

09 /

BRANDING

<<< / *facing page*

**BRANDING:
NICKELODEON**

- ADAMSMORIOKA, BEVERLY HILLS
- DESIGNER: SEAN ADAMS, NOREEN MORIOKA

HOW MANY BRANDS

OBJECTIVES

- Define brand and branding
- Understand the purpose of branding
- Become familiar with the branding process
- Understand the range and character of branded experiences

DID YOU INTERACT WITH TODAY? WHICH BRANDS DO YOU USE? BREAKFAST CEREAL? JEANS? CELL PHONE? COMPUTER? AUTOMOBILE? DO YOU MAKE PURCHASES BASED ON A BRAND'S REPUTATION? DO YOU DONATE TO A BRANDED ORGANIZATION? DO YOU CONSIDER YOUR FAVORITE MUSEUM A BRAND? HOW ABOUT YOUR LOCAL HOSPITAL? BASEBALL TEAM? BALLET? CHARITY? BAND? POLITICIAN?

WHAT IS BRANDING?

Whether people like it or loathe it, almost every product, service, major city, business, and organization has been branded. Steve Liska, Liska + Associates, points out in *Designing Brand Experiences*: “When a carefully monitored and consistent experience is factored into the strategic success of a coffee company; when millions of dollars can be raised for cancer research with a simple yellow rubber wristband; and when symbols can instantly trigger a range of emotions based on our perception of what they stand for—you begin to understand the power of a brand’s meaning and how it can shape our daily lives.”

Understanding what a brand is and how a branding program operates lays some groundwork for understanding the roles and objectives of individual graphic design applications, such as logos and websites. Many think of a brand as a proprietary name for a product,

service, or group; however, on a more multifaceted level, a *brand* is the sum total of all characteristics and assets of a brand name product, service, or group that differentiates it from the competition, as well as the perception of the brand by the public. (In this book, the term *group* is used to denote a company, organization, corporation, social cause, issue, or political group. For the sake of brevity, all branded entities—whether a product, service, or group that has benefited from any type of branding—will be referred to as a brand or group or entity.) Typically, several applications are key components of an overarching branding effort or program, beginning with a logo and visual identity through interactive experiences, package design, corporate communications, promotional design, and advertising. Although many people use the terms *visual identity*, *corporate identity*, *brand identity*, and *branding* interchangeably, branding is a broader marketing effort than visual identity since it often involves naming, advertising, and promotion. A visual identity is the visual and verbal articulation of a brand or group, including pertinent key graphic design applications, such as logo, letterhead, and business cards, and could include package design, uniforms, signage or environmental design, and corporate communications. Before learning to design a logo,

FIG. 9 / 01

BRAND: MISS CHIQUITA WORLDWIDE PERSONALITY; CORPORATE WEBSITE

- SAMATAMASON, WEST DUNDEE, IL
- ART DIRECTOR: GREG SAMATA
- DESIGNERS: GREG SAMATA, JIM HARDY, LYNNE NAGEL
- ILLUSTRATOR: PAUL TURNBAUGH (MISS CHIQUITA WORLDWIDE)
- COPYWRITER: CHIQUITA
- PHOTOGRAPHY: MISCELLANEOUS
- CLIENT: CHIQUITA



the cornerstone application of any visual identity or branding program, *let's start with an overview of branding to put logo and identity design into perspective.* When you study visual identity in the next chapter, we will more closely examine how to create an identity program.

Branding is the entire development process of creating a brand, brand name, and visual identity, among other applications. Creating an integrated branding program (across media) entails weaving a common thread across all of an individual's experience with a brand or group, and integrating the common visual and verbal language into all experiences with the brand. An **integrated branding program** is the creation of a comprehensive, strategic, unified, integrated, and unique program for a brand, with an eye and mind toward how people experience—interact with and use—the brand or group. Rather than approaching individual applications as isolated brand design solutions, it is a strategic imperative to see every application—a comprehensive brand identity, every appropriate graphic design application, and an advertising campaign, including traditional, new, and emerging media—as a contributor to the entire branding effort and therefore to a person's experience with the brand.

THE PURPOSE OF BRANDING

Due to many convergent factors—new and emerging media, the economies of nations with rapid industrial growth, greater mass production, competing companies manufacturing parity products and offering parity services, rise of disposable income, desire for new products and better packaging, sustainability (green) issues, and changes in the scope and global reach of corporations—branding, including brand names, logos, visual identity design, package design, and advertising, has become indispensable to marketing. In an overcrowded, competitive marketplace, relevant and engaging branding can ensure efficacy for a quality product, service, group, individual, or commodity, for example, Chiquita Brands International, Inc.—a leading international marketer,

producer, and distributor of bananas sold under Chiquita (Figure 9-01). Not only does branding distinguish, it builds *equity*, the value of the brand or group.

If you have any doubts about how crucial effective branding is, just think of the strength of Sony, The American Red Cross, Coca-Cola, Google, Facebook, Hannah Montana, China Mobile, The Nature Conservancy, or (RED) (Figure 9-02).

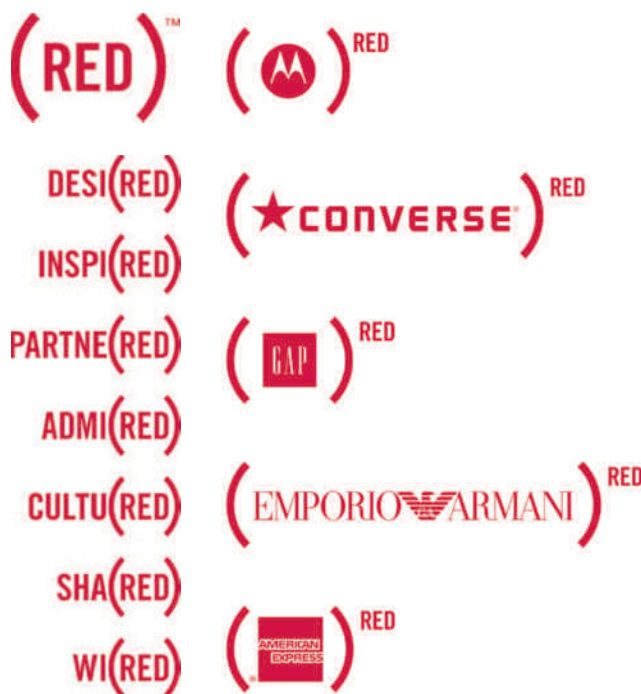


FIG. 9 / 02

(RED)

- WOLFF OLINS, NY
- © 2007 WOLFF OLINS LIMITED. ALL RIGHTS RESERVED. WOLFF OLINS.

