

Designing Brand Identity

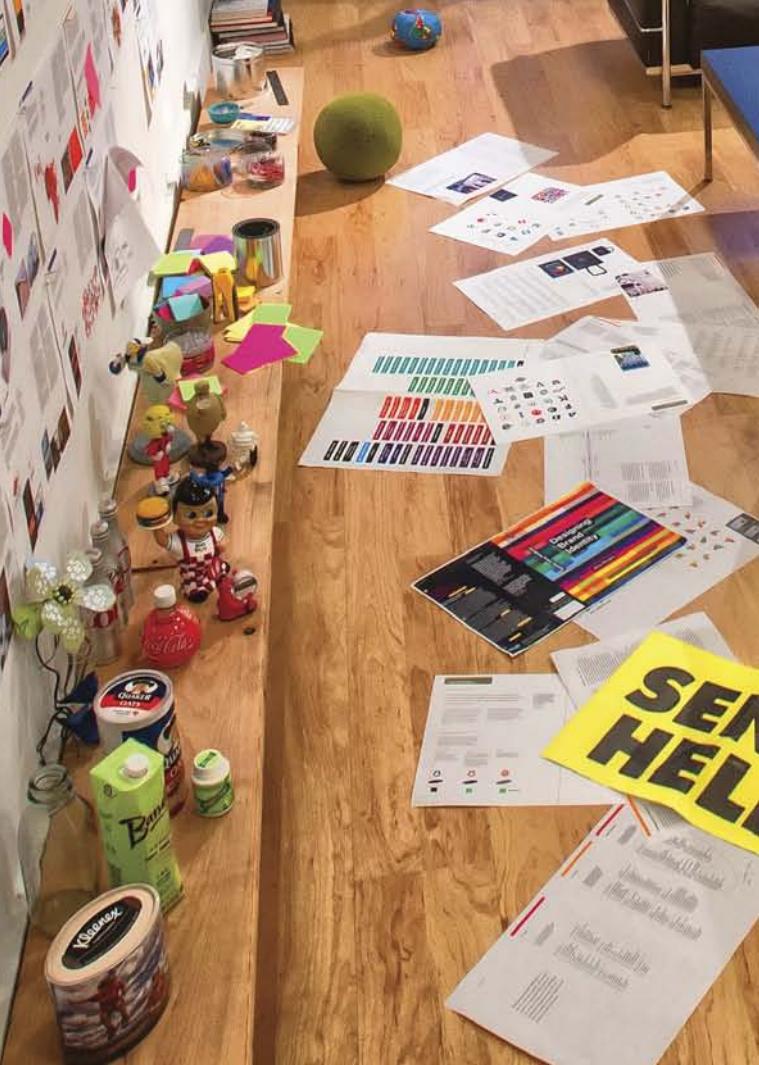
fourth edition

Alina Wheeler

an essential guide for the whole branding team



Designing Brand Identity



one eye sees
the other feels

- PAUL KLEE



Cover design: Jon Bjornson

This book is printed on acid-free paper.

Copyright © 2013 by Alina Wheeler.

Published by John Wiley & Sons, Inc., Hoboken, New Jersey.

Published simultaneously in Canada.

No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, scanning, or otherwise, except as permitted under Section 107 or 108 of the 1976 United States Copyright Act, without either the prior written permission of the Publisher, or authorization through payment of the appropriate per-copy fee to the Copyright Clearance Center, Inc., 222 Rosewood Drive, Danvers, MA 01923, 978-750-8400, fax 978-646-8600, or on the web at www.copyright.com. Requests to the Publisher for permission should be addressed to the Permissions Department, John Wiley & Sons, Inc., 111 River Street, Hoboken, NJ 07030, 201-748-6011, fax 201-748-6008, or online at <http://www.wiley.com/go/permissions>.

Limit of Liability/Disclaimer of Warranty: While the publisher and author have used their best efforts in preparing this book, they make no representations or warranties with respect to the accuracy or completeness of the contents of this book and specifically disclaim any implied warranties of merchantability or fitness for a particular purpose. No warranty may be created or extended by sales representatives or written sales materials. The advice and strategies contained herein may not be suitable for your situation. You should consult with a professional where appropriate. Neither the publisher nor the author shall be liable for damages arising herefrom.

For general information on our other products and services, or technical support, please contact our Customer Care Department within the United States at 800-762-2974, outside the United States at 317-572-3993 or fax 317-572-4002.

Wiley publishes in a variety of print and electronic formats and by print-on-demand. Some material included with standard print versions of this book may not be included in e-books or in print-on-demand. If this book refers to media such as a CD or DVD that is not included in the version you purchased, you may download this material at <http://booksupportwiley.com>.

For more information about Wiley products, visit our Web site at <http://www.wiley.com>.

Library of Congress Cataloging-in-Publication Data:

Wheeler, Alina

Designing brand identity: an essential guide for the whole branding team
by Alina Wheeler.—4th ed.

pages cm.

Includes bibliographical references and index.

ISBN 978-1-118-09920-9 (cloth); 978-1-118-41617-4 (ebk); 978-1-118-41874-1 (ebk); 978-1-118-43163-4 (ebk); 978-1-118-46501-1 (ebk);
978-1-118-46502-8 (ebk)

1. Brand name products. 2. Branding (Marketing). 3. Trademarks—Design.
4. Advertising—Brand name products. I. Title.

HD69.B7W44 2012

658.8'27—dc23

2012020851

Printed in the United States of America

10 9 8 7 6 5 4 3 2 1

Alina Wheeler

Designing Brand Identity

an essential guide for the whole branding team



John Wiley & Sons, Inc.

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
Lissa Reidel
Joel Katz
Richard Stanley
Meejoo Kwon
Stephen Shackelford
Tomasz Fryzel
Hilary Jay
Cathy Jooste
Marc Goldberg
Liz Merrill
My favorite cousin
Quest sisters
Marie Taylor
My brother who asked when
the film is coming out

Dream Team

Jon Bjornson
strategic design advisor
Kathy Mueller
production designer
Brie DiGiovine-Florence
Megan Stanger
Margie Gorman
Gretchen Dykstra
Maureen Brumbach

My publishing team at Wiley:
Amanda Miller
VP + publisher
Margaret Cummins
executive editor
Justin Mayhew
associate marketing director
Penny Makras
marketing manager
Diana Cisek
production director
Michael New
editorial assistant
Kerstin Nasdeo
senior production manager



A. Aiden Morrison	Cherise Davis	George Graves	Jon Schleuning	Michael Anastasio	Rosemary Ellis
Abby Woolsey	Cheryl Qatqaq Stine	Gerry Stankus	Jonah Smith	Michael Bierut	Rosemary Murphy
Adam Waugh	Chris Ecklund	Gillian Wallis	Jonathan Mansfield	Michael Cronan	Roy Pessis
Adrian Zecha	Chris Hacker	Ginnie Gehshan	Joseph Cecere	Michael Deal	Russ Napolitano
Al Ries	Chris Marshall	Greg Farrington, PhD	Joshua Cohen	Michael Donovan	Ruth Abrahams
Alain Sainson Frank	Chris Pullman	Greg Shea	Juan Ramirez	Michael Flanagan	Ryan Dickerson
Alan Becker	Christine Mau	Gustavo Koniszcer	Julia Hoffman	Michael Graves	Sagi Haviv
Alan Brew	Clark Malcolm	Hans-U. Allemann	Julia McGreevy	Michael Grillo	Sally Hudson
Alan Jacobson	Clay Timon	Heather Guidice	Julia Vinas	Michael Hirschhorn	Sandra Donohoe
Alan Siegel	Clement Mok	Heather Stern	Karin Hibma	Michael O'Neill	Sandy Miller
Albert Cassorla	Cliff Goldman	Heidi Caldwell	Kate Dastrup	Michal Levy	Sara Rad
Alex Clark	Colin Drummond	Heidi Cody	Kate Fitzgibbon	Michele Barker	Sarah Brinkman
Alexander Haldemann	Colleen Newquist	Helen Keyes	Kathleen Hatfield	Michelle Steinback	Sarah Swaine
Alexander Hamilton	Connie Birdsall	Hilly Charrington	Kathleen Koch	Miguel A. Torres	Scot Herbst
Alfredo Muccino	Cortney Cannon	Howard Fish	Kathy Mueller	Mike Dargent	Scott Tatter
Allie Strauss	Craig Bernhardt	Howard Schultz	Katie Caldwell	Mike Flanagan	Sean Adams
Alvin Diec	Craig Johnson	Ian Stephens	Katie Clark	Mike Ramsay	Sean Haggerty
Alyssa Boente	Craig Schlanter	Isabella Falco	Katie Wharton	Mike Reinhardt	Simon Waldron
Amanda Bach	Cristian Montegu	Ivan Cayabyab	Kazunori Nozawa	Milton Glaser	Sini Salminen
Amanda Duncan	Curt Schreiber	Ivan Chermayeff	Keith Helmetag	Mindy Romero	Sol Sender
Amanda Liu	Dan Dimmock	J. T. Miller	Keith Yamashita	Moira Cullen	Spike Jones
Amanda Neville	Dan Maginn	Jacey Lucas	Kelly Dunning	Mona Zenkich	Stefan Liute
Andrew Cutler	Dan Marcolina	Jack Cassidy	Ken Carbone	Monica Little	Steff Geissbuhler
Andrew Welsh	Dana Arnett	Jack Summerford	Kent Hunter	Monica Skipper	Stella Gassaway
Andy Gray	Dani Pumila	Jaeho Ko	Kim Duffy	Nancy Donner	Stephen A. Roell
Andy Sernovitz	Danny Altman	Jaime Schwartz	Jay Coen Gilbert	Nancy Tait	Stephen Doyle
Angora Chinchilla	Dave Luck, Mac Daddy	Jane Randel	Jay Ehret	Nancye Green	Stephen Sapka
Ann Willoughby	David Airey	Jamie Koval	Kit Hinrichs	Natalie Silverstein	Stephen Sumner
Anna Bentson	David Becker	Janette Krauss	Kurt Koepfle	Nate Eimer	Steve Frykholm
Anne Moses	David Erwin	Janice Fudyna	Kurt Monigle	Ned Drew	Steve Perry
Anthony Romero	David Ferrucci	Jay Coen Gilbert	Larry Keeley	Niall FitzGerald	Steve Sandstrom
Antônio C. D. Sepúlveda	David Kendall	Jay Ehret	Laura Des Enfants	Nick Bosch	Steve Storti
Antonio R. Oliveira	David Korchin	Jaya Ibrahim	Laura Scott	Nicole Satterwhite	Sunny Hong
Antony Burgmans	David Milch	Jaye Peterson	Laura Zindel	Noah Simon	Susan Avarde
Arnold Miller	David Rose	Jayoung Jaylee	Laurie Ashcraft	Noah Syken	Susan Schuman
Ashis Bhattacharya	David Roth	Jean Pierre Jordan	LeRoux Jooste	Noelle Andrews	Susan Westerfer
Aubrey Balkind	David Turner	Jean-Michel Gathy	Leslie Smolan	Pamela Thompson	Suzanne Cammarota
Audrey Liu	Davis Masten	Jeffrey Fields	Linda B. Matthiesen	Parag Murudkar	Suzanne Tavani
Aziz Jindani	Dayton Henderson	Jeffrey Gorder	Linda Wingate	Pat Baldridge	Ted Sann
Bart Crosby	Dean Crutchfield	Jeffrey R. Immelt	Lisa Kline	Pat Duci	Terrence Murray
Becky O'Mara	Debbie Millman	Jen Jagelski	Lori Kapner	Patrick Cescau	Terry Yoo
Becky Wingate	Deborah Perloe	Jen Knecht	Lory Sutton	Paula Scher	Thor Lauterbach
Beryl Wang	Delphine Hirasuna	Jenie De'Ath	Louise Fili	Peggy Calabrese	Tim Lapetino
Beth Mallo	Denise Sabet	Jenn Bacon	Lynn Beebe	Per Mollerup	Tim O'Mara
Betty Nelson	Dick Ritter	Jenny Profy	Malcolm Grear	Peter Emery	TJ Scimone
Blake Deutsch	DK Holland	Jeremy Dooley	Marc Miklich	Peter Wise	Tom Birk
Blake Howard	Donald K. Clifford, Jr.	Jeremy Hawking	Marco A. Rezende	Phil Gatto	Tom Geismar
Bob Mueller	Donna MacFarland	Jerry Greenberg	Maribel Nix	Q Cassetti	Tom Nozawa
Bob Warkulwiz	Dr. Barbara Riley	Jerry Selber	Marie Morrison	R. Jacobs-Meadway	Tom Vanderbauwhede
Bobby Shriver	Dr. Delyte Frost	Jessica Berwind	Marie Taylor	Rafi Spero	Tom Watson
Bonita Albertson	Dr. Dennis Dunn	Jessica Robles Worch	Marilyn Siford	Randy Mintz-Presant	Tracy Stearns
Brad Kear	Dr. Ginny Vanderslice	Jessica Rogers	Jim Barton	Ranjith Kumaran	Travis Barbeaux
Brady Vest	Dr. Karol Wasylshyn	Jenni Bacon	Jim Bittetto	riCardo Crespo	Tricia Davidson
Brendan deVallance	Dustin Britt	Jenny Profy	Jinal Shah	Ricardo Salvador	Trish Thompson
Brian Faherty	Ed Wheeler	Jerome Dooley	Joan Carlson	Rich Bacher	Vince Voron
Brian Fingeret	Ed Williamson	Jeremy Hawking	Mark Lomeli	Rich Rickaby	Wandy Cavalheiro
Brian Resnik	Ellen Hoffman	Jessica Robles Worch	Mark Selikson	Martha Gregor Goethals, PhD	Will Burke
Brian Tierney	Ellen Shapiro	Jessica Worch	Maria Gregor Goethals, PhD	Richard C. Breon	Woody Pirtle
Brian Walker	Ellen Taylor	Jody Friedman	Mariel Nix	Richard de Villiers	Yves Behar
Bruce Berkowitz	Emelia Rallapalli	Joe Duffy	Marjorie Guthrie	Richard Felton	Zack Shukagel
Bryan Singer	Emily Cohen	Joe Duffy	Mark Lomeli	Richard Kauffman	
Cale Johnson	Emily Kirkpatrick	Joe Pine	Mark Selikson	Richard Saul Wurman	
Carla Hall	Emily Tynes	Joe Ray	Maria Gregor Goethals, PhD	Richard Thé	
Carla Miller	Erich Sippel	Joel Grear	Matt Coffman	Rick Bacher	
Carlos Martinez Onaindia	Fo Wilson	Joey Mooring	Matt Macinnis	Rob Wallace	
Carlos Muñoz	Francesco Realmutto	John Bowles	Matt Petersen	Matthew Bartholomew	
Carlos Pagan	Gael Towey	John Coyne	Matt Salia	Max Ritz	
Carol Moog	Gail Lozoff	John Gleason	Megan Stephens	Melinda Lawson	
Carol Novello	Gavin Cooper	John Hildenbiddle	John Klotnia	Melissa Hendricks	
Cathy Feierstein	Gayle Christiansen	John M. Muldar, PhD	John M. Muldar, PhD	Melissa Lapid	
Charlene O'Grady	Geoff Verney	Jon Iwata	Jon Iwata	Meredith Nierman	
				Ronnie Lipton	
				Rose Linke	

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 1 presents the fundamental concepts needed to jumpstart the brand identity process and create a shared vocabulary for the entire team.

Brand basics

- 2 What is brand?
 - 4 What is brand identity?
 - 6 What is branding?
 - 8 Who are stakeholders?
 - 10 Why invest?
 - 12 Brand strategy
 - 14 Cross cultures
 - 16 Big idea
 - 18 Customer experience
 - 20 Brand architecture
 - 22 Names
 - 24 Taglines
 - 26 Staying on message
-

Brand elements

- 48 Brandmarks
 - 50 Sequence of cognition
 - 52 Wordmarks
 - 54 Letterform marks
 - 56 Pictorial marks
 - 58 Abstract marks
 - 60 Emblems
 - 62 Dynamic marks
 - 64 Characters
-

Brand dynamics

- 66 Overview
 - 68 Making a difference
 - 70 Social media
 - 72 Mobile
 - 74 Apps
 - 76 Touch
 - 78 Video
 - 80 China
 - 82 Private labeling
 - 84 Brand licensing
 - 86 Certification
 - 88 Crisis communications
 - 90 Personal branding
-

Before and after

- 92 Overview
- 94 Redesign
- 98 Packaging

Process

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?"

Best Practices

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

154 Typography

- 156 Sound
 - 158 Animation
 - 160 Trial applications
 - 162 Presentation
-

Phase 4 Creating touchpoints

- 164 Overview
 - 166 Website
 - 168 Favicons
 - 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 Inkling
- 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

Unify. Simplify. Amplify.

Ken Carbone

Cofounder and Chief Creative Director, Carbone Smolan Agency

1 Basics

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.

Brand basics	Brand elements
2 What is brand?	48 Brandmarks
4 What is brand identity?	50 Sequence of cognition
6 What is branding?	52 Wordmarks
8 Who are stakeholders?	54 Letterform marks
10 Why invest?	56 Pictorial marks
12 Brand strategy	58 Abstract marks
14 Cross cultures	60 Emblems
16 Big idea	62 Dynamic marks
18 Customer experience	64 Characters
20 Brand architecture	
22 Names	
24 Taglines	
26 Staying on message	
Brand dynamics	
28 Overview	66 Overview
30 Vision	68 Making a difference
32 Meaning	70 Social media
34 Authenticity	72 Mobile
36 Coherence	74 Apps
38 Flexibility	76 Touch
40 Commitment	78 Video
42 Value	80 China
44 Differentiation	82 Private labeling
46 Sustainability	84 Brand licensing
	86 Certification
	88 Crisis communications
	90 Personal branding
Brand ideals	
92 Overview	
94 Redesign	
98 Packaging	
Before and after	

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?**

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

Marty Neumeier
The Brand Gap

Brands have three primary functions*

Navigation

Brands help consumers choose from a bewildering array of choices.

Reassurance

Brands communicate the intrinsic quality of the product or service and reassure customers that they have made the right choice.

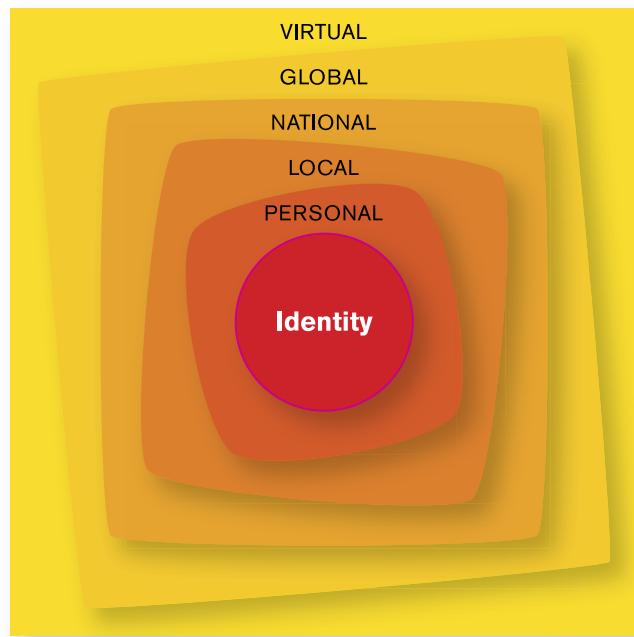
Engagement

Brands use distinctive imagery, language, and associations to encourage customers to identify with the brand.

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

George Eliot

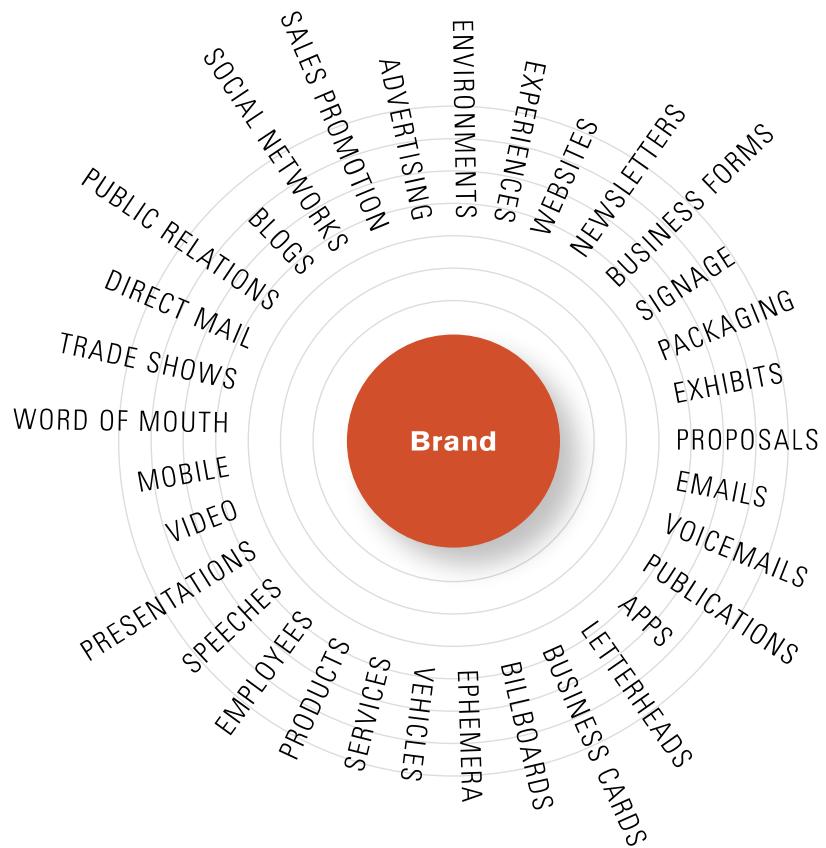
*David Haigh, CEO, Brand Finance



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

Jim Stengel

Grow: How Ideals Power Growth and Profit at the World's Greatest Companies



Brand touchpoints

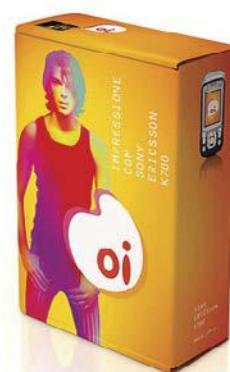
Each touchpoint is an opportunity to increase awareness and build customer loyalty.

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





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

Brand identity implies an asset. Corporate identity sounds too much like an expense. This is an important distinction.



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.

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

Victory belongs to the most persevering.

Napoleon Bonaparte

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

New company, new product

I'm starting a new business. I need a business card and a website.

We've developed a new product and it needs a name and a logo yesterday.

We need to raise millions of dollars. The campaign needs to have its own identity.

We're going public in the fall.

We need to raise venture capital, even though we do not have our first customer.

Name change

Our name no longer fits who we are and the businesses we are in.

We need to change our name because of a trademark conflict.

Our name has negative connotations in the new markets we are serving.

Our name misleads customers.

We merged.

We need a new name for the Chinese market.

Revitalize a brand

We want to reposition and renew the global brand.

We need to communicate more clearly about who we are.

We're going global—we need help to enter new world markets.

No one knows who we are.

Our stock is devalued.

We want to appeal to a new and more affluent market.

Our website doesn't work on a smartphone.

Revitalize a brand identity

We are a great company with cutting-edge products. We look behind the times.

Will our identity work on the web?

Our identity does not position us shoulder to shoulder with our competitors.

We have 80 divisions and inconsistent nomenclature.

I am embarrassed when I give out my business card.

Everyone in the world recognizes our icon, but admit it—she needs a face-lift.

We love our symbol—it is known by our market. The problem is you cannot read our logotype.

Create an integrated system

We do not present a consistent face to our customers.

We lack visual consistency and we need a new brand architecture to deal with acquisitions.

Our packaging is not distinctive. Our competitors look better than we do, and their sales are going up.

All of our marketing looks like it comes from different companies.

We need to look strong and communicate that we are one global company.

Every division does its own thing when marketing. This is inefficient, frustrating, and not cost-effective. Everyone is reinventing the wheel.

When companies merge

We want to send a clear message to our stakeholders that this is a merger of equals.

We want to communicate that $1 + 1 = 4$.

We want to build on the brand equity of the merging companies.

We need to send a strong signal to the world that we are the new industry leader.

We need a new name.

How do we evaluate our acquisition's brand and fold it into our brand architecture?

Two industry leaders are merging. How do we manage our new identity?

4 : creating touchpoints

5 : managing assets

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

Willoughby Design designed a deck of cards for their brand workshops. A typical exercise might be, "Find a picture that represents a key stakeholder and tell us what matters most to them." Participants must fully understand the role they are playing.



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.



Gen X or Millennial?

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

Generation	Born
Seniors	before 1946
Boomers	1946–1965
Gen X	1966–1980
Millennial	1981–1995

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.

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

Steady investment in design is rewarded by lasting competitiveness.

Design Council UK

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.

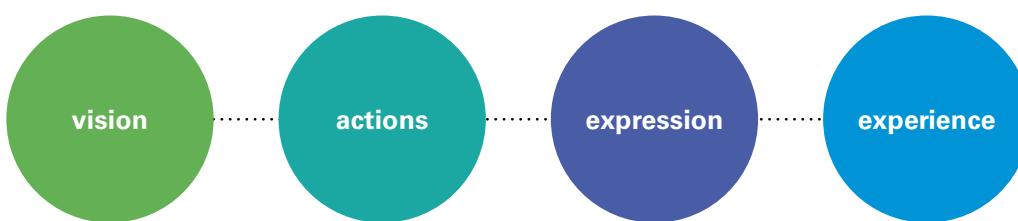
Brand strategy needs to resonate with all stakeholders: external customers, the media, and internal customers (for example, employees, the board, core suppliers). Brand strategy is a road map that guides marketing, makes it easier for the sales force to sell more, and provides clarity, context, and inspiration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

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

See the world through the customer's eyes.

Alignment



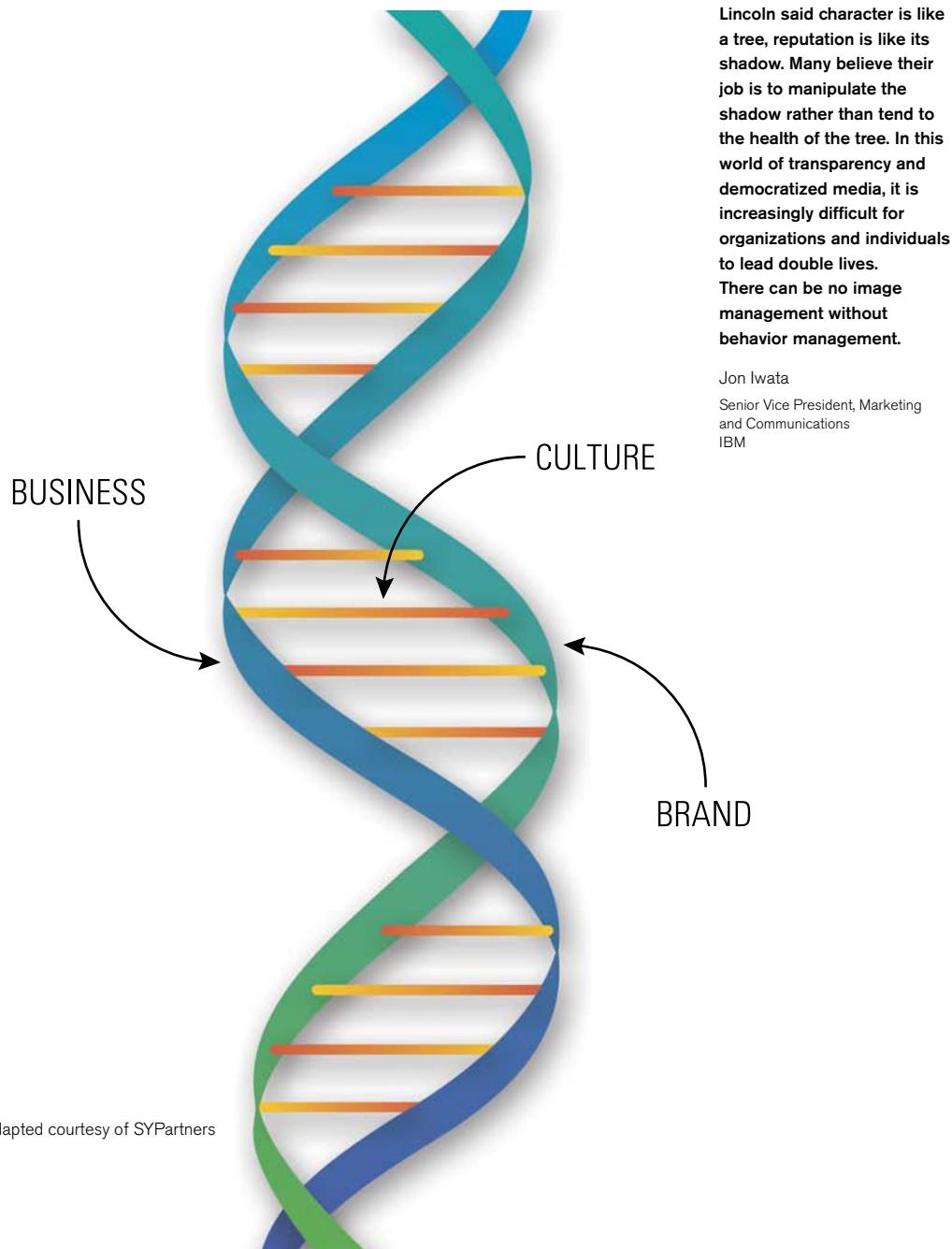
A well-defined, easy-to-articulate strategy makes everything intuitive. The attitude, expression and behavior of the brand simply become second nature inside and outside the organization.

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.



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.

Not every culture has a nationality.

HSBC advertisement

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

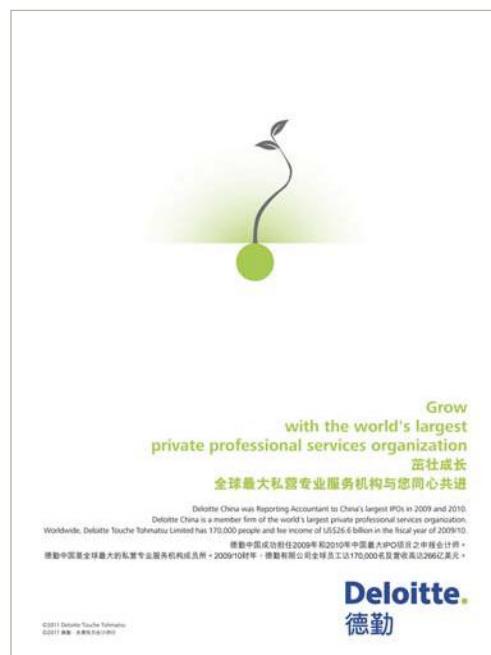
From local to national, regional, and global, the best brands grow one customer at a time, creating conversations, understanding individual customer's needs, and transcending all geographic boundaries.

Gustavo Konisczcer
Managing Director
FutureBrand Spanish Latin America

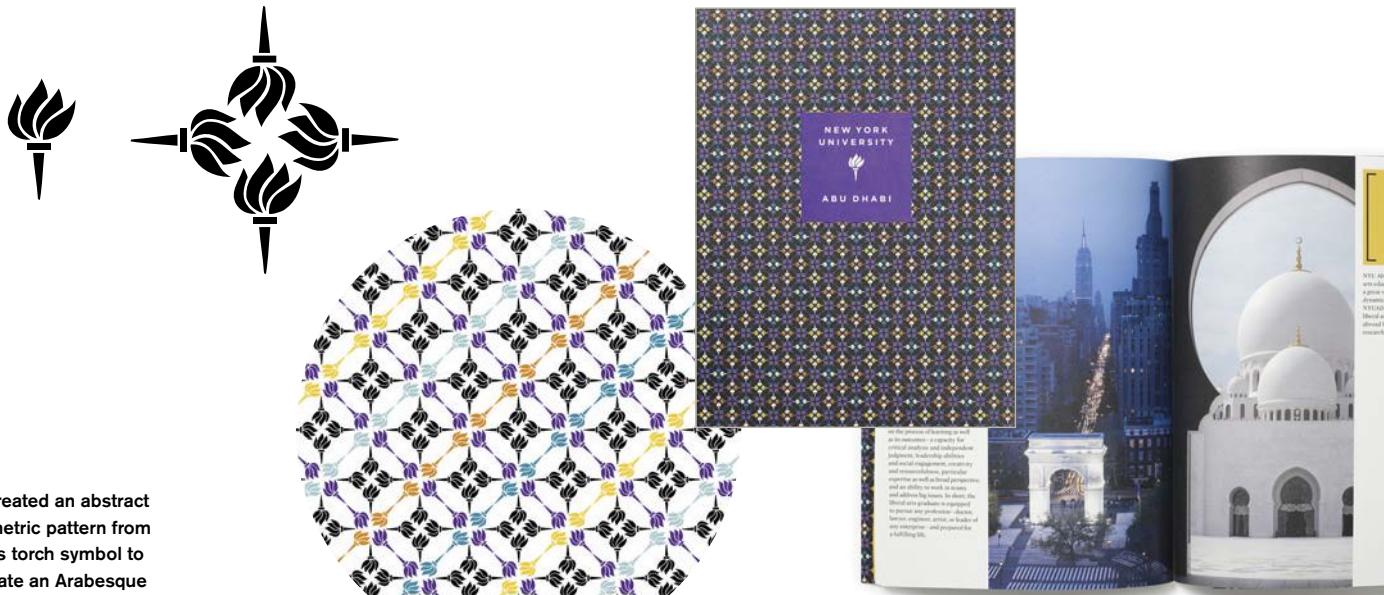
Japanese advertisement



Chinese advertisement



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 Martinez Onaindia, Deloitte Global Brand Team

Objective variables	Subjective variables	Cultural variables
Naming	Aspirations	Societal
Language	Emotions	Economic
Writing	Humor	Spiritual
Symbols	Expectations	Religious
Color	Feelings	Intellectual
Sound		Ethical

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.

Big idea

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.

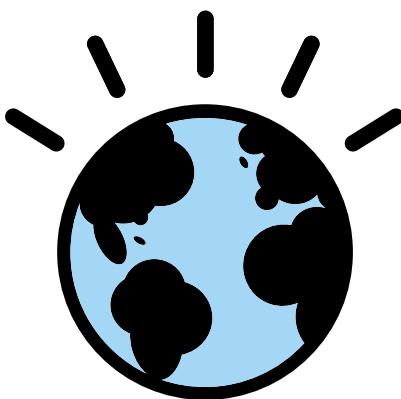
Less is more

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

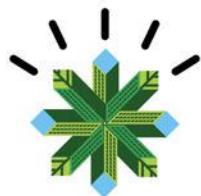
A brand becomes stronger when you narrow the focus.

Al Ries and Laura Ries

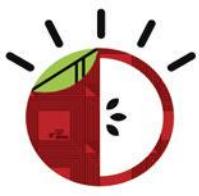
The 22 Immutable Laws of Branding



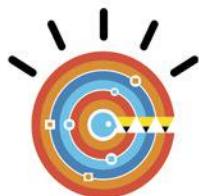
IBM Smarter Planet: Ogilvy & Mather Worldwide



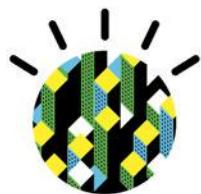
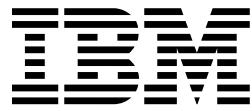
Buildings



Food



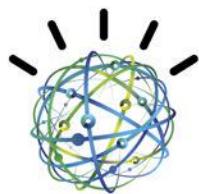
Education



Cities



Public Safety



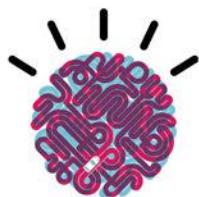
Watson



Healthcare



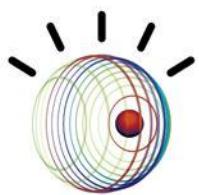
Water



Traffic



Telecommunication



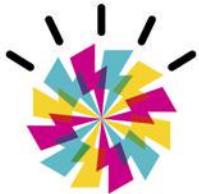
Security



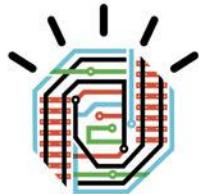
Managing Risk



Cloud



Energy



Rail

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.

Fundamentals of experience

Excerpted from *The Experience Economy*
by James H. Gilmore and B. Joseph Pine II

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.

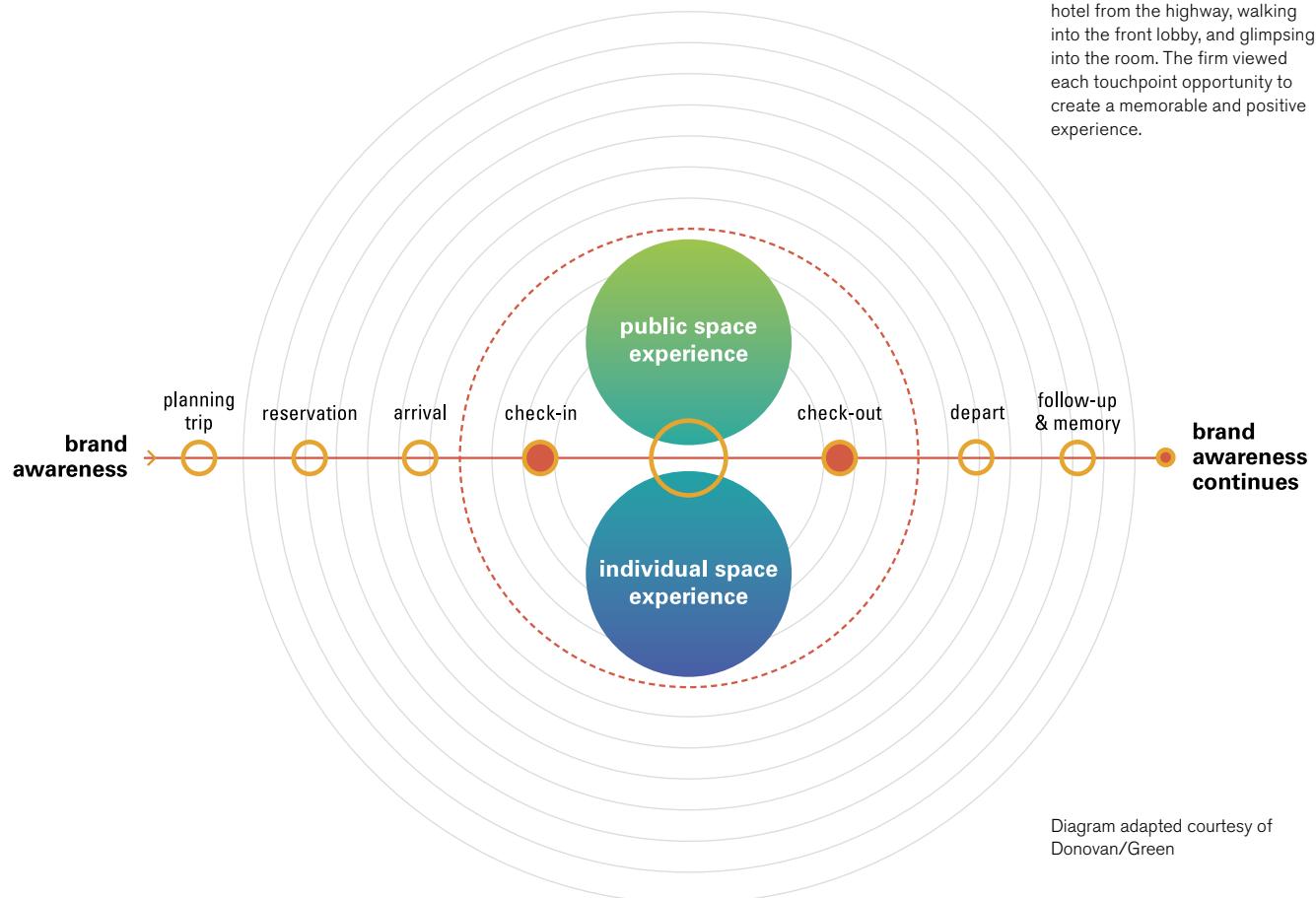
Semantic: More data exists than ever before: what information should you be making available to customers?

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.



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.



Types of brand architecture

Various marketing strategists identified numerous brand architecture scenarios, however there is no universal agreement on brand architecture terms.

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)



Google

iGoogle	Chrome
Google Images	Android
Google Maps	YouTube
Google Translate	Picasa
Google Play	Android
Google Earth	DoubleClick
Google +	AdMob
Gmail	Feedburner
Google Docs	
Google Alerts	
Google Calendar	
Google Translate	



Apple

iBook
iCloud
iDVD
iLife
iMovie
iPad
iPhone
iPhoto
iPod
iTunes
iWeb
iWork

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

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

Howard Fish

Brand Strategist
Fish Partners

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.

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.

Jim Bitetto

Partner
Keusey Tutunjian & Bitetto, PC

Qualities of an effective name

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

Birds of a feather flock together:

Twitter
Tweet
Twittersphere

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.

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.

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.

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.

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 *slaughgairm*, 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.
Concentrics	People. Process. Results.
MSNBC	The whole picture
Ernst & Young	From thought to finish
Allstate	You're in good hands
GE	Imagination at work
Nature Conservancy	Protecting nature. Preserving life.

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

Nomenclature	Brand essence	Communications	Information	Touchpoints
Company name formal	Mission statements	Voice	Content	Websites + blogs
Company name informal	Vision statements	Tone	Call to action	News releases
Taglines	Value propositions	Headline style	Phone numbers	FAQs
Descriptors	Key messages	Punctuation	URLs	Press kits
Product names	Guiding principles	Capitalization	Email signatures	Annual reports
Process names	Customer pledges	Emphasis	Voicemail messages	Brochures
Service names	Vocabulary	Accuracy	Abbreviations	Shareholder communications
Division names	History	Clarity	Titles	Call center scripts
	Boilerplate	Consistency	Addresses	Sales scripts
	Elevator speech		Directions	Presentations
				Announcements
				Blast emails
				Advertising campaigns
				Direct mail
				Product directions
				Signage
				Apps

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.

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.

Twitter's 140 characters challenge us all to be more concise.

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

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

Bold, memorable, and appropriate

Immediately recognizable

Provides a consistent image of the company

Clearly communicates the company's persona

Legally protectable

Has enduring value

Works well across media and scale

Works both in black and white and in color

The ideals



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.



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

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

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.

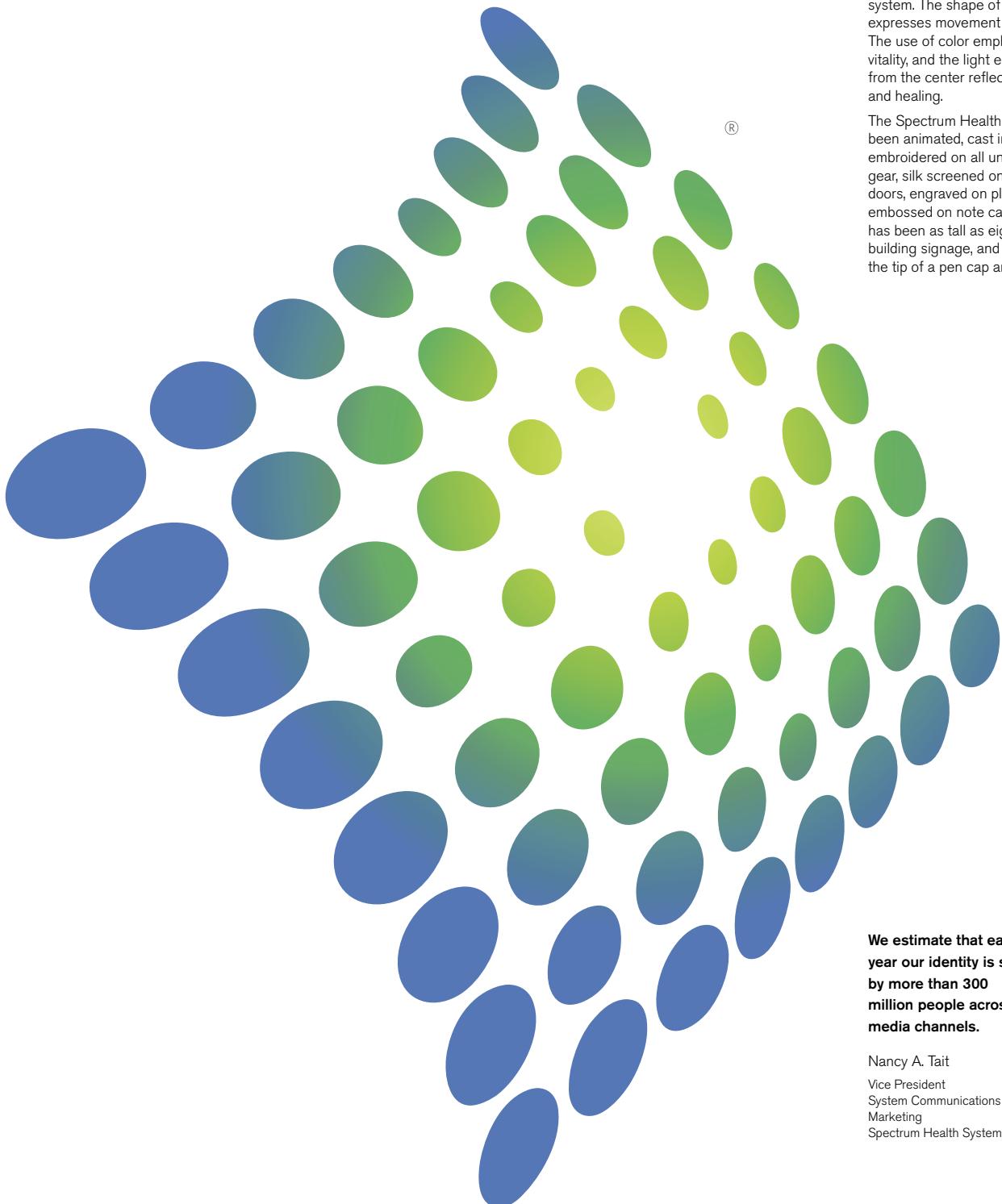
Meaning evolves over time

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





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.

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

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.

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.

Joseph 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.

Principles of iconic brands
Developed by Turner Duckworth

- Confidence to be simple
- Honesty (no overpromising)
- In tune with the current culture
- Highly considered use of icons
- Attention to details

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.



Coca-Cola: Turner Duckworth

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.

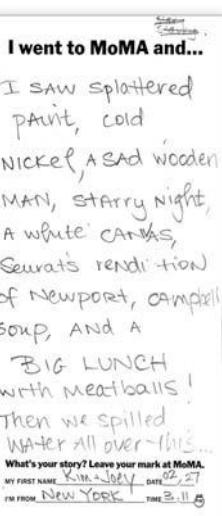
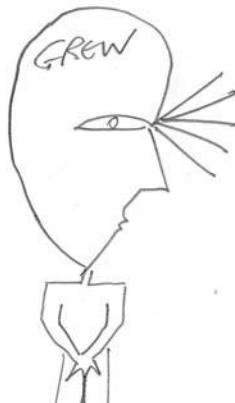
Fresh, relevant, and recognizable

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.

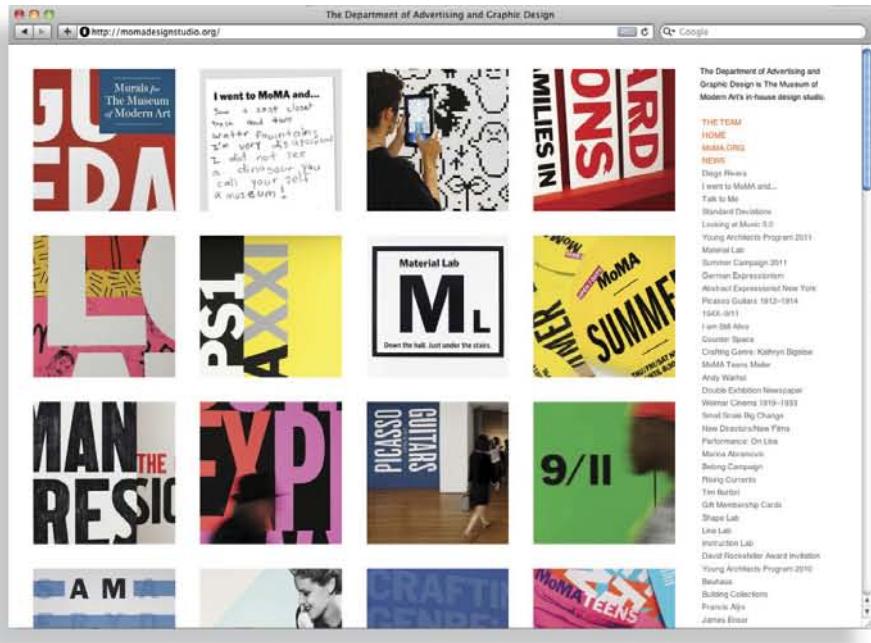
Brand architecture

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.

I went to MoMA and...



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

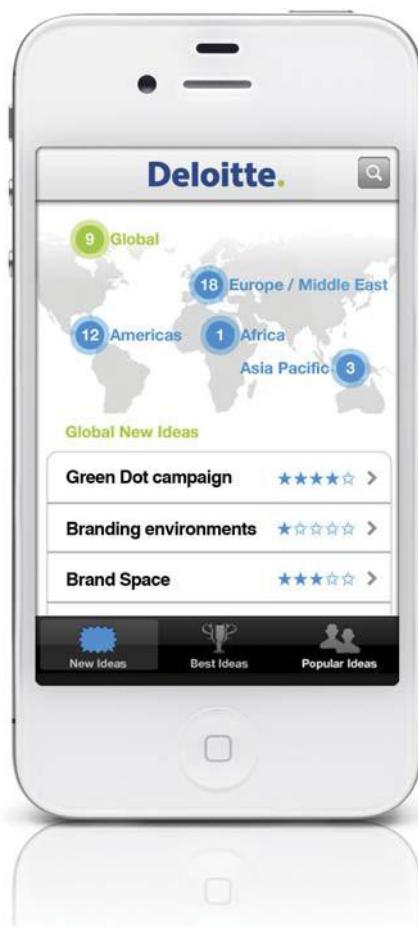
Commitment

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.

A strong brand binds us internally and differentiates us externally.

Brian Resnick

Global Brand and Visual Identity Leader, Deloitte Touche Tohmatsu Limited



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.

Deloitte.

The grid consists of 40 cards arranged in 5 rows and 8 columns, each representing a different aspect of Deloitte's brand strategy:

- About our brand:** A bubble chart showing 'More people plus more' and 'More people plus better'.
- Brand attributes:** A Venn diagram with overlapping circles for 'Pragmatism', 'Relentlessness', and 'Delightfulness'.
- Brand positioning:** A Venn diagram with overlapping circles for 'Pragmatism', 'Relentlessness', and 'Delightfulness', with a central yellow circle labeled 'One Step Ahead'.
- Primary logo:** The Deloitte logo in white on a dark blue background.
- Secondary logo:** The Deloitte logo in white on a light blue background.
- Primary color palette:** A square containing blue and green squares.
- The four pillars:** A grid showing 'A 21st century client', 'A fast growing business', 'A culture of innovation', and 'The most experienced professionals'.
- Market messages:** A green card with 'Market messages'.
- Brand architecture:** A blue card with 'Brand architecture'.
- Secondary color palette:** A small color palette.
- Primary typeface:** A card with 'Giving birth to a new breed of innovation? Ingenuity within the life sciences industry'.
- Secondary typeface:** A card with 'The Deloitte brand platform is designed to easily work across cultures and 150 countries. Brand Space, Deloitte's global content management system, is constantly being infused with new thinking, strategies, and tools.'
- Global endorsement:** A card showing a certificate for 'Deloitte' from 'Technology Fast 500'.
- Brand vs. legal name:** A blue card with 'Brand vs. legal name'.
- Functions:** A green card with 'Functions'.
- Primary imagery:** A card showing a watch, a globe, and a flower.
- Secondary imagery:** A card showing a woman smiling, a group of people, and a stack of books.
- Secondary imagery - people:** A card showing five portraits of people.
- Industry programs & segments:** A blue card with 'Industry programs & segments'.
- Proprietary products & tools:** A green card with 'Proprietary products & tools'.
- Information graphics:** A card showing a bar chart.
- Iconography:** A card showing a grid of icons.
- Music:** A card showing musical notation.
- Required Deloitte language:** A blue card with 'Required Deloitte language'.
- Branded email:** A card showing a screenshot of a branded email.
- Flash animation:** A card showing a circular flash animation.
- Flash video/audio player:** A card showing a video player interface.
- Wallpaper:** A card showing a blue Deloitte wallpaper.
- Screensaver:** A card showing a green and blue circular screensaver.
- Email signatures:** A card showing an email signature template.
- Out of office email:** A card showing an out-of-office message.
- Telephone:** A card showing a telephone message.
- DVD menu:** A card showing a DVD menu.
- Screen formats:** A card showing a video player interface.
- Audio visual templates:** A card showing a clapperboard icon.
- Logo:** A card showing the Deloitte logo.
- Highlight information:** A card showing a video player interface.
- Legal information:** A card showing a copyright notice.
- Information graphics:** A card showing a bar chart.
- Footage styles:** A card showing a portrait of a person.
- Color:** A card showing a color palette.
- Defined by its people:** A card showing the text 'Defined by its people.'
- Transitions:** A card showing a graduation cap.
- Watermark:** A card showing a watermark.
- Music:** A card showing musical notation.

Deloitte, the largest professional services firm in the world, believes in the value of a consistently applied brand towards achieving strategic objectives. Deloitte Touche Tohmatsu Limited's Global Brand Team is an internal consultancy, and acts as a catalyst for member firms for brand strategy, brand implementation, and employee engagement. Its mission is to bring the Deloitte brand to life, and to build brand eminence with practitioners, clients, and communities around the world. Its dynamic brand platform is designed to easily work across cultures and 150 countries. Brand Space, Deloitte's global content management system, is constantly being infused with new thinking, strategies, and tools.

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

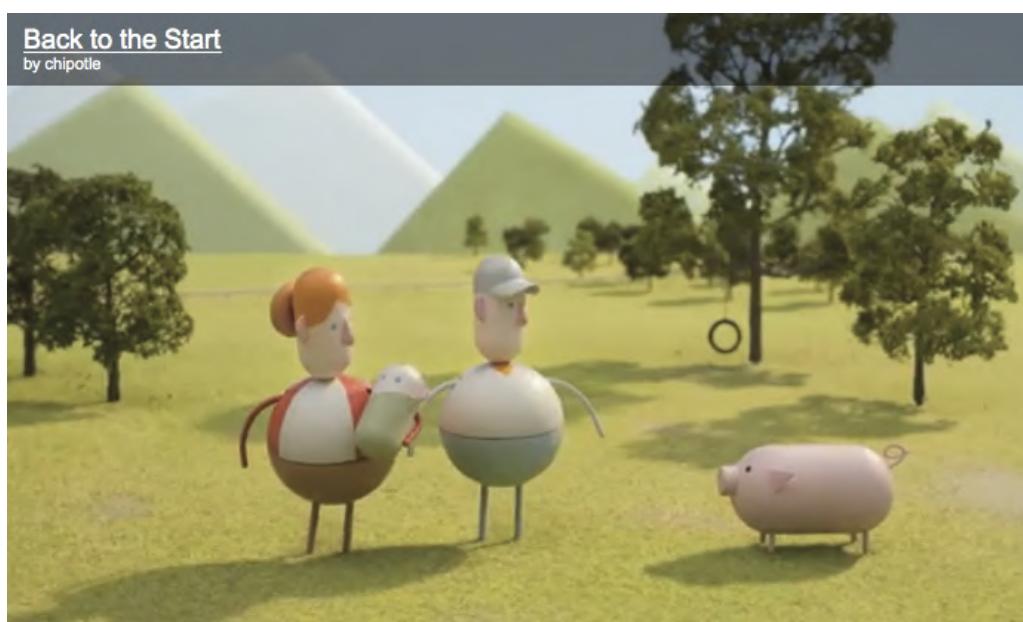
Brand identity is an asset

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.

The homepage features the Chipotle logo at the top left. A navigation bar includes links for Investors, Company, Careers, En español, Account, Sign In, Search, ORDER NOW, and Find a Chipotle. Below the navigation is a large graphic of a lined notebook page with a hand-drawn illustration. The drawing says: "IT'S NOT JUST A BURRITO. IT'S A FOIL-WRAPPED, HAND-CRAFTED, LOCAL FARM SUPPORTING, FOOD CULTURE CHANGING CYLINDER OF DELICIOUSNESS." It also includes "LEARN MORE ABOUT FOOD WITH INTEGRITY". To the right of the graphic are sections for "BACK TO THE START" (with a video link), "LOOK OUT!" (about the iPhone ordering app), and a smartphone displaying the app.



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

The page features the Chipotle logo at the top left. A navigation bar includes links for Investors, Company, Careers, En español, Account, Sign In, Search, ORDER NOW, and Find a Chipotle. Below the navigation is a large graphic of a lined notebook page with a hand-drawn illustration. The drawing says: "WHAT IS FOOD WITH INTEGRITY? FOOD WITH INTEGRITY IS OUR COMMITMENT TO FINDING THE VERY BEST INGREDIENTS RAISED WITH RESPECT FOR THE ANIMALS, THE ENVIRONMENT AND THE FARMERS." To the right of the text is a photo of Steve Ells and another man. A banner below the photo says "STEVE SHARES CHIPOTLE'S VISION ON NIGHTLINE. WATCH THE VIDEO NOW". At the bottom of the page are several columns of text explaining what "Food with Integrity" means, including sections on Animals, Organic Produce, and Dairy.

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.

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

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

Coco Chanel
House of Chanel

When everybody zigs, zag.

Marty Neumeier
Zag



Photographs: © Ed Wheeler



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.

Trademarks and their date of origination

Löwenbräu	1383	Greyhound	1926	Exxon	1966
Guinness	1862	London Underground	1933	Metropolitan Life	1967
Olympics	1865	Volkswagen	1938	Leggs	1971
Mitsubishi	1870	IKEA	1943	Eastman Kodak	1971
Nestlé	1875	CBS	1951	Nike	1971
Bass Ale	1875	NBC	1956	Quaker Oats	1972
John Deere	1876	Chase Manhattan	1960	Atari	1973
Johnson & Johnson	1886	International Paper	1960	Merrill Lynch	1973
Coca-Cola	1887	Motorola	1960	United Way	1974
General Electric	1892	Westinghouse	1960	Dunkin' Donuts	1974
Prudential	1896	UPS	1961	I Love NY	1975
Michelin	1896	Weyerhaeuser	1961	Citicorp	1976
Shell	1900	McDonald's	1962	PBS	1976
Nabisco	1900	General Foods	1962	United	1976
Ford	1903	Wool Bureau	1964	Apple	1977
Rolls-Royce	1905	Rohm & Haas	1964	Transamerica	1979
Mercedes-Benz	1911	Mobil	1965	AT&T	1984
IBM	1924	Diners Club	1966	Google	1998

Since John Deere's founding, the leaping deer has been the core identity element.



1878



1912



1936



1937



1950



1956



1968



JOHN DEERE

2000

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, trademark, 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.

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: Crosby Associates

Topology of marks

Wordmarks

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.

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



Synonyms

Brandmark
Trademark
Symbol Mark
Logo Identity

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 logo-type 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.

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.

Shape

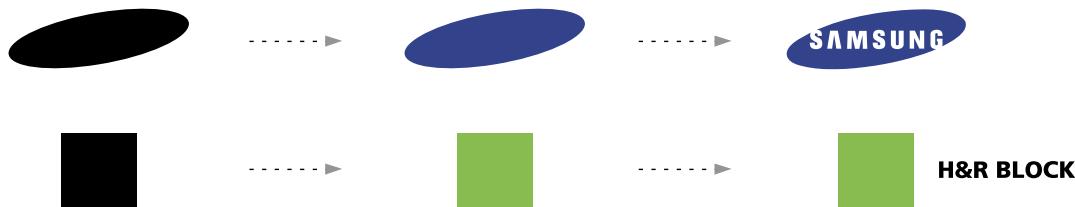
Reading is not necessary to identify shapes, but identifying shapes is necessary to read. The brain acknowledges distinctive shapes that make a faster imprint on memory.

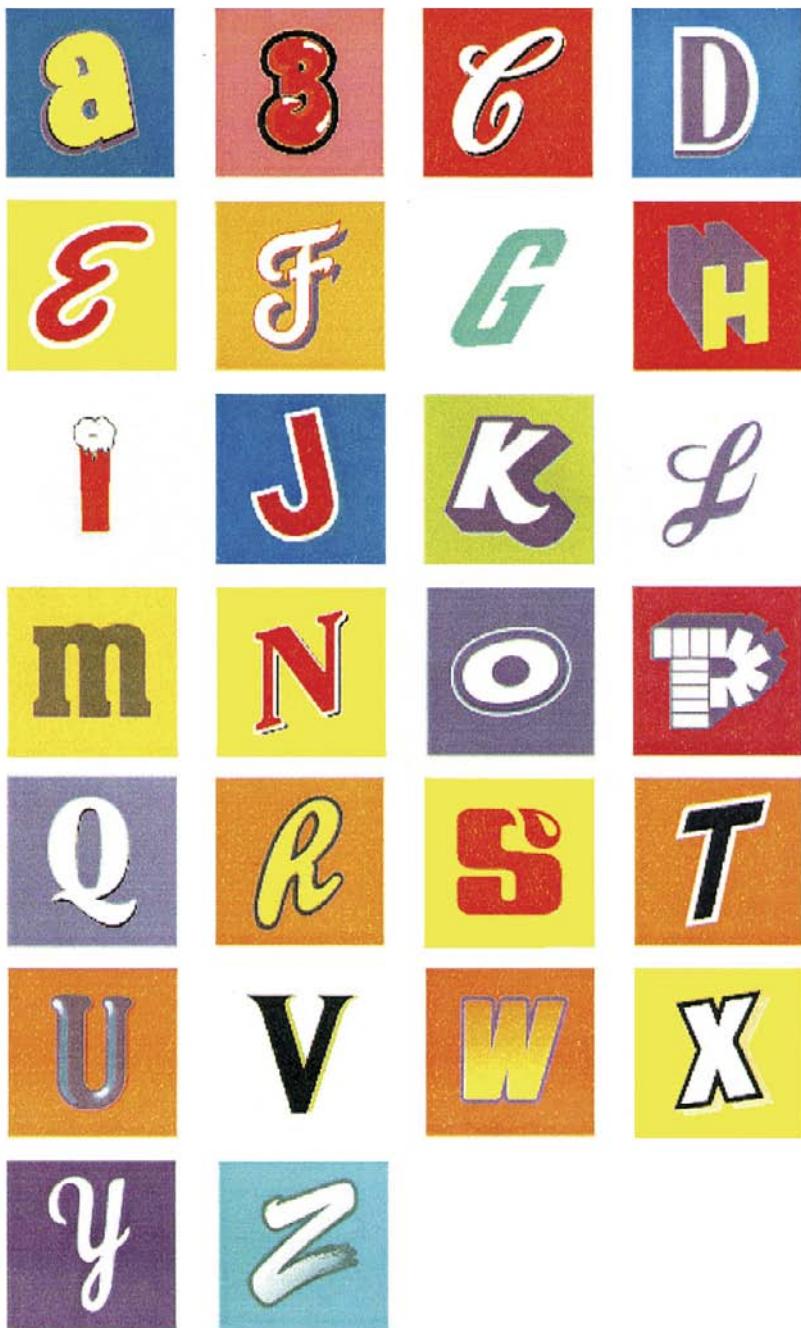
Color

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.

Form

The brain takes more time to process language, so content is third in the sequence behind shape and color.





Name that brand

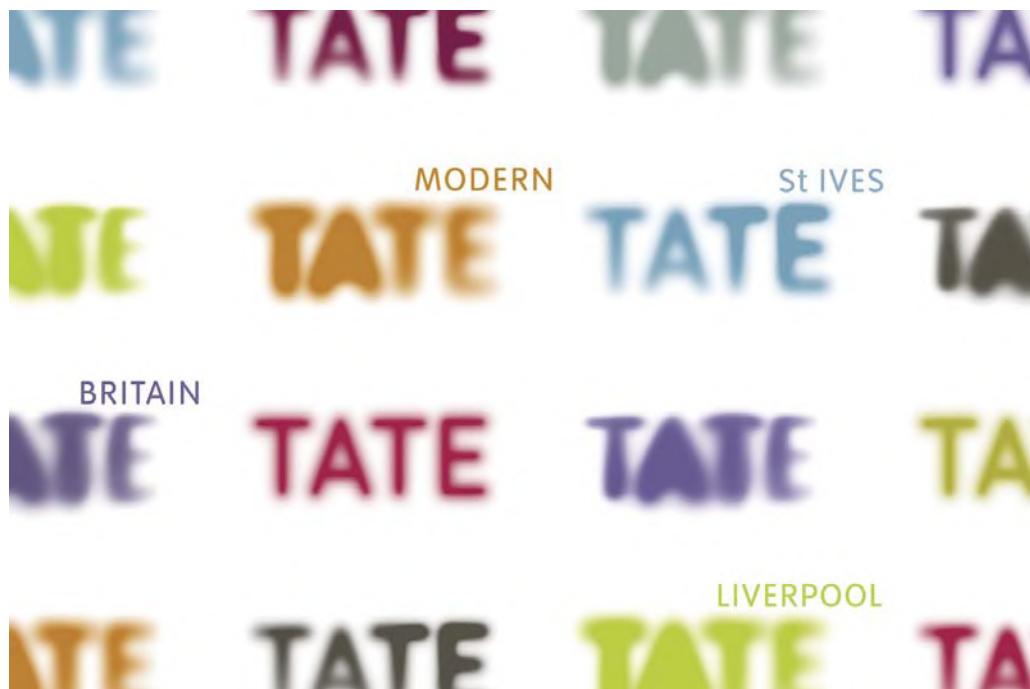
Artist and cultural anthropologist Heidi Cody demonstrates how we can recognize a consumer brand just by seeing one of the letters through her artwork "American Alphabet".

Heidi Cody © 2000

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

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."

Tate: Wolf Olins

Late July: Louise Fili Ltd.
MoMA: Matthew Carter

LATE JULYTM

MoMA

Braun: Wolfgang Schmittel
redesign
Aetna: Siegel + Gale

BRAUN

aetnaSM

Oslo Airport:
Mollerup Design Lab
CAM Raleigh: New Kind

OSL 

CAM
RALEIGH

Pinterest: Michael Deal and
Juan Carlos Pagan
Kubota: Pentagram

Pinterest

Kubota

IBM: Paul Rand
eBay: CKS Group

IBM

eBay

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



Letterforms A to Z

Opposite page:
Aether: Carbone Smolan Agency
Brokers Insurance: Rev Group
Champion International:
Crosby Associates
Dominion: Lizette Gecel
Energy Department Store:
Joel Katz Design Associates
Fine Line Features: Woody Pirtle
Goertz Fashion House:
Allemann Almquist + Jones
High Line: Pentagram
Irwin Financial Corporation:
Chermayeff & Geismar
Tubej: Roger Oddone
Kemper: Lippincott
LifeMark Partners: Rev Group
Herman Miller: George Nelson
NEPTCO: Malcolm Gear Designers
Dallas Opera: Woody Pirtle
Preferred: Jon Bjornson
Quest Diagnostics: Q Cassetti
Radio Shack: Landor Associates
Seatrain Lines: Chermayeff & Geismar
Telemundo: Chermayeff & Geismar
Univision: Chermayeff & Geismar
Vanderbilt University:
Malcolm Gear Designers
Westinghouse: Paul Rand
X31: Matchstic
Yahoo: unknown
Zonik: 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



Pictorial marks
From left to right

SUGARFISH: Clement Mok
British Telecom: Wolff Olins
NBC: Chermayeff & Geismar
Tunerfish: Liquid Agency
Franklin Institute: Allemann Almquist & Jones
Twitter: Pepco Studio
Starbucks: Starbucks Global Creative Studio with Lippincott
The WILD Center: Fish Partners
PBS: Chermayeff & Geismar
World Wildlife Foundation: Landor Associates *redesign*
Apple: Rob Janoff
Drexel University: Meredith Gatschet
Fancy Pants Press: Alusiv

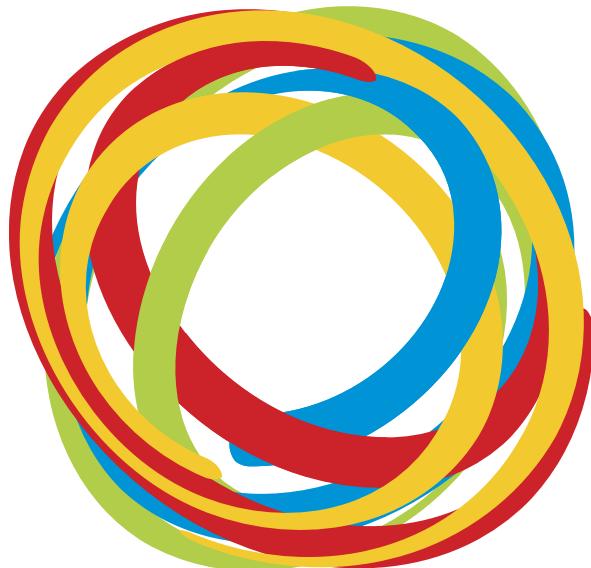


Abstract marks

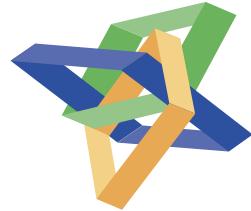
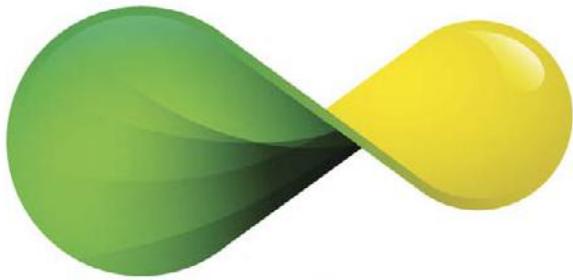
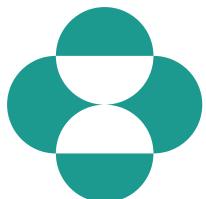
An abstract mark uses visual form to convey a big idea or a brand attribute.

