Designing Brand Identity

fourth edition

Alina Wheeler

an essential guide for the whole branding team
Designing Brand Identity
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an essential guide for the whole branding team
No one does it alone.

Welcome to the fourth edition of *Designing Brand Identity*. My goal is to provide brand builders with the most comprehensive resource in the world about the brand identity process. This book is not my book. It is our book. And it is the result of conversations and collaboration among my colleagues who care about intelligence and creativity, and about building the intersection between brand strategy and design. You know who you are. Thank you for sharing your time, your wisdom, and your insights.

Books, like brands, are built over time. Creating this resource has been my personal Mt. Everest. Love, indeed, does conquer all. My husband Eddy’s energy and laughter always make the impossible possible. Tessa and Tearson are my shooting stars. Skylight is my Shangri-La.

This book is dedicated to the memory of Steve Jobs and his relentless quest and to Sylvia Harris for her steadfast humanity.

**Perpetual gratitude**
All Wheelers
Marty Neumeier
Richard Cress
Mark Wills
Heather Norcini
Suzanne Young
Lisa Reidel
Joel Katz
Richard Stanley
Meejoo Kwon
Stephen Shackleford
Tomasz Fryzel
Hilary Jay
Cathy Jooste
Marc Goldberg
Liz Merrill
My favorite cousin
Guest sisters
Marie Taylor
My brother who asked when the film is coming out

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Designing Brand Identity is a quick reference guide. All subject matter is organized by spread for ease of access in the blinding speed of business and life. All that is needed is your desire and passion to be the best.
Part 2 presents a universal brand identity process regardless of the project's scope and nature. This section answers the question “Why does it take so long?”

Part 3 showcases best practices. Local and global, public and private, these projects inspire and exemplify original, flexible, lasting solutions.

### Process basics
- 102 A process for success
- 104 Managing the process
- 106 Measuring success
- 108 Collaboration
- 110 Decision making
- 112 Intellectual property
- 114 Design management

### Phase 1
**Conducting research**
- 116 Overview
- 118 Insight
- 120 Market research
- 122 Usability testing
- 124 Marketing audit
- 126 Competitive audit
- 128 Language audit
- 130 Audit readout

### Phase 2
**Clarifying strategy**
- 132 Overview
- 134 Narrowing the focus
- 136 Positioning
- 138 Brand brief
- 140 Naming
- 142 Renaming

### Phase 3
**Designing identity**
- 144 Overview
- 146 Logotype + signature
- 148 Look and feel
- 150 Color
- 152 More color

### Phase 4
**Creating touchpoints**
- 164 Overview
- 166 Website
- 168 Favicon
- 170 Correspondence
- 172 Business card
- 174 Collateral
- 176 Signage
- 178 Product design
- 180 Packaging
- 182 Advertising
- 184 Environments
- 186 Vehicles
- 188 Uniforms
- 190 Ephemera

### Phase 5
**Managing assets**
- 192 Overview
- 194 Changing brand identity
- 196 Launching brand identity
- 198 Building brand champions
- 200 Brand books
- 202 Standards + guidelines
- 204 Standards content
- 206 Online branding tools
- 208 Reproduction files

### Case studies
- 212 ACHC
- 214 ACLU
- 216 Adobe Community SwApp
- 218 Aether Apparel
- 220 Amazon.com
- 222 Beeline
- 224 Bela União
- 226 Beltline Bike Shop
- 228 California Academy of Sciences
- 230 Carnegie Fabrics
- 232 Chatype
- 234 Coca-Cola
- 236 Deloitte
- 238 Everwines
- 240 GE Brand Central
- 242 GE Sponsorship Central
- 244 Global Handwashing Day
- 246 Good Housekeeping Seal
- 248 Healthy Child Healthy World
- 250 Herman Miller
- 252 High Line
- 254 IBM 100 Icons of Progress
- 256 IBM Watson
- 258 Ieper
- 260 Inking
- 262 Johnson Controls
- 264 Kleenex
- 266 L’Arte del Gelato
- 268 Laura Zindel
- 270 Minnesota Historical Society
- 272 MoMA
- 274 Nizuc
- 276 NO MORE
- 278 Olympic Games
- 280 Peru
- 282 PNC
- 284 (RED)
- 286 Santos Brasil
- 288 Schoolhouse Electric & Supply Co.
- 290 Slice
- 292 SocialMedia.org
- 294 Spectrum Health System
- 296 SPIN!
- 298 Starbucks
- 300 SUGARFISH
- 302 Tunerfish
- 304 U by Kotex
- 306 Unstuck
- 308 Vueling
- 310 Willoughby Design Barn
- 312 Wonderopolis
- 314 Bibliography
- 316 Index
- 326 About the author
Image and perception help drive value; without an image there is no perception.

Scott M. Davis
Brand Asset Management


Ken Carbone
Cofounder and Chief Creative Director, Carbone Smolan Agency
Part 1 illuminates the difference between brand and brand identity, and what it takes to be the best. Don’t bypass the fundamentals in the speed of a new project. Establish a shared vocabulary for the entire branding team.
What is brand?

As competition creates infinite choices, companies look for ways to connect emotionally with customers, become irreplaceable, and create lifelong relationships. A strong brand stands out in a densely crowded marketplace. People fall in love with brands, trust them, and believe in their superiority. How a brand is perceived affects its success, regardless of whether it’s a start-up, a nonprofit, or a product.

Who are you? Who needs to know? How will they find out? Why should they care?

Brands have three primary functions*

<table>
<thead>
<tr>
<th>Navigation</th>
<th>Reassurance</th>
<th>Engagement</th>
</tr>
</thead>
<tbody>
<tr>
<td>Brands help consumers choose from a bewildering array of choices.</td>
<td>Brands communicate the intrinsic quality of the product or service and reassure customers that they have made the right choice.</td>
<td>Brands use distinctive imagery, language, and associations to encourage customers to identify with the brand.</td>
</tr>
</tbody>
</table>

*David Haigh, CEO, Brand Finance

It is never too late to be what you could have been.

George Eliot

Brand will become the most powerful strategic tool since the spreadsheet.

Marty Neumeier
The Brand Gap
Brands have become the global currency of success.

Jim Stengel
*Grow: How Ideals Power Growth and Profit at the World’s Greatest Companies*

Businesses are now only as strong as their brands, and nothing else offers business leaders so much potential leverage.

Brand touchpoints
Each touchpoint is an opportunity to increase awareness and build customer loyalty.

Brands have become the global currency of success.
*Brand Atlas*
What is brand identity?

Brand identity is tangible and appeals to the senses. You can see it, touch it, hold it, hear it, watch it move. Brand identity fuels recognition, amplifies differentiation, and makes big ideas and meaning accessible. Brand identity takes disparate elements and unifies them into whole systems.

Seeing is believing.

Design plays an essential role in creating and building brands. Design differentiates and embodies the intangibles — emotion, context, and essence — that matter most to consumers.

Moira Cullen
Senior Director, Global Design
The Hershey Company
Brand identity implies an asset. Corporate identity sounds too much like an expense. This is an important distinction.

On an average day consumers are exposed to six thousand advertisements and, each year, to more than twenty-five thousand new products. Brands help consumers cut through the proliferation of choices available in every product and service category.

Scott M. Davis
Brand Asset Management
What is branding?

Branding is a disciplined process used to build awareness and extend customer loyalty. It requires a mandate from the top and readiness to invest in the future. Branding is about seizing every opportunity to express why people should choose one brand over another. A desire to lead, outpace the competition, and give employees the best tools to reach customers are the reasons why companies leverage branding.

Victory belongs to the most persevering.

Napoleon Bonaparte

Types of branding

Co-branding: partnering with another brand to achieve reach

Digital branding: web, social media, search engine optimization, driving commerce on the web

Personal branding: the way an individual builds their reputation

Cause branding: aligning your brand with a charitable cause; or corporate social responsibility

Country branding: efforts to attract tourists and businesses

Emotional branding is a dynamic cocktail of anthropology, imagination, sensory experiences, and visionary approach to change.

Marc Gobé

Emotional Branding

We continue to invest in our core strengths. First, we don't skimp on understanding the consumer. Second is innovation.... And third is branding.... We're delivering more messages to our consumers.

A. G. Lafley
CEO, P&G
Business Week, 2009

Process:

1: conducting research

2: clarifying strategy

3: designing identity
### When to start the process

<table>
<thead>
<tr>
<th>New company, new product</th>
</tr>
</thead>
<tbody>
<tr>
<td>I’m starting a new business. I need a business card and a website.</td>
</tr>
<tr>
<td>We’ve developed a new product and it needs a name and a logo yesterday.</td>
</tr>
<tr>
<td>We need to raise millions of dollars. The campaign needs to have its own identity.</td>
</tr>
<tr>
<td>We’re going public in the fall. We need to raise venture capital, even though we do not have our first customer.</td>
</tr>
<tr>
<td>Name change</td>
</tr>
<tr>
<td>Our name no longer fits who we are and the businesses we are in.</td>
</tr>
<tr>
<td>We need to change our name because of a trademark conflict.</td>
</tr>
<tr>
<td>Our name has negative connotations in the new markets we are serving.</td>
</tr>
<tr>
<td>Our name misleads customers.</td>
</tr>
<tr>
<td>We merged.</td>
</tr>
<tr>
<td>We need a new name for the Chinese market.</td>
</tr>
<tr>
<td>Revitalize a brand</td>
</tr>
<tr>
<td>We want to reposition and renew the global brand.</td>
</tr>
<tr>
<td>We need to communicate more clearly about who we are.</td>
</tr>
<tr>
<td>We’re going global—we need help to enter new world markets.</td>
</tr>
<tr>
<td>No one knows who we are.</td>
</tr>
<tr>
<td>Our stock is devalued.</td>
</tr>
<tr>
<td>We want to appeal to a new and more affluent market.</td>
</tr>
<tr>
<td>Our website doesn’t work on a smartphone.</td>
</tr>
<tr>
<td>Revitalize a brand identity</td>
</tr>
<tr>
<td>We are a great company with cutting-edge products. We look behind the times.</td>
</tr>
<tr>
<td>Will our identity work on the web?</td>
</tr>
<tr>
<td>Our identity does not position us shoulder to shoulder with our competitors.</td>
</tr>
<tr>
<td>We have 80 divisions and inconsistent nomenclature.</td>
</tr>
<tr>
<td>I am embarrassed when I give out my business card.</td>
</tr>
<tr>
<td>Everyone in the world recognizes our icon, but admit it—she needs a face-lift.</td>
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<tr>
<td>We love our symbol—it is known by our market. The problem is you cannot read our logotype.</td>
</tr>
<tr>
<td>Create an integrated system</td>
</tr>
<tr>
<td>We do not present a consistent face to our customers.</td>
</tr>
<tr>
<td>We lack visual consistency and we need a new brand architecture to deal with acquisitions.</td>
</tr>
<tr>
<td>Our packaging is not distinctive. Our competitors look better than we do, and their sales are going up.</td>
</tr>
<tr>
<td>All of our marketing looks like it comes from different companies.</td>
</tr>
<tr>
<td>We need to look strong and communicate that we are one global company.</td>
</tr>
<tr>
<td>Every division does its own thing when marketing. This is inefficient, frustrating, and not cost-effective. Everyone is reinventing the wheel.</td>
</tr>
<tr>
<td>When companies merge</td>
</tr>
<tr>
<td>We want to send a clear message to our stakeholders that this is a merger of equals.</td>
</tr>
<tr>
<td>We want to communicate that 1 + 1 = 4.</td>
</tr>
<tr>
<td>We want to build on the brand equity of the merging companies.</td>
</tr>
<tr>
<td>We need to send a strong signal to the world that we are the new industry leader.</td>
</tr>
<tr>
<td>We need a new name.</td>
</tr>
<tr>
<td>How do we evaluate our acquisition’s brand and fold it into our brand architecture?</td>
</tr>
<tr>
<td>Two industry leaders are merging.</td>
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<tr>
<td>How do we manage our new identity?</td>
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</tbody>
</table>
Who are stakeholders?

Seizing every opportunity to build brand champions requires identifying the constituencies that affect success. Reputation and goodwill extend far beyond a brand’s target customers. Employees are now called “internal customers” because their power is far-reaching. Gaining insight into stakeholder characteristics, behavior, needs, and perceptions yields a high return.

Uncover opinions and biases from a variety of stakeholders to inform positioning and achieve meaningful differentiation.

Ann Willoughby
President and Chief Innovation Officer
Willoughby Design

Brand is not what you say it is. It’s what they say it is.
Marty Neumeier
The Brand Gap

Consumers are becoming co-creators. Competitors are becoming collaborators.
Karl Heiselman
CEO
Wolff Olins

Persona Cards: Willoughby Design
Key stakeholders

As the branding process unfolds, research about stakeholders will inform a broad range of solutions, from positioning to the tilt of brand messages, to the launch strategy and plan.

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Gen X or Millennial?

Market researchers use the same terms for classifying generation gaps, but don’t agree on the dates.

<table>
<thead>
<tr>
<th>Generation</th>
<th>Born</th>
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<tbody>
<tr>
<td>Seniors</td>
<td>before 1946</td>
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<tr>
<td>Boomers</td>
<td>1946–1965</td>
</tr>
<tr>
<td>Gen X</td>
<td>1966–1980</td>
</tr>
<tr>
<td>Millennial</td>
<td>1981–1995</td>
</tr>
</tbody>
</table>

Eighty million Millennials are the first generation to have grown up in a digital culture. Millennials aspire more to a set of values—freedom, knowledge, and creative self-expression—than to conspicuous consumption.

Patricia Martin
RenGen
Why invest?

The best identity programs embody and advance the company’s brand by supporting desired perceptions. Identity expresses itself in every touchpoint of the brand and becomes intrinsic to a company’s culture—a constant symbol of its core values and its heritage.

Steady investment in design is rewarded by lasting competitiveness.

Brands now appear regularly on balance sheets in many companies. The intangible value of the brand is often much greater than the corporation’s tangible assets.

Wally Olins
The Brand Book

Impact

When you affect behavior, you can impact performance.

The importance of brand strategy and the cost of building brand identity should be understood at the highest levels of an organization and across functional areas—not just sales and marketing, but in legal, finance, operations, and human resources as well.

