

The background of the cover features two large, stylized letters. On the left is a large orange letter 'B', and on the right is a large dark grey letter 'S'. The title is positioned between them.

Branding: **The 6 Easy Steps**

Dave Dunn

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PREFACE

This book is written for those who want to use branding to improve their business—but who need to learn more about it to make it happen.

The purpose of this book is to make the process of branding easy to understand, so you can do it.

Once you understand what branding is all about, it's easy to integrate your brand into all your marketing programs.

Hundreds of good books have been written on branding. Most are more than two hundred pages and take days to get through the material. Some specialize in only parts of the branding process. At the end you have some good information, and maybe a few pointers on how to do it.

This book is different—it's meant to be a practical guide.

First, the information is condensed (fat free) and written concisely to give you what you need to know, and lots of tips on what to do, in about 70% less time than it takes to read a standard book on branding.

Second, this book is intended only as an overview, so it doesn't go into great depth on each subject. However, it does cover the total scope of branding, so you get a clear picture as to how all the pieces fit together. It

simplifies the process of branding by breaking down the task into **6 easy steps**. It shows you how to use branding to persuade customers to choose your product or service.

Third, a clear formula and a unique Branding Table are provided to illustrate how to effectively brand and build brand equity. Twelve worksheets, a Q. and A. section and a branding glossary are also included to help make the process easier to understand.

This book is based on the author's 30 years of hands-on experience (15 years in brand management and 15 years in advertising), with some of the country's largest brands:

- General Foods
- KFC
- Heublein
- Hewlett-Packard.

I. INTRODUCTION

Because markets today are so hyper-competitive, branding is a high priority for companies of all sizes.

Even though branding has been practiced since the 18th century, it's still a hot topic in the business community. Yet many of the facets of the branding process are not well understood by most in the corporate world.

Many small and mid-sized companies are eager to

build a business into a real brand, but don't know where to start or what steps to take.



...branding is a demanding, complex process that requires disciplined attention over an extended period of time.

To some, branding is just a name or a logo.

Others think the best way to build a brand is through advertising.

Some marketing consultants call themselves brand architects or brand engineers to signify the importance of the endeavor.

All agree that branding is a demanding, complex process that requires disciplined attention over an extended period of time.

Sometimes lasting brands can be built at warp speed, in two years or less, but most take decades to become established and mature.

For Amazon, Yahoo! and Starbucks, media advertising was not a critical ingredient of success.

To brands like Apple and Nike, the logo is strategically important. But for most, a logo serves only as an inter-

esting visual device for business cards, letterhead, envelopes and T-shirts.

So, if a logo and advertising alone can't guarantee a strong brand, what steps should a company take to build a brand and the resulting brand equity?

That's what this book is all about.

II. WHAT IS BRANDING?

Building a brand (or branding) is shorthand for building brand equity. Companies relentlessly pursue this goal to gain long-term competitive advantage. It is both a marketing and financial concept. It is the everyday responsibility of the CEO and everyone in the company.

Branding is a disciplined process consisting of six easy steps:

THE SIX STEPS OF THE BRANDING PROCESS:

- | | |
|----------------------|----------------------------|
| • Market Analysis | • Marketing Communications |
| • Brand Architecture | • Employee Involvement |
| • A Big Idea | • Measurement |

A brand is more than just a name or logo. It is a life-time relationship with a customer.

Branding is owning a single idea, concept or feeling in the mind or heart of the customer. Sometimes it's just a word. A phrase. A thought. An emotion. Whatever it is, you want to own it in the mind of the customer.

A brand helps differentiate you from the competition. It makes your product, service or experience different from all others. It lets you stand out from the crowd. Without differentiation, you might end up competing only on price. And with price, there seems to be no bottom to the bottom.



A brand helps differentiate you from the competition. It lets you stand out from the crowd.

III. WHY BRANDS MATTER

Today, we are overwhelmed by thousands of product choices, and we're all short of time. The average grocery store in 2001 stocked more than 45,000 products. And, according to the World Intellectual Property Organization, at the end of 2000 there were more than 109,000 brands registered. But most brands don't register, and according to a *Business Week* article (7/12/04), over 700 new brands are being introduced each day.

Because of this, the need for a strong brand is now more important than ever.

PEOPLE BUY BRANDS PARTIALLY BASED ON:

- | | |
|---------------------|---------------|
| • Awareness | • Trust |
| • Image | • Knowledge |
| • Experience | • Perceptions |
| • Perceived quality | • Feelings |

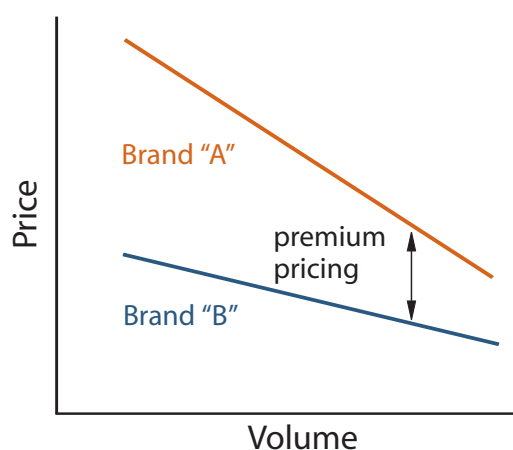
A strong brand pre-sells and has the ability to influence purchasing behavior in a cluttered marketplace. Strong brands make it easier for people to buy. And for companies to sell at a premium price.

BRAND EQUITY

Brand equity is what accumulates from effective branding over time.

Brand equity is important from both a marketing and financial perspective. From a marketing perspective, it is both the tangible and intangible ingredients that enable you to grow faster and gain market share against competition. A good brand allows you to introduce new products with little money. And, when managed carefully, it allows you to charge premium prices and lock-in long-term sales and profits.

The power of greater brand equity allows a price premium for Brand "A" over Brand "B".



From a financial perspective, brand equity is a brand's ability to generate substantial amounts of free cash flow. It is also the value of a corporation with its brand

names minus its value without them. Using this formula, the value of the Marlboro cigarette brand name approaches \$40 billion—or 40% of the parent company's market value.

The same goes for the Coca-Cola Company. The real value is in its brand equity, not its manufacturing plants. And when Comcast bid \$54 billion for the Disney Company in 2004—\$24 billion was for the hard assets listed on the balance sheet and \$30 billion, or 55%, was for the mouse. Disney has more intangible equity than financial equity.

Because of this disparity, it won't be long before the Financial Accounting Standards Board in the United States will allow the value of brand equity to be listed on the balance sheet, as it is in Great Britain and in other countries throughout the world.

IV. STEP 1 – MARKET ANALYSIS

The first step of the branding process is analyzing the market and gaining an understanding of the customer, the competition, the trends and the emerging trends. **W** **R.31**

Customers are at the core of a brand. If customers don't buy, a brand doesn't exist. The most successful brands are products, services or experiences that give customers what they want, when they want it, where they want it, and at a price they are willing to pay.

To develop a brand that can accumulate brand equity,

you must research and analyze what people really want. You should strive to know your customer better than your competition does.



Customers are at the center of a brand. If customers don't buy, a brand doesn't exist.

To do a complete market analysis you should review the following:

- your company's internal brand information,
- the latest competitive information,
- all available trend analyses,
- available public domain information, and
- conduct your own proprietary research.

With this knowledge, you will be able to develop a series of brand strategies that will allow you to build a strong brand architecture.

V. STEP 2 – BRAND ARCHITECTURE

The second step in the branding process involves defining the 19 elemental building blocks of a brand's structure.

The combined integration of these blocks is called brand architecture or the brand's DNA. It's the blue-

print for your product or service. Each block needs to be based on well thought out strategies derived from the facts of the marketplace. All the elements of the architecture must be aligned to work together in an coordinated plan to create brand clarity. It is this focus that multiplies the power of your marketing efforts. **W** p.32

19 BUILDING BLOCKS OF BRAND ARCHITECTURE:

- Brand Product
- Brand Differentiation
- Brand Vision
- Brand Positioning
- Brand Target
- Brand Name
- Brand Identity
- Brand Promise
- Brand Character
- Brand Personality
- Brand Emotion
- Brand Experience
- Brand Quality
- Brand Pricing
- Brand Packaging
- Brand Distribution
- Brand Association
- Brand Credentials
- Brand Message

BRAND PRODUCT/SERVICE AND DIFFERENTIATION

The first step in building a brand is deciding what product or service to offer. Make sure it differentiates you from the competition in a meaningful way and is relevant to the current and emerging marketplace.

W p.33

POINTS OF DIFFERENTIATION SHOULD BE:

- Believable
- Unique
- Supportable
- Relevant
- Understandable
- Easy to communicate

To ensure your success, it helps to offer something new to the category—or better yet, create a new cate-

gory. Whatever you offer, it must meet the needs of what people want. Just being new won't cut it. Some companies still offer products just because they dreamed them up or because they have excess manufacturing capacity. These brands have always failed, because the company took a shortcut and did not research what the customer wanted or needed.

On some occasions, however, brands are introduced that customers don't know they need or want. PDAs are an example. In this instance, it's important to get the product right before introduction, and not be too far ahead of the market; remember the Apple Newton? Several years later, Palm Pilot and Blackberry got it right and the category took off.

Some products may also change over time despite the brand remaining the same. PCs, for example, change all the time—and some products may seem never to change. The taste of Jack Daniel's, the famous Tennessee whiskey, has the image of being made the same way for more than 100 years.



The better you meet the consumer's needs, the easier it is to build brand loyalty.

If you are not selling a classic, be alert and continuously adapt your brand's offering to the ever-shifting needs of the marketplace. The age of mass production is over. Customization is king. Like Burger King's "Have it your way" and Dell's build-to-order computer, the

better you meet the customer's needs, the easier it is to build long-term brand loyalty.

BRAND VISION

Once you have decided what product or service to offer, you need to think about a vision. Some people call it the “long-term view.” Every brand should have a long-term vision of where it would like to end up in a perfect world. Without a vision, your brand is likely to go nowhere. A brand's vision is a long-term snapshot—not a short-term numerical objective.

Vision is about what's on the edge of, and sometimes beyond, the horizon. It's about big, ambitious goals that inspire employees to get involved to make their brand great.

A vision often sets the tone for the company's culture and acts as a guide to making day-to-day business decisions. It's a way for companies to connect with their employees and help focus their efforts on building a brand.

According to Fountainhead Communications, a leading San Francisco Bay Area branding consultancy, “When creating a vision for your brand, think as big as you can—but make it specific.”

For example, Henry Ford wanted to make cars affordable for every family in America.

Steve Jobs wanted to put the power of a computer on the top of every desk.

When President Kennedy boldly stated that we would land an American on the moon before the end of the decade—he was very specific. JFK's statement seemed outrageous at the time, but it so captured everyone's imagination, pride and sense of self that it got done.



“When creating a vision for your brand, think as big as you can—but make it specific.”

Brands with great vision — Wal-Mart, Dell, The Peace Corps, Amazon and Google — end up on top. Sometimes, way on top.

Wal-Mart started as a small five-and-dime store in Arkansas. Sam Walton was only 27 years old when he began, but his vision was to build the finest retailing company he could. His first year's sales in 1945 were \$80,000. In 2006, Wal-Mart was the largest corporation in the world with sales of more than \$350 billion. Not bad for a country boy from the middle of nowhere! Sam proved that it's smart to have a vision. Too bad Sears, Macy's and J.C. Penney didn't have the same vision.


BRAND POSITIONING

Positioning is one of the most important of the building blocks. Often marketers resist the intellectual discipline and time required to get it right. But this is not the place to take a shortcut.

Position is where your brand fits within the galaxy of product choices. It is an expression of how you want your prospects and customers to perceive you versus your competition in the marketplace.

For example, with hundreds of cars to choose from, Volvo has positioned itself as "the safe car."

So if safety is really the most important thing to you—Volvo is the car.

For a long time, Hertz dominated the car rental business, and AVIS was perceived as equal to all of the other seven competitors. To differentiate itself, AVIS positioned itself with the message: Because we're only #2, "We try harder." As a result, AVIS' business increased and no longer was it lumped together with the lesser brands. It became a distinct #2 and the alternate choice to Hertz because it clearly positioned itself against the leader.  [P.34](#)

BRAND TARGET

A clearly defined brand target is a basic necessity for all your marketing programs. Its primary role is to guide you in product refinement, developing your selling message, placing your media and identifying those segments with the most profit potential.


No brand should try to sell to everyone in the world.
No brand can be all things to all people. Not even the global Wal-Mart.

You need to narrow, and clearly define in great detail, who is your primary target market. Decide if you want to be a local, regional, national or global brand.

You need to determine, through a process of data-driven segmentation, your ideal customer's demographic and psychographic characteristics—so you will know how to talk to and connect with them in a meaningful way.

You can never know too much about your customers. The more you know, the better you'll do.

DEMOGRAPHIC CHARACTERISTICS:	PSYCHOGRAPHIC CHARACTERISTICS:
<ul style="list-style-type: none">• Age• Gender• Education• Income• Ethnicity	<ul style="list-style-type: none">• Innovators• Early adopters• Late adopters• Laggards

Keep in mind that not all customers are created equal. Some are more profitable than others. Aim your marketing at the group that's not only the most likely to buy, but the ones who give the highest potential for cross-selling and up-selling.  [P.35](#)

BRAND NAME

What to call your product or service is also one of the early branding decisions you will need to make. This is how a customer identifies and remembers you.

A brand name acts like a big pot. It captures and stores all the equity you build into your brand by your various marketing and business actions.

A GOOD BRAND NAME SHOULD BE:

- Short
- Unique
- Consistent with the category type
- Not easily confused with competition
- Free of hidden meanings in foreign languages
- Easy to remember
- Pleasant looking in type
- Available for a domain name
- Clear of infringing on someone's trademark
- Consistent with the brand's personality

When you start out, the pot is empty and the name has no value. But in the long run, when the pot is full, the name can be of great value. Not because you chose the right name, but because you took the right steps to put value into the name.

Choosing a brand name is often agonizing. You can make a mistake. Don't pick a name that people can't spell, pronounce or understand. Companies generally select a name by developing a list of at least 20 names, then trying them out on their target audience, employees and business associates.

Some companies do formal research to narrow down the list; others do it themselves. If you go the budget route, make sure you talk to at least 30-40 people. Based on feedback, narrow the list down to two. Then

make your selection based on the one that best fits the brand's architecture.