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.



Criativia: Criativia Brand Studio



Abstract marks

From left to right:

Hyatt Place: Lippincott

Merck: Chermayeff & Geismar

NoMore.org: Sterling Brands

EUE Screen Gems:
Chermayeff & Geismar

Novi: 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.

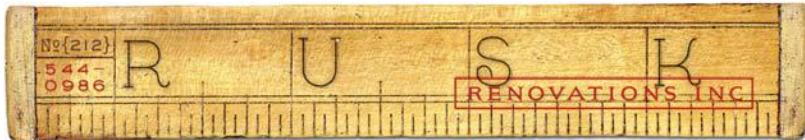


L'Arte del Gelato: Louise Fili Ltd.

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

Rusk Renovations: Louise Fili Ltd.



Tazo: Sandstrom Design
Design Within Reach: Pentagram



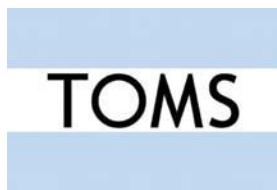
Bruegger's Bagels: Milton Glaser
NYU Abu Dhabi: Pentagram



L'Arte del Gelato: Louise Fili Ltd.
TiVo: Cronan

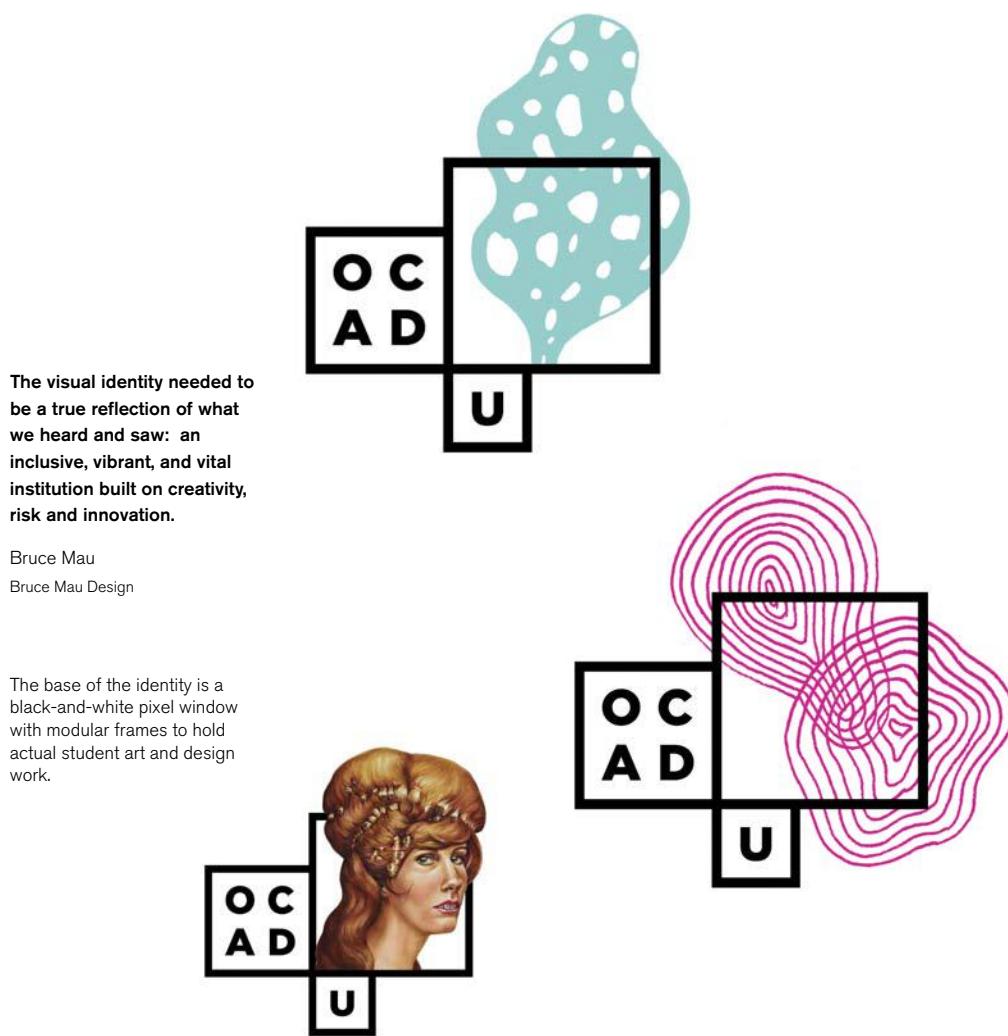


TOMS Shoes: Unknown
Brooklyn Brewery: Milton Glaser

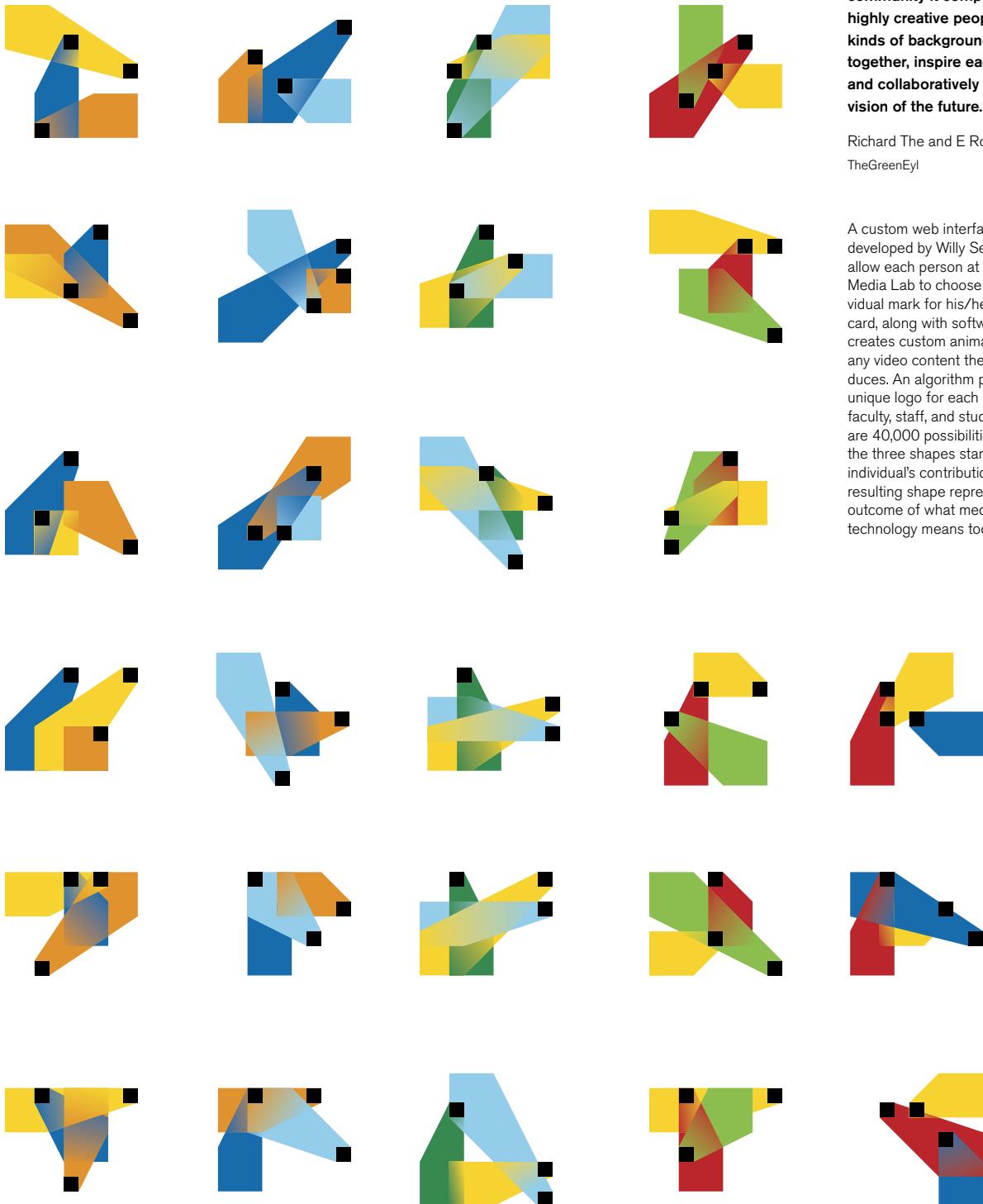


Dynamic marks

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.



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 Sengewald 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

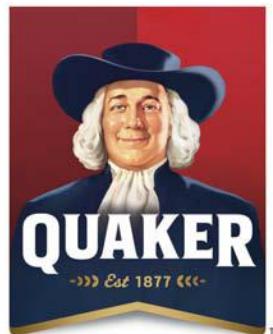
between generations. The Columbia Pictures goddess received a major facelift, but she has never looked happy and satisfied holding that torch. Each Olympics creates a mascot that will be animated and reanimated in thousands of stuffed animals. Who knew a gecko could sell car insurance?



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.



Before



After

Quaker Oats Redesign:
Hornall Anderson

Historic characters

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



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-calves contest drew 3 million entries via mail.

Brand dynamics: Overview

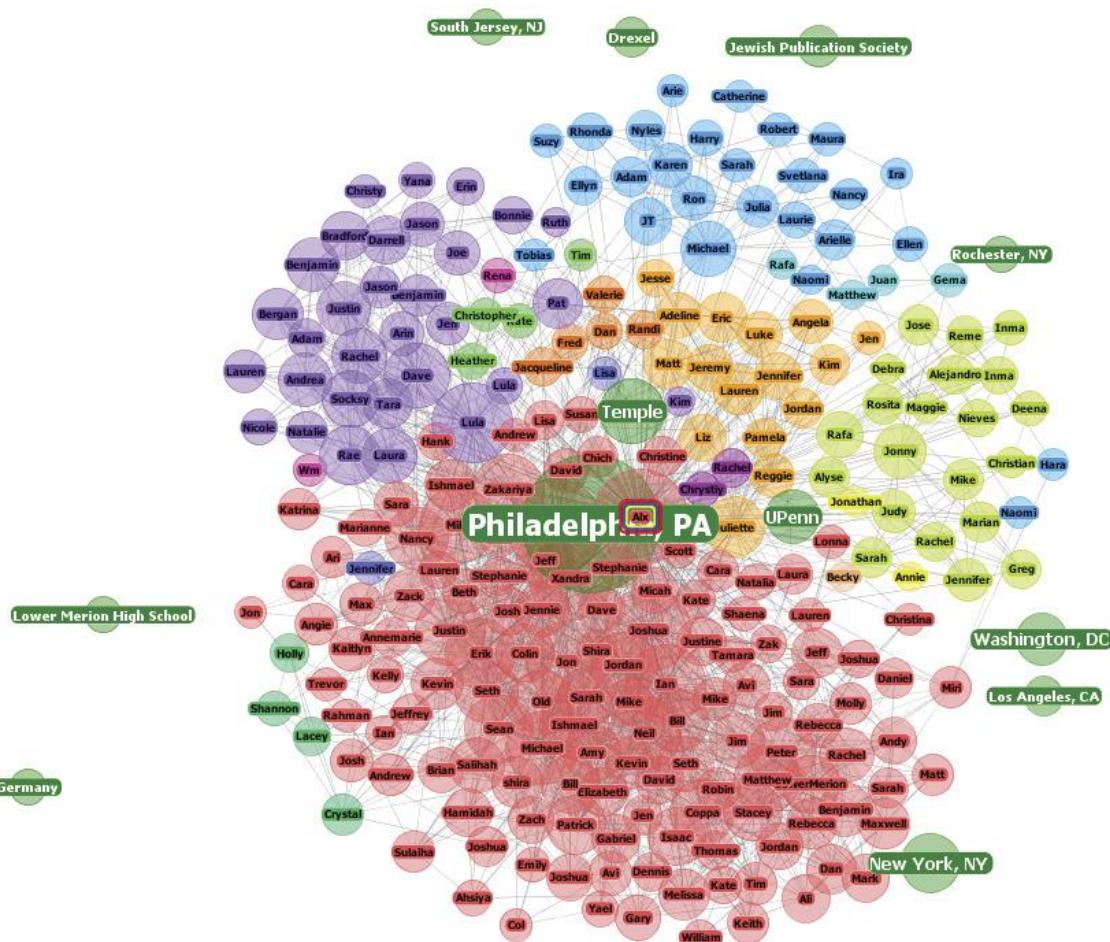
What's the next big thing? Does it matter? Does it have long legs or is it a fad? What begins as an idea on the outer fringes may quickly snowball and become mainstream, or it may fizzle. Brands are about relevance and permanence. Seismic shifts in the culture, in the capital markets, and technology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

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

Seth Godin
Tribes

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



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

Alex Block
Principal
Elixir Web Solutions

A visual display of relational data by TouchGraph.

Moving into the mainstream

Sustainability

James O'Toole and Warren Bennis, *Harvard Business Review*, June 2009

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

James O'Toole and Warren Bennis, *Harvard Business Review*, June 2009

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.

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

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.

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

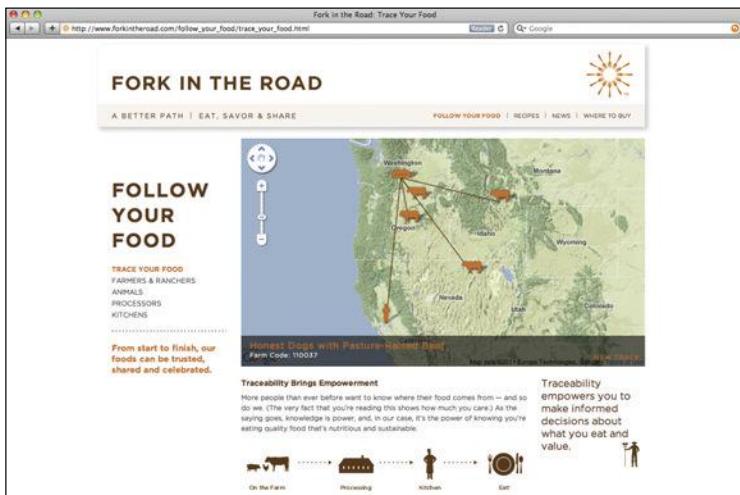
- Develop new business model.
- Innovate responsibly.
- Build community + volunteer.
- Reduce carbon footprint.
- Design smarter.
- Rethink product life cycle.
- Create long-term value.
- Redesign manufacturing process.
- Eliminate waste.
- Do no harm.
- Instigate meaningful change.
- Make theory action.
- 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.

Fork in the Road: Studio Hinrichs



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.



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: Herman Miller



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 Frykholt, 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.

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

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

Measuring success	Social media categories
Quantitative	Communication
Fans/followers	Blogs
Shares	Microblogs
Likes	Internet forum
Comments	Social network
Traffic/visitors	Listserv
Clicks/conversions	Collaboration
Qualitative	Wikis
Engagement	Social bookmarks
Conversation quality	Social news
Fan loyalty	Reviews
Insights/research value	Entertainment
Word of mouth	Photo sharing
Brand reputation	Video sharing
Influence	Livecasting
	Audio and music sharing
	Virtual worlds
	Games

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.

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

Matt Dunn
Social Media Strategist
Cerner

Good social media is the difference between teaching a class and hosting a great party.

George Eberstadt
CEO
TurnTo Networks

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.

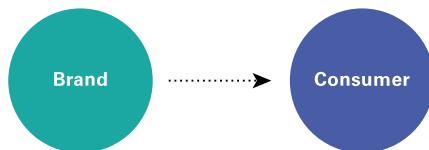
Ask: Would we be uncomfortable if our family and friends were involved in this campaign?

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

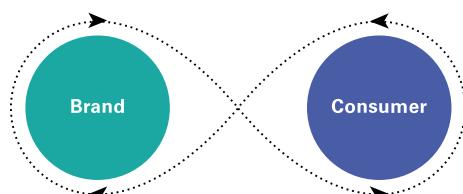
Ask: Would we consider this action with any other media, or are we looking for a social media loophole for a questionable action?

No more one-way brand conversations

Before social media



After social media



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.

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

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

Ethan Marcotte
Responsive Web Design



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.



Wolff Olins: Winfield & Co.

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.



iPad

iPhone

Android

BlackBerry

Windows Phone

Palm



My Nav: Central Park: Winfield & Co.

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.

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

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

Kevin Lee
Technologist



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



Flickr



Pic Stitch



Living Social



Waitrose



Spotify

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

Letterform



Monocle



Shazam



Flip Board



The New York Times



Pinterest

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.

Wordmark



Five Guys



MoMA



TED



i.TV



ColorID

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

Photographic



X-Ray Scanner



FatBooth



Instagram



Geo Walk



Eebee's Baby

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

Illustrative



Evernote



The Reading Game



Lynda



The New Yorker



Audubon Wildflowers

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

Iconic



Smithsonian



Target



Starbucks



Urbanspoon



Google Chrome

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.

iPhone Obsessed: Marcolina Slate



SoundPrism: Edenspiekermann

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

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.



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

Broadcast yourself.

YouTube

The screenshot shows the Deloitte Brand Space website. At the top, there's a navigation bar with links to 'Brand overview', 'Elements', 'Composition', 'Applications', 'Best practice', 'Downloads', and 'Image library'. Below the navigation is a search bar and a 'Country selector' set to 'Global'. The main content area features a large video player with a thumbnail of popcorn in a blue bucket. The video player has play and pause controls. Below the thumbnail, a dark banner reads 'Showtime' and 'A full library of audio and video clips for your use'. On the left side of the page, there's a sidebar with sections for 'What's new', 'User guides', and 'Most popular'. Under 'What's new', there are links for 'Audio visuals' (with a description about guidelines for Deloitte-branded audio visuals), '2011-12 Holiday e-card' (with a description about the e-card being available for sharing), and 'Questions? Deloitte video' (with a description about new videos for external and internal usage). On the right side, there's a 'Related links' section with links to 'Purchase photos', 'Deloitte Brand Experience', 'Frequently Asked Questions', 'DTTL style guide', and 'Deloitte merchandise'. At the bottom of the page, there are social media icons for RSS, YouTube, Google+, and Facebook, along with links for 'Log Out', 'Legal', 'Sitemap', 'Disclaimer', 'Contact', 'My Account', 'User administration', 'Agency/Vendor Administration', and a copyright notice for '© 2011 Deloitte Touche Tohmatsu Limited'.

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 quirks 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.

I showed Dear Sophie to a group of executives and the dads cried.

Alina Wheeler

The video helped me finally communicate to my kids what I do at work.

Millbank senior partner



Milbank, 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.

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: Sterling Brands

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.



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 咏萄 (yǒng táo). 永 (yǒng) means to sing or praise; it also is pronounced the same as 永 (yǒng, "forever"), thus corresponding to "Ever" in the English name. 葡 (táo) means grape, the source of wine.

Everwines: Labbrand



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.

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

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



Waitrose: Turner Duckworth

Private label brand architecture strategy

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

- Waitrose
- IKEA
- Trader Joe's
- Carrefour
- Best Buy
- CVS
- Tesco
- Saks Fifth Avenue

Multiple brands

Pluralistic brand architecture

A&P	Costco	Supervalue
Greenway	Kirkland Signature	Urban Fresh
Hartford Reserve	Food Lion	Target
America's Choice	Nature's Place	Archer Farms
Aldi	Smart Option	Market Pantry
Fit & Active	Blue Stream	Sutton & Dodge
Clarissa	Giant Eagle	Tesco
Shique	Smart Option	Fresh & Easy
Casa Mamita	Taste of Inspirations	Smart & Final
Grandessa	Nature's Place	Walmart
Rain Fresh	On the Go Bistro	Great Value
Kwik 'n Fresh	Home 360	Sam's Choice
	Loblaw	Ol' Roy
	President's Choice	Marketside
	Safeway	Waitrose
	O Organics	Love Life
	Eating Right	Good to Go
	Waterfront Bistro	Wegmans
		Italian Classics
		Discover the Orient
		Whole Foods
		365 Organic
		Wild Oats



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.

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

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

Top 5 licensors
 Disney
 Iconix
 Warner Brothers
 Marvel
 Nickelodeon

Benefits of brand licensing	Brand roles
Developed by Perpetual Licensing	Developed by Perpetual Licensing
Licensors or brand owners	Licensor
Enhances the brand image	Set licensing goals and establish objectives
Grows the value of the brand	Approve annual strategic licensing plan
Increases awareness of the brand	Approve prospective licensees
Reinforces brand positioning and brand message	Approve licensed products, packaging, marketing and collateral materials
Attracts new consumers to the brand	Provide access to licensable assets and/or develop style guide
Builds competitive advantage	Register trademarks in appropriate categories
Builds stronger relationships with customers	Pursue trademark infringers
Gains entry into new distribution channels	Execute license agreements
Lets consumers exhibit their love of the brand	
Protects the brand via trademark registration and policing of marketplace	
Provides consumers genuine alternatives for illegal and unauthorized products	
Generates incremental revenues through increased sales of core product and royalties from the sales of licensed products	
Licensees or manufacturers	Licensee
Increases market share	Set licensing goals and establish objectives
Opens new retail channels	Approve annual strategic licensing plan (brand acquisition)
Gains shelf space at retail	Approve prospective licensors
Increases awareness of their products	Develop, manufacture, and market approved products
Attracts new customers to their products	Monitor marketplace for trademark infringers
Builds competitive advantage	Deliver quarterly royalty reports and payments
Increases sales through a wider assortment of products	
Lends credibility to their products	
Generates incremental revenues through the sale of licensed products	
Agent	
	Develop strategic licensing program for presentation and approval
	Create sales materials to solicit interest from licensees or licensors
	Prospect qualified licensees or licensors
	Negotiate terms of license agreement
	Guide contract management process
	Lead the acquisition and/or development of licensable assets, or the creation of a style guide
	Manage product, packaging, and collateral material approval processes
	Administer royalties
	Police marketplace for trademark infringement
	Handle daily program needs

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



Social justice



No animal testing



Data and privacy



Food



Heart-healthy

Responsible forestry



Recycling



Environmental responsibility



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.

By the time you hear the thunder,
it's too late to build the ark.

Unknown

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?

Proactive planning steps for leadership

- Identify and retain outside communications counsel.
- Organize an internal crisis team to develop a plan with outside communications and legal counsel.
- Conduct an audit of various threats to your organization's reputation.
- Familiarize yourself with the plan and conduct regular training sessions against the plan for your crisis team.
- Participate in a simulated crisis.
- Establish organizational and media monitoring systems.
- Track emerging issues on an ongoing basis.
- Align your key messages across the enterprise.
- Ensure that everyone in your organization understands the key messages.
- Practice, assess, and refine the plan on an annual basis.

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.

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.

Be yourself; everyone else is already taken.

Oscar Wilde

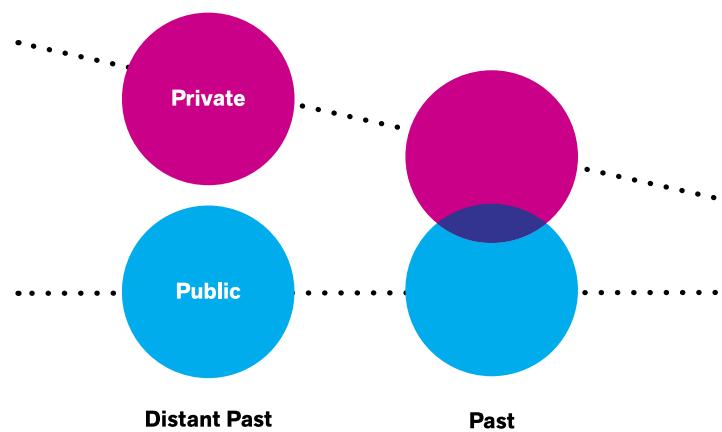
In a world that is bewildering in terms of competitive clamour, in which rational choice has become almost impossible, brands represent clarity, reassurance, consistency, status, membership—everything that enables human beings to help define themselves. Brands represent identity.

Wally Ollins
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.
6. Leave an imprint.

Daniel H. Pink
The Adventures of Johnny Bunko





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.



Before

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



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.



After

up & up: Wolff Olins



Before



After



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



We wanted the new positioning to convey the dynamic, multi-platform nature of how today's Meredith delivers content.

Connie Birdsall
Creative Director
Lippincott



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



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



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

Before



After



We wanted to communicate an Italian sensibility and personality for an authentic product.

Louise Fili
Founder
Louise Fili, Ltd.



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



Columbus Salame was repositioned to appeal to more sophisticated, upscale customers.

Kit Hinrichs
Partner
Pentagram



We wanted to help the ACLU look like the guardians of freedom.

Sylvia Harris
Design strategist



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.

riCarlo 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

Before



After



By freeing the Siren from the band, we enabled customers to have a more personal connection.

Jeffrey Fields
Vice President
Global Creative Studio
Starbucks



The new logo preserves the strengths of the company and promotes the harmony of health and care.

Melissa Hendricks
Senior Director
Corporate Positioning
Cerner



BALA

The new Bala logotype is streamlined and simple, just like the best engineering solutions.

Jon Bjornson
Jon Bjornson Design



The new logo increases the perception that the brand is up-to-date, cheerful, and innovative.

Christine Mau
Brand Design Director
Kimberly-Clark



We created a monolithic brand architecture for this market leader organized under the Santos Brasil master brand.

Marco A A Rezende
Cauduro Associates

Before



After



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

Michael Deal and
Juan Carlos Pagan



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



Rebranding one of the biggest Romanian private industrial groups was a courageous project.

Adrian Mironescu
IDEGRAFO + Nucu Florea

Grup Romet:
IDEGRAFO + Nucu Florea

Packaging

Before



After



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



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



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



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

Before



After



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

Stan Church
Managing Partner
Wallace Church

SAKS
FIFTH
AVENUE



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

Michael Bierut
Partner
Pentagram



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.

Work with talented people to create something that will be of compelling benefit to the customer.

Susan Avarde
Managing Director, Global Branding, Citigroup Consumer Businesses

2 Process

Part 2 presents a universal brand identity process that underlies every successful initiative, regardless of the project's complexity. This section answers the question "Why does it take so long?" and addresses collaboration and decision making.

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

- 154 Typography
 - 156 Sound
 - 158 Animation
 - 160 Trial applications
 - 162 Presentation
-

Phase 4

Creating touchpoints

- 164 Overview
 - 166 Website
 - 168 Favicons
 - 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

A process for success

The brand identity process demands a combination of investigation, strategic thinking, design excellence, and project management skills. It requires an extraordinary amount of patience, an obsession with getting it right, and an ability to synthesize vast amounts of information.

Regardless of the nature of the client and the complexity of the engagement, the process remains the same. What changes is the depth with which each phase is conducted, the length of time and the number of resources allocated, and the size of the team, on both the identity firm and client sides.

The process is defined by distinct phases with logical beginnings and endpoints, which facilitate decision making at the appropriate intervals. Eliminating steps or reorganizing the process might present an appealing way to cut costs and time, but doing so can pose substantial risks and impede long-term benefits. The process, when done right, can produce remarkable results.

The process is the process, but then you need a spark of genius.

Brian P. Tierney, Esq.
Founder, Tierney Communications



Process is a competitive advantage

Assures that a proven method is being used to achieve business results

Accelerates understanding of the investment of necessary time and resources

Engenders trust and confidence in the identity team

Positions project management as smart, efficient, and cost-effective

Builds credibility and strengthens identity solutions

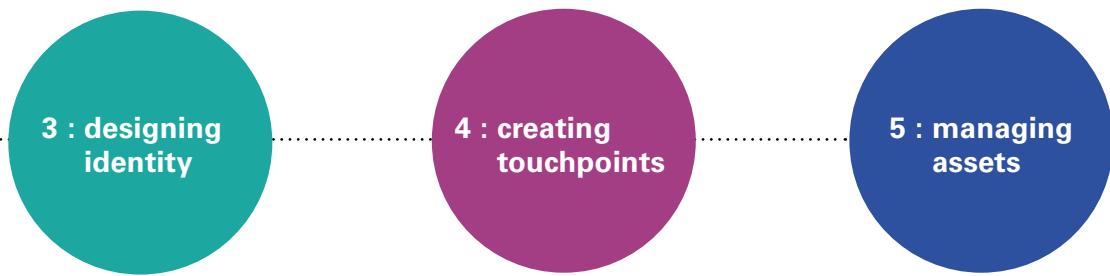
Sets expectations for the complexity of the process

Navigating through the political process—building trust—building relationships—it's everything.

Paula Scher
Partner
Pentagram

Most processes leave out the stuff that no one wants to talk about: magic, intuition, and leaps of faith.

Michael Bierut
Partner
Pentagram



Visualize the future.
Brainstorm big idea.
Design brand identity.
Explore applications.
Finalize brand architecture.
Present visual strategy.
Achieve agreement.

Finalize identity design.
Develop look and feel.
Initiate trademark protection.
Prioritize and design applications.
Design program.
Apply brand architecture.

Build synergy around the new brand.
Develop launch strategy and plan.
Launch internally first.
Launch externally.
Develop standards and guidelines.
Nurture brand champions.

Managing the process

Astute project management is critical to achieving the long-term goals of a brand identity project. Responsible project management is the foundation for mutual respect, confidence, and long-term success. The identity process demands a range of skills on both the client side and the identity firm side. It demands leadership and creativity working hand in hand with planning, coordinating, analyzing, understanding, and managing time, resources, and money. In addition to organization and discipline, the process requires patience, enthusiasm, and a laser-like focus on achieving the end goal.

Time factors

The length of a brand identity project is affected by the following factors:

- Size of organization
- Complexity of business
- Number of markets served
- Type of market: global, national, regional, local
- Nature of problem
- Research required
- Legal requirements (merger or public offering)
- Decision-making process
- Number of decision makers
- Number of platforms and applications

How long will it take?

All clients have a sense of urgency, regardless of the size and nature of the company. There are no shortcuts to the process, and eliminating steps may be detrimental to achieving long-term goals. Developing an effective and sustainable identity takes time. There aren't any instant answers, and a commitment to a responsible process is imperative.

Pay as much attention to the process as to the content.

Michael Hirschhorn
Organizational Dynamics Expert

Your goal is to identify the most appropriate talent for your business, your brands, your organization, and your culture. You need the right skills, for the right challenges, at the right time, for the right value.

John Gleason
President
A Better View Strategic Consulting

Process: Project management

> Team protocol

- Identify client project manager and team.
- Identify firm contact and team.
- Clearly define team goals.
- Establish roles and responsibilities.
- Understand policies and procedures.
- Circulate pertinent contact data.

> Team commitment

- Team must commit to:
 - Robust debate
 - Open communications
 - Confidentiality
 - Dedication to brand
 - Mutual respect

> Benchmarks and schedule

- Identify deliverables.
- Identify key dates.
- Develop project schedule.
- Update schedules as necessary.
- Develop task matrix.

> Decision-making protocol

- Establish process.
- Determine decision makers.
- Clarify benefits and disadvantages.
- Put all decisions in writing.

> Communications protocol

- Establish document flow.
- Decide who gets copied how.
- Put everything in writing.
- Create agendas.
- Circulate meeting notes.
- Develop internet project site if appropriate to scale of project.

Who manages the project?

Client side

For a small business, the founder or owner is invariably the project leader, the key decision maker, and the visionary. In a larger company, the project manager is whomever the CEO designates: the director of marketing and communications, the brand manager, or maybe the CFO.

The project manager must be someone with authority who can make things happen, given the enormous amount of coordination, scheduling, and information gathering. He or she must also have direct access to the CEO and other decision makers. In a large company, the CEO usually forms a brand team, which may include representatives from different divisions or business lines. Although this team may not be the ultimate decision-making group, they must have access to the key decision makers.

Identity firm side

In a large brand consultancy, a dedicated project manager is the key client contact. Various tasks are handled by specialists, from market researchers and business analysts, to naming specialists and designers. In a small to midsize firm, the principal may be the main client contact, senior creative director, and senior designer. A firm may bring on specialists as needed, from market research firms, to naming experts, to create a virtual team that meets the unique needs of the client.

Project management best practices

Developed by Dr. Ginny Vanderslice, Praxis Consulting Group

Focus: ability to see and maintain the big picture while also breaking it down into smaller, ordered pieces; ability to keep moving despite challenges and constraints

Discipline: ability to plan, track numerous tasks, and balance time and cost factors

Strong communication skills: ability to communicate clearly and respectfully, and to keep team members informed in a timely manner

Empathy: ability to understand and respond to the needs, viewpoints, and perspectives of all players in the project

Effective management skills: ability to define needs, priorities, and tasks; ability to make decisions; ability to flag problems; ability to hold people accountable

Flexibility (adaptability): ability to stay focused and in control when things go wrong or change in midstream

Creative problem-solving ability: willingness to see problems as challenges to address rather than as obstacles

Insight: understanding policies, procedures, corporate culture, key people, and politics

> Documentation

- Date all documents.
- Date each sketch process.
- Assign version numbers to key documents.

> Information gathering

- Determine responsibilities.
- Determine dates.
- Identify proprietary information.
- Develop task matrix.
- Develop audit.
- Determine how you will collect audit materials.

> Legal protocol

- Identify intellectual property resource.
- Understand compliance issues.
- Gather confidentiality statements.

> Presentation protocol

- Circulate goals in advance.
- Hand out agenda at meeting.
- Determine presentation medium.
- Develop uniform presentation system.
- Obtain approvals and sign-offs.
- Identify next steps.

Measuring success

Brand identity systems are a long-term investment of time, human resources, and capital. Each positive experience with a brand helps build its brand equity and increases the likelihood of repeat purchasing and lifelong customer relationships. A return on investment is achieved, in part, through making it easier and more appealing for the customer to buy, making it easier for the sales force to sell, and being vigilant about the customer experience. Clarity about the brand, a clear process, and smart tools for employees fuel success.

Decision makers frequently ask, "Why should we make this investment? Can you prove to me that it has a return?" It's difficult to isolate the impact of a new logo, a better brand architecture, or an integrated marketing communications system. It is critical that companies develop their own measures of success. Those who don't expect instant results, and think in the cumulative long term, understand the value of incremental change and focus.

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

Jim Stengel

Grow: How Ideals Power Growth and Profit at the World's Greatest Companies

Pride
Wow factor
I get it
Confidence
Your boss is happy
The CEO gets it

Human capital

Once they understood our vision, our employees accepted responsibility enthusiastically, which sparked numerous simultaneous and energetic developments in the company.

Jan Carlzon
Former CEO
Scandinavian Airlines Group
Moments of Truth

Demand

Brands are powerful assets for creating desire, shaping experience, and shifting demand.

Rick Wise
Chief Executive Officer
Lippincott

Growth

In any competitive market, what drives margin and growth and separates one business from another—for employees, customers, partners, and investors—is the brand.

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

Leadership

A well-timed and creatively well-executed corporate rebranding can be the most powerful single tool at a leader's command—broadly effective in commanding new attention, resetting direction, and renewing employee commitment.

Tony Spaeth
Identity Consultant

Metrics for brand management

Source: Prophet

Perception metrics		Performance metrics		Financial metrics
Awareness	Familiarity + consideration	Purchase decision	Loyalty	Value creation
Are customers aware of your brand?	What do customers think and feel about the brand?	How do customers act?	How do customers behave over time?	How does customer behavior create tangible economic value?
Saliency	Differentiation	Customer leads	Customer satisfaction	Market share
Brand recognition	Relevance	Customer acquisition	Retention	Revenue
	Credibility	Trial	Revenue per customer	Operating cash flow
	Likability	Repeat	Share of wallet	Market cap
	Perceived quality	Preference	Customer lifetime value	Analyst ratings
	Purchase intent	Price premium	Referrals	Brand valuation
			ROI	
			Cost savings	

Metrics for isolated touchpoints

Websites	Social media	Direct mail	Packaging	Online branding tools
Total visits + percent new visits	Quantitative	Response rate	Market share vis-à-vis competition	Visits to site
Unique visitors	Fans/followers	Trade shows	Sales change after new packaging	Amount of time on site
Time on site + bounce rate	Shares	Number of leads generated	Compare sales change to overall project cost	Reduction in production time
Search engine landing pages	Likes	Number of sales	Money saved because of engineering and materials	Increased adherence to guidelines
Key performance indicators	Comments	Number of inquiries	Eye-tracking studies, to track what they see first (shelf impact)	Less decision making time
Referral traffic from backlinks	Traffic/visitors	Licensing	More shelf space	More efficient ordering
Average conversion rate	Clicks/conversions	Revenues	Home usage/observation consumer/field test	Number of transactions
Order value + per-visit value	Qualitative	Protecting assets	Entrée to a new retailer	More compliance
Visitor demographics + frequency	Engagement	Product placement	Press coverage; buzz	Standards + guidelines
Visitor flow	Conversation quality	Reach	Number of line extensions	More consistent marketing and communications
Page views by page	Fan loyalty	Impressions	Product placement	Customer receives "one company"
Site search tracking	Insights/research value	Awareness	Sales cycle time	More efficient use of time
Keywords + bounce rate per landing page	Word of mouth	Public relations	Consumer feedback	Less decision making
Visits + visitor engagement by keyword	Brand reputation	Buzz	Influence on purchasing decision	Fewer corrections
Search engine impressions, queries, clicks	Influence	Awareness		Reduction in legal costs
	Intellectual property	Advertising		
	Protecting assets	Awareness		
	Preventing litigation	Conversion		
	Adhering to compliance	Revenues		

Metrics rethought

Design	Evidence-based design	Mergers	Sustainability	Everyone wants to know in the beginning of an engagement that there is a clear measurement program, even though at the end of the project they never do it.
The Design Council study of share prices of UK quoted companies over the last decade found that a group of companies, recognized as effective users of design, outperformed key FTSE indices by 200 percent.	Evidence-based design quantifies the effect of design on outcomes (e.g., health, satisfaction, safety, efficiency) by basing design decisions on credible research, generating new evidence about the built environment.	In the UK, over 70 percent of what was paid in the acquisition of companies was for the goodwill from intangibles including corporate brand value.	Eco-friendly packaging Reducing e-waste and trash Reducing hazardous materials in product design Saving energy Reducing carbon footprint Commitment to an environmental policy	Anonymous
Steady investment in, and commitment to, design is rewarded by lasting competitiveness rather than isolated successes.	Ellen Taylor, AIA, MBA, EDAC Director of Pebble Projects The Center for Health Design	Turnbridge Consulting Group		
The Design Council				

Collaboration

Great outcomes require vision, commitment, and collaboration. Collaboration is not consensus or compromise. It evolves from a thoughtful and genuine focus on problem solving, generating an interdependent, connected approach. It also acknowledges the tension between different viewpoints and different disciplines.

Most brand identity projects involve individuals from various departments with different agendas. Even small organizations have silos that stand in the way of achievement. Collaboration requires

the ability to suspend judgment, listen carefully, and transcend politics.

Open source is a new model of collaboration, creativity, and problem solving, now used in product development and brand innovation. It is characterized by open sharing of information for mutual benefit between customers and merchants, creators and end users, employees and volunteers, and competitors. Wikipedia and Linux are the most well-known examples of the open source methodology.

You may have the greatest bunch of individual stars in the world, but if they don't play together, the club won't be worth a dime.

Babe Ruth

11th Avenue is the code-name for IBM's 'agency of agencies.' The group is made up of strategy and creative leaders from IBM's five main agencies: Euro RSCG, George P. Johnson, Ogilvy, SYPpartners, and VSA Partners, as well as key IBMers. It's a think tank. It serves as a brand R&D arm that pioneers the work to help IBM become a great company, and therefore a great brand. 11th Avenue takes on key initiatives that better the experience of IBMers, IBM's clients, communities, and investors.

Keith Yamashita
The Charles and Ray Eames Brand Fellow at IBM

Like King Arthur's Round Table, effective teams acknowledge and respect diverse expertise, share power, actively debate, unite around a common purpose, and use their collective intelligence to achieve ambitious goals.

Moira Cullen
Senior Director, Global Design
The Hershey Company

The meta team is the best way to manage large-scale creativity. Hire best-of-breed specialists and get them to work together as a single team.

Marty Neumeier
The Designful Company

Principles of collaboration

Developed by Linda Wingate, Wingate Consulting

Leadership must believe in collaboration and its organizational benefits.

Listen to all perspectives; share your viewpoint honestly; put all issues on the table.

Promote participation.

Everyone's contribution is important.

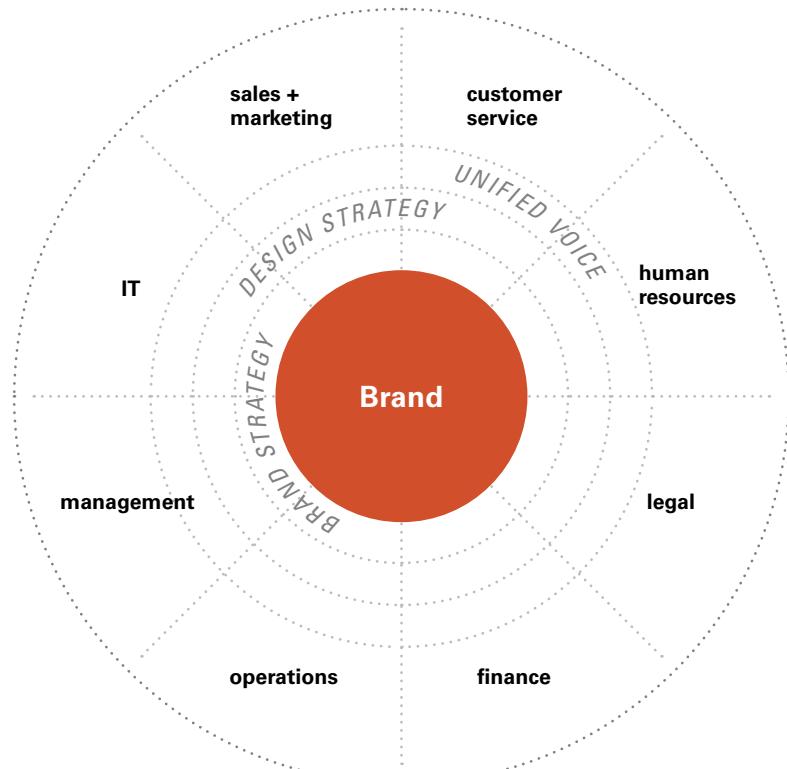
Develop strong professional relationships, building high levels of trust and rapport; suspend titles and organizational roles.

Engage in dialogue; find a common purpose and language for learning and communicating; construct guiding principles for decision making.

Provide equal access to information; create a common work process; examine assumptions and data objectively.

Create team protocols.

Guarantee cooperation, engagement, and ownership; recognize that rewards are earned for the group, not for individuals; shed any competitive "win–lose" mentality.



To be on a team, you have to let go of your ego, and strive for the endpoint.

Cathy Feierstein
Vice President, Organizational Learning Assurant

Let go of stereotypes. Intellectual property lawyers do have creative thoughts, investment bankers can feel compassion, and designers can do math.

Blake Deutsch

When I work with a writer, we shed our own passionate and personal viewpoints, listen deeply, and allow a third person to emerge with a new vision.

Ed Williamson
Art Director

Decision making

Decision making needs to be an intelligent, engaging process that builds trust and helps organizations make the right choices to build their brands. Most people can recall a scenario in which the wrong decision was made because of either politics or too many decision makers. Experts in the social sciences believe that decisions made by large groups tend to be more conservative and less inspired than decisions made by small groups. Yet organizational development experts may tell you that decision by consensus has the potential to result in higher-quality decisions because the organization uses the resources of its members.

The path to reconciling these seemingly conflicting points of view leads to a brand champion or CEO with strong leadership skills—someone

who can elicit ideas and opinions from a wider group without succumbing to group-think. In an ideal situation, the final decision makers, regardless of the size of the organization, should be kept to a very small group led by the CEO. The group makes informed choices that are aligned with the vision of the organization, and is involved throughout the process at key decision points, for example, agreement on goals, brand strategy, names, taglines, and trademarks.

Smart organizations often use the branding process to refocus stakeholders on the vision and mission of the organization. When it is done well, people throughout the organization feel valued and begin to “own” the new brand.

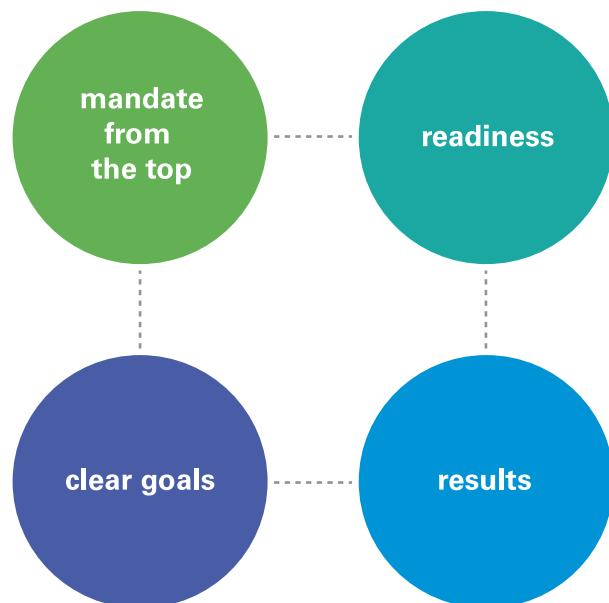
Decision making requires trusting yourself, your process, and your team.

Dr. Barbara Riley
Managing Partner, Chambers Group LLC

If you have gone through a process with people you respect, a decision is not a leap of faith. It's planning.

Dr. Barbara Riley
Managing Partner
Chambers Group LLC

Critical success factors



Red flags

The CEO (or global brand manager) does not have time to meet with you.

I will know it when I see it.

We are going to show all the partners to see if they like it.

We are going to use focus groups to help us make the right decision.

We know that is the better design, but the CEO's husband does not like it.

We want to show the entire list of 573 names to the CEO and let her decide what she likes best.

Let's vote on our favorites.

Decide how you are going to decide and stick to it.

Essential characteristics

The CEO leads a small group that includes marketing brand champions.

The entire process is clearly communicated to key stakeholders.

Decisions are aligned with vision and goals.

All members are trusted and respected.

Agreement on goals and positioning strategy precedes creative strategy.

All relevant information and concerns are voiced and tracked.

Pros and cons are always fully discussed.

A commitment is made to communicate about the brand through all levels of the organization.

Focus groups are used as a tool, not as a thought leader.

Decisions are communicated internally first.

Confidentiality is honored.

Challenging scenarios

The CEO is not involved.

New decision makers get involved in the middle of the process.

Team members' opinions are not respected.

Critical steps in the process are eliminated to save money and time.

Personal aesthetics get confused with functional criteria.

Mergers and acquisitions

Financial stakes are high.

Difficult to gather input when confidentiality is critical.

Time frame is compressed and atmosphere is tense.

Names and marks used in a symbolic chess match.

Everyone needs attention of leadership.

Critical to maintain focus on customer benefit.

Critical success factors

The CEO supports this initiative.

The company is ready to invest time, resources, and brainpower.

There is an endpoint that everyone understands and agrees on.

Everyone agrees on how success will be measured. There is value to the outcome.

A lot of decisions are made in quiet conference rooms where new work can look radical or intimidating. But the work—the branded experience—needs to work OUT THERE. It's a noisy and busy world. You can spend a lot of money and discover that the customer doesn't know the difference. When you build things by consensus, you can lose your distinctiveness.

Susan Avarde
Managing Director, Global Branding
Citigroup Consumer Businesses

Intellectual property

Brands outperform their rivals by establishing a difference that they can express, sustain, and legally protect. The most successful brands stand out prominently in the marketplace in many ways. They can employ—alone or in combination—creative product and packaging designs, improved functionality, and source-identifying symbols like trademarks, logos, names, colors, and even vocal sounds. Consider Levi Strauss's distinctive jean pocket stitching, Intel's sonic logo, Tiffany's robin's-egg-blue packaging, and Coca-Cola's iconic bottle design. Whether a distinctive feature appeals to a consumer's practical needs, or satisfies pure desire, it has long-term value.

Intellectual property refers to an intangible asset that is the result of creativity and includes patents, trademarks, or copyrights. Laws governing

intellectual property advance various policies. Federal trademark registration, for example, helps ensure that the consumer is not confused or misled by source identifiers that are too similar. Trademarks are always registered within industry classes, of which there are forty-five, and may be registered in more than one class.

Intellectual property law is the name of the legal discipline that specializes in providing the broadest scope of protection for brand assets. A trademark search and analysis by intellectual property counsel at the outset of a branding process can proactively identify and mitigate risks. It is the responsibility of the trademark owner to monitor the marketplace for infringement by others.

USPTO
US Patent and Trademark Office
JPO
Japan Patent Office
EPO
European Patent Office
SIPO
State Intellectual Property Office of the People's Republic of China

Intellectual property rights sustain differentiation and protect valuable brand assets.

Joshua L. Cohen
RatnerPrestia

Process: Trademark search and registration

> Establish brand differentiation > Develop legal strategy

Determine how a new brand will best stand out in the marketplace.
Develop differentiators that define unique and innovative brand elements.
Conduct market research to assess the competitive landscape.

Decide what should be protected: name, symbol, logotype, product design, etc.
Determine the types of registrations needed: federal, state, foreign countries.
Identify industry class(es) and goods or services with which trademarks will be used.
Identify any regulatory constraints.

> Employ legal resources

Identify intellectual property counsel and trademark search services.
Assign intellectual property counsel to the branding team.
Integrate intellectual property actions into the branding process.

> Search prospective trademarks

Conduct screening and/or comprehensive searches for prospective trademarks.
Search pending and granted trademark registrations as well as common-law usage.
Assess whether prospective trademarks are likely to be registrable or infringe others' rights.

Intellectual property basics

Myths

A trademark must be registered to establish trademark rights.

Once you register a trademark, you automatically own it forever and for everything.

Domain names confer trademark rights.

By the end of 2011, the USPTO had issued over 4 million trademark registrations.

The more differentiated a brand is from those of competitors, the easier it is to protect from the legal perspective.

One can establish rights in a mark based on use of the mark in commerce, without a registration, because common law rights arise from actual use of a mark and allow the common law user to challenge another's registration or application.

The owner of a mark—whether an individual, a corporation, a partnership, or other type of legal entity—controls the use of the mark and the nature and quality of the goods or services with which it is used.

Trademark registrations have different lifespans and may need to be renewed.

Federal trademark registration provides advantages including a legal presumption of the owner's exclusive right to use the mark nationwide in connection with identified goods and services, the ability to bring an action concerning the mark in federal court, and the ability to prevent importation of infringing foreign goods.

Trademarks can be registered at the state level by filing applications with the trademark offices of the states in which protection is sought.

Trademark strategies should be developed with an international perspective that considers the languages and laws of the countries in which products or services will be introduced. Under international treaties, certain countries recognize US trademark registrations as bases for filing for registrations in those countries.

Intellectual property law is considered to be a specialty and is practiced by counselors with specific expertise.

The database of the US Patent and Trademark Office can be used to search for existing federal trademark applications and registrations, but intellectual property counselors are typically used to assess the legal opportunities and risks associated with a brand identity strategy.

Brand names, packages, labels, and marketing and advertising materials for regulated industries like health care, pharmaceuticals, and financial services require approvals by governing bodies prior to launch.



Registered Trademark: Federal registration symbol that may only be used after the USPTO actually registers a mark, and not while an application is merely pending.



Trademark: used to alert the public to your claim of ownership of a mark. It may be used regardless of whether you have filed an application with the USPTO.



Service Mark: is used to alert the public to your claim of ownership of a unique service. It may be used regardless of whether you have filed an application with the USPTO.

> Pursue trademark protection

- Finalize list of trademarks needing registrations.
- Apply for state, federal, or country trademark registrations as appropriate.
- Develop standards for appropriate trademark usage.
- Monitor activities of competitors to identify possible trademark infringements.

> Educate and audit

- Educate employees and vendors.
- Publish standards that clarify proper usage.
- Conduct annual intellectual property audits.
- Make it easy to adhere to proper trademark usage.

Design management

Increasingly, experienced design directors are joining senior management teams to oversee and build the brand, manage the design group, and identify specialists needed. Companies that value design as a core competency tend to be more successful in their marketing and communications.

Brand identity programs are usually developed by outside firms who have the right qualifications, experience, time, and staffing. The biggest mistake that external consulting firms and companies make is not including the internal design group in the initial research phase. The internal group has insight into the challenge of making

things happen. In addition, successful implementation of the program is dependent on the internal group embracing and implementing the system. The best companies have a rollout program to ensure that all stakeholders across the company understand the parameters and rationale for the new brand identity. The internal team must have ongoing access to the external firm for questions, clarifications, and unforeseen circumstances. The external firm should come in for periodic reviews of new work, as well as participate in annual brand audits to ensure that brand expression remains fresh and relevant to the customer and prospect.

In-house design studios are the future of successful branding because you and the client are one.

Julia Hoffmann

Creative Director, Advertising and Graphic Design, The Museum of Modern Art

An in-house studio becomes indispensable to a brand when knowledge, investment, and pride fuse with vision, creativity, and a mastery of expression.

Jeffrey Fields

Vice President,
Global Creative Studio
Starbucks

Internal creative teams need to seize their insider advantage by using deep knowledge of the brand to leverage their strategic value to the corporation.

Moira Cullen

Senior Director, Global Design
The Hershey Company

Getting a large, diverse group of people to agree on a single new global identity means the designer has to be a strategist, psychiatrist, diplomat, showman, and even a Svengali.

Paula Scher
Partner
Pentagram

WGBH recognized that design needed to be a function that reported directly to the CEO.

Chris Pullman
Vice President of Design
WGBH

Characteristics and challenges of internal design teams

Essential characteristics
Managed by a creative or design director
Valued by senior management
Staffed by experienced designers (creative and technical expertise)
Multifunctional (experience across all media)
Multilevel experience (senior level and junior level)
Clearly defined roles and responsibilities
Clearly defined processes and procedures
Commitment to brand identity standards
Ability to be creative within a system
Ability to explain the rationale behind solutions
Open channels of communication with senior management and within the group
Systems to track progress and projects

Biggest challenges

Lack of clarity about the brand
Overcoming political hurdles
Getting access to senior management
Getting management's respect
Overcoming design-by-committee
Debunking the myth that high quality means high cost
Not being at the table when critical branding decisions are being made
Too much work for too small a staff

Maturity model for design management

Model developed by Cohen Miller Consulting

Design groups within organizations often operate at and grow to different levels of maturity depending on the needs of their internal clients as well as their own internal capabilities.

The design team's level of growth is based on their ability to share knowledge through well-defined standards, training, and communication.

Emily Cohen and Jen Miller
Cohen Miller Consulting

Internal design department drives company priorities and brand vision, and leads development of brand standards. Brand standards are regularly updated and audited for usability. Brand adherence is measured.

Internal design team collaborates with external agency in brand development, and serves as primary counsel to executive team and clients in developing branding initiatives. Team includes dedicated brand ambassador role.

External agency develops brand standards. Internal design department helps set company priorities and leads efforts based on brand knowledge. Creative directors monitor brand adherence.

Internal design department designs and executes against brand standards, measures effectiveness, and adds value through best practices.

Internal design department executes brand vision at request of business and against available brand standards. Standards are often outdated or lacking and adherence is informal.

Brand builders

Innovators

Strategists

Advisors

Service providers

Conducting research: Phase 1 overview

Brand identity requires business acumen and design thinking. The first priority is to understand the organization: its mission, vision, target markets, corporate culture, competitive advantage, strengths and weaknesses, marketing strategies, and challenges for the future.

1 : conducting research

**Answering questions is relatively easy.
Asking the right question is more difficult.**

Michael Cronan
Partner, CRONAN

Learning must be focused and accelerated. Clients hire firms with the intellectual capacity to understand the business as a way of ensuring that the solutions are linked to business goals and strategies.

Understanding comes from various sources—from reading strategic documents and business plans to interviewing key stakeholders. Requesting the appropriate information from a client is the first step; it should precede interviewing of any key management or stakeholders. Listening to the organization's vision and strategies for the future forms the nucleus of the creative process for a new identity. Interviewing

key people face-to-face provides invaluable insight into the voice, cadence, and personality of an organization. Frequently, ideas and strategies that may never have been recorded before emerge during an interview.

Understanding may also be achieved by experiencing the organization from a customer's perspective, gaining insight from navigating the website, and seeing how easy it is to understand the product offerings, receive a sales pitch, or use the products. The goals are to uncover the essence of this company and to understand how the organization fits into the larger competitive environment.

Baseline information to request

Request these business background materials to learn more about the organization prior to any interviews. If it is a public company, examine what financial analysts say about the company's performance and future prospects.

Mission	Existing marketing research
Vision	Cultural assessments
Values statement	Employee surveys
Value proposition	CEO speeches
Organization chart	Press releases
Strategic planning documents	News clippings
Business plans	History
Marketing plans	Domains
Annual reports	Intranet access

Interviewing key stakeholders

Interviewing key management is best done face-to-face. Recording the interview facilitates eye contact and a better interview. If necessary, interviewing can be done over the telephone. Building trust is another agenda. The quality of the questions and the rapport established in the interview set the tone for an important relationship. Encourage individuals to be brief and succinct. Do not provide questions in advance, if possible, since spontaneous answers may be more insightful.

It is absolutely critical for you to read through the baseline information about the company before conducting any interview.

It is important to convey that you have already examined the documents provided. The list of who should be interviewed is cocreated with a client. It is best to keep interviews under forty-five minutes in length. The following questions should be customized before the interview.

Core interview questions

What business are you in?

What is your mission? What are your three most important goals?

Why was this company created?

Describe your products or services.

Who is your target market?

Prioritize your stakeholders in order of importance. How do you want to be perceived by each audience?

What is your competitive advantage? Why do your customers choose your product or service? What do you do better than anyone else?

Who is your competition? Is there a competitor that you admire most? If so, why?

How do you market your product and services?

What are the trends and changes that affect your industry?

Where will you be in five years? In ten years?

How do you measure success?

What values and beliefs unify your employees and drive their performance?

What are the potential barriers to the success of your product or service?

What keeps you up at night?

Place yourself in the future. If your company could do anything or be anything, what would it be?

If you could communicate a single message about your company, what would it be?

Insight

Designing an identity is a dance between the intuitive and intentional. The greatest challenge of the brand identity process is to realize that you cannot control anything other than your focus and attention. Trusting the process and keeping the ball in the air will always deliver extraordinary outcomes.

Just breathe.

Although research is the business discipline for gathering and interpreting data, insight comes from a more personal and intuitive place. Observing the world and listening without judgment to the ideas of others opens up possibilities. The work itself becomes the hero.

The discipline of asking bigger questions can lead to profound changes for brands.

Marty Neumeier
The Brand Gap

Insight leads to compelling new customer experiences.

Michael Dunn
CEO
Prophet



Brand Strategy Cards:
Marty Neumeier

Marty Neumeier created these clever strategy cards called *What Do You Really Want?* to help companies think bigger about their brand challenges.

We are moving from an economy and a society built on the logical, linear, computer-like capabilities of the Information Age to an economy and a society built on the inventive, empathetic, big picture capabilities of what's rising in its place, the Conceptual Age.

Daniel H. Pink
A Whole New Mind

Insights appear when we stop thinking and let go. Answers to an intractable problem can come on a walk, in a dream, or in the shower. When we least expect it, fragmented thinking falls away and the whole appears, with the solution in bold type.

Lissa Reidel
Marketing Consultant

Listening

One-on-one interviews
Customers
SWOTs
Visioning

Focusing

Goals
Category
Differentiation
Big picture
Segmentation
Mind map
Positioning

Watching

Customer experience
Ethnography
Digital ethnography
Usability studies
Mystery shopping
Eye tracking
Being the customer

Dreaming

Ideal future
Playing
Storytelling
Visioning
Mood boards
Improvisation

Calculating

Market sizing
Awareness
Attitudes
Recognition
Reputation
Statistics
Demographics

Weaving

Competitive analysis
Trend analysis
Patterns
Benchmarking
Perceptual mapping
Audit readout

Designing

Imagine
Realize
Celebrate
Simplify

Questions to ponder

Peter Drucker, Management Consultant

What is your business?
Who is the customer?
What is the value to the customer?
What will our business be?
What should our business be?

Jim Collins, *From Good to Great*

What are you passionate about?
What can you be best in the world at?
What drives your economic engine?

Marty Neumeier, *The Brand Gap*

Why are we in business beyond making money?
How will the world be a better place because of us?
What will make us the "only" in our category?
Where is the path forward after our first success?
How will we recruit volunteers to our mission?

Keith Yamashita, Chairman, SYPartners

Why do we exist?
What will we become?
What makes employees passionate about their work?
What excites our customers?
What are the ideas that drive our company?
What are we doing that's different from what everyone else in our industry is doing?

What do we need to be successful?
What is holding us back?

Marcel Proust, Author

If you could change one thing about yourself, what would it be?
What do you consider your greatest achievement?
What is your most marked characteristic?
What is your idea of perfect happiness?

37signals

Why are we doing this?
What problem are we solving?
Is this actually useful?
Are we adding value?
Will this change behavior?
Is there an easier way?
What's the opportunity cost?
Is it really worth it?

Chris Hacker, SVP Design, Johnson + Johnson

Do we really need it?
Is it designed to minimize waste?
Can it be smaller or lighter or made of fewer materials?
Is it designed to be durable or multifunctional?
Does it use renewable resources?
Are the product and packaging refillable, recyclable, or repairable?
Does it come from a socially and environmentally responsible company?
Is it made locally?

Danny Whatmough, Blogger

What is the objective?
How will you build a community?
What are you going to say?
Who's going to manage it?
How will you measure success?

Stanisław Radziejowski, Sea Captain

What do you want to be when you grow up?

Market research

Smart research can be a catalyst for change; misguided research can stand in the way of innovation. Market research is the gathering, evaluation, and interpretation of data affecting customer preferences for products, services, and brands. New insights about attitudes, awareness, and behavior of prospects and customers often indicate opportunities for future growth. Usability research has finally become more mainstream.

Although anyone can access secondary research on the web, data alone does not provide answers. Interpretation is a skill in itself. There are many proprietary research tools and client intelligence competencies to help global corporations develop brand strategy. Smaller branding firms often partner with market research firms and, in many cases, are provided with existing research reports about customer preferences or marketing segments. Every member of the branding team should be a mystery shopper.

Types of research

Primary research

Collection of new information designed to fit specific needs.

Secondary research

Interpretation and application of existing statistical, demographic, or qualitative data.

**Research is to see what everybody else has seen,
and to think what nobody else has thought.**

Albert Szent-Gyorgyi

The best market researchers see the big picture, are diligent about the details, and know how to produce actionable results.

Laurie C. Ashcraft
President
Ashcraft Research

Qualitative research

Qualitative research reveals customers' perceptions, beliefs, feelings, and motives. Findings may offer new insights about the brand and are often a prelude to quantitative research.

Bulletin boards

Participants take part in online panels where they can post anything they want. During mergers, employees can reply anonymously.

Ethnography

Customer behavior is observed in everyday life in either a work or home environment.

Focus groups

Group discussions about a predetermined subject are led by a moderator with selected participants who share common characteristics. Focus groups uncover attitudes, perceptions, needs, and biases. They are excellent for exploring information that is transmitted by word of mouth. Online focus groups can be conducted with video or chat.

Mystery shopping

Trained mystery shoppers anonymously visit stores and other locations where they pose as customers. They evaluate the shopping experience, salesmanship, professionalism, closing skills, follow-up, and overall satisfaction.

One-on-one interviews

Individual in-depth interviews with senior management, customers, and thought leaders are ideally conducted face-to-face, but may be conducted on the phone or Skype. Information and anecdotes yielded by this method are rich and particularly valuable to the branding process.

Shop-alongs

Researchers go shopping with consumers to observe how purchasing decisions are made.

Quantitative research

When it comes to evaluating concepts, it's more valuable to understand how consumers feel than what they think.

Emelia Rallapalli
Planning Director
Turner Duckworth

Researchers use information to quantify, qualify, define, benchmark, and cast a critical eye on a company and its brand, the markets they serve, and the opportunities they seek.

Dennis Dunn, PhD
Principal
B2BPulse

Quantitative research creates statistically valid market information. The aim is to provide enough data from enough different people to enable companies to predict—with an acceptable level of confidence—what might happen. A large group of people is asked exactly the same questions in precisely the same way. The sample is a microcosm that has the same characteristics of the overall target market.

Online surveys

Information is gathered via the web from respondents who are clustered around commonalities. Typically, potential respondents receive an email inviting them to take a survey, with a link to the survey itself.

Usability testing

Designers and human-factor engineers observe through a two-way mirror in a formal laboratory-testing environment. Users are selected carefully, and results are analyzed in depth.

Product testing

Products are tested “in home” to replicate real life or at a “central location” to get a point-in-time user experience. Whether it is preparing and eating a food product or driving a new vehicle, product testing is critical to the long-term success of a brand.

Eye tracking

Eye movement recorders examine how an individual views packaging, ads, signs, shelf displays, or computer screens by tracking eye movements.

Segmentation

Consumers and businesses are divided into clustered groups, each with its own special interests, lifestyles, and affinity for particular goods and services. Consumer segments are usually defined by demographic and psychographic information.

Equity tracking

Ongoing brand strength is monitored. Most large brands conduct continual in-market equity tracking that includes key brand ratings, brand and advertising awareness, and brand usage trended over time.

Scraping

Information is automatically collected from the web.

Secondary research

Competitive intelligence

Many business database services on the web provide data and information about industries, private and public companies, and their stock activity and management.

Market structure

This research defines how a category is structured. It provides a hierarchy for attributes such as size, form, or flavor. It identifies “white space” or market opportunities where no brands are currently competing.

Syndicated data

This kind of standardized data is regularly recorded and sold by suppliers such as Nielsen and IRI. It is used for determining market share and purchase cycle.

Usability testing

Usability testing is a research tool used by designers, engineers, and marketing teams to develop and refine new and existing products. This method can be extended to any part of the customer experience, purchasing, delivery, and customer service. Unlike other research methods, usability testing relies on “live” customer experiences with a product. Through the careful observation of a handful of typical users, product development teams can acquire

immediate feedback on the product’s strengths and weaknesses. By documenting the actual experiences of people using the product, the development team can isolate and remedy any design flaws before releasing it to the market.

The benefit of this approach is that it makes the end user’s needs central to the product development process, rather than an afterthought.

Focus group results are what site visitors think they might do. Usability testing shows what visitors actually do.

Kelly Goto & Emily Cotler
Web ReDesign 2.0: Workflow that Works

There’s no substitute for watching and listening to users as they interact with your design, whether it’s a product, software, or a service.

Dana Chisnell
Handbook of Usability Testing

The point of testing is not to prove or disprove something. It’s to inform your judgment.

Steve Krug
Don’t Make Me Think: A Common Sense Approach to Web Usability

Process: Usability testing

From *Handbook of Usability Testing*, second edition, by Jeffrey Rubin and Dana Chisnell

Develop test plan

- Review testing goals.
Communicate research questions.
Summarize participant characteristics.
Describe the method.
List the tasks.
Describe the test environment, equipment, and logistics.
Explain moderator role.
List the data you will collect.
Describe how the results will be reported.

Set up environment

- Decide on location and space.
Gather and check equipment, artifacts, and tools.
Identify coresearchers, assistants, and observers.
Determine documentation techniques.

Find + select participants

- Define the behavior and motivation selection criteria for each user group.
Characterize users.
Define the criteria for each user group.
Determine the number of participants to test.
Screen and select participants.
Schedule and confirm participants.

Prepare test materials

- Develop a script for moderator.
Develop task scenarios for participants to perform.
Develop background questionnaire to collect demographic data.
Develop pretest questionnaires and interviews.
Develop post-test questionnaire about experience.

Benefits of usability testing

Informs design solutions

Creates satisfying (and even delightful) products.

Eliminates design problems and frustrations.

Creates a historical record of usability benchmarks for future releases.

Development teams employing usability methods are quicker to market.

Puts customer at center of the process

Increases customer satisfaction.

Creates products that are useful and easy to use.

Features are more likely to be popular among users.

Improves profitability

Reduces development costs over the life of a product.

Increases sales and the probability of repeat sales.

Minimizes risk and complaints.

Usability testing made simple

Developed by Dana Chisnell, Founder, UsabilityWorks

Frame a simple but not-too-broad question you want to answer about how the design works for people.

Find a customer or a prospective user.

Prepare an existing design, product, or prototype to watch the person interact with.

Set up a place that is an appropriate context and environment for the interaction to happen.

Open your mind. Watch and listen without judgment.

True usability is invisible. If something is going well, you don't notice it. If one thing doesn't work about it, you notice everything.

Dana Chisnell

Handbook of Usability Testing

> Conduct test sessions

Moderate the session impartially.

Probe and interact with the participant as appropriate.

Don't "rescue" participants when they struggle.

Have participants fill out pretest questionnaires.

Have participants fill out post-test questionnaires.

Debrief participants.

Debrief observers.

> Analyze data + observations

Summarize performance data.

Summarize preference data.

Summarize scores by group or version.

Identify what causes errors and frustrations.

Conduct a source of error analysis.

Prioritize problems.

> Report findings + recommendations

Focus on solutions that will have the widest impact.

Provide short- and long-term recommendations.

Take business and technology constraints into account.

Indicate areas where further research is required.

Create a highlights video.

Present findings.

Marketing audit

Repositioning an organization, revitalizing and redesigning an existing identity system, or developing a new identity for a merger requires an examination of the communications and marketing tools an organization has used in the past. Identifying what has worked and what has been successful or even dysfunctional provides valuable learning in the creation of a new identity. Mergers present the most challenging audit scenarios because two companies that were competitors are now becoming aligned.

Marketing audits are used to methodically examine and analyze all marketing, communications, and identity systems, both existing systems and those out of circulation. The process takes a

magnifying glass to the brand and its multiple expressions over time. To develop a vision for an organization's brand in the future, you must have a sense of its history.

Inevitably, something of worth has been tossed out over time—a tagline, a symbol, a phrase, a point of view—for what seemed to be a good reason at the time. There might be something from the past that should be resuscitated or repurposed. Perhaps a color or a tagline has been in place since the founding of the company. Consider whether this equity should be moved forward.

Examine customer experience first and move to the intersection of strategy, content, and design.