Sally Hudson
Marketing Consultant
Reasons to invest in brand identity

Make it easy for the customer to buy
Compelling brand identity presents any company, any size, anywhere with an immediately recognizable, distinctive professional image that positions it for success. An identity helps manage the perception of a company and differentiates it from its competitors. A smart system conveys respect for the customer and makes it easy to understand features and benefits. A new product design or a better environment can delight a customer and create loyalty. An effective identity encompasses such elements as a name that is easy to remember or a distinctive package design for a product.

Make it easy for the sales force to sell
Whether it is the CEO of a global conglomerate communicating a new vision to the board, a first-time entrepreneur pitching to venture capital firms, or a financial advisor creating a need for investment products, everyone is selling. Nonprofits, whether fundraising or soliciting new volunteers, are continually selling. Strategic brand identity works across diverse audiences and cultures to build an awareness and understanding of a company and its strengths. By making intelligence visible, effective identity seeks to communicate a company’s unique value proposition. The coherence of communications across various media sends a strong signal to the customer about the laserlike focus of a company.

Make it easy to build brand equity
The goal of all public companies is to increase shareholder value. A brand, or a company’s reputation, is considered to be one of the most valuable company assets. Small companies and nonprofits also need to build brand equity. Their future success is dependent on building public awareness, preserving their reputations, and upholding their value. A strong brand identity will help build brand equity through increased recognition, awareness, and customer loyalty, which in turn helps make a company more successful. Managers who seize every opportunity to communicate their company’s brand value and what the brand stands for sleep better at night. They are building a precious asset.

Branding imperatives

Acknowledge that we live in a branded world.
Seize every opportunity to position your company in your customers’ minds.
Communicate a strong brand idea over and over again.
Go beyond declaring a competitive advantage. Demonstrate it!

Understand the customers. Build on their perceptions, preferences, dreams, values, and lifestyles.
Identify touchpoints—places in which customers interface with the product or service.
Use brand identity to create sensory magnets to attract and retain customers.
Brand strategy

Effective brand strategy provides a central, unifying idea around which all behavior, actions, and communications are aligned. It works across products and services, and is effective over time. The best brand strategies are so differentiated and powerful that they deflect the competition. They are easy to talk about, whether you are the CEO or an employee.

Brand strategy builds on a vision, is aligned with business strategy, emerges from a company’s values and culture, and reflects an in-depth understanding of the customer’s needs and perceptions. Brand strategy defines positioning, differentiation, the competitive advantage, and a unique value proposition.

Brand strategy needs to resonate with all stakeholders: external customers, the media, and internal customers (for example, employees, the board, core suppliers). Brand strategy is a road map that guides marketing, makes it easier for the sales force to sell more, and provides clarity, context, and inspiration to employees.

See the world through the customer’s eyes.

Alignment

vision  actions  expression  experience

At the heart of the strategy is our commitment to delight our guests by consistently delivering the right combination of innovation, design, and value in our merchandising, in our marketing, and in our stores. This is the essence of our ‘Expect more. Pay less.’ brand promise.

Bob Ulrich
Chairman and CEO
Target

A well-defined, easy-to-articulate strategy makes everything intuitive. The attitude, expression and behavior of the brand simply become second nature inside and outside the organization.

Jamie Koval
President, Creative Principal
VSA Partners
Who develops brand strategy?

It is usually a team of people; no one does it alone. It is a result of an extended dialogue among the CEO, marketing, sales, advertising, public relations, operations, and distribution. Global companies frequently bring in brand strategists: independent thinkers and authorities, strategic marketing firms, and brand consultants. It often takes someone from the outside who is an experienced strategic and creative thinker to help a company articulate what is already there.

Sometimes a brand strategy is born at the inception of a company by a visionary, such as Steve Jobs, Jeff Bezos, or Anita Roddick. Sometimes it takes a visionary team to redefine brand strategy. Companies frequently survive and prosper because they have a clear brand strategy. Companies falter because they do not have one.

Lincoln said character is like a tree, reputation is like its shadow. Many believe their job is to manipulate the shadow rather than tend to the health of the tree. In this world of transparency and democratized media, it is increasingly difficult for organizations and individuals to lead double lives. There can be no image management without behavior management.

Jon Iwata
Senior Vice President, Marketing and Communications
IBM

Diagram adapted courtesy of SYPartners
**Cross cultures**

The web has made us all global companies. In cyberspace, on our desktops, and on our mobiles, geography has become less relevant. While globalization has blurred the distinctions among cultures, the best brands pay attention to cultural differences.

Cultural insight is critical to anyone who is building a brand. Naming, logo design, image development, color, key messages, and retail spaces require the creative team to pay attention to connotation and the complexity of subtle cultural differences. The history of marketing is filled with too many stories about companies offending the very market that they were trying to impress. Assumptions and stereotypes stand in the way of building brands that understand customers and celebrate their uniqueness.

*Understand the different layers of a culture. Show your respect and make it relevant.*

Carlos Martinez Onaindia  
Senior Manager, Global Brand, Deloitte Touche Tohmatsu Limited

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**Not every culture has a nationality.**  
HSBC advertisement

---

From local to national, regional, and global, the best brands grow one customer at a time, creating conversations, understanding individual customer’s needs, and transcending all geographic boundaries.

Gustavo Koniszczzer  
Managing Director  
FutureBrand Spanish Latin America

---

For most countries, Deloitte’s Green Dot campaign utilizes black backgrounds. The Chinese culture associates black with death, and so Deloitte uses white as the background in China.
We created an abstract geometric pattern from NYU's torch symbol to emulate an Arabesque design for New York University Abu Dhabi. NYUAD was created in partnership with the Emirate of Abu Dhabi.

Michael Bierut
Partner
Pentagram

Layers of culture
Developed by Carlos Martínez Onaindia, Deloitte Global Brand Team

<table>
<thead>
<tr>
<th>Objective variables</th>
<th>Subjective variables</th>
<th>Cultural variables</th>
</tr>
</thead>
<tbody>
<tr>
<td>Naming</td>
<td>Aspirations</td>
<td>Societal</td>
</tr>
<tr>
<td>Language</td>
<td>Emotions</td>
<td>Economic</td>
</tr>
<tr>
<td>Writing</td>
<td>Humor</td>
<td>Spiritual</td>
</tr>
<tr>
<td>Symbols</td>
<td>Expectations</td>
<td>Religious</td>
</tr>
<tr>
<td>Color</td>
<td>Feelings</td>
<td>Intellectual</td>
</tr>
<tr>
<td>Sound</td>
<td></td>
<td>Ethical</td>
</tr>
</tbody>
</table>

The Latino market is not monolithic, monochromatic, one dimensional, and definitely not dull. Do your due diligence, then open your eyes, ears and minds. Start by being relevant.

Joe Ray
President/Creative Director
Estudio Ray

Fundamental principles
Developed by Ronnie Lipton, Designing Across Cultures

Assume cultural complexity. “Hispanic,” “Asian,” or “Chinese” is not “a” market.

Immerse your team in the cultures of your customers. Explore perceptions, values, behaviors, and trends.

Make sure your team includes trusted native experts. Subtle cultural differences and trends are often invisible to outsiders.

Research and test to avoid stereotypes and other misconceptions.

Test widely to ensure brand connection across diverse cultures within a country or region.

Test often to keep the brand relevant. Plan to keep a team in—or in close touch with—the region.
A big idea functions as an organizational totem pole around which strategy, behavior, actions, and communications are aligned. These simply worded statements are used internally as a beacon of a distinctive culture and externally as a competitive advantage that helps consumers make choices.

Big ideas are a springboard for responsible creative work (thinking, designing, naming) and a litmus test for measuring success. The simplicity of the language is deceptive because the process of getting there is difficult. It requires extensive dialogue, patience, and the courage to say less.

A skilled facilitator, experienced in building consensus, is usually needed to ask the right questions and to achieve closure. The result of this work is a critical component in the realization of a compelling brand strategy and a differentiated brand identity.

A brand becomes stronger when you narrow the focus.

Al Ries and Laura Ries
The 22 Immutable Laws of Branding

IBM Smarter Planet: Ogilvy & Mather Worldwide

Less is more
Apple
Think different
Coca-Cola
Happiness in a bottle
Disney
Make people happy
eBay
The world’s online marketplace
FedEx
The world on time
GE
Imagination at work
Harley-Davidson
Rider passion
IBM
Smarter planet
Method
People against dirty
MINI Cooper
Let’s motor
Target
Expect more. Pay less.
Unilever
Adding vitality to life
Virgin Mobile
Live without a plan
Technology has the potential to transform how the world works. Smarter Planet describes that phenomenon for our time. We set out to market this idea—an agenda that others could embrace.

Jon Iwata
SVP, Marketing and Communications
IBM

The icons help communicate complex stories in a simple way that everyone can understand. Every time there was a new story to tell whether it was smarter transportation systems or a smarter power grid, an icon was developed.

Susan Westre
Worldwide Creative Director
Ogilvy & Mather Worldwide
Customer experience

Global competition is fierce. Consumers are inundated with choices. Brand builders need to think far beyond the point of sale, and use their strategic imagination and business acumen to deliver one-of-a-kind engaging experiences that no other competitor can replicate. Think barrier to entry.

Compelling experiences attract new customers, extend customer loyalty, and, if they are truly differentiated, command a premium. Every customer interaction must be viewed as an opportunity. A memorable experience generates positive buzz and is fun to share; a bad experience becomes a lost opportunity that can sabotage the brand.

A customer heads to the Genius Bar at the Apple Store for education, the American Girl Place for afternoon tea, and Wegmans for dinner and some great live music before he does his marketing. The possibilities are endless.

It is the experience a brand creates and curates, through its products and services, that defines it in the minds of customers.

Nathan Williams
Senior Strategist
Wolff Olins

Work is theater and every business is a stage.

B. Joseph Pine II and James H. Gilmore
The Experience Economy

The art of being a great retailer is to preserve the core while enhancing the experience.

Howard Schultz
Founder and CEO
Starbucks

Families like the Morrisons love to go to Disney World to have fun and create a life memory. Sharing the experience through Facebook and Instagram becomes as important as having the experience.
People have become relatively immune to messages targeted at them. The way to reach your customers is to create an experience within them.

Experiences you create should be treated as distinct economic offerings that engage your customers and create memories within them.

Even the most mundane transactions can be turned into memorable experiences.

Experiences are an opportunity to generate new sources of both revenue and profits in an increasingly commoditized world.

Companies need not limit themselves to the physical realm, but can use virtual experiences as well in a series of related experiences that flow one from another.

The experience is the marketing.

It’s only when you charge admission that you will be forced to design an experience that’s worth an admission fee.

Principles for designing a strong brand experience

Developed by Nathan Williams, Wolff Olins

Ubiquitous: Be available every day, through the right channels, at the right time.

Social: A brand that helps customers build connections with others will enhance their experience.

Semantic: More data exists than ever before: what information should you be making available to customers?

Sentient: The brand experience should create connections to the real world, by sensing the context of customers.

Human: What is the most natural way for customers to interact with your brand? How do we simplify complexity?

Moment of truth

Donovan/Green identified moments of truth for a hotel guest that ranged from sighting the hotel from the highway, walking into the front lobby, and glimpsing into the room. The firm viewed each touchpoint opportunity to create a memorable and positive experience.

Diagram adapted courtesy of Donovan/Green
Brand architecture

Brand architecture refers to the hierarchy of brands within a single company. It is the interrelationship of the parent company, subsidiary companies, products, and services, and should mirror the marketing strategy. It is important to bring consistency, visual and verbal order, thought, and intention to disparate elements to help a company grow and market more effectively.

As companies merge with others and acquire new companies and products, the branding, nomenclature, and marketing decisions become exceedingly complex. Decision makers examine marketing, cost, time, and legal implications. The need for brand architecture is not limited to Fortune 100 companies or for-profit companies. Any company or institution that is growing needs to evaluate which brand architecture strategy will support future growth. Most large companies that sell products and services have a mixture of strategies.

Strategic questions

What are the benefits of leveraging the name of the parent company?

Does the positioning of our new entity require that we distance it from the parent?

Will co-branding confuse consumers?

Do we change the name or build on existing equity even though it was owned by a competitor?

Should we ensure that the parent company is always visible in a secondary position?

How do we brand this new acquisition?

FedEx is a global logistics powerhouse with a broad portfolio of shipping, ecommerce, and business services. Each operating unit has its own wordmark.
Various marketing strategists identified numerous brand architecture scenarios, however there is no universal agreement on brand architecture terms.

Types of brand architecture

Monolithic brand architecture
Characterized by a strong, single master brand. Customers make choices based on brand loyalty. Features and benefits matter less to the consumer than the brand promise and persona. Brand extensions use the parent's identity and generic descriptors.

Google + Google Maps
FedEx + FedEx Express
GE + GE Healthcare
Virgin + Virgin Mobile
Vanguard + Vanguard ETF

Endorsed brand architecture
Characterized by marketing synergy between the product or division and the parent. The product or division has a clearly defined market presence, and benefits from the association, endorsement, and visibility of the parent.

iPod + Apple
Polo + Ralph Lauren
Oreo + Nabisco
Navy Seals + the U.S. Navy

Pluralistic brand architecture
Characterized by a series of well-known consumer brands. The name of the parent may be either invisible or inconsequential to the consumer, and known only to the investment community. Many parent companies develop a system for corporate endorsement that is tertiary.

Tang (Kraft Foods)
Godiva Chocolate (Campbell Soup)
The Ritz-Carlton (Marriott)
Hellmann's Mayonnaise (Unilever)
KFC (Yum Brands)
Kleenex (Kimberly Clark)
Elmer's (Berwind)
Names

The right name is timeless, tireless, easy to say and remember; it stands for something, and facilitates brand extensions. Its sound has rhythm. It looks great in the text of an email and in the logo. A well-chosen name is an essential brand asset, as well as a 24/7 workhorse.

A name is transmitted day in and day out, in conversations, emails, voicemails, websites, on the product, on business cards, and in presentations. The wrong name for a company, product, or service can hinder marketing efforts through miscommunication or because people cannot pronounce it or remember it. It can subject a company to unnecessary legal risks or alienate a market segment. Finding the right name that is legally available is a gargantuan challenge. Naming requires a creative, disciplined, strategic approach.

