shown in Figure 1-5), it is almost sure to be lost to the consumer.



Figure 1-5. Mass market packaging. Product: a new VirginSM personal electronics brand called Virgin PulseTM. Design firm: Design Guys, Minneapolis, MN. Client: Virgin.

In this competitive market niche, surprisingly no one has been making a consistent brand statement. We wanted to do that, first and foremost. Next, we wanted packaging to speak very directly to the consumer in plain talk as much as possible. Personal electronics typically are sold by the technology and esoteric features. Even product names are in code. We wanted the technology to be assumed by the high quality and care of the presentation and speak directly about the attributes of the products themselves.

Just as we wanted to change the conversation away from tech terminology, we flipped the script on the packaging. The standard for mass electronics packaging is a plastic clamshell with a printed card sealed inside. While this type of package is protective and functional, it looks cheap. Our clams have an outer paper wrap. This affords extra branding space and allows the opportunity to create multiple gloss and dull textures, as opposed to the shiny plastic clamshell. In addition, we designed the Virgin Pulse packaging strategy to harmonize with the form factors of the products themselves, creating a continuity of brand.

The language that is used on the packaging is the beginning of a conversation that continues through the quick start instructions, manual, and style guide and is written in a distinctive, personal, and witty voice throughout. All the internal paper enclosures are carefully concealed by being wrapped in a white folder that hides them from view and presents them in the correct sequence. Icons give visual cues to the features and benefits to simplify and clarify each point.

— Design Guys



- **Corporate:** Branding created for corporations or corporate groups, rather than for products and services. Brand identities and experiences are created for new companies, company mergers, and companies that go through name changes or want to be revitalized.

When companies or nonprofit groups (organizations, issues, causes) merge, often the old visual identities of both entities are discarded in favor of a new one to reflect the merger. To stay relevant in the marketplace, corporations revitalize or redefine their identities.

Certainly, the identity must be appropriate for the new entity, convey the brand spirit, and differentiate it; for example, Sibley Peteeet Design’s “straightforward and conservative logotype” for The 401(k) Company (Figure 1-6).



Figure 1-6. *Identity: The 401(k) Company.* Design studio: Sibley Peteeet Design, Austin, TX. Art director: Rex Peteeet. Designers: Rex Peteeet, Carrie Eko, and Kristianne Kossler. Illustrators: Rex Peteeet and Wilson McClain.

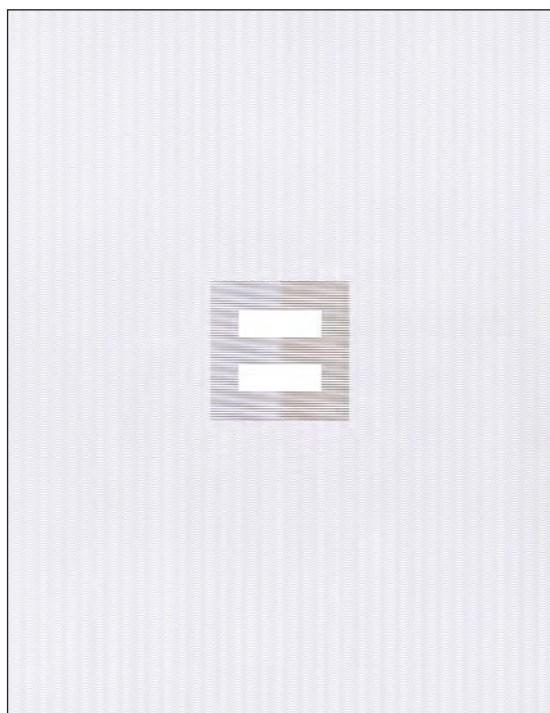
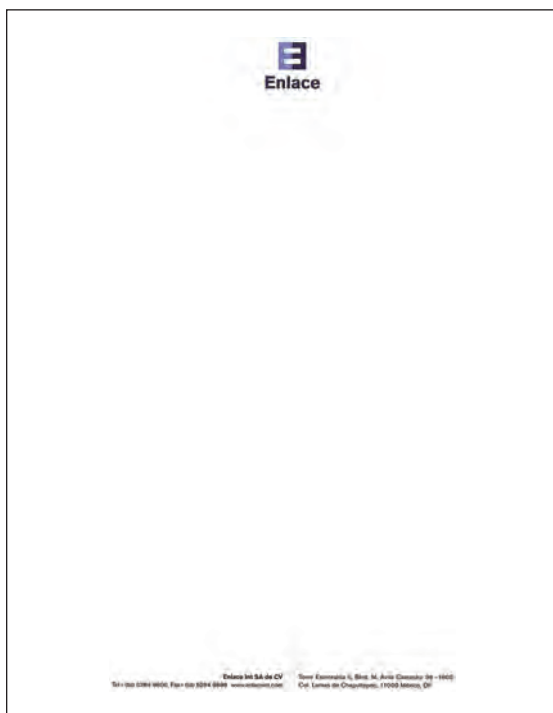
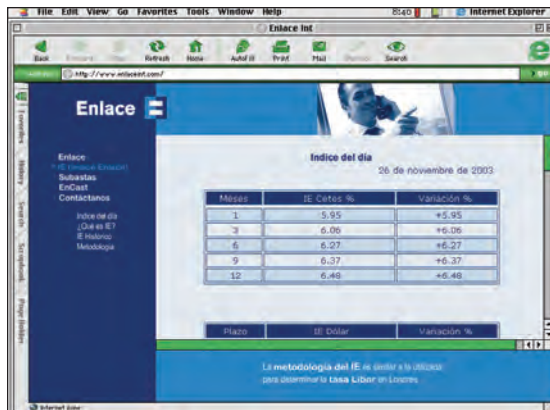
The 401(k) Company is a full-service retirement plan company—hence its name. We created a comprehensive identity for them, beginning with a straightforward and conservative logotype. We extended the ID into a corporate paper system and modular presentation pieces that introduced the first in a series of character icons (e.g., Sower, Mariner), underscoring “self-reliance”—a message that is of utmost importance to the CEO. Other applications include their “Request For Proposal” binder and monarch stationery system. We extended the brand look into a comprehensive collateral system and trade advertising campaign, as well as a “self-reliant” positioning that has successfully served them for over five years.