Carla Hall

Creative Director, Carla Hall Design Group

Process: Marketing audit

> Understand the big picture	> Request materials	> Create a system	> Solicit information	> Examine materials
Markets served	Existing and archival	Organization	Contextual/historical background	Business papers
Sales and distribution	Identity standards	Retrieval	Marketing management	Electronic communications
Marketing management	Business papers	Documentation	Communications functions	Sales and marketing
Communications functions	Sales and marketing	Review	Attitudes toward brand	Internal communications
Internal technology	Electronic communications		Attitudes toward identity	Environments
Challenges	Internal communications			Packaging
	Signage			
	Packaging			

Request materials

The following is the broad range of materials to request. It is important to create an effective organization and retrieval system since in all probability you will be amassing a large collection. It is important to have someone provide background about what has worked and what has not worked.

Organizing audits: Create a war room

Create a war room, and put everything on the walls. Buy file boxes and create hanging files for categories. Devise a standard system to capture findings. Take a “before” picture.

Brand identity	Sales and marketing	Internal communications
All versions of all identities ever used	Sales and product literature	Employee communications
All signatures, marks, logotypes	Newsletters	Ephemera (T-shirts, baseball caps, pens, etc.)
Company names	Advertising campaigns	Holiday greetings
Division names	Investor relations materials	
Product names	Annual reports	
All taglines	Seminar literature	
All trademarks owned	PowerPoint presentations	
Standards and guidelines		
Business papers	Electronic communications	Environmental applications
Letterhead, envelopes, labels, business cards	Website	External signage
Fax forms	Intranet	Internal signage
Invoices, statements	Extranet	Store interiors
Proposal covers	Video	Banners
Folders	Banners	Trade show booths
Forms	Blogs	
	Social networks	
	Apps	
		Retail
		Packaging
		Promotions
		Shopping bags
		Menus
		Merchandise
		Displays

> Examine identity

Marks
Logotypes
Color
Imagery
Typography
Look and feel

> Examine how things happen

Process
Decision making
Communications responsibility
In-house and webmaster
Production
Advertising agency

> Document learnings

Equity
Brand architecture
Positioning
Key messages
Visual language

Competitive audit

A competitive audit is a dynamic, data-gathering process. Simply put, this audit examines the competition's brands, key messages, and identity in the marketplace, from brandmarks and taglines to ads and websites. More than ever, it is easy to gather information on the internet; however, a company should not stop there. Finding ways to experience the competition as a customer often provides valuable insights.

The greater the insight into the competition, the greater the competitive edge. Positioning the company in relationship to the competition is both a marketing and a design imperative. "Why

should the customer choose our products or services over those of others?" is the marketing challenge. "We need to look and feel different" is the design imperative.

The breadth and depth of this audit can vary widely depending on the nature of the company and the scope of the project. Frequently, a company has its own competitive intelligence.

Qualitative or quantitative research that can be a source of critical data need to be reviewed.

An audit is an opportunity to build a complete understanding of the business and establish a context for the branding solution.

David Kendall
Principal, Kendall Ross

Process: Competitive audit

> Identify competitors	> Gather information/research	> Determine positioning	> Identify key messages	> Examine visual identity
Who are leading competitors?	List information needed.	Examine competitive positioning.	Mission	Symbols
Who most closely resembles the client, and in what ways?	Examine existing research and materials.	Identify features/benefits.	Tagline	Meaning
Which companies compete indirectly?	Determine if additional research is required.	Identify strengths/weaknesses.	Descriptors	Shape
	Consider interviews, focus groups, online surveys.	Examine brand personality.	Themes from advertising and collaterals	Color
				Typography

Using the competitive audit

- Present audit at the end of the research phase.
- Use learning to develop new brand and positioning strategy.
- Use audit to inform the design process.
- Consider meaning, shape, color, form, and content that the competition does not use.
- Use audit when presenting new brand identity strategies to demonstrate differentiation.

Understanding the competition

- Who are they?
- What do their brands stand for?
- What markets/audiences do they serve?
- What advantages (strengths) do they have?
- What disadvantages (weaknesses) do they have?
- What are their modes of selling and cultivating customers/clients?
- How do they position themselves?
- How do they characterize their customers/clients?
- What are their key messages?
- What is their financial condition?
- How much market share do they hold?
- How do they use brand identity to leverage success?
- What do they look and feel like?



ARUP

Thornton Tomasetti



McHugh Engineering Associates
Consulting Engineers



BARD, RAO + ATHANAS
CONSULTING ENGINEERS



Newcomb & Boyd
CONSULTANTS AND ENGINEERS

m+nlb
PAZZETTI NASH LIPSEY BURCH

BRINJAC
ENGINEERING
since 1995

EWING COLE

BALA

SYSKA HENNESSY
GROUP

KLING STUBBINS

B A L L I N G E R

WSP

Competitive audit of engineering firm logos

► Document identity

- Identity signatures
- Marketing collateral materials and website
- Sales and promotional tools
- Brand architecture
- Signage

► Examine naming strategy

- Core brand name
- Naming system for products and services
- Descriptors and domains

► Examine brand hierarchy

- What type of brand architecture?
- How integrated or independent is the core brand in relation to subsidiaries or sub-brands?
- How are the products and services organized?

► Experience the competition

- Navigate websites.
- Visit shops and offices.
- Purchase and use products.
- Use services.
- Listen to a sales pitch.
- Call customer service.

► Synthesize learnings

- Make conclusions.
- Start seeing opportunities.
- Organize presentation.

Language audit

A language audit has many names. Voice audit, message audit, and content audit are among the most popular. Regardless of the moniker, it is the Mount Everest of audits. Every organization aspires to conduct one, but very few accomplish it or go beyond base camp one. Even though language is an intrinsic part of the marketing audit, many companies do not tackle “voice” until after they have designed a new brand identity program.

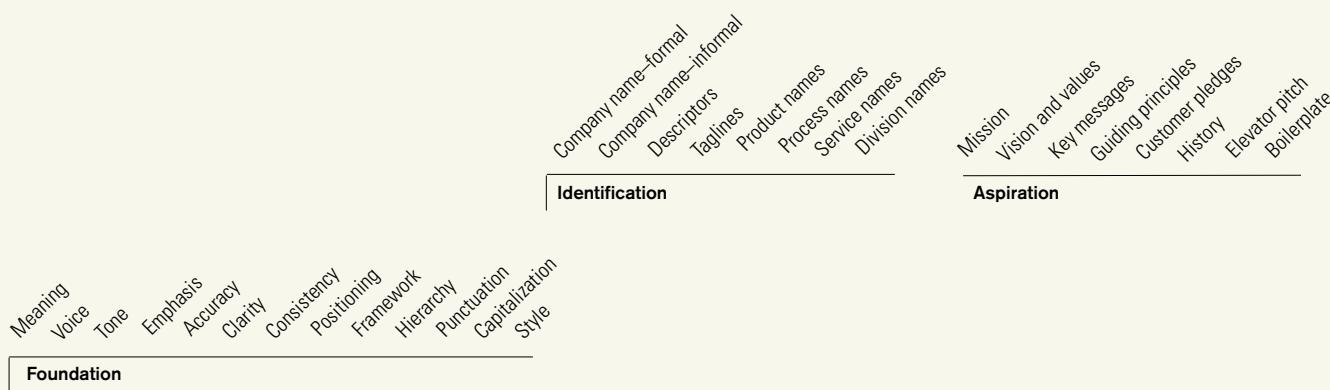
The courageous look at content and design at the same time, revealing the entire spectrum of how language is used. Analyzing the intersection of customer experience, design, and content is an intensive and rigorous endeavor that demands the left brain and right brain to work in tandem.

Vigorous writing is concise.

William Strunk, Jr. and E. B. White

The Elements of Style

Process: Examining language



Criteria for evaluating communications

Developed by Siegel + Gale

Adherence to brand values

Is the tone and look of the information consistent with your brand attributes?

Customization

Is content based on what you already know about the customer?

Structure and navigational ease

Is the purpose of the communication readily apparent, and is the communication easy to use?

Educational value

Did you take the opportunity to anticipate unfamiliar concepts or terminology?

Visual appeal

Does the communication look inviting and in keeping with a company's positioning?

Marketing potential

Does the communication seize the opportunity to cross-sell products in a meaningful, informed way?

Loyalty support

Does the communication thank customers for their business or in some way reward them for extending their relationship with you?

Utility

Is the communication well suited to its function?

Call to action
Phone numbers
URLs
Email signatures
Voicemail messages
Titles
Addresses
Diagrams
Forms
Directions

Navigation

News releases
FAQs
Press kits
Annual reports
Brochures
Shareholder communications
Call center scripts
Customer service scripts
Sales scripts
Presentations
Announcements
Web content
Blog content
Blast emails
Advertising campaigns
Direct mail

Information

Audit readout

An audit readout signals the end of the research and analysis phase. It is a formal presentation made to the key decision makers that synthesizes key learnings from the interviews, research, and audits. The biggest challenge is organizing a vast amount of information into a succinct and strategic presentation. The audit readout is a valuable assessment tool for senior management, and a critical tool for the creative team to do responsible, differentiated work. It is a tool used as a reference throughout the entire process.

It is rare that an audit readout does not engender epiphanies. Although marketing and communications may not be top of mind for some management teams, seeing a lack of consistency across media, or seeing how much more discipline the competition uses in its marketing systems, is a real eye-opener. The objective of the audit is to open up the possibilities that a more strategic, focused brand identity system can bring.

I can't believe we are using the same stock images as our biggest competitors.

Anonymous

Holy smokes! What do you mean we haven't trademarked our product name?

Anonymous

We see the opportunity. Others see how far the brand voice has strayed.

Joe Duffy

Chairman, Duffy & Partners

Process: Synthesize learnings

> Interviews	> Brand	> Marketing research	> Marketing audit	> Language audit
Stakeholder categories	Strategy	Brand recognition	Logos and signatures	Voice and tone
Key learnings	Positioning	Survey results	Brand architecture	Clarity
Customer insights	Essence	Focus group findings	Across marketing channels, media, product lines	Naming
Excerpts		Perceptual mapping	Look and feel	Taglines
		SWOTs	Imagery	Key messages
		Gap analysis	Color	Navigation
		Benchmarking	Typography	Hierarchy
				Descriptors

Essential characteristics

Analysis requires an ability to listen, read between the lines, observe what others don't see, make connections, see patterns, and identify opportunities.

Blake Deutsch

Focuses leaders on the possibilities

Jumpstarts robust conversations

Identifies gaps between positioning and expression

Uncovers inconsistencies

Reveals need for more differentiation

Adds value and sense of urgency to the process

Informs the creative team

Unearths brilliant and forgotten ideas, images, and words

Builds commitment to doing things right in the future

We presented ACLU's visual history at the national and affiliate level: identity, imagery, printed donor materials, and the identities of other advocacy groups. We summarized our interview findings, other research, and our analysis. We ended the presentation with the new design directives.

Sylvia Harris
Information design strategist



ACLU audit readout presentation



11

12

> Competitive audit

- Positioning
- Logos
- Brand architecture
- Taglines
- Key messages
- Look and feel
- Imagery
- Color
- Typography

> Intellectual property audit

- Trademarks
- Compliance issues

> Process audit

- Existing guidelines
- Technology
- Collaboration

Clarifying strategy: Phase 2 overview

Phase 2 involves both methodical examination and strategic imagination. It is about analysis, discovery, synthesis, simplicity, and clarity. This combination of rational thinking and creative intelligence characterizes the best strategies, which go where others have not.



Look into a microscope with one eye and a telescope with the other.

Blake Deutsch

In Phase 2, all of the learnings from the research and audits are distilled into a unifying idea and a positioning strategy. Agreement is solidified about target markets, competitive advantage, brand core values, brand attributes, and project goals. More often than not, the definitions of the problem and its challenges have evolved. Although many companies have their values and attributes in place, they may not have taken the time to articulate and refine them, or to share them beyond an off-site management retreat. The role of the consultant here is to identify, articulate, illuminate, weave, and play back the possibilities.

Phase 2 can lead to a number of possible outcomes. In a merger, a new brand strategy for the combined enterprise is necessary. Other scenarios require a unifying idea that will be effective across business lines in a new brand identity program. A brand brief is created, and a discussion about findings and epiphanies follows. When there is openness and candor between the client and the consultant, true collaboration can produce exceptional results. Key success factors during this phase are trust and mutual respect.

Phase 2 scenarios

Different scenarios determine the scope of services during the second phase.

A clearly defined brand strategy

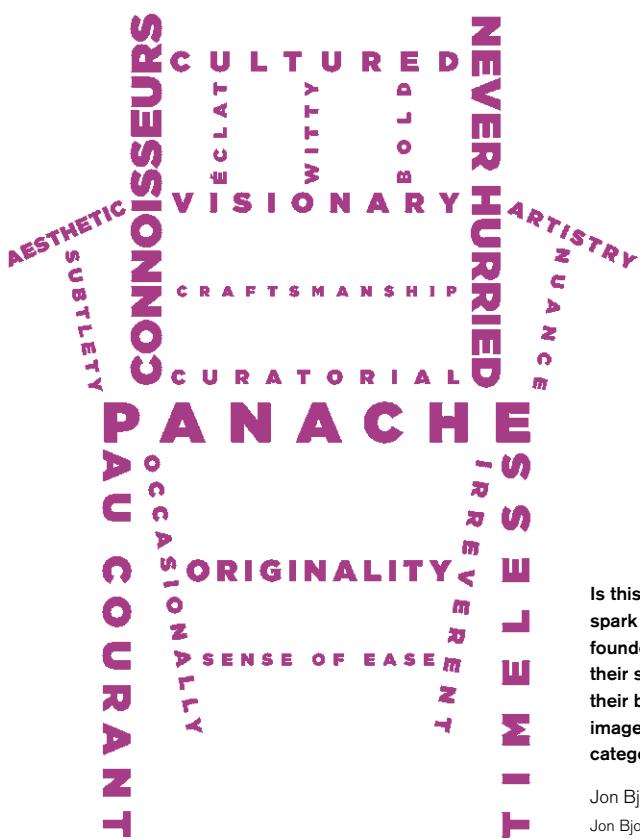
When Turner Duckworth worked with Amazon.com and Jeff Bezos, brand strategy was already clearly defined and articulated. What Amazon needed was a world-class brand identity. When Sandstrom Design was brought in by Steve Sandoz, a creative director at Wieden+Kennedy, to work on Tazo tea, a vision that was articulated as "Marco Polo meets Merlin" was already in place. What the Tazo team needed was a firm that knew how to design the product offering and render it "otherworldly." When Bernhardt Fudyma worked with Nabisco to evaluate its familiar red triangle trademark design, the firm conducted an in-depth evaluation process, which did not require strategy development.

A need to redefine brand strategy

When Harley-Davidson set out to turn its business around and reinvent itself, senior leadership decided to build a brand strategy based on existing rider passion. Over the years they worked collaboratively with David Aaker, a preeminent brand strategist, as well as their agencies, VSA Partners and Carmichael Lynch, to evolve and express their strategy. When the Tate in the United Kingdom wanted to enhance its appeal and attract more visitors to its four museums, Sir Nicholas Serota, the Tate's director, and his communications staff worked closely with Wolff Olins to develop a central brand idea that would unify the different museums. "Look again, think again" was an invitation to visitors to reconsider their experience of art.

A need to create brand strategy

Aside from new business creation, mergers are by far the most challenging scenarios that require new brand strategy. Determining a unified strategy and a new name for two companies that may have been competitors and working with a transition team in a compressed timeframe takes extraordinary skill and diplomacy. VSA Partners created a brand strategy and a new name, Cingular, for the joint venture of Bell South Mobility and SBC Wireless in six weeks. The new name would represent eleven former brands and more than 21 million customers. The brand strategy positioned Cingular as the embodiment of human expression since VSA viewed the wireless space evolving from a features-and-functions buying decision to a lifestyle choice.



Is this chair comfortable? To spark a conversation with the founders of a start-up about their strategy, I composed their brand attributes in an image of their product category.

Jon Bjornson
Jon Bjornson Design

Narrowing the focus

It is never enough to examine a company's current business strategy, core values, target markets, competitors, distribution channels, technology, and competitive advantage. It is crucial to stand back and look at the big picture—what are the economic, sociopolitical, global, or social trends that will affect the brand in the future? What are the drivers that have made the company successful in the past?

Interviews with senior management, employees, customers, and industry experts will provide an intimate glance into the uniqueness of a company. Often, the CEO has a clear picture of an ideal future and all its possibilities. A good consultant will hold up a mirror and say, "This is what you have told me and I heard it again from your customers and your sales force. And this is why it is powerful." It is important to look for the gold. Sometimes old ideas that are framed in a new way do not resonate immediately.

A brand becomes stronger when you narrow the focus.

Al Ries and Laura Ries

The 22 Immutable Laws of Branding

If you want to build a brand, you must focus your branding efforts on owning a word in the prospect's mind. A word that no one else owns. What prestige is to Mercedes, safety is to Volvo.

Al Ries and Laura Ries

The 22 Immutable Laws of Branding

As the mass and volume of information increases, people search for a clear signal—one that gives pattern, shape, direction to the voice.

Bruce Mau
Designer

Vision
Values
Mission
Value proposition
Culture
Target market
Segments
Stakeholder perceptions
Services
Products
Infrastructure

Understanding

Marketing strategy
Competition
Trends
Pricing
Distribution
Research
Environment
Economics
Sociopolitics
Strengths/weaknesses
Opportunities
Threats

Keep moving

Engage in meaningful dialogue

Companies frequently do not take the time to revisit who they are and what they are about. The beauty of this process is that it gives senior managers an explicit reason to go off-site and spin a dream. It is a worthwhile exercise. Superb consultants know how to facilitate a dialogue between core leaders in which various brand scenarios are explored and brand attributes surface.

Uncover brand essence (or simple truth)

What does a company do that is best in world? Why do its customers choose it over its competition? What business are they in? How is it really different than its most successful competitor? What are three adjectives that summarize how this company wants to be perceived? What are its strengths and weaknesses? The clarity of these answers is an important driver in this phase.

Develop a positioning platform

Subsequent to information gathering and analysis are the development and refinement of a positioning strategy. Perceptual mapping is a technique that is frequently used to brainstorm a positioning strategy. On which dimension can a company compete? What can it own?

Create the big idea

The big idea can always be expressed in one sentence, although the rationale could usually fill a book. Sometimes the big idea becomes the tagline or the battle cry. The big idea must be simple and transportable. It must carry enough ambiguity to allow for future developments that cannot be predicted. It must create an emotional connection, and it must be easy to talk about, whether you are the CEO or an employee.

Core values
Brand attributes

Differentiation
Value proposition

Central idea
Unifying concept

Clarifying

Competitive advantage
Brand strategy

Positioning

Business category

Brand essence

Key messages
Voice and tone

Big idea

Positioning

Positioning is a process to identify what boldly differentiates a brand in the mind of a customer. Customers are overwhelmed with choices. Positioning has the potential to create new openings in an oversaturated, continually changing marketplace. The best positioning builds on a deep understanding of customer needs and aspirations, the competition, the strengths and weaknesses of a brand, changes in demographics, technology, and trends.

Positioning is a revolutionary branding concept first introduced by Jack Trout in 1969 in an article for *Industrial Marketing*. The strategy was then further popularized by Al Ries and Jack Trout in 1981 their best-selling book, *Positioning: The Battle for Your Mind*. Brand thought leaders like Kevin Lane Keller further defined this brand strategy.

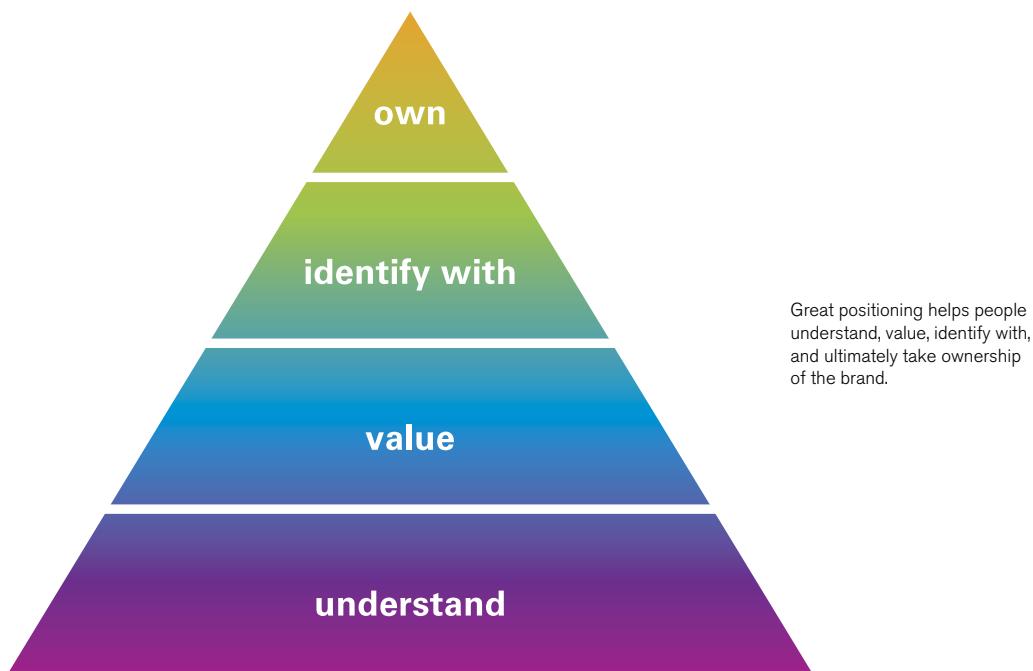
Although positioning as a core concept is the same, what has changed is the best process to use. Brands are no longer created in the back rooms of advertising agencies, and built by advertising campaigns. A digital, connected world has inspired brand builders, like Chris Grams when he led the brand team at Red Hat, to use a more collaborative process.

Great brands are in command and out of control. Twenty-first century brands won't be built by telling; they will be built by being.

Chris Grams
The Ad-Free Brand

Superior brand positioning is desirable to the consumer, deliverable by the brand, and differentiated from competition.

Kevin Lane Keller
Brand Positioning



Positioning diagrams: New Kind

Superior competitive positioning

Excerpted from *Brand Planning* by Kevin Lane Keller

Determine competitive frames of reference

The competitive frame of reference defines which other brands a brand competes with and therefore which brands should be the focus of analysis and study.

Develop unique brand points-of-difference

Attributes or benefits which consumers strongly associate with a brand, positively evaluate, and believe they could not find to the same extent with a competitive brand.

Establish shared brand points-of-parity

Associations designed to negate competitors' points-of-difference and demonstrate category credentials.

Create a brand mantra

Short, 3- to 5-word phrases that capture key points of difference and the irrefutable essence or spirit of the brand.

Imperatives for the positioning process

Developed by Chris Grams, *The Ad-Free Brand*

Understand that it matters what everyone thinks about the brand, not just customers.

Empower as many people as possible to listen and to speak on behalf of the brand

Bring the community in and allow the brand out.

Encourage people to live the brand and not just talk about it.

Achieve results with a collaborative and engaging process.

Signal that branding is an ongoing conversation and a work in progress.

Acknowledge that building a brand in a digital and connected world is about guiding, influencing and being, not telling.

Test ideas with communities of prospects, partners, and contributors.

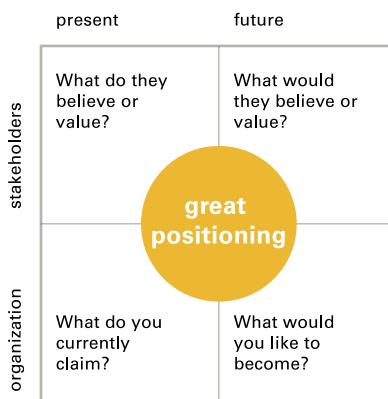
OUR [] offering
IS THE ONLY []
category []
THAT [] benefit [].

@MartyNeumeier

The onliness exercise

Developed by Marty Neumeier, ZAG

Neumeier uses this exercise to help brand builders discover their radical differentiation. He believes that if you can't say why your brand is both different and compelling in a few words, don't fix your statement—fix your company. A great example he uses is Cirque de Soleil, the only circus that doesn't have animals.



Brand brief

Documenting fundamental precepts of the brand is the most important task of Phase 2. What seems to most like a blinding flash of the obvious is frequently not. Robust discussions are facilitated by a simple, clear one-page diagram, as opposed to a twenty-page treatise that no one has read or remembers. Getting key decision makers to agree begins the creative process on a solid, shared understanding of the brand.

The second objective is to write the creative brief, which is a road map for the creative team. Never write it until the brand brief is approved.

The best briefs are succinct and strategic, and approved by the most senior levels in an organization early in the process. If these briefs are approved, the balance of the project is more likely to be on track and successful.

The briefs are a result of a collaborative process—that is, a result of the best thinking and an ability to agree on brand attributes and positioning first, and the desired endpoint and criteria of the process second.

The brand brief is a foundational document that clearly articulates who we are and why we exist.

Matt Hames
President, Acru

Create a succinct and strategic diagram

Many entrepreneurial companies have visionaries who walk around with this information in their heads; getting it on paper helps anyone who has the responsibility to execute the vision. This is a hard task but well worth the time invested because a sustainable tool is created.

Writing the brief invariably includes meetings, numerous emails, and versions. The actual document is most effective when it can be captured as a diagram on one 11" x 17" page. When the final version is a word processing document, the temptation is to keep changing it.

Brief variations

Large companies will create positioning briefs for marketing segments or business lines. Large research studies are also synthesized in briefs that highlight key learnings.

Version control

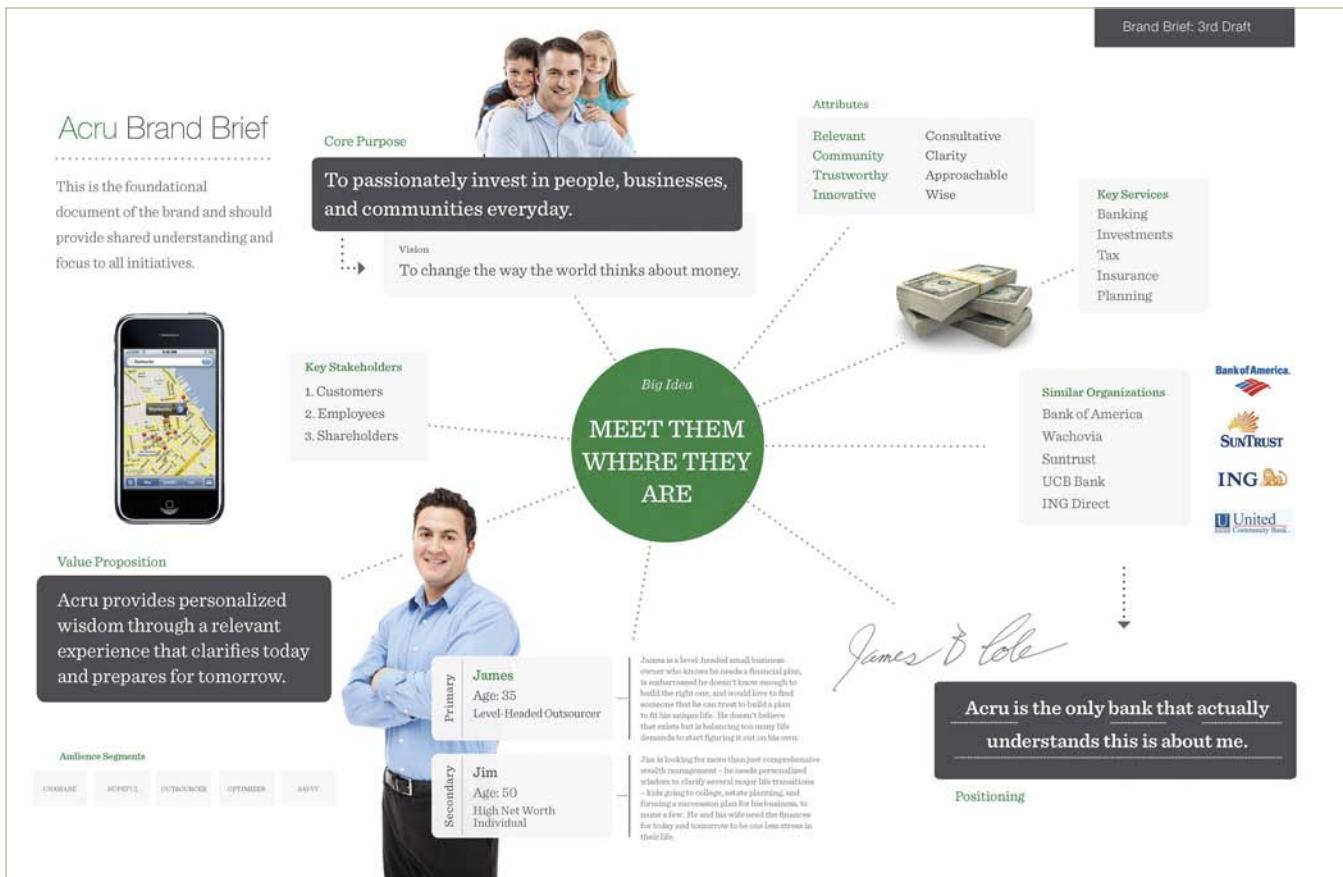
Writing a brief is an iterative process and it is important to have version control. Each version should be saved and have a version number and a date on it.

Brand brief schematic

We use the brand brief as a tool to help our clients achieve clarity and organizational unity around the core brand principles.

Craig Johnson

President
Matchstic



Matchstic, in collaboration with Leader Enterprises, created this brand brief for Acru Wealth, a community bank with a holistic approach to money and life.

Brand brief components

- Vision
- Mission
- Big idea or brand essence
- Brand attributes
- Value proposition
- Guiding principles/key beliefs
- Target audience
- Key markets
- Key competitors
- Competitive advantage
- Stakeholders
- Driving force

Naming

Naming is not for the faint of heart. It is a complex, creative, and iterative process requiring experience in linguistics, marketing, research, and trademark law. Even for the experts, finding a name for today's company, product, or service that can be legally protected presents a formidable challenge.

Various brainstorming techniques are used to generate hundreds, if not thousands, of options. Culling the large list takes skill and patience.

Names need to be judged against positioning goals, performance criteria, and availability within a sector. It is natural to want to fall in love with a name, but the bottom line is that meaning and associations are built over time. Agreement is not easy to achieve, especially when choices seem limited. Contextual testing is smart and helps decision making.

Naming is 20% creative and 80% political.

Danny Altman
Founder and Creative Director, A Hundred Monkeys

Naming digital assets is like playing three-dimensional Scrabble. You need to play with words from more points of view, and you need to decide how much you can spend before you start grabbing letters, because the words that look best from the most points of view will have a price tag attached to them.

Howard Fish
Fish Partners

Process: Naming

➤ Revisit positioning

Examine brand goals and target market needs.
Evaluate existing names.
Examine competitor names.

➤ Get organized

Develop timeline.
Determine team.
Identify brainstorming techniques.
Determine search mechanisms.
Develop decision-making process.
Organize reference resources.

➤ Create naming criteria

Performance criteria
Positioning criteria
Legal criteria
Regulatory criteria, if any

➤ Brainstorm solutions

Create numerous names.
Organize in categories and themes.
Look at hybrids and mimetics.
Be prolific.
Explore variations/iterations on a theme.

Remember

Names may be registered in different classes of goods and services.

Inspiration

Language
Meaning
Personality
Dictionaries
Googling
Thesauruses
Latin
Greek
Foreign languages
Mass culture
Poetry
Television
Music
History
Art
Commerce
Colors
Symbols
Metaphors
Analogies
Sounds
Science
Technology
Astronomy
Myths
Stories
Values
Dreams

Don't pick a name that makes you one of the trees in the forest, and then spend the rest of your marketing budget trying to stand out.

Danny Altman
Founder + Creative Director
A Hundred Monkeys

Naming basics

Brand names are valuable assets.
When you are brainstorming, there are no stupid ideas.
Always examine a name in context.
Consider sound, cadence, and ease of pronunciation.
Be methodical in tracking name selections.
Determine smartest searching techniques.
Review all the criteria before you reject a name.
Meaning and association are built over time.

Voice of the stakeholders exercise

Create one page for each name candidate.
Develop 5-10 statements using the name in context.
Example: New Name is the product I trust.
Attribute each statement to a key stakeholder.
Example: New Name is the product I trust. Tessa Wheeler, customer
Each decision maker reads one statement out loud.
Discuss what you like about this name first.
Discuss what challenges the name presents next.

The biggest question about a name is whether or not it communicates the story.

Karin Hibma
Partner
CRONAN

> Conduct initial screening

Positioning
Linguistic
Legal
Common-law databases
Online search engines
Online phone directories
Domain registration
Creating a short list

> Conduct contextual testing

Say the name.
Leave a voicemail.
Email the name.
Put it on a business card.
Put it in an ad headline.
Put it into the voice of the stakeholders.

> Testing

Determine methods to trust.
Check for red flags.
Unearth trademark conflicts.
Check language connotations.
Check cultural connotations.
Do linguistic analysis.

> Final legal screen

Domestic
International
Domain
Regulatory
Registration

Renaming

Ten principles for renaming

Developed by Marshall Strategy

Be clear about why change is needed. You should have a compelling reason, and clear business benefits, for going through the name change process. Making a strong case for change—whether legal, market-based, or other—will help everyone involved rise above emotional issues and enable a more successful and meaningful effort.

Assess the impact of change. A name change is more complicated than creating a new name because it affects established brand equity and all existing brand communications. A thorough audit of equity and communication assets should be conducted, to fully understand how a name change will affect your investments and operations.

Know what your choices are. Depending on your reason for change, it can be very difficult to consider change in the abstract. It is much easier to commit to a change when you have alternative names to consider that solve your communication issues.

Know what you are trying to say before you name it. Naming is a highly emotional issue that can be hard to judge objectively. By first agreeing on what your new name should say, you concentrate your efforts on choosing the name that says it best.

Avoid trendy names. By definition, these are names that will lose their appeal over time. Choosing a new name simply because it sounds “hip” or “cool” generally results in names that wear quickly.

“Empty Vessel Names” require filling. Made-up or meaningless names will require more investment to build understanding, memorability, and proper spelling than names that have some inherent meaning. Compare the immediate meaning and relevance of names like Google and Amazon to empty vessels like Kijiji and Zoosk.

Avoid names that are too specific. This may be the reason that change was necessary in the first place. Names that identify a specific geography, technology, or trend might be relevant for a period of time, but in the long run they could restrict your ability to grow.

Understand that a new name can't do everything. Names are powerful tools, but they do not tell the whole story. A name change alone—without rethinking of all brand communications—could risk being seen as superficial. Consider how new taglines, design, communications, and other context-building tools should work with the new name to build a rich new story that you can own.

Ensure you can own it. Check patent and trademark offices, common-law usages, URLs, Twitter handles, and regional/cultural sensitivities before you decide, and make the investment to protect your name. This is best done by an experienced intellectual property attorney.

Transition with confidence. Make sure you introduce your new name as part of a value-oriented story that conveys clear benefits to your employees, customers, and shareholders. The message “we’ve changed our name” on its own generally falls flat. Commit to the change with confidence and implement as quickly and efficiently as possible. Having two names in the market at the same time is confusing to both internal and external audiences.

If you wish to make a meaningful statement, a name change is not enough. The name should represent a unique, beneficial, and sustainable story that resonates with customers, investors, and employees.

Philip Durbrow
Chairman and CEO
Marshall Strategy

Companies change their names for many reasons, but in every case, a clear rationale for change with strong business and brand benefits is critical.

Ken Pasternak
Managing Director
Marshall Strategy

Notable renaming

Old name	New name
Administaff	Inspur
Andersen Consulting	Accenture
Apple Computer	Apple
BackRub	Google
Banker's Trust of Des Moines	Principal Financial Group
Blackwater	Academi
Brad's Drink	Pepsi-Cola
Comcast (Consumer Services)	Xfinity
Computing Tabulating Recording Corporation	International Business Machines (renamed IBM)
Datsun	Nissan
David and Jerry's Guide to the World Wide Web	Yahoo!
Diet Deluxe	Healthy Choice
Federal Express	FedEx
GMAC Financial Services	Ally Financial
Graphics Group	Pixar
Industrial National Bank	Fleet Financial Group
Kentucky Fried Chicken	KFC
Kraft snacks division	Mondelez
Lucky Goldstar	LG
Malt-O-Meal	MOM Brands
Marufuku Company	Nintendo
MyFamily.com	ancestry.com
Philip Morris	Altria
Quantum Computer Service	AOL
Service Games	SEGA
ShoeSite.com	zappos.com
Telecom	Telstra
TMP Worldwide	Monster Worldwide
Tokyo Telecommunications Engineering Corporation	Sony
United Telephone Company	Sprint
Value Jet	AirTran

Designing identity: Phase 3 overview

Investigation and analysis are complete; the brand brief has been agreed upon, and the creative design process begins in Phase 3. Design is an iterative process that seeks to integrate meaning with form. The best designers work at the intersection of strategic imagination, intuition, design excellence, and experience.



We never know what the process will reveal.

Hans-U. Allemann
Cofounder, Allemann, Almquist & Jones

Reducing a complex idea to its visual essence requires skill, focus, patience, and unending discipline. A designer may examine hundreds of ideas before focusing on a final choice. Even after a final idea emerges, testing its viability begins yet another round of exploration. It is an enormous responsibility to design something that in all probability will be reproduced hundreds of thousands, if not millions, of times and has a lifetime of twenty years or more.

Creativity takes many roads. In some offices numerous designers work on the same idea, whereas in other offices each designer might develop a different idea or positioning strategy. Routinely hundreds of sketches are put up on the wall for a group discussion. Each preliminary approach can be a catalyst to a new approach. It is difficult to create a simple form that is bold, memorable, and appropriate because we live in

an oversaturated visual environment, making it critical to ensure that the solution is unique and differentiated. In addition, an identity will need to be a workhorse across various media and applications.

In projects that involve redesign the designer must also carefully examine the equity of the existing form and understand what it has meant to a company's culture. Paul Rand's logos for UPS, Westinghouse, and Cummins were all redesigns. In each case Rand's genius was finding a way to maintain elements from the original identity and transform them into bigger ideas and stronger, more sustainable visual forms. His strategy was always to present one idea. His brilliant design sensibility was matched by his strategic presentations, in which he traced the evolution of his recommendation.

Examine

Meaning
Attributes
Acronyms
Inspiration
History
Form
Counterform
Abstract
Pictorial
Letterform
Wordmark
Combination
Time
Space
Light
Still
Motion
Transition
Perspective
Reality
Fantasy
Straight
Curve
Angle
Intersection
Patterns

A designer's perspective

Paul Rand

as excerpted from Paul Rand by Steven Heller

Rand designed logos for endurance. "I think permanence is something you find out," he once said. "It isn't something you design for. You design for durability, for function, for usefulness, for rightness, for beauty. But permanence is up to God and time."

Per Mollerup

Identification, description, and the creation of value are just some of the possible functions of a trademark.

Hans-U. Allemann

We usually begin with very predictable and obvious ideas, but the beauty of the identity design process is that it is totally unpredictable. We never know what the process will reveal. I have been designing marks for forty years, and the process still astonishes me.

Steff Geissbuhler

The trademark, although a most important element, can never tell the whole story. At best it conveys one or two notions or aspects of the business. The identity has to be supported by a visual language and a vocabulary.

Malcolm Grear

Form and counterform. Light and tension. Expanded meaning that is not exhausted at first glance. You need to know the enterprise inside and out.

The best identity designers have a strong understanding of how to communicate effectively through the use of signs and symbols, a keen sense of form and letterforms, and an understanding of the history of design.

Hans-U. Allemann
Cofounder
Allemann, Almquist & Jones

Paula Scher

My best idea is always my first idea. It took me a few seconds to draw it, but it took me thirty-four years to learn how to draw it in a few seconds.

Louise Fili

A logo is a typographic portrait—the face of a business. I talk to clients at length, learning everything about who they are and what is important to them, and then translate that into type. A great logo appears effortless—and is, of course, anything but.

Bart Crosby

A logotype or a symbol should express the fundamental essence of an organization or a product or a service—the visual manifestation of its nature, its aspirations, its culture, its reason for being.

David Airey

To be a good designer you must be curious about life. The strongest ideas are born from the experiences we have and the knowledge we gain from them.

Chermayeff & Geismar

We are looking for the most direct connection between an idea and the creation of a form.

Sagi Haviv

Identity design is not about what one likes or dislikes. It's about what works.

Logotype + signature

A logotype is a word (or words) in a determined font, which may be standard, modified, or entirely redrawn. Frequently, a logotype is juxtaposed with a symbol in a formal relationship called the signature. Logotypes need to be not only distinctive, but durable and sustainable. Legibility at various scales and in a range of media is imperative, whether a logotype is silk-screened on the side of a ballpoint pen or illuminated in an external sign twenty stories off the ground.

The best logotypes are a result of careful typographic exploration. Designers consider the attributes of each letterform, as well as the relationships between letterforms. In the best logotypes, letterforms may be redrawn, modified, and manipulated in order to express the appropriate personality and positioning of the company.

The designer begins his or her process by examining hundreds of typographic variations.

Beginning with the basics—for example, whether the name should be set in all caps or caps and lowercase—the designer proceeds to look at classic and modern typefaces, roman and italic variations, and various weights, scales, and combinations. The designer then proceeds to manipulate and customize the logotype. Each decision is driven by visual and performance considerations, as well as by what the typography itself communicates.

A signature is the specific and nonnegotiable designed combination of the brandmark and the logotype. The best signatures have specific isolation zones to protect their presence. A company may have numerous signatures, for various business lines or with and without a tagline.





Nickelodeon	Nickelodeon	Nickelodeon	Nickelodeon	Nickelodeon	Nickelodeon	Nickelodeon
Accordion	Amoeba	Back And Forth	Baroque	Beads	Big Business	Blimp 1
Nickelodeon	Nickelodeon	Nickelodeon	Nickelodeon	Nickelodeon	Nickelodeon	Nickelodeon
Burst 1	Burst 2	Burst 3	Burst 4	Calder	Canned Food	Capsule
Nickelodeon	Nickelodeon	Nickelodeon	Nickelodeon	Nickelodeon	Nickelodeon	Nickelodeon
Circus Banner	Cloud 2	Comet	Comet Trail	Construction	Cowlick	Crown
Nickelodeon	Nickelodeon	Nickelodeon	Nickelodeon	Nickelodeon	Nickelodeon	Nickelodeon
Crumpled Paper	Crystal	Dolly	Dotted Diamond	Electron	Emblem	Escape
Nickelodeon	Nickelodeon	Nickelodeon	Nickelodeon	Nickelodeon	Nickelodeon	Nickelodeon
Evolution	Fallingman	Fence	Fire	Flower	Four Circles	Frizzy Hair Smile
Nickelodeon	Nickelodeon	Nickelodeon	Nickelodeon	Nickelodeon	Nickelodeon	Nickelodeon
Frontier 1	Frontier 2	Key	Leaf 1	Lightbulb	Lightning Bolt	Log
Nickelodeon	Nickelodeon	Nickelodeon	Nickelodeon	Nickelodeon	Nickelodeon	Nickelodeon
Look Back Cat	Monster 1	Monster 2	Mr. Bubbles	Nubby	Oval	Paramecium
Nickelodeon	Nickelodeon	Nickelodeon	Nickelodeon	Nickelodeon	Nickelodeon	Nickelodeon
Radishes	Reading	Rocketship 2	Rotary Blade	Six-Pack	Small Capsules	Soft Ribs
Nickelodeon	Nickelodeon	Nickelodeon	Nickelodeon	Nickelodeon	Nickelodeon	Nickelodeon
Speech Bubble 1	Speech Bubble 4	Splat 1	Splat 2	Splat 3	Splat 4	Splat 5
Nickelodeon	Nickelodeon	Nickelodeon	Nickelodeon	Nickelodeon	Nickelodeon	Nickelodeon
Splat 6	Sprout	Star 2	Sun	Surfing	Swirl	Thought Bubble
Nickelodeon	Nickelodeon	Nickelodeon	Nickelodeon	Nickelodeon	Nickelodeon	Nickelodeon
Traffic	Tribble	Tulip	U.F.O. 2	Wave	Windbag	Apple Back To School
Nick	Nick	Nick	Nick			
Leaf Fall	Pumpkin Thanksgiving	Scary Cat Halloween	Turkey Thanksgiving			

We wanted to simplify Nickelodeon's toolkit, and focus internal creative on the core messages of the brand, with a system that was flexible and encouraged creative thinking and execution.

Sean Adams
Partner
AdamsMorioka

Although this system is no longer in use, it is still one of the most innovative and appropriate design approaches for this category.

Life is short. Laughter is important. Please take a look at the Make My Logo Bigger Cream video by Agency Fusion.

Blake Deutsch

Look and feel

Look and feel is the visual language that makes a system proprietary and immediately recognizable. It also expresses a point of view. This support system of color, imagery, typography, and composition is what makes an entire program cohesive and differentiated.

In the best programs, designers create an overall look that resonates in the mind of the customer and rises above the clutter of a visual environment. All elements of a visual language should be intentionally designed to advance the brand strategy, each doing its part and working together as a whole to unify and distinguish.

You should be able to cover up the logo and still identify the company because the look and feel is so distinctive.

Michael Bierut
Partner, Pentagram

Look and feel basics

Design

Design is intelligence made visible. The marriage of design and content is the only marriage that lasts.

Color palettes

Systems may have two color palettes: primary and secondary. Business lines or products may have their own colors. A color palette may have a pastel range and a primary range.

Imagery

Within the category of content, style, focus, and color, all need to be considered whether the imagery is photography, illustration, or iconography.

Typography

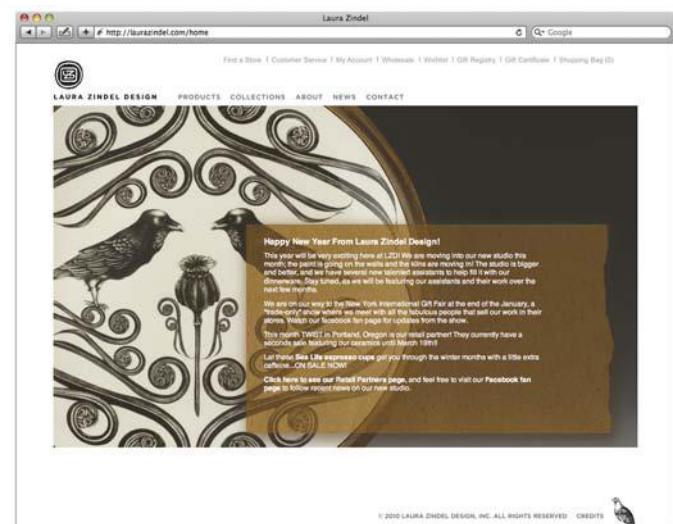
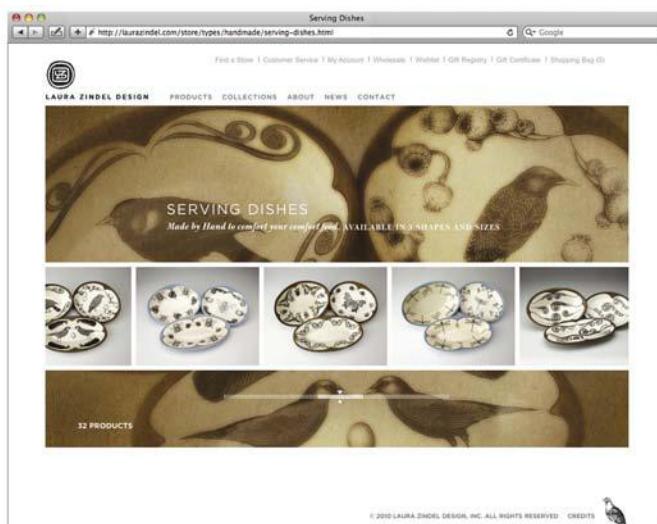
Systems incorporate typeface families, one or sometimes two. It is not unusual for a special typeface to be designed for a high-visibility brand.

Sensory

There are also material qualities (how something feels in your hand—texture and weight), interactive qualities (how something opens or moves), and auditory and olfactory qualities (how something sounds and smells, respectively).

Look is defined by color, scale, proportion, typography, and motion. Feel is experiential and emotional.

Abbott Miller
Partner, Pentagram



Laura Zindel Design: Jon Bjornson LLC

Color

Color is used to evoke emotion and express personality. It stimulates brand association and accelerates differentiation. As consumers we depend on the familiarity of Coca-Cola red. We don't need to read the type on a Tiffany gift box to know where the gift was purchased. We see the color and a set of impressions comes to us.

In the sequence of visual perception, the brain reads color after it registers a shape and before it reads content. Choosing a color for a new identity requires a core understanding of color theory, a clear vision of how the brand needs to be perceived and differentiated, and an ability to master consistency and meaning over a broad range of media.

While some colors are used to unify an identity, other colors may be used functionally to clarify brand architecture, through differentiating products or business lines. Traditionally the primary brand color is assigned to the symbol, and the secondary color is assigned to the logotype, business descriptor, or tagline. Families of color are developed to support a broad range of communications needs. Ensuring optimum reproduction of the brand color is an integral element of standards, and part of the challenge of unifying colors across packaging, printing, signage, and electronic media.

Color creates emotion, triggers memory, and gives sensation.

Gael Towey

Creative Director, Martha Stewart Living Omnimedia

Color brand identity basics

Use color to facilitate recognition and build brand equity.

Colors have different connotations in different cultures. Research.

Color is affected by various reproduction methods. Test.

The designer is the ultimate arbiter for setting color consistency across platforms. It's hard.

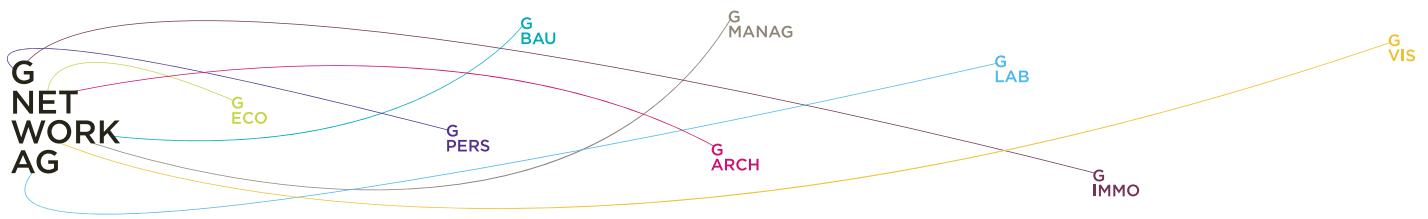
Ensuring consistency across applications is frequently a challenge.

Remember, most of the world uses a PC. Test.

Sixty percent of the decision to buy a product is based on color.

You can never know enough about color. Depend on your basic color theory knowledge: warm, cool; values, hues; tints, shades; complementary colors, contrasting colors.

Quality insures that the brand identity asset is protected.



Group business card



G-Network AG is a global architecture group composed of eight complementary business units offering a wide range of services. The identity was conceived to portray boldness and out-of-the-box thinking throughout a simple, clever, and flexible system.

Units business cards



Aiming to create unity and strengthen the identity, all logotypes were designed under the same constructive basis. Distinct colors were used to allow each unit to have its own personality while providing differentiation.

Roger Oddone
Founder and Creative Director
Roger Oddone Design Studio

More color

Testing the effectiveness of a color strategy

- Is the color distinctive?
- Is the color differentiated from that of competitors?
- Is the color appropriate to the type of business?
- Is the color aligned with brand strategy?
- What do you want the color to communicate?
- Will the color have sustainability?
- What meaning have you assigned to the color?
- Does the color have positive connotations in the target markets?
- Does the color have positive or negative connotations in foreign markets?
- Is the color reminiscent of any other product or service?
- Will the color facilitate recognition and recall?
- Did you consider a specially formulated color?
- Can the color be legally protected?
- Does the color work on white?
- Can you reverse the mark out of black and still maintain the original intention?
- What background colors are possible?

- What background values are necessary?
- How does scale affect the color?
- When you have a one-color application, such as a fax or newspaper, how will you adjust the color so that it reads?
- Are there technical challenges to getting the color right?
- Can you achieve consistency across media?
- Have you tested the color on a range of monitors, PC and Mac, and devices?
- Have you looked at ink draws on coated and uncoated stock?
- Have you considered that the PMS color may look dramatically different on coated and uncoated stock?
- Will this color work in signage?
- What are the color equivalents on the web?
- Is there a vinyl binder color that is compatible?
- Have you tested the color in the environment in which it will be used?
- Have you created the appropriate color electronic files?

Our primary brand color is CIGNA teal. It is a specially formulated color that is unique to our industry. We want CIGNA to be strongly associated with CIGNA teal. Therefore, all businesses are encouraged to use this color broadly across their communications.

CIGNA Brand Identity Guidelines

Our range of color is not only visually exciting, it represents the diversity, energy, and passion of our community. No single color is favored above the rest—the entire spectrum works together in unison to bring cohesion to the brand, and vibrancy to our messages.

Glaad Brand Guidelines



Glaad: Lippincott

Color trivia

Kodak was the first company to trademark a signature color.
Bianchi created a special color green for its bicycles.

Color systems

Will the color system be flexible enough to allow for a range of dynamic applications?

Does the color system support a consistent experience of the brand?

Does the color system support the brand architecture?

Is the color system differentiated from that of the competition?

Have you examined the benefits and disadvantages of:

Using color to differentiate products?

Using color to identify business lines?

Using color to help users navigate decisions?

Using color to categorize information?

Do you need both a bold palette and a pastel palette?

Can you reproduce these colors?

Have you developed both a web palette and a print palette?

Have you named your colors?

Have you created identity standards that make it easy to use the color system?

Mergers, acquisitions, redesign

Have you examined the historical use of color?

Is there equity that should be preserved?

Is the color aligned with the new brand strategy?

Is there a symbolic color that communicates the positive outcome of the merged entities?

Will developing a new color for the company send a new and immediate signal about the future?

Will retiring an existing color confuse existing customers?



Neal's Yard Remedies: Turner Duckworth

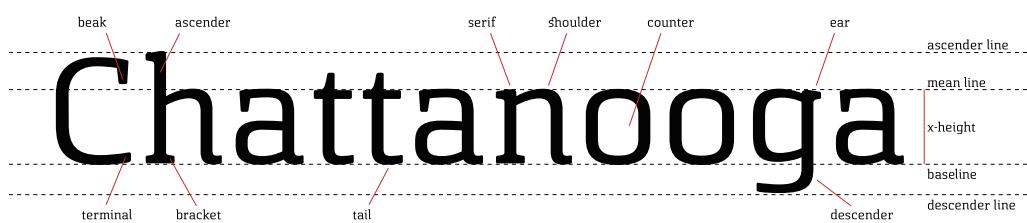
Typography

Typography is a core building block of an effective identity program. Companies like Apple, Mercedes-Benz, and Citi are immediately recognizable in great part due to the distinctive and consistent typographical style that is used with intelligence and purpose throughout thousands of applications over time. A unified and coherent company image is not possible without typography that has a unique personality and an inherent legibility. Typography must support the positioning strategy and information hierarchy. Identity program typography needs to be sustainable and not on the curve of a fad.

Thousands of fonts have been created by renowned typographers, designers, and type foundries over the centuries, and new typefaces are being created each day. Some identity firms routinely design a proprietary font for a client. Choosing the right font requires a basic knowledge of the breadth of options and a core understanding of how effective typography functions. Issues of functionality differ dramatically on a form, a pharmaceutical package, a magazine ad, and a website. The typeface needs to be flexible and easy to use, and it must provide a wide range of expression. Clarity and legibility are the drivers.

The right typefaces embody, promote, and complement a great brand, whether it is a city, a sports team, or a soft drink.

Jeremy Dooley
Founder, Insigne Design



Chatype font will be the first implemented custom typeface for any municipal area in the United States. Chatype, a successful grassroots Kickstarter project, puts the spotlight on Chattanooga, Tennessee, and draws more national attention to typography and city branding.

Chatype: Insigne Design and Wilton Foundry

Typeface family basics

Typefaces are chosen for their legibility, their unique character, and their range of weights and widths.

Intelligent typography supports information hierarchy.

Typeface families must be chosen to complement the signature, not necessarily to replicate the signature.

The best standards identify a range of fonts but give the users flexibility to choose the appropriate font, weight, and size for the message conveyed.

Limiting the number of fonts that a company uses is cost-effective since licensing fonts is legally required.

The number of typeface families in a system is a matter of choice. Many companies choose serif and sans serif faces; some companies choose one font for everything.

Basic standards sometimes allow special display faces for unique situations.

A company website may require its own set of typefaces and typography standards.

The best typographers examine a level of detail that includes numerals and bullets.

Many companies identify separate typefaces for internally produced word-processed documents and electronic presentations.

Certain industries have compliance requirements regarding type size for certain consumer products and communications.

Type considerations

Serif
Sans serif
Size
Weight
Curves
Rhythm
Descenders
Ascenders
Capitalization
Headlines
Subheads
Text
Titles
Callouts
Captions
Bulleted lists
Leading
Line length
Letter spacing
Numerals
Symbols
Quotation marks

Examine typefaces that:

Convey feeling and reflect positioning

Cover the range of application needs

Work in a range of sizes

Work in black and white and color

Differ from the competition's

Are compatible with the signature

Are legible

Have personality

Are sustainable

Reflect culture

Type trivia

There are 300 type designers in the world.

The Obama political campaign used Gotham, designed by Tobias Frere-Jones.

Frutiger was designed for an airport.

Matthew Carter designed Bell Gothic to increase legibility in the phone book.

Meta was designed by Meta Design for the German post office but never used.

Wolff Olins designed Tate for Tate Modern in London.

Type is magical. It not only communicates a word's information, but it conveys a subliminal message.

Erik Spiekermann
Stop Stealing Sheep

Sound

As bandwidth increases, sound is quickly becoming the next frontier for brand identity. Many of our appliances and devices talk to us. Voice-activated prompts let us schedule a FedEx pickup without human interface.

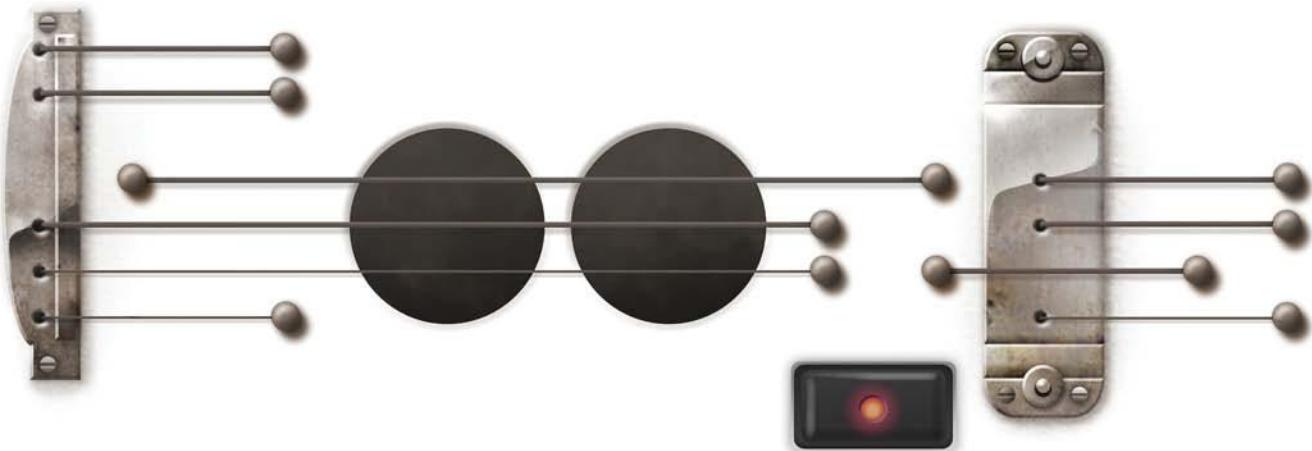
The ringtone revolution is upon us. Individuals program their cell phones so that distinctive rings signal a certain someone, and a huge industry has been born in 30-second slices of sound. QuickTime videos populate websites and emails. The sound of silence is a has-been.

Whether you are at the Buddha Bar in Paris or the shoe department at Nordstrom, sound puts you in the mood. Sound also sends a signal: "Hail to the Chief" announces the president's arrival, and Looney Tunes cartoons always end with a "Tha-a-a-t's all folks." A foreign accent adds cachet to almost any brand. Being put on hold might mean a little Bach cantata, a humorous sound sales pitch, or a radio station (don't you hate that?).

Crank up your computer volume and make some music!

Dennis Hwang
Chief Doodler
Google

Google's interactive, playable logo celebrated the birthday of musician and inventor Les Paul. Within 48 hours, 40 million songs were recorded, which were played back 870,000 times.



Google Doodle Design: Ryan Germick and Alexander Chen; engineers: Kristopher Hom and Joey Hurst

Branding sound

Motors

Harley-Davidson motorcycles tried to trademark its distinctive purr. When Miata designed the first hot sports car in the moderate price category, the sound of the motor was reminiscent of a classic upscale sports car.

Retail environments

From cafés, to supermarkets, to fashion boutiques, music is used to appeal to a particular customer and put him or her in the mood to shop or revel in the experience.

What is audio architecture?

Audio architecture is the integration of music, voice, and sound to create experiences between companies and customers.

Muzak

Designing and integrating the right sound enhances the experience of a brand.

Kenny Kahn
Vice President of Marketing
Muzak

Jingles

Catchy messages set to music will stick in the mind of the consumer.

Signals

The Intel chip has its own musical bleeps, and AOL's "You've got mail" ditty became so much a part of the culture that it was used as the title of a 1998 romantic comedy with Meg Ryan and Tom Hanks.

Websites and games

Sound is being used increasingly to aid navigation, as well as to delight the user. Sound effects on computer games heighten the adventure, and avatars can be customized by the user.

Talking products

Technology is making the way for pill dispensers that gently remind you to take a pill, and cars that remind you to fill the tank, get service, or turn left. A Mercedes will definitely sound different than a Volkswagen.

Multimedia presentations

Interactivity and new media require the integration of sound. Testimonials are given by real customers. Video clips of company visionaries are shown to employees.

Spokespersons

Famous people have been used throughout advertising history to endorse a product. Also, a receptionist with a great voice and a friendly personality can become the spokesperson of a small firm.

Recorded messages

Great museums are paying attention to the voices they choose for audio tours. Companies specialize in targeted messages while you're on hold.

Characters

While the AFLAC duck has a memorable quack, many characters, like Elmer of Elmer's Glue, are still silent.

Fundamentals of sonic branding

Excerpted from "Sonic Branding Finds Its Voice" by Kim Barnet, on Interbrand's Brand Channel

Sound needs to complement the existing brand.

Sound can intensify the experience of a brand.

Music can trigger an emotional response.

Sound, especially music, heightens the brain's speed of recall.

Music can transcend cultures and language.

Aural and visual branding are becoming increasingly complementary.

Many businesses compose original music.

Many audio effects are subliminal.

No one who saw *2001: A Space Odyssey* will ever forget the voice that said, "Open the pod bay doors, HAL."

Animation

Bringing brands to life is facilitated by a world in which bandwidth no longer constricts creativity and communication. Although the tools and skills to animate trademarks are available, very few creative professionals have taken full advantage of the medium to communicate a competitive difference. Ideally, the animated version of an identity is part of the initial concept, rather than an afterthought. Motion must support the essence and meaning of an identity, not trivialize it.

Avatar: A brand icon designed to move, morph, or otherwise operate freely across various media.

Dictionary of Brand

Rand did not foresee the animated potential of the Westinghouse logo when he first designed it, but the possibilities for bringing it to life soon became perfectly clear.

Steven Heller

Paul Rand

Animation can explain whatever the mind of man can conceive.

Walt Disney

The animation was created for the Library of Congress to illustrate the slogan, "Books give us wings"

Sagi Haviv
Partner
Chermayeff & Geismar



Library of Congress: Chermayeff & Geismar

Animation principles

Developed by Sagi Haviv, Principal, Chermayeff & Geismar Studio

Essential

There must be a reason behind every decision made in the process of creating motion graphics, just like any other facet of design. Any nonessential element must be removed to ensure excellence.

**People think in motion.
There's no better way to
build a brand, tell stories,
and bring a brand to life or
bring new life to a brand.**

Dan Marcolina
Creative Director
Marcolina Design

Harmonious

Animation should evolve from the visual language of the brand identity. Often when looking at the static mark, an expert can identify what the mark "wants to do," namely what motion is innate in its graphic characteristics.

Strategic

Animation should support brand essence, strive to communicate the brand's personality, and elaborate on the agenda expressed in the static mark. By ensuring the expression is appropriate to the brand positioning, the animation will protect brand equity.

Communicative

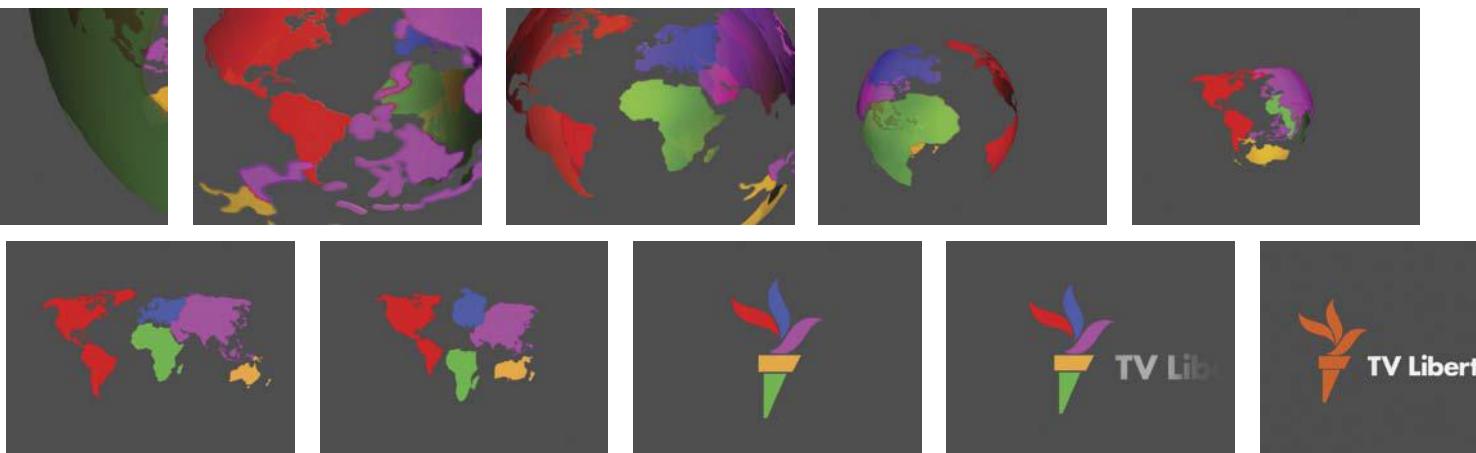
Animation should tell a story—progression and drama, buildup, climax, and payoff are essential to captivate the audience and deliver the message.

Resonant

In this medium, movement is the expression and special care should be given to rhythm, speed, and transitions that define the mood and the emotional appeal of the piece.

Animation is an effective method to sell an idea. An animation created for Radio Free Europe/Radio Liberty introduced the new identity to the global Board of Governors. The animation was expanded for use in broadcast in various countries.

Steff Geissbuhler
Designer



Radio Free Europe/Radio Liberty: Chermayeff & Geismar

Trial applications

It's important to choose a group of real applications to test the viability of concepts to work within a system. No mark should ever be shown on a blank piece of paper. Decision makers need to see the identity the way that a customer would see it. They need to see how it will take them into the future. Designers need to conduct rigorous testing before any concepts are shown and to demonstrate flexibility and durability.

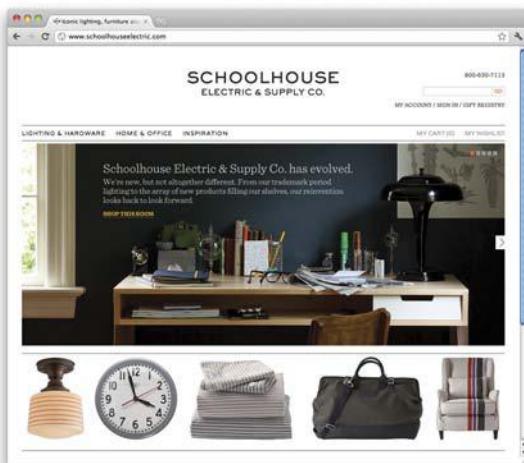
A typical list for a small engagement might include a business card, a home page, an advertisement, a brochure cover, a letterhead, and something fun, like a baseball cap. On larger projects, the designer needs to demonstrate the effectiveness of brand extensions and the ability of the identity to work across business lines and markets served.

Dwell in possibilities.

Emily Dickinson

A brand lives or dies in the real world. The product itself, the packaging it arrives in, the retail experience, on the web or on the phone—either reinforce or detract from the experience.

Andy Gray
Managing Partner
VSA Partners NY



Schoolhouse Electric & Supply Co.: VSA Partners

Testing the concept

Choose the most visible applications.

Choose the most challenging applications.

Examine the flexibility of the identity.

Examine how to express coherence and consistency.

Does the signature work?

Is it differentiated enough from the competition's?

Is it scalable?

Does it maintain impact?

Is it legible at a small scale?

Will it work in different media?

Will it work on the web?

Can it move?

Will it work both in color and in black and white?

Will it be conducive to brand extensions?

It works with the parent; will it work with the divisions?

Can it accommodate a tagline in the signature?

Will it work in other cultures?

Identity design testing basics

Use real scenarios and real text for application testing.

Continue asking the big questions in regard to appropriate meaning, sustainability, and flexibility.

Start thinking about the implications for the entire system of color and typeface families.

Always examine best-case and worst-case scenarios.

Remember, this is an iterative process.

If something does not work, deal with it immediately. Go back to the beginning if necessary to examine the core concept. The signature might need to be reworked.

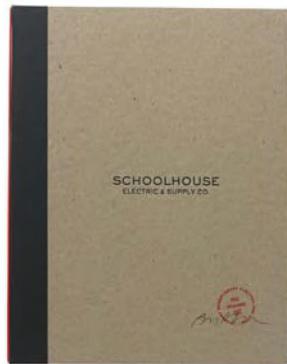
Date and assign a version number to the entire sketch process; be obsessive about organization of this phase.

Think ahead to production: How will this look on a screen? Test it on a PC.

Solicit feedback from trusted colleagues—designers and nondesigners—to reveal any connotations that may not be apparent.

Anticipate what you will need to present the design strategy; start envisioning the presentation.

Continue to actively think about the future: five or ten years out is sooner than you think.