(RED)'s ambition was to harness the power of the world's greatest companies to eliminate AIDS in Africa. To do this it created both a new business model and a new brand model that would do three things: deliver a source of sustainable income for the global fund, provide consumers with a choice that makes giving effortless, and last but not least generate profits and a sense of purpose for partner companies.

The first challenge was to get the all-important founding partners on board. So we helped Bobby Shriver and his team to paint a vision of what (RED) could be. We built the brand around the idea that (RED) inspires, connects, and gives consumers power, with a visual system that unites participating businesses by literally embracing their logos to the power (RED).

We continue to work with (RED) on developing partner strategies, inspiring new partners to participate, and briefing employees and agencies. Within the first five weeks of the U.S. launch, the (RED) brand registered 30 percent unaided awareness. (RED) partners delivered \$45 million to the global fund in one year, more than was received from the private sector in the last five years. This is enough money to give 290,000 people life-saving drugs for a year.

—© Wolffolins.com

Certainly, factors other than branding contribute to a brand's success, including the quality of its product or service, public perception and enthusiasm, relevance to people's lives, the time period and culture, and the communities and/or celebrities who adopt it.

DIFFERENTIATION

How many brands of coffee or toothpaste can you name? Ten? Twenty? What about automobiles? Cell phone carriers? Shoes? Cable channels? Charities? Museums? When you can easily list many brands of any consumer packaged good, service category, or nonprofit institution, the need for differentiation becomes clear. When most goods and services offer the same benefits, why do you choose one over another? When you receive requests for donations to several charities, all of which you hold in high regard, why give to one over another?

Products, services, commodities, groups (nonprofit organizations, causes, charities, companies), and individuals (musicians, celebrities, politicians, among others) *depend upon branding to differentiate* them in the minds of the public in a glutted and highly competitive market. Very few products, services, or groups offer unique benefits, usually offering similar or identical functions as their competitors, a characteristic called *parity*. Therefore, branding helps differentiate products, services, and groups in a crowded brand world.

Functional and Emotional Benefits

A brand or group is the sum total of its functional and emotional assets. Each brand has functional benefits or capabilities (tangible features) that may or may not be unique to a product or service category; for example, most toothpaste brands contain the functional benefit of fluoride, a cavity-prevention ingredient. (For many people, quality or functional benefits and a brand name are inseparable.) Due to its heritage, parent company, logo and visual brand identity, environmental design, advertising, endorsements, and associations, each brand also carries intangible assets—emotional benefits. Emotional, as well as cultural, associations arise in response to the spirit of any brand identity, the emotional

content or spirit of the advertising, and the communities and celebrities who adopt the brand as part of their lives.

VERBAL AND VISUAL DIFFERENTIATORS

Two main *verbal differentiators* are the **brand name**, a proprietary name, and the *tagline*—a slogan or short distinctive phrase used to identify and promote. The main *visual identifier* is a *logo*, the cornerstone of a visual identity. Other graphic elements certainly contribute to a visual identity or branding program. When brands were first introduced, the brand name, logo, and packaging established the brand identity. Now we think of branding in more comprehensive integrated terms, where the resulting design solutions all should be in sync. As Steve Liska states, “A brand is not one thing. It is not just a logo or a package. It is a complex set of visual, verbal, and experiential cues supported by media messages.”

BRANDING PROCESS

The design process for branding is

Orientation ► Analysis ► Concepts ► Design ► Implementation

The branding process is a complicated one, demanding collaboration among marketing, creative, and IT professionals. Often, a lead brand agency hires other expert firms (identity, advertising, interactive, public relations, market research, and package design, among others) to help develop the brand or execute particular applications. After what can be extensive research and footwork during orientation, strategy is the next crucial step during the Analysis phase.

STRATEGY

Brand strategy is the core tactical underpinning of branding, uniting all planning for every visual and verbal application. The brand strategy defines the brand's personality and promise, differentiates the brand from the competition by defining the brand's positioning, and codifies the brand essence; it is a conceptual plan providing

guidelines—for both client management and creative professionals—to drive all brand applications from identity and packaging to advertising. At times, the design studio outlines the marketing

strategy as Alexander Isley did for BlueBolt Networks in Figure 9-03. Essentially, the brand strategy is how you are conceiving, creating, and positioning your brand in the marketplace to



FIG. 9 / 03

BRANDING: DEVELOPMENTAL WORK & FINAL

- ALEXANDER ISLEY INC., REDDING, CT
- CLIENT: BLUEBOLT NETWORKS

BlueBolt Studio™ is a software tool developed to help architects and interior designers review, specify, and order surface materials and fabrics. We were given the charge to introduce this new product to a skeptical and savvy audience. Our involvement included outlining a marketing strategy, establishing a brand personality, naming the products, and creating sales and promotional materials. We developed BlueBolt's logo, advertising, packaging, sales pieces, and announcements. We also created a trade show booth with a tea bar and a massage station—you could sip tea or get a ten-minute back rub while you watched a demo on a laptop. The booth was a huge hit and so was the product. Coincidence?

—Alexander Isley Design

FIG. 9 / 04

BRAND IDENTITY: DELTA AIR LINES

- LIPPINCOTT, NY
- CREATIVE DIRECTOR: CONNIE BIRDSALL
- DESIGNERS: ADAM STRINGER, KEVIN HAMMOND, MICHAEL MILLIGAN, FABIAN DIAZ
- CLIENT: DELTA AIR LINES

The new logo was designed to convey a renewed strength and confidence and modernization of the airline to both customers and its employees. The simplified all-red symbol and all-uppercase logotype visually reinforce a more sophisticated, directed, and globally appropriate expression while being considerate of the airline's extensive heritage. The Delta symbol is further leveraged through a dynamic cropped livery treatment that speaks to momentum, growth, and optimism.