The right name captures the imagination and connects with the people you want to reach.

Danny Altman
Founder and Creative Director, A Hundred Monkeys

Naming myths

Naming a company is easy, like naming a baby.

Naming is a rigorous and exhaustive process. Frequently hundreds of names are reviewed prior to finding one that is legally available and works.

I will know it when I hear it.

People often indicate that they will be able to make a decision after hearing a name once. In fact, good names are strategies and need to be examined, tested, sold, and proven.

We will just do the search ourselves.

Various thoughtful techniques must be utilized to analyze the effectiveness of a name to ensure that its connotations are positive in the markets served.

We cannot afford to test the name.

Intellectual property lawyers need to conduct extensive searches to ensure that there are no conflicting names and to make record of similar names. It is too large a risk—names need to last over time.

There is no perfect name.

Be ready to compromise.

Howard Fish
Brand Strategist
Fish Partners

Tell the story behind your new name and it will be a memorable part of who you are.

Jim Bitetto
Partner
Keusey Tutunjian & Bitetto, PC

Just by naming a process, a level of service, or a new service feature, you are creating a valuable asset that can add to the worth of your business.
The right name has the potential to become a self-propelling publicity campaign, motivating word of mouth, reputation, recommendations, and press coverage.

Lissa Reidel
Marketing Consultant

Zoom, the PBS show, had a name with "long legs."
Zoom brand extensions:
Zoomers
Zoomerang
ZoomNooz
Zoomzones
Zoomphenom
CafeZoom
ZoomNoodle

Types of names

Founder
Many companies are named after founders: Tory Burch, Ben & Jerry’s, Martha Stewart, Ralph Lauren, Mrs. Fields. It might be easier to protect. It satisfies an ego. The downside is that it is inextricably tied to a real human being.

Descriptive
These names convey the nature of the business. Good examples are YouSendIt, E*TRADE, Find Great People, and Toys “R” Us. The benefit of a descriptive name is that it clearly communicates the intent of the company. The potential disadvantage is that as a company grows and diversifies, the name may become limiting.

Fabricated
A made-up name, like Pinterest, Kodak, or TiVo, is distinctive and might be easier to copyright. However, a company must invest a significant amount of capital into educating its market as to the nature of the business, service, or product. Häagen-Dazs is a fabricated foreign name that has been extremely effective in the consumer market.

Metaphor
Things, places, people, animals, processes, mythological names, or foreign words are used in to allude to a quality of a company. Good examples are Nike, Patagonia, Monocle, Quartz, Zappos, and Amazon.com.

Acronym
These names are difficult to remember and difficult to copyright. IBM and GE became well-known only after the companies established themselves with the full spelling of their names. Acronyms are difficult to learn and require a substantial investment in advertising. Good examples are USAA, AARP, DKNY, CNN, and MoMA.

Magic spell
Some names alter a word’s spelling in order to create a distinctive, protectable name, like Flickr, Tumblr, and Netflix.

Combinations of the above
Some of the best names combine name types. Some good examples are Citibank, and Hope’s Cookies. Customers and investors like names that they can understand.

Qualities of an effective name

Meaningful
It communicates something about the essence of the brand. It supports the image that the company wants to convey.

Distinctive
It is unique, as well as easy to remember, pronounce, and spell. It is differentiated from the competition. Easy to share on social networks.

Future-oriented
It positions the company for growth, change, and success. It has sustainability and preserves possibilities. It has long legs.

Modular
It enables a company to build brand extensions with ease.

Protectable
It can be owned and trademarked. A domain is available.

Positive
It has positive connotations in the markets served. It has no strong negative connotations.

Visual
It lends itself well to graphic presentation in a logo, in text, and in brand architecture.
Taglines

A tagline is a short phrase that captures a company’s brand essence, personality, and positioning, and distinguishes the company from its competitors. Deceptively simple, taglines are not arbitrary. They grow out of an intensive strategic and creative process.

Taglines have become shorthand for what a brand stands for and delivers. Originally used in advertising as the centerpiece of a global marketing campaign, taglines historically have had much shorter life spans than logos. The best taglines have a long life, and transcend marketplace and lifestyle changes. They are meaningful and memorable, and require frequent and consistent use. Taglines like Nike’s “Just Do It” have become part of the popular culture. Target’s tagline “Expect More, Pay Less” is a brand promise to its consumers.

Brand mantras are poetry. And they are powerful tools, not just for building brands, but for building organizations.

Chris Grams, The Ad-Free Brand

Ashoka Vision

Ashoka envisions an Everyone A Changemaker world: a world that responds quickly and effectively to social challenges, and where each individual has the freedom, confidence, and societal support to address any social problem and drive change.
Essential characteristics

- Short
- Differentiated from its competitors
- Unique
- Captures the brand essence and positioning
- Easy to say and remember
- No negative connotations
- Displayed in a small font
- Can be protected and trademarked
- Evokes an emotional response
- Difficult to create

A tagline is a slogan, clarifier, mantra, company statement, or guiding principle that describes, synopsizes, or helps create an interest.

Debra Koontz Traverso
Outsmarting Goliath

The origin of the word "slogan" comes from the Gaelic slaughgaimh, used by Scottish clans to mean "war cry."

Our brand promise “sense and simplicity” encapsulates our commitment to intimately understand the needs and aspirations of consumers and customers in order to deliver innovative solutions that are advanced and easy to experience.

www.philips.com

A cross-section of taglines

**Imperative:** Commands action and usually starts with a verb

- YouTube: Broadcast yourself
- Nike: Just do it
- MINI Cooper: Let's motor
- Bausch + Lomb: See better. Live better.
- Apple: Think different
- Toshiba: Don't copy. Lead.
- Virgin Mobile: Live without a plan
- Outward Bound: Live bigger
- Crocs: Feel the love
- Coca-Cola: Open happiness

**Descriptive:** Describes the service, product, or brand promise

- TOMS Shoes: One for One
- TED: Ideas worth spreading
- Ashoka: Everyone A Changemaker
- Philips: Sense and simplicity
- Target: Expect more. Pay less.
- MSNBC: The whole picture
- Ernst & Young: From thought to finish
- Allstate: You're in good hands
- GE: Imagination at work

**Superlative:** Positions the company as best in class

- DeBeers: A diamond is forever
- BMW: The ultimate driving machine
- Lufthansa: There's no better way to fly
- National Guard: Americans at their best
- Hoechst: Future in life sciences
- Budweiser: King of beers

**Provocative:** Thought-provoking; frequently a question

- Sears: Where else?
- Microsoft: Where are you going today?
- Mercedes-Benz: What makes a symbol endure?
- Dairy Council: Got milk?

**Specific:** Reveals the business category

- HSBC: The world’s local bank
- The New York Times: All the news that's fit to print
- Olay: Love the skin you’re in
- Volkswagen: Drivers wanted
- eBay: Happy hunting
- Minolta: The essentials of imaging
Staying on message

Stay on message is the brand mantra. The best brands speak with one distinctive voice. On the web, in a tweet, in conversations with a salesperson, in a speech given by the president, the company needs to project the same unified message. It must be memorable, identifiable, and centered on the customer.

Voice and tone work harmoniously with clarity and personality to engage customers, whether they are listening, scanning, or reading. Each word offers an opportunity to inform, inspire, and fuel word of mouth.

Whether it is a call to action or a product description, language must be vital, straightforward, eloquent, and substantive. Be sure the meaning is accessible to all customers. When developing key messages and company descriptions, preserve the impact by cutting through hype and clutter. Brand messages work well if they distill the essence of the product or service. A memorable message grows with repetition, taking on a life of its own.

Language and communications are intrinsic to all brand expressions. Unified, consistent high-level messages demand buy-in at all levels; the commitment must be long-term. Integrated communications require that content and design work together to differentiate the brand.

Let's give them something to talk about.

Bonnie Raitt

### Each word is an opportunity to be intentional

<table>
<thead>
<tr>
<th>Nomenclature</th>
<th>Brand essence</th>
<th>Communications</th>
<th>Information</th>
<th>Touchpoints</th>
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<td>Voice</td>
<td>Content</td>
<td>Websites + blogs</td>
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<td>Apps</td>
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**Fundamental principles**  
Developed by Lissa Reidel, Marketing Consultant  

Use language that resonates with meaning. Readers will complete the message with layers of their own experience.  

Aim for clarity, brevity, and precision. A busy executive with only minutes to spare can glean what she needs to know.  

Polish and cut as if you were a jeweler. Every sentence will reveal new, intriguing facets to the customer.  

Cut through the clutter to produce soundbites that acquire a vibrant identity when they are heard again and again. Consistency is built on repetition.  

Edit out modifying phrases, adverbs, and extraneous conversational text and what remains is the distillation, the essence. Eliminate distracting references and the text will have impact. Less is more.  

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**Powers of three**  

In brand communications, the unified big idea is ideally supported by three key messages.  

Originally developed by Dr. Vincent Covello as a risk communications strategy, message mapping was developed because people at risk can comprehend only three messages. This thinking is helpful in brand communications and press relations.  

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**We had our client team take each word in the long scientific name, and put it into different parts of speech (verb, adjective, adverb, noun). It was a starting point to exploring meaning, understanding nuance, participating in discovery, and coming together as a team to discuss key messages.**  

Margaret Anderson  
Managing Principal  
Stellarvisions  

**Establishing our key messages for the holding company helps protect our assets and conveys to our operating companies that we value clarity and strategic communications.**  

Jessica Berwind  
Managing Trustee  
Berwind Corporation  

**Vigorous writing is concise. A sentence should contain no unnecessary words, a paragraph no unnecessary sentences, for the same reason that a drawing should have no unnecessary lines and a machine no unnecessary parts.**  

William Strunk, Jr. and E. B. White  
The Elements of Style  

Twitter's 140 characters challenge us all to be more concise.
Brand ideals: Overview

Ideals are essential to a responsible creative process regardless of the size of a company or the nature of a business. These ideals hold true whether the brand identity engagement is launching an entrepreneurial venture, creating a new product or service, repositioning a brand, working on a merger, or creating a retail presence.

Functional criteria do not get to the heart of brand identity. There are over one million trademarks registered with the U.S. Patent and Trademark Office. The basic question is what makes one better than another and why?

What are the essential characteristics of the best identities? How do we define the best identities? These ideals are not about a certain aesthetic. Design excellence is a given.

The best brands marry intelligence and insight with imagination and craft.

Connie Birdsall
Creative Director, Lippincott

Functional criteria

<table>
<thead>
<tr>
<th>Bold, memorable, and appropriate</th>
<th>Legally protectable</th>
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<tbody>
<tr>
<td>Immediately recognizable</td>
<td>Has enduring value</td>
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<tr>
<td>Provides a consistent image of the company</td>
<td>Works well across media and scale</td>
</tr>
<tr>
<td>Clearly communicates the company’s persona</td>
<td>Works both in black and white and in color</td>
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</table>
**Vision**
A compelling vision by an effective, articulate, and passionate leader is the foundation and the inspiration for the best brands.

**Meaning**
The best brands stand for something—a big idea, a strategic position, a defined set of values, a voice that stands apart.

**Authenticity**
Authenticity is not possible without an organization having clarity about its market, positioning, value proposition, and competitive difference.

**Differentiation**
Brands always compete with each other within their business category, and at some level, compete with all brands that want our attention, our loyalty, and our money.

**Sustainability**
Sustainability is the ability to have longevity in a world in constant flux, characterized by future permutations that no one can predict.

**Coherence**
Whenever a customer experiences a brand, it must feel familiar and have the desired effect. Consistency does not need to be rigid or limiting in order to feel like one company.

**Flexibility**
An effective brand identity positions a company for change and growth in the future. It supports an evolving marketing strategy.

**Commitment**
Organizations need to actively manage their assets, including the brand name, the trademarks, the integrated sales and marketing systems, and the standards.

**Value**
Building awareness, increasing recognition, communicating uniqueness and quality, and expressing a competitive difference create measurable results.
Vision

Vision requires courage. Big ideas, enterprises, products, and services are sustained by organizations who have the ability to imagine what others cannot see and the tenacity to deliver what they believe is possible. Behind every successful brand are passionate leaders who inspire others to see the future in a new way.

Good design is good business.

Thomas J. Watson, Jr.
Chairman and CEO, IBM Corporation, 1956-1971

For more than one hundred years, IBM has been building a culture centered on a defined set of values and shared beliefs about its larger purpose—to simply make the world work better. “Think,” a motto introduced by Thomas J. Watson, Sr. in 1914, remains a continuous challenge to IBMers to reinvent the future.

In 1956, IBM pioneered a corporate design program based on the idea that “good design is good business.” Leadership collaborated with creative design thinkers to express IBM’s brand, culture, and values across all possible touchpoints, from architecture to product design and communications. Eliot Noyes was IBM’s first consultant design director. Charles and Ray Eames created the classic film The Powers of Ten, and Paul Rand designed the timeless IBM logo.

In the twenty-first century, rigorous design thinking is essential to IBM’s thought leadership and culture. Under the leadership of Jon Iwata, Senior Vice President of Marketing and Communication, a cadre of the best creative thinkers work collaboratively with IBM to express the enduring idea that the application of intelligence, reason, and science can improve business, society, and the human condition—from the company’s Smarter Planet agenda to the Icons of Progress and Watson.
What it means to look like IBM, to sound like IBM, to think like IBM, to perform like IBM, and ultimately to be IBM—we strive that every IBM experience live up to the company’s character on these dimensions.

Jon C. Iwata  
Senior Vice President  
Marketing and Communications  
IBM Corporation

One simple way to assess the impact of any organization is to answer the question: how is the world different because it existed?

Samuel J. Palmisano  
Chairman  
IBM Corporation

If you believe that brand = culture, then it’s vital to equip employees to understand the unique and enduring character of the brand—so they can embody it in everything they touch, create, think, and do.

Keith Yamashita  
The Charles and Ray Eames  
Brand Fellow at IBM
Meaning

The best brands stand for something: a big idea, a strategic position, a defined set of values, a voice that stands apart. Symbols are vessels for meaning. They become more powerful with frequent use and when people understand what they stand for. They are the fastest form of communication known to man. Meaning is rarely immediate and evolves over time.