Presentation

The first major design presentation is the decisive moment. A design team has worked hard to get to this point, and it is the culmination of months of work. The expectations and stakes are high. Clients are usually impatient during the planning and analysis phase since they are so focused on the end goal, which is their new brand identity. There is usually a sense of urgency around scheduling this meeting. Everyone is ready to hit the ground running, even though the implementation phase of the work is not imminent.

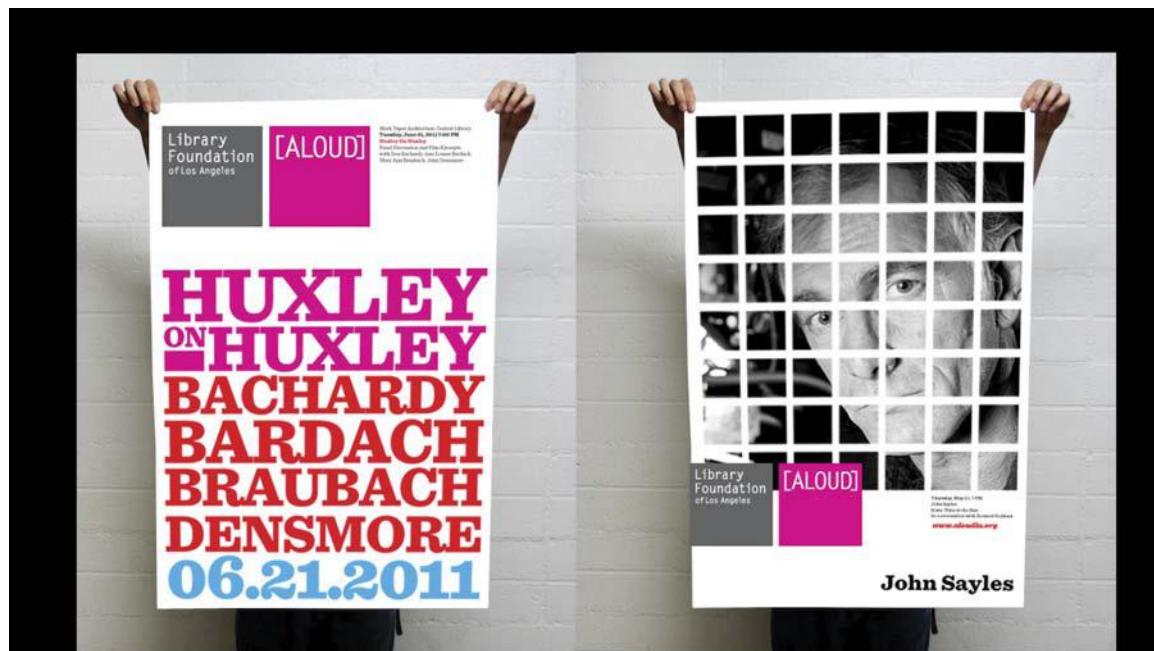
Careful planning is essential to ensure the successful outcome of the meeting. The smartest, most appropriate, and most creative solutions can get annihilated in a mismanaged presentation. The larger the group of decision makers,

the more difficult the meeting and the decision are to manage. Even presenting to one decision maker alone demands planning in advance.

Delivering a good presentation is something that a professional learns through experience and observation. The best presentations stay focused on the agenda, keep the meeting moving within the scheduled time, set out clear and reasonable expectations, and are based on a decision-making process that has been predetermined. The best presenters are well prepared and have practiced in advance. They are prepared to deal with any objections and can discuss the design solutions strategically, aligning them with the overall brand goals of the company. Larger projects routinely involve more than one presentation and numerous levels of building consensus.

Position your work as the front door to a vast and incredible world of ideas, stories, and pictures.

Sean Adams
Cofounder, AdamsMorioka



PowerPoint is dead.

Blake Deutsch

Don't expect the work to speak for itself. Even the most ingenious solutions must be sold.

Suzanne Young
Communications Strategist

Presentation basics

Agree in advance about the agenda and the decision-making process.

Clarify who will attend the meeting and the roles they will play. Individuals who have not participated in the early part of the process may derail the process.

Circulate the agenda in advance. Be sure to include the overall goals of the meeting.

Create an in-depth outline of your presentation and practice in advance. Create a handout if appropriate.

Look at the room's physical layout in advance to decide where you want to present from and where you want others to sit.

Arrive well in advance to set up the room and be there to greet all the attendees.

If the company is going to provide any equipment for the meeting, test it in advance. Familiarize yourself with the lighting and temperature controls in the room.

Presentation strategies

Begin the meeting with a review of the decisions made to date, including overall brand identity goals, definition of target audience, and positioning statement.

Present each approach as a strategy with a unique positioning concept. Talk about meaning, not aesthetics. Each strategy should be presented within several actual contexts (ad, home page, business card, etc.), as well as juxtaposed with the competition.

Always have a point of view. When presenting numerous solutions (never more than three), be ready to explain which one you would choose and why.

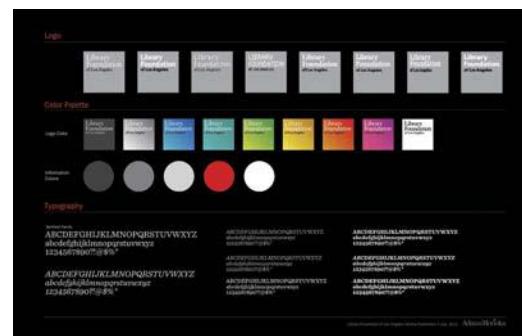
Be prepared to deal with objections: steer the conversation away from aesthetic criticism and toward functional and marketing criteria.

Never present anything that you do not believe in.

Never allow voting.

Be prepared to present next steps, including design development, trademarking, and application design.

Follow up the presentation with a memo outlining all decisions that were made.



Los Angeles Library Foundation: AdamsMorioka

Creating touchpoints: Phase 4 overview

Phase 4 is about design refinement and design development. The brand identity design concept has been approved, and a sense of urgency generates a fusillade of questions: "When we will get business cards?", followed by "How soon can we get our standards online?"



**4 : creating
touchpoints**

Design is intelligence made visible.

Lou Danziger
Designer and Educator

Now that the major decisions have been made, most companies want to hit the ground running. The challenge to the identity firm is to keep the momentum going while ensuring that critical details are finalized.

In Phase 3, hypothetical applications were designed in order to test the ideas, and to help sell the core concepts. The highest priority now is to refine and finalize the elements of the identity and to create signatures. This work requires an obsessive attention to detail; the files created are permanent. Final testing of the signature(s) in a variety of sizes and media is critical. Decisions about typeface families, color palettes, and secondary visual elements are finalized during this phase.

While the design team is fine-tuning, the company is organizing the final list of applications that need to be designed and produced. Core applications are prioritized, and content is either provided or developed. The intellectual property firm begins the trademark process, confirming what needs to be registered and in which industry classes. The lawyers confirm that there are no conflicting marks.

A brand identity program encompasses a unique visual language that will express itself across all applications. Regardless of the medium, the applications need to work in harmony. The challenge is to design the right balance between flexibility of expression and consistency in communications.

Creative brief

The creative brief cannot be written until the brand brief is approved. Each member of the creative team must review the brand brief, the competitive audit, and the marketing audit.

The creative brief synthesizes what the creative team needs to know in order to do responsible work aligned with the overall objectives of the project. This brief must be signed off by key decision makers before any conceptual or creative work is done. The best briefs are a result of collaboration between the client and the consulting team. Creative work includes the range of brand identity from naming, logo redesign, key message development, brand architecture, and packaging design, to integrated system design.

Creative brief contents

Team goals

Communications goals of all brand identity elements

Critical application list

Functional and performance criteria

Mind map or SWOTs

Positioning

Protocols

Confidentiality statement

Documentation system

Benchmarks and presentation dates

Application design

Essentials

Convey the brand personality.

Align with positioning strategy.

Create a point of view and a look and feel.

Make the design system work across all media.

Demonstrate understanding of the target customer.

Pay attention to the details.

Differentiate. Differentiate. Differentiate.

Basics

Design is an iterative process between the big picture and minutiae.

Design real applications and the identity system simultaneously.

Ensure that all assumptions are achievable.

Be open to additional discovery as it gets more real.

Imperatives

Seize every opportunity to communicate the big idea.

Create a unified visual language.

Start thinking about launch strategy.

Create balance between consistency and flexibility.

Produce real applications before finalizing standards.

Work on the highest-visibility applications first.

Know when to identify outside experts for collaboration.

Keep track of numerous applications.

Never show any application without showing alignment with brand strategy.

Be obsessive about quality.

Gather notes during this phase for standards and guidelines.

Website

Websites lead the top of the brand necessity list—no longer enslaved to the desktop, they migrate to wherever the consumer is, on her iPad or her smartphone, to the mall, on a hike, or under her pillow. Websites have made every business a global business accessible by almost anyone anywhere.

Engaging content and inviting interfaces have the potential to bring a brand to life. Websites just may be the next best thing to reality, and in some cases they are more efficient, more user friendly, and faster. Think retail.

The best websites know who their visitors are, and give them a reason to come back again and again. Videos have started to populate most websites with storytelling and testimonials.

A number of specialists work collaboratively to build a site, including graphic and user experience designers, information architects, developers, content authors, project managers, and usability engineers. Search engine experts have become a critical part of the team in order to get high rankings in search engines.

A website is a living, breathing brand tool that needs to be cared for over time.

Gavin Cooper

Design Educator and Founder, www.work-in-process.org

Incorporating an SEO strategy into website development is essential, not optional.

Robert Scavilla

Senior SEO
4Front

Process: Website design Developed by 4Front

➤ Initiate plan

- Reaffirm business goals.
- Establish team, roles, and responsibilities.
- Review brand brief and positioning.
- Identify critical success factors.
- Develop workflow, timeline + budget.
- Establish communications protocol.
- Conduct competitive audits + SEO analysis.
- Establish best practices.

➤ Understand the users

- Identify users + build user profiles.
- Assess user goals.
- Gain insights from key users.
- Create site use scenarios.
- Consider the mobile experience.
- Consider social experience.

➤ Build content strategy

- Conduct keyword research.
- Clarify content management responsibilities.
- Forecast 12-month content rollout.
- Develop SEO content strategy.
- Evaluate possible social media outlets.
- Develop information architecture.
- Map content to approved navigation.

➤ Create prototypes

- Decide on information architecture.
- Examine interface possibilities.
- Build site wireframe.
- Conduct usability testing.
- Refine prototype based on usability results.
- Retest to measure improvement.
- Map content to wireframe.
- Start to outline development plan.

Website basics

Everyone needs food, shelter, love, and a website.

Lissa Reidel
Marketing Consultant

Keep site goals, audience needs, key messages, and brand personality central to each and every decision.

Anticipate future growth. Consider all platforms and devices.

Site structure should be a reflection of organizational structure.

Begin site structure with content, not a screen design. Write content specifically for the web.

Do not force content into counterintuitive groupings.

Conduct usability testing.

Don't wait to make it perfect. Get it out there and constantly make it better. Give users a reason to return.

Observe etiquette. Alert visitors where special technology is needed, where a screen may load slowly, or where a link leaves your site.

Comply with ADA: arrange for visually impaired visitors to use software to read the site aloud or greatly magnify text.

At each stage ask: Is the message clear? Is the content accessible? Is the experience positive?

Confront internal political agendas that may sabotage site goals.



Sparks Marketing Group: 4Front

> Visualize

- Review brand brief + design guidelines.
- Design master pages.
- Design social media pages.
- Consider all relevant devices.
- Utilize usability design principals.
- Produce all text, photography, and video.
- Refine and finalize design for consistency.
- Optimize content for search engines.

> Production

- Confirm development plan.
- Code the front end.
- Implement CMS.
- Implement on-page SEO.
- Populate site with content.
- Implement website reporting structure.
- Launch beta for key decision makers.
- Test design + functionality among browsers and devices.
- Make adjustments as necessary.

> Launch and monitor

- Promote site launch internally.
- Promote site launch externally.
- Disseminate user-friendly guidelines.
- Launch website.
- Implement analytics assessment.
- Communicate successes and impact.

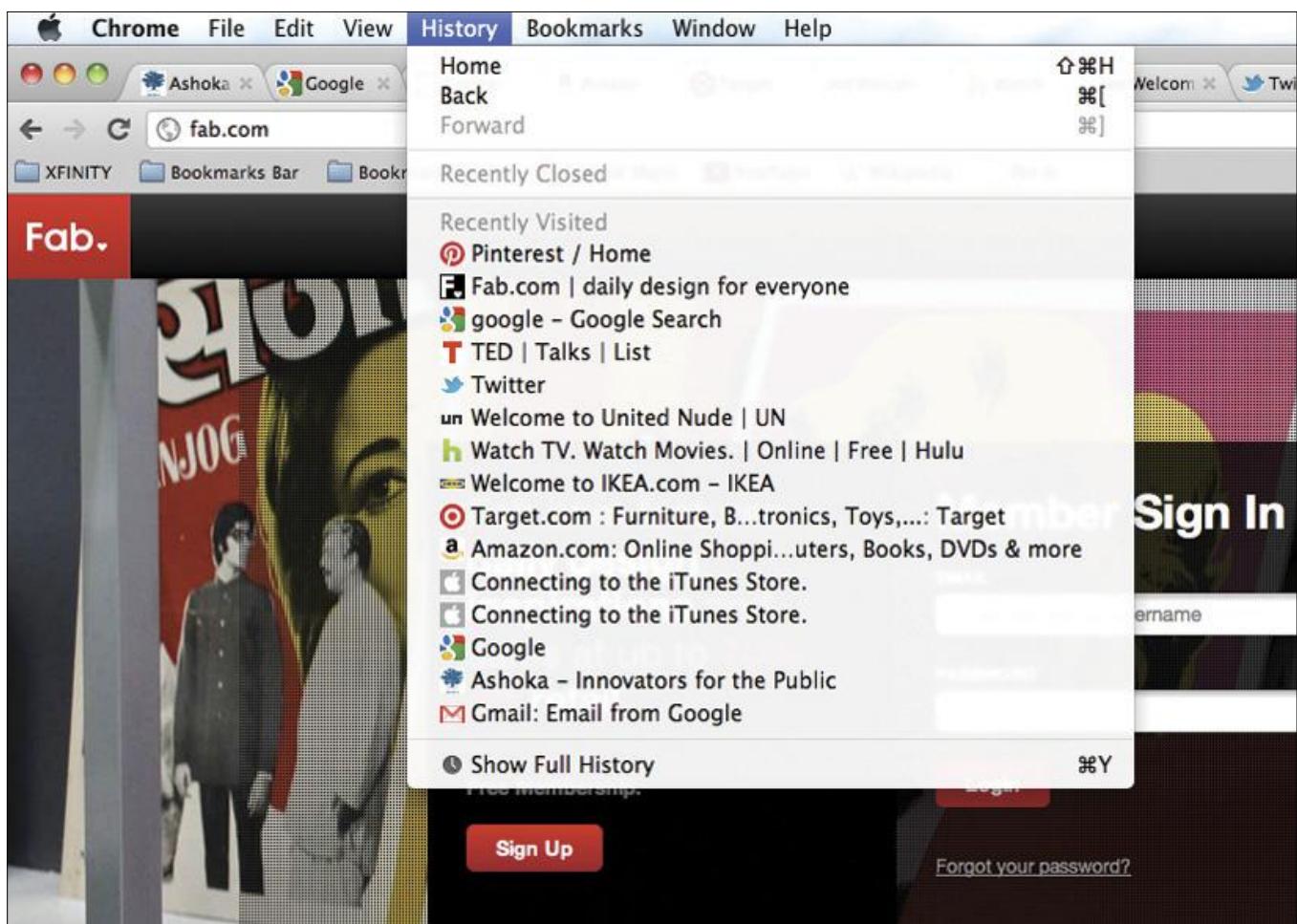
Favicons

Favicons are miniaturized storefront signs that give brands an opportunity to attract attention and stand out from the crowd. They are the 16x16 pixel icons located in a web browser's address bar. If companies don't have a favicon, the browser's generic default icon will be next to the URL. Favicons are also visible next to the web page's name in a web user's list of bookmarks.

Favicons need to work within the extreme size constraints of the web address bar. One would think that telegraphing a unique identity in such a small, low-res space would be impossible. It's not. The simplest, boldest forms are immediately recognizable. Amazing.

Seize every opportunity to express who you are.

Blake Deutsch





Left to right:	Columbia Pictures	Green Giant	Main Line Art Center	Parkinson's Disease	Tory Burch
ABC	Crispin Porter	Greteman Group	Malcolm Gear	Foundation	Transamerica
ACLU	CRONAN	Gucci	March of Dimes	Patagonia	Travelers Group
Adobe	Crosby Associates	Guinness	Marriott	PBS	Turner Duckworth
AeroMexico	Dairy Council	Guy Kawasaki	Martha Stewart	Philadelphia Museum of Art	Twitter
Air Canada	Danish State Railway	Gymboree	Bruce Mau	Philadelphia Phillies	Unilever
Allstate	DC Comics	H&R Block	McDonald's	Pillsbury	University of Pennsylvania
Amazon	DeBeers	Harry Allen	Mercedes	Piperlime	University of Virginia
American Girl	Dell	Harvard	Mercy Corps	Please Touch Museum	Univision
Apotek	Deloitte	Herman Miller	Meta Design	Poland	US Forest Service
Apple	Design Council	Hewlett Packard	Merrill Lynch	Presbyterian Church	USPTO
Ask Jeeves	Diners Club	Hoeffner & Frere-Jones	MGM	Prophet	Vanderbilt
AT&T	Disney	HOK	Mini Cooper	Providence Journals	Vanguard
Aveda	Dominion	Honda	Minolta	Prudential	Veltina
Bahamas	Dosirak	House of Pretty	Mitsubishi	Qantas Airlines	Virco
Bank of America	Duffy	Howard Johnson	Monigle	Quest Diagnostics	Virgin Mobile
Bank of New York	Dunkin' Donuts	Hyatt	Motorola	QVC	Volkswagen
Barbie	Eastman Kodak	IBM	Mutual of Omaha	Radio Free Europe	VSA Partners
Bass Ale	ebay	IDEO	Muzak	Ralph Lauren	Vueling
BBC	Economist	Ignite	National Guard	Ritz Carlton	Wallpaper
B Corporation	Eileen Fisher	IKEA	Natural History Museum	Rohm and Haas	Walmart
Beeline	Ernst & Young	Infinite Design	of Los Angeles	Rolling Stones	Warkulwiz
Ben & Jerry's	Estée Lauder	Infiniti	NBC	Sacred Heart	Warner Bros
BMW	Fallon	ING Direct	Neptco	SAS	Westinghouse
The Body Shop	Fast Company	Itza Pizza	Nestlé	Scandinavian Airlines	Weyerhaeuser
Braun	FedEx	Jeep	Neutron	Schering Plough	Alina Wheeler
Brinker Capital	Femina Photo + Design	Jon Bjornson	New York Jets	Sears	Ed Wheeler
British Telecom	Field Museum	JNJ	New York Times	Sherman Mills	White House
Brooklyn Academy of Music	Louise Fili Ltd.	Juicy Couture	Nickelodeon	Siegel + Gale	Whole Foods
Brooklyn Botanic	Flickr	KLM Royal Dutch	Nike	Smithsonian	Wild Kingdom
Brooklyn Brewery	FORA.tv	Kmart	Nissan	SONY	Williams-Sonoma
Campbell's Soup	Fox	Kort & Godt	Northwest Airlines	Specialty Labs	World Wildlife Fund
CBS	Free Library of Philadelphia	Lacoste	The Olin Studio	Sprint	Wyeth
Chase	GAP	Landor	Wally Olins	Starbucks	YMCA
Chicago Booth	Gatorade	Late July	One	Subaru	333 Belrose Bar
Chrysler	Geico	Lev Lane	Oprah	Target	
Cigna	General Foods	Library of Congress	Oslo Airport	Tate	
Clean & Clear	GM	LifeMark	Outward Bound	Thomas Jefferson's	
Clif Bar	Genomic Health	Lippincott	Owens Illinois	Poplar Forest	
Cloud Gehshan	Good Housekeeping	Lipton	Panoptic	Timberland	
Coca-Cola	Google	London Underground	Paris	Time Warner	
CNN	Grapefruit	Lufthansa		TiVo	

Correspondence

Letterhead and the art of correspondence have lasted from the quill pen to the typewriter and the computer. Although emails and texting have become the most widely used form of communication, letterheads are not yet obsolete.

Letterhead, offset-printed on fine paper, remains a core application in the brand identity system along with electronic letterheads. Letterhead with an original signature is still an important conduit for doing business. It is regarded as

credible proof of being in business, and it frequently carries an important message or contractual agreement. It is still regarded as the most formal type of business communication and has an implicit dignity. For many years banks required businesses to write a letter on their letterhead in order to open an account.

Most of the world uses letterhead and envelopes based on the metric system. Only the United States, Canada, and Mexico don't.



Cultivate Kansas City,
the Center for Urban
Agriculture, is a catalyst
for the production and
consumption of locally
grown food in Kansas
City neighborhoods.

Ann Willoughby
Creative Director
Willoughby Design

Process: Letterhead design

> Clarify use

Letters, short and long
Contracts
Memos
Invoices
Forms

> Determine need

Corporate only
Division letterhead
Personal letterhead
Size

> Finalize content

Best-case scenario
Worst-case scenario
Unify abbreviations
Tagline
Regulatory information
Parent
Professional affiliation

> Develop design

Use real letter.
Determine margins.
Show actual size.
Examine iterations.
Design envelopes.

Letterhead design basics

- Never design a letterhead without an actual letter on the page.
- Never present a letterhead design without a real letter on it.
- Take into consideration the location of the folds.
- Get an ink draw on paper you have chosen.
- Design a second sheet.
- Research the right size for a foreign country.
- Feel the paper, and identify the proper weight.
- Find out biases regarding formats.
- Provide templates for letter positioning, type style, and size.
- Always test the paper and envelopes on a laser printer.
- Consider recycled sheets.

The world of abbreviations

There are no universal abbreviations. Consistency is the rule.

Landline

Phone
Tel
P
T
Voice
V

Mobile

Cellular
Cell
M
C

Email

email
e
(just address)

Website

Web
(just URL)



Cultivate Kansas City: Willoughby Design

> Specify paper

Appropriate surface
Availability
Laser compatibility
Color

> Determine production method

Offset printing
Digital printing
Engraving
Foil stamping
Embossing
Letterpress
Watermark

> Manage production

Review proofs.
Watch first run on press.
Develop electronic templates.

Business card

Each day millions of people say, "May I have your card?" This commonplace business ritual looks different around the globe. In Korea you show respect for a colleague by presenting a business card in two hands. In the Far East most corporate business cards are two-sided, with one side, for example, in Korean, and the other side in English. The Western-size business card is slowly becoming the standard around the world, although many countries still use variations of a larger card.

In the nineteenth century, Victorian calling cards were elaborately decorated, oversized designs to

showcase a name. Today the designer is faced with so much information to include—from email to voicemail to mobile phone and 800 numbers, double addresses and domains—that the small business card is a challenge even for the most experienced designers. Information, by necessity, is flowing to the back side.

The business card is a small and portable marketing tool. The quality and intelligence of the information are a reflection of the cardholder and her company. In the future a high-tech business card may double as an identification card and include a user's fingerprint or other biometric data.

A good business card is like a kick-ass tie; it won't make you a better person, but it'll get you some respect.

Sean Adams
Partner, AdamsMorioka

Mexico Restaurante y Barra: AdamsMorioka



Process: Business card design

➤ Clarify positioning

Revisit positioning goals.
Revisit competitive audit.
Revisit internal audit.
Understand brand hierarchy.

➤ Determine need

Who uses a card?
How frequent is the need?
What is the quantity required?
What is the critical information?

➤ Finalize content

Best-case scenario
Worst-case scenario
Unify abbreviations
Tagline
Regulatory info
Parent
Professional affiliation

➤ Develop design

Use real text.
Show actual size.
Examine iterations.
Consider the back.
Develop color strategy.

Business card design basics

Think of a business card as a marketing tool.

Make it easy for the receiver of a card to retrieve information.

Make it easy for new cards to be produced.

Minimize the amount of information, within reason.

Consider using the back as a place for more information or a marketing message.

Carefully choose the weight of the paper to convey quality.

Feel the paper and the surface.

Make sure that all abbreviations are consistent.

Make sure that the titles are consistent.

Make sure that the typographic use of upper- and lowercase is consistent.

Develop system formats.

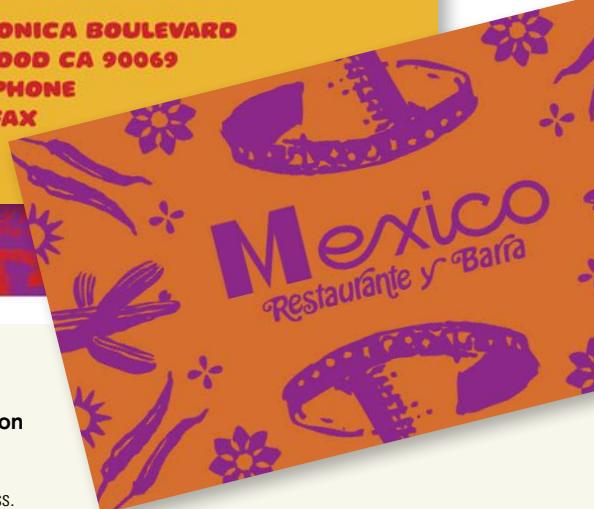
Like the best packages,
the best calling cards
convey trustworthiness
and WOW at once.

Tom Peters

Brand You

The overall idea for Mexico was
lo-fi, bright, and cheap. Why
have one vibrant business card
if you can have many?

Sean Adams
Partner
AdamsMorioka



> Specify paper

- Appropriate surface
- Weight
- Availability
- Color
- Quality
- Recycled

> Determine production method

- Offset printing
- Digital printing
- Engraving
- Foil stamping
- Embossing
- Letterpress
- Watermark

> Manage production

- Review proofs.
- Watch first run on press.

Collateral

You are waiting for your café latte and see a set of brochures in a stylish rack. You go to the doctor, and each aspect of your health care has its own publication. You're in charge of making a buying decision at your office and your sales representative has a collection of information outlining his company's history, case studies, and advantages for selecting his product over a competitor.

The best collateral communicates the right information at the right time with a customer: discussing roasting techniques while you're drinking that café latte; outlining surgery preparation before the big day; or making you feel more confident about that big purchase.

An optimistic, informative, and unintimidating selling system for Putnam Investments demystified the investment process for consumers while building trust in financial advisers.

Ken Carbone
Cofounder and
Chief Creative Director
Carbone Smolan Agency

Collateral system basics

Unified collateral systems increase brand recognition.

Information should be easy for customers to understand and should help them make buying decisions.

By making information accessible, a company demonstrates its understanding of customers' needs and preferences.

Make it easier for sales teams to sell.

Effective systems allow for flexibility.

System standards should be easy for managers, design professionals, and advertising agencies to understand.

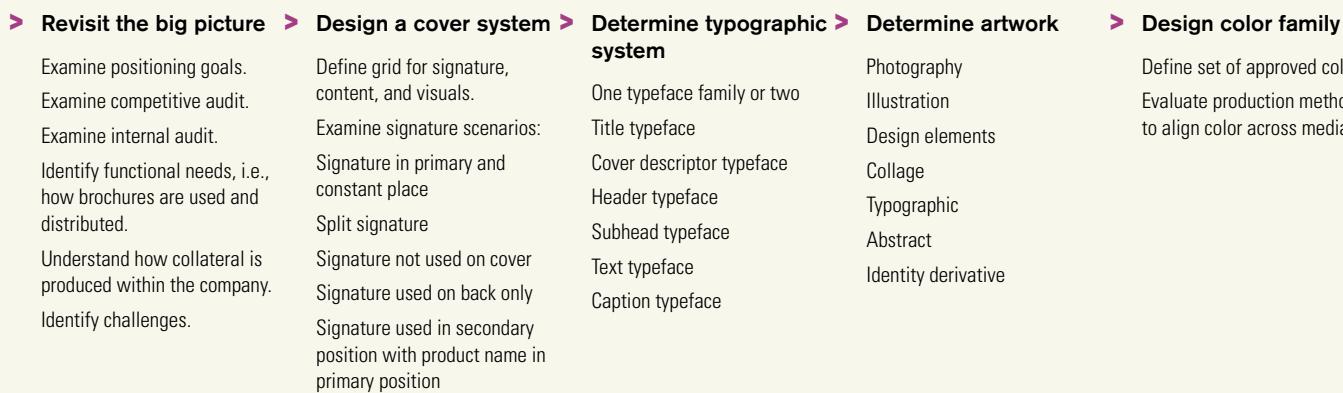
Systems should include flexible elements but not waver on clear, absolute standards regarding signatures.

Great design is effective only if it can be reproduced at the highest quality.

The best collateral is well written and presents appropriate amounts of information.

Systems should include a consistent call to action, URL, and contact information.

Process: Collateral design





Putnam Investments: Carbone Smolan Agency

> Choose standard formats

- US sizes
- International sizes
- Consider postage
- Consider electronic delivery

> Specify paper

- Examine functionality, opacity, and feel.
- Examine price points.
- Decide on family of papers.
- Have dummies made.
- Feel the paper.
- Consider weight.
- Consider recycled.

> Develop prototypes

- Use real copy.
- Edit language as needed.
- Demonstrate flexibility and consistency of system.
- Decide on signature configurations.

> Develop guidelines

- Articulate goals and value of consistency.
- Create grids and templates.
- Explain system with real examples.
- Monitor execution.

Signage

From city streets and skylines, through museums and airports, signage functions as identification, information, and advertising. Effective retail signage increases revenues, and intelligent wayfinding systems support and enhance the experience of a destination.

In the eighteenth century, laws required inn-keepers to have their signs high enough to clear an armored man on horseback. In the twenty-first century, cities and towns around the world routinely revise sign codes in order to create environments that support the image that a community wants to portray, and to regulate standards to protect public safety.

Signage helps people identify, navigate, and understand environments.

Alan Jacobson
Principal
exit

Signage can define a place and create a sense of community.

Keith Helmetag
Partner, C&G Partners, LLC



Marseille: Louise Fili Ltd.

Process: Signage design

> Establish goals

- Determine project scope.
- Understand audience needs and habits.
- Clarify positioning.
- Clarify function.
- Develop time frame and budget.

> Build project team

- Client facilities manager
- Information design firm
- Fabricator
- Architect or space designer
- Lighting consultant

> Conduct research

- Site audit: environment
- Site audit: building type
- User habits and patterns
- Local codes and zoning
- Consideration for the disabled
- Weather and traffic conditions
- Materials and finishes
- Fabrication processes

> Establish project criteria

- Legibility
- Placement
- Visibility
- Sustainability
- Safety
- Maintenance
- Security
- Modularity

Signage basics

Signage expresses the brand and builds on understanding the needs and habits of users in the environment.

Legibility, visibility, durability, and positioning must drive the design process. Distance, speed, light, color, and contrast affect legibility.

Signage is a mass communications medium that works 24/7 and can attract new customers, influence purchasing decisions, and increase sales.

Exterior signage must consider both vehicular and pedestrian traffic.

Every community, industrial park, and shopping mall develops its own signage code; there are no universal codes.

Signage codes affect material, illumination (electrical), and structural choices; zoning or land use issues affect placement and size of signage.

Zoning constraints need to be understood prior to design development.

Permit and variance applications should include the benefit to the land-use planning scheme.

Signage requires a long-term commitment, and maintenance plans and contracts are critical to protecting the investment.

Developing prototypes minimizes risk by testing design prior to fabrication.

Signage should always complement the overall architecture and land use of a site.

Signage standards manuals include various configurations, materials, supplier selections, and production, installation, and maintenance details.



Boudin: Pentagram

> Begin design schematic

- Brand identity system
- Color, scale, format
- Typography
- Lighting
- Materials and finishes
- Fabrication techniques
- Mounting and hardware
- Placement

> Develop design

- Begin variance process.
- Prepare prototypes or models.
- Finalize content.
- Create drawings or renderings.
- Choose materials and color samples.

> Complete documentation

- Complete working drawings.
- Construction, mounting, and elevation details
- Final specifications
- Placement plans
- Bid documents
- Permit applications

> Manage fabrication + maintenance

- Check shop drawings.
- Inspect work.
- Manage fabrication.
- Manage installation.
- Develop maintenance plan.

Product design

The best products make everyday living easier and better, and fuse superior function, form, and brand. Think OXO, iPod, Google, Prius. Now products are also judged by their sustainability: Do I really need this? Will this product end up in a landfill? Is the company earth friendly and socially responsible? Satisfied consumers have become the new marketing department with blogs, Twitter, and texting. Disgruntled customers broadcast their dismay to the world through social media.

Behind every product innovation is a cross-functional team of experts who build on understanding customer needs, behavior, and desires. Research, design, human factors, and engineering experts work collaboratively with branding teams to satisfy unmet needs, build customer loyalty and lifelong relationships, and perpetuate the brand promise.



Slice Tweezers
Design by Michael Graves

In designing everyday objects...we often combine simple utility, functional innovation, and formal beauty.

Michael Graves
Designer

Product design process

Developed by Bresslergroup

> Generative research	> Product definition/planning	> Ideation	> Evaluative research	> Concept refinement
Clarify product brand strategy.	Assemble cross-functional development team.	Conduct multiter tier brainstorming.	Develop research methodology.	Synthesize customer feedback.
Conduct competitive analysis.	Develop user profiles.	Explore configuration options.	Recruit participants.	Refine the product specification.
Absorb client and secondary research.	Define key features and differentiators.	Explore 2-D and 3-D concepts.	Conduct customer concept testing.	Flesh out aesthetic and feature details.
Identify information gaps.	Clarify brand position.	Build models to prove concepts.	Analyze data.	Create user interaction logic.
Research new insights.	Refine formal product spec.	Refine concepts for team review.	Develop recommendations for refinement.	Engineer component resolution.
Analyze ergonomic and usability issues.	Build consensus with team.	Narrow range of concepts and refine.		Detail form and touchpoints.
Survey market trends.		Create testing presentation materials.		Refine product info and graphic system.
Search for any IP landmines.				Review 2-D and 3-D touchpoints.
Perform tech feasibility study.				

Characteristics of the best consumer products



- Anticipate customer needs and behavior
- Express the brand promise
- Deliver superior function, form, and value
- Easy to use and easy to understand
- Reliable, friendly service and support
- Set expectation and desire for future products

- Meaningful differentiation
- Sustainable considerations in supply chain
- Spark word-of-mouth referrals
- Created by a cross-functional team
- Consistent with pre- and post-sale touchpoints

**To make the complex simple.
That is design's greatest
contribution to an increasingly
chaotic world.**

Scot Herbst
Director of Industrial Design
Slice

Slice Vegetable Peeler:
Design by Karim Rashid



Slice Box Cutter
Design by Scot Herbst
and Alfredo Muccino. The
world's first box cutter
with a ceramic blade.

- > **Engineering development**
 - Develop breadboards.
 - Create manufacturing strategy.
 - Build detailed parts list.
 - Develop assembly design tasks.
 - Analyze high-risk features and interfaces.
 - Engineer for sustainability and cost optimization.
 - Render mechanical, electrical, UI design in CAD.
 - Fabricate prototypes.
 - Conduct performance testing and customer validation.

- > **Evaluative research**
 - Validate product design:
 - Examine customer experience.
 - Evaluate aesthetics, usability, functionality.
 - Perform engineering analysis.
 - Ensure standards compliance.
 - Review production strategy with manufacturers.
 - Analyze results of testing.
 - Create list of final changes.

- > **Production implementation**
 - Finalize production estimates.
 - Complete mass production details.
 - Fabricate final prototypes.
 - Codify design improvements.
 - Perform engineering tolerance study.
 - Finalize engineering documentation for tooling and production.
 - Finalize tooling and production plan.

- > **Production support**
 - Coordinate tooling fabrication.
 - Do formal review of first production parts.
 - Achieve final approval.
 - Provide final production design changes.
 - Assist with final compliance testing.

Packaging

Packages are brands that you trust enough to take into your home. We are continually comforted and cajoled by packaging shapes, graphics, colors, messages, and containers. The shelf is probably the most competitive marketing environment that exists. From new brands to extending or revitalizing existing product lines, considerations of brand equity, cost, time, and competition are often complex.

Packaging design is a specialty, and it routinely involves collaboration with industrial designers, packaging engineers, and manufacturers. In the food and pharmaceutical industry, it is regulated by the government. Package design is only one part of the puzzle involved in a product launch. Timetables include packaging approval and production, sales force meetings, manufacturing and distribution, and advertising.

First I bought it because it looked cool. Later I bought it because it tasted good.

Michael Grillo
Age 14

Breakthrough products require breakthrough design strategies.

Paula Scher
Partner, Pentagram

Packaging, the only brand medium experienced 100 percent by consumers, provides a higher ROI than any other branding strategy.

Rob Wallace
Managing Partner
Wallace Church

Process: Packaging design

> Clarify goals + positioning	> Conduct audits + identify expert team	> Conduct research as needed	> Research legal requirements	> Research functional criteria
Establish goals and define problem.	Competitive (category)	Understand brand equity.	Brand and corporate standards	Product stability
Brand equity	Retail (point of sale)	Determine brand standards.	Product-specific	Tamper or theft resistance
Competition	Brand (internal, existing product line)	Examine brand architecture.	Net weight	Shelf footprint
Existing brands in product line	Packaging designer	Clarify target consumer.	Drug facts	Durability
Price point	Packaging engineer	Confirm need for product—does product benefit resonate?	Nutrition facts	Usage
Target consumer	Packaging manufacturers	Confirm language—how should benefit be expressed?	Ingredients	Packability
Product benefit	Industrial designers		Warnings	Fillability
	Regulatory legal department		Claims	

Packaging basics

Champagne in a can, tuna in a bag, wine in a box. The egg for me is still the perfect package.

Blake Deutsch

The shelf is the most competitive marketing environment in existence.

Good design sells. It is a competitive advantage.

Positioning relative to the competition and to the other members of the product line is critical for developing a packaging strategy.

A disciplined, coherent approach leads to a unified, powerful brand presence.

Structure and graphics can be developed concurrently. It is a chicken-and-egg debate.

Brand extensions are always a strategic tug-of-war between differentiation and coherence within a product line.

Consider the entire life cycle of the package and its relationship to the product: source, print, assemble, pack, preserve, ship, display, purchase, use, recycle/dispose.

Devise timetables involving packaging approval and production, sales force meetings, product sell in to stores, manufacturing, and distribution.

Developing a new structure takes a long time and is very expensive, but it offers a unique competitive advantage.



Truvia natural sweetener represents a genuine innovation in its category: it comes from the leaves of the stevia plant, and not a lab. Unlike its competition, it can be used in cooking and tastes good. Its refreshingly simple and beautiful carton is designed to be reusable and visible, like a sugar canister. Pentagram worked with Cargill and The Coca-Cola Company to develop core brand attributes before beginning the design process. Partner Paula Scher and Lenny Naar's identity design feels pure and authentic. Partner Daniel Weil designed the innovative packaging structure, which features a hinged lid.

Truvia: Pentagram

> Determine printing specifications

Method: flexo, litho, roto
Application: direct, label, shrinkwrap label
Other: number of colors, divinyl, UPC code, minimums for knockouts

> Determine structural design

Design new structure or use stock?
Choose forms (e.g., carton, bottle, can, tube, jar, tin, blister packs).
Choose possible materials, substrates, or finishes.
Source stock and get samples.

> Finalize copy + content

Product name
Benefit copy
Ingredients
Nutrition facts/drug facts
Net contents
Claims
Warnings
Distributed by
Manufactured in
UPC code

> Design + prototype

Start with face panels (2-D renderings).
Get prototypes made.
Narrow option(s).
Design rest of package.
Simulate reality: use actual structure/substrate with contents.

> Evaluate solution + manage production

In a retail/competitive environment
As a member of the product line
Consumer testing
Finalize files.
Oversee production.

Advertising

Since Silk Road traders described the benefits of jade and silk in lyrical song, merchants have created a sense of longing and entitlement by communicating about their products. Today we call it advertising and despite social media, and the decline of print, it is still one of the ways consumers learn about new products, services, and ideas.

Our society has a love-hate relationship with advertising. Pundits issue warnings about its ubiquity and the cynicism of an increasingly skeptical audience. But who can resist the latest catalog or ignore sumptuous magazine ads? Advertising is influence, information, persuasion, communication, and dramatization. It is also an art and a science, determining new ways to create a relationship between the consumer and the product.

**Unless your campaign contains a big idea,
it will pass like ships in the night.**

David Ogilvy
Ogilvy on Advertising

I do not regard advertising as entertainment or an art form, but as a medium of information. When I write an advertisement, I don't want you to tell me that you find it "creative." I want you to find it so interesting that you buy the product. When Aeschines spoke, they said, "How well he speaks." But when Demosthenes spoke, they said, "Let us march against Philip."

David Ogilvy
Ogilvy on Advertising

Process: Advertising

➤ Conduct research

- Define objectives and target audience.
- Review or develop brand vision and positioning.
- Review past creative and results.
- Analyze marketplace.
- Review competition and trends.
- Develop target archetypes.
- Identify opportunities and unmet needs.
- Review analysis and key insights.

➤ Develop strategy

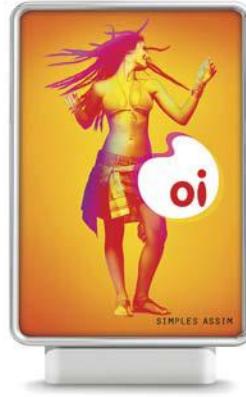
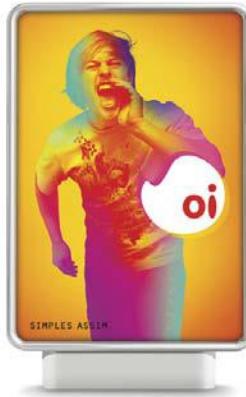
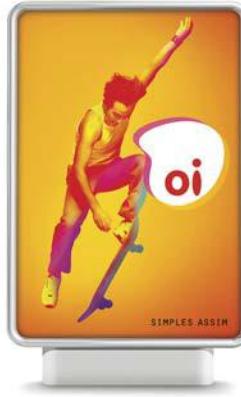
- Define strategic objective and customer benefit(s).
- Weigh evolutionary vs. revolutionary approaches.
- Define brand personality.
- Revitalize positioning.
- Validate priorities and assumptions.
- Explore creative strategies.
- Develop media strategy.

➤ Develop creative

- Develop strategic design brief.
- Define creative strategy.
- Develop integrated theme.
- Develop copy concepts.
- Develop visual approaches.
- Distill the best ideas.
- Explore integration across media.
- Establish marketing budget.

➤ Test creative

- Determine testing approach.
- Conduct consumer communication verification checks.
- Modify concepts as necessary.
- Develop production schedule.



Oi: Wolff Olins

In 2001, the Brazilian telecom giant Telemar decided to launch a new mobile phone service. Wolff Olins created a name for the new brand (Oi means "hi"), and its visual identity, brand language, communication style, packaging and many other brand applications. More than 2.2 million people signed up in the first year—almost 20% of the Brazilian market. After the acquisition of Brasil Telecom in early 2009, Oi became the country's largest telecommunication company in revenues.

> Develop media plan

- Develop alternative strategies.
- Determine reach, frequency, benefits, budgets.
- Review and finalize plan and budget.
- Place media buy.
- Provide content to media.
- Review media verification and invoices.

> Manage production

- Assemble production specifications and requirements.
- Develop production schedule.
- Review with client or test with consumer.
- Clear with legal.
- Review, modify, and edit as necessary.

> Implement campaign

- Communicate plan to client team.
- Conduct road show for client field outposts.
- Launch integrated campaign.
- Conduct consumer communication checks.
- Capture key learnings.
- Document improvement opportunities.
- Manage ongoing program.

> Monitor impact

- Track impact across all media.
- Compare sales activity to that of prior campaigns.
- Review costs relative to budget.
- Assemble findings for discussion.
- Modify campaign for future.

Environments

It's not unusual for the design and ambience of a restaurant to be a greater attraction than the culinary art, or for a financial services company to open a hip café to serve up good coffee and financial advice. Fabergé, the goldsmith known for the splendid jeweled eggs for the czar, was one of the first global entrepreneurs to understand that a well-conceived showroom appeals to customers and increases sales.

Exterior architecture represents yet another opportunity to stimulate immediate recognition and attract customers. In the 1950s, an orange tile roof in the distance sent an immediate and welcoming signal that there was a Howard Johnson's restaurant ahead. At the opposite end

of the cultural spectrum, the architecture of the Guggenheim Museum at Bilbao, Spain, is the brand and a powerful magnet that draws millions of visitors.

Architects, space designers, graphic designers, industrial designers, lighting experts, structural and mechanical engineers, general contractors, and subcontractors collaborate with client development teams to create unique branded environments and compelling experiences. Color, texture, scale, light, sound, movement, comfort, smell, and accessible information work together to express the brand.

The stores would impute the ethos of Apple products: playful, easy, creative, and on the bright side of hip and intimidating.

Walter Isaacson, *Steve Jobs*

Apple Store: Sanlitun: Beijing



Branded environment imperatives

Understand the needs, preferences, habits, and aspirations of the target audience.

Create a unique experience that is aligned with brand positioning.

Experience and study the competition, and learn from their successes and failures.

Create an experience and environment that make it easy for customers to buy, and that inspire them to come back again and again.

Align the quality and speed of service with the experience of the environment.

Create an environment that helps the sales force sell and makes it easy to complete a transaction.

Consider the dimensions of space: visual, auditory, olfactory, tactile, and thermal.

Understand the psychological effect of light and lighting sources, and consider energy efficiency whenever possible.

Consider all operational needs so that the client can deliver on the brand promise.

Understand traffic flow, the volume of business, and economic considerations.

Align merchandising strategies with displays, advertising, and sales strategies.

Design a space that is sustainable, durable, and easy to maintain and clean.

Consider the needs of disabled customers.

We're starved for Wow! For experiences that coddle, comfort, cajole, and generally show us a darn good time. That's what we want for the money. I want decent vittles, mind you, but food we can get anywhere.

Hilary Jay

Founding Director
DesignPhiladelphia

**Wherever I may wander
Wherever I may roam
When I walk into a Starbucks
I'm suddenly back at home.**

Cathy Jooste
Global Citizen

Apple Store: Pudong: Shanghai



Apple Store: Jungfernsteig: Hamburg



Apple Store: ifc mall: Hong Kong

Vehicles

Building brand awareness on the road is easier than ever. Vehicles are a new, large, moving canvas on which almost any type of communication is possible. Whether on an urban thruway at rush hour or a remote country road at sunset, the goal remains the same: make the brand identity immediately recognizable.

From trains, to planes, to large vans and small delivery trucks, vehicles are omnipresent. Vehicle graphics are experienced from ground level; from other vehicles, such as cars and buses; and from the windows of buildings. Designers need to consider scale, legibility, distance, surface

color, and the effects of movement, speed, and light. Designers also need to consider the life of the vehicle, the durability of the signage medium, and safety requirements and regulations that may vary state by state.

The Goodyear blimp and hot-air balloons are brand identities taking flight. Many vehicles carry other messages, from taglines and phone numbers to graphic elements and vehicle identification numbers. Simplicity should rule the road.

From Shanghai to Charlotte, the iconic FedEx trucks are immediately recognizable. FedEx is making great inroads on reducing emissions, and increasing fuel efficiency.

FedEx: Landor Associates



Process: vehicle signage

> Plan

- Audit vehicle types.
- Revisit positioning.
- Research fabrication methods.
- Research installers.
- Receive technical specifications.
- Get vehicle drawings.

> Design

- Choose base color for vehicle.
- Design placement of signature.
- Determine other messages:
 - Phone number or domain
 - Vehicle id number
 - Tagline
- Explore other graphic elements.

> Determine

- Fabrication methods:
 - Decal and wrap
 - Vinyl
 - Magnetic
 - Hand-painted

**Get your motor runnin'
Head out on the highway
Lookin' for adventure
And whatever comes
our way.**

Steppenwolf

Vehicle types

Buses
Airplanes
Trains
Ferries
Subways
Container trucks
Delivery trucks
Helicopters
Motorcycles
Jitneys
Hot-air balloons
Blimps

FedEx delivers 8.5 million shipments daily to more than 220 countries and territories, and carries more freight than any other airline in the world.



➤ Examine

- Impact on insurance rates
- Life of vehicle
- Life of sign type
- Cost and time
- Safety or other regulations

➤ Implement

- Create files done to spec.
- Prepare documentation for installer.
- Examine output.
- Test colors.
- Manage installation.

Uniforms

Clothing communicates. From the friendly orange apron at Home Depot, to a UPS delivery person in brown, a visible and distinctive uniform simplifies customer transactions. A uniform can also signal authority and identification. From the airline captain to the security guard, uniforms make customers more at ease. Finding a waiter in a restaurant may be as simple as finding the person with the black T-shirt and the white pants. On the playing field, professional teams require uniforms that will not only distinguish them from their competitors, but also look good on

television. A lab coat is required in a laboratory, as are scrubs in an operating room, and both are subject to regulations and compliance standards.

The best uniforms engender pride and are appropriate to the workplace and environment. Designers carefully consider performance criteria, such as durability and mobility. The way an employee is dressed affects the way that the individual and her organization are perceived.

Our custom-designed apparel takes comfort, style, durability, and function into consideration.

Monica Skipper
Managing Director
FedEx Global Brand Management

FedEx apparel expresses a belief that consistent global image is good business. Their custom-designed apparel is a culmination of input from team members.



FedEx: Landor Associates

Uniform performance criteria

Functional: Does the uniform take into consideration the nature of the job?

Durability: Is the uniform well made?

Ease: Is the uniform machine washable or easy to clean?

Mobility: Can employees do their tasks easily?

Comfort: Is the uniform comfortable?

Visibility: Is the uniform immediately recognizable?

Wearability: Is the uniform easy to put on?

Weight: Has the weight been considered?

Temperature: Does the uniform consider weather factors?

Pride: Does the uniform engender pride?

Respect: Does the uniform respect different body sizes?

Safety: Does the uniform adhere to regulations?

Brand: Is the uniform a reflection of the desired image?

Who needs uniforms?

Public safety officers

Security guards

Transportation personnel

Couriers

Bank tellers

Volunteers

Health care workers

Hospitality workers

Retail personnel

Restaurant personnel

Sports teams

Sports facilities personnel

Laboratory workers

Special events personnel

Methods

Off the shelf

Custom design

Custom fabrication

Embroidery

Screen printing

Patches

Striping

Uniform possibilities

Aprons

Belts

Pants

Shorts

Skirts

Turtlenecks

Golf shirts

T-shirts

Vests

Neckwear

Outerwear

Rainwear

Blazers

Blouses

Bows

Gloves

Boots

Helmets

Shoes

Socks

Tights

ID badges

Accessories

Scarves

Fleece

Windwear

Visors

Baseball caps

Patient gowns

Lab coats

Scrub apparel

Ephemera

A trade show is not a trade show without giveaways. The best booths give you canvas bags to store all your goodies, from squeezable stress balls, to commuter cups, to baseball caps, to mouse pads.

Ephemera is defined as objects with a short life, or more simply put, stuff. Companies frequently use marketing and promotion items.

Reproduction is rarely simple. Special techniques, such as embroidering a golf shirt or leather stamping a portfolio, usually require a custom signature that understands the needs of the production technique. The best way to control quality is to examine a proof.

Categories

- Thank you
- Appreciation
- Recognition
- Special event
- Trade show
- Grand opening
- Affiliation
- Pride
- Motivation
- Production methods
- Silk screening
- Imprinting
- Embossing
- Foil stamping
- Color filled
- Engraving
- Etching
- Embroidering
- Leather stamping



Chile Design Week: Liquid Agency

The possibilities

Alarm clocks	Cases	Flyswatters	Liquid motion products	Piñatas	Stress relievers
Albums	Certificates	Foam novelties	Locks	Pins	Stuffed animals
Aprons	Chairs	Folders	Luggage/tags	Pitchers	Sun catchers
Auto/travel stuff	Christmas decorations	Food/beverages	Lunch boxes/kits	Place mats	Sun visors
Awards	Cigars	Frames	Magnets	Planners	Sunglasses
Awnings	Clipboards	Games	Magnifiers	Plants	Sweaters
Badge holders	Clocks	Gauges	Maps/atlas	Plaques	Tablecloths
Badges/buttons	Clothing	Gavels	Markers	Plates	Tags
Bag clips	Coasters	Gift baskets	Masks	Playing cards	Tape measures
Bags	Coffeepots	Gift cards/wrap	Matches	Pointers	Tattoos
Balloons	Coin holders	Glass specialties	Mats	Poker chips	Teapots
Balls	Coins/medallions	Globes	Measuring devices	Portfolios	Telescopes
Bandanas	Coloring books	Gloves	Medals	Postcards	Thermometers
Banks	Combs	Glow products	Medical information products	Puppets	Tiaras/crowns
Banners/pennants	Compact discs	Goggles	Megaphones	Purses	Ties
Bar stuff	Compasses	Golf stuff	Membership cards	Puzzles/tricks	Tiles
Barbecue stuff	Computer stuff	Greeting cards	Memo cubes	Radios	Timers
Barometers/hygrometers	Condoms	Handkerchiefs	Memo pads	Rainwear	Tins
Baskets	Containers	Hangers	Menus/menu covers	Recorders	Tissues
Bathrobes	Cookware	Hardware tools	Metal specialties	Recycled products	Toolkits
Batteries	Corkscrews	Headbands	Microphones	Reflectors	Toothbrushes
Beauty aids	Cosmetics	Headphones	Minatures	Religious goods	Tops/spinners
Belt buckles	Coupon keepers	Headrests	Mirrors	Ribbons	Toys/novelties
Beverage holders	Covers	Highlighters	Money clips	Rubber stamps	Travel stuff
Bibs	Crayons	Holders	Rulers	Trays	
Binoculars	Crystal products	Holograms	Money converters	Safety products	Trophies/loving cups
Blankets	Cups	Horseshoes	Mouse pads	Sandals	T-shirts
Bookends	Cushions	Hotel amenities	Mugs	Scarves	Umbrellas
Bookmarks	Decals	Ice buckets	Musical specialties	Scissors	Uniforms
Books	Decanters	Ice packs	Nameplates	Scoops/scrapers	USB/flash drives
Bottle holders	Decorations	Ice scrapers	Napkin rings	Scratch-off cards	Utensils
Bottles	Desk stuff	ID holders	Napkins	Seals	Utility clips
Bottle stoppers	Dials/slide charts	Inflatables	Noisemakers	Seats (folding)	Valuable paper holders
Bowls	Diaries/journals	Invitations	Office supplies	Seeds	Vests
Boxer shorts	Dice	Jackets	Openers	Sewing stuff	Vinyl plastic specialties
Boxes	Dishes	Jars	Organizers	Shirts	Voice recorders
Breath mints	Dispensers	Jewelry	Ornaments	Shoes/shoehorns	Wallets
Briefcases	Doctor/druggist aids	Jewelry boxes	Packaging	Shovels	Wands/scepters
Buckets	Dog tags	Kaleidoscopes	Pads	Signs/display	Watches
Bulletin boards	Drink stirrers/sticks	Kazoos	Pajamas	Slippers	Watch fobs
Bumper stickers	Drinkware	Key cases/tags	Pamphlets	Snow globes	Water
Business card holders	Easels	Key holders	Paper specialties	Soap	Weather instruments
Business cards	Electronic devices	Kitchen stuff	Paperweights	Socks	Whistles
Calculators	Emblems	Kites	Party favors	Special packaging	Wind socks
Calendar pads	Embroidery	Labels	Pedometers	Sponges	Wine stuff
Calendars	Emergency first aid kits	Lamps/lanterns	Pen/pencil sets	Spoons	Wood specialties
Cameras	Envelopes	Lanyards	Pepper mills	Sports equipment	Wristbands
Camping equipment	Erasers	Lapel pins	Pet stuff	Sports memorabilia	Wrist rests
Candle holders	Exercise/fitness	Lawn/garden stuff	Phone calling cards	Sports schedules	Yo-yos
Candles	Eyeglasses	Leather specialties	Phones	Squeegees	Zipper pulls
Candy	Eyeglasses-3D	Leis	Phone stuff	Stamp pads	
Canisters	Fans	Letter openers	Photo cards	Stamps	List provided by:
Cans	Figurines	License plates/frames	Photo cubes	Staple removers	Advertising Specialty Institute
Caps/hats	Flags	Lighters	Physical/therapeutic aids	Staplers	
Carabiners	Flashlights	Lights	Picnic coolers	Stationery/business forms	
Carafes	Flasks	Lint removers	Pictures/paintings	Stones	
Cards	Flowers	Lip balm	Pillows	Stopwatches	
	Flying saucers	Lipsticks			

Managing assets: Phase 5 overview

Managing brand identity assets requires enlightened leadership and a long-term commitment to doing everything possible to build the brand. The mandate to build the brand must come from the top.



We're committed to bringing our brand to life each day, and ensuring its continued growth.

Melissa Hendricks
Senior Director, Corporate Positioning, Cerner

If management's commitment is tepid and the resources committed are minimal, the original investment will most likely deliver a dismal rate of return.

To the surprise of many clients, the brand identity process does not end after corporate letterhead and business cards are printed. This is when the

work really begins. Because it takes quite a while to get to this point of visible accomplishment, many managers assume that the time, money, and energy spent thus far represent the majority of the investment. Wrong. This is just the beginning. Creating the brand identity was the easy part. Managing these assets well is harder.

Key initiatives

Conduct an internal launch.

Communicate with employees about the new brand identity.

Create standards and guidelines to ensure that all future applications adhere to the intention of the program.

Launch the new brand identity externally to key stakeholders.

Create accountability.

Identify those people who champion the brand.

Develop a checks-and-balances method to audit progress.

Neal Patterson, Cofounder, Chairman and CEO, at the Cerner Health Conference 2011



© Steve Puppe Photography



In 2011, Cerner launched its new brand identity. The revitalized logo was designed to retain brand equity and capture the essence of Cerner's brand. A new website, materials, guidelines, and resources were launched to bring the brand to life, and ensure it continued to grow. A new tagline, "Health care is too important to stay the same," became an open invitation to individuals and health care organizations around the world to join the company in its quest to make health care all that it should be.

Cerner: Willoughby Design

The image shows a screenshot of the Cerner website on the left, featuring a navigation bar with links like 'SOLUTIONS', 'EVENTS', 'BLOG', 'ABOUT CERNER', 'STORE', 'SUPPORT', 'UCERN', 'CONTACT', and 'GLOBAL'. Below the navigation is a main content area with a photo of two women looking at a laptop, a sidebar titled 'EXPLORE CERNER' with links to various sectors, and a sidebar for the 'Brand Identity' wiki space. On the right, there's a 'Marketing Applications' section with a blue header 'Tuesday | Oct. 11, 2011' and a large blue banner 'Cerner's new look: The logic behind the logo'. Below this is a detailed text about the 2011 logo update, mentioning the 'Experience the Possible' theme and the collaborative effort. At the bottom right is a callout box with the text 'LEARN MORE' and a link to cerner.com.

Primary
Cerner Blue Cerner Green

Secondary
Teal Yellow Orange

Tertiary
Grey Purple

40% 40% 40%

Brand Identity
21 Added by Shannon Bernhart, last edited by Amanda Duncan on Jul 02, 2012 (view change)

Page Content Comments (0) Children (12) Tags

The Brand Identity Wiki Space is best viewed in Firefox or Chrome browsers.

Cerner Brand Identity Wiki Space

Marketing Applications
Tuesday | Oct. 11, 2011

**Cerner's new look:
The logic behind the logo**

In 2011, Cerner updated its logo with a new design and colors. The change was necessary to better reflect Cerner's new mission statement: "To contribute to the systemic improvement of health care delivery and the health of communities." The modernized logo reflects Cerner's expanded commitment to both health and care, while preserving the strengths that have characterized the company since its founding in 1979.

Two bars flow smoothly out of the "C", conveying that Cerner is unifying all stakeholders in health, including professionals and individuals. The colors are vibrant: green suggests health and vitality, while blue conveys confidence and strength. Both of these colors are creatively woven into this year's Cerner Health Conference "Experience the Possible" theme. Together, the CHC theme and the new logo communicate that positive change in health care is a collaborative effort.

To complement the logo makeover and new mission statement, Cerner developed a supplemental tagline: "Health care is too important to stay the same." The tagline represents Cerner's open invitation to individuals and health care organizations around the globe to join the company in its quest to make health care all that it should be. •

LEARN MORE
Check out Cerner's new look at cerner.com. While you're there, be sure to visit the blog to read the latest Cerner and industry news.

Changing brand identity

Rare is the person in an organization who embraces change. Introducing a new name and identity to an existing organization or to merged entities is exponentially more difficult than creating a brand for a new company. Changing brand identity means that whatever was on a manager's plate now doubles. The to-do list is extremely long, even in a small company. New brand identity implementation requires a vigilant strategic focus, advance planning, and obsession with detail.

Military mobilization skills come in handy, and boundless optimism helps. Typically, the director of marketing and public relations will oversee the change. In larger organizations an individual may be retained to focus exclusively on implementation. The skills required are knowledge of branding, public relations, communications, identity design, production, and organizational management.

Who needs to know?

What do they need to know?

Why do they need to know?

Does the change affect them?

How are they going to find out?

When are they going to find out?

Key pre-launch questions



Mutual of Omaha:
Crosby Associates

Biggest challenges

Developed by Patricia M. Baldridge, Vice President, Marketing and Public Relations, Philadelphia University

Time and money: planning enough advance time and an adequate budget

Deciding whether to go for a mega-launch or a phased-in launch

Internal buy-in and support

Keeping a strategic focus on all communications

Helping people make the connection from old to new

Honoring one's heritage while celebrating the new

Identifying the broadest list of stakeholders affected by the change

Helping people who have trouble with the change through a transition

Effectively communicating the essence of the brand within time and money constraints

Creating and maintaining message consistency

Reaching all audiences

Building excitement and understanding

Key beliefs

A strategic focus centers on the brand.

Brand identity can help to center a company on its mission.

A mega-launch means less chance for confusion and complications.

Clarity about key messages surrounding the launch is critical.

Go internal before you go external.

Once is never enough to communicate a new idea.

You need to sell a new name and build meaning.

Different audiences may require different messages.

Do whatever you can to keep the momentum going.

Recognize that an identity program is more than a new name or new logo.

Name change essentials

A sound reason for changing the name is the first and most critical step.

The change must have the potential to enhance, among others, the company's public perception, recognition, recruitment, customer relations, partnerships.

Accept the fact that there will be resistance.

Keep the momentum going by creating an air of excitement.

Targeted messages are better but cost more.

Applications affected by the new brand identity

Stationery, business cards, forms

Faxes, email signatures

Signage

Advertising

Website

Marketing materials

Uniforms, name tags

Customers, vendors, contractors

Directory listings

Voicemail, how you answer the phone

Managing brand identity change has the potential to enhance brand perception—by increasing awareness among constituencies, increasing preference, and building loyalty.

Patricia M. Baldridge
Vice President, Marketing and Public Relations
Philadelphia University

Launching brand identity

Get ready. Get set. Launch. A launch represents a huge marketing opportunity. Smart organizations seize this chance to build brand awareness and synergy.

Different circumstances demand different launch strategies—from multimedia campaigns, company-wide meetings, and road tours, to a T-shirt for each employee. Some organizations execute massive visible change, including external signage and vehicles, virtually overnight, while others choose a phased approach.

Small organizations may not have the budget for a multimedia campaign, but can leverage social networks, like Facebook and Twitter.

Smart organizations create a sales call

opportunity to present a new card, or send a blast email to each customer, colleague, and vendor. Others use existing marketing channels, such as inserting brochures with monthly statements.

In nearly every launch, the most important audience is a company's employees. Regardless of the scope and budget, a launch requires a comprehensive communications plan. Rarely is the best launch strategy no strategy, which is the business-as-usual or un-launch. Occasionally an organization may not want to draw attention from the financial community or its shareholders, so it may choose to do nothing.

The unveiling of a new brand identity is an emotional opportunity to energize employees around a new sense of purpose.

Rodney Abbot
Creative Director, Lippincott



Photography: AHXUM Consulting

Sysmex: Lippincott

Strategic launch goals

- Increase brand awareness and understanding among all stakeholders, including the general public.
- Increase preference for the company, products, and services.
- Build loyalty for the company.
- Promote the new identity as a brand.
- Create an emotional connection with stakeholders.
- Positively influence your constituents' choices and/or behavior.

Comprehensive plan elements

- Goals and objectives of the new brand identity
- Communications activities supporting brand implementation
- Timeline for implementation and budget
- The way identity is aligned with company goals
- The way identity is aligned with research
- Target audiences
- Key messages
- Communications strategies, including internal communications, public relations, advertising, and direct marketing
- Internal training strategy for employees
- Standards and guidelines strategy

Methods

- Organization-wide meetings
- Social media
- Press releases
- Special events
- Q & A hotline on website
- Script of key messages
- Print, radio, TV ads
- Trade publications
- Direct mail and blast email
- Website launch

External launch basics

- Timing is everything. Find the window.
- Create consistent messages.
- Target messages.
- Create the right media mix.
- Leverage public relations, marketing, and customer service.
- Make sure your sales force knows the launch strategy.
- Be customer-focused.
- Schedule a lot of advance time.
- Seize every opportunity to garner marketing synergy.
- Tell them, tell them again, and then tell them again.

Internal launch basics

- Make a moment. Create a buzz.
- Communicate why this is important.
- Reiterate what the brand stands for.
- Tell employees why you did it.
- Communicate what it means.
- Talk about future goals and mission.
- Review identity basics: meaning, sustainability.
- Convey that this is a top-down initiative.
- Make employees brand champions and ambassadors.
- Show concrete examples of how employees can live the brand.
- Give employees a sense of ownership.
- Give something tangible, such as a card or a T-shirt.

Building brand champions

Engaging employees in the meaning of the brand and the thinking behind it is one of the best investments that a company can make. Organizational development consultants have long known that long-term success is directly influenced by the way employees share in their company's culture—its values, stories, symbols, and heroes. Traditionally the CEO and the marketing department were the most visible brand champions—individuals who understood and could articulate a company's core values, vision, and brand essence.

Companies all around the world are beginning to develop compelling ways of sharing the brand essence—from road shows, to online branding tools and guides, to special events. What was once a standards and guidelines toolkit for creative firms has evolved into a brand-building tool for all employees.

Our belief is that, if we get the culture right, most of the other stuff—like delivering great customer service, or building a long-term enduring brand and business, will naturally happen on its own.

Tony Hsieh
CEO
Zappos.com

It's not just values. It's the extensive sharing of them that makes a difference.

Terrence Deal and Allan Kennedy

Corporate Cultures: The Rites and Rituals of Corporate Life

The Standard of Excellence

Always One Step Ahead

Anticipation, Pragmatism, Relentlessness

Vision	Positioning Attributes	Pillars	Shared values
		A 21 st Century talent experience	A one-step-ahead client experience
		Leaders in society	The pioneering organisation
		Integrity	Strength from cultural diversity
		Commitment to each other	Outstanding value to clients

Click Next to continue...

At the foundation of Deloitte's brand are our organizational culture and values; this enables the brand to inform and shape our conversations and behaviors.

Alexander Hamilton
Senior Manager
Global Brand Engagement
Deloitte Touche Tohmatsu Limited

Deloitte and eLearning

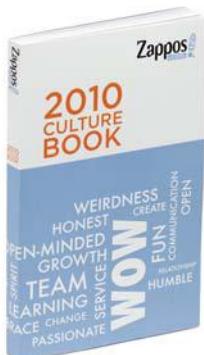
As part of the Deloitte eLearning curriculum, a brand training module was developed and implemented worldwide. Unlike traditional "Brand 101" classes, it focuses not just on education, but on creating employee engagement and ambassadorship. The module uses an assortment of creative and interactive examples to help illustrate the value of intangible properties such as reputation and trust; for instance, inviting the audience to imagine the customer experience of a Deloitte-branded airline. Taken in over 100 countries, the module has helped shape a network of champions with a deeper understanding of the power of brand.

Zappos.com Culture Book

Each year, Tony Hsieh, CEO, Zappos.com, sends an email to all employees, partners, and vendors, asking them to write a few paragraphs about what the culture means to them. The submissions are unedited, except for typos, because one of the company's core values is to build "open and honest relationships with communication." The number one priority at Zappos is the company culture. Zappos's core values are embedded within every touchpoint, including in how the company hires, trains, and develops employees. The culture and the brand are viewed as "two sides of the same coin." Each year, Zappos publishes a full-color culture book filled with photos and what everyone wrote about what the culture means to them. It has become an annual tradition. The 2010 book was 304 pages and printed on recycled paper using soy inks.

Zappos Core Values

- Deliver WOW through service.
- Embrace and drive change.
- Create fun and a little weirdness.
- Be adventurous, creative, and open-minded.
- Pursue growth and learning.
- Build open and honest relationships with communication.
- Build a positive team and family spirit.
- Do more with less.
- Be passionate and determined.
- Be humbled.



ARAMARK and the road show

Public companies routinely use road shows to bring their messages directly to key investors and analysts. Road shows are also an effective tactic for launching brand initiatives. ARAMARK chairman and CEO Joe Neubauer traveled to seven cities to speak to 5,000 frontline managers to launch his company's new brand and to align employees with the vision of the company. "If employees are excited and mobilized, then more than half the branding battle has been won," said Bruce Berkowitz, former director of advertising for ARAMARK. "Employees carry the company's culture and character into the marketplace."

ARAMARK worked with a meeting planning company to produce a one-hour road show. The show included a skit performed by Broadway actors and a multimedia presentation of the political, cultural, and economic milestones that gave a context for the company's metamorphosis. Neubauer reinforced key messages about the company's heritage and its leadership in the industry. His overarching message, "Employees are the heart of our success and convey our company's top-tier delivery of services," was supported by a new brandmark. Designed by the Schechter Group (now part of Interbrand), the mark embodies the star quality of the employees and supports the new brand promise of "managed services, managed better."

Managers were fully prepped on the new brand vision and strategy. They received an "Ambassador's Kit" that contained a company history, copies of the new advertising campaign, a merchandise catalog, and a graphic standards manual. In addition, the materials included a manager's checklist and a media launch schedule with explicit instructions on how to handle the launch, how to explain it to staff members, and how to implement the brand identity change. The CEO's presence and passion combined with accessible brand-building tools were a powerful combination that fueled ARAMARK's growth.