Lippincott's customer experience implementation rolled out immediately following the launch. The look and feel of the terminals is being dramatically transformed—from new outdoor signage and check-in areas to gates and baggage claim areas—to reflect the new brand identity. Elements of the in-flight experience such as monitor displays, menus, and place-settings have also been redesigned.

—Lippincott



achieve differentiation, relevance, engagement, and resonance. (When a design solution does not fit the strategy, the messaging is *off brand*; when it does work with the strategy, the messaging is *on brand*.) However, it is the design that makes the strategy corporeal, that truly gives brands their distinctive look and feel.

Delta Air Lines is the third largest U.S. carrier with more than 47,000 employees. To coincide with the airline's emergence from a Chapter 11 restructuring, Delta came to Lippincott for a strategic reposition, image revitalization, and customer experience redesign (Figure 9-04).

During the strategic analysis, some design or branding firms help determine the **brand architecture**—the structuring of brands within the company's offerings (product portfolio). Basic brand architecture models include monolithic (the company name is used on all products or services), endorsed (sub-brands are linked to the company by name), and freestanding (each product or service is individually branded). When the Nickelodeon brand saw the need to evolve, it turned to AdamsMorioka (see "Case Study: Nickelodeon").

CONCEPTUAL DESIGN AND THE BRAND CONSTRUCT

Every brand or group should possess a core value or quality that can become its **construct**, a quality or position a brand "owns" against the composition (as explained in Question 6 of the Sample Design Brief in Chapter 4). Owning a quality, even though others in your category have the same quality, establishes a brand in the audience's mind as the primary possessor of that quality; it is **positioning** of the brand in the public's mind against the competition. The tactic, then, is to "claim" ownership of a benefit or quality before anyone else does, to preempt the competition, and to express that construct through the visual and verbal identity. For example, although many luxury cars are well engineered and perform well in safety and crash tests, one brand established its construct as great engineering and another brand established its construct as safety. (Can you name them?)

A construct relies heavily on how a brand casts itself. Can you think of any brand constructs? When you think of Disney, do you think of fun? When you think of The Salvation Army, do you think of compassion? Do you associate the

Southern Poverty Law Center with tolerance? Would you purchase a Toyota for its reliability? Is there an energy drink you think is cool to carry around? Do you Bing or Google?

Constructs can be based on heritage, a unique functional or emotional benefit, authenticity, originality, earthiness, high-tech expertise, and authoritative expertise, among many qualities. Several factors must be considered when formulating branding and a brand construct:

- › *Differentiation*: distinguished by a unique, consistent visual and verbal presence
- › *Ownership*: the brand or group “owns” or claims an identifiable attribute, a quality, personality, or posture preempting the competition from claiming the same
- › *Consistency*: construct used across media, permitting a consistent brand voice and tone in all verbal and visual communication
- › *Relevance*: branding is based on an insight into the audience and an insight into the brand, making the brand relevant

How a construct can be cast:

- › A brand or group symbolizes something: honesty, stability, authenticity, style, originality, safety, reliability, good health, luxury, prosperity, down-home goodness, et cetera.

- › A brand or group embodies something: ethics, humanitarianism, preservation, coolness, fun, family values, respectability, excitement, energy, novelty, inventiveness, cutting-edge research, a lifestyle, et cetera.

- › A group is virtuous and works toward solving a social problem or finding a cure for a disease.

NAMING A BRAND

Naming a brand involves many crucial considerations. What does the name mean? What type of spirit or personality should it convey? How will people react to it? What does the name mean in a specific language across cultures?

As stated earlier, a brand name is the verbal identity—a proprietary name—and coupled with a tagline or descriptor, it becomes the verbal signature. Without question, the brand name is the main point of reference to any brand and is the main verbal marketing tool. When a Swedish candy store chain intended to enter the U.S. market under the name “Sweetwave,” Paula Scher, Pentagram partner, suggested a name that would play up the company’s European origins. The word *öola* was invented (Figure 9-05).

Usually, the name is the one brand element that remains unchanged or, at least, in place for a long

FIG. 9 / 05

IDENTITY: ÖOLA

- PENTAGRAM, NY
- PARTNER/DESIGNER: PAULA SCHER
- CLIENT: ÖOLA CORPORATION, BOSTON, PHILADELPHIA, NEW YORK, AND WASHINGTON, DC

Öola is a chain of Swedish candy stores in American shopping malls. The company intended to enter the U.S. market under the name “Sweetwave,” but when Paula Scher was commissioned to design their retail identity, she expressed a concern that the name would not be interesting enough to American consumers. Scher recommended playing up the company’s European origins with a new name and a bright, clean graphic look.

The word öola was invented and became the basis for the stores’ entire visual identity. Öola was chosen for its Scandinavian sound, geometric letterforms, and the umlaut, which has become a central motif in graphic applications.

—Sarah Haun, Communications Manager, Pentagram



CASE STUDY

NICKELODEON/ADAMSMORIOKA

The Nickelodeon brand had grown and diversified over its history. Not atypically, the brand did not have a specific long-term overview, but had grown organically. While the success of Nickelodeon had turned it into one of the world's leading children's entertainment companies, it now faced the danger of dilution as various business ventures and divisions moved further apart in message. The audience was shifting demographically and psychographically. And, over time, employee defections to the competition had enabled others to emulate and co-opt Nickelodeon's equity. Knowing there was a potential problem in the future, Nickelodeon approached AdamsMorioka with the assignment to determine the assignment. Often, companies don't turn to a communications firm until revenue is decreasing, or audience share has shifted negatively. In this instance, Nickelodeon was exceptionally successful, seeing only increased revenue, ratings, and diversification. Rather than settling for this, waiting for a downturn, Nickelodeon saw the need to evolve.

AdamsMorioka approached the issue with a far-reaching discovery phase. Working with internal and external audiences, they mapped a process and set of deliverables to maintain and increase Nickelodeon's success, while planning for expansion. After

the discovery phase, AdamsMorioka interfaced with all components of the brand and returned with new brand architecture and an execution plan. This new structure allowed each division's culture to expand, while reinforcing the primary set of promises and message of Nickelodeon.