Symbols engage intelligence, imagination, and emotion in a way that no other learning does.

Georgetown University Identity Standards Manual

Stand for something

Meaning drives creativity
Designers distill meaning into unique visual form and expression. It is critical that this meaning is explained so that it can be understood, communicated, and approved. All elements of the brand identity system should have a framework of meaning and logic.

Meaning builds consensus
Meaning is like a campfire. It's a rallying point used to build consensus with a group of decision makers. Agreement on brand essence and attributes builds critical synergy and precedes any presentation of visual solutions, naming conventions, or key messages.

Meaning evolves over time
As companies grow, their businesses may change significantly. Similarly, the meaning assigned to a brandmark will probably evolve from its original intention. The logo is the most visible and frequent reminder of what the brand stands for.

The logo is the gateway to the brand.
Milton Glaser
Designer
We estimate that each year our identity is seen by more than 300 million people across media channels.

Nancy A. Tait
Vice President
System Communications and Marketing
Spectrum Health System

Spectrum Health System’s mosaic represents the many parts of the organization working together to form a unified, integrated health system. The shape of the symbol expresses movement and energy. The use of color emphasizes vitality, and the light emanating from the center reflects inspiration and healing.

The Spectrum Health identity has been animated, cast in platinum, embroidered on all uniforms and gear, silk screened on walls and doors, engraved on plaques, and embossed on note cards. The mark has been as tall as eight feet in building signage, and as small as the tip of a pen cap and a lapel pin.

Spectrum Health System: Crosby Associates
**Authenticity**

In psychology, authenticity refers to self-knowledge and making decisions that are congruent with that self-knowledge. Organizations who know who they are, and what they stand for, start the identity process from a position of strength. They create brands that are sustainable and genuine. Brand expression must be appropriate to the organization’s unique mission, history, culture, values, and personality.

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*Know thyself.*

Plato  
*First Alcibiades*

As reality is qualified, altered, and commercialized, consumers respond to what is engaging, personal, memorable and above all, what they perceive as authentic.

Joeeph B. Pine II  
*Authenticity*

Authenticity, for me, is doing what you promise, not “being who you are.”

Seth Godin
The aspects that truly differentiate a country brand are its associations and attributes across five key dimensions: Value System, Quality of Life, Good for Business, Heritage and Culture, and Tourism.

FutureBrand
Country Brand Index

The strategic platforms that led to positioning the Peru brand were based on three pillars: multifaceted, specialized, and captivating, reflecting the country’s uniqueness from a cultural and natural standpoint. A team of brand ambassadors from tourism, exports, and investments agreed that Peru’s big idea was evolution, change, and transformation. The icon, like a fingerprint, communicates, “There is a Peru for each individual.” The campaign has engendered a widespread sentiment: “I am proud to be Peruvian.” Working together, the public and private sectors continue to build tourism and exports and position Peru in the global marketplace.
Coherence

Whether a customer is using a product, talking to a service representative, or making a purchase on his iPhone, the brand should feel familiar and the experience should have the desired effect. Coherence is the quality that ensures that all the pieces hold together in a way that feels seamless to the customer. It doesn’t need to be rigid and limiting—rather, it is a baseline designed to build trust, foster loyalty, and delight the customer.

How is coherence achieved?

Unified voice, a dynamic central idea
The company is clear about its positioning and how it wants to be perceived. Every communication uses a consistent voice and evolves from a central dynamic idea.

One company strategy
As companies diversify into new areas of business, consistency jumpstarts awareness and acceptance of new initiatives.

Every touchpoint
Coherence emerges from understanding the needs and preferences of the target customer and designing a brand experience that produces a desired perception. Every touchpoint is considered a brand experience.

Look and feel
A brand identity system is unified visually and structurally. It builds on cohesive brand architecture and utilizes specially designed colors, typeface families, and formats. The identity system advances immediate recognition of the company and supports brand attributes across various media.

Uniform quality
A high and uniform level of quality imparts a degree of care that is given to each of the company’s products and services. Anything less than superior quality reduces the value of the asset on both a conscious and unconscious level.

Clarity and simplicity
Using clear language consistently to communicate about products and services helps the customer navigate choices. Naming that is logical and consistent within the brand architecture also makes it easier for the customer.
Each day 1.7 billion servings of Coca-Cola products are enjoyed by people around the world. Turner Duckworth helped revitalize Coca-Cola’s iconic brand presence and created a visual celebration of the simple pleasure of drinking a Coke anytime. Research revealed that there was a cultural longing for Coca-Cola to be great again. The branding process gave Coca-Cola the confidence to drive simplicity and communicate more emotion and meaning through iconography, wit, and bold design.
Flexibility

Innovation requires brands to be flexible. No one can say with certainty which new products or services a company might offer in five years. Or for that matter, what devices we will all be using to communicate with one another and how we will be purchasing our worldly goods. Brands that are open to change need to have flexible brand identity systems in place to quickly seize new opportunities in the marketplace.

The best thing about the future is that it comes one day at a time.

Abraham Lincoln

Get ready for the future

Marketing flexibility
An effective identity positions a company for change and growth in the future. It needs to be a workhorse in a wide range of customer touchpoints from the website to an invoice to a vehicle or retail environment. A good system embraces the evolution of marketing strategies and methods.

Brand architecture
Brand identity systems should have long legs, which means that the marketing of any new product or service is facilitated by a durable and flexible brand architecture and an overarching logic to anticipate the future.

Fresh, relevant, and recognizable
The brand identity toolbox encourages creativity within parameters that always keep the brand immediately recognizable. A carefully designed balance between control and creativity makes it possible to adhere to the identity standards while achieving specific marketing objectives.

Visitors of all ages and nationalities had the opportunity to draw and express themselves in one of the greatest museums in the world. “I went to MoMA and...” is an interactive campaign that has resulted in personal and emotional messages.
MoMA, one of the most important museums in the world, has approximately forty new exhibitions a year. The in-house design team produces all the brand identity materials, exhibition graphics, and advertising. Their department has a website that showcases all of the projects that the in-house team designs. The system is highly flexible and was designed by Pentagram in 2008. All of the work is unified by a strong aesthetic, and is highly recognizable.

We are always looking for ways to keep things fresh, to keep evolving our language and tackling new challenges. On an in-house team, everyone is in the same boat for the long run; other departments become your clients and your collaborators.

Julia Hoffmann
Creative Director
Advertising and Graphic Design
MoMA
**Commitment**

A brand is an asset that needs to be protected, preserved, and nurtured. Actively managing the asset requires a top down mandate and a bottom up understanding of why it’s important. The best companies provide their employees with tools that make it easy to be a brand champion. Building, protecting, and enhancing the brand requires desire and a disciplined approach to insure its integrity and relevance.

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**A strong brand binds us internally and differentiates us externally.**

Brian Resnick  
Global Brand and Visual Identity Leader, Deloitte Touche Tohmatsu Limited

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**Commitment to best practices**

The Deloitte Brand Experience is an internal website that houses Deloitte member firm best practices organized by brand touchpoints, by country, by channel, and by stakeholders. The case studies are intended to both inform and inspire, and to ignite a cross-border idea exchange by providing member firms around the world with a dynamic, easy-to-use environment that facilitates local implementation. This app showcases the commitment from colleagues around the world to make the brand come to life. One hundred and one brand touchpoints have been identified from events to business materials and branded environments.
It is vital to personally engage your entire organization with innovation, inspiration and creative thinking.

Carlos Martinez Onaindia
Senior Manager, Global Brand
Deloitte Touche Tohmatsu Limited

When you add individual components of a global brand, you exceed the sum of its parts and launch an organization towards greatness.

Brand Space
Value

Creating value is the indisputable goal of most organizations. The quest for sustainability has expanded the value conversation with consumers. Being socially responsible, environmentally conscious, and profitable is the new business model for all brands. A brand is an intangible asset—brand identity, which includes all tangible expression from packaging to websites, upholds that value.

A strong brand commands a premium.

David A. Aaker and Erich Joachimsthaler

*Brand Leadership*

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**Brand identity is an asset**

The brand identity is viewed as a strategic business tool and an asset that seizes every opportunity to build awareness, increase recognition, communicate uniqueness and quality, and express a competitive difference. Adherence to brand identity, uniform standards, and the relentless pursuit of quality are business priorities.

**Value is preserved through legal protection**

Trademarks and trade dress are protected in the range of markets that are served, both local and global. Employees and vendors are educated about compliance issues.
When Chipotle opened its first store in 1993, the idea was simple: demonstrate that food served fast didn’t have to be a “fast-food” experience. Chipotle is now seeking better food from using ingredients that are not only fresh, but also, when possible, sustainably grown and naturally raised with respect for the animals, the land, and the farmers who produce the food. This vision is called Food with Integrity. Their animated short film, Back to the Start, invites people on a journey to a more sustainable future. It depicts the life of a farmer as he slowly turns his family farm into an industrial animal factory before seeing the errors of his ways and opting for a more sustainable future.

We’re delighted that our continuing efforts to serve the very best food made from high-quality ingredients raised with respect for the animals, the environment, and the farmers are resonating with our customers, allowing us to deliver double-digit comps and record earnings during the quarter.

Steve Ells
Founder, Chairman, co-CEO
Chipotle Mexican Grill
Differentiation

Bumper-to-bumper brands clamor for our attention. The world is a noisy place filled with a panoply of choice. Why should consumers choose one brand over others? It is not enough to be different. Brands need to demonstrate their difference and make it easy for customers to understand that difference.

In order to be irreplaceable, one must always be different.

Coco Chanel
House of Chanel

When everybody zigs, zag.

Marty Neumeier
Zag

An excessive abundance of choices and options in every aspect of life—from the mundane to the momentous—is causing anxiety, perpetual stress, and actually diminishing our sense of well-being. The best companies of our time help “curate” their offerings so the consumer isn’t overwhelmed and doesn’t need to spend vast amounts of time sorting through every possibility.

Paul Laudicina
Managing Partner and Chairman of the Board
A.T. Kearney
Sustainability

Brands are messengers of trust. We are all moving at blinding speed and our institutions, technology, science, lifestyles, and vocabulary are in a state of continuous flux. Consumers are reassured by trademarks that are recognizable and familiar. Durability is achieved through a commitment to the equity of a central idea over time, and the capacity to transcend change.

Trademarks, by definition, must last well beyond the fashion of the moment.

Chermayeff & Geismar

Three years after the car was born (1896), Bibendum, the name of the Michelin Man, became the company’s unique symbol. Redrawn numerous times, the “tire man” is immediately recognizable around the world.
Since John Deere's founding, the leaping deer has been the core identity element.
Brandmarks

Designed with an almost infinite variety of shapes and personalities, brandmarks can be assigned to a number of general categories. From literal through symbolic, from word-driven to image-driven, the world of brandmarks expands each day.

The boundaries among these categories are pliant, and many marks may combine elements of more than one category. Is there a compelling reason to categorize them? Although there are no hard-and-fast rules to determine the best type of visual identifier for a particular type of company, the designer’s process is to examine a range of solutions based on both aspirational and functional criteria. The designer will determine a design approach that best serves the needs of the client and create a rationale for each distinct approach.

Signature

A signature is the structured relationship between a logotype, brandmark, and tagline. Some programs accommodate split signatures that allow the mark and the logotype to be separated. Other variations may include a vertical or horizontal signature that allows choices based on application need.

Spectrum Health: Crosby Associates

The designer is the medium between the client and the audience. A mark should embody and imply the client’s business goals and positioning, and address the end user’s needs and wants.

Joel Katz
Joel Katz Design Associates

SPECTRUM HEALTH FOR A BETTER LIFE

Spectrum Health: Crosby Associates
There are no hard-and-fast rules about which approach works best. Each particular type of identity has benefits and shortcomings that are dependent on numerous factors. At the end of the day, it’s important that the design solution responds to the problem that needs to be solved.

### Synonyms
- Brandmark
- Trademark
- Symbol Mark
- Logo Identity

### Topology of marks

#### Wordmarks
A freestanding acronym, company name, or product name that has been designed to convey a brand attribute or positioning

**Examples:** IKEA, eBay, Google, Tate, Nokia, MoMA, Pinterest, FedEx

#### Letterforms
A unique design using one or more letterforms that act as a mnemonic device for a company name

**Examples:** Univision, IBM, OLIN, Unilever, Tory Burch, Flipboard, B Corporation, HP

#### Emblems
A mark in which the company name is inextricably connected to a pictorial element

**Examples:** TiVo, OXO, LEED, Elmer’s Glue-All, Crocs

#### Pictorial marks
An immediately recognizable literal image that has been simplified and stylized

**Examples:** Apple, NBC, CBS, Polo, Lacoste, Greyhound, Twitter

#### Abstract/symbolic marks
A symbol that conveys a big idea, and often embodies strategic ambiguity

**Examples:** Chase, Sprint, Nike, HSBC, Merck
**Sequence of cognition**

Brand awareness and recognition are facilitated by a visual identity that is easy to remember and immediately recognizable. Visual identity triggers perceptions and unlocks associations of the brand. Sight, more than any other sense, provides information about the world.

Through repeated exposure, symbols become so recognizable that companies such as Target, Apple, and Nike have actually dropped the logotype from their corporate signatures in national advertising. Color becomes a mnemonic device—when you see a brown truck out of the corner of your eye, you know it is a UPS truck.

Identity designers are in the business of managing perception through the integration of meaning and distinctive visual form. Understanding the sequence of visual perception and cognition provides valuable insight into what will work best.

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**The sequence of cognition**

The science of perception examines how individuals recognize and interpret sensory stimuli. The brain acknowledges and remembers shapes first. Visual images can be remembered and recognized directly, while words must be decoded into meaning.