One other consideration in picking a name is whether or not to use the corporate name in conjunction with a brand's name. For example, Proctor & Gamble always separates its brand's name from the corporate name by putting the P&G name on the back label. Hewlett-Packard, on the other hand, does just the opposite. Its corporate name is the brand name on all its products. For many companies, it's a varied combination of both.

The last step in the naming process is applying for a trademark. It's wise to do this early, so you won't be sorry later. It's not as hard as it used to be—you can do it online.

BRAND IDENTITY

Brand identity (i.e. a logo) is how people will recognize you. Generally it's a combination of a color, a symbol and your brand name. Sometimes it's your company's initials (e.g. IBM, G.E.) and on a rare occasion, it's only a symbol (e.g. Apple). Sometimes a tag line is added to the logo.

People often place too much value on logo development. A great looking logo, in and of itself, is one of the least important elements in building a brand. If people spent as much time on branding strategy as they spent on getting a flashy logo, they would be farther ahead in building a brand.

BRAND LOGOS NEED TO:

- Work well with brand name
- Be distinctive
- Be easy to read
- Work in black/white
- Be usable in all your communication pieces
- Be free of any hidden meanings
- Be consistent with market category
- Be consistent with your brand's personality

No matter what your logo looks like, it is important to be consistent in its usage—so consumers don't become confused. The one exception is that sometimes because of space limitations, you have to drop the tag line from a logo. But generally, you should use the tag line with the logo if that's the official usage style.

EXAMPLES OF STRATEGIC TAG LINES:

<u>TAG LINE</u>	<u>STRATEGIC USE</u>
• Since 1904	• Brand Credential
• HR Consulting	• Brand Service
• Just do it	• Brand Emotion
• Think Different	• Brand Personality
• Overnight Delivery	• Brand Service
• Breakfast of Champions	• Brand Association
• Good to the Last Drop	• Brand Quality
• Ultimate Driving Machine	• Brand Message

Tag lines or brand slogans must be taken into account before developing a logo. A long tag line generally doesn't work well with any logo and must be placed somewhere else on smaller marketing materials.

A tag line can be problematic unless it serves some strategic branding purpose. If it doesn't, it's better not to use one.

Tag lines vary widely. Some are necessary—others are not. Some add value—some do not. They all should be as short as possible because even a short tag line alters the visual balance between a brand name and a brand symbol, where everything is competing for the eye's attention.

BRAND PROMISE

Sometimes there is a seeming overlap between brand promise and brand positioning. They are different, but complementary.

Wal-Mart's "everyday low pricing" is a brand promise. Its position can be described as the largest (therefore lower cost) general merchandise discount store.

If a car company states that its car gets 30 miles per gallon—this is a brand promise. You expect to get it; if you don't, you lose trust in that brand.

A brand promise sometimes involves parity attributes in combination with points of differentiation. Obviously, making a promise that no one else can make is an advantage, but making promises of parity should not be overlooked; they might be required to get in the game. For example, if car companies don't promise at least a 50,000-mile engine warranty, their cars won't be considered.

BRAND CHARACTER

Brand character describes some attributes about your company that a customer finds attractive. Sometimes it is called core brand values.

There are three categories of brand character that a customer is exposed to: product or service, employee and community.

From a product or service standpoint, for example, a customer expects a bank to be trustworthy and an organic farmer to be environmentally friendly.

BRAND CHARACTER TRAITS:

- | | |
|-----------------|---------------------|
| • Honest | • Respectful |
| • Responsible | • Expert |
| • Fair | • Trustworthy |
| • Environmental | • Employee-oriented |

Customers are also interested in how you treat your employees. People don't want to buy jeans or sweat-shirts if they are produced in an overseas sweatshop. The majority of customers want to buy from companies that are respectful of their employees.

People also feel good about doing business with companies that support their communities. Some companies even publicize that they are a double bottom-line company—pledging to donate a certain percentage of their profits to charities.

According to research by the Stanford Social Innovation Review, being a good corporate citizen is an effective branding tool and should be considered a good opportunity for building brand image. **W** P.36



Being a good corporate citizen is an effective branding tool...

BRAND PERSONALITY

While brand personality might seem far-fetched, it's about relating to the consumer. And relating is a critical ingredient in developing long-term relationships.

Brand personality is different from brand character. A person who says nothing might lack personality, but have great character. Character connects on a moral level—personality connects on a social level.

It's not unusual, in some crowded categories, to find competitive brands with very similar factual specifications—so it might be the personality element of branding that lets you establish a sustainable point of differentiation.

Consider a Harley-Davidson versus a Yamaha motorcycle. Both are well-engineered and go the same speed, but to the buyer, they are as different as night and day. They have completely different personalities. Just the guttural sound of their engines tells you the difference.

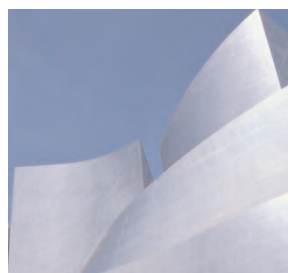
To create the right personality for your brand, you need to go through a process of elimination to identify the right traits. Personality traits are often different for a product than a service.

BRAND PERSONALITY TRAITS:	
• Warm	• Fun
• Friendly	• Sophisticated
• Loud	• Rugged
• Corporate	• Strong
• Casual	• Contemporary
• Off-beat	• Traditional
• Innovative	• Exciting
• Sexy	• Leading edge
• Genuine	• Hip
• Flexible	• Creative
• Glamorous	• Practical
• Serious	• Technical
• No nonsense	• Athletic

You need to analyze your target audience and ask several questions: Is your brand female, male, or gender neutral; young, old or middle-aged; sophisticated, urban, rural, or mainstream? For example, Marlboro certainly has a different personality than Virginia Slims based on the gender of its target audience.

Once you have determined some of the parameters of whom you are trying to reach, create a list of 10 to 12 potential brand personality traits. Then compare this list to what your company or product truly is. Don't try to be something you're not. At this point, try to get the list down to six. Make sure that your customers would relate to these traits.

For the final round of elimination, reduce the list down to three or four for the sake of brand clarity. Pick the ones that are most consistent with each other, that give you points of differentiation, and are traits that can be used in your marketing materials.



It used to be that form followed function. Now, with many products, form follows emotion.

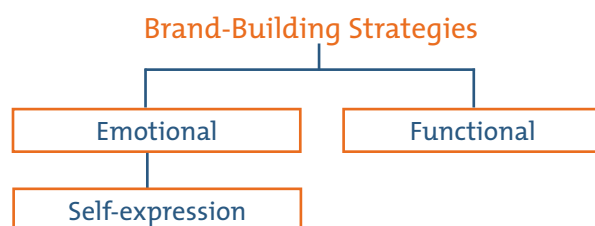
The other type of personality difference that a brand can project, one that is becoming more important, is style. It used to be that form followed function. Now, with many products, form follows emotion.

Apple is one of the masters of this strategy. Recognizing that people are very visual, they have taken computer design to a new level. No longer are all personal computers beige or boxy. Apple doesn't make toasters, but if they did, you would expect them to reflect its brand personality—great style. **W** p.36

BRAND EMOTION

For some brands, emotion can be as important as function in influencing the purchase decision. Depending on the type of product or service you offer, emotion may or may not contribute to building your brand. You need to analyze, define and separate the roles of function, emotion and self-expression when developing your brand-building strategies.

For some products, emotion plays no part. For example, when you buy a box of laundry detergent most people just want a performance relationship. You simply want your clothes to come out clean, soft and smelling fresh.



For other product categories, buyers also want an emotional relationship. They want both the facts (why it's better) and an emotional connection—is this product right for me? The car category is a good example of combining both elements. People say, “I love my car.” They generally don’t say, “I love my detergent.”

Emotional branding can also result when a customer has the option to self-express or personalize a product with options or accessories. When a customer dictates exactly how he wants his Dell PC configured, he feels emotionally empowered as he creates his connection to the brand.

Brands also connect on a self-expressive level when the brand (as a symbol) allows a person to communicate his self-image. A person’s choice of brands says a lot about who they feel they are, or who they want to be. If a person wants to project success, for example, they may choose to drive a luxury car or wear expensive clothes.

BRAND EXPERIENCE

Over the last decade, branding strategists have been paying more attention to the customer’s experience with their brand.

Brand experience has many levels. If your laundry detergent gets your clothes clean, you might say you had a good experience. But what if it only came in 50-lb. boxes, and it was a pain to lug from the store to your car—not a very pleasant experience. This example may seem far-fetched, but have you ever tried to handle a 50-lb. bag of dry dog food? There are hundreds of examples of good products that produce bad experiences.



A positive brand experience that creates complete satisfaction leads to enduring brand loyalty.

Brand managers should research and quickly correct experiences that lead to customer dissatisfaction. A positive brand experience that creates complete satisfaction leads to enduring brand loyalty.

Customer experience for some brands can also go way beyond the factual elements of: “Does it work,” and “Is it easy to use?”

A Napa Valley winery tour, for example, can be an experience that creates a lasting impression and association with the brand. To you, the wine is better

because you met the winemaker and visited the caves where the wine ages in small oak barrels.

Coffee is at the other end of the beverage spectrum. You generally don't have to go too far for this experience. You might have several choices in your neighborhood: maybe a local diner and a Starbucks. Coffee in the local diner goes for about \$1.50 a cup and Starbucks' is about \$2.50. If you choose Starbucks, it might be because you want the experience of sipping coffee in a place with atmosphere and a particular sense of community. Customers are willing to pay a buck-fifty for the coffee and an extra buck for the experience.

BRAND QUALITY

A brand's actual quality alone is not a surefire formula for brand success. Many people think they can tell high quality from low quality. In reality, it is not always that clear. When you compare products rated in *Consumer Reports*, there is often little correlation between quality and sales. It's not that quality is unimportant to branding—it is a key factor. But you need to educate the consumer on your quality proposition, or they won't see the value.

Where quality helps build brands is not in the product quality itself, but in the perceived quality in the customer's mind. Swiss watches don't keep time any better than a Timex, but some people sure think they do. The world's best-known luxury watches go to great lengths to build the perception of quality in the consumer's mind.

To build a strong brand, you must find multiple ways to build and maintain strong perceptions of quality in the minds of your target audience. The link between perceived quality and a brand's financial performance is so strong that some large companies have written plans dedicated to this goal, because they know that people will pay for quality if they understand it.

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BRAND PRICING

Pricing has both a company and a customer perspective.

It is critical to most companies because it is a key determinant in how much they make. Based on a study by the Harvard Business School, every 1% increase in price increases your net income by 12-30%, and every \$1 increase in net income increases the value of your business by \$3-\$5.

Pricing is also important because it directly reflects on your brand's image. The old cliché, "It must be better because it costs more," is still fixed in the minds of many people.

A higher price says higher quality, and if you want your brand to be perceived as the best in its category, you certainly don't want to be the low price leader or run too many discount promotions. And, if your brand is the cheapest in its category, how many people might think there's something wrong with your product or service?

Pricing is tricky. It all depends on what category you are in, but as a general rule—according to Chuck Moyer, a leading pricing consultant—charge as much as you can. There’s nothing to apologize for, if the value is there. Based on research, 92% of products are underpriced—4% are overpriced and 4% are correctly priced.

From the consumers’ point of view, pricing is important because it’s their money. They want to know what the value proposition is—exactly what do they get for what they pay?



...92% of products are underpriced—4% are overpriced and 4% are correctly priced.

Ted Levitt, of Harvard University, summed it up best when he said, “Price is the true measure of your marketing skills.”

BRAND PACKAGING

Whether you are selling a product or a service, you need to ensure that your packaging is consistent with your other brand strategies. Packaging for consumer products is extremely important because it carries so much brand identity.

That distinctive robin’s-egg blue box with the white ribbon says Tiffany quality. You don’t even have to open the box to know it’s special.

Consulting and accounting firms often go to great lengths to design and package their reports, to make their findings and recommendations look authoritative and substantial.

Wine that comes in a 1/2 gallon screw-cap jug doesn’t necessarily taste bad, but it bumps up against certain price points at retail, thereby limiting its profitability. Sometimes one easy solution to correct low margins is to repackage. Take the same wine, put it in a smaller bottle with a cork, and raise the price by a dollar or more per bottle. Who says packaging isn’t important? It definitely affects perceived quality.

BRAND DISTRIBUTION

Brand distribution might seem like a simple strategy to think about. Isn’t the goal to sell to everyone and everywhere you can? Yes and no.

If you are dealing with a luxury good, you might not want to sell to a mass-market store. When Martha Stewart sells her line exclusively to Kmart, it says volumes about who she thinks her customers are. And if you are not a Kmart type of customer, you might, rightly or wrongly, decide that Martha’s products are not for you. The point is: Where you distribute your brand impacts the image of your brand. So pick your stores carefully.

One other facet of distribution to consider is whether to sell direct to the customer or through distributors and resellers. If direct to the customer, will it be through stores, catalogues or online? Generally, the more channels the better.

BRAND ASSOCIATION

One low-cost way to extend a brand's awareness and image is to associate with another brand. Sometimes it's called sponsorship—sometimes co-branding—sometimes endorsing. The key to a successful association is to make sure your brand-partner is compatible with your brand's values, desired image and target audience.

When Crest toothpaste first associated with the American Dental Association, its market share shot up from 14% to 28% of the toothpaste category.

But do you think the American Cancer Society would want to partner with Marlboro cigarettes? No—not in a million years. However, Sutter Home Winery's association with a promotion for finding a cure for cancer is a win for both brands.

Nike's partnership with Tiger Woods makes sense. Buick's association with Tiger might not—it's not believable. Do you really think, at his age, the world's best and richest golfer is going to step out of his private jet and into a Buick?

BRAND CREDENTIALS

A brand's credentials are often overlooked as an important branding element. According to Al Ries, who co-authored The 22 Immutable Laws of Branding, "Credentials are the collateral you put up to guarantee the performance of your brand."

Credentials are generally more important in the service and entertainment industries, but they can also be helpful within the consumer and industrial products categories.



"Credentials are the collateral you put up to guarantee the performance of your brand."

Your brand's credentials give an extra dimension to your brand's reputation based on actions, achievements or awards. The better your credentials, the easier it is for a customer to buy.

Credentials also help provide the assurance customers need when they are wrestling with a close purchase decision. Often it is credentials that act as the tie-breaker between two very good choices.

A brand's credentials need to be developed over time. And when marketed, they can have a direct impact on both sales and the bottom line.

For example, a movie that wins a number of Academy Awards can expect to sell a lot more tickets simply based on this credential.

