

Branding:

ISSUE 001

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Foreword Issue 01

We learn as we live, and we are alive only as long as we learn. Nothing compares to the feeling of creation, be it music, writing, craftsmanship or any other form. The joy of hearing/seeing your product in its final form makes you strive for more, and that is what we do here at Branding Magazine. We produce quality content, learn from our readers, and grow with them. Never truly satisfied, always looking to be better than the day before.

Today we present to you Branding Magazine Issue 01, the first edition of Branding Magazine produced in a print and digital version where our authors tackle the industries most desirable topics. Created by the same people that read the magazine - true brand enthusiasts. **Enjoy.**

Editorial Staff
Branding Magazine



**“ORCHESTRATE” YOUR
CUSTOMER EXPERIENCE**

BRANDING 3.0

Delivering a Unified — Not Uniform Customer Experience

Author: *Ayesha Mathews-Wadhwa*

When you visit a company's website, social networking pages, mobile website, and online community does everything fit together?

Do you feel like your time there is a positive one whether you're in a brick-and-mortar store or simply checking out the company's latest Facebook deal? If not, the brand may have to focus on better cultivating customer experience (CX).

CX is a key component—if not the most important—for a company to gain a competitive edge. If customers like the way they perceive the look, feel and functionality of your online identities you're winning the growing battle to provide good CX. If not, it could have a huge impact on your brand, as poor customer service can cost American companies approximately **\$83 billion a year**, according to Jack Loechner from Media post.

To provide a top-rated CX, marketers have to take a multidimensional approach in order to reach different audiences on websites, social networks, apps, and online communities along

with the overall perception customers have in physical store locations. Nowadays, customers can interact with your business directly—and at a moment's notice. This is why it is essential to present a unified and well-orchestrated platform that sets your brand apart.

According to this Forrester report, 64% of respondents said their goal in providing a great customer experience was to stand apart from competitors, and 75% want to differentiate themselves based on customer experiences.

Why Customers Need More than a Uniform CX

To create a seamless network customers need to be able to choose the channel where they want to interact and find consistent branding when they switch between digital offerings. That's why CX specialists must focus their efforts on developing unified CX instead of just uniform CX. Forrester defines unified CX as *"experiences that match content, functionality, and a coherent brand personality to user expectations, tasks, and context across touchpoints."*

Aligning content, design, interactivity, information architecture, and functionality is no easy task. Some of the challenges that marketers face include the following:

- The rules only cover visual elements
Most companies use guidelines for visual styles and layouts, but those rules don't cover customer interactions or address individual components of the brand.

- Different strokes made by different folks
When cross-sectional players put various pieces of a customer experience strategy together, it can create fragmented experiences because they may not match up. Customers can pick up on this, and it can affect their overall experience. A Genesys report indicates that 57% of c-level executives believe the CEO is responsible for new customer communication avenues including mobile and social media, while 38% of midlevel managers say the marketing department has authority in the area—a notable disconnect.

- Internal processes have gone AWOL
Companies that do have solid standards sometimes lack the processes to enable designers to coordinate CX initiatives with cross-functional teams and the organization's "big picture" strategy.

Different strokes made by different folks

To cultivate unified CX, companies need to:

- Use a visual design that incorporates style guidelines for imagery, typography and layout
- Tailor content and functionality for the specific medium or device used
- Give your branding a human approach so it connects with the personality of the audience (The NFL promoted the Twitter hashtag #SB46 for the Super Bowl, but 96% of fans stuck with #Superbowl or SuperBowl—a big disconnect with fans!)
- Devise repeatable processes, a library of standards and organizational best practices to optimize the process for CX programs
- Apply metrics to track overall CX instead of just one channel, such as Foresee.

CX Exists Outside of the Digital Arena, Too

Keep in mind that CX doesn't just exist in the digital world. FedEx took a closer look at the customer experience in stores and found that something as simple as a tower of packages made customers uneasy. As a result, they installed presorting windows so customers could see packages go into the right slot—instead of being placed on top of a leaning tower of cardboard that made patrons nervous their parcels may never reach their destinations.

When you look at companies who have taken the unified approach, it does more than convey what their brand is. It puts their brand upfront and personal with the customer for a positive connection—that's a winning CX.

WHY BRAND TRUST MATTERS

Do Consumers Trust Brands, and What Can Marketers Do To Build Trust in Their Brands?