<table>
<thead>
<tr>
<th>Shape</th>
<th>Color</th>
<th>Form</th>
</tr>
</thead>
<tbody>
<tr>
<td>Reading is not necessary to identify shapes, but identifying shapes is necessary to read. The brain acknowledges distinctive shapes that make a faster imprint on memory.</td>
<td>Color is second in the sequence. Color can trigger an emotion and evoke a brand association. Distinctive colors need to be chosen carefully, not only to build brand awareness, but also to express differentiation. Companies such as Kodak and Tiffany have trademarked their core brand colors.</td>
<td>The brain takes more time to process language, so content is third in the sequence behind shape and color.</td>
</tr>
</tbody>
</table>
Name that brand

Artist and cultural anthropologist Heidi Cody demonstrates how we can recognize a consumer brand just by seeing one of the letters through her artwork “American Alphabet.”

a. All
b. Bubblicious
c. Campbell’s
d. Dawn
e. Eggo
f. Fritos
g. Gatorade
h. Hebrew National
i. Icee
j. Jell-O
k. Kool-Aid
l. Lysol
m. M&M’s
n. Nilla Wafers
o. Oreo
p. Pez
q. Q-tips
r. Reese’s
s. Starburst
t. Tide
u. Uncle Ben’s
v. V-8
w. Wisk
x. Xtra
y. York
z. Zest

Heidi Cody © 2000
Wordmarks

A wordmark is a freestanding word or words. It may be a company name or an acronym. The best wordmarks imbue a legible word or words with distinctive font characteristics, and may integrate abstract elements or pictorial elements. The distinctive tilted “E” in “Dell” activates and strengthens the one-syllable name. The IBM acronym has transcended enormous technological change in its industry.

Each of Tate's wordmarks is used interchangeably and appears in various degrees of visual focus. The fluidity of form and expansive color palette reflects the essence of Tate's point of view and central brand idea, “Look again. Think again.”
Letterform marks

The single letter is frequently used by designers as a distinctive graphic focal point for a brandmark. The letter is always a unique and proprietary design that is infused with significant personality and meaning. The letterform acts as a mnemonic device, and is easy to apply to an app icon.

Quick Chek's bold, lime green "Q" makes a friendly, refreshing statement. It reflects the brand's commitment to speed, quality, and affordable freshness.

Brendán Murphy
Senior Partner
Lippincott

Quick Chek: Lippincott
**Pictorial marks**

A pictorial mark uses a literal and recognizable image. The image itself may allude to the name of the company or its mission, or it may be symbolic of a brand attribute. The simpler the form, the more difficult it is to draw. The most skillful designers know how to translate and simplify, play with light and shadow, and balance positive and negative space.

Fork in the Road Foods: Studio Hinrichs
Abstract marks

An abstract mark uses visual form to convey a big idea or a brand attribute. These marks, by their nature, can provide strategic ambiguity, and work effectively for large companies with numerous and unrelated divisions. Marks such as Chase’s have survived a series of mergers easily. Abstract marks are especially effective for service-based and technology companies; however, they are extremely difficult to design well.
Abstract marks
From left to right:
Hyatt Place: Lippincott
Merck: Chermayeff & Geismar
NoMore.org: Sterling Brands
EUE Screen Gems: Chermayeff & Geismar
Novvi: Liquid Agency
MIT Media Labs: TheGreenEyl
Time Warner: Chermayeff & Geismar
Alina Wheeler: Rev Group
Darien Library: Steff Geissbuhler
Captive Resources: Crosby Associates
Brinker Capital: Rev Group
Green Energy Reporter: Hexanine
Emblems

Emblems are trademarks featuring a shape inextricably connected to the name of the organization. The elements are never isolated. Emblems look terrific on a package, as a sign, or as an embroidered patch on a uniform. As mobile devices continue to shrink and multi-branding ads with one-sixth-inch logos increase, the emblem presents the biggest legibility challenge when miniaturized.

When I drive my car in New York City, L’Arte del Gelato becomes the center of the attention. Everyone cheers. This really makes me feel proud of where I came from and what I have done so far.

Francesco Realmuto
Founder
L’Arte del Gelato
Toms Shoes: Unknown
Brooklyn Brewery: Milton Glaser
Bruegger's Bagels: Milton Glaser
NYU Abu Dhabi: Pentagram
Tazo: Sandstrom Design
Design Within Reach: Pentagram
Bruegger's Bagels: Milton Glaser
NYU Abu Dhabi: Pentagram
L'Arte del Gelato: Louise Fili Ltd.
TiVo: Cronan
Toms Shoes: Unknown
Brooklyn Brewery: Milton Glaser
Dynamic marks

Creativity always finds a way to challenge convention. Historically brand equity has been achieved in part by the frequency and global reach of a single icon, like Apple’s trademark or Nike’s swoosh. As life becomes more complex and more digital, designers have found new ways to express big ideas. This method is dependent on the craft of the designer, as in IBM’s Smarter Planet icons and Google Doodles. Engineers are beginning to partner with creative teams to program the future.

The visual identity needed to be a true reflection of what we heard and saw: an inclusive, vibrant, and vital institution built on creativity, risk and innovation.

Bruce Mau
Bruce Mau Design

The base of the identity is a black-and-white pixel window with modular frames to hold actual student art and design work.

OCAD University: Bruce Mau
The visual identity of the MIT Media Lab is inspired by the community it comprises: highly creative people from all kinds of backgrounds come together, inspire each other and collaboratively develop a vision of the future.

Richard The and E Roon Kang
TheGreenEyl

A custom web interface was developed by Willy Stengewald to allow each person at the MIT Media Lab to choose an individual mark for his/her business card, along with software that creates custom animations for any video content the lab produces. An algorithm produces a unique logo for each person, for faculty, staff, and students. There are 40,000 possibilities. Each of the three shapes stands for one individual's contribution, and the resulting shape represents the outcome of what media and technology means today.
Characters

It’s alive! A character trademark embodies brand attributes or values. Characters quickly become the stars of advertising campaigns, and the best ones become cultural icons cherished by children and customers alike. Along with their distinctive appearance and personality, many characters have recognizable voices and jingles, enabling them to leap off the silent shelf space onto your desktop.

While the ideas that drive the personification may be timeless and universal, characters rarely age well and usually need to be redrawn and dragged into contemporary culture. The Michelin Man, well over one hundred years old, has been modified numerous times. As moms became working women, Betty Crocker was caught between generations. The Columbia Pictures goddess received a major facelift, but she has never looked happy and satisfied holding that torch. Each Olympics creates a mascot that will be animated and reanimated in thousands of stuffed animals. Who knew a gecko could sell car insurance?

The Gecko has a Cockney accent and has starred in television and advertising campaigns. Geico was the first auto insurance company to invest in advertising.
### Historic characters

<table>
<thead>
<tr>
<th>Character</th>
<th>Company</th>
<th>Year created</th>
</tr>
</thead>
<tbody>
<tr>
<td>Uncle Sam</td>
<td>Government war bonds</td>
<td>1838</td>
</tr>
<tr>
<td>Aunt Jemima</td>
<td>Pancake mix and syrup</td>
<td>1893</td>
</tr>
<tr>
<td>Michelin Man</td>
<td>Michelin tires</td>
<td>1898</td>
</tr>
<tr>
<td>Mr. Peanut</td>
<td>Planters</td>
<td>1916</td>
</tr>
<tr>
<td>Betty Crocker</td>
<td>Food products</td>
<td>1921</td>
</tr>
<tr>
<td>Reddy Kilowatt</td>
<td>Electric company</td>
<td>1926</td>
</tr>
<tr>
<td>Jolly Green Giant</td>
<td>Green Giant vegetables</td>
<td>1928</td>
</tr>
<tr>
<td>Leo the Lion</td>
<td>MGM Pictures</td>
<td>1928</td>
</tr>
<tr>
<td>Mickey Mouse</td>
<td>Walt Disney Co.</td>
<td>1928</td>
</tr>
<tr>
<td>Windy</td>
<td>Zippo lighter</td>
<td>1937</td>
</tr>
<tr>
<td>Elsie the Cow</td>
<td>Borden Dairy Products</td>
<td>1939</td>
</tr>
<tr>
<td>Rosie the Riveter</td>
<td>Illustration for working woman, WWII</td>
<td>1943</td>
</tr>
<tr>
<td>Smokey the Bear</td>
<td>US Forest Service</td>
<td>1944</td>
</tr>
<tr>
<td>Elmer the Bull</td>
<td>Elmer’s Glue-All</td>
<td>1947</td>
</tr>
<tr>
<td>Tony the Tiger</td>
<td>Kellogg’s Frosted Flakes</td>
<td>1951</td>
</tr>
<tr>
<td>Trix the Bunny</td>
<td>General Mills cereal</td>
<td>1960</td>
</tr>
<tr>
<td>Charlie the Tuna</td>
<td>StarKist tuna</td>
<td>1961</td>
</tr>
<tr>
<td>Columbia Goddess</td>
<td>Columbia Pictures Corporation</td>
<td>1961</td>
</tr>
<tr>
<td>Ronald McDonald</td>
<td>McDonald’s restaurants</td>
<td>1963</td>
</tr>
<tr>
<td>Exxon Tiger</td>
<td>Exxon Oil Company</td>
<td>1964</td>
</tr>
<tr>
<td>Pillsbury Doughboy</td>
<td>Assorted Pillsbury foods</td>
<td>1969</td>
</tr>
<tr>
<td>Ernie Keebler &amp; the elves</td>
<td>Kellogg’s crackers</td>
<td>1969</td>
</tr>
<tr>
<td>Nesquik Bunny</td>
<td>Nesquik</td>
<td>1970s</td>
</tr>
<tr>
<td>Energizer Bunny</td>
<td>Eveready Energizer batteries</td>
<td>1989</td>
</tr>
<tr>
<td>Jeeves</td>
<td>Ask Jeeves</td>
<td>1996</td>
</tr>
<tr>
<td>AFLAC duck</td>
<td>AFLAC Insurance</td>
<td>2000</td>
</tr>
<tr>
<td>Gecko</td>
<td>GEICO</td>
<td>2002</td>
</tr>
</tbody>
</table>

Elsie the Cow was created in 1939 by Stuart Peabody, Director of Advertising for Borden Dairy Products.

In 1948, on the eve of the presidential election, 88 percent of the American public knew who Elsie was, compared to 84 percent for the Republican candidate, Thomas Dewey.

In 1957, in Borden’s centennial year, Elsie had twins. A name-the-calfes contest drew 3 million entries via mail.
Brand dynamics: Overview

What's the next big thing? Does it matter? Does it have long legs or is it a fad? What begins as an idea on the outer fringes may quickly snowball and become mainstream, or it may fizzle. Brands are about relevance and permanence. Seismic shifts in the culture, in the capital markets, and technology provide brand makers food for thought.

All truth passes through three stages. First, it is ridiculed. Second, it is violently opposed. Third, it is accepted as being self-evident.

Arthur Schopenhauer

Change almost never fails because it's too early. It almost always fails because it's too late.

Seth Godin
Tribes

This is me. This is my network. It is me interacting with the world.

Alix Block
Principal
Elixir Web Solutions

A visual display of relational data by TouchGraph.
Moving into the mainstream

Sustainability
Moving forward, it appears that the new metric of corporate leadership will be closer to this: the extent to which executives create organizations that are economically, ethically, and socially sustainable.

Social media
Lee Aase, Manager, Social Media, Mayo Clinic
Social media combines the potential worldwide reach of news media stories with the personal touch of a friend’s recommendation.

Transparency
Because no organization can be honest with the public if it's not honest with itself, we define transparency broadly, as the degree to which information flows freely within an organization, among managers and employees, and outward to stakeholders.

Design thinking
Marty Neumeier, The Designful Company
Design drives innovation; innovation powers brand; brand builds loyalty; and loyalty sustains profits. If you want long-term profits, start with design.

Personal branding
Tom Peters
Regardless of age, regardless of position, regardless of the business we happen to be in, all of us need to understand the importance of branding. We are CEOs of our own companies: Me Inc. To be in business today, our most important job is to be head marketer for the brand called You.

With some effort, you may come to view Twitter as I do: the best new marketing tool of this century. Tweet long and prosper.
Guy Kawasaki

It doesn’t matter whether you’re shipping paper clips, pork bellies, or videos of Britney in a bikini, blogs are a phenomenon that you cannot ignore, postpone, or delegate. Given the changes barreling down upon us, blogs are not a business elective. They’re a prerequisite.
Stephen Baker and Heather Green
BusinessWeek, February 2009

Our digital devices have become our lifelines, our portable toolkits, and objects of desire. We’re a nanosecond away from having mobile implants.
Blake Deutsch
Making a difference

Making a difference has become essential to building a brand. Consumers are shopping their values, and businesses are rethinking their value propositions. The triple bottom line—people, planet, profit—is a new business model that represents a fundamental shift in how businesses measure success.

Historically, the purpose of business has been to create shareholder value. The new imperative integrates economic prosperity with protecting the environment, and demonstrating care for communities and employees. For many, sustainability will require radical innovation: retooling what they make, how they make it, and how it is distributed. A new generation of companies envisions sustainability as the core purpose of their brand promise. Authenticity is critical. Social networks quickly broadcast brands that don't stand true to their promise.

Does it come from a socially and environmentally responsible company? Is it made locally? Do we really need it?

Chris Hacker
SVP, Design, Johnson & Johnson

Sustainability

Develop new business model.
Innovate responsibly.
Build community + volunteer.
Reduce carbon footprint.
Design smarter.
Rethink product life cycle.
Create long-term value.
Redesign manufacturing process.
Eliminate waste.
Do no harm.
Instigate meaningful change.
Make theory action.
Use energy efficiently.
Look at material alternatives.
Use renewable resources.
Value health and well-being.
Evaluate supply chain.
Rethink packaging and products.
Promote environmental awareness.
Do business with integrity.
Educate about sustainability.
Reuse, recycle, renew.
Promote credible certification.
Think people, planet, profit.
Revisit your mission.
Commit to core values.
Set environmental policy.
Demand transparency.
Evaluate business practices.
Benchmark for progress.
Create healthy workspaces.
Redefine prosperity.
Buy fair and buy local.

TOMS Shoes

TOMS was founded on a simple premise: With every pair you purchase, TOMS will give a pair of new shoes to a child in need. One for One.
Seventh Generation
The leading brand of green cleaners offers people avenues to express their idealism, passion, and commitment to causes larger than themselves at every point along its supply chain—from suppliers and partners to shareholders, customers, and its own staff.

Herman Miller
After the devastating earthquake and tsunami in 2011, Herman Miller sent two teams to Japan to support the relief effort. The Hope and Friendship poster, designed by Steve Frykholm, Creative Director, was one of many pieces of art produced by Herman Miller designers to raise money for the relief. SAYL, designed by Yves Behar, is a lightweight task chair that is 93 percent recyclable.