A car that wins a J.D. Power Award can count on extra sales, as can an automobile company when its team wins the Daytona 500.

When colleges try to market themselves to prospective student-athletes, it helps to have a wall full of trophies in the gym.

Stanford, for example, when selling its subbrand “Stanford Athletics,” not only showcases the massive amount of gold and silver in its trophy case—the result of winning 70 NCAA team championships since 1980—but stresses its credentials as a top-tier academic institution.

Their pitch is simple: It’s all about credentials. Where else, they ask the recruit, can you play for a NCAA championship, room with an Olympic athlete and be taught by a Nobel Laureate?


Building brand credentials is sometimes beyond your span of control. But mostly it is up to you.

Getting a good ranking from *Consumer Reports* is outside your control, but building the superior product to get that ranking is up to you. You can’t write the favorable restaurant review, but you can serve great food to get that review.

To compete more effectively, consulting firms stress in their proposals how long they have been in business and their experience with big brand-name companies. They also showcase client testimonials on their Web sites.

Accounting and law firms prominently display the academic credentials of their employees on their office walls.

Advertising agencies showcase how many creative awards they have won. Banks highlight how many assets they have under management.

Every brand has the capacity to earn credentials. When you are #1 in the category it’s easy, but there are also opportunities out there for everyone who’s not on top. When a brand’s credentials are properly marketed, they add value to your brand’s equity by building up the brand’s perceived quality.  P.38

BRAND MESSAGE

The last elemental building block in the process of creating your brand’s architecture is crafting a core brand message or dominant selling idea.

This message needs to reflect what your brand stands for. It needs to be simple, so it can be distilled down to one sentence or a single-net-impression. For example, *The New York Times*’ core message is, “All the news that’s fit to print.”

Once you have developed your core brand message, you need to communicate it to everyone in your company who makes branding decisions. Your single-net-impression message needs to be implemented consistently across all of your communications and marketing programs, so that your customers don't get confused about what your brand stands for.

Your core message gets delivered in many different ways, but everyone needs to be singing from the same page in the song book.

CRITERIA FOR CRAFTING A CORE BRAND MESSAGE:

- Will it be easily understood?
- Does it differentiate you vs. competition?
- Is it believable?
- Is it relevant to the marketplace?
- Is it consistent with the brand's architecture?
- Is the message unique?

For example, no matter what type of marketing piece you see from BMW, you know they are talking about "The ultimate driving machine." For BMW, their tag line is also their core brand message. **W** P.39

VI. STEP 3 – THE BIG IDEA

Once you've developed all of the elemental building blocks for your brand's architecture, it's time to move on to the third step of the branding process—big ideas.

Larry Summers, president of Harvard University and former secretary of the U.S. Treasury, stated in a *Harvard Business Review* article (8/2003) that, "Ideas are the currency of the 21st century economy. Organizations will succeed or fail on the quality of their ideas and their ability to implement them."

This is no less true for managing or building a brand. Brands will flourish or falter based on the ideas behind them. You can get all the branding steps right, but unless you have fresh ideas to keep your brand attuned to the changing marketplace, you will fail.

HOW TO RECOGNIZE A BIG IDEA:

- Does it resonate as big when you first hear it?
- Does it create excitement?
- Will it move the brand to the next level?
- Is it unique?
- Is it easy to explain?
- Does it fit the brand strategy?
- Can it last for at least 5 years?

To come up with a big idea, you need to follow a disciplined ideation process. You can't rely just on luck.

Big ideas have two elements. The first is science and the second is magic.

The science requires first analyzing the facts of the marketplace. The next step is to define the benefits your customers truly want, and develop effective brand strategies to meet those needs.

The magic is using these fact-based strategies to generate ideas, and then infusing them with creative inspiration to develop a big idea that can take your brand to the next level.

How about the genius of putting a box of baking soda in the refrigerator? Or the Dole juice bars? TiVo? Or the new spaghetti noodle that has ridges to hold more sauce? And liquid Band-Aid?



Big ideas that don't get executed add zero to brand equity.

The next step is implementation. Big ideas that don't get executed add zero to brand equity. Ones that do can add real value to your brand. **W** P.40

VII. STEP 4 – MARKETING COMMUNICATIONS

The fourth step of the branding process is implementing a marketing communications program.

Armed with research, your brand's architecture and a big idea, it's now time to execute a communications program to build brand awareness—so that people know what you're selling, what you stand for, and where to buy.

The marketing communications component is made up of two elements—offline and online branding—and 14 sub-elements. **W** P.41

For many companies, marketing communications is important because it's where many of the branding activities take place.

Because there are so many marketing communication tools available, it's important to get the right mix and not spread yourself too thin. The old axiom of doing a few things well, rather than a lot of things poorly, still holds true. It's important to integrate the marketing communications sub-elements into a cohesive program to gain the multiplier effect. It's a case where $1 + 1$ can = 3.

Putting together the right combination of marketing communications sub-elements can be daunting. Most companies outsource this task to specialized agencies. If you use outside agencies, ensure that they thoroughly understand each element of your brand's architecture before they recommend how to spend your money.

SOME MARKETING COMMUNICATIONS SUB-ELEMENTS:

- | | |
|---------------------|--------------------|
| • Product Brochures | • Promotions |
| • Advertising | • Banner Ads |
| • Public Relations | • E-mail Marketing |
| • Direct Marketing | • Web Site |
| • Sponsorships | • Search Marketing |

Whether you do it yourself or hire an agency, the online and offline tools you use must address the following key questions:

- How will you move your prospects through the awareness, consideration, preference and purchase cycles?
- How will you keep your customers committed to coming back?
- How will you turn them into fans?
- How will you get your customers to take the initiative and recommend you?

THE WEB'S IMPACT ON BRANDING

Although branding with your Web site is technically part of your marketing communications program, it is different enough to deserve its own section. It even has its own name—digital branding. Branding on your Web site helps complement and support the brand's architecture in the physical world.

While the full effect of the Internet on branding is not yet known, it is already changing the impact of some of the traditional brand-building elements.

Little guys are now able to compete with Fortune 500 firms by going directly to the people with their brand. For as little as \$20/month in hosting fees, they are able to present their brand, every second of every day, to more than 850 million people worldwide. No longer is getting wide distribution and building brand awareness the exclusive privilege of rich, large corporations.

In 2004, it was estimated that 40% of customers would first consult the Internet before they make a considered purchase. As a result, the relative power of national advertising campaigns is being reduced.



...because of Google and Overture, small firms can now compete against companies with million-dollar ad campaigns.

Before the Internet, big advertisers had a lopsided advantage over non-advertisers whose existence was mostly unknown. Today, because of Google and Overture, small firms can now compete against companies with million-dollar ad campaigns for as little as 10¢ a click to their Web site.

Another shift that the Internet is having on branding is the ready availability of a community of opinions on the quality of a product or service.

Before people were networked through the Web (pre-1994), a person's ability to get opinions on a product was limited to his small circle of family and friends. The Internet has changed all that.

Now, customers are swayed more than ever by the opinions of others—rather than by the power of expensive marketing programs. Online communities are taking on their own branding power. They are sought out as the certification experts for consumer satisfaction or dissatisfaction.

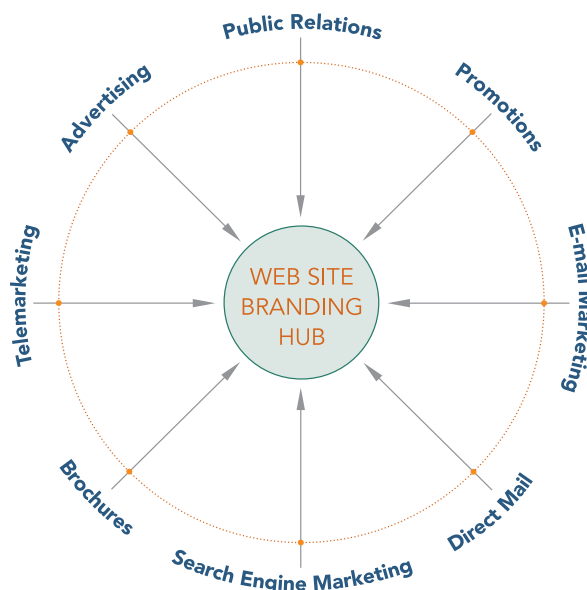
The Internet is also causing some erosion of price stability.

Brand managers once took the pricing they suggested to the marketplace for granted. Today, customers have more power than ever over the ultimate price they pay. They have pushed consumer prices down, and as a result are eroding the profits of both the distributors and the manufacturers. Unless the manufacturers find a way to cut costs and sell the same product for less, their earnings and stock price will go down.

Today, online consumers go to comparison-shopping sites (like BizRate shopping search), and type in the name of the product they want. The search engine scans the database of thousands of stores, and within a few seconds comes back with 3 offers ranging in price. Within reason, the customer will buy the lowest-priced product—wouldn't you?

The Internet is also causing a dramatic change in how companies market their goods. As the functionality and power of a company's Web site has evolved, so too has the composition and integration of a company's marketing communications mix—it is now made up of both offline and online elements.

Until the late '90s, most companies' Web sites were static brochures. Now, after ten years of experience, the Web is evolving into a central branding hub.



This has come about for a number of good reasons.

A Web site, because of its functionality and ability to store great amounts of information, has for the first time allowed a company to present its total brand in one place.

Everything a customer needs to know about a brand can be put on a Web site. Compare this to a one-page ad, a two-page press release, a four-page color brochure or a 30-second TV commercial.

Also, because of its constant availability and breadth of information, a Web site has become the new place for referring prospects who see your brand's advertisement, promotion, direct mail piece or the write-up in the local newspaper. No longer is a toll-free number critical to success.

This referral capability has tremendously increased the effectiveness of traditional media, because when combined with the Web, it's like getting two ads for the price of one.

For example, someone seeing a car ad in a magazine can jump on the Web and get all the information they need that wasn't in the ad, including directions to the local dealer. Not long ago, companies instructed their ad agencies of the need to make their logo big. Now their instructions are—make the Web site address big!

Another change that this referability factor has caused is the decreased need for large print ads or expensive TV campaigns. Before the Web, ads had to be big because of the need to stuff a lot of information into a small box. Now, some ads are just a headline and a domain name.

An additional factor that has changed the way companies sell themselves is the advent of low cost, effective marketing on the Internet.

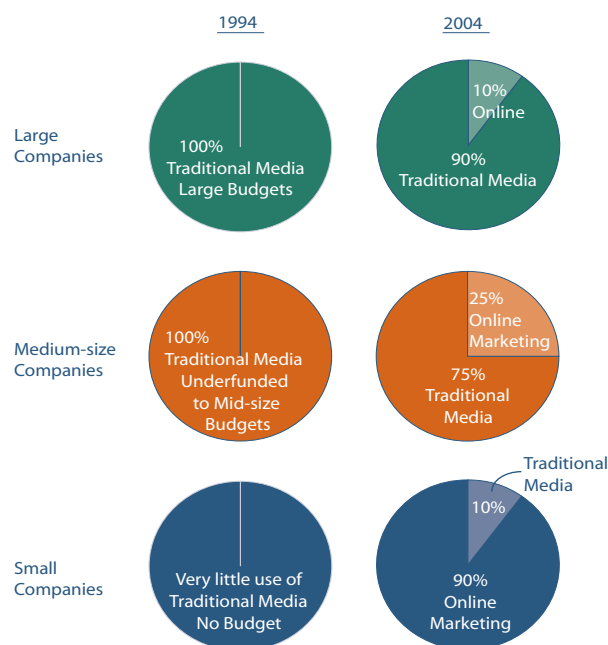
Before the Web, large companies mainly focused on large offline advertising and public relations programs to get their products sold. Small companies could barely afford any of these niceties, and relied more heavily on their sales force and word-of-mouth.

Today, because online marketing is so much more affordable than traditional media, small companies

can now afford to brand themselves. This change is great news for small and medium-sized business, but not so good news for large companies, who in the past enjoyed a near monopoly in branding.

There are no definitive studies on the shift in the composition of the marketing communications mix as a result of the Internet, but the following illustrations show one perspective on the trend.

Marketing Communications Mix
(Directional Trend)



VIII. STEP 5 – EMPLOYEE INVOLVEMENT

The fifth step of the branding process is employee involvement.

Branding is often associated with actions taken only outside the organization—advertising, public

relations, etc. This is shortsighted. Some great brands have been built in large part by the actions of their employees. Southwest Airlines, Starbucks and Nordstrom come to mind.

McKinsey & Company research has indicated that in certain retail situations, knowledgeable sales people can increase brand preference by as much as 50%. This helps to explain why some cosmetic brands have their own sales people in upscale department stores.

Every employee who comes in contact with your customers or prospects should be empowered to help build the brand by nurturing the relationship process.

Companies that are serious about branding need to get their employees involved and educated about the brand's overall architecture. Employees need to know how to protect the brand's image, and how to keep it consistent and relevant in the marketplace.

Employees are often the prospect's first contact with your brand, so they need to be fully integrated into your brand-building efforts. It takes a touchpoint assessment and continuous education, training and lots of practice to ensure that their implementation is consistent with the key elements of the brand's architecture. **W** P.42

IX. STEP 6 – MEASUREMENT

The sixth step of the branding process is measurement. It is crucial to monitor the performance of your branding programs to determine how well they are working. You obviously check the tangible results —

sales, distribution, market share, etc. But it is also recommended that you conduct a brand audit on the intangibles at least once a year.

The reason an audit is important is that a brand is not what you think it is. Or what you are marketing it to be. A brand is what your customers or prospects perceive it to be.

One effective way to set up what intangibles to measure is to start with a written branding plan that spells out what you want your brand to be. What do you want it to stand for? What do you want your customers to think about your brand? This is your goal for your brand's relationship with your customers.

BRAND INTANGIBLES YOU SHOULD MEASURE ARE:

- | | |
|-----------------------------|-------------------------|
| • Awareness | • Customer satisfaction |
| • Preference | • Intent to purchase |
| • Perceived quality | • Intent to repurchase |
| • Perceived value | • Willingness to refer |
| • Perceived differentiation | • Relevance |

Once you have the plan in place, it is easy to set up research questions to capture the data you need. Research doesn't have to be an expensive proposition, but you do need to ask the right questions of your customers and prospects.

Getting the right up-to-date data also allows you to manage your brand more scientifically, rather than relying on intuition and trial and error. **W** P.43

X. THE BRAND GAP

After you have collected the research data from your brand audit, compare it to your brand's plan. Where are the strengths? Weaknesses? The gaps?