A reface of the on- and off-air visual system followed, putting the findings and architecture into real time. The visuals are based on the idea of "kid modernism." Opposing the standard visuals in children's entertainment—complex layers, multiple typefaces, lots of purple and green—the Nickelodeon system approaches from the opposite side. The system is reductive; creating a focus on the brand and its product, with characters like SpongeBob SquarePants and other properties. There are no extraneous shapes, colors, or images. The message is simple, clear, and direct. This is not about collage, but ideas and narrative. The system is utilized in all media, print, advertising, online, and on-air. This provides a proprietary visual for Nickelodeon, separating the "voice of Nick" from other advertising, and reducing the pace of children's television.

Success for all companies is a result of multiple factors including product, distribution, programming, and human resources. Strategy and design

BRANDING: NICKELODEON

- ADAMSMORIOKA, BEVERLY HILLS
- DESIGNER: SEAN ADAMS, NOREEN MORIOKA



play parts of this role. It is disingenuous to portray strategy and design as the only activator of that success. Following implementation and dissemination, however, Nickelodeon had its highest profit the following year. Programming blocks were created to reach new audiences such as tweens; with new brand extensions and activities implemented, the existing product was fortified.

NICK JR.

Nick Jr. is the arm of Nickelodeon that communicates with preschool children. As Nick Jr. became more successful, both financially and critically, it became apparent that it should be treated as its own brand and given a clear proprietary look. The brand message includes the need for Nick Jr. to be a safe place for two- to five-year-olds with a priority of education and entertainment value. The visual system addresses the strategic needs of communication on two levels, talking to children and parents simultaneously. Parenting messages use

iconography to explain the benefits of each television program. Children’s messaging addresses the limited reading capability of this age group and show character recognition. Characters like Dora the Explorer and Blue from *Blue’s Clues* are used to communicate messages from the network.

NICK AT NITE

Nick at Nite’s strength was its rich programming. Comprised of sitcoms including *I Love Lucy*, *The Brady Bunch*, and *Three’s Company*, the network is made of images and icons that make up our culture. AdamsMorioka designed a graphic system beginning with the idea of “less color, more content” and is designed to “get out of the way.” The black and white color palette allows a wide variety of programming with different visual qualities to live together. The simplicity of the program stands in stark contrast to traditional television graphics and provides a proprietary attitude to Nick at Nite.

—AdamsMorioka



Process

FIG. 9/06

IDENTITY SYSTEM, WEBSITE, AND AD PROCESS

- VISUAL DIALOGUE & RICK RAWLINS/WORK
- CREATIVE DIRECTORS: FRITZ KLAETKE, RICK RAWLINS
- ART DIRECTORS: RICK RAWLINS, FRITZ KLAETKE
- DESIGNERS: FRITZ KLAETKE, RICK RAWLINS, IAN VARRASSI
- COPYWRITER: LYNN HORSKY
- SITE PROGRAMMING: IAN VARRASSI
- MARKETING CONSULTANT: EDANA SPICKER, WWW.AGENTEDANA.COM
- CLIENT: PROCESS

Problem: Clements Horsky Creative Directions, a print production management firm, came to us with two major problems: (1) their name was confusing and didn't provide any clues to what they do, and (2) their communications materials had an amateurish and haphazard look that was inappropriate for a company that handles print production issues for designers.

Solution: Playing on the four-color process inks common in printing, and on the process of design and print production, Visual Dialogue helped rebrand the company with a new name (Process), logo, stationery, ads, and website. All of the communications materials reveal the production techniques by which they were created and serve as case studies for what Process does.

—Fritz Klaetke



period. Whereas logos, often, are periodically updated, names usually don't change unless there is a company merger, acquisition, or takeover, or the name becomes outdated. A brand name is an intangible asset, optimally adding value to a brand (think Coca-Cola, Vanguard, and Google).

Types of Names

There are several categories of name types that are more or less appropriate for any brand.

› *Founder's name*: named for the company's founder(s), such as Harrods of London named for the family name of Charles Henry Harrod; Ben & Jerry's ice cream named for Ben Cohen and Jerry Greenfield; Levi's named for founder

Levi Strauss; and Martha Stewart for the brands created by Martha Stewart.

› *Explanatory*: named to best explain or describe the product or service, such as Toys "R" Us, China Mobile, Burger King, American Heart Association, Coca-Cola, Give Kids the World, and Process (see Figure 9-06).

› *Expressive or Invented*: names that are constructed to have a certain panache or sound, such as Google, Häagen-Dazs, Bing, Xerox, Def Jam recordings, Earth Share, Timex, and Intel.

› *Allegorical or Symbolic*: names that express their nature through an allusion to an allegory or a symbol to represent a brand, such as Nike (named for the Greek goddess of victory), Sirius (named

for the sky's brightest star), Nintendo, Vanguard, and Apple Computers.

› *Acronym*: a brand name formed from the initials or other parts of several names or words; for example, GE for General Electric, BMW for Bayerische Motoren Werke, KFC for Kentucky Fried Chicken, IBM for International Business Machines, and BP for Beyond Petroleum.

Name Efficacy

There are many ways to make a brand name effective.

› *Distinction*: a name that characterizes, distinguishes, and differentiates the brand among its competitors.

› *Memorable*: a name should be worth remembering and sufficiently engaging. Most say a brand name should be easy to pronounce and spell; however, one could make a case for interest over ease.

› *Purposeful*: a brand name can be meaningful, adding significance, purpose, or cachet to a product, service, or group. A brand name should communicate the personality of the brand and address its target audience.

› *Extendable*: a name should be capable of growing and changing with the company and possible brand extensions.

› *Long-lasting*: a name that endures will be viable for a long time.

› *Legally owned*: the name or domain should be available to be legally registered, owned, and trademarked. It should not legally infringe on any other trademarked name.

DESIGN DEVELOPMENT

Based on the strategy, name, and construct, visualization and composition begins during design development. You will need to consider brand differentiation, brand promise, and branding applications and media.