Fork in the Road
A community of family farmers, chefs, workers, and people with generations in the food business use sustainable farming methods to make hot dogs, sausages, and deli meats. To find out where the food comes from, consumers can enter the product and farm code printed on packages.
Social media

Social media has become the fastest-growing budget in the marketing arsenal. While there is still much debate about how to measure and manage the ROI on social, one thing is clear: consumers have become active participants in the brand-building process. Retweets work at speeds much faster than the rollout of a global marketing campaign. Everyone has become a player, producer, director, and distributor.

And in the end, the love you take is equal to the love you make.

The Beatles

Measuring success
Quantitative
Fans/followers
Shares
Likes
Comments
Traffic/visitors
Clicks/conversions
Qualitative
Engagement
Conversation quality
Fan loyalty
Insights/research value
Word of mouth
Brand reputation
Influence

Social media categories
Communication
Blogs
Microblogs
Internet forum
Social network
Listserv
Collaboration
Wikis
Social bookmarks
Social news
Reviews
Entertainment
Photo sharing
Video sharing
Livecasting
Audio and music sharing
Virtual worlds
Games

Earn the respect and recommendation of your customers. They will do your marketing for you, for free. Great service starts great conversations.

Andy Sernovitz
Word of Mouth Marketing
Good social media is the difference between teaching a class and hosting a great party.

George Eberstadt
CEO
TurnTo Networks

We use social media to build, energize, and empower communities to support our brand.

Matt Dunn
Social Media Strategist
Cerner

Five steps toward a better social strategy
Developed by Danny Whatmough

What's the objective?
From customer service and customer engagement to driving sales and media outreach, social media can be used for a vast array of different business tasks. So it's important to think about which ones are important to you.

How will you build a community?
Having an objective is one thing, but if no one is listening to you, you'll never achieve it. Building or tapping into a community is therefore an important first step. So find where your audience is, listen to what they are saying, and begin to reach out to them.

What are you going to say?
Content is key. You could have the best community in the world, but if you've got nothing to say, you won't be able to engage in conversation.

Who's going to manage it?
Deciding who will run and manage your social media activity will again depend on what you are trying to achieve and who your audience is. Invest in training and find the right people—internally and/or externally—for the job.

How will you measure success?
As with all types of marketing and PR, if you can't measure outputs, outcomes, and impact, you'll never know whether it is working. Agree on metrics in advance and review them on a regular basis to help you work out whether it's working.

Disclosure best practices checklist
Excerpted from Socialmedia.org

Err on the side of over-disclosure. If a reader would be surprised to discover a fact later, we will disclose it up front.

Use the space available for improved disclosure. When space is limited (such as on Twitter), disclosure may be minimal, but for media with no space limits (such as on blogs, Facebook, or comments on other forums), we will provide complete disclosure in the comment.

Ensure that the agencies and contractors working for us are meeting or exceeding our standards, not asking us to lower them.

Ask: Would we be uncomfortable if our family and friends were involved in this campaign?

Ask: Is there anything about this project that we would be embarrassed to discuss publicly?

Ask: Would we consider this action with any other media, or are we looking for a social media loophole for a questionable action?

No more one-way brand conversations

Before social media

Brand

Consumer

After social media

Brand

∞

Consumer
Mobile

Our devices have become second nature. Wherever we go, they go. We text like mad, check our emails at midnight, place our smartphones under our pillows, compare prices, watch YouTube, read the news, and conduct business. As smartphones and tablets get smarter, more interactive, and more intuitive, desks are being left behind. Everything we need to do, learn, and respond to fits in our pockets. Devices are our shopping malls, mini-universities, and spas for our minds. Siri eagerly waits to serve us, while armies of algorithms watch our every move.

The web has moved beyond the desktop, and it’s not turning back.

Ethan Marcotte
Responsive Web Design

Day and night, you are the one.
Frank Sinatra

What did people do with their idle time in supermarket lines and trains before there were apps?
Kevin Lee
Technologist

Interactive displays capture the attention of busy commuters in subway stations and bus stops in South Korea. Shoppers scan a QR code with their smartphones. Groceries are added to their online shopping carts, and later delivered to their homes. “Let the store come to the people” was the core idea that Tesco, the British multinational grocery chain, developed.
Fundamentals of responsive design
Developed by Vijay Mathews, Partner, Winfield & Co.

Adopt a flexible approach to web design to address the variety of current device formats and to adapt to future formats.

Maintain a clear relationship between the families of resolutions to reinforce a visual recognition of the site.

Design for the device and format with the greatest constraints to define parameters that will rollout to the other resolutions.

Recognize each device’s physical input to develop more native experience. (Not everything is point-and-click now.)

Structure the access of content to respond to environments and behaviors. The user’s environment can dictate the user’s content needs, be it on-the-go or sitting at home.

Establish a clear hierarchy of information that lends itself to an intuitive user experience.

Utilize webfonts to preserve legibility across varying resolutions and formats.

A responsive design solution is a singular system with a singular content management system that responds to varying screen sizes because of its flexible grid. Instead of designing multiple variations of applications or websites to work on specific device formats, one website is developed to adapt to all devices.
Apps

Apps have become a necessity. Like the best brands, you can’t imagine life without them. Housed in a digital curio cabinet of collectibles, our choices reveal who we are, what we value, and how we manage our priorities. These small bits of affordable software have wide ranges of functionality and interactivity. The average smartphone user has 23 apps on her device. Whether you have an iPhone, Droid, or iPad, there are hundreds of thousands of choices.

The best apps are the ones that become part of your daily routine and life.

Kevin Lee
Technologist

Qualities of the best apps
Developed by Andrew Gazdecki, CEO, Bizness Apps
Reliable and consistent in performance; carefully tested and tried
Compatible with whatever mobile platform and device you choose
Fast loading time
Continuous and uninterrupted performance
Useful and/or entertaining

App categories
Books
Business
Catalogs
Education
Entertainment
Finance
Games
Health and Fitness
Lifestyle
Medical
Music
Navigation
News
Newsstand
Photo and Video
Productivity
Reference
Social Networking
Sports
Travel
Utilities
Weather

The best apps focus on one task, and do it very, very well. The single easiest way to screw up an app is to make it try and do too many things.
### App icons

#### Abstract

<table>
<thead>
<tr>
<th>App</th>
<th>Image</th>
</tr>
</thead>
<tbody>
<tr>
<td>Flickr</td>
<td><img src="image1" alt="Flickr" /></td>
</tr>
<tr>
<td>Pic Stitch</td>
<td><img src="image2" alt="Pic Stitch" /></td>
</tr>
<tr>
<td>Living Social</td>
<td><img src="image3" alt="Living Social" /></td>
</tr>
<tr>
<td>Waitrose</td>
<td><img src="image4" alt="Waitrose" /></td>
</tr>
<tr>
<td>Spotify</td>
<td><img src="image5" alt="Spotify" /></td>
</tr>
</tbody>
</table>

The most unique app icon design expresses an attribute or a brand idea.

A single bold letter may be the actual trademark, or one letter of the name. Pinterest uses a circular icon with the letterform of its wordmark.

#### Letterform

<table>
<thead>
<tr>
<th>App</th>
<th>Image</th>
</tr>
</thead>
<tbody>
<tr>
<td>Monocle</td>
<td><img src="image6" alt="Monocle" /></td>
</tr>
<tr>
<td>Shazam</td>
<td><img src="image7" alt="Shazam" /></td>
</tr>
<tr>
<td>Flip Board</td>
<td><img src="image8" alt="Flip Board" /></td>
</tr>
<tr>
<td>The New York Times</td>
<td><img src="image9" alt="The New York Times" /></td>
</tr>
<tr>
<td>Pinterest</td>
<td><img src="image10" alt="Pinterest" /></td>
</tr>
</tbody>
</table>

The entire brand name logotype is legible on the app icon. MoMA uses color to differentiate a family of apps.

#### Wordmark

<table>
<thead>
<tr>
<th>App</th>
<th>Image</th>
</tr>
</thead>
<tbody>
<tr>
<td>Five Guys</td>
<td><img src="image11" alt="Five Guys" /></td>
</tr>
<tr>
<td>MoMa</td>
<td><img src="image12" alt="MoMa" /></td>
</tr>
<tr>
<td>TED</td>
<td><img src="image13" alt="TED" /></td>
</tr>
<tr>
<td>i.TV</td>
<td><img src="image14" alt="i.TV" /></td>
</tr>
<tr>
<td>ColorID</td>
<td><img src="image15" alt="ColorID" /></td>
</tr>
</tbody>
</table>

Lifelike imagery is used as a differentiator that may relate to an app feature or character.

#### Photographic

<table>
<thead>
<tr>
<th>App</th>
<th>Image</th>
</tr>
</thead>
<tbody>
<tr>
<td>X-Ray Scanner</td>
<td><img src="image16" alt="X-Ray Scanner" /></td>
</tr>
<tr>
<td>FatBooth</td>
<td><img src="image17" alt="FatBooth" /></td>
</tr>
<tr>
<td>Instagram</td>
<td><img src="image18" alt="Instagram" /></td>
</tr>
<tr>
<td>Geo Walk</td>
<td><img src="image19" alt="Geo Walk" /></td>
</tr>
<tr>
<td>Eebee's Baby</td>
<td><img src="image20" alt="Eebee's Baby" /></td>
</tr>
</tbody>
</table>

A range of illustration styles are used to communicate the character and personality of the brand.

#### Illustrative

<table>
<thead>
<tr>
<th>App</th>
<th>Image</th>
</tr>
</thead>
<tbody>
<tr>
<td>Evernote</td>
<td><img src="image21" alt="Evernote" /></td>
</tr>
<tr>
<td>The Reading Game</td>
<td><img src="image22" alt="The Reading Game" /></td>
</tr>
<tr>
<td>Lynda</td>
<td><img src="image23" alt="Lynda" /></td>
</tr>
<tr>
<td>The New Yorker</td>
<td><img src="image24" alt="The New Yorker" /></td>
</tr>
<tr>
<td>Audubon Wildflowers</td>
<td><img src="image25" alt="Audubon Wildflowers" /></td>
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</tbody>
</table>

#### Iconic

<table>
<thead>
<tr>
<th>App</th>
<th>Image</th>
</tr>
</thead>
<tbody>
<tr>
<td>Smithsonian</td>
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</tr>
<tr>
<td>Target</td>
<td><img src="image27" alt="Target" /></td>
</tr>
<tr>
<td>Starbucks</td>
<td><img src="image28" alt="Starbucks" /></td>
</tr>
<tr>
<td>Urbanspoon</td>
<td><img src="image29" alt="Urbanspoon" /></td>
</tr>
<tr>
<td>Google Chrome</td>
<td><img src="image30" alt="Google Chrome" /></td>
</tr>
</tbody>
</table>

Brands build on the equity of their trademarks in this approach. The best ones work at this scale.
Touch

Touch. Pinch. Zoom. The world is at your fingertips. Your business, your life, your news, your music. Moving a brand into an intimate interactive space requires new thinking about not only scale, placement, and color, but also navigation, sound, motion, and iconography. This new platform requires an ability to design and optimize engaging content, as well as the business acumen to distribute and monetize the content. Shaping the tone and attitude of the brand will never be the same.

Touchable design demands a new way of thinking and designing, and a radical shift in customer experience and understanding.

Dan Marcolina
Marcolina Slate

The brand experience is the way you designed it, unlike designing for the web where the playback is altered by size of screen, browser type, connection speed, font limitations.

You can offer unique mobile brand enhancements and take advantage of location, direction, speed, angle of view, time of day, user habits.

Dan Marcolina
Marcolina Slate

Video tutorials, surprise features, before and after images, and a compendium of resources are quickly accessible with a mere touch. The iObsessed Companion extends the readers’ learning curve and fun with photo apps.
We aren’t just reinventing publishing, or reinventing the book. We’re reinventing the way people learn.

Matt MacInnis
Founder and CEO
Inkling

Meggs’ History of Graphic Design, Fifth Edition by Philip B. Meggs and Alston W. Purvis, Published by Wiley as an Inkling interactive textbook.

SoundPrism is an intuitive and enchanting app to compose music that puts complex harmonic concepts into easy to use graphical interfaces. Together with Audanika GmbH, Edenspiekermann developed this innovative musical instrument for the iPad, iPhone, and iPod Touch using technology by Fraunhofer IDMT.

SoundPrism is a tool to create emotions and a musical landscape for people to explore. Impress your crush with some lovely handmade tunes, relax during a stressful day, and dream.

Sebastian Dittmann
CEO
Audanika GmbH
Video

As bandwidth gets wider and attention spans get shorter, a brand can move to the medium that appeals to the masses. The masses want videos. YouTube is the second most utilized search engine on the planet, and brands have created their own channels that function as well-curated playlists. Perfecting the art of the branded video takes more than pressing “record.” The best videos tell stories, embody a brand’s voice, engage customers, build communities, and unify a company—all in two minutes.

Video brings dramatic new depth to how brands can express themselves.

Paul Pierson
Partner/Design Director, Carbone Smolan Agency
The video helped me finally communicate to my kids what I do at work.

Alina Wheeler

Millbank senior partner

Millbank, a law firm, commissioned a video to share their internal culture with recruits. It ended up bringing the firm’s worldwide leadership together in unexpected ways.

Build brand with video
Developed by Carbone Smolan Agency

- Uses the best storytelling mechanisms to connect one-to-one with audiences.
- Communicates the brand voice quickly with authenticity and sincerity.
- Launches a new brand or a rebrand with a clarity of mission and a singular voice.
- Articulates a common vision or message, both internally and externally.
- Simplifies complex subjects through storytelling or animation.
- Demonstrates the personality of a brand without parroting a long list of attributes.
- Makes the viewer feel like an insider by inviting people into the inner workings and quirkiness of your brand.
- Builds camaraderie. People love videos, especially when they’re in them.
- Conveys important brand information without being preachy.
- Showcases the brand’s personality, even in non-branded environments like Facebook or YouTube.