Brand books

Brand books, spirit books, and thought books inspire, educate, and build brand awareness. Brand strategy can't influence anyone if it stays in a conference room, in someone's head, or on page 3 of a marketing plan. The vision of a company and the meaning of a brand need a communications vehicle that is accessible, portable, and personal. Online brand sites are more frequently publishing "Who we are" and "What

our brand stands for," in addition to standards, templates, and guidelines.

Timing is everything. Companies in the midst of organizational change need to convey "where the ship is going." Frequently, the brand identity process sparks a new clarity about the brand. Building awareness about how each employee can help build the brand is smart.

A spirit book is a compelling way to express the essence of a brand.

Ken Carbone

Cofounder and Chief Creative Director, Carbone Smolan Agency

Walmart's Brand Book is designed to inspire and enable Walmart associates to be brand ambassadors at every interaction with the shopper.

Su Mathews

Senior Partner
Lippincott



Walmart: Lippincott



Nizuc: Carbone Smolan Agency



Nizuc brand book

Nizuc is an ultra-luxury resort located in Mexico's Yucatán peninsula. The developer brought in Carbone Smolan Agency to create a unique brand platform prior to any architecture or building. The brand book expressed the developer's vision and the brand promise, and helped attract investors and a creative team.

Standards + guidelines

Managing the consistency and integrity of a brand identity system is facilitated by intelligent standards and guidelines that are easily accessible to all internal and external partners who have the responsibility to communicate about the brand. Brand identity guidelines have become more accessible, dynamic, and easier to produce. The range of formats includes online standards, CDs, posters, fact sheets, PDFs, brochures, and binders. Now even the smallest nonprofit can provide streamlined standards, reproduction files, and electronic templates.

Building a brand is progressively viewed as the shared responsibility of each and every employee. Adhering to the guidelines requires discipline and vigilance. More importantly, it saves money, time, and frustration, and helps build the brand. The best branding tools communicate “What does the brand stand for,” in addition to providing brand identity information.

Adhering to the guidelines must unequivocally be a top-down priority.

Blake Deutsch

Who needs to understand what the brand stands for?

Everyone

Who needs access to guidelines?

Internal employees

Management
Marketing
Communications
Design
Legal
Sales
Web gurus
Human resources
PR
Product designers
Anyone creating a presentation

External creative partners

Branding firms
Design firms
Advertising agencies
Information architects
Technologists
Packaging design firms
Architects
Writers
Co-branding partners
Customer service

Types of standards

Online branding sites

The web has made it easy to consolidate brand management in one place, giving employees and vendors user-friendly tools and resources.

Marketing and sales toolkits

Companies that have independent distributors and dealerships need effective ways to control the look and feel at the point of sale. VSA Partners has created standards and marketing resources for Harley-Davidson that help independent dealerships achieve a distinctive and memorable retail presence through their exterior signage, retail displays, and advertising.

Identity standards manuals

Small companies produce limited-edition manuals using laser printers. The binder format allows changes to be made by replacing or adding pages. A CD that carries reproduction files and templates is placed in the back.

CDs

The CD, with its large storage capacity and portable format, is a great solution for those companies that cannot yet justify putting their standards online. Many companies are putting standards into a PDF format on a CD.

Media relations portals

Many corporations have downloadable logo files in the media relations section of their websites. These files are often accompanied by extensive legalese that outlines usage.

Online resources can help build brands

Developed by Monigle Associates

Communicate brand strategies and objectives

Provide help and best practices as opposed to rules (tools, not rules)

Save users time

Provide resources people need to participate in the brand-building process

Pull together often disparate subjects into one online resource center

Track user activity to help support future investments

Can reengineer many costly processes, reducing cost from strategy to implementation

Build consistent implementation

Demystify brand and identity systems

Characteristics of the best standards and guidelines

Are clear and easy to understand

Have content that is current and easy to apply

Provide accurate information

Include "what the brand stands for"

Talk about meaning of the identity

Balance consistency with flexibility

Are accessible to internal and external users

Build brand awareness

Consolidate all necessary files, templates, and guidelines

Promise positive return on investment contribution

Provide point person for questions

Capture the spirit of the program

Feature prototypes (best-in-class examples)

Standards content

Designing, specifying, ordering, and printing or fabricating elements of a new brand identity system are all dependent on a set of intelligent standards and guidelines. Good, solid standards save time, money, and frustration. The size and nature of an organization affect the depth and breadth of the content and how marketing materials are conceived and produced in the future.

Usually printing and fabrication specifications accompany design specifications. Legal and nomenclature guideline considerations are essential. Some guidelines include order forms for business cards and other applications.

Following is an in-depth composite that can be used as a reference for building an outline.

The composite image displays six screenshots from the Kort & Godt online identity guide, specifically the Kontrapunkt section. The screenshots show:

- Kort & Godt**: A general introduction to the brand's visual identity, featuring a logo, color palette, and basic guidelines.
- Kort & Godt prædelementer**: Details about the primary visual elements, including the logo, font, and color palette.
- Kort & Godt grafiske elementer**: Information on graphic elements like icons, typography, and illustrations.
- Kort & Godt kompagnier**: Details about promotional campaigns, including specific colors and patterns used in campaign materials.
- Kort & Godt kompagnifarver**: A detailed color palette for campaigns, listing specific hex codes for each color.
- Kort & Godt**: A summary page reiterating the brand's visual identity principles and contact information.

Kort & Godt online identity guide: Kontrapunkt

Contents

Foreword	Typography	Digital media	Presentations and proposals	Ephemera
Message from CEO	Typeface family	Website	Vertical covers	Golf shirts
Our mission and values	Supporting typefaces	Intranet	Horizontal covers	Baseball caps
Our brand	Special display faces	Extranet	Covers with windows	Ties
What we stand for	Typefaces for word processing	Blogs	Interior grid	Portfolios
The role of brand identity		Architecture	PowerPoint templates	Pens
How to use the guidelines		Style guides	PowerPoint imagery	Umbrellas
	US business papers	Interface		Mugs
	Corporate letterhead	Content		Pins
Brand identity elements	Typing template	Color		Scarves
Brandmark	Division letterhead	Typefaces	Exhibits	Golf balls
Logotype	Personalized letterhead	Imagery	Trade show booth	Memo cubes
Signature	Second sheet	Sound	Banners	Mouse pads
Tagline	#10 envelope		Point of purchase	Customer store website
Name in text	Monarch letterhead		Name tags	
Incorrect usage of elements	Monarch envelope			
	Memo template	Forms	Signage	Image library
Nomenclature	Business cards for corporate names	Form elements	External signage	Photography
Communicative vs. legal names	Business cards for sales force	Vertical and horizontal	Internal signage	Illustration
Corporate	Fax electronic template	Form grid	Color	Video
Division	Notepads	Purchase order		
Business unit	News releases	Invoice	Typography	
Product and service trademarks	Mailing labels	Shipping	Materials and finishes	Reproduction files
	Window envelope		Lighting considerations	Brandmark only
Color	Large mailing envelope	Voice and tone	Fabrication guidelines	Signature variations
Brand color system	Announcements	Imagery	Company flag	Full-color
Default color system	Invitations	Signature placement		One-color
Supporting color system	CD labels	Folder	Vehicle identification	Black
Signature color options		Covers	Vans	White
Incorrect use of color		Recommended grids	Cars	PC
		Brochure system, size variations	Buses	Mac
		Mastheads	Planes	
Signatures	A-4 letterhead	Product sheets	Trucks	
Corporate signature	A-4 personalized letterhead	Direct mail	Miscellaneous	
Signature variations	A-4 business envelope	Newsletters	Whom to contact with questions	
Incorrect signature usage	Business cards	Posters	Frequently asked questions	
Subsidiary signatures		Postcards	Design inquiries	
Product signature	Social networks		Clearance process	
Signature with tagline	LinkedIn	Advertising	Legal information	
Incorrect tagline treatment	Facebook	Advertising signatures	Ordering information	
Clear space around signature	Twitter	Tagline usage		
Signature sizes	Pinterest	Signature placement on ads		
		Typography	In pocket	
		Television advertising grid	Color swatches on coated stock	
			Color swatches on uncoated stock	

Online branding tools

The web has transformed brand management, consolidating brand assets and establishing 24/7 access to user-friendly guidelines, tools, and templates. Scalable, modular sites are always current, evolving as a company grows. Many sites feature brand vision and attributes, helping to build a shared vocabulary. Robust sites support strategic marketing, consistent communications, and quality execution. Initially envisioned to house logos and image libraries, sites now encompass brand strategy, content development guidelines, and web resources.

Creative firms and external vendors are assigned passwords to access key messages, logos, image libraries, glossaries, intellectual property compliance, and a panoply of smart resources and content. Sites may also be used for online ordering and transactions. Access to certain sections may be limited to user groups. The success of online branding tools is easily monitored through usage statistics. Additionally site monitoring tools are now validating the significant ROI results often realized using these tools.

Our Brand Center is instrumental in all our brand building activities and a key resource for managing brand-related content, communications, and resources.

Allison Silver, Vice President, Brand Management
American Express OPEN

American Express OPEN is dedicated to helping small businesses do more business. For twenty-five years, we have been committed to meeting the special needs of small business owners with our products and services. Today, the role of the small business owner is more important than ever before; a clear brand strategy is essential, even for the smallest business.

Allison Silver
Vice President, Brand Management
American Express OPEN

Process: Online branding site Developed by Monigle Associates

> Initiate plan	> Build groundwork	> Launch project	> Prepare content	> Design and program
Determine goals. Identify brand management problems and issues. Identify user groups and profiles. Identify stakeholders. Create project team and appoint leader. Develop team roles, rules, and protocol.	Review status of assets and standards. Determine content approval process. Prioritize content and functionality. Research development options: internal and external. Develop preliminary budget and timeline. Select site development resource.	Conduct launch meeting. Develop: Site architecture map and functionality. Project online workroom. Timeline and preliminary launch plan. User groups and user lists. Access and security plans. Determine IT requirements and hosting plan. Identify brand assets and cataloging scheme. Define ROI measurements.	Determine author and status of content. Set editorial style guidelines. Develop content update plan if needed. Determine content file formatting and exchange requirements. Secure final approval of content.	Identify interface and navigation style. Develop and approve site interface. Initiate programming based on site map. Develop system functionality.

Characteristics of the best online sites

- Educational, user-friendly, and efficient
- Accessible to internal and external users
- Build brand engagement
- Consolidate brand management in one place
- Scalable and modular
- Offer positive return on investment contribution
- Database-driven, not PDF-driven
- Provide resources: signatures, templates, image library
- Always current: new content and functions can be added to improve implementation of the brand
- Build transactional elements into the site
- Flexible in hosting and ongoing maintenance
- Provide more rather than less information and resources

Don't underestimate the implementation and sustainability of your brand.

Mike Reinhardt
Associate
Monigle Associates

Content guidelines

- Write concisely. Less is more.
- Outline carefully to create a logical order of information.
- Know the culture and write accordingly.
- Use commonly understood terminology; do not use unnecessary "brand speak."
- Provide examples and illustrations.
- Support site navigation.



- > **Develop database**
- Populate database with content and assets.
 - Program links and required functions.
 - Edit content and design by core team.

- > **Prototype and test**
- Core team reviews beta site.
 - Users test beta site.
 - Make modifications as necessary.
 - Approve site launch.

- > **Launch**
- Finalize launch plan.
 - Create communications and buzz.
 - Promote site launch.
 - Appoint brand champions.
 - Conduct special training sessions.

- > **Monitor success**
- Develop maintenance plan.
 - Assign administrator.
 - Assess usage trends and user reports.
 - Identify content updates and process.
 - Integrate technology and functional advances.
 - Assign budget for management and upgrades.
 - Define and measure impact.
 - Communicate successes.

Reproduction files

Maintaining the quality of reproduction in a world where tools are continually changing is an ongoing challenge. Users have urgent needs, different levels of proficiency, various software platforms, and a disparate understanding of digital files, color, and quality. An asset management system needs to be diligent about naming, organization, storage, retrieval, and overall usability of file formats.

The designer's responsibilities are to test all files in numerous formats and to develop a retrievable system that is logical and sustainable. The manager's responsibility is to determine who has access to files and how best to field all requests. It is no longer unusual to download logo files and images from a website's media portal. Clear legal guidelines, forms, and contact information help protect the assets.

You can't always get what you want, but if you try sometimes you might find, you get what you need.

The Rolling Stones

Finding your way around reproduction files

What type of image is it?	How is it going to be reproduced?	What color space is needed?	What program is being used?	I can't open it!
Is it a photographic image with continuous tones or is it a graphic image with solid color, crisp edges, and line art?	Professional printing, office printing, and screen display have different file requirements. Some documents may be viewed on screen or printed out.	Color information is included in a file and interpreted by the output device. Professional printing techniques use spot color inks (such as Pantone®) or four-color process inks, which builds color out of cyan, magenta, yellow, and black (CMYK). Color inkjet or laser printers use CMYK toner. Screens display color with red, blue, and green points of light (RGB). Hex numbers designate RGB colors for HTML code.	It is important to know the program being used to ensure compatibility and to facilitate use of vector artwork whenever possible.	Unless you are going to modify the artwork in a design program, image files should be inserted or placed, not opened.

I can't find it!

Files should be named as concisely and informatively as possible so they can be understood at a glance. Consistency is imperative for grouping common attributes and distinguishing unique ones.

File format basics

Vector graphics

Vector graphics are hard-edged images created in a drawing program. Because they are based on mathematically defined lines and curves, they can be manipulated and scaled without losing reproduction quality.

Raster or bitmap images

Raster or bitmap images are continuous-tone images that are constructed as a continuous mapping of pixels. These images cannot be scaled, rotated, or skewed outside of an image-editing application without the loss of reproduction quality.

EPS Encapsulated PostScript

Vector graphics created in a drawing program are saved or exported as EPS files so that they can be placed into other applications.

The highest-quality output for graphic images with hard edges.

Printers must have Adobe® PostScript®.

When vector graphics are saved as TIF, JPG, or other bitmap file format, the hard-edged lines and curves are converted to pixels.

EPS files created in Adobe Photoshop® are bitmap images and will lose clarity when scaled or printed.

TIF Tag Image File Format

Highest-quality output for photographic images

Best bitmap version of hard-edged graphics—alternative to EPS when an Adobe® PostScript® printer is unavailable

Convenient for exchanging image files between computer platforms

JPG Joint Photographic Experts Group

Compressed file format for on-screen viewing of continuous-tone photographs

Compression adds “artifacts” and smears text, lines, and edges

Not suitable for printing

GIF Graphics Interchange Format

Compressed file format for on-screen viewing of graphics and images in HTML

Not suitable for printing

PNG Portable Network Graphic

These are just a few of the most widely used formats.

File Format Matrix		Photographic images with continuous tone	Graphic images with hard edges
Printing	Design software	TIF	EPS
	Adobe Illustrator®, Adobe Photoshop® CorelDRAW®, QuarkXpress®, Adobe InDesign®		
Office software		TIF	TIF (PNG) Converts vector graphics to bitmap image
	Microsoft Word®, Microsoft Excel®		
Screen	Design software	JPG	GIF (PNG, TIF)
	Adobe ImageReady®, among others		
Office software		JPG	TIF (PNG)
	PowerPoint®		

Resolution

The resolution of digital imagery is measured in pixels per inch (ppi), the digital equivalent of dots per inch (dpi). The end use of the image is critical for determining the optimum resolution.

For printing, the higher the resolution the more detail and clarity there is to the image, and the larger the file is in terms of memory. Offset printing typically requires 300 ppi resolution.

For screen display, the pixels in the image map directly to the pixels on the screen. Images for screen display should be 72 ppi (Mac) or 96 ppi (PC), but the physical dimensions will be affected by the resolution of the display itself.

File naming conventions

File names should have no more than fifteen characters plus a three-letter file extension (.eps, .jpg, .gif, .doc) indicating what type of file it is.

Do not use uppercase, spaces, or special characters, such as “\ / : * < > ? !. Use a period only before the file extension suffix.

Create a system for organizing and identifying those variations of the artwork that are required for different applications, such as signature, color, sub-brand entity, and file format.

Extraordinary work is done for extraordinary clients.

Milton Glaser
Designer

3 Best Practices

Part 3 showcases best practices.

Local and global, public and private, these highly successful projects created by branding firms and design consultancies inspire and exemplify original, flexible, lasting solutions.

Case studies

- | | |
|------------------------------------|---------------------------------------|
| 212 ACHC | 270 Minnesota Historical Society |
| 214 ACLU | 272 MoMA |
| 216 Adobe Community SwApp | 274 Nizuc |
| 218 Aether Apparel | 276 NO MORE |
| 220 Amazon.com | 278 Olympic Games |
| 222 Beeline | 280 Peru |
| 224 Bela União | 282 PNC |
| 226 Beltline Bike Shop | 284 (RED) |
| 228 California Academy of Sciences | 286 Santos Brasil |
| 230 Carnegie Fabrics | 288 Schoolhouse Electric & Supply Co. |
| 232 Chatype | 290 Slice |
| 234 Coca-Cola | 292 SocialMedia.org |
| 236 Deloitte | 294 Spectrum Health System |
| 238 Everwines | 296 SPIN! |
| 240 GE Brand Central | 298 Starbucks |
| 242 GE Sponsorship Central | 300 SUGARFISH |
| 244 Global Handwashing Day | 302 Tunerfish |
| 246 Good Housekeeping Seal | 304 U by Kotex |
| 248 Healthy Child Healthy World | 306 Unstuck |
| 250 Herman Miller | 308 Vueling |
| 252 High Line | 310 Willoughby Design Barn |
| 254 IBM 100 Icons of Progress | 312 Wonderopolis |
| 256 IBM Watson | |
| 258 Iper | |
| 260 Inkling | |
| 262 Johnson Controls | |
| 264 Kleenex | |
| 266 L'Arte del Gelato | |
| 268 Laura Zindel | |

ACHC

The ACHC Family of Companies builds strong relationships with customers in continual pursuit of opportunities to enhance Iñupiat cultural and economic freedoms.

ACHC (ASRC Construction Holding Company) is the construction division of Arctic Slope Regional Corporation (ASRC), an Iñupiat-owned corporation created as a result of the Alaska Native Claims Settlement Act. ACHC provides oversight and support services for six companies that provide a broad range of construction services to a wide variety of customers in the private and government sectors.



Goals

- Amplify competitive advantage.
- Create a unified brand architecture.
- Elevate public profile.
- Honor ACHC cultural heritage.
- Create an integrated system.

We have built a brand that fully supports the reasons for our existence. Our brand works as a foundation for our continued success while being a constant reminder of our core values and heritage.

Cheryl Qattaq Stine
President and CEO
ASRC Construction Holding Company

Before

After



ASRC Construction Holding Company, LLC.



SKW/Eskimos, Inc.

General Contractor



ASRC Gulf States Constructors



ASRC Builders



ASRC Constructors Inc.



ASRC
Civil Construction, LLC



arctic slope compliance technologies
a subsidiary of Arctic Slope Regional Corporation



ASRC Construction Holding Company

THE ACHC FAMILY OF COMPANIES



ASRC SKW Eskimos

THE ACHC FAMILY OF COMPANIES



ASRC Gulf States Constructors

THE ACHC FAMILY OF COMPANIES



ASRC Builders

THE ACHC FAMILY OF COMPANIES



ASRC Constructors

THE ACHC FAMILY OF COMPANIES



ASRC Civil Construction

THE ACHC FAMILY OF COMPANIES



ASRC Construction Technologies

THE ACHC FAMILY OF COMPANIES

Process and strategy: Sini Salminen, designer and brand consultant, guided ACHC upper management through a rebranding process. Comprehensive research was completed on the construction industry, company competencies, and company history along with a competitive audit. All of the existing subsidiary names and marketing and communications tools were analyzed. ACHC executives worked collaboratively to substantiate how Iñupiat values shape the way ACHC and its subsidiaries conduct business. There was unilateral agreement that the brand architecture needed to support and clearly communicate the fact that ACHC and the six subsidiaries work together as a unified team to provide unique efficiencies and value. It became clear that the final identity system had to communicate that each of the companies was part of something larger. A unified naming convention was developed to convey brand strength and support future growth through mergers and acquisitions. The ACHC Family of Companies was born, and became the platform for the creative process.

Creative solution: Salminen designed a simple and bold brandmark that forms a shield around a bowhead whale tail. The bowhead is regarded as the longest-living mammal and lives exclusively in the Arctic. In the Iñupiat culture, the bowhead whale is a powerful symbol of community, cooperation, fairness, integrity, leadership, respect, and

teamwork, which are the values of the ACHC Family of Companies. The white curve and lower shape represent the vast Arctic horizon. The brand architecture system positions the companies as one unified entity, and embraces cultural heritage. The parent company and subsidiaries each have one predominant designated color. The color palette was crafted to speak directly to the geographical location of the Iñupiat people, with color names such as Bowhead Gray, Baleen Black, Ice Blue, and Wetland Green. In addition to developing identity standards, Salminen designed collateral materials, signage, magazine ads, apparel, field gear, and seven websites.

Results: The new identity and brand architecture system has made it easier for existing clients and prospects to understand that each of the ACHC companies has a unique focus in the construction industry, and leverages the full technical, logistical, and personnel resources of the entire organization. To launch the brand internally, each employee was presented with a stylish coffee tumbler, a water bottle, and an invitation to experience the newly launched websites. An unanticipated benefit of the process was a proud workplace and a renewed internal energy.



The strategic process was the core foundation and main driver that helped everyone involved make informed design decisions.

Sini Salminen
Designer and Brand Consultant

ACHC: Sini Salminen

ACLU

The American Civil Liberties Union (ACLU) works to defend the Bill of Rights, mounting court challenges to preserve racial justice, human rights, religious freedom, privacy, and free speech.

Founded in 1920, the ACLU is a nonprofit, nonpartisan organization with 550,000 members and supporters. The national organization and its fifty state affiliates work in the courts, legislatures, and communities, handling 6,000 court cases a year. The ACLU is supported by dues, contributions, and grants.

Goals

Create a unified image for the entire organization.

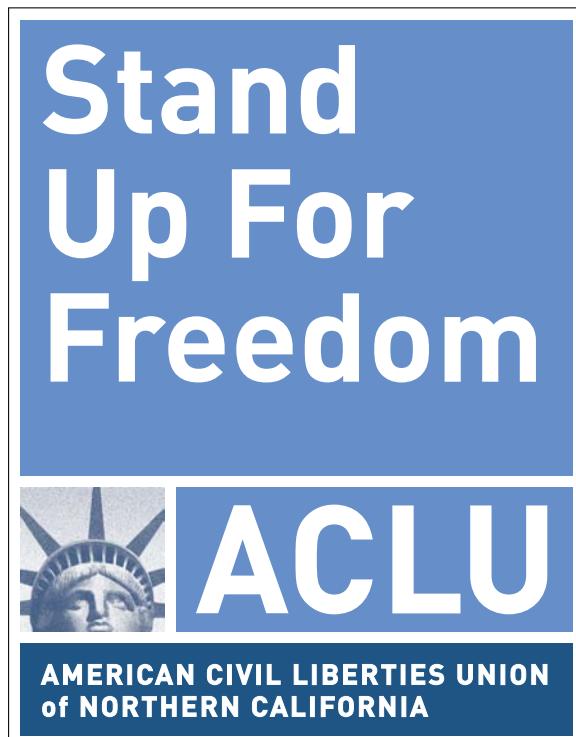
Develop an integrated, sustainable, and meaningful identity system.

Connect the organization to ideas and ideals.

Differentiate from other public advocacy groups.

Communicate stature and stability.

Facilitate consistent communications.



We have to be one.

Anthony Romero
Executive Director
ACLU

We wanted to help the ACLU look like the guardians of freedom.

Sylvia Harris
Information Design Strategist

Process and strategy: The ACLU set out to reach a broader constituency and build membership, and asked Fo Wilson Group to customize a team to build a unified, meaningful identity. The Fo Wilson Group, a design consultancy, was joined by Sylvia Harris, an information design strategist, and Michael Hirschhorn, an organizational dynamics expert. In the audit, the team found more than fifty logos. Every state affiliate had its own logo, website design, and architecture, with little connection to the national organization. Other advocacy organizations were studied, and Harris found that the "ACLU represents a set of principles, while most other advocacy groups represent a constituency." The team interviewed a wide range of stakeholders, including affiliates, communications staff, and members. The most frequently mentioned attribute that defined the ACLU was "principled," followed by "justice" and "guardian." A survey conducted in 2000 by Belden, Russonello & Stewart found that "over 8 out of 10 Americans (85%) had heard of the ACLU." The team realized that the ACLU identity needed to be recognized in a wide variety of arenas, from town halls to courtrooms and campuses.

Creative solution: The design directive was to capitalize on a highly recognizable acronym, and to connect ACLU principles and the spirit of freedom to the acronym. Fo Wilson Group designed a series of signatures with a contemporary logotype and expressive symbolism. Several options were tested for the modular system that used patriotic imagery. During the audit, the team found that the ACLU's original symbol from the 1930s was the

The challenge was to develop an identity that could operate in multiple arenas and for multiple constituents simultaneously.

Fo Wilson
Designer and Educator

Statue of Liberty, and it had been dropped in the 1980s. The Statue of Liberty tested the best, and although other advocacy groups used the symbol, the ACLU decided to return to its legacy and history. A unique photographic perspective of the statue's face was stylized, and a photographic signature was adopted to work in the digital environment. A range of applications demonstrated how the system worked, from website architecture to newsletters and membership cards. The flexible system needed to work for the national office, the affiliates, the foundations, and special projects.

Results: The ACLU's leadership group championed the identity initiative from the early planning through the analysis, decision making, and rollout. The identity team conducted a series of phone conference presentations to the affiliates. Educational programs for staff were conducted at the headquarters. The group was instrumental in getting forty-nine of the fifty affiliates to adopt the new identity system. The national organization paid to have new letterhead printed for the affiliates. Opto Design was retained to finalize the design system, produce all the preliminary applications, and develop an ACLU Identity Guidelines website. ACLU membership grew from 400,000 to 550,000 members; the organization attributes this growth to its "Keep America Safe and Free" campaign that challenged government policies proposed in the aftermath of 9/11 that would limit freedom.

Although the ACLU had historically been strong in media relations, communications was a new function that was needed.

Emily Tynes
Communications Director
ACLU

With a complex national organizational model such as the ACLU, it is important to strategize thoughtfully how to gather input, test out ideas, and roll out new plans across the 50+ offices nationally.

Michael Hirschhorn
Organizational Dynamics Expert



National identity



Affiliate identity

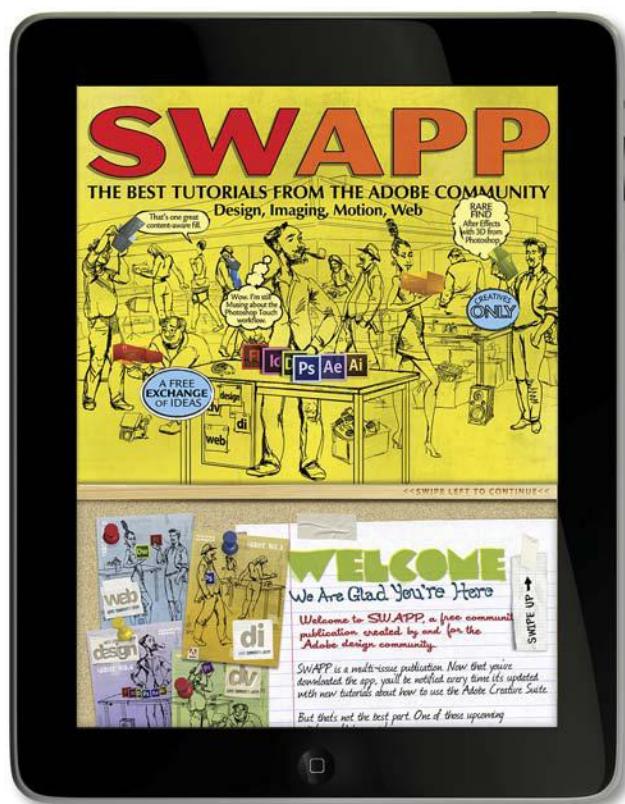


Foundation identity

Adobe Community SwApp

Adobe is changing the world through digital experiences.
We help our customers create, deliver, and optimize
content and applications.

Adobe's Community SwApp is a free iPad learning series through which Adobe software users can gain insights from tutorials authored by leading artists. The SwApp also gives users guidance and experience in creating with Adobe's Digital Publishing Suite. Founded in 1982, Adobe is one of the largest software companies in the world.



Goals

- Promote use of Adobe software.
- Show exceptional user examples.
- Foster learning and fuel experimentation.
- Engage and showcase key contributors to build community and experience digital publishing.

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

Dan Marcolina
Founder
Marcolina Slate

Good designers are using new tools to redefine the limits of what is possible and opening our eyes to things we've never seen before.

Russell Preston Brown
Senior Creative Director
Adobe Systems

Adobe Community SwApp: Marcolina Slate

Process and strategy: Tablets require the ability to create, design, distribute, monetize, and optimize engaging content and publications. Adobe wanted to inspire designers and other professional users to adopt Adobe® Digital Publishing Suite (DPS). Adobe's strategy was to provide a free quarterly app that would make it easy to learn new tools through experimentation and play. Adobe engaged Marcolina Slate, a firm with advanced experience in DPS, to design a branding framework that would engage users, accelerate learning, and build community. Adobe identified leaders within its user community to both create initial submission materials and encourage broader community participation. Marcolina visualized a whimsical "swap meet" atmosphere, and created a series of easy-to-use templates in Adobe InDesign that artists could populate with their content and at the same time explore DPS. It would also put their work and name in front of the large Adobe user community by giving them means to share tutorials of their creation on the topics of imaging, video, web, and design in free downloadable issues on iTunes.

Creative solution: How do you create a community app that offers a rewarding, fun, and educational experience for community members, in order to encourage participation? Technically,

Marcolina wanted it to showcase the best interactive possibilities available in an easy-to-use InDesign package. iTunes browsers can see and download the most recent issue. There are four different branded covers for Digital Imaging, Video, Web, and Design. For the tutorial authors Marcolina created five distinct templates, each dependent on the skill level or type of tutorial (video versus web) being built. As an incentive, there are also three profile templates where the artists can tell their story or show a larger array of work to the world. Since creating an interactive tablet document in InDesign is new and somewhat complex, Marcolina built pre-rigged template assets that allowed newcomers to add content in a step-by-step manner with detailed instructions and tutorial links with every template.

Results: In July, the Community Publishing App was launched on iTunes and many contributing authors have begun to experience the excitement of digital publishing with DPS. Cross-promotions appeared on Adobe blogs, social media, and forums. Marketing extended to partner sites, user groups, Adobe Community Professionals, AIGA, design schools, art organizations, and current DPS users. Updates will be delivered in-app as issues are created and appear as a normal update alert in the App Store.



Aether Apparel

Aether is a pure expression of form and function. We utilize technologically advanced fabrics with a sophisticated style for the outdoor enthusiast who wants function without sacrificing modern design and aesthetics.

Aether Apparel was founded by Palmer West and Jonah Smith, two Hollywood film producers, in 2009. Men's and women's apparel is sold online at aetherapparel.com, by appointment at the Aether Outpost, in their traveling airstream showroom, and in specialty stores.

Goals

Express the founders' vision for a unique market.

Design a visual identity platform for a luxury lifestyle brand.

Define a unique brand voice with compelling imagery.

Develop an e-commerce website to launch the brand.



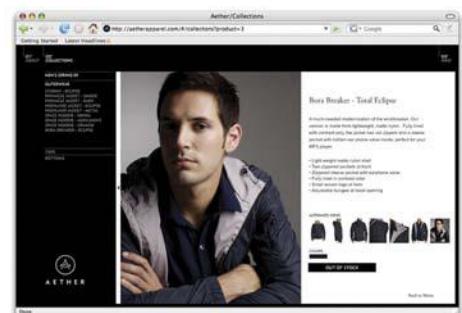
A E T H E R

Hello jet black snowboarding jacket that you can wear on the mountain and at a swishy bar.

jcrew.com

To us, design and function should be equal.

Palmer West and Jonah Smith
Founders
Aether Apparel



Process and strategy: Palmer West and Jonah Smith, Los Angeles-based film producers, created Aether Apparel to fill a gap in the market. As outdoor sport enthusiasts, they found that most performance-driven apparel companies lacked design or style, and most fashion lines did not feature technical advancements in outerwear. Their target market was the discerning customer who appreciated high-style, high-quality, high-performance clothing and wanted to show it, both on the streets of Manhattan and on the ski slopes of Park City. They engaged Carbone Smolan Agency (CSA) to design a brand platform and website that would elevate the company from start-up to established luxury brand. The founders named their company Aether, meaning "upper air," a reference to the air that Greek gods breathed on Olympus. In extensive interviews, CSA found that the core brand message was focused on style, function, and a surprisingly simple promise from the founders, "If we personally do not want to wear it, we will not make it."

Creative solution: CSA designed a mark based on the Aether A to evoke clouds swirling around a mountain peak. The iconic mark and logotype were designed to reflect the simple aesthetic of the clothes themselves. "The white logotype on black epitomizes the striking yet minimalist quality of the garments and provides just enough 'urban

cool' to stand out in a market filled with excess," says Ken Carbone. The full system of brand applications included clothing labels, hangtags, ads, look books, and an e-commerce website. The brand comes to life on the website, where dramatic and evocative environmental photography transports the viewer to the road to nowhere and everywhere, setting the mood for beauty, adventure, and mystery. The website itself has a clear structure for easily viewing products, which are impeccably photographed. Product names like Atmosphere, Flatlands, and Space appeal to a new generation of world adventure travelers that are as comfortable rock climbing on a glacier as they are bar hopping in Soho.

Results: Aether Apparel is actively growing and breaking into new markets and new marketing channels. Their year-to-year growth is in the triple digits, the expanding product line includes women's wear and swimwear, and their retail presence has gone from web-only to selling products at J.Crew. In 2011, Aether launched the AetherStream roving pop-up shop, a 34-foot Airstream showroom on wheels designed by Thierry Gaugain that made its way to Los Angeles, New York, and San Francisco.



Aether Apparel is where Prada meets Patagonia, and where high style meets high function. This luxury brand is a hybrid of fashion and adventure.

Ken Carbone
Cofounder and Chief Creative Director
Carbone Smolan Agency

Aether Apparel: Carbone Smolan Agency

Amazon.com

Amazon.com seeks to be the world's most customer-centric company, the place where people discover anything they want to buy online.

Originally an online bookstore, Amazon.com is positioned as the "world's largest online retailer," selling music, software, toys, tools, electronics, fashion, and housewares. Founded in 1994, the company has over 100 million customers and ships to 150 countries.

Goals

Create a unique and proprietary identity.

Maintain the brand equity of the original identity.

Position Amazon.com as customer-focused and friendly.

Modify the core identity for global domains.

Why did you name your company Amazon?

Earth's biggest river. Earth's biggest selection.

Jeff Bezos
Founder and CEO
Amazon.com



As part of the Amazon.com brand identity design, Turner Duckworth created a single letter lock up with the smile, originally to be used online as a button. A decade later, Amazon is using this design on its gift cards.

Process and strategy: In 1999 Amazon.com retained Turner Duckworth to redesign its brand identity. Amazon.com's positioning as a customer-focused, friendly company was the core of its mission and values. The challenge was to create a unique and proprietary identity that maintained what Amazon.com believed were its brand equities: lowercase type in the logo, and an orange swoosh underneath the name. Turner Duckworth immersed itself in the brand, spent a lot of time on the website, and examined competitor sites. The firm also analyzed what makes a logo effective or ineffective on the web. "Our goal was to infuse personality into the logo, and to create a compelling idea that would convey the brand message," said David Turner, head of design.

Creative solution: The design team developed distinct visual strategies at the first stage; each one emphasized a different aspect of the positioning brief. The final logo design was an evolutionary leap from the old logo. The central idea behind the new logo reflected the client's business strategy of selling more than just books. The design team connected the initial a of "amazon" to the z. This approach clearly communicated "Amazon.com sells everything from A to Z." The graphic device that connects the a and the z also speaks to the brand positioning: customer focus and friendly service. This device forms a

cheeky smile with a dimple that pushes up the z. The brown shipper box packaging was considered at every stage of the logo design. Turner Duckworth designed custom lettering for the wordmark and made the "amazon" more prominent than the ".com." The typography was designed to give the logo a friendlier and unique look. The design team also designed a full alphabet so that Amazon.com could update its international domains, currently in the United Kingdom, Germany, France, and Japan. The project was completed in eight weeks.

Results: Jeff Bezos, the CEO, founder, and visionary, was involved at every presentation and was the key decision maker. Amazon.com had determined that it would execute a "soft launch" of the new identity. The new brand identity was not announced to the press or highlighted on its website. Sensitive to the perceptions of customers and Wall Street analysts, the company felt it was important that Amazon.com did not appear to be a "different" company. Amazon.com will always be considered the e-commerce company that changed the future of retailing forever. The Amazon Kindle was introduced in 2007 and has led a new generation of e-book readers.



Access to the key decision maker, and in particular to the visionary of a company, certainly makes our work easier. Not only does it accelerate the feedback, development and approval processes, but it also allows us to ask questions of the visionary and hear unedited answers.

Joanne Chan
Head of Client Services
Turner Duckworth

When you have a leader with true vision and enthusiasm, it becomes contagious and inspires the team.

Jaleh Bisharat
Former VP of Marketing
Amazon.com

Beeline

Beeline believes in life on the bright side. We aim to help people delight in the pleasure of communications, and to always feel free anytime and anywhere.

Beeline is the trademark of VimpelCom, a global integrated telecommunications services operator. Founded in 1992, Beeline was the first Russian company to list its shares on the New York Stock Exchange. Beeline claims 62.7 million active subscribers.

Goals

Stand out and raise the bar.

Set a new standard for modern Russia.

Renew customer understanding.

Become the market leader.

Build a sense of pride and belonging.



Photography: Jim Naughten

Process and strategy: In 2005, the Russian mobile communications market was approaching saturation, especially in Moscow. The principal players were competing for the leading position in the market and there was no clear point of differentiation between them. The competitive audit revealed that marketing and branding in the mobile communications sector was focused mostly on technology rather than people. Wolff Olins was engaged to create a new brand identity that would build an emotional bond with consumers in order to retain loyalty. The other prerequisite for the new brand was to provide an outward-looking, more modern face that would help the company prepare for regional and international expansion. The competitive audit also revealed that the market in general was cluttered and noisy. The opportunity for Wolff Olins was clear—create a brand that could stand out and cut through the noise. The brand team worked closely with Beeline's marketing team in Moscow to deliver a brand that was bold and that delivered maximum impact.

Creative solution: Inspired by the company's strategy, Wolff Olins developed a working platform to focus the work. "Beeline inspires me to live life to the fullest" was the idea used to drive all

aspects of the creative work, both visually and tonally. The solution was not just a logo but a complete and coherent language that was flexible and universal, that captured the imagination of different audiences across Russia and that transcended cultural and social barriers. Visually, it was an invitation to see life with imagination, illustrated by the use of black and yellow stripes in an individual and ownable way. The new tagline, "Live on the bright side", informed the tone for the new brand's personality. Brightness, friendliness, simplicity, and positive emotions would be the new attributes of the revitalized brand. A new brand identity system, communications style guidelines, and an image library were created to get the company ready for the launch. Wolff Olins was also commissioned to create the launch campaign.

Results: The rebrand was a great success. At the end of 2005 revenue was up by 40 percent, market capitalization by 28 percent, and average revenue per user by 7 percent. Wolff Olins continues to work with Beeline as it grows into new regions and product areas. Since relaunching the brand, Beeline has been independently ranked the most valuable brand in Russia for three consecutive years, according to Interbrand Zintzmeyer & Lux in *Business Week*.



Bela União

The children we help are the future of our country. Bela União's mission is to provide high-quality education for children in need.

Bela União is a municipal school of basic education established in the poorest neighborhood of Horizontina in southern Brazil. The John Deere Foundation helps support this school.

Goals

Create a unique identity that communicates the school's essence.

Design an emotional symbol.



The objective of the John Deere Foundation is to contribute to the development of communities, supporting initiatives from organizations, institutes, and public schools so they can provide an adequate education to children in need. The children helped by these social programs are the future of our country.

Fernanda Schaurich
Executive Secretary
John Deere Foundation



Bela União: Criativia Brand Studio

Process and strategy: Throughout its history, John Deere has embraced the understanding that it has a responsibility to support and enrich the quality of life in communities where its employees live and work. The John Deere Foundation supports initiatives in education, the environment, and community development. The Bela União school ensures that the children in Horizontina, a small rural town in southern Brazil, have a place to learn and to go when their parents are working. Bela União means beautiful union in Portuguese, which is the native language of Brazil. The teachers believed that the school should have a logo so they drew one. In May 2011, the John Deere Foundation decided to engage the Criativia Brand Studio to design a simple identity for the school that that conveyed a feeling about the school, and "Planting social responsibility. Harvesting citizenship."

Creative solution: Criativia decided to emphasize the most characteristic sentiment of the Latin American people—love. "Love is the way that we make dreams come true. Love is what we feel when we know that our children have a brighter

perspective for their future," said Ricardo Salvador, director of Criativia. After exploring a range of possibilities, Criativia decided that the best image would be a heart—not just any heart, but one that could represent simplicity and at the same time the letter *B* from the word "Bela". So they drew a continuous line to combine those two ideas in one unique symbol. The color red was chosen because of its strong connotation to love. The typeface and the lettering were designed to work with the symbol, maintaining its simplicity and meaning. The entire logo works well in gray scale or in black and white since maintains its legibility, and that's important for a school that can't always print in color.

Results: Today, when the inhabitants of Horizontina see children wearing t-shirts with a heart in the shape of the letter *B* they know that those children are safe from the streets and on their way to a better future. The children wear the school T-shirts each day like a school uniform. It makes them proud to be in school, and sends a signal of faith in the future to the entire community.



Helping an organization with such noble objectives motivates every member of our studio every day.

Ricardo Salvador
Executive Director
Criativia Brand Studio

A great company is also a great citizen.
www.johndeere.com

 **FUNDAÇÃO
JOHN DEERE**

Beltline Bike Shop

We build community, one bike at a time. The Beltline Bike Shop receives donated bikes and invites kids in Southwest Atlanta to earn bikes through community service.

The Beltline Bike Shop impacts the lives of urban youth by strengthening neighborhoods. The shop connects kids with positive influences and shows them that they all have something to offer.



The Beltline Bike Shop is about normal people doing extraordinary things. A new visual identity will help tell the right story, set the right perceptions, and do even more to make Atlanta a better place to live.

Blake Howard
Creative Director
Matchstic

Goals

Revitalize a brand identity to grow the organization.

Increase awareness and get people involved.

Communicate to community members, volunteers, and donors.

Garner support and build community.

We believe that a bicycle is more than just a mode of transportation—it's also a vehicle for relationship building with the kids, their parents, and the community.

Tim O'Mara
Director
Beltline Bike Shop

I earned a bike by cleaning up the community. I like having a bike because it's a lot of fun to ride around with my friends.

Krinisky, age 12

The screenshot shows the Beltline Bike Shop website with a yellow header featuring the logo and navigation links for HOME, ABOUT, SUPPORT, and VISIT THE BIKE SHOP. The main headline reads "Building Community, one bike at a time." Below the headline is a large photograph of two young men working on bicycles in a workshop. A callout box on the right says "Work days at the Shop" with a link to "Learn More". At the bottom, there are three icons with statistics: 192 Bicycles Earned, 1,800 Bicycles Repaired, and 820 Bags of Trash Collected. A "DONATE TODAY" button is visible in the bottom right corner.

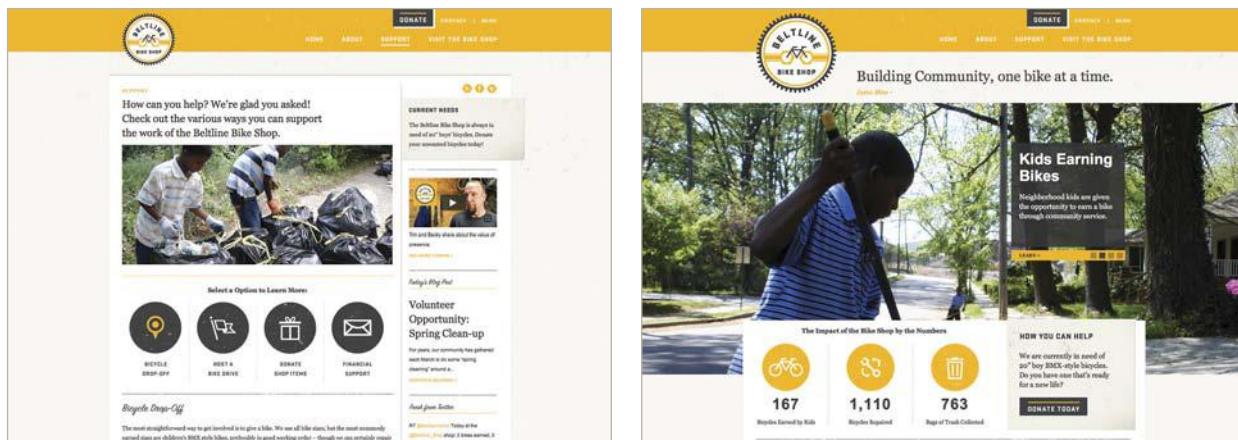
Bicycles Earned	Bicycles Repaired	Bags of Trash Collected
192	1,800	820

Process and strategy: Founded by Tim and Becky O'Mara in 2008, the Beltline Bike Shop accepts donated bikes and invites kids to earn a bike of their own through community service. Relationships between kids and community members are formed as bikes are earned. As a result, the neighborhood is strengthened and kids experience the joy of earning and owning a bike. In 2011, the shop was a beneficiary of Matchstic's annual pro bono branding project, On The House. Matchstic and other partner companies joined together to increase the shop's efforts to impact the city of Atlanta, all free of charge. Matchstic began the process by developing a brand brief, positioning the shop's unique approach to community development through "Kids Earning Bikes." Matchstic developed a visual program that clearly communicated the story across all critical touchpoints to garner the support and respect of community members and encourage bike enthusiasts to get involved.

Creative solution: "Matchstic's design encapsulates everything the bike shop is: kid-friendly without being childish, hopeful, and a little gritty. It speaks to the coming together of a community

with the goal of building strong neighborhoods where kids can grow up," says director Tim O'Mara. The bold, yellow mark features a stylized illustration of a bicycle; two wrenches—the most commonly used tools in the shop—form the bicycle's tires. The circle symbolizes the Beltline and the city of Atlanta. Every touchpoint, from the website to the blog, is designed to engage cyclists, donors, and volunteers, and to help tell a compelling story. A family of icons communicates how it all works. Matchstic enlisted Highgroove Studios and Hybrid Design to build the website and a "Bike Rack Locator" mobile app based on the look and feel of the new system.

Results: In its first year, Adair Park, home to the bike shop, saw crime drop 80 percent as a result of newly founded relationships and the shop's community development work. The new brand identity system has given the organization a better way to communicate its value and positions the shop for future growth. It has been embraced by the community and is a symbol of pride. Traffic both on the web and at the shop has increased, and 2012 will bring the opening of a second location.



California Academy of Sciences

California Academy of Sciences is a natural history museum, aquarium, planetarium, four-story rainforest, and research laboratory all under one living roof. It offers a new way of exploring the key questions of life on earth.

The California Academy of Sciences is a multifaceted scientific institution committed to leading-edge research and educational outreach, and to engaging and inspiring the public. Located in San Francisco, the 154-year-old nonprofit institution houses the Steinhart Aquarium, the Kimball Natural History Museum, a four-story rainforest, and the Morrison Planetarium.

Goals

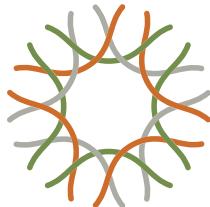
Revitalize the institution's visual identity and brand voice.

Design a comprehensive program.

Deliver a comprehensive visitor experience that complements the state-of-the-art facilities.

Increase recognition and attract new visitors and members.

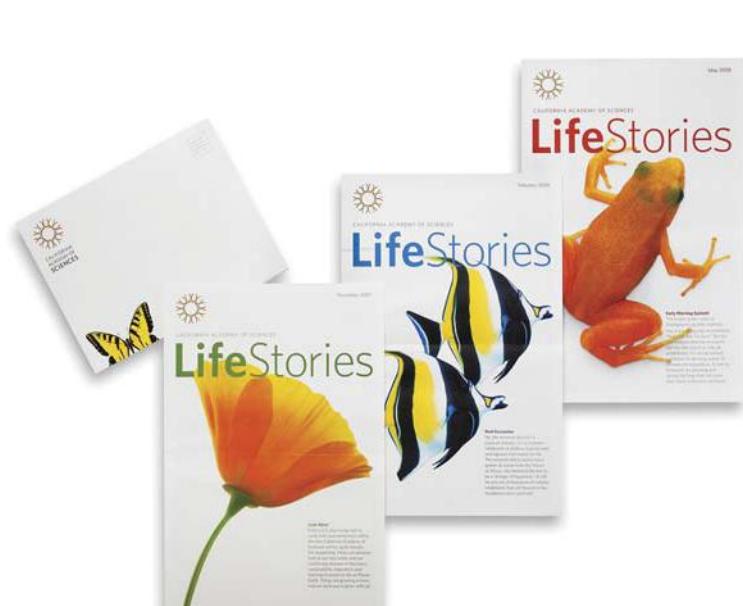
Strengthen brand equity.



CALIFORNIA
ACADEMY OF
SCIENCES

We're an un-museum. In the past, natural science museums had thick walls and high columns, and they were about history. We're the inversion of that. Light streams in and the Academy is full of life.

Gregory Farrington, PhD
Executive Director
California Academy of Sciences



Process and strategy: In fall 2008, the California Academy of Sciences unveiled its iconic new building that exists beneath a 2.5-acre living roof. The \$488 million all-green, LEED Platinum Certified museum was designed by Renzo Piano. Pentagram was engaged to design an identity and visual system that celebrates the Academy's dynamic, thriving, and interconnected experience, and complements its state-of-the-art facilities. The comprehensive identity system needed to include collateral, development, and membership materials; interior and exterior signs, banners, and donor walls; newsletters, membership cards, and visitor maps; and more. Pentagram's Kit Hinrichs and Laura Scott worked closely with the Academy's senior leadership team, building architects, and other design consultants, to create a cohesive brand experience to increase recognition, visitation, membership, and support.

Creative solution: Taking inspiration from the building's architecture, the Academy's new identity reinforces the cyclical nature of the natural sciences, and is often described as "The Fabric of Life." Everything was designed to have an unexpected element of discovery and engagement—like a photograph with a twist or scale larger than life, or the twenty-one-foot diameter logo at the entryway inset into the ground so children can trace its outline with their feet. For the development newsletters, the theme "Life Stories"

was created; oversized newsletters bring to life stories of people who have infused their passion into or been impassioned by the Academy, be they staff, donors, docents, enthusiasts, volunteers, researchers, scientists, aspiring scientists, or wide-eyed kids. Pentagram also created a series of donor walls. The major donor wall is a permanent installation of 388 six-inch-square glass blocks, a modern take on scientific "specimen boxes" that have been etched with names of major contributors. True to its sustainability mission, every element is designed with environmental responsibility in mind; membership cards are printed on recycled plastic and issued for the lifetime of the member, and visitor maps are printed on recycled paper and designed to be reused.

Results: The new California Academy of Sciences has been met with unprecedented local, national, and international enthusiasm. Membership has grown to over 75,000 in the first six months (up from 16,000 in 2004 when the Academy closed for reconstruction). Attendance has far exceeded its ambitious opening goals and, just five months after the opening, the Academy celebrated its one-millionth visitor.



Photos: Tim Griffith



California Academy of Sciences: Pentagram



Donor wall

Carnegie Fabrics

Carnegie designs textiles that reflect the creative spirit of the world's leading interior designers and architects. We help our customers choose, research, and render their products with ease and pleasure.

Carnegie Fabrics, a family-owned business founded in 1950, manufactures and designs quality textiles and fabrics and sells leading designer products from around the world. Carnegie's clients are designers, architects, buyers, and facility managers who specify upholstery, wall coverings, panels, and draperies.

Goals

Design a virtual showroom.

Simplify extensive merchandise and expertise.

Build a more intuitive interface.

Heighten search functionality.

Make the website a design and marketing resource.

Carnegie

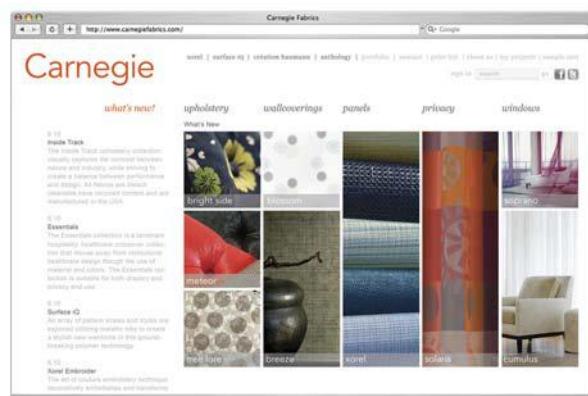


Our new virtual showroom is information rich and technologically advanced. Like our textiles, it combines utility and beauty.

Cliff Goldman
President
Carnegie Fabrics

The website is the most visual part of the Carnegie brand, striking a balance between being a useful design resource and an evocative marketing tool.

Ken Carbone
Co-founder and Chief Creative Director
Carbone Smolan Agency

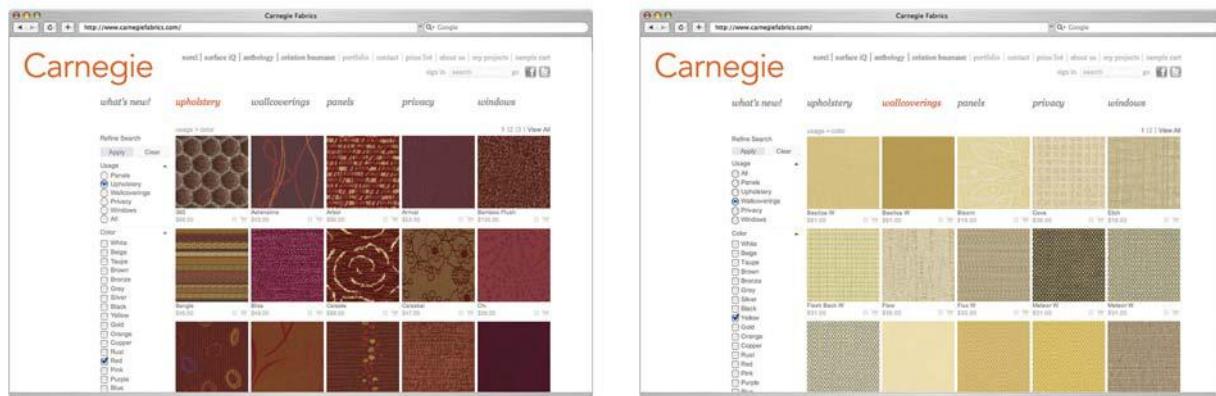


Process and strategy: Carnegie Fabrics, a leading textile dealer and manufacturer known for its eco-friendly textiles, was faced with increased competition and dwindling face-to-face interactions in its showrooms between its sales team, designers, and buyers. The Carbone Smolan Agency (CSA) was engaged to envision the best way to bring Carnegie's robust product line and expertise online, and to amplify Carnegie's status as a premier design brand. How could a website make it easier for interior designers, architects, and facility managers to choose from hundreds of offerings? CSA determined that Carnegie's high-quality service, ease of browsing, and range of choices needed to be conveyed as fluently online as it was in the company's brick-and-mortar showrooms. CSA led focus groups of designers and buyers to gain insights into unmet needs, challenges, and optimal workflow. The sales team sought a solution that highlighted superior customer service and integrity. The buyers diagrammed their work process, and CSA simplified the matrix of the multitude of choices.

Creative solution: CSA created an online showroom to integrate customer needs with Carnegie's offerings. Accessibility was the guiding force in the design, simplifying Carnegie's extensive selection through an intuitive interface with detailed categorization, accessible navigation menus, and heightened search functionality. The site works

by mirroring the way clients like to search, allowing them to browse, navigate, and sort Carnegie's collections: first by selecting use, then color, price, patterns, and other customizable options. One of the key technological enhancements is a rendering section that allows designers to immediately see how their chosen upholstery, wall covering, or drapery options will look in a space. To further enhance the new website, CSA refreshed the existing identity by incorporating a bold color palette and designing a multicolored, dynamic version of the existing logo to be used as a "billboard" on the site's home page. The identity treatment drives a coordinated advertising campaign to launch the new online showroom and the rest of Carnegie's marketing communications.

Results: The new website distinguishes Carnegie as a leader in the textile marketplace. The rendering section and the simplified sample ordering system were publicized as industry game changers. Since the site launched, monthly visits and the number of clients using online accounts have grown, and Carnegie has seen a 6 percent increase in online sample orders. The richness of the site as a marketing resource replaces the need for printed marketing materials, cementing Carnegie's status as an eco-friendly company.



Carnegie: Carbone Smolan Agency

Chatype

Chattanooga is dynamic, unique, forward thinking, and technologically strong. Chatype, its custom typeface, embodies and promotes our city's greatness. We are the first municipality in the US to use a custom typeface to build our brand.

Chatype is a custom typeface designed for Chattanooga, Tennessee, for use on signage, advertising, and the web. Chatype is backed by Insigne Design, Wilton Foundry, and D+J Identity, along with the support of many local designers and community leaders.

Many European cities commission a custom typeface and use it to set themselves apart. We wanted Chattanooga to be the first city in the US to have its own typeface.

Robbie de Villiers
Founder
Wilton Foundry

Goals

Design an exclusive custom typeface for a city.

Build the Chattanooga brand.

Set a new standard for US municipal branding.

Raise public appreciation about typography and design.

The right typefaces embody, promote, and complement the identity of a great brand, whether it is a city, a sports team, or a soft drink.

Jeremy Dooley
Founder
Insigne Design

Chattanooga

Chatype Thin

Chattanooga

Chatype Regular

Chattanooga

Chatype Medium

Chattanooga

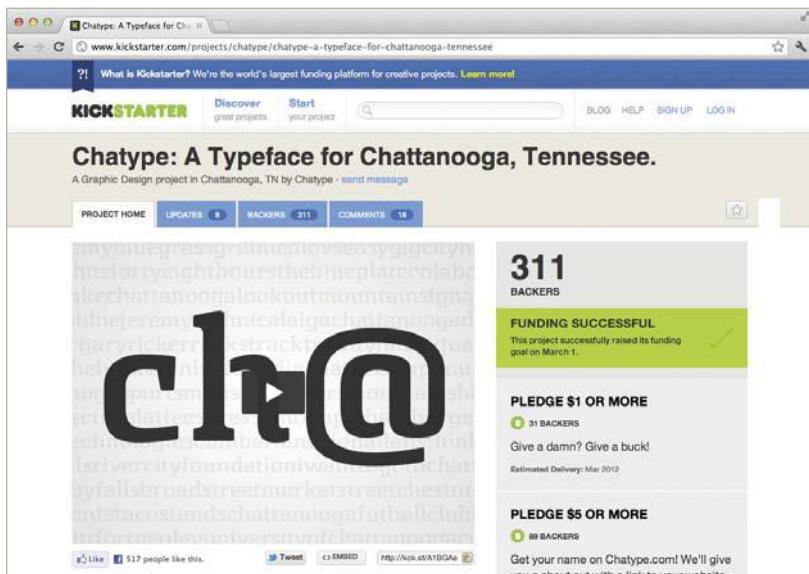
Chatype Bold

Process and strategy: When typeface designers Robbie de Villiers, founder of Wilton Foundry, and Jeremy Dooley, founder of Insigne Design, met in 2011, they spoke of their collective dream to design a typeface for Chattanooga. Surrounded by mountains and rivers, the city has a lively culture of entrepreneurship, a burgeoning design community, and an eclectic music scene. De Villiers, originally from South Africa, now calls Chattanooga his home. Dooley moved to Chattanooga after years of travel. Both typographers have designed fonts for big brands like Nike and GE. Being two of some 300 professional typeface designers globally, they had the expertise and experience to execute their vision. The typographers decided to join forces with brand consultants and business partners DJ Trischler and Jonathan Mansfield from D+J Identity to set a plan and launch a campaign. They all believed that Chattanooga, a municipality with a population of 500,000, was at the right developmental stage to adopt and embrace a strong, citywide visual identity.

Creative solution: While Dooley and de Villiers continued developing the typeface, D+J began efforts to introduce the initiative to the larger community. The typeface designers consulted historian Dean Arnold to consider influences from Chattanooga's past, and reflected on the city's

modern industrial identity. The team presented the idea at an event. The four team members had agreed that Kickstarter, a project crowd-funding site, would be the right vehicle to promote and raise support for the effort. Kickstarter allows teams to set a fundraising goal for creative projects and post a video explaining the project and why it deserves funding. Mansfield and Trischler planned, filmed, edited, and produced the Kickstarter video, which featured local creatives and used design and writing skills to communicate and highlight the work.

Results: The Kickstarter goal was exceeded. A well-written, in-depth article on the front page of the local newspaper spread to design blogs, news sites, and media sources all over the country and internationally, including Time.com, *Fast Company*, *Good* magazine, *Monocle*, and *National Geographic Traveler*. Chatype is currently being implemented into the newly designed Chattanooga.gov, incorporated into the downtown public library, enlisted for Chattanooga Convention and Visitors Bureau out-of-state advertising, and considered for signage around downtown.



Developing a piece of culture for a certain community requires that community to embrace and identify itself with that facet of culture.

Jonathan Mansfield
Partner
D + J Identity

Coca-Cola

Coca-Cola brings joy. It's happiness in a bottle. Let's find the truth and celebrate it.

The Coca-Cola Company is the world's largest beverage company, and one of the world's most valuable brands. People in more than 200 countries enjoy more than 500 still and sparkling beverage brands at a rate of 1.7 billion servings a day.

Principles of iconic brands

Developed by Turner Duckworth

- Confidence to be simple
- Honesty (no overpromising)
- In tune with the current culture
- Highly considered use of icons
- Attention to details



Goals

Make Coca-Cola feel happy, fresh, and honest.

Visually leverage the trademark's iconic, enduring values.

Drive compelling, cohesive 360 brand experiences.

Evoke meaningful and memorable consumer connections.

Reestablish Coca-Cola's reputation as a design leader.

This strategy inspired a multidimensional design language that amplifies Coca-Cola equities across all consumer touchpoints.

Vince Voron
Head of Design
Coca-Cola North America



Process and strategy: Coca-Cola is the most valuable and recognized brand in the world. Its trademark and contour bottle design are ubiquitous cultural icons. In late 2005, Coca-Cola North America engaged Turner Duckworth with the design goal of making the brand feel happy, fresh, and honest. The process began with analyzing Coca-Cola's heritage and visual assets, and demonstrating how leadership brands use design and visual identity to achieve a competitive advantage. There was agreement that Coca-Cola's identity had become cluttered, uninspiring, and static. Given the rapid pace of change in today's consumer society, the team felt that Coca-Cola's identity needed to be dynamic and constantly relevant to the culture. Turner Duckworth identified five principles of iconic brands to guide the design thinking against the brand idea "Coke brings joy."

Creative solution: Turner Duckworth focused on Coca-Cola's iconic elements that no other brand can own: the white Spencerian script on a red background, the trademark contour bottle, and the dynamic ribbon. Turner Duckworth showed what the design of "Coke brings joy" looks like and feels like across multiple touchpoints, from cups to trucks to environments. Turner Duckworth examined the entire visual identity toolbox: trademarks,

icons, color, scale, symbols, patterns, forms, typography, and photography. At various stages of the process, designs were sent into research to verify that they were aligned with company strategy. The new bold and simple design strategy leveraged the trademark's enduring and emotional appeal. The design has the simplicity, confidence, and flexibility to work in different environments and media. It was designed to be in tune with the culture. The value of design leadership was discussed with key decision makers. The new design guidelines were developed and posted online for suppliers, creative partners, and design centers around the world.

Results: The revitalized visual identity has made the brand relevant to a new generation, reconnected with people who grew up with the brand and increased sales. Turner Duckworth and the Coca-Cola Company received a number of global awards including the coveted Design Grand Prix at the Cannes Lions International Festival of Creativity and the Gold Lion for its aluminum bottle. The design strategy gave Coca-Cola a new leadership position that is now expanding across other key brands. Furthermore, it has helped the company attract creative talent from organizations like Nike and Apple.



The secret to making
work like this happen
is passion, persuasion,
and perseverance.

David Turner
Principal
Turner Duckworth

Coca-Cola: Turner Duckworth

Deloitte

Deloitte strives to always be one step ahead by demonstrating anticipation, pragmatism, and relentlessness in everything we do to help our clients and practitioners.

Deloitte is a global professional services network with 182,000 employees* in more than 150 countries providing audit, consulting, financial advisory, and tax services. Its independent firms are members of Deloitte Touche Tohmatsu Limited (DTTL).

*as of December 31, 2011

Goals

Achieve competitive eminence.

Increase brand recognition.

Create a global communications platform.

Design a visual iconic language.

Work across multiple countries and cultures.

Deloitte.

At the foundation of Deloitte's brand are our organizational culture and values; this enables the brand to inform and shape our conversations and behaviors.

Alexander Hamilton
Senior Manager,
Global Brand Engagement
Deloitte Touche Tohmatsu Limited

Is your company risk averse? Or risk intelligent?

Current economic conditions can cause risk exposure beyond acceptable limits. Yet there may be long-term consequences to being risk averse in a downturn. Deloitte can help you manage risk and seize opportunities to reward and to protecting existing assets. Step ahead safely at www.deloitte.com.

Deloitte.

Winning is a state of mind

Or more precisely, an approach which provides a structure to tackling the challenges of the downturn in the business environment. Our Winning framework highlights key objectives and alternate business responses to different challenges in the current environment. Take the lead at www.deloitte.com.

Deloitte.

Be part of the upswing

Deloitte understands that there's a delicate balance between managing your business during a downturn while staying focused on long-term growth. The firm's tools, insights and integrated solutions can help you manage the transition and keep your organization up-and-running smoothly. Look ahead to the upswing at www.deloitte.com.

Deloitte.

Process and strategy: Deloitte Touche Tohmatsu Limited's Global Brand Team is an internal brand consultancy, and acts as a catalyst for member firms for brand strategy, activation, and engagement. Its mission is to bring the Deloitte brand to life, and build brand eminence with practitioners, clients, and communities around the world.

External research substantiated the need to shift the perception of Deloitte as just a Big Four accounting and tax firm to that of a professional provider with a diversified, multi-functional service offering. In 2008, the team examined strategies based on three core brand attributes: anticipation, relentlessness, and pragmatism. The new positioning platform, Always One Step Ahead, was envisioned to radically differentiate Deloitte from its leading competitors by creating a category of one. This internal platform needed a strong external form of expression to spark recognition across media, and resonate in numerous global marketplaces and cultures. The independent member firms were introduced to the new, organization-wide call to action, and the Global Brand team began a process to leverage local insights and expertise to determine the most effective implementation.

Creative solution: The global brand team worked with two agencies, The Partners and Muir Howard, to develop a dynamic and timeless visual language. Following more than six months of

development and intensive collaboration, the "green dot campaign" was launched. The green dot, a signature element of the Deloitte logo, was the inspiration. This solitary, large iconic green dot became the focus of a creative and brand centric multichannel communication strategy. Although there can only be one green dot in any visual, the messaging possibilities proved to be infinite. A range of treatments was conceptualized to demonstrate the flexibility, power, and latitude of the system, and a "green dot toolbox," containing sample ads and design guidelines for consistency in look, feel, and messaging was developed. All assets were housed on Brand Space, Deloitte's global brand content management system, for easy access by all Deloitte member firm professionals and approved vendors.

Results: In 2010, Deloitte became the largest professional services firm in the world. Despite a decentralized structure, member firms have realized the value of a consistently applied brand toward achieving key strategic objectives. The campaign's bold visual style and provocative messaging has accelerated marketplace recognition, and has paid dividends inside the organization as well. In the first and largest brand engagement program of its kind, 182,000 employees were asked to create their own green dot ad concepts, crafting a unique and authentic brand experience.

Our brand positioning informs everything we do—from internal talent initiatives to external communications campaigns. It is a unifying idea which serves to clarify, align, and elevate.

Brian Resnick
Global Brand & Visual Identity Leader
Deloitte Touche Tohmatsu Limited



Everwines

Everwines envisions the enjoyment of high-quality wines becoming a way of life for wine lovers throughout China.

Everwines is a wine retail chain developed by Torres, a fourth-generation Spanish wine producer. Everwines shops are located in several major Chinese cities, including Shanghai, Beijing, Xi'an, Nanjing, and Chengdu. Each shop includes a VIP area, an education room, and a wine bar.

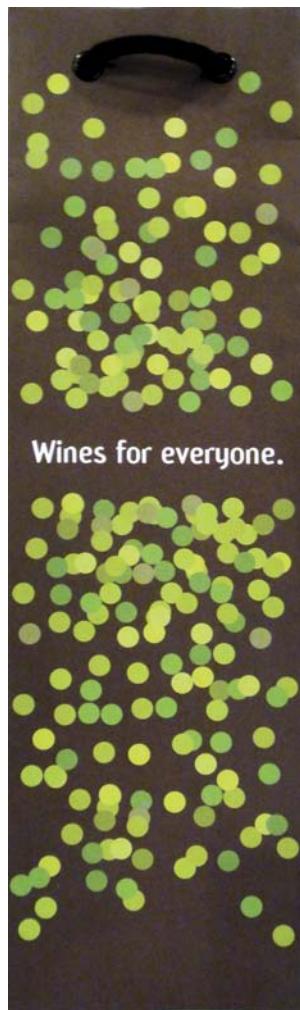
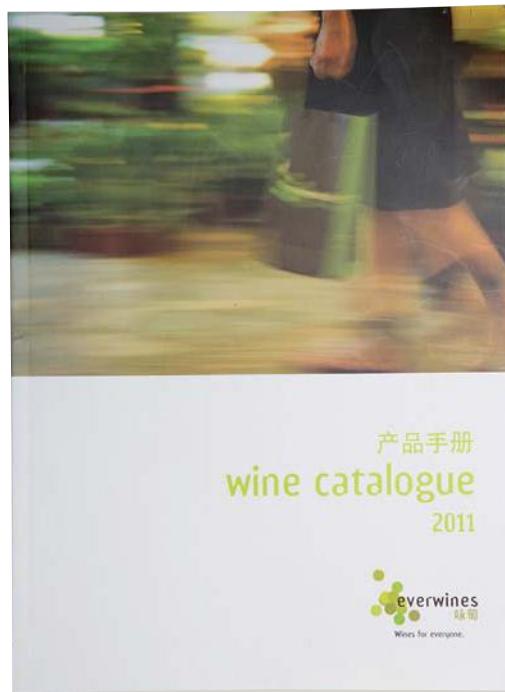
Goals

Name a strong and memorable wine retail brand.