Differentiation through Look and Feel

As part of the design solution, a brand's unique personality is established and communicated through its "look and feel," expressed through the particulars of the visualization and composition (including color palette; characteristics and qualities of lines, shapes, and textures; typeface;

and any other visual elements). The brand look and feel is a visual "attitude" that differentiates a brand from the competition, making it unique, distinctive, memorable, and relevant to its audience. It should define its individual character, be synonymous with the brand, not be in any way generic, and definitely not look like its competitors. For example, when Keith McNally decided to open a large, classical French brasserie and bakery—in a part of east SoHo that most people simply avoided—he asked Mucca Design to collaborate in the design and development of an extensive and fully integrated identity that would define the restaurant's traditional feel with a sense of freshness, romance, and attention to period details (see "Case Study: Balthazar").

Brand Promise

The **brand promise**—essentially what the brand claims it will or can do, expressed through the identity and advertising—has always been an important part of what makes a brand desirable. Dating back to one of the first American brands, *Uneeda* biscuit, the National Biscuit Company created brand promise when it offered consumers an "inner-seal package," promising sanitary packaging and fresh, crisp crackers.

There is the actuality of a brand, and then there is the audience's perception of it. It is important to understand this component in design development. How an individual perceives a brand depends upon several factors:

- › Whether a brand delivers on the brand promise
- › The individual's response to the brand identity and advertising
- › The experience of the brand on the website and at other touchpoints
- › Brand placement and positioning in films, television programs, and sports events
- › Celebrity endorsers and users (paid and unsolicited)
- › Testimonials
- › The public image and behavior of the company or group
- › Any public relations crisis, incident, or scandal involving the brand
- › Each separate experience a user has with the brand

CASE STUDY

BALTHAZAR/MUCCA DESIGN

BRANDING: BALTHAZAR

• MUCCA DESIGN CORPORATION, NY



Keith McNally, the man behind Café Luxembourg, Odeon, Nell's, Lucky Strike, Pravda, Schiller's, and Pastis, is one of New York's most successful restaurateurs; he is a truly inspired and inspiring visionary, and one of Mucca's favorite clients.

As with most of the projects we've undertaken with McNally, the process of creating Balthazar Restaurant was deeply involved and truly collaborative. It was immediately apparent to the Mucca team that the Balthazar identity had to communicate McNally's obsession with quality and detailed authenticity. From the logos and signage to menus and matchboxes to packaging and delivery vans, every part of the Balthazar brand was designed and orchestrated to give it the feel of a place that had evolved over generations to become the familiar institution that it is now.

Mucca Typo created the Decora Typeface (based on vintage Victorian examples) specifically for Balthazar packaging, and gathered dozens of other fonts and faces to support it. Elements of

the brand identity are leveraged throughout the restaurant and have become widely recognizable symbols of quality and luxury.

With the overwhelming growth of Balthazar's popularity came several extensions of the brand, including Balthazar Bakery and its wholesale division, as well as its popular gift items and famous cookbook, all of them designed by the Mucca team. Though they share defining characteristics, each new division or extension of the central Balthazar brand was given an individual identity with its own color scheme and typographical system in order to clarify the unique brand proposition.

Balthazar is now one of New York's most popular restaurants. Widely recognized as an institutional landmark and credited with sparking the revitalization of several city blocks in lower Manhattan, the McNally flagship is also highly regarded as a singularly successful and multifaceted luxury brand.

—Mucca Design

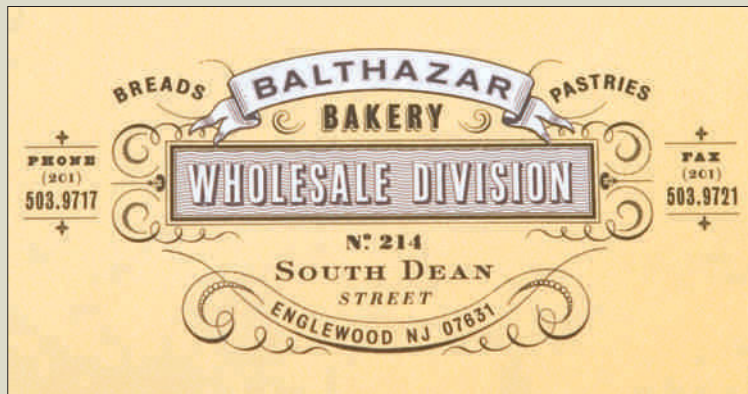
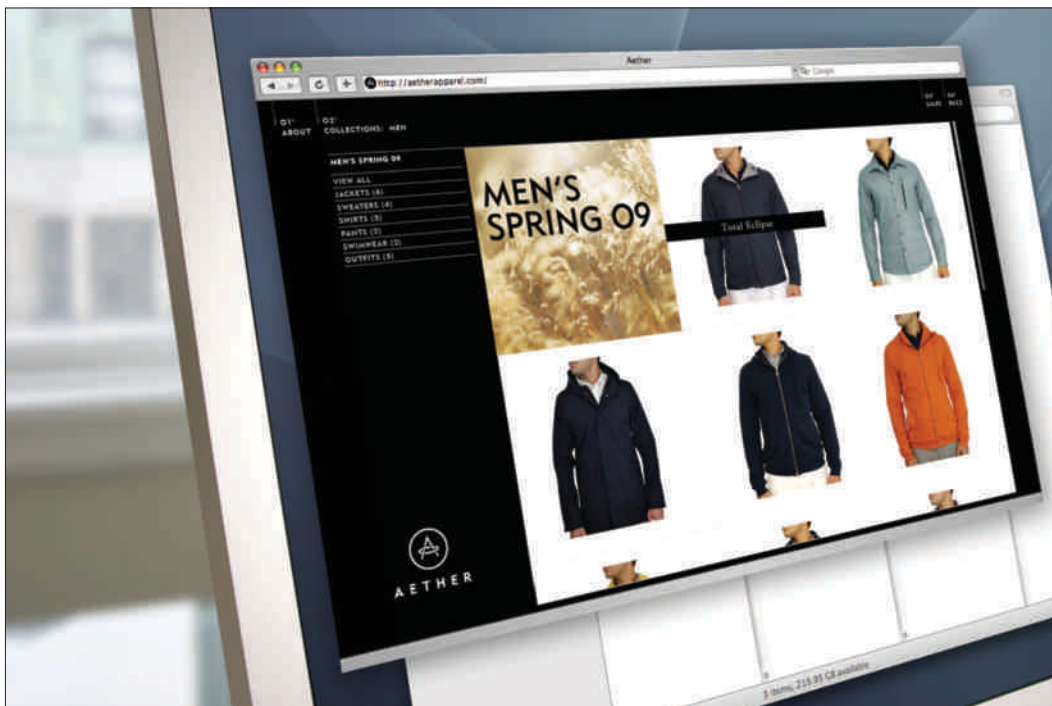