Author: *Chuck Kent*

This may be the one cardinal rule of branding that we all should have learned from our mothers: tell the truth and people will trust you. And yet...

The Importance of Trust is Up, The Reality of Trust is Down

In this ever more virtual world, real (authentic, honest, open) interactions – the kind that build trust – become increasingly important to a brand’s success. A variety of surveys point to this, as in the Direct Marketing Association report noting that:

- Consumers are 36% more likely to buy from companies they consider trustworthy
- Trust in a brand is a prerequisite with 80% of consumers for sharing any information online (an obvious prerequisite for any meaningful brand interaction, from subscribing to a newsletter to making an online purchase)

Sadly, while the importance of brand trust is growing, its prevalence seems to be shrinking. The 2012 Edelman Brand Trust Barometer, which describes “a yawning trust gap for business,” reports that only 26% of consumers believe businesses communicate honestly, a decline of 31% from the previous year.

So What Can Marketers Do to Build Trust in their Brands?

Many marketers still seem more comfortable with promoting awareness or provoking a transactional response than with doing the hard, longer-term work of building trustworthy relationships with consumers. Three considerations are key to becoming a trusted brand:

- Make your brand more than a promise. “A brand is a promise” is an apt if the well-worn definition needs updating. It is no longer enough to project a promise through communications or even simple product performance (although the latter is a must). Brands need to demonstrate the promise at every touch point, from pre-purchase to point of purchase, on through to customer service, rewards and even the larger context of the consumers’ lives, as with product-relevant corporate social responsibility projects.

- Shift from selling to helping, from pushing to pulling. Few people want to have a relationship where one party is always trying to sell something to the other. This simple truth is fueling the current rise of content marketing, the discipline of offering advice, help, entertainment or other “content” of value, without immediate regard to purchase. Rather than pushing a message in front of prospects, content marketers exert a natural pull upon consumers who come to them searching for the content offered. As in any relationship, when one party helps the other without a singularly transactional motivation, trust develops and mutually profitable connections form.

- Always, always, always tell the truth, even when it hurts. Transparency is the preferred term in corporate speak, but simple honesty and openness are the core issues for marketers who want to a) communicate clearly and consistently and b) survive the instant, constant vetting of claims that now occurs among the internet-equipped masses. Oh yes, and c) telling the truth is the right thing to do. That last point in particular will differentiate you from old school “let me tell-you-and-sell-you” brands.

Trust matters, now more than ever. It’s time for all brand marketers to take matters into their own hands.

brand +ing

“When people use **your brand name** as a verb,
that is remarkable.”

- Meg Whitman

Coca-Cola
pepsi
CROSS

WY
M
ONDA

SAMSUNG

Goog

BRANDS STILL DON'T GET IT

Consumers are at the Driver Seat, Not Brands.

Author: *Steve Olenski*

I have been in marketing and advertising in a variety of roles ranging from strategic planning to creative ideation to copywriting to implementation and many points in between.

I served in these various roles for nearly twenty years, and it never ceases to amaze me that even to this day, brands still don't get it.

Okay, maybe some brands get it, but there are still way too many who simply don't and it would appear, never will.

Oh sorry, where are my manners? What is the "it" I am referring to? The "it" is the fact that they (brands) are not in control, never have been in control and never will be in control.

The consumer is driving the bus. People just like you and me – remember we're ALL consumers at one point or another, are in control.

Consumers decide which brands they like, which brands they will refer and recommend to their friends and family. They decide if they want not only to refer and recommend but, in fact, espouse a given brand(s) and in turn serve as a brand ambassador or brand advocate.

Control is an illusion to far too many brands and their managers/keepers of the brand flame.

Way back in 2009 – I use the term "way back" because even though it's only three years ago, in today's digital-on-steroids world, three years is a lifetime, Andrew McAfee wrote about "The Illusion of Brand Control" for the Harvard Business Review.

McAfee shared an example of a major brand – in this case the admissions department at MIT, relinquishing control of its brand – at least a portion of it in this case, to its own students who were given a blank blogging slate to say essentially whatever they wanted about MIT.

The administration at MIT, to their undying credit, did not edit either posts or comments. It was an open forum if there ever were one.

This was a risky proposition for sure for this was the admission department we're talking about. Incoming and potential students would be going to this blog while current students pulled back the proverbial curtain.