Video checklist
Excerpted from YouTube Creator Playbook

- Optimize the first 15 seconds of your video.
- Include specific calls to action in the video or through annotations.
- Set a recurring schedule for your channel; maximize your investments to optimize how often you are able to release content.
- Create a programming calendar and identify tent-pole events that are relevant to your audience, around which you can create content.
- Identify channels with similar content and/or relevant audiences. Work with them to create meaningful cross-promotion opportunities and collaboration videos.
- Use analytics to better understand your audience, improve your content, and help you develop effective programming and production strategies.
China

As brand builders rush into the emerging BRIC markets (Brazil, Russia, India, and China), they most covet China, which represents the largest consumer market in the world and a dynamic economy. However, from a branding perspective, China is the most complex by far. Its vast diversity of regional, linguistic, and cultural nuances and its relative newness to branding demand extensive research, native advisors, and local partners.

The multinational companies that are most successful in China are the ones that don’t rush. They begin by finding in-country native partners and advisors, taking the necessary time to build relationships based on trust, respect, and understanding. Perhaps no branding activity reflects the complexity of these cultures more than naming—whether to blend and balance the East and West or to emphasize one over the other, and if so, which? What the name sounds like and means in which dialects further contributes to the challenge of multilingual branding.

We are a fourth-generation wine producer and we are turning our attention to China.

Miguel A. Torres
President
Torres SA

Succeeding in China is adapting to China. When a brand innovates in China, it opens pathways for global innovation.

Vladimir Djurovic
President, Labbrand

Gillette’s SCR-1 stands for Skin Care Razor. This razor was designed for Chinese men to begin wet shaving, as many currently use electric razors for dry shaving. The packaging structure was based on triangles because Chinese men typically only need to shave what is referred to as “the sensitive triangle.” This area includes the chin and upper lip.

Gillette: Sterling Brands
Fundamental branding principles in China
Developed by Labbrand

Decoding China’s cultural codes is essential for creating successful and memorable brands.

Denise Sabet
Vice GM
Labbrand

In 2011, trademark registration applications in China numbered 1.41 million, a 32 percent increase from the previous year and double the number in 2008.

General
The need for cultural understanding impacts naming, product design, identity design, taglines, and color selection.

Due to the rapid rate of development in China, it is vital to monitor cultural and economic changes.

China is a place where diverse influences converge, where local and foreign brands coexist, and where changes are local and international.

Cultural heritage is important for Chinese consumers. It is an ancient culture.

Mandarin and Cantonese are the main, but not the only, Chinese dialects.

China’s trademark registration is competitive.
Brands must be aware of the intellectual property regulations in China and incorporate this into their brand development process.

Naming
Chinese is a character-based language with essentially small picture icons conveying both meaning and pronunciation.

A Chinese name should reflect brand attributes, and does not need to be a direct translation of the original name.

The pronunciation and connotations of the Chinese language vary greatly by region. Testing in the main Chinese dialects to avoid negative associations is critical.

Creating a local- or foreign-sounding Chinese name depends on the brand’s target consumer, competitors, cities, industry, and other marketplace dynamics.

Sometimes Chinese names are chosen for the similarity of sound to the original brand name, but more often for an associative and relevant meaning.

The emphasis on auspiciousness, good fortune, happiness, power, and status is important in Chinese culture.

Everwines is a wine retail chain in China developed by Torres SA, a fourth-generation Spanish wine producer. The final Chinese name chosen was 呸萄 (y’ong táo). 呸 (y’ong) means to sing or praise; it also is pronounced the same as 水 (y’ong, “forever”), thus corresponding to “Ever” in the English name. 葡 (táo) means grape, the source of wine.

Kleenex brand: Kimberly-Clark

The Chinese name for Kleenex means clean and comfort.
Private labeling

For many retailers, private labeling has become a powerful marketing strategy to build brand equity and a differentiator that gives consumers more reasons to shop at their stores. The perceptual shift has begun from low quality to value-added, accelerated by more upscale and better-designed packaging, combined with insights about consumers’ unmet needs.

The days when you could recognize a private label brand immediately because it looked generic, cheap, and low quality are over. Initially, private labeling was a business strategy aimed at higher profit margins per product and increased revenues. A private label product line is created and branded by a store, usually a large retail chain. The products themselves are produced by a third-party supplier, which usually makes other name brand products for established national brands. Companies like IKEA use the master brand on all of their products, while companies like Safeway and Aldi create multiple brands.

Since it exists in branded environments, private label can devote less energy to brand recognition, and more to great product stories.

Bruce Duckworth
Principal, Turner Duckworth

We upped the quality, upped the price, and we’re selling more units. Because it’s the best tuna you could buy.

Richard Galanti
Chief Financial Officer
Costco
Tesco in the UK offers petrol; President’s Choice from Canadian retailer Loblaw offers everything from cookies to financial services; and Costco’s private label, Kirkland Signature, offers tires alongside fresh food and alcoholic beverages.

Robin Rusch
*Private Labels: Does Branding Matter*
*Brandchannel*

### Single master brand
Monolithic brand architecture

<table>
<thead>
<tr>
<th>Brand</th>
<th>Brand</th>
<th>Brand</th>
</tr>
</thead>
<tbody>
<tr>
<td>Waitrose</td>
<td>IKEA</td>
<td>Trader Joe’s</td>
</tr>
<tr>
<td>Best Buy</td>
<td>CVS</td>
<td>Tesco</td>
</tr>
<tr>
<td>Saks Fifth Avenue</td>
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</table>

### Multiple brands
Pluralistic brand architecture

<table>
<thead>
<tr>
<th>Brand</th>
<th>Brand</th>
<th>Brand</th>
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<tbody>
<tr>
<td>A&amp;P</td>
<td>Costco</td>
<td>Supervalue</td>
</tr>
<tr>
<td>Greenway</td>
<td>Kirkland Signature</td>
<td>Urban Fresh</td>
</tr>
<tr>
<td>Hartford Reserve</td>
<td>Food Lion</td>
<td>Target</td>
</tr>
<tr>
<td>America’s Choice</td>
<td>Nature’s Place</td>
<td>Archer Farms</td>
</tr>
<tr>
<td>Aldi</td>
<td>Smart Option</td>
<td>Market Pantry</td>
</tr>
<tr>
<td>Fit &amp; Active</td>
<td>Blue Stream</td>
<td>Sutton &amp; Dodge</td>
</tr>
<tr>
<td>Clarissa</td>
<td>Giant Eagle</td>
<td>Tesco</td>
</tr>
<tr>
<td>Shique</td>
<td>Smart Option</td>
<td>Fresh &amp; Easy</td>
</tr>
<tr>
<td>Casa Mamita</td>
<td>Taste of Inspirations</td>
<td>Smart &amp; Final</td>
</tr>
<tr>
<td>Grandessa</td>
<td>Nature’s Place</td>
<td>Walmart</td>
</tr>
<tr>
<td>Rain Fresh</td>
<td>On the Go Bistro</td>
<td>Great Value</td>
</tr>
<tr>
<td>Kwik ‘n Fresh</td>
<td>Home 360</td>
<td>Sam’s Choice</td>
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<td>Ol’ Roy</td>
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<td>Marketside</td>
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<td></td>
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<td>Whole Foods</td>
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<td></td>
<td></td>
<td>365 Organic</td>
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<tr>
<td></td>
<td></td>
<td>Wild Oats</td>
</tr>
</tbody>
</table>
Brand licensing

Licensing is big business for established brand owners who generate revenue from royalties on sales of products bearing their brand's logo, name, slogan, or other legally protected asset. It’s an opportunity to attract new customers and to delight existing brand champions.

The world of brand owners seeking new distribution channels for their intellectual property assets is expanding beyond consumer and entertainment brands to include nonprofits, branded destinations, and cultural venues.

Whether a property is a consumer brand, a media personality, a comic character, an artist or designer (dead or alive), the business imperative is the same: protecting and preserving the brand asset, being clear about what the brand stands for, and ensuring that each licensing opportunity is strategic. Brand owners (licensors) want experienced licensing agents to find and negotiate deals with licensees, who develop, manufacture, market, and sell approved products to approved retailers.

Strategic licensing builds brands, protects trademarks, and generates revenues.

David Milch
President, Perpetual Licensing

For fashion designer Roberto Capucci’s retrospective exhibition, the Philadelphia Museum of Art worked closely with the studio in Rome. The images for all the products we produced for our store were licensed from the foundation, including the “Cracks” dress, which inspired the shopping bag design.

Alain Sainson Frank
Manager of Product Development
Philadelphia Museum of Art

Consumers find comfort in brands they’re familiar with—and have a greater propensity to purchase new products from those brands.

David Milch
President
Perpetual Licensing
**Benefits of brand licensing**
Developed by Perpetual Licensing

<table>
<thead>
<tr>
<th>Licensors or brand owners</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Enhances the brand image</td>
<td></td>
</tr>
<tr>
<td>Grows the value of the brand</td>
<td></td>
</tr>
<tr>
<td>Increases awareness of the brand</td>
<td></td>
</tr>
<tr>
<td>Reinforces brand positioning and brand message</td>
<td></td>
</tr>
<tr>
<td>Attracts new consumers to the brand</td>
<td></td>
</tr>
<tr>
<td>Builds competitive advantage</td>
<td></td>
</tr>
<tr>
<td>Builds stronger relationships with customers</td>
<td></td>
</tr>
<tr>
<td>Gains entry into new distribution channels</td>
<td></td>
</tr>
<tr>
<td>Lets consumers exhibit their love of the brand</td>
<td></td>
</tr>
<tr>
<td>Protects the brand via trademark registration and policing of marketplace</td>
<td></td>
</tr>
<tr>
<td>Provides consumers genuine alternatives for illegal and unauthorized products</td>
<td></td>
</tr>
<tr>
<td>Generates incremental revenues through increased sales of core product and royalties from the sales of licensed products</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Licensees or manufacturers</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Increases market share</td>
<td></td>
</tr>
<tr>
<td>Opens new retail channels</td>
<td></td>
</tr>
<tr>
<td>Gains shelf space at retail</td>
<td></td>
</tr>
<tr>
<td>Increases awareness of their products</td>
<td></td>
</tr>
<tr>
<td>Attracts new customers to their products</td>
<td></td>
</tr>
<tr>
<td>Builds competitive advantage</td>
<td></td>
</tr>
<tr>
<td>Increases sales through a wider assortment of products</td>
<td></td>
</tr>
<tr>
<td>Lends credibility to their products</td>
<td></td>
</tr>
<tr>
<td>Generates incremental revenues through the sale of licensed products</td>
<td></td>
</tr>
</tbody>
</table>

**Brand roles**
Developed by Perpetual Licensing

<table>
<thead>
<tr>
<th><strong>Licensor</strong></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Set licensing goals and establish objectives</td>
<td></td>
</tr>
<tr>
<td>Approve annual strategic licensing plan</td>
<td></td>
</tr>
<tr>
<td>Approve prospective licensees</td>
<td></td>
</tr>
<tr>
<td>Approve licensed products, packaging, marketing and collateral materials</td>
<td></td>
</tr>
<tr>
<td>Provide access to licensable assets and/or develop style guide</td>
<td></td>
</tr>
<tr>
<td>Register trademarks in appropriate categories</td>
<td></td>
</tr>
<tr>
<td>Pursue trademark infringers</td>
<td></td>
</tr>
<tr>
<td>Execute license agreements</td>
<td></td>
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</table>

<table>
<thead>
<tr>
<th><strong>Licensee</strong></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Set licensing goals and establish objectives</td>
<td></td>
</tr>
<tr>
<td>Approve annual strategic licensing plan (brand acquisition)</td>
<td></td>
</tr>
<tr>
<td>Approve prospective licensors</td>
<td></td>
</tr>
<tr>
<td>Develop, manufacture, and market approved products</td>
<td></td>
</tr>
<tr>
<td>Monitor marketplace for trademark infringers</td>
<td></td>
</tr>
<tr>
<td>Deliver quarterly royalty reports and payments</td>
<td></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Agent</strong></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Develop strategic licensing program for presentation and approval</td>
<td></td>
</tr>
<tr>
<td>Create sales materials to solicit interest from licensees or licensors</td>
<td></td>
</tr>
<tr>
<td>Prospect qualified licensees or licensors</td>
<td></td>
</tr>
<tr>
<td>Negotiate terms of license agreement</td>
<td></td>
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<tr>
<td>Guide contract management process</td>
<td></td>
</tr>
<tr>
<td>Lead the acquisition and/or development of licensable assets, or the creation of a style guide</td>
<td></td>
</tr>
<tr>
<td>Manage product, packaging, and collateral material approval processes</td>
<td></td>
</tr>
<tr>
<td>Administer royalties</td>
<td></td>
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<tr>
<td>Police marketplace for trademark infringement</td>
<td></td>
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<tr>
<td>Handle daily program needs</td>
<td></td>
</tr>
</tbody>
</table>

---

**Top 5 licensors**
- Disney
- Iconix
- Warner Brothers
- Marvel
- Nickelodeon

---

*We are very judicious about how we approach the licensing business. It’s about the history and the heritage of the brand.*

Ruth Crowley
Former VP, General Merchandise
Harley-Davidson
Certification

As the proliferation of choices grows exponentially, consumers are looking for ways to facilitate their decisions and align their values with their purchases. Which products and companies should they trust? Which brands are environmentally and socially responsible? Which products are safe? Is their privacy protected?

To qualify for certification, products must undergo a series of rigorous tests by government bodies or professional associations. As the world continues to shrink and the number of certification symbols continues to grow, it will be essential to develop clear and trustworthy symbols that communicate across cultures.

B Corporations earn certification by meeting higher standards of social and environmental performance, accountability, and transparency. B Corps earn a minimum score on the B Impact Ratings System which measures their impact on their employees, suppliers, community, consumers, and environment, legally expanding their corporate responsibilities to include consideration of stakeholder interests.

Jay Coen Gilbert
Cofounder, B Corporation

Certification matters because we all want to be able to tell the difference between ‘good companies’ and just good marketing.