FIG. 9/07

BRANDING: AETHER APPAREL

- CARBONE SMOLAN AGENCY, NY
- CREATIVE DIRECTOR: KEN CARBONE
- DESIGNERS: NINA MASUDA, DAVID GOLDSTEIN
- PROJECT MANAGER: RACHEL CRAWFORD
- CLIENT: AETHER APPAREL



Branding Applications and Media

Applications and media for any branding program can vary, depending upon factors such as project scope; budget; and type of product, service, or group. In Figure 9-07, the branding involved several applications. The Carbone Smolan Agency (CSA) comments:

Aether Apparel, a new line of adventure sportswear inspired by a life spent outdoors, aims to appeal to the outdoor enthusiast who needs the function of performance garments, but who desires a more sophisticated form. CSA designed the brand's logo to

appeal to this demographic and to reference the word itself, Aether, meaning "the heavens". After creating the mark, which evokes infinity and clouds circling a mountain peak, CSA designed interior and exterior garment tags and a website featuring dramatic outdoor photography and a sleek, flash-based user interface.

Key applications usually include name, logo, tagline, letterhead, website, and corporate communications. Media includes print, screen-based media, broadcast media (television and radio), out-of-home, guerrilla advertising, product placement,

POINTS OF CONTACT:

For any brand or group, there are multiple points of contact with the public. Each is an opportunity to inform and endear.

- Logo and visual identity
- Television commercials
- Tagline
- Print advertising campaigns
- Websites (including micro-sites)
- Web banners and floater ads
- Social networking sites
- Mobile
- Motion graphics
- Corporate communications
- Radio commercials
- Out-of-home
- Viral marketing efforts
- Unconventional advertising
- Direct marketing
- Branded environments
- Environmental graphics/signage
- Broadband content
- Product placement and sponsorships
- Telemarketing
- Branded entertainment
- Promotions
- Publicity
- Buzz (word of mouth)
- E-mails
- Ephemera
- Events or happenings
- Online video sharing
- Environmental alterations
- Emerging media

and sponsorships. It is important to identify the media that will be most focused and powerful in carrying the brand message to the public and in influencing the target audience's brand perceptions. Every contact point that offers a positive experience for the audience strengthens the audience's brand perception; therefore consistency is key in how the Muzak brand, for example, is utilized across applications (Figure 9-08). For example, when Duffy & Partners designed the branding system for The Islands of the Bahamas, they created an entire brand language that is "endlessly adaptable—in signage, online communication, ads, merchandise, and iconography." (See "Case Study: The Islands of the Bahamas.")

REBRANDING

Often, designers are faced with the challenge of rebranding an existing brand identity or brand program for a variety of reasons. Duties might include reinventing a brand, repositioning, renaming, redesigning, or all of these (covered more fully in the next chapter on visual identity). For example, Landor advised Federal Express that the name FedEx conveyed a greater sense of speed,

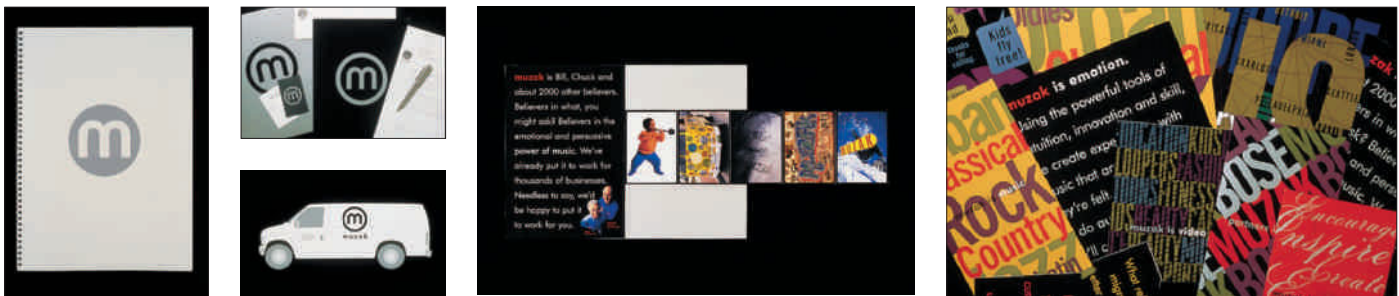


FIG. 9 / 08

IDENTITY: MUZAK

• PENTAGRAM

Notice how the "m" is used alone and in combination with the wordmark "muzak." The use of lowercase letters establishes both a contemporary and mellow feeling.





FIG. 9/09

BNSF BRANDING

- LISKA + ASSOCIATES, CHICAGO AND NEW YORK
- CREATIVE DIRECTOR: STEVE LISKA
- ART DIRECTOR: KIM FRY
- DESIGNER: BRIAN GRAZIANO
- CLIENT: BNSF
- © LISKA + ASSOCIATES

We developed a nomenclature system and created a branding program that more accurately reflects the values and attributes of the unified company. To ensure consistent application of the branding program, including application to thousands of railcars, signs, and print material, we created an online brand manual that can be used by BNSF associates and vendors throughout the United States and Canada.

We designed the logo and developed nomenclatures that helped unify the company's identity and reflect BNSF's strength and its modern and forward-moving brand attributes.

—Liska + Associates

technology, and innovation than Federal Express. Landor created the FedEx identity using a specially designed typeface in FedEx's orange and purple colors.

Ten years after the company formed from the merger of the Burlington Northern and the Atchison, Topeka and Santa Fe railways, BNSF hired Liska + Associates to guide the company through a brand evolution (Figure 9-09).

CHARACTER OF BRANDED EXPERIENCES

In today's marketplace—where, in almost all cases, there is more supply than demand and several, or perhaps many, brands in each product or service category—it is vital to a company's marketing strategy to establish a comprehensive,

distinctive branding program for its brand. Similarly, it is vital for any group to have a distinctive branding program.