Of course, not all posts and comments were positive about life as a student at MIT. But the administration didn't flinch. As McAfee says it was "a mark of MIT's confidence: confidence in itself as a healthy organization where the pros outweigh the cons, confidence in the members of its community who represent it to the world, and confidence that the people who come to its website will know how to interpret the information they find there."

Take The Good With The Bad

The MIT is a great example of a brand willing to surrender control and thus realizing that they have to learn to take the good with the bad. They had to come to grips with the fact that others were in control – in this case their very own students and everyone who commented on a blog post.

It never ceases to amaze me as to the number of brands unwilling to A) admit they are not in control and B) understand that allowing consumers to speak positively and negatively about them benefits them either way in the long run.

How many examples are there of a brand – faced with a crisis/problem, seeking the nearest pile of sand so they may insert their collective head into it?

Or instead of hiding from the problem, simply turning off the medium in which the problem is being broadcast across, i.e. shutting down their Facebook page. Of course by doing something like this they make the fatal mistake of assuming – here comes that word again – that they are in control.

They're not!

Closing down a Facebook page will merely incite consumers to seek other mediums and platforms to vent their problems, issues, frustrations, etc.

The Bottom Line

Brand managers, brand marketers, CEOs, CMOs and any and all key-decision makers when it comes to a given brand who don't get "it" better get with "it" and better do so soon.

Otherwise, they will find themselves in the proverbial discounted or bargain rack in the world's marketplace for consumers are not only in control, they have the power.

And they will wield that power any way they want.

THE SOCIAL INSECURITY AND ITS INFLUENCE IN PACKAGING CREATIONS.

How Does Fear and Distrust Influence Consumer Behavior Regarding Product Packaging?

Author: *Adrian Pierini*

Those guys look suspicious! Beware they can attack you! Danger! Call the police! Run! Look! Don't stop! The sense of insecurity lights up the human defense mechanism, influencing the way of perceiving reality and how we act.

The sensation of fear and risk produce habit changes, emotional confusion and short time perceptions. This way of seeing the world, affects the most insignificant personal experiences like: getting dressed, eating, or more complex ones like planning a trip or moving out.

Nowadays, many countries around the world are victims of insecurity. This article's objective is to expose and influence, in an important way, consumers actions and how packaging must evolve to this new way of living and seeing things, by using different graphic resources chaining the relationship between costumers and companies.

For children's well-being...

I believe that how children's life has changed is one of the most notable examples of this influence. As I expose this issue, I remember a childhood with no worries at all, walking and playing peacefully in the neighborhood streets, so simple but so enriching. No doubt, sadly this picture has been lost in time as a result of danger and insecurity.

Today, the fear of kids having the slight chance of being mugged, kidnap or physically attacked creates an overprotective reaction from parents. This prevents and interrupts the kid's personal development as they can't grow and experience life by themselves. Now adults are closely following children's environments, creating several restrictions in timing, playing, friends and going to school.

.....

Now adults and children are in the same environment. This fact that looks so simple and insignificant has a strong influence in buying means and rentability in certain products, such as bubble gum.

To make this clear, a long time ago a kid went into a drugstore and purchased the offer that he or she preferred. This that might seem a small and insignificant moment represented an important sign of independence in the kid's life. In that moment, he owns his or her ideas and is responsible for the item that he or she bought with little or not intervention of parents.

But this independence doesn't exist any more, now the mother is the one that imposes her own buying criteria towards the kid's buying, taking into account products that have several nutritional benefits and that provides a better way of living.

Bubble gum brands are children's favorites products: accessible, fun and yummy, but parent's negative prejudice about this product is growing day by day because of its medical and dental issues. That's why bubble gum industries had to adapt and evolve their packaging's showing and communicating to parents, in a rational way, benefits for their kids. They send this message by adding visible nutritional tables and dental figures like a smiling tooth, to reach parents permission and acceptance.

Showing nutritional tables, images and phrases that show calcium, iron and vitamins is the new formula to reach out to new consumers and maintain the usual ones.

I don't see, I don't hear, I don't speak...

The phenomenon of child purchase is an excellent example, but not the only one. The uncertainty has caused people to stay just the least amount of time in streets. They try to arrive as soon and quickly as possible to their homes, work, and other places. We could say that, in many cases the situation contradicts itself, because in one way the products can grow with publicity, for example, in streets and the other reality, responds to a mechanism of alert and risk situations.