— Sibley Peteeet Design

- **Digital: Digital branding** utilizes digital media—that is, on-screen—to form, launch, and strengthen relationships between a brand and the users. It is web-based and also can include any digital or on-screen format for CD-ROMs, kiosks and other electronic exhibit systems, interactive posters, intranets, extranets, rich-media banners, and software interfaces for mobile devices and networked appliances. Almost every major brand employs web sites, either corporate, brochure-ware, and/or specialty web sites (Chapter 8 will discuss specialty web sites in more detail). Digital branding should be in harmony with all other brand applications; for example, the branding for Enlace™ by Ideograma (Figure 1-7).
- **Organizations:** Branding and advertising for organizations, both national and international, can include medical research, humanitarian, social or environmental issues, political, and nonprofit organizations—anything that is in the public interest; for example, the identity for “Move Our MoneySM” (Figure 1-8).
- **Cause-related marketing and advertising:** Funding for nonprofit organizations can be sponsored by brands and corporations; for example, Ford Motor Company raising funds for breast cancer research through the sale of Lilly Pulitzer® silk scarves.
- **Global:** Branding can also be designed for an international audience. A **monolithic brand strategy** is one that presents the brand the same way in all markets. A **diversified** (or customized) **brand strategy** adjusts and tailors the brand experience for cultural differences among its various global target audiences.
- **Branded environment:** A **branded environment** is a visual identity that is formulated, tailored, constructed, and applied to a three-dimensional physical space for a variety of environments and for a variety of purposes, including to educate, entertain, endear, inspire, or promote. Applications include retail design, sign and wayfinding systems,



Figure 1-7. Branding. Design firm: Ideograma, Mexico. Client: Enlace. Digital branding is crucial, and web sites serve a variety of functions for different clients; however, all functions must be consonant with all other brand applications, in terms of voice, graphics, tone, and brand personality. Ideograma ensured integrated communications in all the applications—logo, corporate folder, web page, and reception area environmental graphic—for Enlace.