In his autobiography, *Songs My Mother Taught Me*, actor Marlon Brando wrote that he didn't ask for "power and influence"—people bestowed it upon him. Audiences decide whom they like and which brands they like as well. Ultimately, it is the public who decides which brands are stars. It is the opinion (reviews, ratings, purchases) and perception (blogs, sites, and videos that go viral) of the audience that can make or break a brand.

There are other contributing factors to brand perception, such as the communities or celebrities who "adopt" the brand, but the brand promise is the functional and emotional advantage and value pledged to the user. Due to the nature of the cumulative experiences with a brand, people may

CASE STUDY

THE ISLANDS OF THE BAHAMAS/DUFFY & PARTNERS

BACKGROUND

It was late 2001, just after the travel and tourism industry had witnessed its most crippling downturn in history—9/11. The Ministry of Tourism of The Islands of the Bahamas was looking for a new partner to help it rebrand its country and present its unique tourism product to the world.

Many choices and much clutter lead to category fragmentation at best and a sea of sameness at worst. No one stood out. Nothing seemed different. The Bahamas was significantly outspent by many of its competitors.

CHALLENGE

“We want people to look at the Bahamas again and again.”

—Vincent Vanderpool-Wallace

*Former Director General, Ministry of Tourism,
The Islands of the Bahamas*

It was our self-described objective to “create branded desire for the Bahamas.” Differentiate the nation as the preferred sun and sand vacation destination. Celebrate the many offerings of a multiplicity of islands. Provide a branding system that would be used by one and all alike—the country, many individual islands, and numerous

private and public sector entities. And ultimately revitalize an economy that depends on over 60 percent of its GNP from tourism.

THE DESIGN EXPLORATION

We immersed ourselves in the culture and learned that the beautiful island nation offered myriad experiences for any travel desire. We were struck by the sights and the sounds, the shapes and colors, the flora and fauna. We started to use those elements to begin to define possible solutions in our visual brief collage board.

Duffy & Partners concluded that the Bahamas needed an entirely new brand identity, one that not only made the country stand apart, but also was flexible for many different constituencies to use.

We quickly landed upon the concept of designing a stylized map of the Bahamas—an identity system to highlight each of the fourteen major tourist destinations and their many unique offerings. This set in motion an entire brand language that is endlessly adaptable—in signage, online communication, ads, merchandise, and iconography.

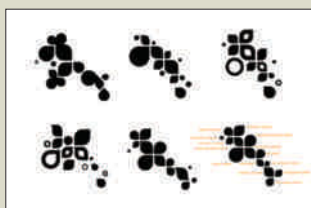
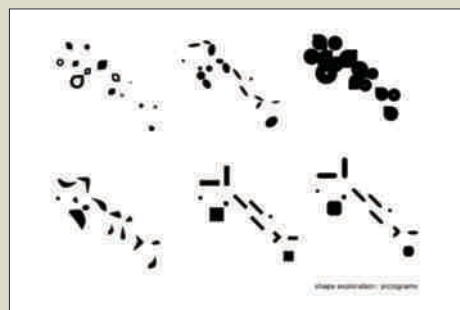
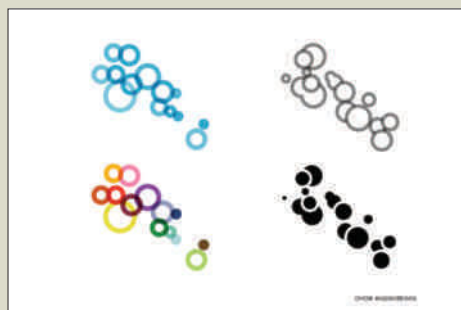
RESULTS

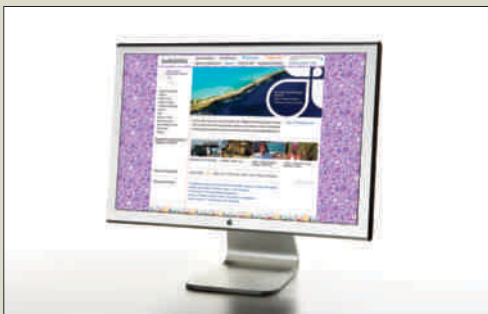
- The new branding initiative was unanimously embraced by The Ministry of Tourism and its

IDENTITY/BRANDING/
ADVERTISING/STANDARDS/
WEBSITE: THE ISLANDS
OF THE BAHAMAS

PROCESS & SKETCHES: THE
ISLANDS OF THE BAHAMAS

• DUFFY & PARTNERS, MINNEAPOLIS





private sector partners to become the single rallying point for the country.

- Quantitative research in the United States, Europe, and the Bahamas showed double-digit increases in critical brand attributes such as communicating that the Bahamas is a chain of islands with many friendly, vibrant, and novel experiences.

- Efforts that emanated from this new brand presentation have consistently driven increased visits and increased tourism revenue in the double digits since its introduction in 2002.
 - Visitor satisfaction scores have consistently increased and intent to return and recommend the Bahamas are at historic highs.
- Duffy & Partners



FIG. 9 / **11**

on the person because they're at the center of the experience. They're not merely interested observers out on the periphery, but actual participants," states Hornall Anderson.

EVENT BRANDING

Most branding programs are intended to endure. However, there are branding programs created for events and films that are shorter lived. Most major motion pictures are heavily branded, with websites, TV commercials, posters, and screen-based media utilized. However, once the film has left the theaters, the branding program is no longer necessary (until DVD release or for award nominations). Similarly, special events such as conferences, gala benefits, marketing events and parties, tradeshows, and award events, among others, are also branded.

The London Design Festival, the umbrella organization that promotes the annual season of design-related events in London each September, commissioned Domenic Lippa of Pentagram, with senior designer Paul Skerm and design assistant Ali Esen, to design the identity and every element of the festival's citywide graphic presence including brochures, signage, guidebooks,

PROJECT: SPACE NEEDLE SKYQ INTERACTIVE INSTALLATION

- HORNALL ANDERSON, SEATTLE
- ART DIRECTOR: JAMIE MONBERG
- DESIGNERS: NATHAN YOUNG, JOSEPH KING, HANS KREBS, ADRIEN LO, COREY PAGANUCCI, RYAN HICKNER, JORDAN LEE, CHRIS MONBERG, CHRIS FREED, KEVIN ROTH, HALLI BRUNKELLA
- CLIENT: SPACE NEEDLE

At the View kiosk high-definition cameras controlled by visitors enable them to zoom in on various points of interest and learn about what they're seeing from presentations delivered in multiple media formats. Interactive maps, meanwhile, flank the View station, offering touch-screen capabilities linked to live video, produced movies, still images, and text factoids about Seattle landmarks. The viewing experience is further enhanced by aural content delivered through holophonic audio spotlight speakers.