The Brand Gap

Image vs. Goals



There will always be some gaps. A gap is just another name for opportunity. Are the gaps related to product, value, perceived difference, awareness, clarity, consistency, competition, employees or market shifts?

Because marketplaces are not static, brands periodically need to be tweaked to stay current and relevant. No matter what the gap is, it's better to know so you can take corrective action—rather than thinking everything is okay.

XI. RESTAGING A BRAND

If the brand gap is too big to close with minor improvements or upgrades, a brand restaging should be considered. Brands, like people, grow old and sometimes don't age gracefully. The key is knowing what to change, what not to change—and when to change. **W** P.44

THINGS NORMALLY NOT CHANGED:

- Brand name
- Brand positioning
- Brand character
- Brand target
- Brand promise
- Brand vision



...equity built up over the years acts as the bridge as you restage from the past into the future.

Your brand audit results should provide ample direction for your brand's makeover.

RESTAGING ELEMENTS MIGHT INCLUDE:

- New points of differentiation
- New value proposition
- New packaging
- New distribution channels
- New logo/new tag line
- New advertising message
- New Web site

Restaging a brand requires striking the right balance between continuity and change. It is the brand's equity built up over the years that acts as the bridge as you restage from the past into the future.

XII. BRAND EXTENSIONS

Often, after a brand has become established, companies try to increase sales by introducing new products as brand extensions. The success rate of brand extensions is spotty at best.

Some succeed because they meet a real need in the marketplace. Bayer's low-dose aspirin (81mg) is an

example of a successful extension, because it meets the needs of heart-healthy consumers.

On the other hand, Miller Lite's "Great taste. Less filling." brand is an example with mixed results. The parent brand was cannibalized so much by the extension that its total market share did not increase. Consumers wondered why they should buy the parent brand, if it made them too full and too fat. Some brand consultants say they would have been better off introducing the new product under a different name.

Dreyer's "Grand Light" ice cream faced a similar problem. Why would anyone buy ice cream with high fat? Well, the answer was the low-fat one did not taste very good. Dreyer's solved this problem by reengineering their production process to make a high quality, light, creamy ice cream that tasted as good as the original product. Dreyer's also made a conscious decision to let this "light" product become its flagship brand. This is a brand that has successfully made the transition to meet the needs of the changing health-conscious marketplace.

Another type of brand extension is attaching a brand's name to a product outside its main category. This rarely works, however, unless the target customers are closely aligned.

GE failed when they tried to get into the computer business. But HP succeeded when they entered the printer business. Today, printers make more money for HP than do their PCs.

So before you decide to extend: Look before you leap. Short-term sales greed rarely works. Many branding consultants believe that you should generally stay focused and not extend. And, according to Purple Cow author Seth Godin, "Your overall brand franchise is only as strong as your weakest brand."



*...before you extend a
brand—look before you
leap!*

XIII. BRAND DESTRUCTION

It might seem out of place to mention brand destruction in a guide about brand building. But it should not be ignored.

Brands are about relationships, and as we all know well, these things can get off track pretty easily. Brand equity—the years of investment and nurturing—can dissipate with a few wrong moves. It generally doesn't happen overnight, but it happens all the time.

A number of years ago, the premium wine brand Inglenook was a leader in its field. Management wanted to increase sales, so they decided to attach the Inglenook name to a jug wine to force distribution and save on advertising. Total brand sales shot up 40% in the first year. Twenty years later, the premium brand no longer exists; the jug wine does.

This is a brand that was destroyed by the wrong line extension. Inglenook's perceived-quality relationship with the customer was violated. For over 90 years, this premium brand had stood for top quality. Apparently no longer, thought their loyal customers, and they moved on.

Brand equity is like water in a well: If you don't use it properly, one day the well will run dry.

We might be seeing the same error being repeated by Mercedes-Benz. Once one of the most expensive and coveted automobiles, it is now priced so low, at the low end, that a lot of people are able to afford one. So a lot of Mercedes' loyal customers might take a pass; they aren't that special anymore.

Brand erosion can also take place in other ways.

A poor Web site, for example, can send a message that your brand is slipping. If it isn't, why is your Web site so bad?

Many brand managers are oblivious to this new risk. Web sites don't last forever, and most probably have a useful shelf life of only 30 months or less. If your site is older than that, you should assess the risks to your brand. To your prospects your Web site is your brand.

To gauge how much Web-related brand damage may be occurring, you need to determine where your Web site sits on a continuum of bad to excellent.

Remember to compare your site not only to your competitor's Web sites, but to the quality your users expect.

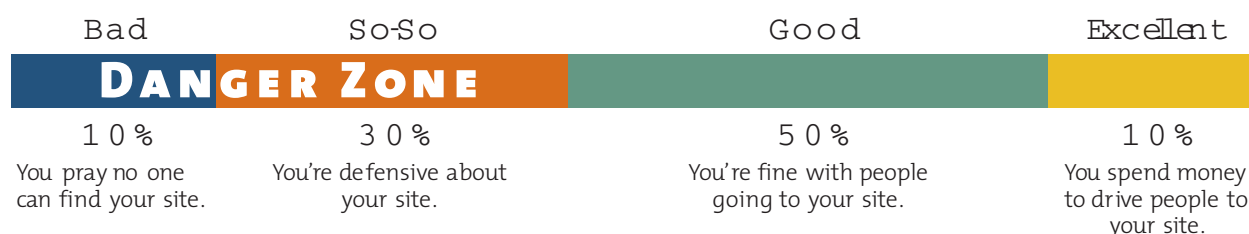
The first question to ask is, "How do you feel about your Web site?"

When you start feeling like your brand's site is inadequate, when your employees are defensive about it, or when you are given referrals but no one calls, you are probably in trouble.

You also need to find out how many people are visiting your site. If your site does not have a relevant statistics package that measures visitors, page views and time spent on your site, you'll need to get one.

The more visitors to a bad site— the more potential damage is being done to your brand's image.

To avoid this, companies need to work to keep their brand's Web site fresh and up-to-date, so that it doesn't cause brand erosion.



Your Web site is the portal to your brand. It's your marketing team's most valuable player, and if it's not doing its job, you are giving your competition a free online marketing advantage.

XIV. BRAND DEATH

Sometimes brands just need to die. A market change might make your product or service obsolete—like typewriters. When this happens, face the facts and move on. Sometimes management hangs on to a brand too long and throws good money after bad. The fact is that for many multibrand companies, up to 85% of their brands lose money.

Some companies, on the other hand, confront these facts early and sell brands that are starting to slip or that are no longer wanted. Proctor & Gamble, for example, sold the popular Duncan Hines cake mix line, after it concluded that the promotional environment in the category would never let them earn a proper return on the brand's assets.

XV. CONCLUSION

Three of the most important things to remember about the branding process are:

- You need to know what your brand stands for well before implementing any marketing programs, including any Web site remodel.
- Discipline is required with every action and decision related to the brand.

- Use the two formulas below:

Think of branding as a simple formula with 6 easy step:

$$\begin{aligned}
 & \text{market analysis} \\
 + & \text{brand architecture} \\
 + & \text{big idea} \\
 + & \text{marketing communications} \\
 + & \text{employee involvement} \\
 + & \text{measurement} \\
 = & \text{branding}
 \end{aligned}$$

Building brand equity is a two-part formula:


$$\begin{aligned}
 & \text{consistent branding} \\
 \times & \text{an extended period of time} \\
 = & \text{greater brand equity}
 \end{aligned}$$

The appendices that follow are necessary reading. They will provide additional dimensions to your understanding of the branding process. There are four major sections:

- Worksheets
- Q. and A.
- Glossary
- Reference Section

After reading the introductory portion of this book and reviewing the four sections of the appendices, you should be able to start branding like a pro!

THINK IT'S TIME TO GET STARTED?

Assuming that you have done your market analysis, start by developing your brand's architecture. Use the worksheet in the appendices section.  [P.32](#)

You'll notice that there's not much room for writing. There's a good reason for this! For your brand to project what it is, you need to distill, distill and distill some more. You should be able to describe each brand element in a few words, or in a sentence or two at most. If you can't—try harder.

The goal is to make everything simple, so your customers can easily understand what your brand stands for.

You can't do the entire branding process overnight.

But once you understand the total process, you can decide what you want to do now—and what you can do at a later date.



XVI. APPENDICES SECTION

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BRANDING TABLE—THE BIG PICTURE

The branding table is a summary of the 6 steps, 33 elements and 35 sub-elements of the branding process

The branding table is based on the premise that it is necessary to see the whole to clearly understand the parts.

Reference Q.22, p50

1. Market Analysis	2. Brand Architecture	3. A Big Idea!	4. Marketing Communications	5. Employee Involvement	6. Measurement
<u>Elements</u> <ul style="list-style-type: none"> • Internal Information • Public Domain Information • Competitive Analysis • Trend Analysis • Proprietary Research 	<u>Elements</u> <ul style="list-style-type: none"> Tangible <ul style="list-style-type: none"> • Product or Service <ul style="list-style-type: none"> - Points of Differentiation • Target • Name • Identity • Experience • Pricing <ul style="list-style-type: none"> - Value Proposition • Packaging • Distribution • Credentials Intangible <ul style="list-style-type: none"> • Vision • Positioning • Character • Personality • Emotion • Association • Message Tangible/Intangible <ul style="list-style-type: none"> • Promise • Quality 	<u>Elements</u> <ul style="list-style-type: none"> • Science <ul style="list-style-type: none"> - Brand Strategies • Magic <ul style="list-style-type: none"> - Idea Generation - Creative Infusion 	<u>Elements</u> <ul style="list-style-type: none"> • Offline <ul style="list-style-type: none"> - Advertising - Public Relations - Direct Mail - Marketing Materials - Promotions - Trade Shows - Sponsorships - Signage • Online <ul style="list-style-type: none"> - Web site - E-mail Marketing - Banner Ads - Search-Related Marketing - Online Public Relations - Online Promotions - Online Sponsorships 	<u>Elements</u> <ul style="list-style-type: none"> • Touchpoint Assessment • Education • Training • Practice 	<u>Elements</u> <ul style="list-style-type: none"> • Tangible <ul style="list-style-type: none"> - Sales - Distribution - Market Share - Market Price - Complaints • Intangible <ul style="list-style-type: none"> - Awareness - Preference - Perceived Quality - Perceived Value - Perceived Differentiation - Customer Satisfaction - Intent to Purchase - Intent to Repurchase - Willingness to Refer - Relevance

Color key:	
	Steps
	Elements
	Sub-Elements

COMPETITIVE BRAND ANALYSIS & INSIGHTS WORKSHEET

Reference p.5

Category Analysis

Segment Description: size, growth rate, etc.	
Current and Emerging Trends	
Trend needs not being met?	
Additional Insights	

Competitive Analysis

Brands	(\$000) Est.Sales	Reputation	Points of Differentiation	Positioning	Key Target Audiences	Quality	Core Brand Message	Estimated Marketing Budget
Your Brand								
Competitor #1								
Competitor #2								
Competitor #3								
OTHER								

BRAND ARCHITECTURE WORKSHEET

32

Reference p.5-17

Brand Elements	Strategies, Descriptions, Comments
Brand Product/Service	
Brand Differentiation	
Brand Vision	
Brand Positioning	
Brand Target	
Brand Name	
Brand Identity	
Brand Promise	
Brand Character	
Brand Personality	
Brand Emotion	
Brand Experience	
Brand Quality	
Brand Pricing (value proposition)	
Brand Packaging	
Brand Distribution	
Brand Association	
Brand Credentials	
Brand Message	

POINTS OF DIFFERENTIATION WORKSHEET

Reference p.6

Brands	Parity Features	Meaningful Points of Differentiation	#1 reason people buy the brand
Your Brand			
Competitor #1			
Competitor #2			
Competitor #3			
Competitor #4			
Competitor #5			

BRAND POSITIONING WORKSHEET

Reference p.7

What business are you in?

(specific product or service category)

Brands in Category	Key Customer Benefits	Brand Positioning Statement
Your Brand		
Competitor #1		
Competitor #2		
Competitor #3		
Competitor #4		
Competitor #5		

TARGET AUDIENCE WORKSHEET

Reference p.8

Demographics (age/gender)	Psychographics (behavior)	Size of Market	Distribution Points - where people can buy	Media Reach - what people read, watch, etc.

Primary
Target

Secondary
Target

Tertiary
Target

BRAND TRAITS WORKSHEET

36

Reference p.11-12

Brand Character:

Believable Options	<input checked="" type="checkbox"/> 3 Most Strategic
1.	<input type="checkbox"/>
2.	<input type="checkbox"/>
3.	<input type="checkbox"/>
4.	<input type="checkbox"/>
5.	<input type="checkbox"/>
6.	<input type="checkbox"/>
7.	<input type="checkbox"/>
8.	<input type="checkbox"/>

Brand Personality:

Believable Options	<input checked="" type="checkbox"/> 3 Most Strategic
1.	<input type="checkbox"/>
2.	<input type="checkbox"/>
3.	<input type="checkbox"/>
4.	<input type="checkbox"/>
5.	<input type="checkbox"/>
6.	<input type="checkbox"/>
7.	<input type="checkbox"/>
8.	<input type="checkbox"/>

37

The diagram illustrates the difference between actual and perceived quality. It features two vertical bars under the heading 'Quality'.

- Actual Bar (Teal):** Labeled 'Actual' at the top. It has markers at 0%, 25%, 50%, 75%, and 100%. A small white area at the top is labeled 'Room for improvement' with an arrow pointing to it.
- Perceived Bar (Dark Blue):** Labeled 'Perceived' at the top. It also has markers at 0%, 25%, 50%, 75%, and 100%. A small white area at the top is labeled 'Quality Awareness Gap' with an arrow pointing to it.

At the bottom, the text reads: 'Actual versus competition based on performance'.

[illegible]

BRAND CREDENTIALS WORKSHEET

38

Reference p.16

Historical and current facts that give a brand's image added dimension. Examples include: time in business, size of company, etc.	
Market leader	
Awards, medals, records, etc.	
Certifications, licenses, accreditations	
Articles or quotes published in newspapers and magazines that improve a brand's image, and that can be used in marketing materials	
Testimonials, client references	
Achievements—including being first to do something	
Product or service ratings/rankings	
Prestige of user or client list	
Credentials of your employees/management	
Prestige of strategic alliance partners	
Intellectual property (patents, etc.)	
Brand reputation	

BRAND MESSAGE WORKSHEET

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Reference p.17

Product/Service (Differentiation):

Target Audience:

What does target audience think or feel now?