Jay Coen Gilbert
Cofounder, B Corporation

Green building Green products Sustainable business

Efficiency
<table>
<thead>
<tr>
<th>Social justice</th>
<th>No animal testing</th>
</tr>
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<tr>
<td>[Fair Trade Certified logo]</td>
<td>[Rabbit logo]</td>
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<table>
<thead>
<tr>
<th>Data and privacy</th>
<th>Product safety</th>
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<tbody>
<tr>
<td>[TRUSTe logo]</td>
<td>[UL logo]</td>
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<td>[ICANN logo]</td>
<td>[VeriSign logo]</td>
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<tr>
<td>[Certified Gluten-Free logo]</td>
<td></td>
</tr>
<tr>
<td>[Certified Vegan logo]</td>
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<tr>
<td>[USDA Organic logo]</td>
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<table>
<thead>
<tr>
<th>Responsible forestry</th>
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<tbody>
<tr>
<td>[FSC logo]</td>
<td></td>
</tr>
<tr>
<td>[Sustainable Forestry Initiative logo]</td>
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<table>
<thead>
<tr>
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<tbody>
<tr>
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<tr>
<td>[Recycling logo 2]</td>
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<tr>
<td>[Recycling logo 3]</td>
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<tr>
<td>[Recycling logo 4]</td>
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<table>
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<tbody>
<tr>
<td>[Totally Chlorine Free logo]</td>
<td></td>
</tr>
<tr>
<td>[Compostable logo]</td>
<td></td>
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<tr>
<td>[Green Seal logo]</td>
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</table>
Crisis communications

It takes years to build a brand, but only a nanosecond for a poorly managed crisis to ruin it. A crisis is an event—either internal or external—with the potential to negatively affect the brand. The most effective reputation management begins long before a crisis ever occurs. It’s about what you do before you must respond.

Reputation management is the art of advancing and protecting a brand among its various audiences. A well-designed crisis communications plan is your best defense during the high-stakes communications challenges of the digital age. It includes proactive planning, message development, strategic communications counsel, and media training, all of which will help an organization manage an issue before it escalates into a crisis. However, such a plan is merely step one. You need to train against it and update it on a regular basis.

No organization can afford to underestimate the potential impact of seemingly short-term decisions on its long-term reputation and business fortunes. The media and public have long memories, and will remember how a crisis was handled—or not.

Crisis communications is more than just PR. It’s a management issue and reflective of an organization’s leadership.

Suzanne Tavani
Tavani Strategic Communications

If it’s not important to senior management, it will not be important to middle management or line management at all.

Denny Lynch
SVP of Communications
Wendy’s

If you lose money for the firm, I will be very understanding. If you lose reputation for the company, I will be ruthless.

Warren Buffet
**Principles of crisis communications**

*Developed by Tavani Strategic Communications*

---

**Critical planning questions**

Do you have a crisis team leader and team?

Do you have a crisis communications plan that is regularly reviewed?

Are all of your senior leaders familiar with the plan and trained against it?

Have you included in-house and outside legal counsel in plan development and training?

Do you have an organizational protocol for determining a crisis?

Have you assessed where opportunities exist for potential crises within your organization?

Are you prepared with key messages and FAQs about your organization?

Has your organization identified and trained a spokesperson?

Do you have a social media policy, including a well-developed protocol for online forums such as blogs, Facebook, and Twitter?

Have you considered which audiences may be affected by your crisis, and have you identified the vehicles you will use to communicate with each of them?

---

**Imperatives**

Be prepared: Have a plan on which you and the leadership team have been trained. Make sure that it’s updated regularly.

Be quick: Get ahead of the story by getting your statement out first. Don’t be forced into reacting to false or negative information floating around in cyberspace.

Define the issue: Get your message out there before the story breaks or as soon as possible afterward so you define the issue rather than the media, your adversaries, and other opinion makers.

Be forthright: Acknowledge action steps with strong rhetoric.

Be helpful: Don’t speculate. If you know, say so. If you don’t know, say you don’t know. Provide the media and the public with information to make an informed decision.

Be transparent: Monitor, engage, and update information on a timely and consistent basis in both traditional and social media forums.

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**Social media**

Have a social media policy: Create a social media policy before a crisis occurs, when you and your communications and legal counsel can think about it objectively.

Provide continuous updates: Establish a microsite to provide 24/7 updates.

Be available 24/7: Establish a round-the-clock social media monitoring schedule.

Respect all opinions: Do not delete negative comments on your organization’s Facebook page or blogs.

Prepare your team: Train your organization’s crisis team on social media.
**Personal branding**

We used to count the business cards in our Rolodex. Now we count the colleagues on LinkedIn, the number of friends on Facebook, and sleep with our digital devices under our pillows. Social media and digital devices have accelerated the blur between business and life, work and leisure, and public and private.

Every time a person sends an email, it’s personal branding. Colleagues used to exchange business cards; now, blogs are becoming mainstream for anyone in business. Being authentic is critical because the web never forgets.

Personal branding (think Sun King, Napoleon Bonaparte, and Cleopatra) used to be for indulgent monarchs. Now it’s de rigueur for being in business whether you are a corporate exec, a design guru, an aspiring entrepreneur, or a sales associate. We are all rock stars now. Social media have made the world our stage. And the competition is fierce.

Why has personal branding become so important? Jobs no longer last forever. The number of self-employed individuals has increased dramatically over the last decade. A third of our workforce is now self-employed. And we are all connected 24/7.

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**Be yourself; everyone else is already taken.**

Oscar Wilde

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In a world that is bewildering in terms of competitive clamour, in which rational choice has become almost impossible, brands represent clarity, reassurance, consistency, status, membership—everything that enables human beings to help define themselves. Brands represent identity.

Wally Olins

On Brand

---

Six career secrets

1. There is no plan.
2. Think strengths, not weaknesses.
3. It’s not about you.
4. Persistence trumps talent.
5. Make excellent mistakes.

Daniel H. Pink

The Adventures of Johnny Bunko
Branding is building your reputation. It’s not getting a tattoo. Do it anyway.

© Andrew Shaylor Photography
Before and after: Overview

As organizations grow, their purpose becomes more lucid, their positioning is refined, and the stakes may shift as new global markets open. The creative team is challenged by three crucial questions: What is the business imperative for the change? What elements need to be maintained to preserve brand equity? Should the change be evolutionary or revolutionary? The majority of branding initiatives involve repositioning and redesign.

Target asked Wolff Olins to help them reinvent their own consumables brand, which spans fifteen categories from household cleaning to personal care to over-the-counter drugs. Their goal was to create new levels of guest loyalty, increase purchase frequency, and differentiate from national players with this important brand that had exposure throughout the store.

We believe that [up & up] will stand out on the shelf, and is so distinctive that we’ll get new guests that will want to try it that maybe didn’t even notice the Target brand before.

Kathee Tesija
EVP of Merchandising
Target

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<tbody>
<tr>
<td><img src="image1" alt="Aetna before" /></td>
<td><img src="image2" alt="Aetna after" /></td>
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</table>
| Aetna's refreshed brand promise reflects our goal of creating a health care system that is more connected, convenient and cost-effective.  
Belinda Lang  
VP, Brand, Digital and Consumer Marketing  
Aetna  
Aetna: Siegel + Gale |
| ![Meredith before](image3) | ![Meredith after](image4) |
| We wanted the new positioning to convey the dynamic, multi-platform nature of how today's Meredith delivers content.  
Connie Birdsall  
Creative Director  
Lippincott |
| ![Bausch & Lomb before](image5) | ![Bausch & Lomb after](image6) |
| The new identity reflects the company's growing presence in ophthalmic care. The program includes a corporate icon that functions as a simple, recognizable B + L.  
Paula Scher  
Partner  
Pentagram |
| ![Conservation International before](image7) | ![Conservation International after](image8) |
| A simple blue circle underlined with green symbolizes our blue planet—emphasized, supported, and sustained—as well as a unique human form.  
Sagi Haviv  
Partner  
Chermayeff & Geismar |
| ![Spectrum Health before](image9) | ![Spectrum Health after](image10) |
| We needed to revitalize our brand and prepare the organization for growth and expansion.  
Nancy A. Tait  
VP, System Communications and Marketing  
Spectrum Health System |
## Redesign

<table>
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**We wanted to communicate an Italian sensibility and personality for an authentic product.**

Louise Fili  
Founder  
Louise Fili, Ltd.

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<td><img src="image3.png" alt="Before Image" /></td>
<td><img src="image4.png" alt="After Image" /></td>
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**Brooklyn Botanic Garden was redesigned to embody the new tagline “Where plants come to life.”**

Ken Carbone  
Cofounder and  
Chief Creative Director  
Carbone Smolan Agency

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<td><img src="image5.png" alt="Before Image" /></td>
<td><img src="image6.png" alt="After Image" /></td>
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**Columbus Salame was repositioned to appeal to more sophisticated, upscale customers.**

Kit Hinrichs  
Partner  
Pentagram

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<td><img src="image7.png" alt="Before Image" /></td>
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**We wanted to help the ACLU look like the guardians of freedom.**

Sylvia Harris  
Design strategist

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<td><img src="image9.png" alt="Before Image" /></td>
<td><img src="image10.png" alt="After Image" /></td>
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**Jefferson’s handwriting is a counterbalance to a symbol of his octagonal retreat where he sojourned in his retirement.**

Lynn Beebe  
Executive Director  
Thomas Jefferson’s Poplar Forest
Before

After

The identity reflects Johnson Controls’ ability to create sustainable environments for homes, cars, and offices.

Rodney Abbot
Creative Director
Lippincott

The new visual identity reflects the management consulting firm’s simple, concise and practical manner.

Bart Crosby
Principal
Crosby Associates

Unilever’s new brand identity expressed a core brand idea aligned with the mission “Adding Vitality to Life.”

Wolff Olins

The iconic Hot Wheels logo was evolved to better fit on the Hot Wheels cars.

riCardo Crespo
WW Group Creative Director
Hot Wheels™

Our goal was to position Blip as the premier network for original web series.

Sagi Haviv
Partner
Chermayeff & Geismar
Redesign

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<tr>
<td>![Before Starbucks Logo]</td>
<td>![After Starbucks Logo]</td>
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<tr>
<td>By freeing the Siren from the band, we enabled customers to have a more personal connection.</td>
<td></td>
</tr>
<tr>
<td>Jeffrey Fields</td>
<td></td>
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<tr>
<td>Vice President</td>
<td></td>
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<td>Global Creative Studio</td>
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<td>Starbucks</td>
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<tr>
<td>![Before Cerner Logo]</td>
<td>![After Cerner Logo]</td>
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<tr>
<td>The new logo preserves the strengths of the company and promotes the harmony of health and care.</td>
<td></td>
</tr>
<tr>
<td>Melissa Hendricks</td>
<td></td>
</tr>
<tr>
<td>Senior Director</td>
<td></td>
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<tr>
<td>Corporate Positioning</td>
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<td>Cerner</td>
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<tr>
<td>![Before Bala Logo]</td>
<td>![After Bala Logo]</td>
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<tr>
<td>The new Bala logotype is streamlined and simple, just like the best engineering solutions.</td>
<td></td>
</tr>
<tr>
<td>Jon Bjornson</td>
<td></td>
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<tr>
<td>Jon Bjornson Design</td>
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<tr>
<td>![Before Kleenex Logo]</td>
<td>![After Kleenex Logo]</td>
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<tr>
<td>The new logo increases the perception that the brand is up-to-date, cheerful, and innovative.</td>
<td></td>
</tr>
<tr>
<td>Christine Mau</td>
<td></td>
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<tr>
<td>Brand Design Director</td>
<td></td>
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<tr>
<td>Kimberly-Clark</td>
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<tr>
<td>![Before Santos Brasil Logo]</td>
<td>![After Santos Brasil Logo]</td>
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<tr>
<td>We created a monolithic brand architecture for this market leader organized under the Santos Brasil master brand.</td>
<td></td>
</tr>
<tr>
<td>Marco A A Rezende</td>
<td></td>
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<tr>
<td>Cauduro Associates</td>
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</table>
Rebranding one of the biggest Romanian private industrial groups was a courageous project.

Adrian Mironescu
IDEGRAFO + Nucu Florea

A more concise and memorable name was a strategic triumph for the brand.

Craig Johnson
President
Matchstic

To ignite a movement, we created a new name that is a succinct statement of the goal—one everyone essentially understands.

Michael Cronan
Partner
CRONAN

The new name is short and easy to pronounce and has positive meaning globally while providing continuity from the previous name.

Adam Stringer
Partner
Lippincott

Pinterest needed a custom logotype that was casual, but also carried signs of craft.

Michael Deal and Juan Carlos Pagan
## Packaging

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<tbody>
<tr>
<td><img src="image1" alt="Lean Cuisine Before" /></td>
<td><img src="image2" alt="Lean Cuisine After" /></td>
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Lean Cuisine aspires to bring out the best in women by helping them to eat healthier. Our new design expresses the brand’s happy, culinary spirit.

Amanda Bach  
Design Director  
Nestlé  

Lean Cuisine: Wallace Church

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<tr>
<td><img src="image3" alt="Quick Chek Before" /></td>
<td><img src="image4" alt="Quick Chek After" /></td>
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Quick Chek’s old private label strategy and new design system reflect the company’s straightforward commitment to fresh convenience.

Brendán Murphy  
Senior Partner  
Lippincott

Quick Chek: Wallace Church

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<tr>
<td><img src="image5" alt="Eight O’Clock Before" /></td>
<td><img src="image6" alt="Eight O’Clock After" /></td>
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Reimagining the coffee category allowed us to dramatically increase brand quality perceptions and instantly segment all forms, flavors, and grinds.

Rob Wallace  
Managing Partner, Strategy  
Wallace Church

Eight O’Clock: Wallace Church

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<tr>
<td><img src="image7" alt="Sesmark Before" /></td>
<td><img src="image8" alt="Sesmark After" /></td>
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We revolutionized Sesmark’s identity to tell a compelling health from the heartland story to capture the brand’s authentic, all-natural positioning.

Rob Wallace  
Managing Partner, Strategy  
Wallace Church

Sesmark: Wallace Church
Before

We wanted to signal continuous change, the essence of fashion.

Michael Bierut
Partner
Pentagram

The new Steaz identity disrupts category norms with a contemporary and relevant presence.

Stan Church
Managing Partner
Wallace Church

A new logo featuring a wood engraving, and botanical illustrations on the labels, brought new life to this family business.

Louise Fili
Louise Fili Ltd.

A makeover for Irving Farm Coffee was inspired by 19th century engravings and typography.

Louise Fili
Louise Fili Ltd.

After