Now the consumer cares more about arriving safe home than fulfilling his or her needs. They try to be alert and identify threats. That's why new mini markets had grown offering products to casual buyers, showing seductive and clear packaging's, with the aim of improving their uptake, stimulating consumption and taking into consideration the scarce time available the afraid consumer has.

This means, in graphic resources, that the products are adapting to simple layouts, bigger and easy readable fonts and giving the image the leading role. This was established like this because it's been proved several times its effectiveness in an immediate way.

If I've seen you, I don't remember...

Another functional and esthetic change that produces insecurity in packaging is related to the consuming situations I've named: social. In this new context, the gathering of people has been transformed in a notable way.

Day by day it's becoming less normal to find friends sharing a conversation until midnight in their neighborhoods, with some beer, "mate" and biscuits etc. That's something that used to happen some years ago. Today this interaction is given indoors, and the casual gathering with friends has been seriously affected.

The insecurity makes people feel fear and be more rational and skeptical. These characteristics are introduced in such a way that remains in their life experiences. It's very interesting to see how this new imaginary of consumption is being installed in consumers minds and adopting in communicational pieces making reference to a more hermetic and selfish enjoyment.

If the good is brief, it's twice as good...

Another fact that shows insecurity and that affects in some way the packaging industry and its consumer mechanism are the fear to risk exposure. I go on to explain: Until some years ago it was normal to see families together doing the 30 days groceries in supermarkets, now that reality has changed. Today, big purchases have considerably gone down, and although you can't ignore that the economic crisis is a major cause of this phenomenon, the fact is that one of the main reasons that have influenced the consumers is fear of calling the attention of thief's. A lot of consumers think that the amount of supermarket bags that you take with yourself is a clear sign of your social/economic class, and this might make you a clear target for being a potential victim of a criminal act.

Today consumers do their partial groceries in a big supermarket, and then they buy the rest in different stores or mini markets. How this change affects the packaging? Well, we can say that in many different ways, in super markets (places with more space, offers, an environment for evaluating prices) the esthetic will be more amicable and seductive. On the other hand in mini markets (shopping experience that is more immediate and less positive), the esthetic will use a direct and impact language.

Behind bars...

As I mentioned, the fearful consumer usually prefers to call deliveries instead of maybe going out for dinner, this way he avoids the streets at night. This type of delivering food is very common nowadays and is increasing by time. Thieves identify this opportunity, taking advantage the proximity with the clients, opening house doors and entering their houses and stealing their belongings. This fact produces precautions and insecurities, as we can see nowadays how people receive their deliveries behind bars avoiding opening house doors.

Cokes, pizza boxes, and ice cream recipients are a challenge to make new and helpful designs that can adapt to barriers with out breaking or deforming itself. Do doubt thinking about this seems crazy, but although it sounds ridiculous this new social reality generates rare actions and ideas.

I show myself as I feel safest, not as I really want to. The social chameleon.

The insecurity not only influences the buying method, it also affects the selection of products for consumption. In a fear context, people look to protect themselves and one of the oldest ways nature has of protecting itself is through camouflage. Consumers, as well as the chameleons that, in risk circumstances, try to mix with the background so they don't call any attention to themselves. That's why consumers have to leave their personal needs and adapt to the general purchase products that never reach the medium quality. In this context, some industries are significantly affected, and their demands in product packaging are based on simplicity (they guarantee a low profile to the product for the insecure consumer) or an extreme seduction that overshadows by desire, consumer fears. Leather clothes, watches, smartphones, innovative shoes and even more expensive things like elegant and expensive cars and trucks are affected in their acquisition.

We are not talking about the price, we are talking about the fear of being attacked or being targeted by thieves by showing "I have money" through the things I have or buy. Frequently we hear dialogues like the next one: - "I like this cellphone and I want it. But a prefer to have this economic one, I feel safer with this one in my hands, with the other one thieves can steal it away".

The current insecurity affects all of us and allows us to live our life in a way that I doubt we all want to. But the future presents itself even more complex, and products and consumers will have to adapt themselves to this new way of life. Companies analyze this new scenario with precaution and they study the way of dealing with the crisis as well as with the insecurity through commercial strategy based on convincing arguments and social studies that comprehend new customs, motivations. This way finally giving birth to a new generation of packaging creations that will be living in this new context and this way continuing to drive their brands to success.