Enlace

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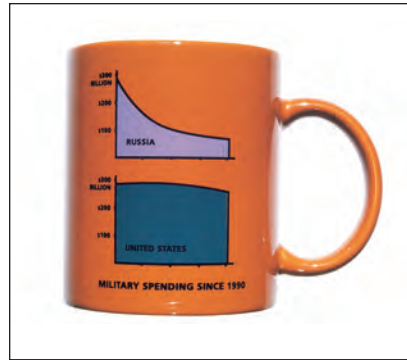
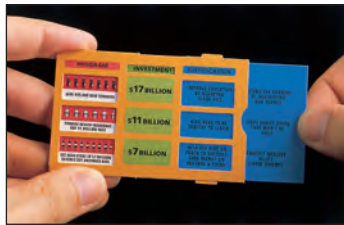
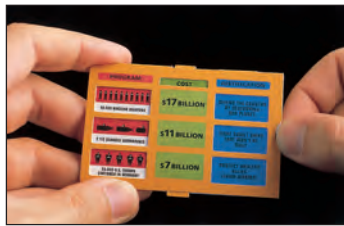
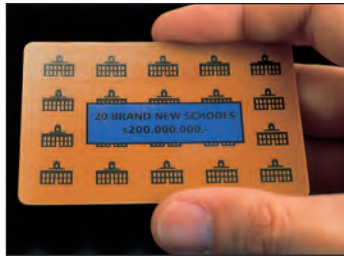


Figure I-8. Identity: “Move Our Money.” Design firm: Sagmeister Inc., New York, NY. Art director: Stefan Sagmeister. Designers: Stefan Sagmeister and Hjalti Karlsson. Client: Business Leaders for Sensible Priorities.

“Move Our Money” is an initiative by Ben Cohen of Ben & Jerry’s ice cream fame. He assembled a group of two hundred business leaders, CEOs, and military advisers with the goal to cut 15 percent of the Pentagon budget and move it over to education and health care. Instead of a formal logo, we designed extremely simplified charts illustrating the currently out-of-bounds military budget.

Some of these charts are designed as huge inflatable sculptures as part of a traveling road show featuring the Move Our Money mobile.

— Sagmeister Inc.

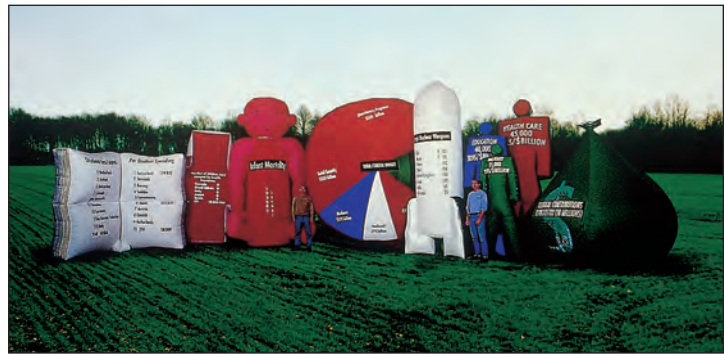


exhibit design, arts or museum design, themed environments, sports arenas, parks, zoos, aircraft environments, and corporate environments. Since an individual's experience in a three-dimensional environment is, on a critical level, visceral and sensory, a branded environment can play a key role in determining an audience member's brand perception (Figure 1-9).



Figure 1-9. Identity. Design firm: Doyle Partners, New York, NY. Client: Barnes & Noble.

An identity and an environment that would take them into the future: this was the design brief for redesigning the world's largest bookstore. Their old logo had become indecipherable, stretched, redrawn, and made bolder by just about every vendor who got their hands on it. The new logotype needed to be bold and modern, and easy to read from a highway, while retaining its "bookseller" heritage. Our new logo accomplishes this by marrying its bold face with a traditional, lyrical ampersand. The intentional use of an old-fashioned ampersand imparts a familiarity and subtly underscores tradition.

Store interiors were part of this all-over branding program, with signage, wallpaper, floor covering, furniture, posters, and promotion filling out this system. Steel and frosted glass signage, lit from within, gives a simple and authoritative tone to the new stores, while wallpaper designed with the signature ampersand gives a feeling of warmth—a sense of home. The in-store experience continues the dialog between classic and modern.

Another aspect of this dialog comes to life with color: a sophisticated green is used on the modern typeface, while a distinctly modern orange is used for the classic ampersand. The result is a vibrant and vital signature that is appropriate to their brand positioning. The graphic language for the store has grown out of the logo itself, and the type begins to act like shelves full of books, overflowing with information—and energy.