Make wine accessible and desirable for Chinese consumers.

Facilitate wine enjoyment as a way of life.

Present a cosmopolitan, open, and enlightened image.



Everwines' brand identity creates a young and lively image. The fresh green palette and the pattern of grape icons illustrate the brand's engaging attributes.

Amanda Liu
Creative Director
Labbrand

Our goal is to get as close to our customers as possible, and help grow China's wine culture from where it is today—which is mostly about prestige drinking—to consumption for pure pleasure.

Miguel A. Torres
President
Torres S.A.
Excerpt from *Wine Enthusiast*

Process and strategy: Torres wants to create a new market of passionate wine lovers in China. Torres conducted initial market research to understand opportunities for a business-to-consumer wine retail brand and to solidify their brand strategy and positioning. Labbrand, a brand consultancy headquartered in Shanghai, was engaged to create the English and Chinese brand names and to design the visual identity system. The brand naming methodology started with the development of a creative brief, followed by several rounds of brainstorming as well as software generation to come up with thousands of potential name candidates. After an initial selection, a smart legal check was conducted to search for existing identical or similar trademarks. A linguistic check was then carried out to rule out potentially negative meanings or associations in the various Chinese dialects, including Cantonese, Mandarin, Shanghainese, Sichuanese, and Taiwanese. Finally, the top ten Chinese brand names were tested in consumer focus groups.

Creative solution: The English name, Everwines, reflects the brand attributes of self-enjoyment, self-expression, and the importance of time to create a fine wine. The final Chinese name chosen was 咏萄 (yǒng táo). 咏 (yǒng) means to sing or

praise; it also is pronounced the same as 永 (yǒng, “forever”), thus corresponding to “Ever” in the English name. 葡 (táo) means grape, the source of wine. Both the English and Chinese names are expressive and appealing while being easy for Chinese customers to read and remember. Labbrand designed an attractive visual identity system for Everwines that was inspired by a plentitude of grapes, and a sense of discovery and enlightenment about a new range of tastes and sensations. The identity is displayed in Everwines retail spaces and on promotional items, packaging, and marketing materials, as well as on the brand website and the iPad app. The interior of the Everwines shops was designed by Naço Architecture.

Results: The Everwines brand’s young, appealing, and cosmopolitan image supports Torres’s goal of becoming a leading retail wine chain in China. The modern and approachable stores, an e-commerce website, and a VIP club and wine education programs have helped consumers shift their perception and desire for high-quality wines. The shop is also the first in Shanghai to use an iPad wine list. Wine lovers can select their choice of wine through this innovative technology.



Everwines: Labbrand



GE Brand Central

GE is imagination at work. GE people worldwide are dedicated to turning imaginative ideas into leading products and services that help solve some of the world's toughest problems. GE works.

GE is a diversified infrastructure, finance, and media company taking on the world's toughest challenges. From aircraft engines and power generation to financial services, medical imaging, and television programming, GE operates in more than 100 countries and employs more than 300,000 people worldwide.



Goals

Better share GE's brand strategy and brand story.

Expose GE employees to best branding practices.

Increase brand engagement for employees.

Activate important initiatives like GE Works.

Expand on the success of the site.

Our goal was to share GE's brand strategy and create an engaged community of brand advocates.

Ivan Cayabyab
Global Brand and Digital Manager
GE

The screenshot shows the GE Brand Central homepage. At the top left is the GE monogram logo and the tagline "imagination at work". To the right is a search bar and a "SEARCH" button. Below the header is a navigation menu with links: home, our brand, brand essentials, ge works (which is highlighted in yellow), guidelines, community, and downloads. On the left side, there is a sidebar with links to "The Monogram", "Tagline", "Color Palette", "Font", "Tone of Voice", "Imagery", "White Space", and "Brand Architecture". The main content area features a large image of a landscape with yellow flowers and a blue sky. To the right of the image is a block of text: "Wherever we are, we strive to build an image for GE defined by the same four powerful attributes: leader, innovative, dynamic, and approachable." Below this is a section titled "Brand Essentials" with a sub-section titled "The Monogram". The "The Monogram" section contains text about its role in creating the brand expression. At the bottom right of the page is a "Related Links" box containing links to "GE Media Central" and "Looking for images? Check GE's Media Central (SSO required)".

Process and strategy: GE has a history of brand focus. "For GE, imagination at work is more than a slogan or tagline. It is a reason for being," says Jeffrey R. Immelt, CEO. It has been diligent about protecting its brand assets (name, trademark, tagline) and its monolithic brand architecture is applied consistently across sectors and around the world. Continuous improvement requires that existing processes and tools be reevaluated periodically to be sure they are clear, state-of-the-art, and engaging. In 2008, the GE Brand Management staff began a process to validate current practices and recommend improvements. This started with surveys of GE Brand Central users to determine issues and opportunities moving forward. The results identified several areas for improvement, including how information is organized and searchable; cataloging of resources such as logo, image and template files; integration of best practices; and establishing a platform with expansion capabilities. Executive support was secured to move into a site enhancement project that would shift the focus from guideline compliance to brand engagement.

Creative solution: GE partnered with Monigle Associates to develop the next generation GE Brand Central. The initial steps for the project were focused on integrating the summary of the survey results into a scope of work document that would deliver an enhanced experience for users

and improve brand management processes. Specific functions and content were identified, as well as future phase modules to extend the site over the long term. The project required collaboration with agencies as well as GE's design team. The new configuration includes a more robust brand strategy section, enhanced guidelines and policies, new search functionality to distribute brand assets, a best practices library, project management tools to collect new creative services projects and manage them through implementation, and a content management system to facilitate site updates by GE Brand Management team members and agencies.

Results: GE Brand Central was relaunched in February 2009, supported by a significant communications campaign to build awareness and usage. The site is generating consistently positive reviews from both power and occasional users. Feedback validates that key improvement objectives have been met. Site usage is up 25% compared to peak usage patterns of the previous site. Other metrics track efficiencies in creative services project submissions, distribution of brand assets, most popular content, and overall ROI contribution of the site. The site was updated again in 2011 to reflect the strategic imperative of sharing brand best practices with employees. It includes a video library, and Brand News with daily feeds.

The screenshot shows the GE Brand Central homepage. At the top, there's a navigation bar with links for 'home', 'our brand', 'brand essentials', 'go works' (which is highlighted in yellow), 'guidelines', 'community', and 'downloads'. Below the navigation, there are several image thumbnails: 'GE Plug' (a group of people cheering), 'Pentagram/GE Overview Final' (a person holding a tablet displaying a map), 'How to Give Good Agency Feedback' (two people talking), and 'CoolSourcing' (a group of people). There's also a 'Share | Comment' button and an email link 'by kiran.cayabat@ge.com'. On the right side, there's a 'VIEW FEEDS' section titled 'Brand & Design News' with several news items. Below that is a 'Brand Q&A' section with a question and answer about giving inspiration to a third party. At the bottom, there's a green button for 'Brand Newsletter Signup'.

This screenshot shows the 'Tone of Voice' page under the 'go works' tab. It features a large image of a book titled 'Unsteel' with a car on the cover. Below the image, there's a quote: 'Our communications should be optimistic, precise and analytic.' There are also sections for 'Opportunities' and 'Promises' with their respective descriptions.

This screenshot shows the 'The Monogram' page under the 'go works' tab. It features a large green GE monogram logo. Below the logo, there's a detailed description of the monogram's history and significance, mentioning its use in various GE products and its role in the company's branding.

GE Sponsorship Central: Monigle Associates

GE Sponsorship Central

The Olympic Games, Formula One, and the PGA provide GE with unique opportunities to showcase its innovative technologies and services.*

GE works on things that matter. The best people and the best technologies taking on the toughest challenges. Finding solutions in energy, health and home, transportation and finance. Building, powering, moving, and curing the world. Not just imagining. Doing. GE operates in more than one hundred countries and employs more than 300,000 people worldwide.

*Jeffrey R. Immelt
CEO and Chairman, GE



WORLDWIDE PARTNER

Goals

Leverage GE sponsorship investment.

Develop co-branding tools and resources.

Optimize GE programs and initiatives.

We want to make it easy for all employees and agencies to build brand awareness and generate excitement about the GE partnership with the Olympic Games, F1, and the PGA.

Ivan Cayabyab
Global Brand Manager
GE

Sponsorship Central

Sponsorships

home our sponsorship guidelines tools & downloads programs best practices approvals press room

British Triathlon
elite team partner

As an Elite Partner, GE's sponsorship will provide support to BTF teams as they prepare in the run up to the London 2012 Olympic Games.
[Learn more →](#)

Countdown to London Games
Olympic Games: July 27-Aug. 12 2012
241 days

Innsbruck 2012 Winter Youth Olympic Games
Innsbruck 2012
WORLDWIDE PARTNER

Welcome Matt Fiby November 29, 2011 11:36 am
AS A WORLDWIDE SPONSOR, GE provides a wide range of products and services that are integral to the success of the Olympic Games. GE works closely with the Organizing Committees, local municipalities, and other partners to understand their needs and deliver solutions that only GE can provide.

Process and strategy: As a worldwide partner of the Olympic Games, GE continues to be the exclusive provider of a wide range of innovative products and services integral to staging a successful Olympic Games. GE works closely with host countries, cities, and organizing committees to provide infrastructure solutions related to power, water treatment, and transportation, as well as health care equipment to help doctors diagnose and treat athletes and the local community. Consistency and adherence to Olympic policies and guidelines are required for all GE messages, communications, and any representation of the Olympic identity. GE's brand management team works closely with the International Olympic Committee (IOC) to ensure compliance. Subsequently, GE expanded its sponsorship strategy to include Formula One (F1) and PGA programs.

Creative solution: GE engaged Monigle Associates to codevelop an enterprise-wide resource center for all content and resources related to sponsorship brand communications and implementation. The successful goals,

methodology, and infrastructure of the GE Brand Central site were first applied to the GE Olympic Central site, and then repurposed to become the GE Sponsorship Central site. The project required collaboration with GE's design team and partner agencies, as well as the IOC, F1, and PGA. Since GE employees and agencies were familiar with the GE Brand Central site, the adoption to sponsorship content and resources was a natural solution.

Results: The process has streamlined program development through agency and employee collaboration. It has effectively managed required approvals and helped GE businesses follow guidelines and policies for each sponsorship program. It has engaged and captured the imagination of GE employees all around the world and helped raise awareness of GE's efforts in Olympic, F1, and PGA sponsorships. Like the GE Brand Central, metrics are being used to track usage and efficiencies.

The screenshot shows the Caterham F1 Team Sponsorship page. At the top, there's a navigation bar with links for 'home', 'our sponsorship', 'tools & downloads', 'hospitality program', and 'about caterham f1 team'. Below the navigation is a large image of a Caterham F1 race car with a driver wearing a helmet featuring the GE logo. To the left of the image are two small thumbnail images: one for 'Available Assets' showing a race car and another for 'Overview of Caterham F1 Team' showing a group of people. A text box below the images states: 'GE's premium partner sponsorship of the Caterham F1 Team began in June 2011. As part of the partnership, GE branding can be seen on the Caterham F1 Team cars, uniforms and across the team's entire race and factory structure.' There are also links for 'Composite Logo & Guidelines' and 'Player Rosters'.

GE has successfully leveraged the principles behind the GE Brand Central site to manage the challenges of sponsorship. The results speak for themselves.

Mike Reinhardt
Associate
Monigle Associates

The screenshot shows the PGA Tour Sponsorship page. At the top, there's a navigation bar with links for 'home', 'our sponsorship', 'purchase event tickets', 'players', 'tools & downloads', and 'Sponsorship Central' with a search bar. Below the navigation is a large image of a white mobile medical clinic with the GE logo and the slogan 'BETTER HEALTH FOR MORE PEOPLE'. To the left of the image are two small thumbnail images: one for 'Composite Logo & Guidelines' showing a golf player and another for 'Player Rosters' showing a portrait of a man. A text box below the images states: 'As an Official Healthcare Sponsor of the PGA TOUR, Champions Tour and Nationwide Tour, GE's association provides a national platform to demonstrate a range of healthyimagination values and provide a valuable point of entry to a passionate demographic, while serving as a key differentiator among competitors.'

GE Sponsorship Central: Monigle Associates

Global Handwashing Day

Global Handwashing Day encourages children to be agents of change in their homes, schools, and communities around the world. Clean hands save lives—more than any single vaccine or medical intervention.

Global Handwashing Day (October 15) was created by the Global Public-Private Partnership for Handwashing (PPPHW) to motivate and mobilize millions of people around the world to wash their hands with soap. PPPHW is a coalition of international handwashing stakeholders established in 2001.

Goals

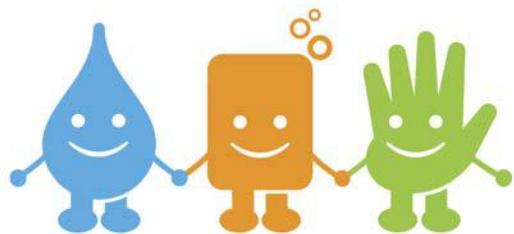
Raise awareness of the benefits of handwashing with soap.

Foster a global culture of handwashing with soap.

Develop a unique visual identity without text.

Appeal to adults and children around the world.

Create guidelines for future stakeholders.



Global Handwashing Day
October 15

The challenge is to transform handwashing with soap into an ingrained habit that can be performed in homes, schools, and communities worldwide. Washing hands with a quality soap, like Safeguard, can prevent diseases like diarrhea and respiratory infections, which take the lives of millions of children each year.

Aziz Jindani
Marketing Director
Safeguard

What's been so inspiring for us to witness is how the nearly eighty countries have implemented the program in their own relevant, unique ways.

Adam Waugh
Senior Designer
Landor Associates

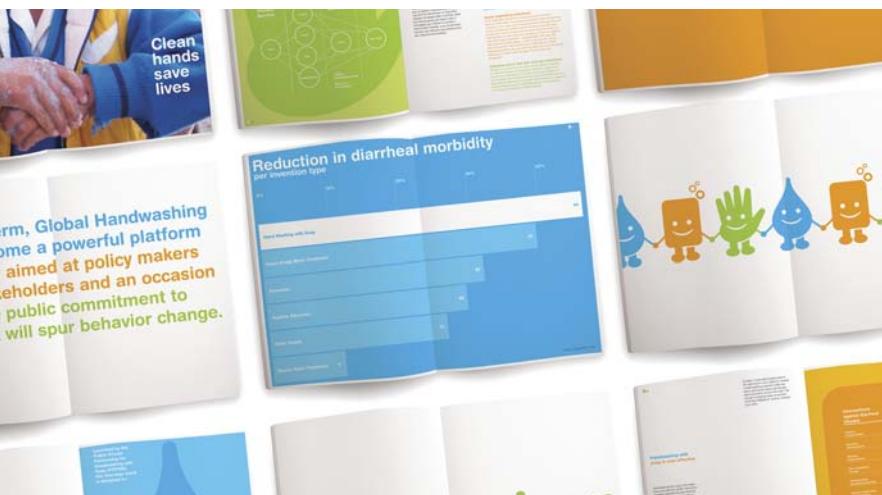


Process and strategy: Handwashing with soap is among the most effective and inexpensive ways to prevent diarrheal diseases and pneumonia, which together are responsible for the majority of child deaths around the world. Global Handwashing Day was established in 2008 by PPPHW to motivate people around the world to adopt handwashing with soap. Once October 15 was established as Global Handwashing Day, PPPHW decided that a unique and ownable visual identity was needed for the global campaign. The identity needed to translate easily across multiple cultures and languages to communicate its powerful, life-saving message. Procter & Gamble (part of PPPHW's international coalition of stakeholders) and its Safeguard brand team asked Landor Associates to create an identity for an annual campaign that would help transform handwashing with soap from an abstract good idea into an automatic behavior performed in homes, schools, and communities worldwide. The firm began its process by auditing other successful behavior-changing global campaigns to establish design criteria.

Creative solution: In response to the brief from Safeguard, the flagship soap brand of Procter & Gamble, six Landor offices around the world collaborated to create an iconic, memorable identity that would play a role in encouraging the adoption of a lifesaving behavior. The identity needed to be

appealing and easily understood by adults and children in different cultures worldwide. It needed to be pictorial and not dependent on language, and it needed to work in a range of applications, media, and scales. Landor designed three friendly and appealing characters holding hands that communicate that when water and hands are brought together with soap, health is the result—and health is worth smiling about. Landor developed identity guidelines, sample applications, and environmental standards that could be used by event planners and future stakeholders in their myriad efforts to build awareness across various communication channels. The firm also created multiple promotional materials for the inaugural event that included a planners guide for local teams in sixty countries, figurines, and cause bracelets.

Results: Global Handwashing Day has become the centerpiece of a global campaign that has motivated over 200 million people in over one hundred countries. 2012 will mark its fourth year. It has become a powerful platform for advocacy by policymakers and has inspired concrete public commitment to actions that will spur public change and shift behavior. The memorable and upbeat identity has worked effectively across initiatives and media platforms across cultures and countries.



Global Handwashing Day: Landor Associates



Good Housekeeping Seal

When the Good Housekeeping Seal was first introduced in 1909, we were protecting consumers from tainted food, and advocacy remains our mission today.

Founded in 1885, Good Housekeeping is a trusted name for providing essential information about food, diet, and consumer products. The Good Housekeeping Seal itself has long been known by consumers for its quality reassurance on a wide range of consumer goods.

Goals

Redesign seal to commemorate Good Housekeeping's one hundredth anniversary.

Revitalize the seal to better reflect the company's heritage.

Develop a classic look that will stand the test of time.



The Seal has been a cornerstone of the Good Housekeeping brand, and, along with the Good Housekeeping Research Institute and the magazine itself, has made this the most trusted brand in America.

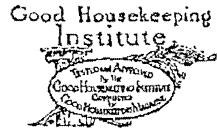
Rosemary Ellis
Editor-in-Chief
Good Housekeeping



July 1909



December 1911



December 1913



July 1929



November 1941



June 1962



July 1975



1997

Process and strategy: The Good Housekeeping Research Institute (GHRI) was formed before there was an FDA and a Pure Food and Drug Act. As an early proponent of consumer protection, *Good Housekeeping* magazine created testing labs to evaluate products for their readers. Products advertised in the magazine that bear the seal are tested by GHRI and are backed by a two-year limited warranty.

To celebrate the one hundredth anniversary, Good Housekeeping commissioned a new seal to be drawn by Louise Fili Ltd. Director of Brand Development Sara Rad wrote a brand brief, searched through the archives to uncover the seal's history, and organized a small team of decision makers. There had been a total of eight different designs of the seal since 1909. "Good Housekeeping was seeking an update that would seamlessly combine its classic history with a modern type aesthetic. The goal was to design this one to last a long, long time."

Creative solution: The Seal's many revisions have always been a reflection of the style of the times. Right from the start, Louise Fili and the committee at Good Housekeeping knew they wanted the Seal to convey a timeless quality. According to Fili, "I wanted the Seal to look as

though it had always been there—classic but not retro. And in a style that exudes reassurance and trust." Having done design makeovers for many companies, she learned that a lot can be changed, as long as at least one element stays the same. In this case it was immediately apparent to her that the oval needed to stay, as well as the star, if possible. Fili also revisited the typeface in this makeover, opting for Neutraface—a classic set of letterforms based on the work of famed modern architect Richard Neutra. The design process also took into consideration that the Seal would be reproduced in dramatically different scales and media.

Results: The new and improved Good Housekeeping Seal made its debut on the *Today Show*, on a float at the Macy's Thanksgiving Day Parade, and on a billboard in Times Square, all in the same week. The magazine planned an entire year of Seal-related features for its 25 million readers. To honor the Seal's birthday, the doors of GHRI in New York City were opened to the public so consumers could see firsthand how Good Housekeeping evaluates everything from electronics to vacuums to clothing on its state-of-the-art testing equipment.

I wanted the seal to look as though it had always been there—classic but not retro. And in a style that exudes reassurance and trust.

Louise Fili
Founder and Designer
Louise Fili Ltd.



Healthy Child Healthy World

Healthy Child Healthy World ignites the movement that empowers parents to protect children from harmful chemicals. We inform and inspire millions of people to take action and create cleaner, greener, safer environments where children and families can flourish.

Founded in 1991, Healthy Child Healthy World is a national nonprofit whose primary focus is to protect children from environmental health risks during critical phases of development and to create healthy environments that are cleaner, greener, and safer.

Goals

Name a movement.

Create a brand that is unique and memorable.

Design an iconic identity to work across media.

Develop a tagline.

Healthy Child Healthy World has engaged millions of consumers to help them choose healthy, nontoxic lifestyles.

Christopher Gavigan
Executive Director
Healthy World Health Child



Creating Healthy Environments for Children

Process and strategy: The Children's Health Environmental Coalition (CHEC) was created by James and Nancy Chuda in 1991 after their daughter Colette died from a rare form of nonhereditary cancer. Their mission was to inform parents about toxic substances in the environment that could seriously harm their children. In 2005, when Christopher Gavigan became executive director, he realized that nonprofit's name was unwieldy and the acronym CHEC caused a lot of confusion. Michael Cronan and Karin Hibma, partners in CRONAN, started to work with the organization to ask the big questions, to conduct extensive research, and to examine the identity. After interviewing the board and leadership teams, Cronan and Hibma came back to CHEC with an extensive list of names to consider. They challenged the decision makers to look at each name and ask, "Is it unique enough that we can own it? Does it identify who we are? When people hear it, does it sound familiar (which is a good thing) and is it memorable?" And perhaps most importantly for an organization that Cronan believed was on the verge of launching a movement, "Is it a name people can rally behind?"

Creative solution: Hibma believes that the best names facilitate storytelling. The new name, Healthy Child Healthy World, not only captures the essence of what was to become one of the most trusted organizations advocating for children's

health, but it is easy to remember and differentiated from most nonprofits. Most importantly, it clearly states the goal of everyone working for the organization. The visual identity that CRONAN designed had the lightness and joy that we see in every happy child's face. The freckle-faced girl in the identity is Colette. The logo is really a portrait of the founders' daughter. The new tagline incorporated the old acronym—CHEC became Creating Healthy Environments for Children, and builds on creating a cleaner, greener, and safer home.

Results: The innovative philanthropist who commissioned CRONAN to do this work believes that there was a high return on her investment. Within months following the rebranding, membership increased over 200 percent, and the traffic to the revitalized website increased 700 percent. The new branding strategies have facilitated high-profile partnerships that have exponentially grown awareness and funds raised, including WebMD, Target, Seventh Generation, Stonyfield Farms, and many other market leaders. "How much of this is attributable to the new identity? That's hard to quantify," says Gavigan, "but it's at least fifty percent. Now, whenever we go out to talk about the organization, the new brand offers a clear sense of what we value and the impact we focus on creating."

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 biggest question about a name is whether or not it communicates the story. A powerful story needs a powerful name.

Karin Hibma
Partner
CRONAN

@Healthy_Child
[Facebook.com/HealthyChild](https://www.facebook.com/HealthyChild)

Healthy Child Healthy World:
CRONAN



Herman Miller

Herman Miller stands for a better world around you—whether you are a customer, employee, investor, or community member.

Herman Miller, Inc., designs, manufactures, and distributes furnishings, interior products, and related services for office, health care, home, and higher education environments. It sells worldwide through its sales staff, dealer network, independent dealers, and the internet. A \$1.7 billion public company, Herman Miller was founded in 1905.

Goals

Solve real problems through design.

Be a force for positive change.

Reach environmental sustainability goals by 2020.

Unite a group of diverse and talented people.

**Building a better world
is not so much a goal as an
everyday fact of life.**

Brian Walker
CEO
Herman Miller



Eames Molded Plywood Chair,
designed 1946



Left: The Herman Miller Greenhouse received the LEED Pioneer Award in 2000. The design combined a manufacturing plant with office space.

Right: Over one hundred Herman Miller employees were involved in every aspect of building a Habitat for Humanity house.

Process and strategy: The things that matter to Herman Miller—design innovation, high-performance office systems, and seating—have coexisted with environmental advocacy for decades. Products from the 1950s are still in use today. Founder D. J. DePree required all new sites to be 50 percent green space, and in 1953 said, “Herman Miller shall be a good corporate steward of the environment.” In the late 1980s, a group of employees pushed senior management to take a strong position on the environment. In 1989, the group formed what became the Environmental Quality Action Team to formulate and monitor environmental policy. In 1993, Herman Miller collaborated with architects, engineers, developers, builders, product manufacturers, nonprofits, and government agencies to cocreate the US Green Building Council to find ways to get people to build more sustainably. The group’s biggest contribution was setting up LEED (Leadership in Energy and Environmental Design) standards, designed to boost green-building practices.

Creative solution: Becoming a sustainable business is intrinsic to Herman Miller’s spirit, value system, and heritage. This commitment is demonstrated by its numerous green building facilities, its design process and products, its management’s benchmarks, and environmental education. In 2003, the Mirra was the first chair designed from

the ground up to meet Herman Miller’s stringent Design for the Environment (DfE) protocols, which focus on creating economic value while simultaneously valuing the environment. It is made of a minimal number of parts and is easily disassembled for recycling. The Embody chair is 96 percent recyclable and PVC free. Herman Miller communicates regularly and across media about “Perfect Vision,” a broad initiative that sets significant sustainability targets for the year 2020, including zero landfill, zero hazardous waste generation, 100 percent green electrical energy use, and 100 percent of sales from DfE-approved products. Even the business cards are used to communicate the things that matter most, from a better world to transparency and sustainability goals.

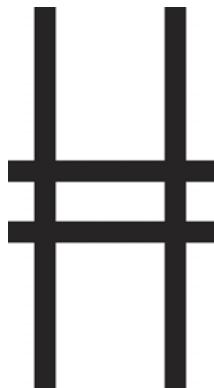
Results: The CEO’s scorecard includes environmental goals. As of 2012, Herman Miller has reduced its operational footprint by 88 percent and now uses 100 percent renewable electric energy for operations worldwide. Its fuel-saving initiatives have rolled up to more than 430,000 car-miles avoided due to biking or carpooling and more than \$111,000 reimbursed to employees for the purchase of bicycles or fuel-efficient vehicles. In 2012, for the fourth consecutive year, Herman Miller received a perfect score on the Corporate Equality Index from the Human Rights Campaign.



High Line

The High Line is a park in the sky that demonstrates the power of public space to transform how people interact with one another and their environment. It embodies environmental sustainability, historic preservation, and visionary planning and design.

The High Line is a public park built on a historic elevated freight rail line in Manhattan's West Side. Owned by the City of New York, it is maintained and operated by the Friends of the High Line, a community-based, nonprofit conservancy, in collaboration with the New York City Department of Parks and Recreation.



In the years to come, the High Line is destined to become one of our city's most visited and iconic places, and may well become a model for others around the world.

Michael R. Bloomberg
Mayor
New York City

Goals

Create a symbol for a vision for a public space.

Express the uniqueness of an urban reclamation project.

Attract public-private partnership between the city, local community leaders, and Friends of the High Line.

Attract private sponsorship for a work in progress.

Create an integrated identity system for a destination.



The High Line H first represented the idea of the place, then the building of the place, and now the place itself. I may have given the logo form, but everyone else involved in this major project gave it meaning.

Paula Scher
Partner
Pentagram

When we got up there, we saw a mile and a half of wildflowers in the middle of Manhattan. I hope that High Line will inspire others to pursue their unlikely dreams.

Robert Hammond
Cofounder
Friends of the High Line

Process and strategy: In 1999, Robert Hammond and Joshua David formed a group called Friends of the High Line to try to stop New York City from tearing down an old industrial elevated railway structure on Manhattan's west side. Neither of the two visionaries had any urban planning or park experience, but they shared an audacious idea of turning the High Line into a wildscape and a park. They wanted a logo, letterhead, and some business cards, so they would look official. Paula Scher, Pentagram partner, quickly and intuitively envisioned the train tracks that make an *H*, and designed an iconic and simple symbol, and jump-started them with some basics. What followed for the fledgling organization was a decade of relationship building, public forums, fundraising, legal battles, court challenges, negotiations with elected officials and landowners, exhibitions, and studies to analyze the physical, social, and cultural and economic benefit to the city. A design competition ultimately attracted 720 teams from thirty-six countries.

Creative solution: Throughout the decade prior to the park's realization, Scher's team designed an integrated communications system that would grow organically from the intelligence of the initial idea. The font family Avenir Next was chosen as the core typeface, and the color green was used consistently. In 2002, Pentagram designed

Reclaiming the High Line, a study of the project potential by the Design Trust for Public Space. The cover featured a photograph by Joel Sternfeld, whose images of the abandoned rail line showed its extraordinary beauty and potential, and became an important element of the campaign to save the structure. The identity system has consistently embodied the High Line's vision. It has worked across fundraising literature, event invitations, campaign brochures, magazine designs, books, presentations, installations, and exhibits. After James Corner Field Operations, a landscape architecture firm, and Diller Scofidio + Renfro, an architecture firm, did the initial plans, Pentagram designed a wayfinding and signage system. The High Line opened in June 2009.

Results: The High Line has become one of New York City's most visited destination and a model for other urban projects around the world to repurpose industrial structures. The Friends of the High Line now provide over 90 percent of the High Line's annual operating budget and are responsible for maintenance of the park, pursuant to a license agreement with the New York City Department of Parks and Recreation. The logo originally designed for Friends of the High Line became the symbol of the park itself.

High Line: Pentagram

IBM 100 Icons of Progress

IBM's 100 Icons of Progress demonstrate our faith in science, our pursuit of knowledge, and our belief that together we make the world work better.

IBM is a globally integrated enterprise that helps its clients succeed in delivering business value by becoming more innovative, efficient, and competitive through the use of business insight and information technology solutions. IBM has more than 420,000 employees.

Goals

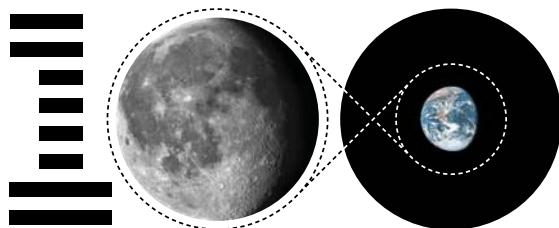
Mark IBM's yearlong centennial program.

Celebrate innovations, ideas, and people.

Capture patterns of progress.

Look forward and seed the future.

Tap into institutional memory.

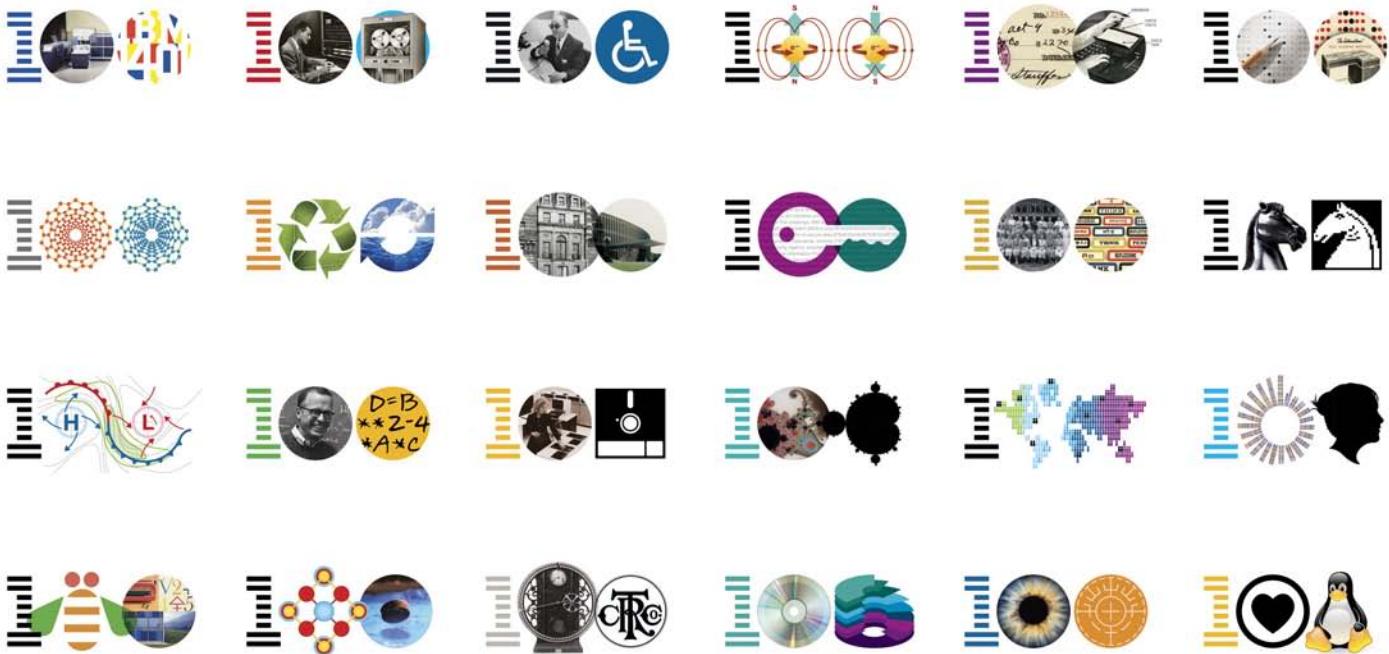


We asked ourselves: "Why just one identity? Why not one hundred marks to celebrate one hundred innovations and achievements?"

Jon Iwata
SVP, Marketing and Communications
IBM

The icons tell IBM's story in an unprecedented and highly visual way, underscoring the company's prolific impact on the world.

Curt Schreiber
Principal
VSA Partners



We never imagined how powerful and engaging the stories were to our clients, our workforce, and other forward thinkers around the globe.

Terry Yoo
Director, Brand Expression
IBM

Process and strategy: In 2009, IBM reached out to its partner agencies and asked them to explore and conceptualize an identity for IBM's 2011 centennial celebration. After three months of vigorous experimentation and ideation, IBM's top marketing, communications, and brand teams gathered alongside the agency teams to look at hundreds of sketches, and to form a vision for the centennial identity. Ideas were deconstructed and discussed while new designs were generated. A rough collaged sketch that integrated Paul Rand's landmark 1972 8-bar logo with a Selectric typewriter sparked an epiphany: Why only one? What if we had a system of one hundred marks and the moments they celebrate? What if we paid homage to the ideas and innovations that have shaped who we are? It would be called IBM 100 Icons of Progress. A dedicated, thirty-member team was formed to oversee a cadre of developers, designers, writers, content managers, producers, editors, and subject matter experts.

Creative solution: Each icon needed to be a unique vessel for meaning and storytelling. The content process began with a call for submissions to IBMers around the world: "We want to know about the innovations, projects, and partnerships—past and present—that had led to transformative change in local and regional markets, helping to make the world work better." While hundreds of

submissions were being reviewed, VSA Partners led an exploration process to develop a cohesive and flexible design and content system. Each icon needed to function as a visually arresting prompt for a powerful idea, and was based on the number one hundred. An exhaustive internal and external review process of 860 stories was edited to one hundred iconic moments. A team of writers, editors, and content managers conducted additional research and crafted the voice and tone of each story. Designers drew inspiration from the IBM archives, third-party materials, and both contemporary and historical art and culture. The design team created thousands of iterations in order to best capture the iconic story behind each mark.

Results: The Icons of Progress were launched in early 2011 on IBM100.com and multiple other channels throughout the year. The stories ignited conversations in 186 countries about the many ways that IBM has transformed business, science, and society, from helping to put the first man on the moon to developing the bar code and the personal computer. For IBM, the value of its centennial lies not in merely celebrating past accomplishments, but in recognizing fundamental patterns of progress as a means to look forward and seed the future.



IBM 100 Icons of Progress: VSA Partners

IBM Watson

IBM Watson shows us the future and sparks our imagination about what it takes to make a smarter planet that solves the world's hardest problems.

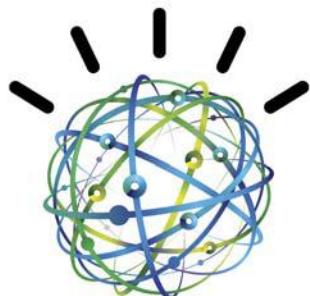
IBM is a globally integrated enterprise that helps its clients succeed in delivering business value by becoming more innovative, efficient, and competitive through the use of business insight and information technology solutions. IBM has more than 420,000 employees.

Goals

Communicate a new, complex computer concept.

Make IBM relevant to a broad audience.

Capture the world's imagination.



Watson has been a catalyst to bring our very complex company together, with a common purpose, point of view, and business objectives. It continues to be a great source of pride for our employees, impacting our culture, and making it easier for everyone to communicate what we do.

Noah Syken
Manager, Business Analytics and Optimization Leadership Marketing
IBM

The screenshot shows the IBM Watson homepage. At the top, there's a navigation bar with the IBM logo and a search bar. Below the navigation is a large banner featuring the IBM Watson logo. The main content area has a dark background with a large, bold title "This is Watson". Below the title is a paragraph of text describing Watson's development from a DeepQA machine to a Jeopardy! contestant. To the right of the text is a graphic of a globe with blue and green lines. At the bottom of the page, there's a section titled "The Next Grand Challenge" with some descriptive text.

We see a world where computing moves from being about transactions to being about insight. In that sense, IBM is in the business of helping people use information to think in new ways.

Jon Iwata
SVP, Marketing and Communications
IBM

What was particular to IBM Watson was our team's altruism. We could actually see if we got it right, that it would really spark people's imagination about how IBM could really change the world for the betterment of humanity.

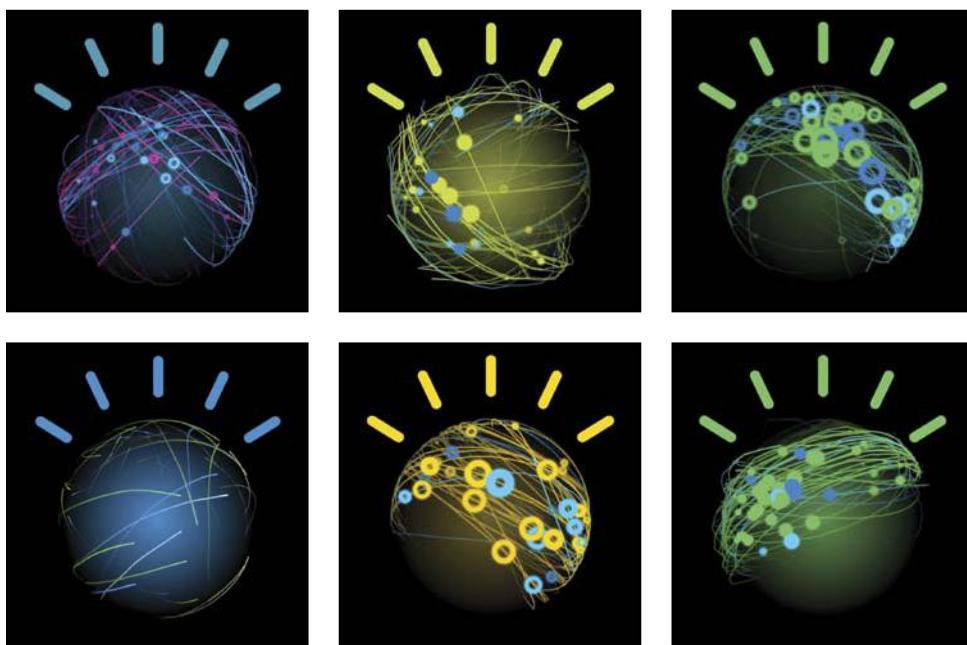
David Korchin
Senior Partner,
Group Creative Director
Ogilvy & Mather Worldwide

Process and strategy: For a number of years, IBM scientists worked on a highly advanced computing system that could understand human language. The research team believed that this system would be able to answer complex questions with enough precision, confidence, and speed to compete on *Jeopardy!*, an American TV quiz show. Since 80 percent of all the world's new data is stored in human language, IBM believed that this scientific advancement had the potential to transform many industries, and solve some of the world's most critical problems. IBM challenged its agency, Ogilvy & Mather Worldwide, to stage the event, to create the visual representation of the technology, and to communicate to a global audience about the far-reaching relevance and value of this complex computing system. While the research scientists worked on system intelligence, the Ogilvy creative team pondered these questions: What should it look like? How human should it be? How will it work on TV? What should we call it? VSA, a partner agency, suggested Watson, in honor of IBM's visionary president, Thomas J. Watson.

Creative solution: The design process demonstrated what happens when science meets art. The challenge was to achieve the right balance between human emotional characteristics and digital data. After designing hundreds of visual concepts, the Ogilvy creative team realized that the avatar needed to visually connect to IBM

Smarter Planet. Watson was clearly a part of the IBM agenda to contribute to a world that is instrumented, interconnected, and intelligent. The creative breakthrough was to develop an answer panel visible to the TV audience that would somehow reveal Watson's thinking process and confidence level. Digital artist Joshua Davis developed a series of animated patterns that were based on data generated by Watson while playing the game. While the public face was being developed, the agency explained the science behind more than two thousand computer processors working in concert, and began to educate the world about the possibilities of this technology. A video series was developed that documented Watson's journey through the eyes of the IBM researchers led by principal investigator David Ferrucci.

Results: Although IBM Watson outperformed its human opponents in its first public test on *Jeopardy!* in February 2011, IBM views the real test as applying the underlying systems, data management, and analytics technology across different industries, beginning with health care. IBM Watson attracted global media coverage, garnering over a billion impressions. A whole new division was subsequently formed to apply this technology, but the profound value was to the IBM culture, inspiring IBM employees around the world with a new sense of purpose and pride.



The avatar is programmed to reflect Watson's thinking process.

IBM: Ogilvy & Mather Worldwide

leper

Everybody is leper. Whether you are young or old, a citizen or a tourist, a family or a company, we welcome you to our city, where the past meets the future.

Ieper is a Belgian municipality near the border of France (population 35,000). The city is an important European memorial, the scene of some of the most intensive World War I battles between the Allies and the Germans, with a half million casualties in 1914. Though Ieper is the Dutch and local name, Ypres is most commonly used in English.

VREDESSTAD



Goals

Create a unique city image.

Attract residents, tourists, and entrepreneurs.

Differentiate the destination.

Position the city as an intersection between past and future.

Build a sense of pride.

Rebranding a city benefits the economic vitality of the city and builds pride in the residents and city agencies.

Tom Vanderbauwheide
Managing Director
Lemento

A strong Ieper brand helps us position ourselves as an international destination where the past and future come together.

Luc Dehaene
Mayor
City of Ieper



Process and strategy: Europe is a continent of fascinating destinations. Cities like Ieper need to differentiate themselves in order to thrive and attract a younger population. As a scene of intensive fighting during World War I, the city's image was inextricably tied to the past and the Battle of Ypres, which is the English name. An in-depth marketing and communication analysis was conducted by the city. The result was a new plan that focused on three priorities: tourism, the working and living environment, and the economic and sociocultural development of citizens and entrepreneurs. Lemento, a brand consultancy in Antwerp, Belgium, was engaged to create a compelling and unique city image, and a brand promise that reinforced these priorities. Instead of building an image solely around its rich history, Ieper needed to become an international meeting point for the past and the future. The brand promise created by Lemento was "Everybody Ieper"—everyone (young and old, citizens and tourists, families and companies) is welcome in Ieper and can find something in this city they like.

Creative solution: Inspired by the city's versatility and informed by a competitive analysis, Lemento developed an authentic, future-facing brand that pays homage to the past but welcomes the future. The visual concept design is based on the bold

Roman numeral I, referring both to World War I and to the first letter of the city's name in Dutch (Ieper). The "I" also represents the characteristics of the Belgian city: intriguing, inspiring, international, intensive, intimate, innovating, and interesting. The simple and iconic shape was designed to work well at large and small scales, including signage, information booths, vehicles, banners, and benches. The identity is designed to be part of the everyday experience. In addition, the Ieper brand architecture is a consistent, monolithic entity, creating a unified family of city services working together. Every city service has its own name, juxtaposed to the master brand.

Results: Numerous events were organized to make the new brand promise understandable and the new identity visible. After a decade of population decline, the numbers of inhabitants and visitors have increased. The number of enterprises in Ieper has grown 3.5 percent in the three years following the launch of the new plan and positioning. Along with high-visibility signage and banners, the city's internal agencies are actively using the guidelines in the city magazine, event posters, and marketing literature.



Ieper: Lemento

Inklings

Inklings is reinventing the way people learn. We started with a vision for an interactive and engaging textbook experience. Every day, talented engineers and designers work closely with content and education experts to reimagine the world's best learning material.

Inklings, founded in 2009, develops and sells interactive textbooks for multitouch devices. Inklings combines social collaboration, integrated multimedia, and instant learner feedback and support. Textbooks are licensed from traditional publishers, content is adapted, and individual chapters are sold online.

Goals

Rename an educational software start-up.

Envision a name that will be a recruiting and customer acquisition asset.

Develop a brand and positioning platform.

Design a visual identity system.

Appeal to publishers, educators, and students.



Inklings was founded on the premise that if we can make textbooks better—more engaging, and more effective—we can actually improve learning outcomes for students.

Matt MacInnis
Founder and CEO
Inklings

We believe that names need to be provocative. Even the most complicated messages can be distilled into a form that grabs people's attention and holds it.

Danny Altman
Founder and CEO
A Hundred Monkeys

A screenshot of a desktop web browser showing the Inklings website. The URL http://www.inklings.com/ is visible in the address bar. The page features a colorful, hand-drawn style illustration of various historical figures and objects like a gramophone and a lightbulb. In the center, a hand holds an iPad displaying a digital textbook interface. The top navigation bar includes links for About Us, Features, News, Support, and a prominent blue "STORE" button. A call-to-action bubble says "Buy books for your iPad here". At the bottom, the tagline "Smartbooks. Textbooks that play." is displayed along with a "View our titles" link.

Inklings - Interactive textbooks for iPad.

About Us | Features | News | Support | **STORE**

Buy books for your iPad here

Smartbooks. Textbooks that play.

View our titles

Process and strategy: The idea of transforming a heavy backpack into the interactive textbook of the future came to founder Matt Maclnnis in his living room. Initially called Standard Nine, the start-up needed a permanent name for its first product launch. A Hundred Monkeys, a naming boutique, was engaged to lead the small team through a disciplined naming process. Danny Altman, founder and CEO, began with in-depth interviews of the core team, then returned each week with a new set of names. The multilingual, decision-making team worked collaboratively to hone down the possibilities. "There's a big difference between education and learning. We wanted to find a name that captured what it's like to learn when you're driving the process from your own curiosity," said Altman. Early in the naming process, Maclnnis retained MetaDesign, a branding firm, to start envisioning the brand and its positioning. After a small set of names was agreed upon, trademark and domain availability research began.

Creative solution: From the beginning of the process, Maclnnis understood the strategy and nuances of naming. "We very much believed that the word we chose would be an empty vessel that we would fill. There is no ultimate right decision," said Maclnnis, a marketer and former Apple

employee. Curiosity was the central idea, and Inkling was the agreed upon word that was easy to remember and great to say, and that communicated anticipation of the future. MetaDesign conducted a far-reaching exploration into the brand aspirations, values, and positioning that would change the way an entire generation learns. "The new identity reflects revelation and the premise that as we attempt to learn something, much of the information remains concealed at first, enticing us to look deeper to discover it," said Alexander Haldemann, CEO of MetaDesign. The new identity was designed to work in both online and offline environments.

Results: *The New York Times* named Inkling the front-runner in the tablet-textbook market. Inkling received numerous positive media reviews, from *Bloomberg Business* to *Fortune*. *MacWorld* named Inkling one of the best products of 2011, based on quality, utility, innovation, value, and excellence. By spring 2012, Inkling was selling more than one hundred textbooks, including titles like *Basic Business Statistics* and *The Professional Chef*. In 2012, Maclnnis introduced Inkling Habitat, the world's first scalable publishing environment for building interactive content, and he is expanding platforms beyond the iPad.

True to the company's brand promise, the design evokes a sense of awakening curiosity and wonder.

Alexander Haldemann
CEO
MetaDesign

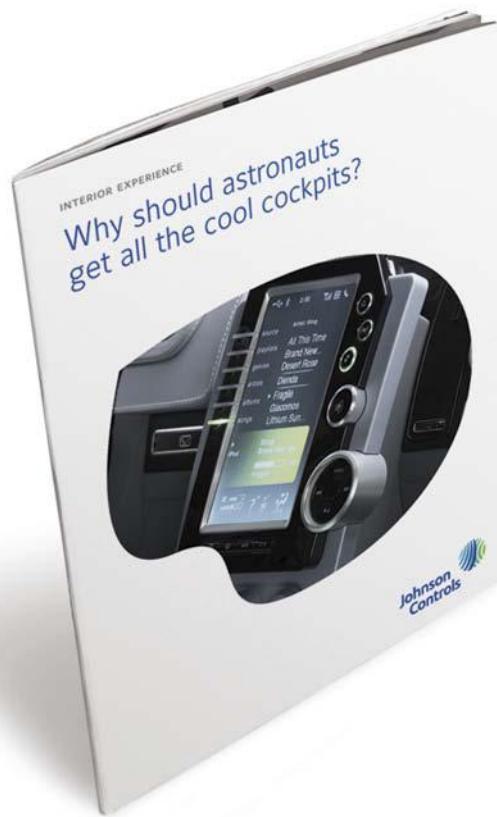
Inkling: Meta Design



Johnson Controls

Johnson Controls brings ingenuity to the places where people live, work, and travel. By integrating technologies, products, and services, we create smart environments that redefine the relationships between people and their surroundings.

Johnson Controls is a global diversified technology and industrial leader serving customers in more than 150 countries. 162,000 employees create products, services, and solutions to optimize energy and operational efficiencies of buildings, lead-acid automotive batteries for hybrid and electric vehicles, and interior systems for automobiles.



Goals

Reposition a brand for global growth.

Leverage market leadership.

Assess brand strengths.

Create master brand model.

Design new brand identity system and guidelines.

Our new brand communications platform and refreshed identity better reflect our current strategic direction.

Stephen A. Roell
Chairman and CEO
Johnson Controls

Process and strategy: For many decades, Johnson Controls maintained its leadership position as a supplier to the automotive market. Its acquisition of York in 2005 helped the company build its diversified revenue base and strong reputation for optimizing building efficiency.

Repositioning the corporate brand would support a higher valuation. Ready to broaden market perceptions about its capabilities, Johnson Controls engaged Lippincott to leverage the company's market leadership and fuel future growth. The initial phase of work focused on a qualitative assessment of brand strengths and challenges. Lippincott conducted an extensive global brand assessment to determine key market needs, image drivers, and high-potential growth areas. The findings were then translated into a unique corporate positioning strategy that builds on Johnson Controls' ability to create appealing environments for customers across many areas of their lives—homes, cars, and offices. The positioning was then converted into a brand promise to engage employees to "live the brand."

Creative solution: After the new positioning strategy and brand assessments were complete, Lippincott redesigned an entire global visual identity system, from the website and marketing literature to vehicles and signage. The new system positioned Johnson Controls as a forward-thinking

enterprise that is commercializing innovation globally at an accelerated pace. A new symbol was designed and named "the open globe." A new messaging platform was developed and applied to new sales presentations and product literature. Lippincott recommended a more efficient master brand model and a plan for brand transition, including a new communications and advertising vendor. Detailed brand guidelines were developed to bring the recommendations to life. The company generated momentum for the introduction of the new brand strategy through the design of an interactive online brand center for employees and external agencies.

Results: Johnson Controls believes that building its brand will enable it to better compete for the best talent in all of its geographic markets and support continued growth and market share. It has consistently outperformed its underlying industries. In 2011, *Corporate Responsibility Magazine* recognized Johnson Controls as the number one company in its annual "100 Best Corporate Citizens" list. The company ranked first based on its performance in seven key areas: environment, climate change, human rights, philanthropy, employee relations, financial, and corporate governance.



Johnson Controls: Lippincott



Kleenex

Reach for our soft, comforting tissues whenever and wherever you need them. All the softness you need, and an exciting way to express yourself.

Kleenex® is a brand name for facial tissue and other paper products. Owned by Kimberly-Clark, Kleenex brand is the number one facial tissue brand and today is sold in more than 170 countries and manufactured in more than thirty countries.



Goals

Build affinity for the brand.

Revitalize via design and digital strategy.

Increase market share.

Push personal style and innovation.

Appeal to Generation Y.

A brand must make consumers feel unique and special, and the product should be intuitive and easy to use. Brands are an expression of a promise.

Christine Mau
Brand Design Director
Kimberly-Clark

Kimberly-Clark's design management model brings together best-in-breed professionals inside and outside the company to reenvision and deliver new ways to build the brand.

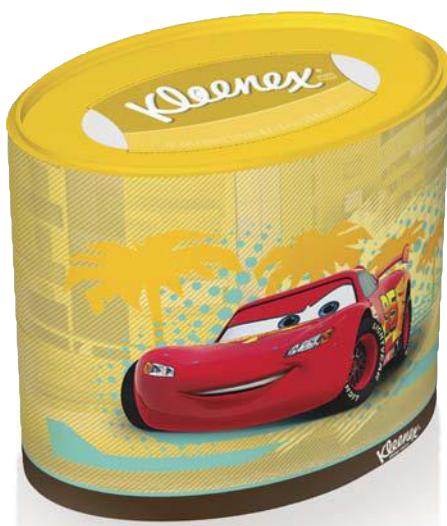
Dayton Henderson
Senior Director, Global Design
Kimberly-Clark

Process and strategy: Kleenex brand invented the facial tissue category in 1924 with the first product marketed as a makeup remover. In the 1930s, the company opened up a whole new market by repositioning it as a disposable handkerchief. Today, Kleenex brand box is omnipresent in homes and offices in more than 150 countries. Although the Kleenex brand has maintained its position as the number one facial tissue in the world, increased global competition has necessitated marketing intelligence and innovation. Historic packaging innovations like the upright cube box, the travel pack, and color illustration enlivened the category, but the Kleenex brand needed a new breakthrough to create consumer preference. Christine Mau, brand design director in the Kimberly-Clark Global Design group, led by Dayton Henderson, worked with a multidisciplinary team of market researchers, engineers, designers, and branding experts, to answer the question, "How do we leverage the power of strategic design against business objectives to grow this brand?" The team embarked on a process to reinvent a product category that had become predictable and taken for granted.

Creative solution: Mau has led a series of design innovations to build the Kleenex brand by examining core identity, positioning, packaging, product development, and aesthetics. The logotype was redesigned to reflect the brand's

friendly positioning. Consumer insights and trend forecasting were leveraged to radically rethink the category. Although changing structure required enormous engineering production and engineering investments, the teams began the process to literally "think outside the box." In 2006, the revolutionary oval was launched. In 2009, the "slices of summer" wedge boxes were launched. The on-the-go category was reinvented next: auto packs were designed to fit in the door pocket or to be wedged between the seats or visor. Wallet packs were designed to be slim, stylish, and easy to toss into a backpack or back pocket. In 2012, the Kleenex brand formed strategic partnerships with Disney, Shutterfly, and Major League Baseball and offered consumers the opportunity to express themselves by customizing Kleenex brand ovals on mykleenextissue.com with different backgrounds, photos, clip art, and text.

Results: Kleenex brand has revitalized a brand category with design thinking, resulting in increased revenues and market share. New merchandising opportunities have been created and the brand has become relevant to Gen Yers. Challenging convention, understanding sales cycles as well as the lives and lifestyles of consumers, and building a business case for innovation were all critical success factors in driving Kleenex brand's continuous innovation.



We're reaching new consumers in a way that we haven't been able to before.

Jim Schuh
Digital Marketing Manager
Kimberly-Clark

L'Arte del Gelato

L'Arte del Gelato is a place where friends meet to enjoy a delicious gelato or sorbetto. Each of our flavors is freshly prepared each day with love and care according to classic recipes of the Italian tradition of *dolce freddo*.

L'Arte del Gelato is a gelateria in New York City that sells artisanal gelato and sorbetto. Founded in 2008, it has locations in Chelsea Market, the West Village, and the plaza of Lincoln Center.

Goals

Design an identity for a gelateria.

Communicate an Italian sensibility and personality.

Design an identity that works on packaging, uniforms, vehicles, and signage.



This extraordinary adventure that started as a hunger pang has become a true mission. Each day we prepare what we feel is the best gelato in the world.

Francesco Realmuto
Founder
L'Arte del Gelato



Process and strategy: After quitting their jobs as diamond cutters in New York City, Francesco Realmuto and Salvatore Potestio searched for the best gelato artisans in Italy. In 2009, they opened L'Arte del Gelato, their first gelateria, in Chelsea Market. Unlike their competitors' product, this gelato is made fresh every day, with the best ingredients: the freshest fruit, pistachios from Sicily's Bronte region, and coffee beans from Argentina. Their identity, however, reflected neither their vision nor anything artisanal or Italian. They were introduced to Louise Fili, a designer who loves food and all things Italian. When she was in Florence researching her book, *The Civilized Shopper's Guide to Florence*, she taste-tested gelato at least twice a day. Fili's design process began with an in-depth interview, to fully understand her clients' vision. Her family came from Sicily, and conversations about design, gelato, and life were all in Italian. Fili was taken with the superiority of the gelato, and proceeded to sketch several ideas.

Creative solution: When Fili thought about gelato and Italy in general, she conjured up that wonderful, carefree nostalgia of early black-and-white films starring Vittorio De Sica. She wanted the new identity to reference that romanticism, as well as the authenticity of the product. Many years ago, on

a trip to Italy, Fili discovered Italian pastry papers from the 1930s. These lighthearted, decorative papers inspired her to focus her career on food packaging and restaurants. She showed the papers to Realmuto, who agreed that they embodied a look and feel that was right for L'Arte del Gelato. The distinctive triangular shape Fili designed then became a vessel for her hand-drawn typography. The Italian words *fresco ogni giorno* were designed as part of the mark to communicate "made fresh every day." The color palette was inspired by strawberry gelato and passion fruit sorbetto, and conveyed happiness, true to the experience. Fili also redesigned the website, which can be read in either Italian or English.

Results: The new identity helped L'Arte del Gelato attract new customers and garner coveted media attention. During the warmer months, the gelato is sold around the city in carts imported from Italy. In the summer of 2011, L'Arte del Gelato was awarded one of five coveted spots for artisanal/gourmet food carts on the High Line. The newest publicity coup is a 1971 Fiat Cinquecento (shipped over from Sicily) driven around the city by Realmuto. Like his gelato, it makes everyone smile.



When we speak about design and gelato, we converse in Italian. When we talk business, we speak in English.

Louise Fili
Founder and Designer
Louise Fili Ltd.

L'Arte del Gelato: Louise Fili Ltd.

Laura Zindel

Merging a passion for naturalist illustration with the day-to-day needs of a household, Laura Zindel integrates techniques from the Arts and Crafts movement with modern industrial design practices.

Laura Zindel Design is the collaboration of artist, designer, and ceramist Laura Zindel and her husband and business partner, Thorsten Lauterbach. A small staff of artisans creates fine ceramics, dinnerware, textiles, paper products, and gift items from the converted barn of the Partridge House, a farmhouse located in Guilford, Vermont.

Goals

Reposition the brand.

Develop a distinct and versatile visual identity.

Transform perceptions from a craftsperson to a design maven.

Develop a platform for multiproduct brand development.

Build a web presence to support the positioning goals and enable online retail activity.



Certain objects carry a personal history from generation to generation. "Crazy Uncle Larry bought that peculiar spider platter, and we just can't seem to part with it"—our products aspire to live in people's lives that way.

Laura Zindel
Founder and Principal
Laura Zindel Design



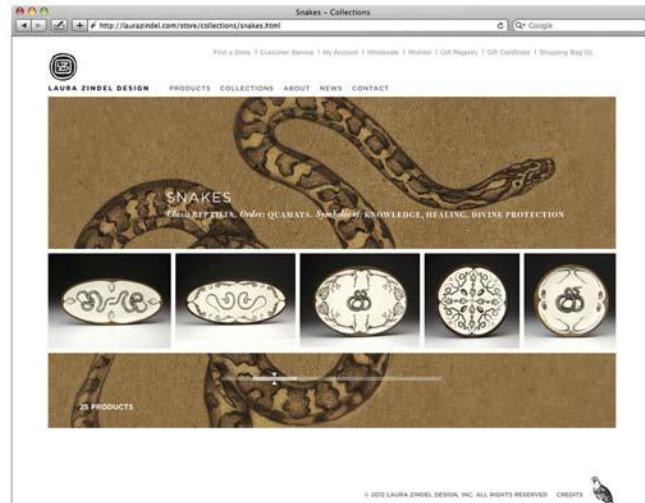
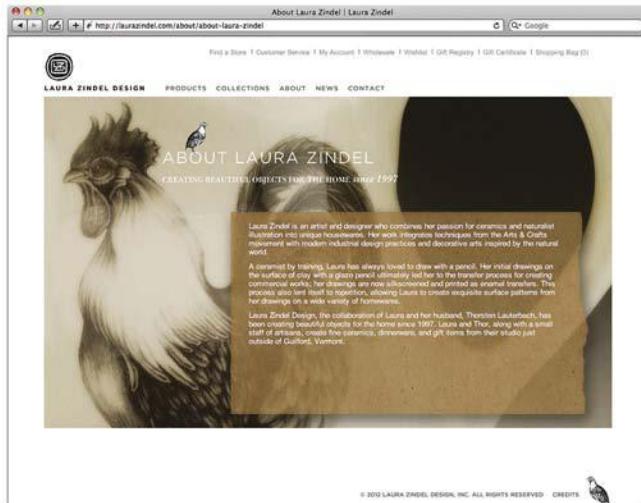
Process and strategy: Laura Zindel had been making wholesale handcrafted ceramic tableware for more than a decade from a small studio in San Francisco, selling her products mainly through word of mouth and national craft fairs. Having achieved national and international acclaim with celebrities, retailers, and upscale restaurants among her clientele, she engaged longtime friend and designer Jon Bjornson to help reposition and elevate her brand. The team examined the company's operations, wholesale clients, retail customers, market segment, and competitive set. Their goal was to launch a new identity in tandem with the launch of a new line of production dinnerware, while also building a platform for increasing retail sales, entering new houseware product categories, and engaging financial and manufacturing partners for expanding production.

The idea of an individual artist or designer building and leveraging a brand has never been more relevant or viable.

Jon Bjornson
Jon Bjornson LLC

Creative solution: Noting the explosion of individual designers reaching name recognition through mass-market retailers, Bjornson recommended a name change from Zindel Ceramics to Laura Zindel Design, and acquired the URL laurazindel.com. A versatile symbol was developed that recalled antique colophons, referencing the creativity, craftsmanship, and uniqueness of Zindel's work. Known for her graphite illustrations, Zindel created a drawing of a partridge that was emblematic of the 1778 farmhouse she and Lauterbach now occupied in Vermont. For her signature, the two symbols were combined with a contemporary font with industrial roots, carrying the name of the small town in Vermont where the company is based. A web presence was created enabling online sales for both retail and wholesale customers, with look and feel reflecting the simple color palette and subdued warmth and beauty of her products.

Results: The project has streamlined Zindel's wholesale order process, enhanced her market presence through a consistent visual identity, and positioned the company to expand into new product categories. The time required to accommodate retail customers has been reduced drastically, while at the same time retail sales have increased significantly.



Laura Zindel: Jon Bjornson LLC

Minnesota Historical Society

The Minnesota Historical Society illuminates the past to light the future. Our history informs, inspires, and defines us.

The Minnesota Historical Society is a nonprofit educational and cultural institution established in 1849. The largest organization of its kind in the US, the Society collects, preserves, and tells the story of Minnesota's past through museum exhibits, libraries and collections, historic sites, educational programs, and book publishing.

Goals

Speak with a unified voice.

Become consumer-centric.

Strengthen and streamline marketing.

Increase affinity for the Society.

Increase attendance and site traffic.

Today, our one, collective brand is seen and heard with exceptional clarity and consistency—giving greater meaning to our marketing and creative initiatives.

Lory Sutton
Chief Marketing Officer
Minnesota Historical Society



Process and strategy: Through its twenty-six historic sites and museums, the Minnesota Historical Society (MHS) has offered a wide range of thought-provoking education and entertainment experiences across urban and rural territories. Lory Sutton, Chief Marketing Officer, wanted to achieve marketing synergy for the twenty-six sub-brands and identify a more intentional connection to the MHS master brand. Little & Company was engaged to examine brand architecture and its impact on marketing, new campaigns, and exhibits. From the beginning, the process was collaborative and engaged all of the sites, exhibits, and marketing teams. Little used three methods to gather insights: interviews with site managers and exhibit developers; on-site visits, visitor observation, and casual intercepts (that is, no formal questionnaire); and a review of annual visitor and member surveys. After the discovery phase, the strategy phase focused on clarifying positioning and personality. Regardless of the site, the twenty-six sub-brands needed an umbrella strategy to increase traffic and a way to leverage a deeper affinity for the master brand.

Creative solution: Over the course of seven years, Little worked with the Society to become a consumer-centric marketer, raising its influence as the one brand keeper for all of its site affiliations. Traditionally, the Society had employed a marketing strategy that distributed funds equitably across all twenty-six historic sites and museums, severely limiting the resources dedicated to the top attractions. However, in 2003, the Society's brand architecture was reenvisioned and all marketing initiatives became part of a tiered system that prioritized funds toward the top attractions. This shift laid the groundwork for Little to create an authentic, site-specific brand identity for top attractions Split Rock Lighthouse, Mill City Museum, and Historic Fort Snelling. Campaigns would now incorporate fresh and bold visual language, an audience-friendly marketing tone, and a consistent voice. The campaign art conveyed new excitement and personality, and was used across marketing channels, from the website through environmental graphics.

Results: The new, more focused brand strategy has allowed the Society to funnel its marketing budget toward the top-tier sites that feature the most exceptional visitor experiences. Based on the philosophy that "a rising tide lifts all boats," these then became hubs for promoting the other sites around the state. The effectiveness of that strategy, and the efficiencies it created, was a cornerstone of the tiered-site approach, which has achieved dramatic double-digit increases at targeted sites, and an overall increase statewide.

DISCOVER THE CITY MADE FROM WATER

VISIT THE MOST EXPLOSIVE MUSEUM IN THE WORLD

A unique concoction of raw power, stunning views and hands-on fun propels you through Mill City Museum, from its fiery past to its dynamic present. Rediscover the spirited riverfront—the very birthplace of Minneapolis—as it comes to life before your eyes.

704 South Second Street • Minneapolis • www.millcitymuseum.org

MILL CITY MUSEUM

Minnesota Historical Society

StarTribune.com

Minnesota Historical Society: Little & Company

As caretakers of the Minnesota Historical Society brand, we helped thread together existing equities that allowed the organization to speak as a stronger, singular entity.

Joseph Cecere
President and Chief Creative Officer
Little & Company

MoMA

The Museum of Modern Art seeks to create a dialogue between the established and the experimental, the past and the present.

Founded in 1929, the Museum of Modern Art (MoMA) in New York is dedicated to being the foremost museum of modern art in the world. Central to its mission is the encouragement of an ever-deeper understanding and enjoyment of modern and contemporary art by the diverse local, national, and international audiences that it serves, from scholars to young children.

Goals

Design a bold, contemporary system.

Create a powerful and cohesive institutional voice.

Design an organized and flexible system across web, print, and environmental applications.

Underscore the museum's leadership in design.

MoMA

The new, integrated design and marketing system underscores MoMA's leadership role in the field of design. The bold palette and the dramatic cropping of images exemplify the spirit of this iconic institution.

Paula Scher
Partner
Pentagram



Process and strategy: MoMA has one of the most recognizable logotypes in the museum world. Originally designed by Ivan Chermayeff in 1964, the Franklin Gothic No. 2 logotype was redrawn in a new custom typeface named MoMA Gothic by Matthew Carter in 2004. Although the core identity itself is bold and iconic, the overall application across web, print, and the physical environment has not been cohesive or visionary like the museum itself. The marketing advisory committee of the museum identified revitalizing the communications system as a priority. The museum engaged Pentagram to design a more powerful and integrated comprehensive system. "While the MoMA logo is iconic, it alone is not enough to continually carry the spirit of the institution," said Paula Scher, partner and lead designer for the project.

Creative solution: To create an attitude that modernizes the institution's image, Scher designed a complete methodology for the new system that works at any scale, from an exterior banner to a print advertisement in the newspaper. A strong grid was designed for the uniform placement of images and type. Each quadrant of a page or a banner has a specific function. And for the first time in the museum's history, artwork is being

cropped to maximize visual impact and marketing. A bold, singular image is selected as the signature focus of an exhibit, and is visually accompanied by a text block that features upcoming events. The logotype, always black on white, is used vertically when possible, and always bleeds off an edge. MoMA Gothic is the primary font for all typography in all applications. The system is very flexible. On applications like banners and billboards, type and images are used in multiples, creating a dynamic pattern against the urban landscape.

Results: The new system is being used for MoMA's institutional and public communications, including brochures, banners, the website, and other materials. Individual exhibitions will continue to have their own identities, used in catalogues, websites, and exhibition graphics. Julia Hoffmann, creative director of advertising and graphic design at MoMA, and her internal team have brought the system to life in applications from large banners and subway posters to the website. MoMA at long last has an identity system that carries the spirit of its iconic institution.

This project is one of a series of innovative initiatives conceived by a new marketing advisory committee established by MoMA in January 2008. The committee, composed of local advertising and design professionals, advises the museum on new avenues of communication and ways to diversify and engage with its audience. The committee is chaired by Ted Sann, MoMA honorary trustee.