What do you want the communications to accomplish?

Core Brand Message (A Single Net Impression (SNI) or Dominant Selling Idea):

Support for SNI:

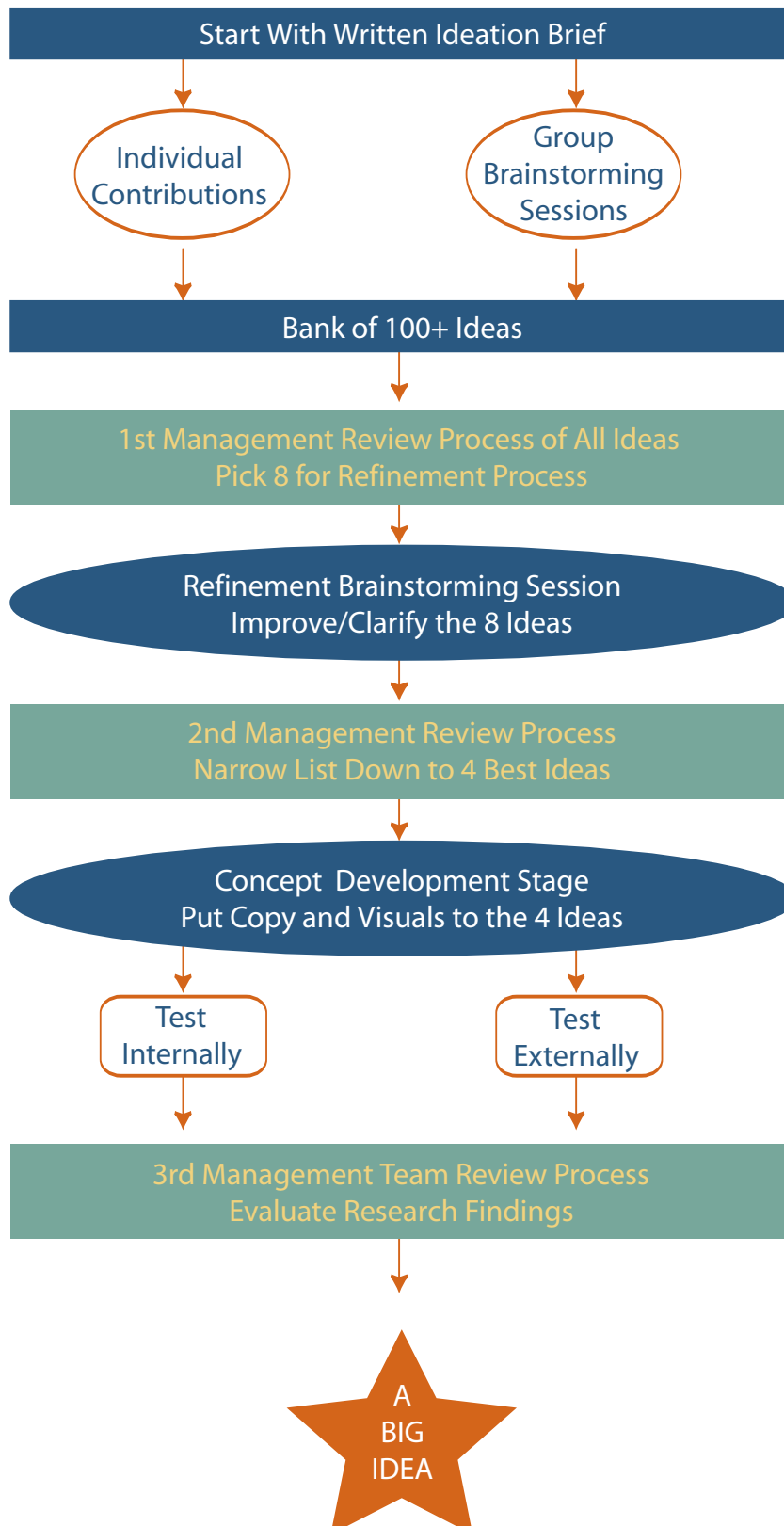
Other requirements:

10 STEP IDEATION PROCESS

40

Reference p.18

CREATING A BIG IDEA!



MARKETING COMMUNICATIONS WORKSHEET

Reference p.19

Offline	Prior Year Budget	Prior Year % Total Spending	Current Year Budget	Current Year % Total Spending	Current Year Integrated w/Web site
Advertising					<input type="checkbox"/> YES <input type="checkbox"/> NO
Public Relations					<input type="checkbox"/> YES <input type="checkbox"/> NO
Direct Mail					<input type="checkbox"/> YES <input type="checkbox"/> NO
Marketing Material					<input type="checkbox"/> YES <input type="checkbox"/> NO
Promotion					<input type="checkbox"/> YES <input type="checkbox"/> NO
Trade Show					<input type="checkbox"/> YES <input type="checkbox"/> NO
Sponsorship					<input type="checkbox"/> YES <input type="checkbox"/> NO
Other					<input type="checkbox"/> YES <input type="checkbox"/> NO
Online					
Web site					
e-mail Marketing					
Banner Ads					
Search-related Marketing					
Online Public Relations					
Online Promotions					
Online Sponsorships					
Other					
Totals					

EMPLOYEE INVOLVEMENT WORKSHEET

Reference p.23

	Employee Needs	Action Planned
Type of touch:	Education	
	Training	
	Practice	
Type of touch:	Education	
	Training	
	Practice	
Type of touch:	Education	
	Training	
	Practice	

TOUCHPOINT ASSESSMENT

BRAND

BRAND MEASUREMENT WORKSHEET 43

Reference p.23

Tangible:

Branding Sub-Elements	Benchmark Data Date:	2nd Reading Date:	3rd Reading Date:	4th Reading Date:
Sales				
Distribution				
Market Share				
Market Price				
Complaints				
Other				

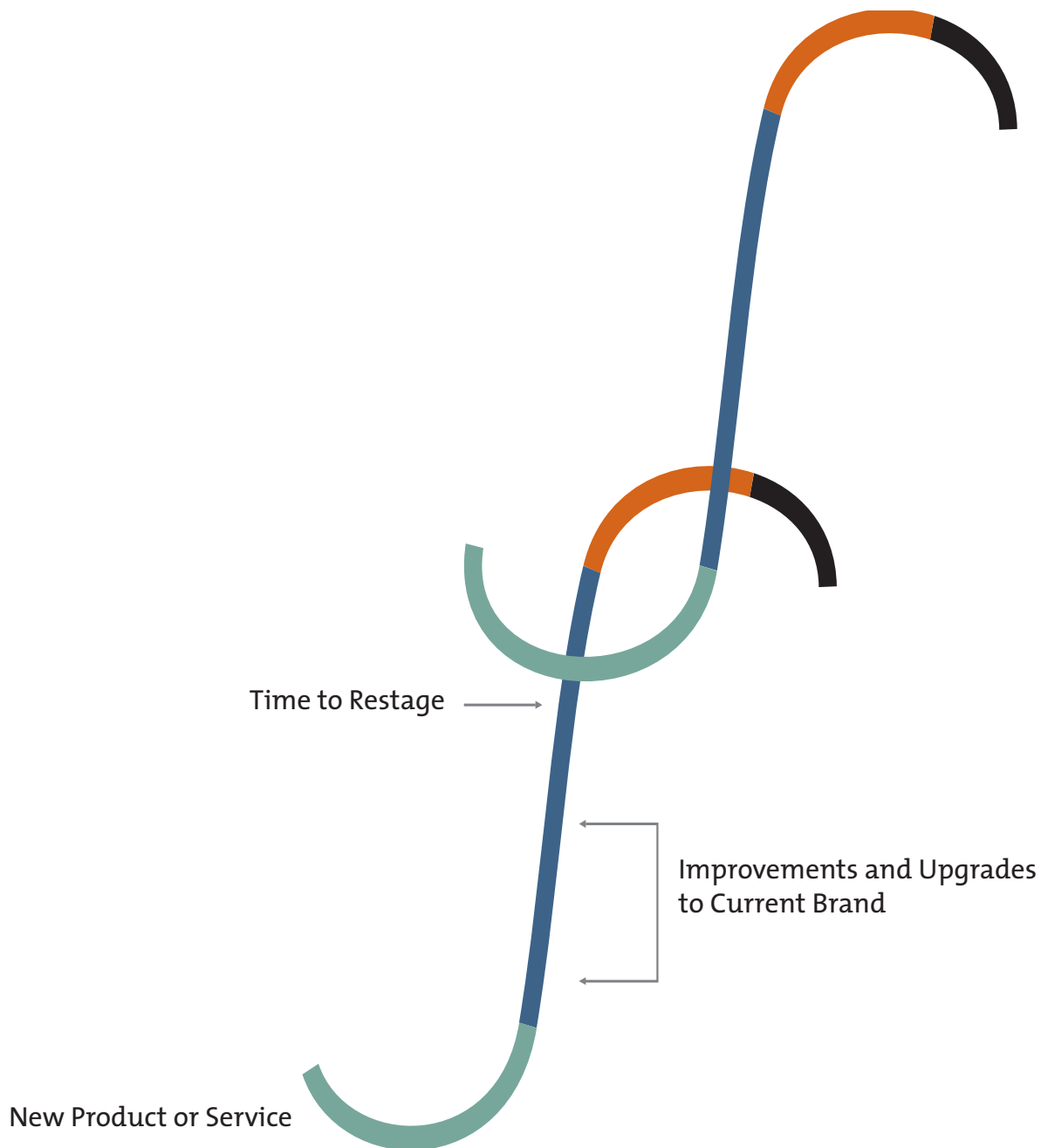
Intangible:

Overall Awareness				
Brand Preference				
Perceived Quality				
Perceived Value				
Perceived Difference				
Customer Satisfaction				
Intent to Purchase				
Intent to Repurchase				
Willingness to Refer				
Relevance				
Other				

THE BRANDING CYCLE

44

Reference p.24



Every brand has an intangible branding cycle based on the category in which it competes. Because market environments constantly change you must proactively improve, upgrade, restage or reinvent your brand to keep it competitive. You should reinvent well before the curve, while the brand is still strong, so you don't get behind the curve.

Brand Cycle Color Key:

Green	New
Blue	Strong
Orange	Weak
Black	Irrelevant

Q. and A.

This Q. and A. section is included to give you some additional perspective on the branding process. Branding is such a large subject that not all the issues fit snugly into the standard textbook approach. There are hundreds of questions that could be addressed, but the ones covered in this book are judged to be some of the most likely ones that managers in small and medium-sized firms will face.



Q1. What are the main differences between this book and a good book on branding?

- A:**
- (1) This book covers all the basic elements of branding.
 - (2) It's concise, so it's easier to understand, read and use as a reference guide.
 - (3) This book, with its 12 worksheets and comprehensive glossary, is more of a how-to book—rather than a textbook.
 - (4) This book offers 3 new concepts to make branding easier to understand:
 - (a) Two Clear Branding Formulas
 - (b) The Brand Architecture Construct
 - (c) The Branding Table

Q2. Do I have to do every step in the branding table?

- A:** Only the elements or sub-elements that apply to your brand.

Q3. What are the 10 most important things about branding to get right?

- A:**
- (1) Understanding the customer
 - (2) Positioning
 - (3) Differentiation
 - (4) Perceived quality
 - (5) Core brand message
 - (6) Pricing and your value proposition

- (7) Have a big idea!
- (8) Your Web site
- (9) Getting your employees involved
- (10) Keeping your product or service relevant

Q4. How does branding for a product differ from branding for a service?

A: The underlying principles of branding are the same, but the emphasis by component can vary.

A service brand, for example, is more dependent on the actions of its employees, than a retail product. In some professional services categories, how a buyer and seller relate, can be of major importance. When the service involves lots of collaboration, over a long period of time, the employee's personal chemistry with the client is critical.

Q5. How long does it take to develop a branding plan?

A: It can be completed in 3 months, if you work at it.

Q6. What size company should be serious about branding?

A: All companies in a competitive situation need to brand if they want to gain market share and be able to sell at a premium price. All companies with a Web site need to brand—today it's an imperative.

Q7. Why does branding seem so confusing?

- A:**
- (1) Not everyone describes branding in the same way. If you question 100 people on branding you will get 100 different answers.
 - (2) The process involves 67 elements and sub-elements.
 - (3) Branding involves many intangibles, so things can seem fuzzy at times.
 - (4) Few colleges teach the subject, so most everyone is learning on the job.

(5) 98% of the books on branding do not cover the entire subject.

(6) Managing a brand is like shooting at a moving target.

Q8. What are the best branding books to read?

A: Anything written in the last 5 years is probably relevant. Some of the most respected authors are: David Aaker, Jack Trout, Al Ries and Philip Kotler.

Q9. Should I hire outside consultants to help with my branding program?

A: Yes, if they really know what they are doing and you can afford them. A lot of branding can be done on your own, but a good consultant can save you a lot of time and maybe some money.

Q10. How much should a company spend on branding?

A: It varies by the situation. It depends on whether you are launching a new brand, milking a declining brand or are in a highly competitive category. It can also depend on how important advertising is, how important your employees are, etc. However, a rule of thumb is somewhere between 5-10% of sales. But small companies can launch a good plan for as little as \$25,000.

Q11. Is marketing the same as branding?

A: Yes and no. Marketing accounts for about 60-75% of the branding process. The scientist in the lab who comes up with a new product enhancement and the salesperson who gets distribution in the store are examples of some of the other functional areas that are part of the branding process.

Q12. What are some of the most common mistakes people make when branding?

A:

- (1) Lack of consistency between the various brand elements
- (2) Putting off the process of coming up with a big idea
- (3) Not maintaining clear points of differentiation
- (4) Focusing too much effort on the current market conditions and not getting ready to take

advantage of evolving market segments or emerging trends

Q13. Who is more important to a brand—existing customers or new ones?

A: Both are important, but you should make sure your loyal customer base is secure before you spend money to prospect for new ones.

Q14. I've already got my logo and marketing materials. If I go through branding now, will I have to scrap all the work I've already done?

A: Not necessarily. If your logo works and your marketing materials support your brand vision and message, by all means, keep them. However, if you find that your materials do not support your brand, there is a possibility that your existing materials may actually be harming your business. At the very least, they are not helping. In that case, changing the logo, the message, the positioning, and more may be costly—but it will prove to be more profitable for the company in the long run.

Q15. What's the difference between brand quality and perceived brand quality?