The Barnes & Noble web site echoes the offline brand experience. To link yet distinguish this sub-brand, we worked with the same typographic family, but with lowercase letterforms, derived from the lowercase vocabulary of the Internet. This identity is also tied to its "parent" company through color. The dot-com "dot" gets the emphasis that the ampersand gets in the store. Illustrating the "dot" of dot-com, this dot conceptually connects just as the ampersand does literally. This identity, too, is elastic by allowing other concepts to inhabit the dot. Here, "dot-com" is synonymous with books, ideas, speed, ease, and even self. These expand and enrich the envelope of the brand.

— Doyle Partners





Who Creates Brand Experiences?

Sometimes one design firm creates the whole brand experience; just as often, different firms create different parts of the brand experience. A branding firm might set the brand strategy. A design firm might design the identity. A packaging firm might design the packaging. An ad agency might design the advertising, and an interactive firm might design the digital applications. Sometimes there is a lead firm that sets the strategy, and controls and shepherds the brand applications. (The lead firm is also called the firm or agency of record.) At other times, there is no lead firm, and the client's team is in charge of ensuring brand consonance across all applications.

The fact that there are many visual communication professionals who are qualified to create brand applications is part of what confuses everyone, from students to marketing executives. Creative professionals are needed to design successful brand experiences. In the mix of visual communication businesses, there are individual graphic designers, art directors, graphic design studios (small, medium, and large sized), branding firms, communications firms, interactive studios, marketing firms, and advertising agencies. Some of these professionals are capable of creating every possible visual communication application; some are not.

Often, a client will employ different visual communication companies—a design studio, an advertising agency, an interactive agency—employing all of these professionals to create work for a brand. At times, there is a lead branding firm, design studio, or ad agency that sets the strategy. Other times, all the different professionals work together from the ground floor up (which, unfortunately, is the least likely scenario). Professor John McVicker, Advertising Design & Graphic Arts Department, New York City College of Technology, advises that “Most often, a client will go to each type of visual communication professional for their specialty, which can invite branding chaos.”

Branding is a focused business for graphic design studios or companies that specialize in various creative functions—brand strategy, branding programs or brand identity systems, and brand experience design—and for advertising agencies who are able to perform the same function of the graphic design specialists in addition to creating advertising. Most graphic design studios have the ability to design brand applications, and some provide brand consulting, as well as creative services. Many advertising agencies have special branding units or groups.

Brand identities are designed by **creatives**—graphic designers, interactive designers, design directors, art directors, writers, creative directors—who work in branding design firms, advertising agencies, interactive studios, or graphic design studios in conjunction with the brand company's marketing professionals. Figure 1-10 shows an identity program that was created by Pentagram, a design firm.

The brand campaign for Penguin Books was created by London-based agency Mustoes (Figure 1-11). Take special note of their strategy concerning the audience for this campaign.



Figure I-10. Identity. Design firm: Pentagram, New York, NY. Client: The New York Jets.

Pentagram designed new graphic elements and branding guidelines for the National Football League team affectionately known to fans as “Gang Green.”

Case Study from Mustoes



Figure 1-11. Brand campaign. Agency: Mustoes, London, U.K. Client: Penguin Books.

Penguin Books

What was the challenge facing the brand?

Penguin® was a brand that everyone knew and loved, but somehow it had become old-fashioned and stuffy. People associated Penguin with their school days, the classics, children's books, and orange spines. This dusty image was handicapping Penguin Books in their efforts to attract new authors.

Whose behavior did we need to affect?

Strangely enough, our primary audience were not the readers of the books (people buy authors, not publishing houses). Our key audience were, in fact, the authors themselves. Our ambition was to make Penguin Books a company that authors wanted to be associated with.

What was our insight?

By becoming a publisher that authors wanted to be associated with, we could attract new talent to the Penguin brand. Their books would in turn attract new readers and increase sales. This would (if only subconsciously) create the consumer perception that Penguin Books publishes the best books . . . which in turn would attract new authors. A perfect virtuous circle.

The obvious approach would have been to develop a trade campaign targeted at authors and agents. However, we believed that this wouldn't give Penguin the step change required. Instead, we decided to create a campaign that looked and felt like a major consumer campaign.



Why go to such lengths?

Because authors need good marketing by their publishers to help launch and promote them on an ongoing basis, if they are to survive. For all authors, the marketing capabilities of their publishers are an incredibly important factor in choosing which publisher to go with. By developing what appeared to be the first (and only) brand campaign by a publisher, we helped Penguin present itself as being at the very vanguard of marketing and communication in this sector.

Did we do anything in particular to arrive at this insight?