From there, visitors might choose to move to the Vignette kiosk, where they can gather authentic local perspectives about Seattle destinations, which are delivered by local residents. The 20–40 second segments are shot in high-def, and also include still images complemented by directional audio.

Or, people can move to the Reveal kiosk and interface with motion-sensitive screens that serve up factoids and illustrated 360-degree views of the city from directly beneath the O-deck. Factoids on such popular destinations as the Pike Place Market, the Seattle Aquarium, Mount Rainier and others pop up when the user clicks on a touch-screen button mounted over five 30" LCD panels showing the Seattle skyline.

Arguably, the most dramatic visuals in the entire experience may reside at the Time-Lapse kiosk. Four 30" LCD panels display a 360-degree, digitally stitched panoramic view of the Seattle skyline shot from the roof of the Space Needle. These are taken in one-minute increments over a twenty-four-hour period. A single knob guides the experience, allowing for forward or backward travel throughout the day. The control also allows for panning the view across the assembled screens to get the full interactive effect.

—Hornall Anderson

FIG. 9 / 12

LONDON DESIGN FESTIVAL 2007

- DESIGN: DOMENIC LIPPA/PENTAGRAM, LONDON
- PHOTOGRAPHER: NICK TURNER
- CLIENT: THE LONDON DESIGN FESTIVAL

Lippa retained the festival's established logo, designed by Frost Design for the first London Design Festival, and developed the branding with a bold typographic theme using a modified AI Fragment typeface.

—<http://blog.pentagram.com>



promotional material, environmental graphics, and the look and feel of the website as well as the first London Design Medal (Figure 9-12).

“As Qualcomm’s BREW business introduced new technologies and moved into new markets, its popular industry conference needed to convey a sense of excitement and possibility. MiresBall anchored the conference identity around the theme Into the New. Visually, a racing-stripe

motif underscores the fast pace of today’s wireless market, while stylized ‘action’ photography showcases the 24/7 relevance of wireless technology,” comments MiresBall (Figure 9-13).

For the Art Directors Club of New Jersey, Rizco, who runs a green design office, created a green solution for the awards dinner (Figure 9-14). For the “Thinking Creatively” conference cosponsored by Kean University and the

FIG. 9 / 13

BREW CONFERENCE

- MIRESBALL, SAN DIEGO
- CREATIVE DIRECTOR: SCOTT MIRES
- PROJECT MANAGER: OLIVIA HEEREN
- DESIGNERS: LESLIE QUINN, MIGUEL PEREZ
- COPYWRITING: ERIC LABRECQUE
- PHOTOGRAPHY: EMBRY RUCKER, LOU MORA
- CLIENT: QUALCOMM

For over a decade, MiresBall has helped Qualcomm communicate its forward-looking leadership in wireless communications.

- Named and developed identities for key components of BREW solution set
- Communications and design partner for annual BREW conference

—MiresBall



Art Directors Club of New Jersey, year after year Steven Brower has made each conference a one-of-a-kind happening (Figure 9-15).

Over the next several chapters, we will examine individual applications that can be components of branding programs. For example, every brand or group has a home on the web with other supporting digital applications. Coupled with a verbal identity, a visual identity is the cornerstone of any branding initiative.

EXERCISE 9-1

INVENTING A NAME

- 1 Choose a product or service and invent a brand name for it.
- 2 The name should be appropriate and communicate the brand's personality.
- 3 The name should be memorable.
- 4 The name could convey the brand's or group's functional benefit. Functional benefits are the practical or useful characteristics of a product or service that aid in distinguishing a brand from its competition, such as nutritional, economical, or convenient advantages.
- 5 The name should have a long life span.
- 6 If the company is international, the name should reflect its global status.
- 7 If the brand is international, the name should work for each country in which it is sold.

PROJECT 9-1

FROZEN TREAT

- 1 Invent a new frozen treat that would be sold in retail stores such as supermarkets and groceries.
- 2 Using the sample design brief in Chapter 4, write a brief for your frozen treat product. Be very clear about the target audience since that will help determine the spirit of the brand.
- 3 Invent a brand name.
- 4 Choose a color palette.
- 5 Write a very short story involving this product.


Go to our website  for many more Exercises and Projects, and presentation guidelines, as well as other study resources including the chapter summary.



FIG. 9/14

ADCNJ AWARDS BRANDING

- RIZCO DESIGN, MANASQUAN, NJ
- CREATIVE DIRECTOR: KEITH RIZZI
- DESIGNER: KEITH RIZZI
- PRINTER: CMYK PRINTING (COLLATERAL)
- ENGRAVING: PRECISE CONTINENTAL (ENVELOPES)
- CLIENT: ART DIRECTORS CLUB OF NEW JERSEY

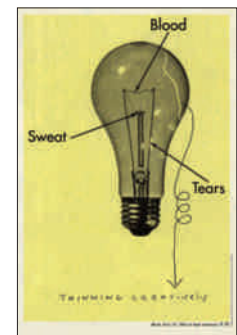
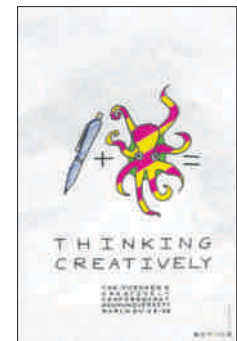


FIG. 9/15

POSTER AND ANCILLARY MATERIALS FOR "THINKING CREATIVELY" CONFERENCES

- ART DIRECTOR/DESIGNER: STEVEN BROWER
- CONFERENCE DIRECTOR: PROFESSOR ROSE GONNELLA
- SPONSORED BY THE ART DIRECTORS CLUB OF NEW JERSEY AND KEAN UNIVERSITY



苏州博物馆

SUZHOU MUSEUM