A: Actual product quality is what comes off the manufacturing line. It encompasses the materials used, the product design and the craftsmanship built into the product. And then, of course, the product has to work. But if the operating instructions are faulty and you can't get the product to work, your perception of that product is that it's a lousy product even though, in fact, it may be the best product in the category. On the flip side, if you can get the product to work, and you tell a friend who is thinking about buying the product that it is fantastic, that person would perceive the quality of that product to be very high even though he had not actually tried the product. That's perceived brand quality.

Q16. What is the best way for a small company to promote and build awareness for its brand?

A: Small budget brands generally can get the most bang for their buck by integrating the following five marketing communications tools:

- (1) Web site
- (2) e-mail marketing

- (3) Search-related marketing (e.g. Google Adwords)
- (4) Offline and online public relations
- (5) Print-on-demand marketing materials

Q17. This book might simplify the branding process, but it still seems like too much to do. What do you advise?

A: Fair question. Even this practical guide to branding involves a lot of tasks, especially for small and medium-sized organizations. Relax. Do what you can. Some branding is better than no branding at all. What is important is that you gain some understanding of the total process, so that when you bump up against the various branding elements, you at least will have some perspective.

Q18. What's next after you have completed the branding process?

A: The branding process is never completed, because it's an ongoing process. Brands operate in an environment of constant flux. Technology advances, customers' needs change, market segments shift and competition is continually presenting new challenges. No brand is immune to these outside forces. To survive, brands need to regularly assess their relevance in the ever-changing marketplace and adjust as necessary. If they don't, the competition will.

Q19. What has changed the most in branding over the last 5 years?

A: The pace of change. Everyone knows that change is part of the branding landscape, but the pace has accelerated significantly over the last several years. When you combine the onslaught of technical innovations, the Internet, the spread of global brands, the increase in competition and ever-shifting consumer demands, the pace can feel jarring. Never before has the speed of change been so rapid. The speed can be disconcerting. For example, when you introduce a new product or service knowing it will have to be replaced in 12-18 months, you feel unsettled.

The customer also finds this pace uncomfortable, because in some categories there never seems to be a good time to buy. For example, if you buy a digital camera today, you know there will be a better one next month.

The good news is that your competition faces the same problem. Brand managers, who want to win, need to be more nimble, more flexible and more alert than ever before. They should also be proactive in reinventing their brand. Your market-intelligence needs to be faster, better and it might be prudent to review and revise your brand plan every 6 months, or sooner, if needed.

Q20. How important is the Web to a company's branding program?

A: Extremely. A Web site is a company's most important branding tool because it is the most cost-effective way to communicate with customers and prospects. It allows you to present your entire brand story to hundreds of millions of people for less than a dollar a day. It allows visitors to your site to get to know your product or service in-depth and to purchase on the spot with just a single click. It also provides for customer service after the purchase.

When a visitor comes to your site his experience is the brand experience. In essence your Web site is your brand. Your Web site's interactivity allows you to have a dialogue with a prospect that can translate into sales.

Your Web site also makes your offline marketing communications program more effective, because prospects can go to your site for additional information about your brand.

Q21. If the Web is so important to building a brand, what do you do if you have a small Web budget?

A: Even the smallest Web site (5-10 pages) can potentially brand. Be sure that the content tells the brand story consistent with your brand's architecture. It doesn't cost extra to spell out your positioning, your points of differentiation, your credentials or a big idea, etc. Make sure your meta tags are good, so the search engines can find you—and let people know how they can buy your product or service. In fact, sometimes small sites are a blessing, because it's easier to keep your brand message cohesive and the site easy to navigate. It's quality, not quantity that counts.

Q22. How do you use the branding table? (Reference p.30)

A: The branding table is provided as a reference to simplify the task of branding. This is the big-picture way of looking at branding. Its intent is to present all the parts of branding on one page, in a structured

fashion, so you can get a clear overview of all that's involved and how all the marketing, operations and human resources pieces fit together.

At first glance, the 67 parts might seem overwhelming. The good news is that at least you have a full picture of the total process!

The branding table can be used as a checklist. Not all brands need to do all the tasks. Choose the ones that apply to your brand and then do the ones that you can. Remember, it's better to do some branding than to do no branding at all.

The branding table and the brand architecture section, in particular, are handy tools to ensure that all your marketing materials and your Web site are presenting your brand in a consistent fashion.

Refer to the glossary section that follows for definitions on some of the elements or sub-elements that you might not fully understand.

Q23. How can a small company afford to do adequate market analysis?

A: It's very hard to get a handle on the total size of a market unless you subscribe to one of the large research services.

However, what small and mid-sized companies can do, is focus on the competition in their local market. By analyzing your competition's marketing materials and their Web sites, you can get a pretty good picture of how your brand stacks up in your particular market.

You can also use the Web to get free customer and prospect feedback. Every brand's Web site should prominently feature a suggestion box. This technique is a quick way to get information on: perceived quality, customer satisfaction and your brand's relevance in the marketplace.

The suggestion box is also an excellent way to spot emerging trends. Remember trends start with people, not with companies.

There are lots of ways to gain the market intelligence needed to manage and improve your brand. You are probably more resourceful than you think.

Q24. Is there any special background required to become skilled at branding?

A: No. Sometimes people with a background in marketing seem to have the upper hand, but in reality, anyone who is passionate about the brand, and really wants to beat the competition, can learn to brand.

Q25. What do you do if the “10-Step Ideation Process” doesn’t produce a big idea?

A: Try again. Don’t get discouraged. The process does work over time. Examine how you might customize the process, or get others involved, to get the results you want.

It is also recommended that you build an element of on-going innovation into your company’s culture. Ideation should not be a one-time event. The more idea-oriented your company becomes, the easier it will be for you to complete.

Big ideas are not the only goal of the ideation process. The by-products (other ideas) are also important, and should be used to build your brand.

Q26. Where’s the best place to start, in terms of getting employees involved in the branding process?

A: The place to start is getting the senior management team to endorse and accept responsibility for the brand’s architecture. Hopefully, they will have been involved in the process, so it doesn’t appear as a fait accompli when the branding plan is presented to them. If senior management doesn’t care about the execution of the brand, and its relationship with the customer, then neither will the employees on the front line.

Q27. How does a small firm research the 10 intangible sub-elements listed in the “Measurement Section” if money is tight?

A: Good question. Most small and mid-sized firms can’t afford to do this part of the branding process, in the big-company way. There are, however, lots of things you can do to get directional information about your brand.

For example, if you are getting an unusual number of customer complaints, you don’t need expensive research to indicate that you have a customer satisfaction problem.

If you go to a trade show, and people who visit your booth comment that they have never heard of you—it is probably safe to assume that you need more brand awareness.

The importance of the “Measurement Section,” is to have an understanding of what information you do need, and why? Not how you get it.



BRAND GLOSSARY

This glossary is included to help you better understand the language of branding, as used in this book and in other books on the subject. It focuses on what the author has judged to be the top 125 terms.

One of the challenges of successful branding is getting everyone who is involved with making branding decisions to use the same vocabulary.

The definitions provided in this glossary are the author's best judgment, based on 30 years of hands-on experience and extensive reading on the subject.



Big Idea

There is no formal definition for what constitutes a big idea, because there is no agreement on how big is big.

As a practical guide, a big idea should let you grow 25-50% faster than the category growth without spending more on marketing. The best big ideas are the ones that cannot be copied by competition and give you a long-term sustainable competitive advantage.

Big ideas can also be revolutionary and involve being first in establishing a new product or service category. For example, the iPod created an entirely new way to purchase music and put Apple into an entirely new business category.

Innovating with big ideas can help to give you a demonstrable point of difference. They can involve new products, new markets, new technologies or new ways to use a product.

Big ideas don't have to be only marketing related. They can involve creating a financial advantage versus competition. For example, Dell computer invented a new way to produce and sell computers that gives it an advantage over IBM.

Brand

A brand is an identifying name or symbol representing the sum of all the information, perceptions and feelings about a product, service or corporation.

Brand Alignment

(1) When all the elements of the branding plan are working in harmony, the brand is in alignment.

(2) When the employees are living the brand and are executing in accordance with the elements of the brand's architecture, the brand and the employees are in alignment.

Brand Architecture

The combination of branding elements that helps determine the outcome of the branding process. It's the unifying and coherent form that decision makers throughout an organization can follow in regards to the brand.

A secondary meaning is the organization of multiple brands in a corporate brand portfolio.

(Reference p.5)

Brand Assets

A brand's total assets include both tangible and intangible assets. Tangible assets include plants, equipment, inventory, etc.—generally anything that is carried on a company's balance sheet. Intangible assets are things that are not on the balance sheet, but that are very important to a brand's continued growth and prosperity. Examples include: patents, reputation, awareness, perceived quality, market share, customer loyalty, etc.

Brand Assimilation

Brand assimilation involves training your employees, so that when they come in contact with customers or prospects, they represent the brand consistent with all the elements of the brand's architecture. When employees are fully assimilated, they understand what their various roles are in delivering on the brand promise. Some call it "living the brand." Sometimes it's called brand alignment.

Brand Association

Brand association happens in many different ways. When a famous person acts as a spokesperson for a brand, that is called brand association or endorsement. When two brands market together, it is hoped that the combined goodwill of both brands will benefit both. When a brand sponsors a charity event, the association generates goodwill for the sponsoring company. Brands associate to increase sales, build perceived quality, and to burnish their reputation.

A secondary meaning of brand association is when a customer, in his mind, identifies a brand with a particular set of attributes.

Brand Atmospherics

A situation or environment that contributes either aesthetic or emotional appeal in the delivery of the brand. For example, candlelight at dinner creates a romantic mood. Music in a hip fashion boutique sets the tone for looking trendy; a coffee-house atmosphere helps Starbucks with its image.

Brand Attributes

Brand attributes are inherent characteristics that a customer or prospect believes are associated with the brand.

Brand Audit

A brand audit is a formal and methodical review and

examination of a brand's performance in the marketplace. Things reviewed include both the tangible and intangible elements of the branding process.

Brand Awareness

If people remember or recognize a brand, that's brand awareness. Advertising is one of the primary tools to build brand awareness. If a person is aware of a brand, they are more likely to buy it versus a brand they do not recognize.

Brand Benefits

A brand's benefits, both tangible and intangible, are at the core of why a customer buys a product or service. People buy benefits, not features. Benefits can be functional, emotional or self-expressive. Benefits can create well-being and be helpful or useful depending on the product category. A brand's benefits are commonly compared against a competitor's to help guide a purchase decision. A brand's benefits, its perceived quality, and its price are three of the key elements that comprise the brand's value proposition.

Brand Bridging

Brand bridging occurs when a strong parent's brand name is used in conjunction with the name of a new product. Once the new product's brand name becomes established, the parent's brand name is reduced in importance, and then eventually eliminated all together.

Brand Business Model

How your brand or company will make money. For example, Dell Computer's business model is to sell directly to the customer and produce each PC only when the order is received, thereby eliminating the cost of inventory. This business model gives Dell a cost advantage that allows them to offer lower prices without lowering quality.


Brand Category

A brand category is made up of competing products or services that satisfy the customer's needs. Light beer, for example, is part of a discreet brand category.

Brand Champion(s)

A person or a set of individuals within a company who acts as a leader, protector and cheerleader for a brand. These people are believers in the brand and what it stands for. They are committed, enthused and proactive in promoting the brand internally and externally.

Brand Character

A distinctive set of moral traits that describes a brand in human terms. A brand's character traits are attributes that a customer finds both attractive and reassuring. A brand's character is often referred to as its core values.  p.36 (Reference p.10)

Brand Choice

When a customer chooses one brand over another, it's

called brand choice. Brand managers try to establish and retain a loyal following so their brand remains the brand of choice. It is also called brand preference.

Brand Clarity

Brand clarity is a goal—to make sure it is very clear to the customer and prospect what the brand stands for. This goal is accomplished by ensuring that every brand action is consistent in what is communicated.


Brand Concept

An abstract general idea, thought or notion about how a brand could be. A brand concept defines what business you would be in, how the brand would be different and why people would buy the brand. Brand concepts are generally tested before they are launched.

Brand Convergence

Brand convergence happens when brands in the same category evolve towards offering the same features and benefits as every other brand. When brands converge into uniformity, product or service benefits stop being points of differentiation.

Brand Credentials

A brand's credentials are anything that increases the perceived quality or trustworthiness of a brand. Examples include: awards, product reviews, certifications, testimonials and achievements.  P.38

(Reference p.16)

Brand Credibility

An element of persuasion based on people's ability to believe that a brand will deliver on its promise. A product's or service's credibility is enhanced by the brand character traits of expert and trustworthy.

Brand Cue

A brand cue is generally a visual element that quickly hints and reinforces what the brand is. A logo in a print ad is a brand cue. The golden arches signal from a distance what the brand is.

Brand Development

Brand development is a measurement of target audience penetration. Usually it's stated as a percent of per thousand population. If a brand sells a product to 150 people in a particular geographic area with 3000 people, its brand development is 0.05 or 5%.

Brand Development Index

A brand development index is a measure of how well a brand is doing in one geographic region versus another region or the total United States. If a brand sells 75 cans of beer per 1000 people throughout the United States, and in San Francisco they sell 150 cans per 1000 population, the brand development index in San Francisco is 200, or twice the average national penetration.

Brand Differentiation

Something that sets your product or service apart from competition. It is important because in most categories, there are too many choices. Sometimes it is referred to as “the unique selling proposition” or “dominant selling idea.”

Brand Dilution

Brand dilution is any action or reaction that decreases the effectiveness of your branding program or reduces the value of your brand equity.

Brand Discipline

Brand discipline is enforcing a set of rules that ensures that all activities affecting a brand are used consistently based on the brand’s architecture.

Brand Dissonance

Brand dissonance is a state of being caused by a lack of consistency or synergy between the various elements of the branding process. Dissonance creates confusion and uncertainty in the mind of the customer regarding what the brand stands for.

Brand Distribution

Brand distribution is where or how a person is able to purchase the product or service. (Reference p.15)

Brand Drivers

Any element or combination of elements of the branding process that results in preference being shifted from one brand to another. For example, a short term price decrease or a massive advertising campaign may drive a customer from one brand to another. A brand driver for increasing profits could be a price increase.