A major piece of qualitative and quantitative research amongst readers, authors, and agents.

How did we execute this strategy?

Although the most high-profile aspect of the campaign were the 96-sheet and 48-sheet posters,* the master stroke was to use the style of the advertising across all of Penguin's corporate communications and collateral materials. This included everything from trade stands, to Christmas cards, to mailers, to delivery vans. It was perhaps these materials more than any other that gave the campaign scale within the publishing community and directly connected with authors and agents alike.

— Mustoes

*This is outdoor board terminology: a 96-sheet poster is made up of twenty-four 60 x 40-inch sections joined to create a 10 x 40-foot sheet; a 48-sheet poster is twelve 60 x 40-inch sections joined to create a 10 x 20-foot sheet.

The Brand Team

The brand company's marketing directors can contribute enormously to the creative process; successful marketing directors have vision and insight and realize the importance of creative professionals to their mission. Many advertising agency heads create integrated ideation teams that include a brand's marketing executives. There are other ways that agencies and design studios form unconventional creative teams. Some agencies see other firm members, such as account managers or media people, as also being critical to a team. Therefore, you may see the unconventional collection of designer(s), art director, copywriter, media expert, strategic expert, and, perhaps, the client comprising what is often called a **brand team**. (The brand team will be discussed further in Chapter 2.)

Certainly, it is in the best interest of the brand to have a consistent voice across all applications, to create consonance. A brand is a huge company asset—it has value and means profits. In order to maintain its brand, a company should have a brand asset management team or hire a branding specialist to:

- Shepherd the brand
- Make a company commitment (dedicated funds, research, development, creative work) to the brand
- Foster brand harmonization
- Deliver on the brand promise and provide the value indicated by the brand experience
- Coordinate marketing initiatives and create a focused effort
- Focus on distinction
- Ensure relevance
- Monitor the brand in private (as it is produced or manufactured)
- Build in **sustainability**—the ability to maintain a long, fruitful life in a dynamic marketplace (sustainability does not hold the same meaning as sustainable design, which is eco-conscious design; this will be discussed further in Chapter 10)
- Monitor the brand in public (how it is expressed in a brand identity, advertised, and perceived by the public)
- Earn standing in the marketplace or in the audience mind
- Utilize sustainable design (eco-conscious design)

A company or group, or the firm it hires, is responsible for **brand stewardship**—for shepherding the brand, for brand management. Brand stewards must be responsive to market trends, economic climates, public opinion, and every slight change in consumer behavior, and be able to anticipate trends, and reinvent or revitalize a brand accordingly.

The Functions of Branding Experts

A branding expert's goal is to best represent a company's marketing goals for its brand. Brand identity experts—whether a graphic design studio or an advertising agency—perform the following host of creative functions:

- Name a new brand—create a name that has meaning, one that is distinct, memorable, and can be legally owned for a new brand.
- Create a new branding campaign or program—create comprehensive brand experiences, from brand identity through appropriate graphic design, environmental design, digital design, and advertising applications.
- Design a brand identity—conceive and design the visual and verbal articulation of a brand.
- Conceive a name change—renovate a name, due to obsolescence, merger, or new benefits of a brand.
- Reinvent or revitalize a brand identity—completely renovate a brand, starting with the strategy and repositioning, and going from logo through to the brand identity.
- Relaunch a brand—rethink the geographic or demographic market, and then reposition, reconceive, and redesign accordingly.
- Revitalize a brand—reposition and reenergize a brand through visual and verbal applications; clarify the brand.
- Rebrand for a new geographic market or demographic—rethink strategy and the visual/verbal articulation of a brand for a different audience and/or culture.
- Brand harmonization—bring together all visual and verbal elements of brand identity, and possibly across brand extensions and/or geographic markets.
- Create an integrated system, that is, brand architecture—analyze the company's brands and their interdependencies, and then structure how all their values can be maximized at every level of the company and throughout the strategic positioning of the brand; ensure consonance across applications for the brand.
- Lead an identity change for a merger—conceive and create a new identity based on the value and assets of two existing companies, one that will retain the best equity of both companies; determine whether an entirely new logo/name is needed or which logo/name has more brand equity.
- Understand and utilize trends and developments, and anticipate trends and developments—be adept at information-gathering and using research to benefit visual and verbal brand applications.
- Design additional applications as needed—determine and design applications and determine media to best serve the brand.