MoMA: Pentagram

Nizuc

Nizuc reflects the ancient Mayan belief that in the beginning, nothing existed but sea and sky. Nizuc is where the Mayan culture embraces the twenty-first century.

Nizuc is an ultra-luxury resort property located on Mexico's Yucatán Peninsula. Its world-class architecture, preservation of the wild, natural landscape, and level of service redefine luxury in a region filled with legends of Mayan civilization.

Goals

Envision a lifestyle brand.

Distinguish from other world-class luxury destinations.

Attract the world's best partners.

Establish a strong brand before opening.

The brand unified the team around one central vision.

Alan Becker

Visionary
Nizuc



Process and strategy: Soon after Alan Becker, Nizuc's developer, purchased the twenty-eight-acre estate of the former Mexican president, he began a search for a hotel operator. He interviewed a number of international upscale hotel management companies who were more interested in extending their brand equity than developing a vision for his site's unique attributes. "We wanted to be Mayan without being thematic," he says. Becker envisioned the architecture to reflect the culture and heritage of the Mayan civilization.

Becker brought in Carbone Smolan Agency (CSA) to create a unique brand platform to establish the core ideas from which all other decisions and partnerships would emanate. Becker and CSA collaborated over the next nine months to understand conceptually and visually what the soul of this new ultra-luxury destination would feel like and look like. The theme was "Mayan culture brought into the twenty-first century." This branding-first approach was considered a radical departure in the hotel industry.

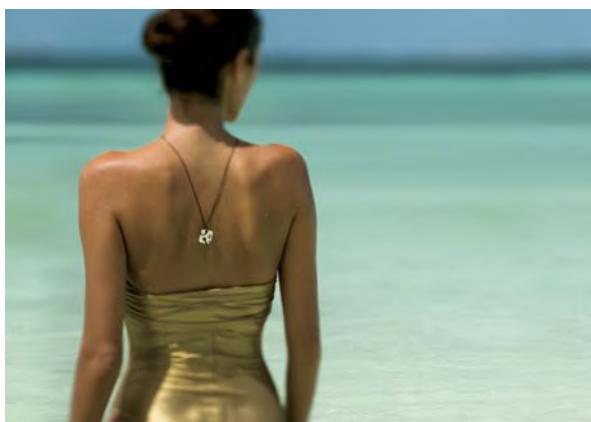
Creative solution: The luxury destination exists on a peninsula, Punta Nizuc, which inspired the name. CSA began the creative process by designing a modern Mayan glyph as the brandmark. The iconic, strong form lent itself to

creating beautiful patterns and facilitated the design of objects of desire, from amulets to soaps and cookies. The second phase of the process was about creating images that captured the soul and experience of a destination that was not yet built. Led by design director Carla Miller, the creative team packed twenty-two boxes of props and flew down to Mexico with a staff of designers, stylists, models, and photographer Quentin Bacon. Seven eighteen-hour days created a series of images that celebrated beauty, magic, design, high-end luxury, and otherworldliness. These images were then designed into a brand book that illuminated the essence of the destination.

Results: The Nizuc branding process channeled the vision of the developer, who brought in architect Jean-Michel Gathy and Indonesian interior designer Jaya Ibrahim. Amid the destruction of the financial markets, Becker's vision was put on hold. But Nizuc lived. Five years later, a new developer, Las Brisas Hotels, heard the story of Nizuc and bought the land and the brand. Establishing a brand platform and a branding-first approach worked from an investment perspective as well as a marketing perspective.

Design was at the heart of our process. We needed to create a place before there was a place. We needed to capture the experience of Nizuc.

Leslie Smolan
Cofounder and
Director of Creative Strategy
Carbone Smolan Agency



NO MORE

Together we can end domestic violence and sexual assault. NO MORE is a groundbreaking symbol designed to radically increase the awareness of domestic violence and sexual assault in our society and activate change under one brand and one symbol.

NO MORE was founded in 2011 to raise awareness, galvanize change, and remove the stigma associated with domestic violence and sexual abuse. No MORE's mission is to change social norms, improve public policies, and generate more resources for research and prevention.



Goals

Increase visibility and conversation around DV/SA.

Remove shame, silence, and stigma surrounding these issues.

Increase the understanding that DV/SA affects everyone—directly or indirectly.

Improve public policies and increase resources.

Create a universal, immediately recognizable symbol.

With NO MORE, we are spotlighting a pervasive yet hidden problem in order to increase visibility, start a dialogue, and help change social norms. Simply put, domestic violence and sexual assault are all around us and people we know and love are being victimized every day. It's time to take action—it's time to say NO MORE.

Executive Committee
The NO MORE Project

NO MORE's symbol is both aspirational and conceptual. It represents a vanishing point, because we envision a time when this problem no longer exists in our culture.

Debbie Millman
President Design Group
Sterling Brands



Photo: SR 2 Motor Sports

Process and strategy: NO MORE was created by fifty individuals from the private and public sectors who were frustrated by the fact that even though domestic violence and sexual assault (DV/SA) are devastatingly pervasive—impacting rich, poor, young, old, male and female from every race, region, and religion—the problem is not a priority in this country. These issues are underfunded with shame and stigma still surrounding them.

To address this, Anne Glauber, Virginia Witt, Maile Zambuto, and Jane Randel led an effort to increase visibility and better connect the public to these issues. The question: How could we support survivors, show perpetrators that their crimes won't be tolerated, and demonstrate broad concern to public officials? First they reached out to every major US DV/SA organization to share this bold strategy that would help individuals, organizations, and national brands take action. Then they held numerous exploratory meetings to build consensus and strategic alliances. Ultimately, all agreed that a universal symbol, widely visible across platforms, could galvanize support, generate funding, and increase awareness.

Creative solution: The founders started by organizing think tanks made up of leading branding and marketing experts who had never considered these issues before. These creative visioning sessions produced what ultimately became "NO MORE"—a symbol that expresses

the universal and collective emotion and imperative. Debbie Millman, President of the Design Group at Sterling Brands, and Christine Mau, Brand Design Director, Kimberly-Clark, led the design process. Like the peace sign, the red AIDS ribbon, or the pink breast cancer ribbon, the NO MORE symbol will be used by the public, influencers, and DV/SA organizations to move these issues higher on the public's agenda. As such, it has to work across platforms—from a Twitter page on a mobile device to a T-shirt. A three-year launch plan calls for celebrities, influencers, and everyday people to wear the symbol to express their commitment and inspire action. National brands and strategic alliances will demonstrate their support through a variety of co-branding platforms.

Results: In early 2012, NO MORE conducted a soft launch to 250 legislators, advocates, and professionals. In just four months, nomore.org has received more than 32,000 views, 300 photo submissions, and 600 inquiries from advocates worldwide who want to help. Toolkits with logos, posters, handouts, social media posts, and presentations in English and Spanish were made available. A media blitz in late 2012 will leverage social networks, print, broadcast, online PSAs, merchandise, and high-publicity events to generate support. A partnership with a NASCAR team has been highly effective.



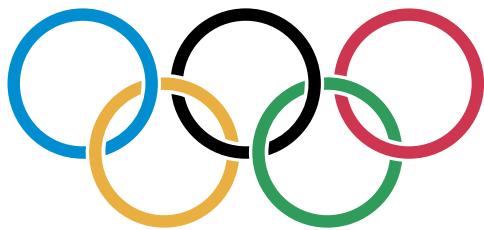
NO MORE: Sterling Brands



Olympic Games

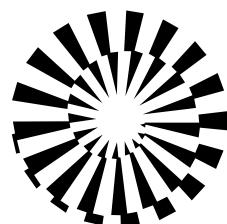
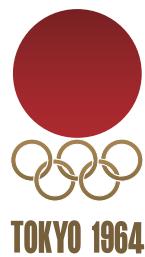
The Olympic Games celebrate human spirit and achievement, and challenge the athletes of the world to be the best they can be. The festival itself transcends the politics of a fractured world to focus on our shared humanity.

Four billion people watched the 2004 Olympics on 300 different channels. Events were simultaneously streamed into mobile phones and websites. Dormant for 1,500 years, the games were revived in 1913 by Baron Pierre de Coubertin, who designed the five colored interlocking rings Olympic trademark.



Olympic Games: Baron Pierre de Coubertin, 1913

Below, from left to right:
Seoul 1988:
Tokyo 1964:
Unknown
Barcelona 1992:
Josep Maria Trias
Mexico 1968:
Lance Wyman, Pedro
Ramirez Vázquez, and
Eduardo Terrazas
Atlanta 1996:
Landor Associates
Sydney 2000:
Mark Armstrong
Munich 1972:
Otl Aicher
Montréal 1976:
Unknown
Beijing 2008:
Guo Chunning
Moscow 1980:
Vladimir Arsentyev
Landor Associates
Los Angeles 1984:
Deborah Sussman
and Jon Jerde
Athens 2004:
Wolff Olins
*IOC/Olympic Museum
Collections



Munich 1972



Process and strategy: Olympic Games help host countries boost tourism, build new infrastructure, and display their brand globally. The host country gets special rights to use the Olympic logo owned by the International Olympic Committee. Traditionally each country designs its own proprietary trademark and mascot to garner greater attention and marketability, helping to sell products and attract corporate sponsors. Some countries, such as China and Greece, held global competitions that drew thousands of entries. Experienced, world-class design firms are needed to ensure that the identities are graphically powerful and can be reproduced across thousands of applications. Designers are also needed to envision the look and feel of the Games, the environmental graphics, and everything from the medal design to the sports icons to the interactive multimedia displays.

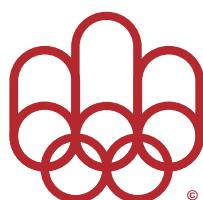
Creative solution: The best Olympic trademarks engender pride, express a cultural difference, and look great on television and mobile phones. The challenge is to capture the spirit of the Olympics

and combine it with the distinctive culture. Like other icons, the best ones have a strong central idea. The Athens 2004 emblem is an olive branch wreath, designed to express the heritage and legacy of the ancient Games in a color inspired by the Aegean sea and Greek sky. The Beijing 2008 script is inspired by bamboo carvings from the ancient Han Dynasty.

Results: The increasing breadth and reach of the Olympic Games have made them a powerful platform for building brands for the cities and countries that host them, the corporations that fund them, and the athletes who aspire to celebrity status. The symbols of the Games are reproduced hundreds of millions of times across a wide range of media and engender pride and ownership. The identities are traditionally launched in a large multimedia event.

The ever-existing challenge for each Olympics is not only to re-emphasize the original ideals, but also to be part of a process of moving them into the future.

Wolff Olins



Montréal 1976



Peru

From its cities and towns to the Amazon River basin and the Andes Mountains, Peru is a multicultural nation in the midst of evolution, change, and transformation.

Located in western South America, Peru has a population of 29.5 million. The country's main industries include agriculture, fishing, mining, and manufacturing. Commonly spoken languages include Spanish and Quechua, among others.



Goals

Transmit a clear brand promise.

Increase investments, tourism, and exports.

Increase demand for products and services.

Create a brand identity system.

A recent survey gives the Peru brand a 94 percent approval rating among Peruvian citizens. Some already consider it a favorite motif for a skin-deep tattoo!

Isabella Falco
Head
Brand Perú

The hand-drawn graphic highlights the human or artisanal qualities through a series of lines that can be seen in Inca and pre-Incan cultures as well.

Gustavo Konisczcer
Managing Director
FutureBrand Spanish Latin America

Private and public institutions are eager to represent the Peru country brand's spirit, and other countries are studying the brand and its instant local success with its most important audience, Peru's citizens.

Julia Viñas
Executive Director
FutureBrand Lima



Peru: Future Brand

Process and strategy: A task force initiated by Promperu (Peru's exports and tourism promotion commission), the Ministry of Foreign Affairs, and ProInversión (the private investment promotion agency) was tasked with building the nation's brand and communicating a differentiated brand promise. FutureBrand was engaged to provide positioning, brand strategy, and design services for the country with the long-term goal of building tourism, exports, and investments. The research process included multidisciplinary global, national, and local perspectives from a broad team of experts. Tours of archeological districts, tourism sites, museums, and various manufacturing areas included interviews with different stakeholder groups. FutureBrand developed various positioning platforms that were evaluated in eight Peruvian regions and seven cities in prioritized external markets.

The strategic platforms led to positioning the Peru brand 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.

Creative solution: Peru is the birthplace of South American civilization, with both natural and man-made wonders, from the magic citadel of Machu Picchu to the Amazon rainforest. The juxtaposition of indigenous cultures such as Inca, Nazca, Moche, and Mochica with Spanish cultures inspired the FutureBrand team to design an iconic spiral form that emanates from the letterform *P*, reflecting evolution and transformation. The icon, like a fingerprint, communicates that "there is a Peru for each individual." The design team also developed a proprietary image style to capture the wonders of the country. The iconic color is red, with a default to white. TypeTogether created a proprietary font family to complement the brand identity system. FutureBrand created guidelines that are clearly explained in a brand book.

Results: Peru's new image was launched nationally in March 2011 by means of an advertising campaign created by Young & Rubicam. Today the new identity is visible throughout the country. Tourists are greeted with it in airports and train stations, and citizens of all ages and means wear Peru brand T-shirts. 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.

The brand was displayed in the first-ever Peru Day on Times Square and Wall Street in New York.



PNC

PNC is committed to teamwork throughout every level of the organization. We work together to meet our goals and, in the process, to help our customers meet their goals.

PNC Financial Services Group, Inc. is a US-based financial services corporation. PNC operations include a regional banking franchise, specialized financial businesses serving companies and government entities, a turnkey asset management program, and processing businesses.

Goals

Manage signage conversion for 26,000 signs.

Coordinate conversion with 1,640 facilities.

Create a multi-team task force.

Evaluate suppliers and subcontractors.

Maintain quality, cost-control, and schedule.

Our project impacted not only the bottom line, but also the role of PNC as a corporate citizen in the markets we serve.

John J. Zurinskas
Vice President and
Group Regional Manager
PNC Realty Services



Process and strategy: When the PNC Financial Services Group (PNC) acquired National City Corporation (NCC), an unprecedented level of conversion activity was required to manufacture and install over 26,000 new signs at 1,640 branches, facilities, and 1,524 ATMs in over nine states. A multi-team task force was formed with PNC Realty Services and National City's Facilities Management team members. PNC engaged Monigle Associates, a national brand conversion consulting company, to provide expertise and assist in managing the day-to-day tactical project rollout. The project demanded strict adherence to the defined conversion schedule, the highest quality of product and installation standards, and control of the project's costs. An overarching goal was adherence to PNC's core values: first, to maintain customer relationships with PNC and NCC customers and second, to hold true to PNC's "green" values. The project started with a sixteen-week supplier evaluation to examine production and installation capabilities. Monigle Associates' project management software, SignCHART, housed specifications and tracked milestones and metrics critical to managing multiple contractors through the complex conversion process.

Creative solution: Although PNC's standard family of signs had been previously established, improvements were made to increase energy efficiency and branding needs. Once facility design recommendations were approved by the Sign Conversion Team, all of the sign recommendation packages were personally delivered to the individual Retail Market Managers for their final

Our goal was to improve the branding and visibility at every National City location, while meeting tight timeframes and managing costs.

Kurt Monigle
Principal
Monigle Associates

review. After the branding was approved, sign packages for leased sites were sent by the PNC Leasing Group to landlords for review and approval. Some high-visibility sites underwent complex variance process hearings with zoning and architectural review boards. Beyond the direct savings achieved from lower-cost manufacturing and installation, ongoing expenses were reduced through the analysis and implementation of a new LED illuminated package of signs. Power consumption of an average wall sign was reduced by 62 percent without sacrificing quality and required less effort to maintain. Fifty percent of the suppliers who were awarded business had strong relationships with the bank, and minority suppliers represented almost 25 percent of the workforce, which had a positive impact on the diversity of PNC's supplier portfolio.

Results: The entire conversion took seventy-six weeks from kickoff to completion. A check system verified that all markets in each phase were pleased with the sign conversion results. PNC and NCC employees utilized an internal news network to talk about the quality and speed of the project, which coincided with the phased rollout of branding. The Strategic Sourcing Team's multi-media presentations focused on the savings and diversity impact. The Sign Conversion Team received numerous accolades from executive management regarding how well the sign conversion project was planned, communicated, and executed.



PNC Bank: Monigle Associates

(RED)

(RED) embraces brands and empowers the consumer to choose products that raise money for the Global Fund to help eliminate AIDS in Africa.

(RED) is a global licensed brand created in 2006 to raise money and awareness of AIDS in Africa. (RED) works with partners to create and market exclusive (RED) products; a portion of the profits goes directly to the Global Fund to invest in HIV and AIDS programs.

Goals

Harness the power of the world's greatest companies to eliminate AIDS in Africa.

Develop a new business and brand model.

Develop a source of sustainable private sector income for the Global Fund.

Make it easy for consumers to participate.

Inspire partner companies to participate.

(RED) was born from friendship and anger, ambition and heart, and the sheer will to make the impossible possible.

www.joinRED.com



Process and strategy: Harnessing the private sector and partnering with successful global brands to eliminate AIDS in Africa was the big idea conceived by Bono and Bobby Shriver. Bono calls it “conscious consumerism.” Their new business model had three overarching principles: deliver a source of sustainable private sector income to the Global Fund, the acknowledged leader and expert in financing the fight against AIDS; provide consumers with a choice that made giving effortless at no extra cost; and generate profits and a sense of purpose for partner companies. Brand partners pay a licensing fee for use of the (RED) brand, which they then use to manage and market their (RED) products. The fee does not infringe on the amount of money sent to the Global Fund. Wolff Olins was engaged to work with Bobby Shriver and his team to paint a vision of the new brand and develop a strategy to attract founding partners, and to create a unique brand expression that allows (RED) to interface with iconic brands in a way that allows them to be themselves, but also to be (RED).

Creative solution: Wolff Olins built the brand around the idea that (RED) inspires, connects, and gives consumers power. The design team needed to create a brand architecture that showcases the participating brand and, at the same time, links that brand to the power of (RED). The identity system needed to be immediately recognizable and work across media, in marketing and on product. Although making the products the color red was not a requirement, many of the participating businesses extended the idea of (RED) to the product. Apple created red iPod Shuffles and iPod Nanos. In the UK, there is a (RED) American Express card that gives money to the Global Fund each time a consumer makes a purchase. All bear the (product/brand) RED lockup.

Results: Within weeks of the US launch, the (RED) brand registered 30 percent unaided awareness. (RED) is now a real phenomenon, with over 1.3 million fans on Facebook. Since its launch in 2006, (RED) has generated over \$170 million for the Global Fund, which is more than most individual countries donated in the same period. To date, (RED) has saved over 7 million lives.

Two-thirds of people affected with AIDS in Africa are women and children.



Santos Brasil

Santos Brasil is dedicated to a sustainable growth model, which combines high-level financial and operating performance with environmental preservation and social responsibility.

Santos Brasil, a public company with 3,500 employees, is one of the major port operator and logistics service providers in South America. It throughputs approximately 25 percent of the containers in Brazil. Its container terminals are located in strategic ports on the Brazilian coast.

Goals

Position Santos Brasil as a global market leader.

Communicate responsible leadership.

Increase employee esprit de corps.

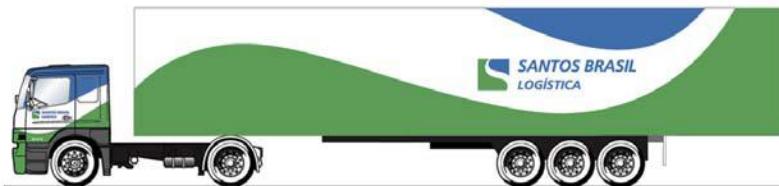
Build synergy between business units.

Build brand awareness.



Our new brand has given us strength to demonstrate to the world and to ourselves that we are a global company.

Antonio C. D. Sepúlveda
CEO
Santos Brasil



Process and strategy: Initially, Santos Brasil engaged Cauduro Associates to change the name of its public company. The process began with the senior management team reaffirming its vision for the future: to be the best port infrastructure and integrated logistics service company in the markets in which it operates. Santos Brasil wanted to be perceived as friendly and socially and environmentally responsible. The company wanted to be positioned as global, because its terminals had the operational efficiency of the world's leading port terminals. Research studies revealed that there was overall low awareness and brand visibility within the investment community. Cauduro's analysis and insights determined that the name Santos Brasil appealed to audiences around the world. Santos, the largest port in Brasil, is relevant to the industry category, as well as a concrete expression of the company's concern about its communities and commitment to sustainable development. The total brand would be built around the idea of responsible leadership.

Creative solution: Cauduro began by creating a monolithic brand architecture that would become the framework for positioning the public company as a market leader. Both the logistics and container management companies would be

organized under the Santos Brasil master brand. Naming was streamlined and unified across business units, so that future acquisitions would be facilitated. The new Santos Brasil symbol was designed to synthesize economic and symbolic value. The S design is a translation of Santos port geography. The colors came from a logical choice: blue for the sea and green for nature. A master plan was developed to make the new brand identity system very visible in all the port terminals and on investment and internal communications.

Results: Santos Brasil's new brand symbolizes its commitment to business excellence and continuous improvement and to generating value for shareholders, clients, suppliers, employees, local communities, and society. It has engendered pride in the workforce, creating a sense of unity between the business units. Brand awareness has increased in the investment community and in the country as well. In 2011, Santos Brasil was listed as the market leader in its category. The new brand identity is visible on every piece of equipment and can be seen across all of its port terminals and facilities.

Santos Brasil is an open, progressive, and socially responsible corporation that is utilizing its new brand to shift perceptions and build awareness as a responsible industry leader.

Marco A. Rezende
Director
Cauduro Associates

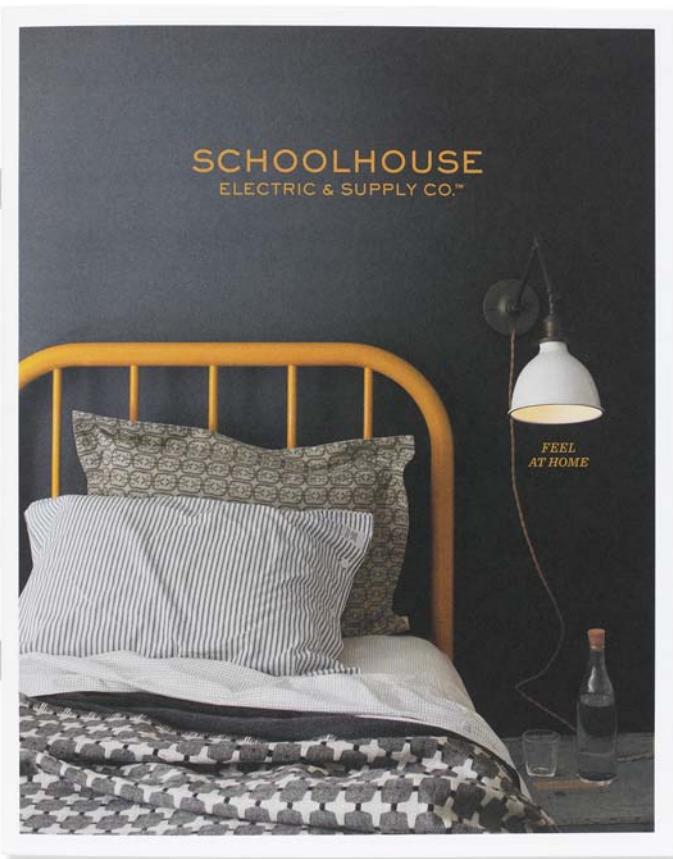
Santos Brasil: Cauduro Associates



Schoolhouse Electric & Supply Co.

Schoolhouse provides iconic products—embodying a uniquely American mindset and aesthetic—for inspired homes and workspaces, and productive modern lives.

Schoolhouse Electric & Supply Co. sells iconic period lighting, housewares, and furniture to homeowners, architects, and builders via catalogues and the web, as well in showrooms in Portland, Oregon, and Tribeca, New York. Schoolhouse, founded in 2003, is privately owned.



Goals

Revitalize the brand platform to include expanded product lines.

Craft an authentic story and an evolution of the name.

Create a brand identity platform across marketing channels.

Design catalogue, website, and product branding.

Develop look and feel for product photography.

An object's value is measured in its use. Beauty is a virtue, but not a substitute for functionality. Whether made by hand or machine, design is about what works, and that's what matters to Schoolhouse.

Brian Faherty
Founder and Owner
Schoolhouse Electric & Supply Co.

The Schoolhouse voice is neighborly, but not assuming. Plainspoken, but not blunt. Optimistic, but not Pollyanna. Sincere, but not humorless. Playful, but not zany. Witty, but not pun-y.

Andy Gray
Managing Partner
VSA Partners NY



Process and strategy: In 2010, owner and founder Brian Faherty decided to evolve Schoolhouse Electric from a classic lighting company to a lifestyle company, and to extend customer relationships into a broader range of products. VSA Partners was engaged to articulate the enduring relationship between American craft and mass production, and to help Schoolhouse tell a better story with different messages across new channels. VSA began by doing research on logical product extensions beyond lighting, identifying synergies with urban/craft/heritage design enthusiasts. VSA's Andy Gray and Travis Barbeaux worked closely with the founder and the director of lighting, marketing, and digital Michelle Steinback, to clearly define, what is the Schoolhouse Electric of furniture and housewares, and what isn't? It became clear to the team that the name should evolve to Schoolhouse Electric & Supply Co.— retaining the equity of "Schoolhouse Electric" but reflecting a newly expanded range of goods.

Creative solution: VSA and Schoolhouse worked together for over a year on product inspiration, identity design, catalogue concept and design, art direction of photography, and website redesign. "We always imagined the identity as a series of logos, which should feel as if they had evolved over time, like an unwritten history. Their usage

would be guided by application and context," said Gray. VSA used a fluid design process to help shape the brand persona. They did not specify rules until after the packaging and collateral had been explored. VSA also developed an approach to photographing classic products in a relevant and modern way, demonstrating a uniquely American mindset and aesthetic. VSA wrote and designed a brand book articulating the unifying design principles, voice, and values that define Schoolhouse. In fall 2011, Schoolhouse was ready to launch 150 new lifestyle products, seventy-five new hardware items, and fifty new lighting items.

Results: Schoolhouse opened a new flagship store and launched the new branding and website all on the same day. News spread quickly to a large audience of bloggers and design enthusiasts, including Design*Sponge, Remodelista, and A Continuous Lean. Leading magazine editors picked up the story in publications including *Monocle* and *Men's Journal*. Eighty thousand beautiful catalogues were mailed, email blasts were sent out, and Schoolhouse posted a professionally produced video on Vimeo. Sales have increased exponentially each month since the launch.



SEC

Slice

Slice is committed to transforming ordinary tasks like cutting paper, trimming nails, or peeling potatoes into extraordinary experiences by developing products that delight and enrich people's lives through innovative design and amazing functionality.

Slice is a privately owned company based in Silicon Valley that designs and manufactures products such as scissors, knives, peelers, graters, and other tools used in the kitchen, office, and bathroom. Products are sold online and in stores across the US.

Goals

Bring simplicity and delight to everyday tasks.

Create a simple, clean, and meaningful brand.

Build collaborative relationships with world-class designers.

Express the innovative qualities of the products.

Design all touchpoints from product design to packaging and marketing.



Good design is the foundation of our company. We want to build superior products that people love to use. Even peeling potatoes can be more fun with a better tool.

TJ Scimone
CEO and Founder
Slice Products

We collaborate with some of the most innovative designers on the planet. Slice does not cut corners when it comes to delivering amazing brand experiences. (Pun intended).

Alfredo Muccino
Chief Creative Officer
Liquid Agency

Every business should be completely concerned with beauty. It is, after all, a collective human need.

Karim Rashid
Designer



Slice: Liquid Agency

Process and strategy: Slice rethinks, designs, and manufactures everyday objects like scissors, safety knives, letter openers, ceramic knives, and safety cutters. Slice was founded in 2008 by TJ Scimone to help fund long-term care for his son, Alex, who is autistic. A portion of the product sales is donated to help fund autism research. Slice's launch product was the world's first box cutter with a ceramic blade. It was designed by Scot Herbst, director of industrial design at Slice, and Alfredo Muccino, chief creative officer at Liquid Agency and chief branding officer at Slice. Liquid has influenced every aspect of the brand, from building collaborative relationships with world-class designers like Karim Rashid, Yves Behar, and Michael Graves, to developing visionary new products. All industrial design is based on the philosophy that design should bring simplicity and delight to people's lives. Liquid has been instrumental in shaping the brand's strategic platform and strategic relationships, and has provided creative direction for the design of the identity, packaging, website, exhibits, and merchandising.

Creative solution: Liquid designed the Slice logo to be a simple and bold typographical solution; part of the name is literally sliced off. Orange was selected because it is vibrant and friendly, especially against a neutral palette. Orange is also

designed to be used on product design as a strong element of the visual language of the brand. The logo design can stand alone or be used in conjunction with the signature of the designer of each specific product. The website was designed as a showcase for the industrial design of the products, and as a means to leverage the name recognition and philosophy of the designers. The packaging was designed to provide maximum shelf impact at retail and to showcase the company's signature colors. A bright green color is also part of the brand's visual language for products.

Results: Sales of Slice products continue to grow worldwide as more and more people appreciate the brand's design and functionality. Slice's box cutter has not only won many prestigious awards for its industrial design, but also has been recognized as a safer tool for the workplace. Slice's innovative use of ceramic blades has attracted media attention from journalists at *Financial Times* to *Fast Company* and *Gizmodo*. Product categories have expanded to include kitchen, beauty care, home and office, and safety and industrial.

Sharpen! Tweeze! Slice!

www.sliceproducts.com



SocialMedia.org

SocialMedia.org is a peer-to-peer support group for the heads of social media at the world's greatest brands. We help social media pioneers by helping them help each other.

SocialMedia.org is a knowledge exchange community for senior decision makers in charge of social media. Membership is limited to senior social media executives at companies that have \$1 billion or more in annual revenue and 5,000 or more employees.

Goals

Create a stand-alone brand.

Clarify brand architecture, key messages, and experience.

Convey prestige, professionalism, and congeniality.

Design a flexible brand identity system.

Increase recognition and membership.



The brand identity process was like therapy. We examined who we are, what we stand for, and how we communicate. It led to more meaningful messaging and services, and a razor-sharp understanding of our purpose.

Andy Sernovitz
Founder
SocialMedia.org

The name change from the Social Media Business Council to the more concise and memorable SocialMedia.org was a strategic triumph for the brand.

Craig Johnson
President
Matchstic



Process and strategy: Andy Sernovitz created the Blog Council, later renamed the Social Media Business Council (SMBC), to create a safe environment for social media decision makers at big brands to share actionable ideas, best practices, and critical insights. Originally a sub-brand of GasPedal, the council grew and needed to be a stand-alone brand with its own website. There was substantial brand confusion, the acronym SMBC was messy, and the name was hard to say. The name was changed to the more concise and memorable SocialMedia.org. The organization also needed a flexible system that would allow expansion into several councils, while maintaining equality among them. Matchstic was engaged to design a brand identity system and a new brand architecture that would facilitate growth. After interviewing the founder and conducting marketing and competitive audits, Matchstic attended BlogWell, a SocialMedia.org best practices conference, to interview existing members, nonmembers, and staff to gather insights. "People Like You" was the positioning strategy Matchstic developed to underscore that this was a brand-only community, free of agencies and vendors, with a family of "people with the same jobs as you, facing the same challenge as you."

Creative solution: Matchstic designed an approach called "the dot"—a circle that is the vessel for both the name and the newly acquired domain. The brand mark serves as a signal of the brand ideals of community, neutrality, and trust. Matchstic designed an identity system that reflects the personality and communication style of the organization. Everything from the look and feel to the voice is very straightforward yet personable. When a member joins, the company is assigned to an eighty-company council, which consists of 500 social media leaders selected from a wide range of industries. The brand architecture distinguishes each council with a color, such as the "Blue Council." This conveys that they are all equal and there is no preference or hierarchy. The "dot" is black because black is a combination of all colors.

Results: Since Socialmedia.org launched the new brand, it has grown from 140 members to 214 and is preparing to launch its fourth council. Sernovitz summarizes the results of the rebranding: "We've seen a substantial increase in credibility due to the new brand. We now have the mature look that signals that this is a substantial group with impact and longevity. Current members are more proud to show their affiliation, and potential members are much more responsive to our approach."

The screenshot shows the homepage of SocialMedia.org. At the top, there's a navigation bar with links for Resources, Contact, Member Login, and Blog. To the right is the Social Media .ORG logo. Below the navigation, a large headline reads "We're the community for social media leaders at great brands." A black and white photograph of a large audience in a conference room is displayed, with several names and companies overlaid on the top edge: Jane Arnold (Amway), Stan Cooper (Kraft Foods), Marissa James (UPS), and Andrew Bird (Whirlpool). A quote box in the bottom right corner contains the text: "This is one of the few forums where I have seen competitors work together to help each other out." attributed to Dan Phelps, Manager of Critical and Emerging Communications at T. Rowe Price. At the bottom of the page, there are four main call-to-action sections: "You Should Be Here", "Why They Joined" (with a photo of John Dell and a quote), "THE BIG LIST" (with a diagram of a network graph), and "BlogWell PHILADELPHIA / NOV 9" (with a list of participating companies like SAP, Scholastic, Hershey's, Pfizer, and BlackRock).

SocialMedia.org: Matchstic

Spectrum Health System

Spectrum Health's employees, physicians, and volunteers share a common mission: to improve the health of the communities we serve. Our history began with the desire to ease human suffering.

Spectrum Health is one of Michigan's largest and most comprehensive health systems, with 18,000 employees, 1,500 physicians, and 2,600 active volunteers. The Spectrum Health system includes a major medical center, nine regional community hospitals including a dedicated children's hospital, a multi-specialty medical group, and a nationally recognized health plan.

Goals

Create a single master brand.

Design a unified visual identity system.

Develop a uniform organizational nomenclature system.

Prepare the brand for growth and expansion.

Build an online nomenclature and brand standards resource.



We knew that health care would be going through tremendous changes. We wanted to make sure that our public expression was clear and succinct. We needed to inspire confidence in what we were doing.

Richard C. Breon
President and CEO
Spectrum Health System

Throughout this period of rapid growth and expansion, Spectrum Health has consistently used brand as an organizational catalyst and management strategy.

Bart Crosby
Principal
Crosby Associates

One of the results of a well-executed program is internal pride—people within the organization understanding who they are working for, understanding the values of the organization, and understanding that “brand” is all of the things that each of them do everyday—that we are all contributing to the brand.

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



Spectrum Health System: Crosby Associates

Process and strategy: Spectrum Health was formed in 1997 by the merger of two competing Grand Rapids hospitals, followed by the acquisition of seven additional hospitals and over 190 service sites. Historically, names of entities were retained or altered slightly as they joined Spectrum Health. Medical professionals and people in the community continued to refer to entities by their old, familiar names. Like many rapidly growing organizations, Spectrum quickly outgrew its original visual identity and nomenclature structure. Management recognized the need for a sophisticated and consistent system of identity and nomenclature to define and describe the organization, and to serve it through future decades of expansion. In 2008, Crosby Associates began working with the organization to develop a new visual identity and an integrated branding program. The process began with establishing a hierarchy of branded entities from administrative and organizational units, to departments and divisions, to centers and institutes. Standards were also established for naming new acquisitions and alliances.

Creative solution: Crosby designed a dynamic symbol for the master brand that connotes energy and forward movement, and represents Spectrum Health's many components, services, and locations. Along with a positioning strategy, the firm developed a comprehensive system for

sub-brands, typography, color, and formatting. Standards were developed for every structure and item that represented the health system, including signage, vehicles, stationery, print and electronic communications, gifts and gear, food service, uniforms, and Microsoft Word-based templates for all system documents. Standards were then incorporated into a password-protected website that can be accessed by all internal communications teams and external vendors. All of these standards are now integrated into the system's official policies and procedures manual. After completing the standards, Crosby continued to provide ongoing brand consultation and supervision of the work of outside design firms and vendors.

Results: Spectrum Health's brand has contributed to its ability to attract top quality physicians and other health care professionals, and to be a leading choice for health care services providers in search of a merger partner. The visual identity and nomenclature standards facilitate a smooth integration of acquired organizations. In 2011 and 2010, Spectrum Health was named one of the nation's top ten health systems by Thomson Reuters. Spectrum Health continues to be the region's largest health care provider and West Michigan's largest employer.



SPIN!

Spin! Eat! Enjoy! Our fantasy: We're in Italy. We bike to the pizzeria, we drink a little wine, we eat a little pizza, and then we're off to the next stop. SPIN!® Neapolitan Pizza.

SPIN! Neapolitan Pizza is a fast, casual restaurant chain that serves hand-tossed, stone-fired pizza, premium wine, salads, sandwiches, and gelato in the Neapolitan tradition. SPIN! was founded by third-generation entrepreneur Gail Lozoff in Kansas City, Missouri, in 2003.



Goals

Design a fast, casual concept store.

Reinvent a Neapolitan pizza experience.

Integrate identity, trade dress, and architecture.

Live the fantasy.

Collaborate and play.

We love the spirit and camaraderie of biking, and the feeling of good health. We sponsor biking events that raise needed dollars for nonprofit organizations throughout our community.

Gail Lozoff
Founder
SPIN! Neapolitan Pizza

SPIN! was created by a true entrepreneur who had a clear vision, a willingness to experiment, and the courage to take creative risks.

Ann Willoughby
Chief Innovation Officer
Willoughby Design



Process and strategy: After selling her chain of bagel bakeries to Boston Market, Gail Lozoff became the chain's chief marketing officer and worked with Willoughby Design to name what would become Einstein Bros. Bagels. After helping Einstein grow to 546 stores and doing a brief stint at Houlihan's as the chief concept officer, Lozoff was ready to be an entrepreneur again. She envisioned a fast, casual restaurant that served stone-fire pizza—the kind made in Napoli in southern Italy. She wanted to change Americans' affinity for beer and pizza to wine and pizza and create a Neapolitan experience. She believed in the power of an integrated, collaborative creative team to design a concept that takes shape in the process without a preconceived outcome. Willoughby was engaged to design the identity, environmental trade dress, packaging, and merchandise design; Tracy Stearns of 360 Architecture was engaged to design the space. The name SPIN! was inspired by the hand-tossing of the pizza dough and Lozoff's other passion, Italian bike racing.

Creative solution: Everything about the SPIN! guest experience was designed to feel spontaneous and unpredictable. Willoughby's spin man logo rides a bike while spinning a pizza. Every aspect of the customer experience was designed to deliver a delightful, unforgettable brand experience. Details like the china, tableware, bike

sprocket lights, and table surfaces were all considered and researched until the perfect object was found. The team built models and designed the customer experience in numerous iterations ending with full-size prototypes of specific encounters in the guest journey. The large plates, for example, are expensive, handmade ceramic pottery but they are paired with typical restaurant utensils. The large-scale identity graphics are made of layered letterpress images of Italian bike races and can be configured in a variety of ways so that each environment is a bit different. The graphics are applied to unusual surfaces like cinder blocks and plywood. Willoughby worked with Hammerpress and its founder, Brady Vest, to create a library of letterpress imagery derived from photography, drawings, and vintage fonts.

Results: The whole creative team attended early tastings and wine pairings. SPIN! did a soft launch with family and friends for several weeks before opening. What started as one concept store in Kansas City has grown to five in different neighborhoods. No two environments look the same. In every location there are new elements, such as the scrap wood ceilings in SPIN! on Main Street. SPIN! has fostered healthier nutrition, community involvement, regional offerings, flex schedules, and services. SPIN! is planning to expand nationally.



SPIN! Neapolitan Pizza: Willoughby Design



Starbucks

Our mission is to inspire and nurture the human spirit—one person, one cup, and one neighborhood at a time. Every Starbucks store is part of a community, and we take our responsibility to be good neighbors seriously.

Starbucks is the world's largest roaster and retailer of specialty coffee. Starbucks operates in more than 17,000 neighborhoods in over fifty-five different countries and has 149,000 employees. The first Starbucks store was opened in 1971.

Goals

Celebrate the fortieth anniversary.

Envision a future broader than coffee.

Refresh the customer experience.

Revitalize the visual expression.

Implement a new global strategy.



The Starbucks brand continues to embrace our heritage in ways that are true to our core values and that also ensure that we stay relevant and poised for future growth.

Howard Schultz
CEO and Chairman
Starbucks



Process and strategy: With a fortieth anniversary fast approaching in 2011, Starbucks wanted to use the milestone as an opportunity to clarify its future vision and refresh its customer experience and visual expression. In early 2010, the Starbucks Global Creative Studio conducted a comprehensive brand, marketing, and strategy assessment, and began to identify the quintessential elements of the brand across touchpoints. Starbucks determined through extensive strategic planning that its brand needed the flexibility to explore product innovation, become globally and regionally relevant, and develop an evolved customer experience. Starbucks decided to free the Siren from the logo and enable customers to make a more personal connection with the brand. The internal creative group explored hundreds of graphic alternatives for the Siren symbol, as well as size and relationship alternatives for use with the Starbucks (Coffee) name, before arriving at the simple, clean mark.

The Starbucks Global Creative Studio engaged Lippincott to help refine brand elements, and to bring a cross-cultural perspective to building an integrated, multi-platform system. Lippincott's extensive global branding and implementation experience would be valuable during the planning phase, and in building consensus within the global corporation.

Creative solution: Starbucks wanted the visual identity system to say as much about its future as it did about its past, building on forty years of trust. Lippincott examined how the positioning strategy would work across marketing, retail environments and packaging, examining the hierarchy of elements from the look and feel to the color, typography and use of patterns, photography, and illustration. Throughout the process, Lippincott partnered with the internal creative group to refine and define brand elements and character attributes, develop implementation guidelines, and help build consensus among internal stakeholders. The Siren is liberated from her ring and the identity is free of words, with a vibrant green introduced to signal the bright future ahead.

Results: On Tuesday, March 8, 2011, Starbucks marked its fortieth-year celebration. Starbucks began to roll out the new program to its 16,500 stores around the world, starting with the coffee cup. Chairman Howard Schultz's video inspired customers from around the world to join in conversation about the Siren. This next evolution of the brand has given Starbucks the freedom and flexibility to explore innovations and new channels of distribution that will keep the company in step with current customers while building strong connections with new customers.



For forty years the Siren has been at the center of our passion for coffee. And now she's an icon representing not only our heritage, but also the future of the Starbucks brand.

Jeffrey Fields
Vice President, Global Creative Studio
Starbucks

We worked closely with the Starbucks Global Creative Studio to revitalize the brand of one of the most unique retail experiences in the world.

Connie Birdsall
Creative Director
Lippincott

SUGARFISH

SUGARFISH offers traditional sushi of the highest quality in a casual setting with no pretense. Our passion is to make authentic food accessible to everyone.

SUGARFISH™ by Sushi Nozawa is a restaurant concept based on the iconic sushi master chef Kazunori Nozawa's approach to traditional Japanese *omakase* "trust in the chef." Opened in 2008, this collaboration between Chef Nozawa and Jerry Greenberg, a technology entrepreneur, has expanded to five locations in Los Angeles.

Goals

Change the way Americans think about sushi.

Extend the brand equity of a master chef and his philosophy.

Build on quality that is exceptional and uncompromising.

Embody a simple, real, and eye-opening experience.

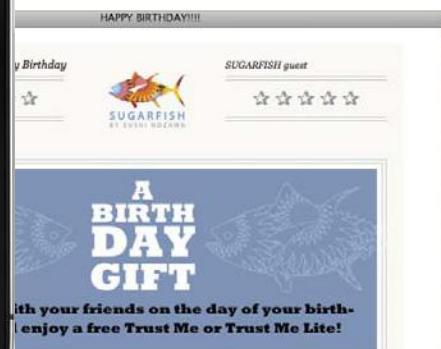
Combine old school values with new school vision.



With sushi, it's all about the details.

Kazunori Nozawa
Chef
SUGARFISH

Every day Chef Nozawa assembles menus that he calls, quite simply, Trust Me.



Process and strategy: The business partners aspired to change the way Americans think about sushi, combining age-old Japanese craftsmanship with a whole new dining experience. There are no fancy rolls or teriyaki—just unadulterated fresh seafood accented with the chef's signature warm rice and homemade ponzu, simply presented. Jerry Greenberg and Clement Mok, designer and digital pioneer, led the branding effort. The brand promise, "Surprisingly good food at a fair price that's quick and easy," is the centerpiece of the new business that builds on Chef Nozawa's legendary status, and two decades of top Zagat ratings for his restaurant in Studio City. The name SUGARFISH is a nod to Nozawa's reputation for "melt in the mouth" sushi. The menu, while always changing to reflect what's fresh, has been dramatically simplified. Diners choose from three core selections, called Trust Me's. It's a prix-fixe menu with tax and gratuities included—no surprises on the cost.

Creative solution: Mok collaborated with architect Glen Bell and the service staff to design and evolve all aspects of guests' interaction and experience, including restaurant interiors, scripts for the servers, menu, uniforms, media and promotion programs, signage, and social media initiatives. The sparkling, kaleidoscopic big eye tuna brandmark

Mok designed initially was supplemented with a simplified, one-color version for the more modest applications, like menus and signage and the take-out bento box. When they realized the vibrant, bright colors of the original restaurant interiors distracted guests from the food, interior designs for the new locations incorporated more natural materials in their décor. Since quality and purity of the ingredients are the cornerstones of the brand, it was important that marketing and promotion efforts reflect that same respect. Food is never discounted or part of any Groupon-like deals. Promotions are personal and the food experience should be shared with friends, as in the free birthday meal email.

Results: Since opening, SUGARFISH has added four new locations, earning rave reviews and a loyal following. Chef Nozawa's son, Tom, and Greenberg are looking to expand the restaurant to other cities. The restaurant continues to build on Nozawa's mythical status and the uncompromising quality of his sushi. The prix-fixe menu and the simplified selection have been a great success with value-conscious, sushi-loving guests. Leveraging long-term relationships with the best Japanese importers and fish purveyors and eliminating the middleman to maximize quality and contain costs has made this business model work.

Each interaction and touchpoint must communicate the brand spirit and serve to reinforce the food-centric nature of the brand promise.

Clement Mok
Head of Marketing and Brand
SUGARFISH



Tunerfish

Tunerfish is a new way to socialize. Share TV shows, movies, and videos you love to watch. Discover new stuff you're currently missing out on. Earn rewards along the way.

Tunerfish is a social discovery engine for TV, movies, and online video. Based in Silicon Valley, Tunerfish was founded in 2010 as a nimble business unit of Comcast, one of the world's largest media, entertainment, and communications companies.

Goals

Express the brand personality.

Design a memorable identity.

Develop a visual system to scale in digital and traditional media.

Address various program genres.

Connect emotionally with audience.



The Tunerfish logo has become our brand's virtual mascot for our many subscribers who are delighted by its quirky personality, and who enjoy using our app.

John McCrea
Founder
Tunerfish

The Tunerfish logo authentically represents the personality of a brand that is a social discovery engine for TV, video, and movies.

Alfredo Muccino
Chief Creative Officer
Liquid Agency

Process and strategy: Started as a skunk-works project inside Comcast Interactive Media, Tunerfish was founded to create opportunities for people to engage in social media conversations about TV. Tunerfish was first developed as an app that helps people discover new shows and share what they are passionate about. Liquid Agency was hired to develop the new company's brand identity. Liquid's strategy and creative team from their offices in San Jose, California, and Santiago, Chile, met with John McCrea, the founder, and his product design lead to clarify aspirations, goals, and business objectives. As the line between TV and the Internet continues to blur, Tunerfish was envisioned as a company at the intersection of the two. "What should I watch right now?" is a question that could be answered with TV shows, videos, and movies. Liquid believed that in order to dramatically differentiate Tunerfish from its competition, the design solution needed to be unexpected and emotive, with a lot of personality.

Creative solution: After exploring many variations on the idea of a fish, Liquid created a character that was quirky, playful, and lovable. Its simple, clean design translates well across digital and traditional media. Liquid wanted to infuse the character with infinite possibilities. Alfredo

Muccino, chief creative director at Liquid, posed the question, "What if the character changed into different characters depending on the type of show on TV and cinema (drama, comedy, action, etc.)?" This breakthrough idea worked and the masquerade began: the character holds a martini glass for *Mad Men*, sports fangs for the HBO series *True Blood*, and wears a hat and cigar to suggest the gangsters in *Boardwalk Empire*. These icons are also part of the reward ecosystem. The icon does cameo appearances to make people chuckle; inspired by the 007 movies, one fish introduces himself, "The name is Pond. James Pond."

Results: Originally designed for the iPad, Tunerfish is now available on the web and as an app for Android and iPhone. The company is working to bring it to all relevant platforms including IP-enabled TVs and set-top boxes. Tunerfish is also working closely with leaders in the most forward-leaning companies in the entertainment business, including HBO, Showtime, NBC (for *Dateline* and *Sunday Night Football*) and E! to create the best possible social TV experience. The brand launch attracted a lot of chatter, and subscribers are growing at a handsome pace.



Tunefish: Liquid Agency

U by Kotex

U by Kotex® hopes that every woman will learn to think differently, talk openly, take charge, help Break the Cycle,* and begin to feel comfortable with her body and confident about her personal care.

U by Kotex offers a full line of feminine care products for periods including pads, liners and tampons, which are sold in more than one hundred countries. U by Kotex is owned by Kimberly-Clark.

Goals

Redefine the feminine care category.

Create a memorable, engaging, and positive experience.

Create surprise and delight for customers.

Allow for customer interaction with the brand.

Create a safe community for young women.



In order to connect brands with people, you start acting like a real person.

Jenn Bacon
Director, Global Design
Adult & Feminine Care Brands
Kimberly-Clark

We consider design a business tool—a means to address challenges to help grow our brands.

Dayton Henderson
Senior Director, Global Design
Kimberly-Clark



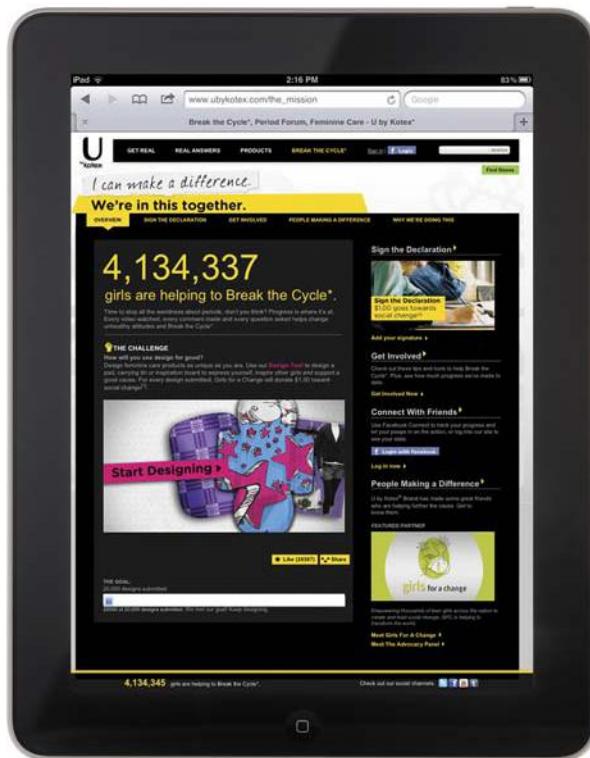
Process and strategy: Kimberly-Clark, a leading consumer products company, has been in the feminine care business for almost a century. Although half of the world's population is female, it has never been politically correct to talk about menstruation, even with one's family. Historically, the marketing category has been very stagnant and predictable. Kimberly-Clark's market share was declining, which jumpstarted a process to conduct extensive research, identify unmet needs, and find opportunities for innovation. The research revealed that the target customers, whether they were teenage girls or mature women, were ready for truth and transparency. They wanted to celebrate their individuality, and they were ready to take a subject that was taboo and bring it out into the open. "We pushed our team to think big and to think differently," said Jenn Bacon, director, Global Design, Adult & Feminine Care Brands. The central positioning strategy that was developed was *Break the Cycle*,* which meant that the Kotex brand was ready to help women change the conversation about their periods and vaginal care.

Creative solution: The Feminine Care cross-functional teams began to design experiences to drive customer affinity, and to create surprise, variety, and delight on the shelf, on the web, and across social networks, online advertising, and TV.

Bacon's team envisioned a design strategy that was inspired by cosmetics, beauty and fashion. The brand segment targeted to 14- to 22-year-olds was renamed U by Kotex, and the tagline became *Break the Cycle*.* Based on a fundamental belief that good packaging should be disruptive, the new exterior packaging was black, a radical leap in the feminine care category. The product itself, which for almost a century was white and light blue, is now wrapped in exuberant, electric colors. The look and feel and attitude of the packaging was aligned with the look, feel, and voice of the website, Facebook, and Twitter. Across social networks, the brand is encouraging girls and women to speak out about their bodies and health, and to sign a *Declaration of Real Talk*.

Results: Pushing the multidisciplinary teams to think differently has had measurable results. The company that had the foresight to publish the first Kotex Sanitary ad campaign in 1921 is leading a different kind of revolution, bringing innovation to the category, to its brand experience, and to its customers. The U by Kotex brand has begun to help women change the conversation about their bodies, periods, and vaginal care. As of August 2012, over four million women have signed up online to help *Break the Cycle*.*

www.ubykotex.com



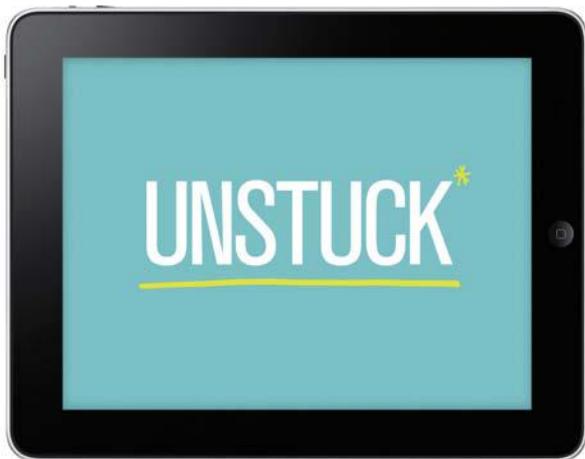
BREAK the CYCLE.*

U by Kotex: Kimberly-Clark

Unstuck

Unstuck is a new, in-the-moment approach to personal growth for anyone who wants to live better every day.

Combining personalized digital tools with tips and know-how from a community of other people who are facing stuck moments, the Unstuck iPad app makes it easy to get on-demand coaching whenever you need it.



We didn't want Unstuck to be too clinical (boring) or too whimsical (insensitive). We wanted it to feel like a good friend or coach—someone who is genuinely trying to work through your issue with you.

Audrey Liu
Creative Director
Unstuck

Goals

Lead a new category of personal growth and technology products.

Design a new brand from the ground up.

Create a genre-defining iPad application that is engaging and fun.

Combine psychology, human behavior, and design.

Establish Unstuck as a go-to community.

Unstuck is based on the belief that people get stuck all the time—in work, in life, and everywhere in between. These moments can be big or small, involving just you or others, or things you've never faced before.

Susan Schuman
CEO
SYPartners

Pick 3 cards (That best describe how you're feeling right now)

UNSTUCK

Pick 3 (That you're doing right now)

UNSTUCK

- soldiering on
- I'm talking to experts
- starting new things without finishing what's already started
- getting distracted by anything else.
- can't explain what I'm doing to others
- long conversations that end in confusion.
- taking a time-out to gather your thoughts
- flying off the handle
- paralyzed on the same step for a while.
- opening issues we know are closed.
- unable to make a clear argument
- hedging our bets by committing to a lot of different things.

Process and strategy: The idea for Unstuck came from SYPARTNERS, a transformation company that helps CEOs and their leadership teams during moments of change. Having worked with leaders at companies such as IBM, Starbucks, Facebook, and GE, SYPARTNERS wanted to bring its methods to an individual audience. With the introduction of the Apple iPad, the company finally felt it had found the right medium to create a tactile, engaging, and (most importantly) human-centered system that could serve as the first Unstuck offering.

A core team of four people with skills across strategy, product design, project management, and product development used three key design principles to guide the creation of both the brand and the app: It had to be smart but accessible, it had to inspire action, and it had to be empathetic and aspirational. The team also took inspiration from gaming and did extensive research into traditional therapeutic techniques. Trial and error and user testing helped the team stay on track and in tune with the user base throughout development.

Creative solution: There are three distinct but seamless sections to the app's flow: figuring out how you're stuck, learning how to get unstuck, and taking action. Each is infused with candor, wit, information, and a sense of fun, all of which mask the complex technical underpinnings that make the app effective.

From the user's perspective, section one consists of several multiple-choice questions asked in an engaging, gamelike way. On the back-end, an algorithm based on human behavior patterns dictates the choices presented to each person, depending on his or her previous answers.

Similarly, the prescriptions in section two (how to get unstuck) spring from a simple yet encompassing idea that stuck moments result from a gap in seeing, believing, thinking, or acting. And in the third section—the tools that help you take action—both the process and the summary screen give the user continual payoff via thought-provoking exercises and presentation. The final takeaway for any user: Personalized insight that is actionable in real life.

Results: Unstuck launched in December 2011, and a small team handled everything, from marketing, public relations, customer service, and social media to technical bug fixes. The team tapped media relationships to get an initial round of coverage, listened to what users and reviewers were saying, and spread the word. Unstuck received coverage from a number of outlets, including the *New Yorker*, Oprah.com, TechCrunch, Lifehacker, and *Fast Company*. Ultimately, iTunes user reviews determined success, and with a 4.5-star rating, the download rate continued to grow. Unstuck thinking has always gone beyond a single product. The goal is to broaden and deepen its offerings as well as evolve community interactions.

Vueling

Vueling is straightforward and fast forward. It's not just about low price; it's about being down to earth and one step ahead—in everything we do.

Vueling Airlines SA offers flights between various Spanish cities and locations in Portugal, Italy, France, Belgium, Greece, and the Netherlands. The company was founded in 2002 and is headquartered in Barcelona, Spain.

Goals

Envision and name a new brand.

Create a category-bending, envelope-pushing, new generation airline.

Design an integrated visual, verbal, and behavioral identity.

Delight the customer.



Vueling has become what we designed it to be: a new generation airline combining low prices, high style, and good service.

Juan Pablo Ramírez
Brand Strategist
Saffron Brand Consultants

The screenshot shows the Vueling website homepage. At the top, there's a navigation bar with links for "Check-in Online", "Ciudades Vueling", "Productos y Servicios", and "Programa Punto". Below the navigation, there's a large promotional banner for "MONDIAL ASSISTANCE" with the tagline "FLY TRANQUILO CON MONDIAL ASSISTANCE." and "MORE GARANTÍAS, MISMO PRICE.". The banner features a cartoon character of a man jumping. To the right of the banner is a section titled "Ofertas Vueling" showing flight deals from Madrid to Barcelona for 29€ and from Barcelona to Paris for 35€. At the bottom of the page, there are icons for a bed, three people, a telephone, and a bar chart, along with links for "tu nueva telefonía". The footer includes language selection ("Idioma » Español"), a footer menu ("Acerca de Vueling | Grupos | Empresas | Agencias | Horarios de Vuelos | Contáctanos"), and copyright information ("© 2009 Vueling Airlines SA | Política de privacidad | Accionistas e inversores | Mapa web").

Vueling was successful from its start because it had been made by a group of dreamers, who dreamed about starting an airline that people in southwest Europe needed and actually liked.

From day one, the public appreciated the full experience of efficiency, care for client, and enthusiasm by its staff. Hard work and learning, including apologizing to clients for mistakes, did the rest.

Carlos Muñoz
Founder
Vueling

Process and strategy: Vueling began as an idea for the first budget airline that would compete nationally in Spain and southern Europe from a hub in Barcelona. Public opinion of the low-cost airline category was characterized by disappointment, mistrust, and mixed feelings. Conceived jointly by founder Carlos Muñoz and Saffron Brand Consultants, the challenge was to reinvent the category and prove that cheap flights didn't have to mean lower standards of service, comfort, and style. Saffron began by creating the name. In Spain, Spanglish is hip. In Spanish, *vuela* means to fly, ergo, Vueling. The URL was available—vital for a service that sells mostly online. Saffron proceeded to design a new experience for customers: direct, simple, unexpected, and down-to-earth with low prices and great service. All brand expressions would embody *espíritu* Vueling, doing things the Vueling way. Online transactions would be as easy as one, two, three. New planes, not old, would fly from major, not secondary, airports.

Creative solution: Saffron created the name and an entire identity system—not only visual and verbal but also behavioral—from nose to tail, from staff-customer contact to online interface to music and menu planning. Straightforward and fast forward, *espíritu* Vueling inspired all customer

touchpoints to feel fresh, cosmopolitan, and cool. Voice was first. Saffron engineered a cultural shift from formal to informal. All brand communications speak informally by using *tu*, not *usted*. Airbus even had to rewrite the onboard signage for Vueling's planes. From the beginning, Saffron and Vueling management agreed that as a service brand, the people are paramount. The identity work informed the airline's HR policies, and has been reinforced subsequently by leading many employee training sessions. After the core brand engagement was complete, Saffron continued to keep *espíritu* Vueling alive through training, and working on their brand committee.

Results: At launch, Vueling achieved the highest capitalization to date by a new airline in Europe. It reached its full-year revenue target of 21 million euros within the first six months. In less than a year, Vueling had carried more than 1.2 million passengers on twenty-two routes between fourteen cities. In 2008, Vueling announced it would merge with Clickair, another low-cost airline that is 80 percent owned by flag carrier Iberia. The decision to name the merged company Vueling was supported by surveys that confirmed the superior strength of the brand among customers and employees.



Willoughby Design Barn

The Willoughby Design Barn is a bucolic place where leaders gather to design the future. We encourage play, imagination, collaboration, and fierce debate, whether you have come here to redefine your brand or reenergize your team.

The Willoughby Design Barn is an event space at Bountiful Farm, a one-hundred-acre working farm located thirty-three miles north of Kansas City, Missouri. It is owned by Ann Willoughby, founder of Willoughby Design, a design and brand experience firm.

Goals

Create a place for transformative experiences.

Create a place where big ideas are born.

Design a space where people fully experience the Willoughby brand.

willoughby

Gordon MacKenzie's book, *Orbiting the Giant Hairball*, and working with Dan, the architect, forever changed the way that I understood and approached design, work, and friendship.

Ann Willoughby
Founder and
Chief Innovation Officer
Willoughby Design

Willoughby Design Barn
is an extension of who we
are, and what is important
to us: sustainability, design,
culture, balance.

Ann Willoughby
Founder and
Chief Innovation Officer
Willoughby Design



Process and strategy: Ann Willoughby had always dreamed of owning a barn that would be a place for innovation and collaboration. Her design and brand experience firm in Kansas City, Missouri, is thirty-three miles south of her one-hundred-acre working farm, named Bountiful after the 1985 film, *A Trip to Bountiful*. In 1997, Willoughby commissioned a young architect, Dan Maginn, who had just founded a new firm, El Dorado Architects, to design the barn. This would be their first building. The barn was a three-year collaborative journey between Dan and Ann, a living dialogue about place making, sustainability, and design. Siting the structure was challenging; its location needed to be close to the old farmhouse, and needed to take advantage of favorable breezes from a nearby wooded ravine. There are forests and cropland, a series of tributaries that run into Bee Creek, and red hawks, quail, and wild turkeys wander freely.

Creative solution: Willoughby knew that for the barn to be a place where transformative experiences happened, it must have soaring, light-filled spaces. As an event space, it needed to be flexible and accommodate leadership retreats, conferences, and storytelling. The design solution is fiercely modern; the one-of-a-kind copper barn respects the land and the farm, and works at a

very personal scale. The architects preserved the history of a Midwestern farm structure, and integrated modern amenities like natural glass barn doors that open up to the landscape and a full industrial kitchen. Fifty-six percent of the materials came from recycled and reclaimed materials. The century-old timber posts and beams were salvaged from a crumbling barn in Highland, Mississippi. Ann and Dan selected materials that would age and patinate naturally, such as corrugated copper, reclaimed pine boards, oak flooring, and cypress trim. The floors were salvaged from a grade school gymnasium.

Results: In 2004, El Dorado Architects won the AIA Award of Excellence for the Willoughby Design Barn in the Central States Region. The jury was impressed with the barn's simplicity, utility, and elegance, and the thoughtful use of materials. Over the last decade, business leaders, designers, entrepreneurs, scientists, and leadership and branding teams have come to the barn to reflect and revitalize their vision for the future. The barn has been a venue for Willoughby clients, innovation conferences, and most recently a brand boot camp for twenty-six entrepreneurial founders from Kauffman Labs.



Wonderopolis

Wonderopolis is where the wonders of learning never cease—a place to explore, discover, and have fun.

Wonderopolis, a program of the National Center for Family Literacy, engages and inspires families in the pursuit of education and learning together. Verizon Foundation is the core supporter of this program, and Wonderopolis is part of Verizon's Thinkfinity program. Other funders include the Annenberg Foundation, Better World Books, and the Humana Foundation.



Goals

Create a game-changing literacy effort.

Engage families to learn together.

Develop a unique interactive learning experience.

Provide fresh, relevant content.



We wanted to reframe the conversation around literacy and develop a unique literacy and learning experience that would work online and offline.

Emily Kirkpatrick
Vice President
National Center for Family Literacy



Process and strategy: The National Center for Family Literacy (NCFL) wanted a new way to engage families and educators in learning that would broaden their reach. The NCFL retained Brains on Fire to reimagine what could be a game-changer in literacy improvement efforts. Brains on Fire embarked on a nationwide insight tour to talk with single, working-class, and immigrant parents about how they engage in learning with their children. From the heartland of Ohio to New York and Los Angeles, they found that parents and educators were not seeking resources on how to instruct their children. Instead, they needed a free and easy way to inspire them. Rather than building a website strictly about how to encourage literacy, Brains on Fire and NCFL envisioned a place and an experience that nurtured the sense of wonder inside everyone. Reframing the conversation around literacy could begin with a simple idea—start with curiosity and learning, and literacy will follow; start with questions, not answers.

Creative solution: The name, Wonderopolis, was created by Brains on Fire to convey a magical place where wonder and learning are nurtured through the power of discovery, creativity, and imagination. Wonderopolis.org is an online resource that provides fresh and relevant content that engages families and educators, and works within the reality of modern family life. Every day,

kids are offered a new Wonder of the Day, inspired by the kinds of things that kids naturally wonder about, from "Why are flamingos pink?" (Wonder #1) to "How hot is the sun?" (Wonder #332). Bite-sized pieces of information along with pictures and video are ideal for busy families. Wonderopolis.org was launched in October 2010 to ignite a conversation by engaging users in a two-way dialogue online, on Facebook and Twitter. Building on these core ideas, a pilot program called Camp What-a-Wonder was developed to specifically address the goal of engaging kids and families in daily learning during the summer months.

Results: In its first month, Wonderopolis attracted over 18,500 visitors, and the number of monthly unique visitors grew by 670 percent in the first eight months. There was a limited budget for marketing and PR, and growth was fueled mostly by people sharing Wonderopolis organically on Twitter and Facebook. Wonderopolis has enjoyed unsolicited reviews in more than one hundred online publications and blogs. *Time* magazine named Wonderopolis one of 2011's "50 Best Websites." EducationWorld.com gave Wonderopolis five stars for its high-quality information and ability to bring fun into the classroom.

Our Wonders of the Day
will help you find learning moments in everyday life, ones that fit in with a stolen moment between breakfast and the bus, or within school curriculum and education programs.