Brand Emotion

Brand emotion is how a person feels about your product or service. For some products and services, it is an important determinant in the purchase decision. For example, in the professional services category, a manager may select and pay more for a big-name consultant—just to feel safe. (Reference p.12)

Brand Equity

A brand’s equity is the value of its intangible assets—those not listed on the balance sheet. It is the value of the corporation with its brand name minus the value without its brand name. A brand’s equity is created by its reputation, awareness, perceived quality, market share, customer loyalty, credentials, etc. (Reference p.4)

Brand Equity Assets

The primary assets that a brand develops and accumulates over time are: name awareness, distribution, perceived quality, reputation, loyal customer base and any sustainable competitive advantages. Brand equi-

ty assets are important because they have the power to shift demand from one brand to another while charging a premium price.

Brand Essence

A term used to describe a brand’s core identity. It’s generally a mix of parts of several brand elements. It can be part product, part positioning, part character and part personality with a little attitude thrown in.

It connects with the customers on many levels. If a brand’s essence is in sync with the customer’s needs and desires, it can build brand loyalty and sustainable points of differentiation.

Examples of Brand Essence include:	
Nike	authentic, athletic, performance
Disney	family, fun, entertainment
Jeep	American, rugged, timeless
Apple	cool, creative, irreverent
Jello	family, kids, fun

Brand Esteem

A measure of how well customers regard a brand. Sometimes it’s called brand respect.

Brand Expansion

Brand expansion is the act of expanding the brand into new sales channels or geographic areas.

Brand Experience

Brand experience is the knowledge a customer gains as a result of using or observing the brand. When someone visits your Web site that is also considered a brand experience. (Reference p.13)

Brand Extension

A brand extension is a separate, distinct product or service that carries the parent brand’s name. For example, Diet Coke is a line extension of Coke. (Reference p.25)

Brand Feature

A brand feature is something a customer or prospect finds attractive about the brand. If a car is red—the color red is a feature. Features have more to do with physical appearance—brand benefits are more about performance and outcomes. However, sometimes benefits are comprised of features. For example, an invoice that allows you to pay in 30 days is a feature. To some it is a benefit, to others it’s not.

Brand Franchise

The collective goodwill of a brand’s loyal customer base. Sometimes it is referred to as customer capital. The size and depth of a brand’s loyal customer base is often used as an element in determining the sale or purchase price of a brand.

A brand franchise can also refer to the contractual

rights someone has to sell to manufacture a brand within a certain geographic territory.

Brand Gap

A brand gap describes a lack of balance between what is desired and what is actual. The term is often used to describe certain brand deficiencies.

Brand Harmony

Brand harmony is when all the elements of the brand’s architecture are working in a consistent manner resulting in the customer receiving a very clear idea of what your brand stands for. Sometimes it’s called brand alignment or brand clarity.

Brand Heritage

A term generally ascribed to the key attributes that a brand had in the past that you want to carry forward. Sometimes it is called a brand’s legacy.

Brand Icon

A brand becomes an icon when it achieves a meaning beyond the brand itself. Very few brands ever reach this status, but when they do, it increases the value of the brand.

Examples of Brand Icons:

Brand	Meaning
Coke	A symbol of America
Harley-Davidson	A symbol of masculinity
Disney	A symbol of friendship

When a brand becomes an icon, unique marketing opportunities often arise. Harley-Davidson has people who tattoo the brand’s logo on their arms. Disney, in 2004, got the U.S. Postal Service to issue a series of stamps commemorating its friendly characters.

Brand Identification

Brand identification is how a customer identifies with a brand. What type of car a person drives, for example, often identifies to the outside world, what type of person they are or want to be. Certain brands help some people reinforce their personal identities. When a customer identifies closely with a brand they are most likely to be a customer for life.

Brand Identity

A brand’s identity is the visual expression of how a brand is recognized. It can be comprised of a name, symbol, color—or in some situations, just the brand’s initials. A brand’s identity can also project its character and personality. Sometimes it is called the brand logo. (Reference p.9)

Brand Image

How a product or service is perceived versus reality by a customer or prospect. Sometimes it is also referred to as brand impression.

Brand Impressions

Brand impressions is a method of measuring how

many times a customer is exposed to the actual product, service or brand name. Brand exposure comes from many different sources: advertising, public relations, employees, your Web site, etc. The net effect of cumulative impressions is an increase in brand awareness and an increase or decrease in brand image.

Brand Integration

The process by which all the elements and sub-elements of the branding process are integrated to be consistent with the overall brand architecture. The result is that the whole is greater than the sum of the parts.

Brand Intimacy

When a customer has extremely detailed knowledge of, and a close association with, a brand it's called brand intimacy. Baseball teams and some cars are examples of categories that lend themselves to this type of relationship.

Brand Knowledge

A measure of what customers and prospects know about a brand, other than just being aware of it.

Brand Leader

A term ascribed to a brand that leads the market in sales or some brand benefit that's important to the customer.

Brand Licensing

When a company that owns a brand name allows a third-party company to use its brand name for a fee. For example, Coca-Cola licenses its name to a company that makes beach towels and glassware.

Brand Life Cycle

The five stages of a brand's life cycle are: launch, growth, maturity, decline and death.

Brand Lifestyle

When a customer associates with a brand that reflects a particular lifestyle onto that customer. For example, when a person buys a sports car, the product helps create a lifestyle for that customer.

Brand Loyalty

When customers buy time after time, even when there might be a better choice. It is a benchmark that brand managers research to help predict sales.

Brand Manager

The person responsible for coordinating all the components of the branding process. Some of the largest global brands have a senior level executive whose title is CBO—Chief Brand Officer.

Brand Mark

The symbol or graphic part of the brand's name. It's the part you don't pronounce. For example, the golden arches are the brand mark for McDonald's; the swoosh is the Nike mark. But the Apple graphic is an exception—you do pronounce the mark. Sometimes it is called a brand symbol or a brand cue.

Brand Message

A concise expression (one or two sentences) of what your brand stands for and why someone should buy your product or service. (Reference p.17)

Brand Metrics

A brand metric is a numerical expression of how a brand is performing in a certain category. Brand managers use brand metrics to gauge how well they are doing versus competition or versus plan. Brand metrics include: share of market, brand awareness, % distribution, intent to repurchase, total sales, average price, customer satisfaction, perceived quality, etc.

Brand Mind Share

Mind share is a measurement of how a customer ranks, in their mind, the awareness and understanding of a brand versus competition.

Brand Momentum

Momentum is the intangible strength or force a brand gains by executing a string of successful

events. The benefits of momentum can take many forms. For example, when a brand has momentum, incremental retail distribution may be easier to obtain.

Brand Name

A brand name is how a customer or prospect identifies and remembers you. The name represents all that your brand stands for. The brand name acts as the trustee for all the equity that your brand builds and accumulates over time. (Reference p.8)

Brand Nostalgia

When customers express a sentimental yearning for a brand the way it was in the past.

Brand Packaging

Brand packaging is anything that comes with the product that is not central to the brand's performance. (Reference p.15)


Brand Parity

When two brands are perceived by the customer to be equal or equivalent, in terms of features and benefits (functional, emotional and self-expressive), they are considered parity brands. When this happens, customers generally buy on price or availability.


Brand Perception

Brand perception is a customer's mental image, or gut feeling, of what a brand stands for.

Brand Personality

A distinctive set of social and personal traits that describes a brand in human terms. A brand's personality helps differentiate it from competition in a behavioral or emotional way.  p.36 (Reference p.11)

Brand Positioning

Brand positioning is how you want people to perceive your product or service versus competition in the marketplace. It helps peg in the customer's mind where you fit in a particular category. For further definition on positioning, refer to Al Ries' and Jack Trout's Positioning: The Battle For Your Mind.  p.34 (Reference p.7)

Brand Potential Index

The brand potential index is a measurement that sometimes is used to predict sales. If the most penetration a brand can expect is 200 units per 1000 population, and if current sales are trending at 100 units in a particular market, the potential index is 200. Brand managers compare the potential indexes of various markets to aid in the allocation of marketing dollars for brand development.

Brand Power

Brand power is the ability that a brand has to influence others. Whether it's influencing people to buy, or stores to stock its product, its power gives it a competitive advantage in the marketplace.

Brand Preference


When a customer would rather buy (or choose) one brand over another.

Brand Pricing

Brand pricing has two key components: what the producer of the goods and services receives, and the total price the customer pays, including any tax. Sometimes the retail price can be very visible (as in a well-merchandised sale), and at other times virtually invisible. The latter can happen when a supermarket shopper just puts items in the shopping cart without checking the price. In this case, it's the power of the brand, not the price, that influences the purchase selection. (Reference p.14)

In other cases, the price of something is reflected in the monthly price. For example, a \$50,000 car might not be perceived as expensive if the monthly lease payment of \$500 is considered affordable.

Brand Product/Service

A brand's product or service is what is delivered to the customer in return for payment or other consideration.  p.33 (Reference p.6)


Brand Promise

A declaration that something specific will get done or happen. When a brand of face cream promises to remove all your wrinkles after 7 days of usage, that is a brand promise. If the company selling that brand promises a full-satisfaction, money-back guarantee, that is a company promise—not a brand promise. A brand promise (or perceived promise) sets the consumer's expectation of what he will get after he buys the product or service. (Reference p.10)

Brand Purchase Intent

A measure of how likely and how often a customer will repurchase a brand. Some refer to it as brand loyalty.

Brand Quality

Brand quality is a combination of real (tangible) and perceived (intangible) quality from the consumer's perspective. Real quality is based on product or service specifications. Perceived quality is the extra value a customer assumes is there because of the strength of the brand. A brand's perceived quality, if higher than competition's, generally allows for premium pricing and a higher R.O.I.  p.37 (Reference p.14)

Brand Recall

A measure of how strong a brand's awareness is in a particular product category. When a person is asked to name all the brands he can think of in this category, his response is called brand recall.

Brand Recognition

Like brand recall, a brand's recognition factor is a measure of a brand's awareness. When a person is presented with a list of brands and asked, "Which brands have you heard of?" his response is called brand recognition.

Brand Relevance

A measure of how well a brand meets the needs of a user in its target market. Customers must also be aware of the brand on an unaided basis for it to be relevant.

Brand Reliability

A brand's reliability is its ability to deliver on the promised performance on a consistent basis.

Brand Reputation

An overall belief or judgment about a product or service. It is the impression created by combining the opinions of others with the branding elements of character and quality.

Brand Resonance

A state of being when a brand is in harmony with the needs of the marketplace. Sometimes the phrase is used when there is a question about how a claim or a brand statement will resonate with customers.

Brand Scope

A brand's scope defines the limits of what a brand will or will not stand for. Crest, for example, deals with teeth—not kitchen sinks; UPS delivers packages—not mail. A clearly defined brand scope helps promote brand clarity.

Brand Segmentation

A way to aggregate a market-based set of consumer benefits. It helps define your brand's target market so you can focus your marketing efforts. The luxury car market is a segment.

Brand Sensuality

Brand sensuality is how a brand relates or appeals to one or more of a customer's senses. The five sensual elements that a brand may employ are sight, sound, smell, taste and touch. The sound of a Harley-Davidson motorcycle, for example, instills a sense of pride in its loyal fan base. The bouquet of a fine wine helps build perceived quality—as does the smooth touch of silk in an expensive shirt.

Brand Share

The percent of sales a brand has, as part of a well-defined product or service category. This is a gauge of how well your brand is doing versus the competition.

Brand Stature

According to Young & Rubicam's model of brand

dynamics, brand stature is a combination of how much is known about a brand and how highly it is regarded.

Brand Story

Your response when someone asks, "Tell me about your company, product or service." As opposed to the 30-second elevator speech, the brand story allows for a complete pitch to be given (generally in 2-5 minutes) based on the brand's architecture.

Brand Strategy

Brand strategy is a plan or method of how you will achieve a brand objective. For example, if your objective is to increase brand awareness, one possible strategy would be to increase advertising.

Brand Style Guide

Written guidelines detailing how a brand's identity (logo, color, font, type style, etc.) should be reproduced in all possible marketing situations. The style guide's objective is to help coordinate a consistent brand look in the marketplace, so that a customer's visual perception of a brand is reinforced, not fragmented.


Brand Switching

Brand switching is when customers are not loyal to one particular brand and buy mainly on price. The Internet has made this situation more common with the introduction of comparison shopping sites.

Brand Symbol

A brand's symbol is part of the brand's identity program. Generally, it is used with the brand logo to enhance the impact of the communication. Sometimes a brand's symbol is the only identifying mark on a product—think Mercedes. Sometimes it's called a brand mark or brand cue.

Brand Target

A brand's target audience is comprised of one (primary) or more (secondary, tertiary) groups of prospects or customers towards whom the brand's marketing efforts will be directed. Targeting is a basic brand strategy used to help maximize the effectiveness of a company's branding program.  p.35 (Reference p.8)

Brand Tone of Voice

Tone of voice is how you speak to your customers. What kind of mood or emotion will your brand express? Your style or manner of communications needs to be appealing to the customer or prospect. If they don't like your tone of voice, they won't bother to listen to your message.

Brand Touchpoint

Touchpoints involve all the ways a brand interacts with a customer or prospect. When a salesperson attempts to sell, that's a touchpoint; when an employee handles a customer service call, that's a touchpoint; and when a visitor to your Web site inter-

acts by signing up for an e-mail newsletter, that's a touchpoint. This concept is important to branding because how each touchpoint is handled has the potential to build or diminish your brand's image.


Brand Touchpoint Mapping

Brand touchpoint mapping is the act of diagramming all the points of contact that a customer would have with a brand over the lifetime of the relationship.

Brand Trade Leverage

Trade leverage is when a brand has such popularity and brand loyalty that stores must stock the brand—or risk their customers switching stores. A brand with a lot of trade leverage can command the best shelf location, resulting in an advantage over competition.

Brand Traits

Brand traits are distinguishing qualities that a customer perceives a brand to have as it relates to personality or character.  p.36 (Reference p.11)

Brand Trust

Trust is an intangible brand characteristic that allows customers to buy goods or services with the confidence that what is promised will be delivered. Brand trust is comprised of customer familiarity and the branding elements of quality, character and association.

Brand Value Proposition

The value proposition is a customer's perception of what they get from a brand versus what they pay. The perception can be a combination of both tangible and intangible benefits.

Brand Values

A brand's values are the immutable brand characteristics that provide consistency for the brand's perceived or actual behavior.

Brand Vision

A theoretical projection of where your brand will stand in the distant future (e.g. 10-25 years). It is part of a brand's architecture and acts as a compass for the brand's long-term direction. (Reference p.7)

Brand Window

A brand window is another name for a brand's Web site's home page. When visitors come to a home page, it is similar to window shopping at a large department store. Customers want to know what's new and why they should spend the time to come inside. According to site statistics, on average, 25-50% of visitors never venture inside.