Wonderopolis.org



Wonderopolis: Brains on Fire

Bibliography

- Aaker, David A. and Erich Joachimsthaler. *Brand Leadership*. New York: The Free Press, 2000.
- Aaker, David. *Brand Portfolio Strategy*. New York: The Free Press, 2004.
- Adamson, Allen P. *BrandDigital: Simple Ways Top Brands Succeed in the Digital World*. New York: Palgrave Macmillan, 2008.
- Adamson, Allen P. *BrandSimple: How the Best Brands Keep It Simple and Succeed*. New York: Palgrave Macmillan, 2006.
- Advertising Metrics, www.marketingterms.com.
- Airey, David. *Logo Design Love: A Guide to Creating Iconic Brand Identities*. Berkeley: New Riders Press, 2009.
- Beckwith, Harry. *Selling the Invisible: A Field Guide to Modern Marketing*. New York: Warner Books, 1997.
- Blake, George Burroughs and Nancy Blake-Bohne. *Crafting the Perfect Name: The Art and Science of Naming a Company or Product*. Chicago: Probus Publishing Company, 1991.
- Bruce-Mitford, Miranda. *The Illustrated Book of Signs & Symbols*. New York: DK Publishing, Inc., 1996.
- Brunner, Robert and Stewart Emery. *Do You Matter? How Great Design Will Make People Love Your Company*. Upper Saddle River, NJ: Pearson Education, 2009.
- Buell, Barbara. "Can a Global Brand Speak Different Languages?" *Stanford Business*, August 2000.
- Business attitudes to design. www.design-council.org.uk.
- Calver, Giles. *What Is Packaging Design?* Switzerland: RotoVision, 2004.
- Carlzon, Jan. *Moments of Truth*. New York: Harper Collins, 1987.
- Carter, Rob, Ben Day, and Philip Meggs. *Typographic Design: Form and Communication*. New York: John Wiley & Sons, Inc., 1993.
- Chermayeff, Ivan, Tom Geismar, and Steff Geissbuhler. *Trademarks Designed by Chermayeff & Geismar*. Basel, Switzerland: Lars Muller Publishers, 2000.
- "Crowned at Last: A Survey of Consumer Power." *The Economist*, April 2, 2005.
- DeNeve, Rose. *The Designer's Guide to Creating Corporate I.D. Systems*. Cincinnati: North Light Books, 1992.
- "A Discussion with Chris Hacker," *Enlightened Brand Journal*, www.enlightenedbrand.com.
- Doctoroff, Tom. "What Chinese Want"—Thoughtful China. YouTube video, 16:44. Posted June 19, 2012. <http://www.youtube.com/watch?v=2TiMRFydnMs>.
- Duffy, Joe. *Brand Apart*. New York: One Club Publishing, 2005.
- Eber, Rick, ed. *World Trademarks: 100 Years*, Volumes I and II. New York: Graphis US, Inc., 1996.
- Friedman, Thomas L. *Hot, Flat, and Crowded: Why We Need a Green Revolution—and How It Can Renew America*. New York: Farrar, Straus and Giroux, 2008.
- Geismar, Tom, Sagi Haviv, and Ivan Chermayeff. *Identify: Basic Principles of Identity Design in the Iconic Trademarks of Chermayeff & Geismar*. New York, NY: Print Publishing, 2011.
- Gilmore, James H. and B. Joseph Pine II. *Authenticity: What Consumers Really Want*. Boston: Harvard Business School Press, 2007.
- Gladwell, Malcolm. *The Tipping Point: How Little Things Can Make a Big Difference*. New York: Little, Brown and Company, 2000.
- Glaser, Milton. *Art Is Work*. Woodstock, NY: The Overlook Press, 2000.
- Gobe, Marc. *Emotional Branding, The New Paradigm for Connecting Brands to People*. New York: Allworth Press, 2001.
- Godin, Seth. *Purple Cow: Transform Your Business by Being Remarkable*. New York: Portfolio, 2003.
- Godin, Seth. *Tribes: We Need You to Lead Us*. New York: Portfolio, 2008.
- Grams, Chris. *The Ad-Free Brand: Secrets to Building Successful Brands in a Digital World*. Indianapolis: Que, 2011.
- Grant, John. *The New Marketing Manifesto: The 12 Rules for Building Successful Brands in the 21st Century*. London: Texere Publishing Limited, 2000.
- Hawken, Paul. *Blessed Unrest: How the Largest Social Movement in History Is Restoring Grace, Justice, and Beauty to the World*. New York: Penguin Books, 2007.
- Heath, Chip and Dan Heath. *Made to Stick: Why Some Ideas Survive and Others Die*. New York: Random House, 2007.
- Heller, Steven. *Paul Rand*. London: Phaidon Press Limited, 1999.
- Hill, Sam and Chris Lederer. *The Infinite Asset: Managing Brands to Build New Value*. Boston: Harvard Business School Press, 2001.
- Hine, Thomas. *The Total Package: The Evolution and Secret Meanings of Boxes, Bottles, Cans, and Tubes*. Boston: Little, Brown and Company, 1995.
- Holtzschue, Linda. *Understanding Color: An Introduction for Designers*. New York: John Wiley & Sons, Inc., 2002.
- Isaacson, Walter. *Steve Jobs*. Simon & Schuster. New York: 2011
- Joachimsthaler, Erich, David A. Aaker, John Quelch, David Kenny, Vijay Vishwanath, and Mark Jonathan. *Harvard Business Review on Brand Management*. Boston: Harvard Business School Press, 1999.
- Kawasaki, Guy. *Reality Check: The Irreverent Guide to Outsmarting, Outmanaging, and Outmarketing Your Competition*. New York: Portfolio, 2008.
- Klein, Naomi. *No Logo*. New York: Picador, 2002.
- Kerzner, Harold. *Project Management: A Systems Approach to Planning, Scheduling, and Controlling*. New York: Van Nostrand Reinhold, 1989.
- Kotler, Philip and Kevin Lane Keller. *Marketing Management*. Upper Saddle River, NJ: Prentice Hall, 2009.
- Kuhlmann, Arkadi and Bruce Philp. *The Orange Code: How ING Direct Succeeded by Being a Rebel with a Cause*. Hoboken, NJ: John Wiley & Sons, Inc., 2009.
- Lapetino, Tim and Jason Adam. *Damn Good: Top Designers Discuss Their All-Time Favorite Projects*. Cincinnati: How Design Books, 2012

- Liedtka, Jeanne and Tim Ogilvie. *Designing for Growth: A Design Thinking Toolkit for Managers*. New York: Columbia University Press, 2011. Kindle edition.
- Lippincott Mercer. *Sense: The Art and Science of Creating Lasting Brands*. Gloucester, MA: Rockport, 2004.
- Lipton, Ronnie. *Designing Across Cultures*. New York: How Design Books, 2002.
- Maeda, John. *The Laws of Simplicity: Design, Technology, Business, Life*. Cambridge, MA: The MIT Press, 2006.
- Man, John. *Alpha Beta: How 26 Letters Shaped the Western World*. London: Headline Book Publishing, 2000.
- Marcotte, Ethan. *Responsive Web Design*. New York: A Book Apart, 2011.
- Martin, Patricia. *Tipping the Culture: How Engaging Millennials Will Change Things*. Chicago: LitLamp Communications, 2010. PDF e-book.
- Mau, Bruce. *Massive Change*. London: Phaidon Press Limited, 2004.
- Meggs, Philip B. *Meggs' History of Graphic Design*. New York: John Wiley & Sons, Inc., 1998.
- Millman, Debbie. *Brand Thinking and Other Noble Pursuits*. New York: Allworth Press, 2011.
- Mok, Clement. *Designing Business: Multiple Media, Multiple Disciplines*. San Jose, CA: Macmillan Computer Publishing USA, 1996.
- Mollerup, Per. *Marks of Excellence: The History and Taxonomy of Trademarks*. London: Phaidon Press Limited, 1997.
- Morgan, Conway Lloyd. *Logo, Identity, Brand, Culture*. Crans-Pres-Celigny, Switzerland: RotoVision SA, 1999.
- Neumeier, Marty. *The Brand Gap: How to Bridge the Distance between Business Strategy and Design*. Berkeley: New Riders, 2003.
- Neumeier, Marty. *The Designful Company: How to Build a Culture of Nonstop Innovation*. Berkeley: New Riders, 2008.
- Neumeier, Marty. *The Dictionary of Brand*. New York: The AIGA Press, 2004.
- Neumeier, Marty. *ZAG: The Number One Strategy of High-Performance Brands*. Berkeley: New Riders, 2006.
- Newark, Quentin. *What Is Graphic Design?* Switzerland: RotoVision, 2002.
- Ogilvy, David. *Ogilvy on Advertising*. New York: Crown Publishers, 1983.
- Olins, Wally. *Corporate Identity: Making Business Strategy Visible Through Design*. Boston: Harvard Business School Press, 1989.
- Olins, Wally. *On Brand*. New York: Thames & Hudson, 2003.
- Paos, ed. *New Decomas: Design Conscious Management Strategy*. Seoul: Design House Inc., 1994.
- Pavitt, Jane, ed. *Brand New*. London: V&A Publications, 2000.
- Peters, Tom. *Reinventing Work: The Brand You 50*. New York: Alfred A. Knopf, Inc, 1999.
- Phillips, Peter L. *Creating the Perfect Design Brief*. New York: Allworth Press, 2004.
- Pine II, B. Joseph and James H. Gilmore. *The Experience Economy, Updated Edition*. Boston: Harvard Business Review Press, 2011.
- Pink, Daniel H. *The Adventures of Johnny Bunko: The Last Career Guide You'll Ever Need*. New York: Riverhead Books, 2008.
- Pink, Daniel H. *A Whole New Mind: Why Right-Brainers Will Rule the Future*. New York: Riverhead Books, 2006.
- Remington, R. Roger. *Lester Beall: Trailblazer of American Graphic Design*. New York: W. W. Norton & Company, 1996.
- Ries, Al and Jack Trout. *Positioning: The Battle for Your Mind*. New York: Warner Books, Inc., 1986.
- Ries, Al and Laura Ries. *The 22 Immutable Laws of Branding*. London: Harper Collins Business, 2000.
- Rogener, Stefan, Albert-Jan Pool, and Ursula Packhauser. *Branding with Type: How Type Sells*. Mountain View, CA: Adobe Press, 1995.
- Roush, Wade. "Social Machines." *MIT's Magazine of Innovation, Technology Review*, August 2005.
- Rubin, Jeffrey and Dana Chisnell. *Handbook of Usability Testing: How to Plan, Design, and Conduct Effective Tests*. Indianapolis: Wiley Publishing, Inc., 2008.
- Scher, Paula. *Make It Bigger*. New York: Princeton Architectural Press, 2002.
- Schmitt, Bernd. *Customer Experience Management*. New York: John Wiley & Sons, Inc., 2003.
- Schmitt, Bernd and Alex Simonson. *Marketing Aesthetics: The Strategic Management of Brands, Identity, and Image*. New York: Free Press, 1997.
- Sernovitz, Andy. *Word of Mouth Marketing: How Smart Companies Get People Talking*. Austin, TX: Greenleaf Book Group Press, 2012.
- Sharp, Harold S. *Advertising Slogans of America*. Metuchen, NJ: The Scarecrow Press, 1984.
- Spiekermann, Erik and E. M. Ginger. *Stop Stealing Sheep & Find Out How Type Works*. Mountain View, CA: Adobe Press, 1993.
- Steffen, Alex, ed. *World Changing: A User's Guide for the 21st Century*. New York: Abrams, 2006.
- Stengel, Jim. *How Ideals Power Growth and Profit at the World's Greatest Companies*. New York: Crown Business, 2011.
- Thaler, Linda Kaplan and Robin Koval. *The Power of Nice: How to Conquer the Business World with Kindness*. New York: Currency Doubleday, 2006.
- Traverso, Debra Koontz. *Outsmarting Goliath: How to Achieve Equal Footing with Companies That Are Bigger, Richer, Older, and Better Known*. Princeton, NJ: Bloomberg Press, 2000.
- Williams, Gareth. *Branded? Products and Their Personalities*. London: V&A Publications, 2000.
- Yamashita, Keith and Sandra Spataro. *Unstuck: A Tool for Yourself, Your Team, and Your World*. New York: Portfolio, 2004.

Notices and attributions: Deloitte case study

The Green Dot Campaign case study is included with permission from Deloitte Global Services Limited (DGSL), which makes no representation or warranty of any kind as to its accuracy or suitability for any purpose. It may not be reproduced without prior written authorization from DGSL. Deloitte and the Deloitte Green Dot logo are registered trademarks of the Deloitte Touche Tohmatsu verein, which has no connection to the author or publisher of this book and has no responsibility for its contents.

Index

Brands

A

- AARP
 acronym example, 23
 logo, usage, 131
ACHC Family of Companies,
 case study, 212–213
ACLU. See American Civil
 Liberties Union
Acru Wealth, brand brief, 139
AdMob, Google brand, 21
Adobe
 Community SwApp, case
 study, 216–217
 Digital Publishing Suite
 (DPS), 217
Aether Apparel
 case study, 218–219
 letterform mark, 54, 55
Aetna
 redesign, 93
 wordmark, 53
AFLAC Insurance, duck
 (character), 65
Aldi, 82, 83
Alina Wheeler, abstract mark, 59
Allstate, tagline, 25
Amazon.com
 brand identity, 133
 case study, 220–221
 metaphor, 23
 name, meaning, 142
American Civil Liberties Union
 (ACLU)
 case study, 214–215
 logo redesign, 94
 visual history, 131
American Express OPEN, online
 branding tool, 207
American Girl Place, customer
 experience, 18
America's Choice, 83
Android (Droid)
 app choices, 74
 Google brand, 21, 73
A&P, 83
Apple, 21
 big idea, 16
 endorsed brand architecture,
 21
 iBook, 21
 iCloud, 21
 iDVD, 21
 iLife, 21
 iMovie, 21
 iPad, 21
 iPhoto, 21
 iPod
 iTunes, 21
 iWeb, 21
 iWork, 21
logotype, cessation, 50
pictorial mark, 49, 57
stores, 184–185
 Genius Bar, customer
 experience, 18

B

- tagline, 25
trademark origination date, 47
typographical style, 154
ARAMARK, road show, 199
Archer Farms, 83
Arctic Slope Regional Corpora-
tion (ASRC) Construction
Holding Company, case study,
212
Ashoka, tagline, 24, 25
Ask Jeeves, Jeeves (character),
65
Atari, trademark origination
date, 47
ATKearney, logo redesign, 95
AT&T, trademark origination
date, 47
Audubon Wildflowers,
 app icon, 75
Aunt Jemima, character, 65

C

- California Academy of Sciences,
 case study, 228–229
Campbell Soup, Godiva
 Chocolate (pluralistic brand
 architecture), 21
CAM Raleigh, wordmark, 53
Captive Resources, abstract
mark, 59
Carnegie Fabrics, case study,
230–231
Carrefour, single master
 brand, 83
Casa Mamita, 83
Cerner
 brand identity, launch, 193
 logo redesign, 96
Champion International, letterform
mark, 54, 55
Charlie the Tuna, character, 65
Chase, abstract mark, 49
Chase Manhattan, trademark
 origination date, 47
Chattanooga, 154, 232, 233
Chatype, case study, 232–233
Children's Health Environmental
 Coalition (CHEC)
 case study, 248–249
 logo redesign, 97
China, 80
Chipotle, value, (brand ideal), 43
Chrome, Google brand, 21
Cianchi, color (usage), 153
CIGNA, color, 152
Cingular, brand strategy, 133
Citi, typographical style, 154
Citibank, name combination, 23
Citicorp, trademark origination
date, 47
Clarissa, 83
CNN, acronym example, 23
Coca-Cola
 big idea, 16
 brand identity, 4
 brand presence, 37
 case study, 234–235
 color, familiarity, 150
 tagline, 25
 trademark origination date, 47
ColorID, app icon, 75
Columbia Pictures Corporation,
 Goddess (character), 65
 change, 64
Columbus Salame, logo
 redesign, 94
Companhia Vale do Rio Doce,
 logo redesign, 97
Concentrics, tagline, 25
Conservation International, logo
 redesign, 93
Costco, 83
Criativia, abstract mark, 58
Crocs
 emblem, 49
 tagline, 25
Cultivate Kansas City,
 correspondence, 170–171
Cummins, Paul Rand logo, 144
CVS, single master brand, 83

D

- Dairy Council, tagline, 25
Dallas Opera, letterform mark, 54,
55
Darien Library, abstract mark, 59
DeBeers, tagline, 25
Dell, E (distinctiveness), 52
Deloitte Touche Tomatsu Limited,
 brand champion, 198
 brand space, 41
 case study, 236–237
 cross culture, 14
eLearning curriculum, 199
Global Brand Team, 41, 237
Green Dot campaign, 14,
236–237
 internal website, 40
Design Within Reach, emblem, 61
Diners Club, trademark origination
date, 47
Discover the Orient, 83
Disney. See Walt Disney Co.
 Kleenex, strategic partnership,
 265
DKNY, acronym example, 23
Dominion, letterform mark, 54, 55
Doodles (Google), 62
DoubleClick, Google brand, 21
Drexel University, pictorial mark,
57
Droid. See Android
Dunkin' Donuts, trademark
 origination date, 47

E

- Eastman Kodak
 core brand colors, trade-
 marking, 50
 fabricated name, 23
 trademark origination date, 47
Eating Right, 83
eBay
 big idea, 16
 tagline, 25
 wordmark, 49, 53
Eebee's Baby, app icon, 75
Eight O'Clock Coffee,
 repackaging, 98
Elmer's (Berwind), pluralistic
 brand architecture, 21
Elmer's Glue-All
 Elmer the Bull, character, 65
 emblem, 49
Elsie the Cow, character, 65
Energizer Bunny, character, 65
Energy Department Store,
 letterform mark, 54, 55
Energy Star, symbol, 86
Environmental Protection Agency
 (EPA), WaterSense, 86
EPA. See Environmental
 Protection Agency
Ernie Keebler, character, 65
Ernst & Young, tagline, 25
E*TRADE, descriptive name, 23
EUE Screen Gems, abstract
mark, 59

- Eveready, Energizer Bunny (character), 65
- Evernote, app icon, 75
- Everwines case study, 238–240
- retail chain, development, 81
- Exxon Oil Company
- Exxon Tiger, character, 65
 - trademark origination date, 47
- F**
- Fabergé, showroom (importance), 184
- Facebook
- brand identity, 5
 - brand showcase, 79
 - friends, number, 90
 - online forum protocol, 89
- Fair Trade Certified, 87
- Fancy Pants, pictorial mark, 57
- FatBooth, app icon, 75
- Federal Express (FedEx)
- big idea, 16
 - human interface, absence, 156
 - monolithic brand architecture, 21
 - portfolio, 20
 - uniforms, 188
 - vehicles, 186–187
- FedEx Corporation, 20
- FedEx Express, 20
- FedEx Freight, 20
- FedEx Ground, 20
- FedEx Office, 20
- FedEx Trade Networks, 20
- Feedburner, Google brand, 21
- Find Great People, descriptive name, 23
- Fine Line Features, letterform mark, 54, 55
- Fit & Active, 83
- Five Guys, app icon, 75
- Flickr
- app icon, 75
 - protectable name, 23
- Flip Board, app icon, 75
- Food Lion, 83
- Ford, trademark origination date, 47
- Fork in the Road Foods
- pictorial mark, 56
 - website, 68
- Formula One, GE opportunities, 242–243
- Franklin Institute, pictorial mark, 57
- Fresh & Easy, 83
- G**
- GEICO, Gecko (character), 64, 65
- GE
- acronym example, 23
 - big idea, 16
 - Brand Central, case study, 240–241
 - letterform mark, 49
- Sponsorship Central, case study, 242–243
- tagline, 25
- trademark origination date, 47
- typeface, usage, 233
- General Electric (GE) Healthcare, monolithic brand architecture, 21
- General Foods, trademark origination date, 47
- General Mills, Trix the Bunny (character), 65
- Genius Bar (Apple), customer experience, 18
- Geographic Traveler, 233
- Geo Walk, app icon, 75
- Giant Eagle, 83
- Gillette, Skin Care Razor, 80
- Glaad Brand Guidelines, 152
- Global Handwashing Day, case study, 244–245
- Global Public-Private for Handwashing (PPPHW), 244–245
- Gmail (Google brand), 21
- G-Network AG, identity, 151
- Godiva Chocolate (Campbell Soup), pluralistic brand architecture, 21
- Goertz Fashion House, letterform mark, 54, 55
- Good Housekeeping Research Institute (GHRI), 247
- Good Housekeeping Seal, case study, 246–247
- Good magazine, 233
- Good to Go, 83
- Goodyear, blimp (brand identity), 186
- Google, 21
- Alerts, 21
 - Calendar, 21
 - Chrome
 - app icon, 75
 - brand, 21
 - example, 79 - Docs, 21
 - Doodles, 62
 - Earth, 21
 - Gmail brand, 21
 - iGoogle, 21
 - Images, 21
 - Maps, monolithic brand architecture, 21
 - name, meaning/relevance, 142
 - Play, 21
 - product sustainability, 178
 - trademark origination date, 47
 - Translate, 21
 - wordmark, 49
- Google+, 21
- Grandessa, 83
- Great Value, 83
- Green Dot campaign (Deloitte), cross cultures, 14
- Green Energy, abstract mark, 59
- Green Giant, Jolly Green Giant (character), 65
- Greenpeace, logo, 131
- Greenway, 83
- Greyhound
- pictorial mark, 49
 - trademark origination date, 47
- Grup Romet, logo redesign, 97
- Guinness, trademark origination date, 47
- H**
- Häagen-Dazs, fabricated name, 23
- Harley-Davidson, big idea, 16
- reinvention, 133
- Hartford Reserve, 83
- Healthy Child Healthy World, case study 248–249
- Hellman's Mayonnaise (Unilever), pluralistic brand architecture, 21
- Herman Miller
- case study, 250–252
 - Design for the Environment (DIE) protocols, 252
 - Hope and Friendship poster, 69
 - LEED Pioneer Award, 250
 - letterform mark, 54, 55
- Hewlett Packard (HP), letterform, 49
- High Line, case study 252–253
- letterform mark, 54, 55
- Historic Fort Snelling, 271
- logo, 270
- Hoechst, tagline, 25
- Home Depot, uniforms, 188
- Home 360, 83
- Hope's Cookies, name combination, 23
- Hot Wheels, logo redesign, 95
- Howard Johnson restaurant, 184
- HSBC
- abstract mark, 49
 - advertisement, quote, 14
 - tagline, 25
- Hyatt Place, abstract mark, 59
- I**
- IBM, 108
- acronym
 - impact, 52
 - appearance, 31
 - big idea, 16
 - 100 Icons of Progress, case study, 254–255
 - Smarter Planet icons, 62
 - technology, impact, 17
 - trademark origination date, 47
 - Watson, case study 256–257
 - wordmark, 53
- iBook, Apple product, 21
- ICANN, certification, 87
- iCloud, Apple product, 21
- Iconix, licensor ranking, 85
- ID, brand identity, 4
- iDVD (Apple), 21
- Ieper, case study, 258–259
- iGoogle, 21
- IKEA
- master brand, usage, 82
- single master brand, 83
- trademark origination date, 47
- wordmark, 49
- iLife (Apple), 21
- I Love NY, trademark origination date, 47
- iMovie (Apple), 21
- India, 80
- Inkling, case study, 260–261
- Instagram, app icon, 75
- International Paper, trademark origination date, 47
- iPad (Apple), 21, 73
- app choices, 74
 - Unstuck app, 306
- iPhone (Apple), 21, 73
- app choices, 74
- iPhoto (Apple), 21
- iPod (Apple)
- endorsed brand architecture, 21
 - product, 21
 - product sustainability, 178
- Irving Farm Coffee, repackaging, 99
- Irwin Financial Corporation, letterform, 54, 55
- Italian Classics, 83
- iTunes, Apple product, 21
- i.TV, app icon, 75
- iWeb (Apple), 21
- iWork (Apple), 21
- J**
- Jeeves, character, 65
- JetBlue Airways, tweet, 71
- John Deere
- trademark modification, 47
 - trademark origination date, 47
- Johnson Controls
- case study, 262–263
 - logo redesign, 95
- Johnson & Johnson, trademark origination date, 47
- Jolly Green Giant, character, 65
- K**
- Kellogg's
- Ernie Keebler, character, 65
 - Frosted Flakes, Tony the Tiger (character), 65
- Kemper, letterform, 54, 55
- KFC (Yum Brands), pluralistic brand architecture, 21
- Kickstarter, 233
- Kijiji, name (meaning/relevance), 142
- Kimberly Clark
- Global Design group, 265
 - Kleenex, pluralistic brand architecture, 21
 - U by Kotex, 305
- Kirkland Signature, 83
- Kleenex (Kimberly Clark)
- brand identity, 5
 - case study, 264–265
 - Chinese name, 81

Index

Brands *continued*

logo redesign, 96
pluralistic brand architecture, 21
strategic partnership, 265
Kodak. See Eastman Kodak
signature color, 153
Kort & Godt, standards content, 204
Kraft Foods, Tang (pluralistic brand architecture), 21
Kubota, wordmark, 53
Kwik 'n Fresh, 83

L

Lacoste, pictorial mark, 49
L'Arte del Gelato
brand identity, 4
case study, 266–267
car, 5, 60
emblem, 61
logo redesign, 94
Late July, wordmark, 53
Laura Zindel Design
brand identity, 5
case study, 268–269
look and feel, 149
Leadership in Energy and Environmental Design standards, 251
Leadership in Energy and Environmental Design (LEED), emblem, 49
symbol, U.S. Green Building Council (USGBC), 86
Lean Cuisine, repackaging, 98
L'Eggs, trademark origination date, 47
Leo the Lion, character, 65
Library Foundation of Los Angeles, 167
LifeMark Partners, letterform mark, 54, 55
LinkedIn, colleague count, 90
Living Social, app icon, 75
Loblaw, 83
London Underground
brand identity, 5
trademark origination date, 47
Los Angeles Library Foundation, presentation, 163
Love Life, 83
Löwenbräu, trademark origination date, 47
Lufthansa, tagline, 25
Lynda, app icon, 75

M

Major League Baseball, Kleenex (strategic partnership), 265
Marriott, Ritz-Carlton (pluralistic brand architecture), 21
Marseille, signage, 176
Martha Stewart, founder company name, 23
Marvel, licensor ranking, 85

Mazzetti+Nash Lipsey Burch (M+NLB), 127
McDonald's
Ronald McDonald, character, 65
trademark origination date, 47
Mercedes-Benz
tagline, 25
trademark origination date, 47
typographical style, 154
Merck
abstract mark, 49, 59
Meredith Corporation, redesign, 93
Merrill Lynch, trademark origination date, 47
Method
big idea, 16
Metropolitan Life, trademark origination date, 47
Mexico Restaurante y Barra, business cards, 172–173
MGM Pictures, Leo the Lion (character), 65
Michelin
Michelin Man
character, 65
modification, 64
symbol, 46
trademark origination date, 47
Mickey Mouse, character, 65
Microsoft
tagline, 25
Word-based templates, 295
Millbank, video, 79
Mill City Museum, 271
logo, 270
MINI Cooper
big idea, 16
tagline, 25
Minnesota Historical Society (MHS), case study, 270–271
Minolta, tagline, 25
MIT Media Labs
abstract mark, 59
dynamic marks, 62
visual identity, inspiration, 63
Mitsubishi, trademark origination date, 47
Mobil, trademark origination date, 47
MoMA
acronym example, 23
app icon, 75
brand identity, 5
case study, 272–273
flexibility, ideal, 39
interactive campaign, 38
wordmark, 49, 53
Monocle, 233
app icon, 75
metaphor, 23
Motorola, trademark origination date, 47
Mr. Peanut, character, 65
Mrs. Fields, founder company name, 23
Mutual of Omaha, brand identity (change), 194

N

Nabisco
Oreo, endorsed brand architecture, 21
trademark design, evaluation, 133
trademark origination date, 47
National Center for Family Literacy (NCFL), 312–313
National Guard, tagline, 25
Nature Conservancy, tagline, 25
Nature's Place, 83
Navy Seals, U.S. Navy (endorsed brand architecture), 21
NBC
pictorial mark, 49, 57
trademark origination date, 47
Neal's Yard Remedies, 153
NEPTCO, letterform, 54, 55
Nesquik Bunny, character, 65
Nestlé, trademark origination date, 47
Netflix, protectable name, 23
New Leaf Paper, brand identity, 5
New Yorker. See *The New Yorker*
New York Times. See *The New York Times*
New York University Abu Dhabi
cross cultures, 15
logo redesign, 61
torch symbol, 15
Nickelodeon
licensor ranking, 85
Nike
abstract mark, 49
dynamic mark, 62
logotype, cessation, 50
metaphor, 23
tagline, 25
trademark origination date, 47
typeface, usage, 233
Nizuc
brand book, 201
case study, 274–275
Nokia, wordmark, 49
NO MORE,
abstract mark, 59
case study 276–277
Novvi, abstract mark, 59

O

Ocad University, visual identity, 62
Oi
advertising, 183
brand identity, 4
Olay, tagline, 25
Ol' Roy, 83
Olympic Games (Olympics)
case study, 278–279
GE opportunities, 242–243
mascot, creation, 64
trademark origination date, 47
One for One, 68
100 Icons of Progress (IBM), 252–253
On the Go Bistro, 83
O Organics, 83

Oreo, Nabisco (endorsed brand architecture), 21
Oslo Airport, wordmark, 53
Outward Bound, tagline, 25
OXO
emblem, 49
product sustainability, 178

P

Palm (phone), 73
Patagonia, metaphor, 23
PBS. See Public Broadcasting System
Peru
brand identity, 4
case study, 280–281
positioning, strategic platforms, 35
PGA, GE opportunities, 242–243
Philadelphia Museum of Art, 84
Philips, tagline, 25
Picasa, Google brand, 21
Pic Stitch, app icon, 75
Pillsbury Doughboy, character, 65
Pinterest
app icon, 75
logo redesign, 97
made-up name, 23
wordmark, 49, 53
Planned Parenthood, 131
Planters, Mr. Peanut (character), 65
PNC Financial Services Group
case study, 282–283
National City Corporation acquisition, 283
Polo
pictorial mark, 49
Ralph Lauren, endorsed brand architecture, 21
Poplar Forest. See Thomas Jefferson Poplar Forest
Preferred, letterform, 54, 55
President's Choice, 83
Prius, product sustainability, 178
Prudential, trademark origination date, 47
Public Broadcasting System (PBS)
pictorial mark, 57
trademark origination date, 47
Zoom, show, 23
Putnam Investments, collateral, 175

Q

Quaker Oats
character, change, 64
trademark origination date, 47
Quartz, metaphor, 23
Quest Diagnostics, letterform, 54, 55
Quick Chek
letterform strategy, 54
repackaging, 98
symbol, statement, 54
QuickTime videos, 156

- R**
- Radio Free Europe/Radio Liberty, animation, 159
 - Radio Shack, letterform mark, 54, 55
 - Rain Fresh, 83
 - Ralph Lauren
 - founder company name, 23
 - Polo, endorsed brand architecture, 21
 - Reading Game. See *The Reading Game*
 - Recycling, symbols, 87
 - (RED), case study, 284–285
 - Reddy Kilowatt, character, 65
 - Red Hat, collaborative process, 136
 - Ritz-Carlton (Marriott), pluralistic brand architecture, 21
 - Rohm & Haas, trademark origination date, 47
 - Rolls-Royce, trademark origination date, 47
 - Ronald McDonald, character, 65
 - Rosie the Riveter, character, 65
 - Rusk Renovation, emblem, 61
 - Russia, 80
- S**
- Safeway, 82, 83
 - Saks Fifth Avenue
 - repackaging, 99
 - single master brand, 83
 - Sam's Choice, 83
 - Santos Brasil
 - case study, 286–287
 - logo redesign, 96
 - SBC Wireless, 133
 - SCD11, ephemera, 190
 - Schoolhouse Electric & Supply Co.
 - brand identity, 4
 - case study, 288–289
 - trial application, 160–161
 - Sears, tagline, 25
 - Seatrain Lines, letterform mark, 54, 55
 - Sesmark, repackaging, 98
 - Seventh Generation
 - impact, 69
 - partnerships, 249
 - Shazam, app icon, 75
 - Shell, trademark origination date, 47
 - Shique, 83
 - Shutterfly, Kleenex (strategic partnership), 265
 - Skin Care Razor (Gillette), 80
 - Slice, 4
 - case study, 290–291
 - product simplicity, 178, 179
 - Smarter Planet icons (IBM), 62
 - Smart & Final, 83
 - Smart Option, 83
 - SmartWay Transport Partner, 86
 - Smithsonian, app icon, 75
 - Smokey the Bear, character, 65
- T**
- Social Media Business Council (SMBc)
 - logo redesign, 97
 - name, change, 293
 - SocialMedia.org, case study, 292–293, disclosure, 71
 - Sparks Marketing Group, 167
 - Spectrum Health System
 - brandmark, 48
 - case study, 294–295
 - mosaic, representation, 33
 - redesign, 93
 - SPIN! Neopolitan Pizza, case study 296–297
 - Split Rock Lighthouse, 271
 - logo, 270
 - Spotify, app icon, 74
 - Starbucks
 - app icon, 75
 - brand identity, 5
 - case study, 298–299
 - logo redesign, 96
 - pictorial mark, 57
 - StarKist, Charlie the Tuna (character), 65
 - Steaz, repackaging, 99
 - Stonyfield Farms, partnerships, 249
 - Sugarfish
 - case study, 300–301
 - pictorial mark, 57
 - SugarFLIGHT, 301
 - Supervalue, 83
 - Sustainable Forestry Initiative, 87
 - Sutton & Dodge, 83
 - Sysmex, brand identity (launch), 196
- T**
- Tang (Kraft Foods), pluralistic brand architecture, 21
 - Target
 - app icon, 75
 - big idea, 16
 - consumables, reinvention, 92
 - logotype, cessation, 50
 - partnerships, 249
 - private label strategy, 83
 - tagline, 25
 - Taste of Inspirations, 83
 - Tate
 - appeal, enhancement, 133
 - wordmark, 49, 52
 - Tazo Tea
 - emblem, 61
 - product offering, 133
 - TechCrunch, Unstuck coverage, 307
 - TED
 - app icon, 75
 - tagline, 25
 - Telemundo, letterform, 54, 55
 - Tesco
 - private label strategy, 83
 - The New Yorker
 - app icon, 75
 - Unstuck coverage, 307
 - The New York Times
- U**
- app icon, 75
 - tagline, 25
 - The Reading Game, app icon, 75
 - The WILD Center
 - brand identity, 5
 - pictorial mark, 57
 - Thomas Jefferson's Poplar Forest
 - brand signature, 146
 - logo redesign, 96
 - 365 Organic, 83
 - Tiffany
 - color, familiarity, 150
 - core brand colors, trademarking, 50
 - Time.com, 233
 - Time Warner, abstract mark, 59
 - TiVo
 - emblem, 49, 61
 - fabricated name, 23
 - TOMS Shoes
 - emblem, 61
 - impact, 68
 - Tony Burch, founder company name, 23
 - Tony the Tiger, character, 65
 - Tory Burch
 - founder name, 23
 - letterform, 49
 - Toshiba, tagline, 25
 - Toys 'R' Us, descriptive name, 23
 - Trader Joe's, single master brand, 83
 - Transamerica, trademark origination date, 47
 - Trix the Bunny, character, 65
 - TRUSTe, certification, 87
 - Truvia, packaging, 181
 - Tubej, letterform mark, 54, 55
 - Tumblr, protectable name, 23
 - Tunefish
 - case study, 302–303
 - pictorial mark, 57
 - Tweet, 23
 - Twitter, 23
 - online forum protocol, 89
 - pictorial mark, 57
 - Twittersphere, 23
- U**
- U by Kotex, case study, 304–305
 - Uncle Sam, character, 65
 - Unilever
 - big idea, 16
 - Hellmann's Mayonnaise, pluralistic brand architecture, 21
 - letterform mark, 49
 - logo redesign, 95
 - United, trademark origination date, 47
 - United Laboratories (UL), 87
 - United Parcel Service (UPS)
 - color, recognition, 50
 - letterform, 49
 - Paul Rand logo, 144
 - trademark origination date, 47
 - uniforms, 188
 - United Way, trademark
- V**
- Vale do Rio Doce, logo redesign, 97
 - Vanguard ETF, monolithic brand architecture, 21
 - VeriSign, certification, 87
 - Virgin Mobile
 - big idea, 16
 - monolithic brand architecture, 21
 - tagline, 25
 - Volkswagen
 - tagline, 25
 - trademark origination date, 47
 - Vueling Airlines SA, case study, 308–309
- W**
- Waitrose, 82
 - app icon, 75
 - private label packaging, 82, 83
 - Walmart, 83
 - brand book, 200
 - Walt Disney Co.
 - big idea, 16
 - Mickey Mouse, character, 65
 - Waterfront Bistro, 83
 - WaterSense (EPA), 86
 - WebMD, partnerships, 249
 - Wegman's, 18
 - Westinghouse
 - letterform mark, 54, 55
 - Paul Rand logo, 144
 - trademark origination date, 47
 - Weyerhauser, trademark origination date, 47
 - WILD Center, pictorial mark, 57
 - Wild Oats, 83
 - Willoughby Design Barn, 297
 - branding, 8
 - case study, 310–311
 - Windows Phone, 73
 - Windy, character, 65
 - Wonderopolis, case study, 312–313
 - Wool Bureau, trademark origination date, 47

Index

Brands *continued*

World Wildlife Foundation, pictorial mark, 57
WSP, 127

X

X-Ray Scanner, app icon, 75
X31, letterform, 54, 55

Y

Yahoo, letterform mark, 54, 55
YouSendIt, descriptive name, 23

YouTube
brand showcase, 79
Google brand, 21
search engine use, 78
tagline, 25
usage, 72

Yum Brands, KFC (pluralistic brand architecture), 21

Z

Zappos.com
culture book, 199
metaphor, 23

Zippo, Windy (character), 65
Zonik, letterform mark, 54, 55
Zoom (PBS show), 23
Zoomers, 23
ZoomNoodle, 23
ZoomNooz, 23
Zoomphenom, 23
Zoomzones, 23
Zoosk, name (meaning/relevance), 142

People

A

Aaker, David A., 42
Aase, Lee, 67
Abbot, Rodney, 95, 196
Adams, Sean, 147, 162, 172, 173
Airey, David, 145
Allemand, Hans-U., 144, 145
Altman, Danny, 22, 140, 141, 260, 261
Anderson, Margaret, 27
Ashcraft, Laurie C., 120
Avarde, Susan, 100, 111

B

Bach, Amanda, 98
Bacon, Jenn, 304, 305
Baker, Stephen, 67
Baldridge, Patricia M., 195
Barteaux, Travis, 289
Becker, Alan, 274, 275
Beebe, Lynn, 94
Behar, Yves, 291
Bennis, Warren, 67

Berwind, Jessica, 27
Bezos, Jeff, 13, 220, 221
Bierut, Michael, 15, 99, 103, 148
Birdsall, Connie, 28, 93, 299
Bisharat, Jaleh, 221
Bitetto, Jim, 22
Bjornson, Jon, 96, 133, 269
Block, Alx, 66
Bloomberg, Michael R., 252
Bonaparte, Napoleon, 6
Bono, 285
Breon, Richard C., 294
Brown, Russell Preston, 216
Buffet, Warren, 88

C

Capucci, Roberto, 84
Carbone, Ken, x, 94, 174, 200, 219, 230
Carlzon, Jan, 106
Carter, Matthew, 273
Cayabyab, Ivan, 240, 242
Cecere, Joseph, 271
Chan, Joanne, 221
Chanel, Coco, 44
Chisnell, Dana, 122, 123
Chuda, James, 249
Chuda, Nancy, 249
Church, Stan, 99
Cohen, Emily, 115
Cohen, Joshua L., 112
Collins, Jim, 119
Cooper, Gavin, 166
Cotler, Emily, 122
Crespo, riCardo, 95
Cronan, Michael, 97, 116, 249
Crosby, Bart, 95, 145, 192, 294
Crowley, Ruth, 85
Cullen, Moira, 4, 108, 114

D

Danziger, Lou, 164
David, Joshua, 251
Davis, Scott M., x, 5
Deal, Michael, 97
Deal, Terrence, 198
Dehaene, Luc, 258
DePree, D.J., 251
Deutsch, Blake, 67, 74, 109, 131, 132, 147, 157, 163, 168, 202
de Villiers, Robbie, 232–233
Dickinson, Emily, 160
Disney, Walt, 158
Dittman, Sebastian, 77
Djurovic, Vladimir, 80
Dooley, Jeremy, 154, 232–233
Drucker, Peter, 119
Duckworth, Bruce, 82
Duffy, Joe, 130
Dunn, Dennis, 121
Dunn, Matt, 71
Dunn, Michael, 118
Durbrow, Philip, 142

E

Eames, Charles, 30
Eames, Ray, 30
Eberstadt, George, 71
Eliot, George, 2
Ellis, Rosemary, 246
Ellis, Steve, 43

F

Faherty, Brian, 288, 289
Falco, Isabella, 280
Farrington, Gregory, 228
Feierstein, Cathy, 109
Fields, Jeffrey, 96, 115, 299
Fili, Louise, 94, 99, 145, 247, 267
Fish, Howard, 22, 140
Frank, Alain Sainson, 84

G

Galanti, Richard, 82
Gavigan, Christopher, 248, 249
Gazdecki, Andrew, 74
Geissbuhler, Steff, 145, 159
Gilbert, Jay Coen, 86
Gilmore, James H., 18, 19
Glaser, Milton, 32, 210
Glauber, Anne, 277
Gleason, John, 104
Gobé, Marc, 6
Godin, Seth, 34, 66
Goldman, Cliff, 230
Goto, Kelly, 122
Grams, Chris, 24, 136, 137
Graves, Michael, 178, 291
Gray, Andy, 160, 288, 289
Grear, Malcolm, 145
Green, Heather, 67
Greenberg, Jerry, 300, 301
Grillo, Michael, 180

H

Hacker, Chris, 68, 119
Haigh, David, 2
Haldemann, Alexander, 261
Hall, Carla, 124
Hamilton, Alexander, 198, 236
Hammond, Robert, 253
Hames, Matt, 138
Harris, Sylvia, 94, 131, 214
Haviv, Sagi, 93, 95, 145, 158
Heiselman, Karl, 8
Heller, Steven, 158
Helmetag, Keith, 176
Henderson, Dayton, 264, 304
Hendricks, Melissa, 96, 192
Herbst, Scot, 179, 291
Hibma, Karin, 141, 249
Hinrichs, Kit, 94, 229
Hirschhorn, Michael, 104, 215
Hoffmann, Julia, 39, 114
Howard, Blake, 226
Hsieh, Tony, 198
Hudson, Sally, 10
Hwang, Dennis, 156

I

Immelt, Jeffrey R., 241, 242
Isaacson, Walter, 184
Iwata, Jon, 13, 17, 31, 254, 257

J

Jacobson, Alan, 176
Jay, Hilary, 185
Jindani, Aziz, 244
Joachimsthaler, Erich, 42
Jobs, Steve, 13
Johnson, Craig, 97, 139, 292
Jooste, Cathy, 185

K

Kahn, Kenny, 157
Kang, E Roon, 63
Katz, Joel, 48
Kawasaki, Guy, 67
Keller, Kevin Lane, 136, 137
Kendall, David, 126
Kennedy, Allan, 198
Kirkpatrick, Emily, 312
Koniszcz, Gustavo, 14, 280
Korchin, David, 257
Koval, Jamie, 12
Krug, Steve, 122

L

Lafley, A.G., 6
Lang, Belinda, 93
Laudicina, Paul, 44
Lee, Kevin, 71, 74
Lincoln, Abraham, 38
Lipton, Ronnie, 15
Liu, Amanda, 238
Liu, Audrey, 306
Lowry, Adam, 106
Lozoff, Gail, 296, 297
Lynch, Denny, 88

M

MacInnis, Matt, 77, 260, 261
Magnin, Dan, 311
Mansfield, Jonathan, 233
Marcolina, Dan, 76, 159, 216
Marcotte, Ethan, 72
Martin, Patricia, 9
Mathews, Su, 200
Mathews, Vijay, 73
Mau, Bruce, 62, 134
Mau, Christine, 96, 264, 265, 277
McCrea, John, 302, 303
Meggs, Philip, 77
Milch, David, 84
Miller, Abbott, 148
Miller, Carla, 275
Miller, Jen, 115
Millman, Debbie, 276, 277
Mironecscu, Adrian, 97
Mok, Clement, 301
Mollerup, Per, 145
Monigle, Kurt, 283
Muccino, Alfredo, 290, 302, 303

Muñoz, Carlos, 309
Murphy, Brendán, 54, 98

N

Neumeier, Marly, 2, 8, 44, 67, 108, 118
Noyes, Eliot, 30
Nozawa, Kazunori, 300, 301

O

Oddone, Roger, 151
Ogilvy, David, 182
Olins, Wally, 10, 90, 95
O'Mara, Becky, 227
O'Mara, Tim, 226, 227
Onaindia, Carlos Martinez, 14, 15, 41
O'Toole, James, 67

P

Pagan, Juan Carlos, 97
Palmisano, Samuel J., 31
Pasternak, Ken, 142
Peters, Tom, 67, 173
Phelps, Dan, 293
Pierson, Paul, 78
Pine II, B. Joseph, 18, 19, 34
Pink, Daniel H., 90, 118
Plato, 34
Proust, Marcel, 119
Pullman, Chris, 114

R

Rad, Sara, 247
Raitt, Bonnie, 26
Rallapalli, Emelia, 121
Ramirez, Juan Pablo, 308
Rand, Paul, 145
Randel, Jane, 277
Rashid, Karim, 290, 291
Ray, Joe, 15
Realmuto, Francesco, 60, 266–267
Reidel, Lissa, 23, 118, 167
Reinhardt, Mike, 207, 243
Resnick, Brian, 40, 237
Rezende, Marco AA, 96, 287
Ries, Al, 16, 134, 136
Ries, Laura, 16, 134
Riley, Dr. Barbara, 110
Roberts, Ken, 106
Roddick, Anita, 13
Roell, Stephen A., 262
Rolling Stones, The, 208
Romeo, Anthony, 214
Rusch, Robin, 83
Ruth, Babe, 108

S

Sabet, Denise, 81
Salvador, Ricardo, 225
Salminen, Sini, 213
Scavilla, Robert, 166
Schaurich, Fernanda, 224
Scher, Paula, 93, 103, 114, 145, 180, 252, 272

Schreiber, Curt, 254
Schuh, Jim, 265
Schuman, Susan, 306
Schultz, Howard, 18, 298, 299
Scimone, T.J., 290

Sepúlveda, Antônio C.D., 286
Sernovitz, Andy, 70, 292, 293
Shaylor, Andrew, 91
Shriver, Bobby, 285
Silver, Allison, 206
Skipper, Monica, 188
Smith, Jonah, 218, 219
Smolan, Leslie, 275
Spaeth, Tony, 106
Spiekermann, Erik, 155
Stearns, Tracy, 297
Stengel, Jim, 2, 106
Steppenwolf, 187
Stine, Cheryl Quattaq, 212
Stringer, Adam, 97
Strunk, Jr., William, 27, 128
Sutton, Lory, 270, 271
Syken, Noah, 256
Szent-Gyorgyi, Albert, 120

T

Tait, Nancy A., 33, 93, 294
Tavani, Suzanne, 88
Taylor, Ellen, 107
Tesija, Kathee, 92
The, Richard, 63
Tierney, Brian P., 102
Torres, Miguel A., 80, 238
Towey, Gael, 150
Traverso, Debra Koontz, 25
Trischler, D.J., 233
Trout, Jack, 136
Toney Hsieh, 106
Turner, David, 235
Tynes, Emily, 215

U

Ulrich, Bob, 12

V

Vanderbauwheide, Tom, 258
Vest, Brady, 297
Viñas, Julia, 280
Voron, Vince, 234

W

Walker, Brian, 250
Wallace, Rob, 98, 180
Watson, Jr., Thomas J., 30
Waugh, Adam, 244
West, Palmer, 218, 219
Westre, Susan, 17
Whatmough, Danny, 71, 119
Wheeler, Ed, 44
White, E.B., 27, 128
Whittemore, Lynn, 115
Wilde, Oscar, 90
Williams, Nathan, 18, 19
Williamson, Ed, 109
Willoughby, Ann, 8, 170, 296, 310, 311

Wilson, Fo 215
Witt, Virginia, 277
Wilson, Fo, 215

Y

Yamashita, Keith, 31, 108, 119
Yoo, Terry, 255
Young, Suzanne, 163

Z

Zambuto, Maile, 277
Zindel, Laura, 268
Zurinksas, John J., 282

Firms

A

A Better View Strategic Consulting, 104
AdamsMorioka, 147, 167
business card, 172, 173
presentation, 163
Agency Fusion, logotype/signature, 147
A Hundred Monkeys, 22
brand naming, 140, 141
inking, 260
naming process, 261
Allemand Almqvist + Jones
designing identity, 144–145
letterform marks, 54
pictorial marks, 57
Alusiv, pictorial marks, 57
Ashcraft Research, market research, 120

B

Brains on Fire, Wonderopolis, 313
Brand Finance, brand identification, 2
B2BPulse, market research, 121

C

Carbone Smolan Agency (CSA), x
Aether Apparel, 219
brand books, 200–201
Carnegie Fabrics, 230–231
collateral, 174–175
letterform marks, 54
logo redesign, 94
Nizuc, 274–275
video, 78, 79
Carla Hall Design Group, marketing audit, 124
Carmichael Lynch, brand strategy (redefinition), 133
Cauduro Associates
logo redesign, 96
Santos Brasil, 286–287
C&G Partners
animation, 159
signage, 176

Chambers Group LLC, decision making, 110

Chermayeff & Geismar
abstract marks, 58
animation, 158
principles, 159
brand repositioning, 93
brand sustainability, 46
designer perspective, 145
letterform marks, 54
logo redesign, 95
pictorial marks, 57

Clement Mok, SUGARFISH, 300–301
Cohen Miller Consulting, design group hierarchy, 115

Criativa Brand Studio
abstract marks, 58
Bela União design, 224–225

Cronan
Healthy Child Healthy World
design, 248–249
naming, 141
redesign, 97
research, conducting, 116

Crosby Associates
abstract marks, 59
assets, management, 192
brand identity, change, 194
brandmarks, 48
brand meaning, 33
letterform marks, 54
logo redesign, 96
meaning, 33
Spectrum Health System, 294–295

D

Design Council. See The Design Council
Design Council UK, brand investment, 10
D + J, chatype, 233
Donovan/Green, customer experience, 19
Duffy & Partners, audit read-out, 130

E

El Dorado Architects, Willoughby Design Barn design, 311
Estudio Ray, cross cultures, 15

F

Fish Partners
brand names, 22
naming, 140
pictorial marks, 57
Fo Wilson Group, case study, 214–215
4Front, website, 164–165
FutureBrand, Peru, 280–281

G

George Nelson, letterform marks, 54

Index

Firms *continued*

H

Hammerpress, Willoughby (collaboration), 297
Hexanine, abstract marks, 60
Hornall Anderson, characters, 64

I

IDEGRAFO, logo redesign, 97
Insigne Design
 Chatype, 230–231
 typography, 154
Interbrand
 Brand Channel, 157
 Schechter Group, 199

J

Joel Katz Design Associates
 brandmarks, 48
 letterform marks, 54
Jon Bjornson LLC
 Laura Zindel Design, 268–269
 letterform marks, 54
 logo redesign, 96
 look and feel, 149
 strategy, clarification, 133

K

Karim Rashid, Slice design, 4, 181
Kendall Ross, competitive audit, 126
Keusey Tutunjian & Bitetto, PC, brand name, 22
Kort & Godt, standards content, 204

L

Labbrand
 branding principles, 81
 China, relationship, 80
 Everwines, 238–239
Landor Associates
 Global handwashing Day, 244–245
 letterform marks, 54
 Olympic Games, 277, 278
 pictorial marks, 57
 Safeguard, collaboration, 245
 uniforms, 188
 vehicles, 186
Leader Enterprises, Matchstic (collaboration), 139
Lemento, leper brand, 258–259
Lippincott
 abstract marks, 59
 brand books, 200
 brand ideals, 28
 brand identity, launch, 196
 brand redesign, 95, 97
 brand repositioning, 93
 color, usage, 152

Johnson Controls, 263
 letterform marks, 54
 packaging, 98
 pictorial marks, 57
 Starbucks brand refinement, 299
 success, measurement, 106
Liquid Agency
 abstract marks, 59
 ephemera, 190
 pictorial marks, 57

Little & Company, Minnesota Historical Society, 270–271

Lizette Gecel, letterform marks, 54
Louise Fili Ltd
 brand packaging, 99
 brand redesign, 94
 designer perspective, 145
 emblems, 60, 61
 Good Housekeeping Seal, 246–247
L'Arte del Gelato, 266–267
signage, 176
wordmarks, 53

M

Malcolm Grear Designers
 designer perspective, 145
 letterform marks, 54
Marcolina Design, animation principles, 159
Marcolina Slate
 Adobe Community SwApp, 216–217
Marshall Strategy, renaming principles, 142
Matchstic

 Beltline Bike Shop, 226–227
 brand brief, 138
 brand redesign, 97
 brand schematic, 139
 Leader Enterprises, collaboration, 139
 letterform marks, 54
 SocialMedia.org, 292–293
Meredith Gatschet, pictorial marks, 57
MetaDesign, Inkling brand design/position, 261
Michael Graves
 packaging, 180
 product design, 178
 Slice design, 180
 Slice product development, 291

Milton Glaser
 brand meaning, 32
 emblems, 61

Mollerup Design Lab, wordmarks, 53

Monigle Associates
 American Express Open, 206, 207
GE Brand Central, 240–241
GE Sponsorship Central, 242–243

online branding site, 206
 online branding tools, 207
 online resources, usage, 203
PNC, 282–283

N

New Kind, positioning, 136, 137, wordmark, 53

O

Ogilvy & Mather Worldwide
 IBM Smarter Planet, 16–17
 IBM Watson, 256–257
 big ideas, 16, 17
Opto Design, ACLU design system finalization, 215

P

Paul Rand
 animation, 158
 designer perspective, 145
 IBM logo design, 30
 integration, 254–255
 letterform marks, 54
 logos, 144
 wordmarks, 53

Pebble Projects, success (measurement), 107

Pentagram
 brand flexibility, 39
 brand redesign, 94
 brand repositioning, 93
 California Academy of Sciences, 228–229
 cross cultures, 15
 emblems, 61
 High Line, 252–253
 letterform marks, 54
MoMA, 272–273
packaging, 99, 181–182
product, look/feel, 148
signage, 177
success, process, 103
wordmarks, 53

Pepco Studio, pictorial marks, 57

Perpetual Licensing, brand licensing, 84, 85

Praxis Consulting Group, process (management), 105

Prophet
 brand management metrics, 107
 design insight, 118

Q Cassetti, letterform marks, 54

R

Ratner Prestia, intellectual property, 112

Rev Group
 abstract marks, 59
 letterform marks, 54
 logotype/signature, 146

Rob Janoff, pictorial marks, 57
Roger Oddone Design Studios, color (usage), 151

S

Saffron Brand Consultants, Vueling, 308–309
Sandstrom Design
 emblems, 61
 strategy clarification, 133
Schechter Group, 199
Siegel + Gale
 brand repositioning, 93
 communications, evaluation criteria, 129
 wordmarks, 53

Starbucks Global Creative Studio
brand redesign, 96

 design management, 114
 pictorial marks, 57
 Starbucks brand/marketing/strategy assessment, 299–300

Steff Geisbuhler
 abstract marks, 59
 animation principles, 159
 designer perspective, 145

Stellarvisions, brand message, 27

Stuart Peabody, Elsie the Cow creation, 65

Studio Hinrichs
 pictorial marks, 56
 website, 69

SYPartners
 brand strategy, 13
 collaboration, 108
 identity, design (questions), 119
 Unstuck, 306–307

T

Tavani Strategic Communications, crisis communications, 88, 89

The Green Eye
 abstract marks, 59
 MIT Media Lab, 63

The Martin Agency, characters, 64

360 Architecture, space design, 297

Tierney Communications, success (process), 102

TouchGraph, brand dynamics, 66

Turnbridge Consulting Group, design metrics, 1070

Turner Duckworth
 Amazon.com, 220–221
 brand coherence, 36–37
 Coca-Cola 234–235

 iconic brand principles, identification, 234–235
 color, usage, 153
 market research, 121
 private labeling, 82, 83
 strategy, clarification, 133

V

VSA Partners
brand strategy, 12
collaboration, 108
IBM 100 Icons of Progress, 254–255
Schoolhouse Electric & Supply Co. 288–289
standards/guidelines, 203
strategy, clarification, 133
trial applications, 160, 161

W

Wallace Church, packaging, 98, 99, 180
Willoughby Design
brand redesign, 96
Einstein Bros. 295
Spin! Neapolitan Pizza design, 296, 297
stakeholder identification, 8
Willoughby Design Barn, 310–311
Wilton Foundry
Chattanooga type design, 232–233
Chatype, 232
typography, 154
Wingate Consulting, collaboration, 110
Wolff Olins
advertising, 183
Beeline, 222–223
brand redesign, 95
brand repositioning, 92
customer experience, 18, 19
mobile design, 73
Olympic Games, 278
pictorial marks, 57
(RED), 284–285
stakeholder identification, 8
strategy, clarification, 133
typefaces, 155
Wolfgang Schmittel, wordmarks, 53
Woody Pirtle, letterform marks, 54

Y

Young & Rubicam, Peru
advertising campaign, 281
Yves Behar, Slice design, 291

Subjects

A

Abbreviations, 171
Abstract marks, 58–59
Acronym, name type, 23
Advertisements, consumer exposure, 5
Advertising, 182
campaign, implementation, 183

process, 182–183
Animation, 158–159
principles, 159
Applications (apps), 74–75
icons, 75
Assets. See Brand assets
Audits. See Competitive audit; Language; Marketing audit
characteristics, 131
organization, 125
readout, 130–131
Authenticity, 34–35
brand ideal, 29
pyramid, 34
self-knowledge, relationship, 34
Avatar, 158

B

Bandwidth, increase, 78
Baseline information, usage, 117
B corporations, certification, 86
Behavior, impact, 10
Best Practices. See Project management commitment, 40
Big ideas, 16–17
creation, 135
Bitmap images, 209
Brand
alignment, 12
strategic questions, 20
types, 21
applications, 74–75
architecture, 20–21, 38
strategy. See Private label brand architecture strategy
attention, 44
awareness, 50
books, 200–201
brief, 138–139
diagram, creation, 138
schematic, example, 139
champions, building, 198–199
concept, testing, 161
definition, 2–3
design, importance, 4
difference, impact, 68–69
durability, achievement, 46
dynamics, 66–67
environment, imperatives, 185
equity, building (ease), 11
essence, 26
discovery, 135
experience, design principles, 19
expressions
language/communications, impact, 26
video, impact, 78
flexibility, 38
focus, 134–135
functions, 2
hierarchy, examination, 127
icon, 158
ideals, 28–47
functional criteria, 28
overview, 28–29

relationship, 29
intangible asset, 42
licensing, 84–85
benefits, 85
management, metrics, 107
mantras, 24
creation, 137
staying on message, 26
naming, 140–141
owners, distribution channels (search), 84
package, relationship, 180
performance, 112
point of view, 148–149
points-of-difference, development, 137
points-of-parity, establishment, 137
positioning, 136–137
precepts, documentation, 138
process
success, 102–103
recognition, 50
roles, 85
strategic goals, 197
strength, premium, 42
strengthening, focus (narrowing), 16
touchable design, 76–77
touchpoints, 3
trust, 44
values, adherence, 129

Brand assets
initiatives, 192
management, 40, 103, 190–191
protection, intellectual property rights (usage), 112

Brand building
focus, 134
process, consumer (participation), 70
video, usage, 79

Branded environment, imperatives, 185

Brand identity
asset, 42
challenges, 195
changing, 194–195
color, impact, 150
definition, 4–5
design, 118
external launch basics, 197
guidelines, 202–203
internal launch basics, 197
investment, reasons, 11
launching, 196–197
materials, 125
plan elements, 197
process
Phase 1, process basics, 102–115
Phase 2, clarifying strategy, 132–143
Phase 3, designing identity, 144–163
Phase 4, creating touchpoints, 164–191
Phase 5, managing

assets, 192–209
programs, development, 114
process, 100–209
revitalization, 7
standards, 202–203
manuals, 203
strategic business tool, 42
systems, success (measurement), 106–107
toolbox, impact, 38

Branding. See Online branding; Personal branding
definition, 6–7
imperatives, 11
integrated system, creation, 7
online branding sites, 203
principles (China), 81
process, 6–7, 102–103
initiation, 7
management, 104–105
time factors, 104
project, management (identity), 105
repositioning/redesign, 92–99
examples, 93–99
sound, 157
tools. See Online branding.
types, 6

Brandmarks, 48–49
examples, 49
letter, usage, 54

Brand strategy, 12–13, 109
clarity, 133
creation, requirement, 133
developers, identification, 13
redefining, requirement, 133
vision, relationship, 12

Brazil Russia India and China (BRIC), brand builders (impact), 80

Bulletin boards, qualitative research, 120

Business cards, 172–173
design basics, 173
process, 172–173

Businesses, value (rethinking), 68
Business papers, materials, 125

C

Cause branding, 6
CDs, usage, 203
Certification, 86–87
importance, 86

Characters, 64–65

personification, 64

China
branding principles, 81
impact, 80–81
multinational companies, success, 80

Co-branding, 6

Cognition, sequence, 50–51

Coherence, 36–37

achievement, process, 36
brand ideal, 29

Collaboration, 108–109

principles, 109

Collateral, 174–175

Index

Subjects *continued*

design, process, 174–175
system, basics, 174

Color, 150–153
brand identity, basics, 150
cognition, 50
strategy, effectiveness
(testing), 152
systems, 153
usage, 150

Commitment, 40–41
brand ideal, 29

Communications. See Crisis
communications
evaluation, criteria, 129
importance, 26

Companies
mergers, impact, 7
naming, ease, 22
strategy, coherence, 36

Competition, understanding, 127
Competitive advantage, brand
strategy (impact), 12

Competitive audit, 126–127, 131
data-gathering process, 126
process, 126–127
usage, 127

Competitive frames of
reference, 137

Competitive intelligence,
secondary research, 121

Competitive positioning, 137

Competitors, identification, 126

Concept refinement, 178

Consensus (building), meaning
(impact), 32

Consumers
products
certification, 86
characteristics, 179
value shopping, 68

Content audit, 128

Content guidelines, 207

Contextual testing, 141

Core interview questions, 117

Correspondence, 170–171

Country branding, 6

Creative
brief, 165
development/testing, 182

Creativity, meaning (impact), 32
Crisis communications, 88–89
principles, 89
public relations, 88

Cross cultures, 14–15
principles, 15

Cultural insight, importance, 14

Culture
layers, 15
variables, 15

Customers
engagement, voice/tone
(impact), 26
experience, 18–19
fundamentals, 19
purchase ease, 11

D

Decision making, 110–111
characteristics, 111
requirements, 110
Descriptive name type, 23
Descriptive taglines, 25
Design
fundamentals. See Responsive
design.
group, hierarchy, 115
importance, 4
management, 114–115
strategy, 109
thinking, brand dynamics, 67

Differentiation, 44–45
brand ideal, 29
brand strategy, impact, 12
sustenance, intellectual
property rights (usage), 112
Digital branding, 6
Distribution channels, search, 84
Durability, achievement, 46
Dynamic marks, 62–63

E

Electronic communications,
materials, 125
Emblems, 49, 60–61
Emotion (creation), color (usage),
150
Emotional branding, 6
Endorsed brand architecture, 21
Engagement, brand function, 2
Engineering development, 179
Environmental responsibility, 68
Environments, 184–185
Ephemera, 190–191
Equity tracking, quantitative
research, 121
Ethnography, qualitative research,
120
Evaluative research, 179
Experience. See Customers
Exterior architecture, representa-
tion, 184
Eye tracking, quantitative
research, 121

F

Favicons, 168–169
Flexibility, 38–39. See also Brand
brand ideal, 29
Focus groups, qualitative
research, 120
Fonts, creation, 154
Form, cognition, 50
Founder, name type, 23

G

Games, sound, 157
Group business card,
example, 151
Guidelines
characteristics, 203
importance, 202

H

Human capital, 106

I

Ideation, 178
Identification, usage, 3
Identity, 91. See also Brand
identity
concepts, 160
design, 103, 144–145
testing, basics, 161
designer perspective, 145
documentation, 127
expression, 10

Identity programs, qualities, 10
Imperative taglines, 25
Information
gathering, 126
impact, 26

In-house design studies, success,
114

Innovation, impact, 38
Insight, 118–119
questions, 119

Intellectual property, 112–113
audit, 131
basics, 113
law, 112
rights, 112

Internal communications,
materials, 125
Internal design teams, character-
istics/challenges, 115
Interviewing, key stakeholder
involvement, 117

Interview questions, 117

Investment, reasons, 10–11

J
Jingles, 157

K

Key messages, identification, 126
Key stakeholders, 9
interviews, 117

L

Language
audit, 128–129, 130
examination, process,
128–129
importance, 26
Leadership, 106
Learning
focus/acceleration, 116
synthesis, process, 130–131
Legal protection, usage, 42
Legal screen, 141
Letterforms, 49
marks, 54–55
samples, 55

Letterheads, 170–171
design basics, 171

process, 170–171

Licensing, 84–85

Logotypes, 146–147

O
One-on-one interviews, qualitative
research, 120

Look and feel, 148–149

Loyalty support, 129

M

Market
research, 120–121

structure, secondary research,
121

Marketing
audit, 130
flexibility, 38
materials, 125
potential, 129
research, 130
toolkits, 203
Marketing audit, 124–125
materials, request, 125
process, 124–125
usage, 124

Marks
ownership, 113
topology, 49

Meaning, 32–33
brand ideal, 29
evolution, 32

impact, 32

Media plan, development, 183

Media relations portals, 203

Memory (triggering), color
(usage), 150

Message
audit, 128
staying, ability, 26–27

Metaphor, name type, 23

Metrics, usage, 107

Mobile devices, usage, 72–73

Moment of truth, 19

Monolithic brand architecture, 21

Multimedia presentations, 157

Mystery shopping, qualitative
research, 120

N

Names, 22–23
change, 7
essentials, 195
qualities, 23
testing, cost, 22
transition, 142
transmission, 22
trends, avoidance, 142
types, 22
Naming, 140–141. See also
Renaming basics, 141
criteria, creation, 140
myths, 22
process, 140–141
solutions, brainstorming, 140
strategy, examination, 127
Navigation, brand function, 2
Nomenclature, 26

One-way brand conversations, cessation, 70
Online branding sites, 203 process, 206–207 tools, 206–207
Online resources, usage, 203
Online surveys, quantitative research, 121
Organizations purpose, clarity, 92–93 repositioning, 124
Outcomes, vision/commitment/collaboration (usage), 108

P

Packaging, 180–181 basics, 181 design, process, 180–181
Performance, impact, 10 Personal branding, 6, 90–91 brand dynamics, 67 usage, 90
Pictorial marks, 49, 56–57 examples, 57 recognition, 56
Pluralistic brand architecture, 21 Positioning, 136–137 brand concept, 136 brand strategy, impact, 12 platform, development, 135 process, imperative, 137 pyramid, 136 refinement, 92
Powers of three, 27 Presentation, 162–163 basics, 163 strategies, 163 Primary research, 120 Private label brand architecture strategy, 83 Private labeling, 82–83 Process audit, 131 competitive advantage, 103 project management, 104–105 Product certification, 86 design, 178 process, 178–179 testing, quantitative research, 121
Production support, 179 Project management case study, 105 importance, 104 time factors, 104 Provocative taglines, 25 Purchasing choices, impact, 18

Q

Qualitative research, 120 Quality, uniformity (importance), 36 Quantitative research, 121

R

Raster images, 209 Reassurance, brand function, 2 Recorded messages, 157 Renaming, 142–143 examples, 143 principles, 142 Reproduction files, 208–209 format, basics, 209 Reputation management, 88 Research conducting, 102 focus, narrowing, 134–135 gathering, 126 learning, focus/acceleration, 116 learnings, 132 questions, 119 understanding, sources, 116 Responsive design, fundamentals, 72 Retail environments, sound, 157 Retailers, private labeling (usage), 82 Retail materials, 125 Rights, establishment, 113

S

Sales force, selling ease, 11 Sales materials, 125 Sales toolkits, 203 Scraping, quantitative research, 121 Secondary research, 120 types, 121 Segmentation, quantitative research, 121 Self-identification, 91 Self-knowledge, authenticity (relationship), 34 Self-trust, requirement, 110 Sensation, color (impact), 150 Shape, cognition, 50 Shared brand points-of-parity, establishment, 137 Shareholder value, creation, 68 Shop-alongs, qualitative research, 120 Signage, 176–177 basics, 177 design, process, 176–177 Signals (sound), 157 Signature, 48, 146–147 Social media, 70–71 brand dynamics, 67 media, 71 Social strategy, steps, 71 Sonic branding, fundamentals, 157 Sound, 156–158. See also Branding Spokespersons, 157 Stakeholders. See Key stakeholders brand strategy, resonance, 12 exercise, voice, 141 identification, 8–9 opinions/biases, discovery, 8

types, 9

Standards, 202 characteristics, 203 content, 204–205 manuals, 203 types, 203

Staying on message, 26–27 principles, 27

Strategy, clarification, 102

Success factors, 111 measurement, 106–107

Superlative taglines, 25

Sustainability, 46–47, 106 brand dynamics, 67 brand ideal, 29 difference, impact, 68

Syndicated data, secondary research, 121

T

Taglines, 24–25 characteristics, 25 types, 25

Talking products, 157

Test materials, preparation, 122

Test sessions, conducting, 123

Three, powers, 27

Touchable design, 76–77

Touchpoints. See Brand

application design, 165 coherence, 36 creation, 103, 164–165 impact, 26 metrics, 107

Trademarks

emblems, 60 impact, 46 origination date, 47 registration, 113 search/registration process, 112–113 strategies, development, 113

Transparency, brand dynamics, 67

Trial applications, 160

Truth, moment, 19

Typefaces

examination, 155 family, basics, 155

Typography, 154–155

U

Understanding, sources, 116

Uniforms, 188–189

performance criteria, 189

pride, 188

Units business cards, example, 151

U.S. Patent and Trademark Office (USPTO), database (usage), 113

Usability testing, 122–123

benefits, 123

process, 122–123

quantitative research, 121

simplicity, 123

V

Value, 42–43

brand ideal, 29

certification, 86

creation, 42

preservation, legal protection (usage), 42

proposition, brand strategy (impact), 12 shopping, 68

Vector graphics, 209

Vehicles, 186–187

Video

checklist, 79

usage, 78–79

Vision, 30–31

brand ideal, 29

brand strategy, relationship, 12

requirements, 30

Visual appeal, 129

Visual identity

examination, 126

requirement, 62

Visual language, 148–149

Visual perception, sequence, 150

Voice, unification, 36, 109

Voice audit, 128

W

Websites, 166–167

basics, 167

design, process, 166–167

sound, 157

Wordmarks, 49, 52–53

Words

logotype/signature, 146

opportunities, 26

About the author

Alina Wheeler works with global teams in the private and public sectors to achieve a competitive advantage for their brands. A brand consultant and coach, she describes her work as strategic imagination. Her passion is brand identity: how organizations express who they are and what they stand for. Over her career, she has worked with large enterprises, entrepreneurial ventures, and nonprofits. Her mantra is, "Who are you? Who needs to know? Why should they care? How will they find out?"

Her one-day Speed of Light workshops review the branding tools and fundamentals, five-phase process, and best practices featured in *Designing Brand Identity*. Whether meeting with the leadership team, the board of directors, or the design team, she brings high energy, empathy, and insights to her simple and actionable solutions and strategies.

In Wheeler's intensive Inside/Outside brand labs, she works with multidisciplinary teams to solve complex branding problems. She engages organizations in a rigorous and collaborative process to achieve remarkable results, build

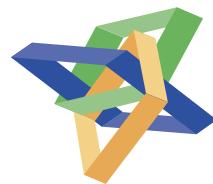
trust, and transcend silos. She inspires branding teams to seize every opportunity to design compelling customer experiences, touchpoint by touchpoint.

In addition to authoring four editions of *Designing Brand Identity*, Wheeler collaborated with information designer Joel Katz on *Brand Atlas: Branding Intelligence Made Visible* (Wiley), a radical reinvention of a business book that uses provocative diagrams and minimal text to communicate about marketplace dynamics and brand fundamentals.

When not on the road, Wheeler works in her brand laboratory in Philadelphia, or in Keene Valley, an Adirondack hamlet. She and her photographer husband, Ed, love to hike, make art, and laugh a lot. They have been married since 1977, and have two daughters and two grandsons.

For consulting engagements
and speaking inquiries:
alina@alinawheeler.com

For comments or inquiries about
Designing Brand Identity:
author@alinawheeler.com



@alinawheeler