Branding

Branding encompasses all the actions taken to build a brand and the resulting brand equity. It is a disciplined process involving all the components, ele-

ments and sub-elements listed on the Branding Table.

W p.30 (Reference p.3)

Branding Component

Combination of more than one branding element. For example, the four elements of the employee involvement component are: touchpoint assessment, education, training and practice. (Reference p.30)

Branding Elements

One of the factors determining the outcome of the branding process. (Reference p.30)

Branding Table

The branding table is the big picture. It is a systematic arrangement of all the components, elements and sub-elements of the branding process. It acts as a unifying reference to simplify the understanding of how all the branding parts fit together.

(Reference p.30)

Brandwave

Brandwave is a composite of the combined elements of branding. Brandwave can be defined as the unconscious—rather than perceived—response of a customer's brain to visual or audio exposure to a brand.

Research (by Capita Research Group of Blue Bell, Pennsylvania) has been done on brandwaving by

measuring the reaction to a brand in terms of the cycles per second of a respondent's brainwaves. This process of wiring the brain to measure reaction eliminates conscious and pre-conceived bias.

The cycles per second measurement establishes the following perimeters in terms of brain activity:

- Delta waves—1-4 cycles per second—ethereal, out of body experience, sleep, dreams, etc.
- Theta waves—4-8 cycles per second—strong sense of being alive, creativity, etc.
- Alpha waves—8-14 cycles per second—peaceful, calm, relaxed, meditative
- Beta waves—14-28 cycles per second—focused to compulsive

These measurements provide a vehicle to measure the basic precepts of unconscious perception—the brandwave—to ensure that the brand is seated in a brain in a manner consistent with the desired brand architecture.

Contextual Branding

When a product or service is placed outside its normal distribution point. For example, when a supermarket takes several bottles of salad dressing off the shelf and places them in the produce section, that is contextual branding.

Corporate Branding

Corporate branding is when the parent company

brands itself. Big companies, who have multiple brands, often brand themselves when the power of the company's name is important in supporting the individual brand, and when appealing to shareholders or other corporate stakeholders.

Global Brand

A global brand is a brand that is marketed under the same brand name in the majority of countries around the world.

Guerrilla Branding

Guerrilla branding is a method of implementing the principles of branding on a low budget. Often, it incorporates non-traditional methods of communications. For example, a marketing consultant slipping his business card inside books on marketing at the local bookstore would be considered guerrilla branding.

Other tactics, less risky, would include buying uniforms for the local little league with your brand name boldly printed on them. When the Mini Cooper was introduced in San Francisco it was put on top of an SUV and driven around—this was guerrilla branding.

Niche Branding

Niche branding is marketing to a small, but clearly defined segment of a larger market.

Offline Branding

All forms of branding that exist in the physical world and do not involve the use of the Internet (e.g. television, print ads, radio and direct mail).

Online Branding

All forms of branding that use the Internet (e.g. banner ads, keyword advertising, e-mail marketing and Web sites); often it is referred to as “digital branding.”

Operational Branding

Operational branding occurs when employees interact with customers consistent with the brand’s architecture. Responsibility for this form of branding generally falls within the purview of the HR or operations department—not the marketing department.

Operational branding also occurs when someone interacts with your Web site or phone messaging system, or returns a product by mail.

Private Label Brand

Store brands that are manufactured by others. These brands compete mostly on price and shelf placement next to the leading brand in the category.

Rebranding

Rebranding occurs when a brand is overhauled and reintroduced to the marketplace. Sometimes it is called brand restaging. (Reference p.24)

Reframing the Brand

After a brand matures (mid-life), it is often reframed to take advantage of emerging consumer trends, market changes or new technologies. Reframing can involve new product benefits or new product extensions in the same category or both.

When toothpaste was originally introduced, it was touted as a new way to clean your teeth. Now the leading brands have been reframed to prevent cavities, gingivitis and plaque. They also promise long-lasting fresh breath and the reduction of tartar build-up. The two leading brands (Colgate and Crest) have also extended the frame of their brands to include teeth-whitening strips and an anti-septic oral cleanser that treats minor mouth irritations.



Reframing the dental hygiene category

Subbrand

A form of line extension, often used in the automobile category. The BMW 325 series of cars is a subbrand of the BMW brand.

Viral Branding

Generally, the term refers to a customer or prospect who forwards a brand’s e-mail to a friend or colleague. It’s a way for a brand to reach incremental prospects at no cost. Word-of-mouth is also a form of viral branding.



REFERENCE SECTION

One of the objectives of this branding book is to provide the reader with just enough information to understand the complete process of branding. When you start to brand for your own company though, you might want to consult some of the books listed below to gain additional insight into one or more of the facets of the process.

The books are sorted by decades, as the more current ones may be more relevant to your situation. However, the old classics are still great resources.



1980-89

Competitive Strategy – Michael Porter, Free Press, 1980

Ogilvy on Advertising – Multimedia Productions, 1983

Positioning: The Battle For Your Mind – Al Ries and Jack Trout, McGraw-Hill, 1981

The Regis Touch – Regis McKenna, Addison-Wesley Publishing, 1985

That's a Great Idea – Husch & Faust, Ten Speed Press, 1986

Thriving on Chaos – Tom Peters, Knopf, 1987



1990-99

101 Creative Problem Solving Techniques – James M. Higgins, New Management Publishing, 1994

The 22 Immutable Laws of Branding – Al Ries and Laura Ries, Harper Collins Publishers, 1998

Advertising on the Internet – Robbin Zeff, Brand Aronson, John Wiley & Sons, 1999

Being Digital – Nicholas Negroponte, Knopf, 1995

Beyond MaxiMarketing – Rapp and Collins, McGraw-Hill, 1994

Building Strong Brands – David Aaker, Free Press, 1996

Built to Last – James C. Collins and Jerry I. Porras, Harper Collins Publishers, 1994

Circle of Innovation – Tom Peters, Alfred A. Knopf, 1997

Clicking – Popcorn & Marigold, Harper Collins Publishers, 1996

The Cluetrain Manifesto – Levine, Locke, Searls, Weinberger, Perseus Books, 1999

Creating Powerful Brands – de Chernatony & McDonald, Butterworth, 1998

Customers.com – Patricia B. Seybold with Ronnie T. Marshak, Random House, 1998

Cyber Marketing – Brandy, Forrest, Mizerski, Contemporary Publishing Group, 1997

Cyber Rules – Thomas M. Siebel and Pat House, Doubleday, 1997

Driving Brand Value – Duncan & Moriarty, McGraw-Hill, 1997

The Experience Economy – Pine and Gilmore, Harvard Business School Press, 1999

Experiential Marketing – Bernd Schmitt, Free Press, 1999

Focus – Al Ries, Harper Collins Publishers, 1996

Harvard Business Review on Brand Management – Harvard Business School Press, 1994

Integrated Branding – Le Pla & Parker, Quorum Publications, 1999

Kotler on Marketing – Philip Kotler, Simon & Schuster, 1999

Managing Brand Equity – David A. Aaker, Simon & Schuster, 1991

Marketing Aesthetics – Schmitt and Simonson, Free Press, 1997

Marketing Warfare – Ries and Trout, McGraw-Hill Trade, 1997

Net Future – Chuck Martin, McGraw-Hill, 1999

Net Gain – John Hagel and Arthur Armstrong, Harvard Business School Press, 1997

Net Worth – John Hagel and Arthur Armstrong, Harvard Business School Press, 1999

Permission Marketing – Seth Godin, Simon & Schuster, 1999

The Power of Logos – William Haig and Laurel Harper, International Thomson, 1997

Relationship Marketing – Regis McKenna, Addison-Wesley, 1991

Selling The Invisible – Harry Beckwith, Warner Books, 1997

Trademark – Stephen Elias and Kate McGrath, Nolo Press, 1999

Web Commerce – Kate Maddox with Dana Blankenhorn, John Wiley & Sons, 1998

Webonomics – Evan I. Schwartz, Broadway Books, 1997

Why We Buy – Paco Underhill, Simon & Schuster, 1999

World Wide Web Marketing – Jim Sterne, John Wiley & Sons, 1999



2000 -2006

The 11 Immutable Laws of Internet Branding – Ries & Ries, Harper Business , 2000

The 18 Immutable Laws of Corporate Reputation – Ronald J. Alsop, Free Press, 2004

4-D Branding – Thomas Gad, Prentice Hall, 2001

A Branded World – Michael Levin, John Wiley & Sons, 2003

A New Brand World – Scott Bedbury with Stephen Fenichell, Penguin Group, 2002

The Anatomy of Buzz – Emanuel Rosen, Doubleday, 2000

The Art of Innovation – Tom Kelly with Jonathan Littman, Doubleday, 2001

Big Brands Big Trouble – Jack Trout, John Wiley & Sons, 2001

Brand Aid – Brad Van Auken, AMACOM, 2001

Brand Asset Management – Scott Davis, Jossey-Bass, 2000

Brand Building on the Internet – Lindstrom & Andersen, Kogan Page, 2000

The Brand Gap – Marty Neumeier, New Riders Publishing, 2003

Brand Harmony – Steve Yastrow, SelectBooks, 2003

Brand Leadership – Aaker & Joachimsthaler, Free Press, 2000

Brand Manners – Pringle & Gordon, John Wiley & Sons, 2001

Brand Mindset – Duane Knapp, McGraw-Hill, 2000

Brand Portfolio Strategy – David A. Aaker, Free Press, 2004

BrandSimple – Allen Adamson, Palgrave MacMillan, 2006

Brand Warfare – David F. D'Alessandro with Michele Owens, McGraw-Hill, 2001

Branded? Products and Their Personalities – Williams, V&A Publications, 2000

Branding and Brand Equity – Kevin Keller, Marketing Science Institute, 2002

Branding at the Digital Age – Meyers & Gerstman, Interbrand, 2001

Brands and Branding – Clifton & Simmons, The Economist, 2004

Brands That Rock – Roger Blackwell and Tina Stephan, John Wiley & Sons, 2004

Building the Brand-Driven Business – Scott Davis and Michael Dunn, Jossey-Bass, 2002

Casting For Big Ideas – Andrew Jaffe, John Wiley & Sons, 2003

Deep Branding on the Internet – Braunstein & Levine, Prima Ventures, 2000

Defending the Brand – Brian Murray, John Wiley & Sons, 2004

Differentiate or Die – Jack Trout with Steve Rivkin, John Wiley & Sons, 2000

eBrands – Phil Carpenter, Harvard Business School Press, 2000

E-marketing – Simon Collin, John Wiley & Sons, 2000

E-Marketing Strategies – Frank Fiore, Que, 2001

Emotional Branding – Daryl Travis, Prima Publishing, 2000

Emotional Branding – Marc Gobel, Allworth Press, 2001

The End of Advertising As We Know It – Zyman & Brott, John Wiley & Sons, 2002

The Essential Brand Book – Iain Ellwood, Kogan Page, 2002

The Fall of Advertising and the Rise of PR – Al Ries and Laura Ries, Harper Collins Publishers, 2002

Fusion Branding – Nick Wreden, Accountability Press, 2002

The Future of Advertising – Joe Cappel, Crain Communications, 2003

The Guru Guide to Marketing – Joseph Boyett and Jimmie Boyett, John Wiley & Sons, 2003

Harvard Business Review on Marketing – Harvard Business School Press, 2001

Hi-Tech Hi-Touch Branding – Paul Temporal & KC Lee, John Wiley & Sons, 2001

How to Build and Maintain Powerhouse Brands – Dave Dolak, e-book, 2004

How to Establish A Unique Brand in the Consulting Business – Alan Weiss, Jossey-Bass, 2002

Ideaship – Jack Foster, Berrett-Koehler Publishers, 2001

Integrated Marketing Communications – Koppe & Surr, 2000

The Infinite Asset – Sam Hill and Chris Lederer, Harvard Business School Press, 2001

Internet Marketing – Mohammed, Fisher, Jaworski, Cahill, McGraw-Hill, 2002

It's Not About Size: Bigger Brands for Smaller Businesses – Paul Dickinson, Virgin, 2001

It's Not How Good You Are – Paul Arden, Phaidon, 2003

Lateral Marketing – Philip Kotler and Trias de Bes, John Wiley & Sons, 2002

Living the Brand – Nicholas Ind, Kogan Page, 2001

Lovemarks – Kevin Roberts, PowerHouse Books, 2004

Marketing Insights from A to Z – Philip Kotler, John Wiley & Sons, 2003

The Marketing Power of Emotion – O'Shaughnessy and Jackson, Oxford University Press, 2003

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Next – Michael Lewis, W.W. Norton Co., 2001

No Logo – Naomi Klein, St. Martin Press, 2002

Now or Never – Mary Modahl, Harper Collins Publishers, 2000

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Passion Branding – Duffy & Hopper, John Wiley & Sons, 2003

Principles of Internet Marketing – W. Hanson, South-Western College Publishing, 2000

Purple Cow – Seth Godin, Penguin Group, 2003

Reflections on a Cultural Brand – Harvey Hartman, The Hartman Group, 2003

Re-Inventing the Brand – Jean-Noel Kapferer, Kogan Page, 2001

Rising Tide—Dyer, Dalzell & Olegario – Harvard Business School Press, 2004

Smart Things to Know About Brands & Branding – John Mariotti, Capstone, 2000

Strategic Brand Management – Jean-Noel Kapferer, Kogan Page, 2001

The Substance of Style – Virginia Postrel, Harper Collins Publishers, 2003

The Tipping Point – Malcolm Gladwell, Little, Brown Company, 2000

Total Access – Regis McKenna, Harvard Business School Press, 2002

The Ultimate Book of Business Brands – Crauner and Dearlove, Capstone Publishing Ltd., 2003

United We Brand – Mike Moser, Harvard Business School Press, 2003



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- Warner Lambert
- Seagram's
- AT&T
- Cheeseborough-Ponds
- Heublein
- Georgia-Pacific
- Kentucky Fried Chicken
- Foster Farms
- Tenet Healthcare
- Oakland Airport

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- Branding: The 6 Easy Steps
- Inventing Big Ideas: On Demand
- Brand Architecture: Your Blueprint for Success
- Web Site Audit Handbook
- The Social Media Planning Guide
- A Primer on Content Marketing

Feedback:

We would welcome any comments or suggestions you might have regarding this book, the branding process, additions to the glossary, worksheets or reference section. Thank you in advance for your feedback.



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