Conclusions



BUT BRAND DOES NOT MAKE YOU UNBEATABLE

Is the Brand Dead, and Can it Create Superior Customer Value?

Author: *Vincent Wee*

Thirty years ago, Coca Cola ran their most famous ad campaign of all time - they gathered 200 multi-ethnic young people on a hilltop in Italy and had them sing 'I'd like To Buy the World A Coke'. The former CEO said that he is not selling a drink, but 'a piece of genius'. Coca-Cola is the second most understood word on the planet; they even invented the modern Father Christmas in 1931. But, today, health conscious consumers continue to shy away from sugary carbonated drinks.

Levi Strauss denim blue jeans were a symbol of youth and rebellion- the symbol of macho Old West. To the young buyer of blue jeans, there is nothing cool about Levi's- they are the jeans your Dad wears. The only jeans acceptable to the 15-24 year old market in the 2000s come from the design houses like Donna Karen, Tommy Hilfiger and Calvin Klein. The jeans market is now driven by fashion, not by brands. The brand today has been taken downmarket into discount store ranges. So is the brand dead? **Blind Branding** – is believing that the brand alone will create superior customer value. The brand is always important, but you need more to succeed with new customers.

Today, private labels are entering their own market. Private label competition can come from deep discounters like Tesco, or specialist retailers like Zara in fashion. Private labels can compete as generic or value category (the low cost alternatives), copycat brands (imitating the brand leader but at a lower price), premium store brands, which may even sell at higher prices than the manufacturer brand equivalents. Tesco has segmented its own label offering with "value" (cheap), standard (mid market) and finest (up market).

Rules are very different, in fact, manufacturers may want to produce private labels rather than investing in their own consumer brands. For example, Barry Callebaut is the world's biggest chocolate maker. Most of its clients like Nestle, Hershey, Cadbury and even food companies like Kraft, Kellogg and Unilever, as well as hotels and restaurants, put their own name on the product. The chances are the chocolate came from Barry Callebaut. The company is very successful and has no consumer brand.

The brand may be important for customers to identify your products, but sometimes it reminds the customer how much they hate you and everything you stand for. For example, when the pre-Volkswagen Skoda brought a new model to UK, they did “Blind and Seen” tests. The brand name was removed, and surprisingly consumers were impressed with the design and price, but when the brand’s identity was revealed, the perception of the design were less favorable. This is negative brand equity- when the brand reduces the market value of the product. What do you think if this applies to Proton Cars?

One of the risks if the brand becomes successful is that you are exposed to counterfeit and copying of your brand. Some brag when they own counterfeit goods because the designer brand is too expensive to own. You lose out potential sales, and you get blamed when this product falls apart because it is rubbish quality. Some competitors are just pushing their luck, and that you can do something about it. For example, M&S were obliged to destroy thousand of hand-bags which were just too similar to the original Jimmy Choo design.

Worst still you can end up looking silly. Apple was very unhappy when the Sex Tody Shop Ann Summers advertised a vibrating product called the ‘iGasm’ which plugs into an Apple iPod and vibrates at different speeds with the music played. Apple made threaten noises, but Ann Summers just offered iGasms to cheer its user up. Sometimes it is better to keep quiet and let the problems go away.

P&G apply “Surround Sound Marketing” that is exposing consumers to brand messages from in-store demonstrations to retailer close circuit TV, to product placement in TV shows, to websites.

LEADING INNOVATORS ARE CHANGING THEIR INDUSTRIES NOT THEIR PRODUCTS.

To Invest or not to Invest? The Wisdom Behind Innovation and Investment.

Author: *Vincent Wee*

Greeting cards for the modern family come with texts like: "For Mummy and Daddy on Your Wedding Day, Congratulations on your DIVORCE, You're DIVORCED!", "Merry Christmas to Mum And Boyfriend", "Happy Release From Prison"... The world has changed, and greeting cards messages reflect this change.

Having the capacity to move fast does not necessarily mean that this is the right thing to do in every situation. Donald Sull defines agility as a company's ability consistently to identify and seize opportunities more quickly and effectively than its rivals. In many companies, the time to introduce new products to the market has improved recently. At Nissan, the development time for new cars used to be 21 months, now it is just 10.5 months, Nokia and Motorola used to take 12-18 months to develop new mobile phone models, now it is approximately 6-9 months. Cash rich companies tend to rush to invest in new markets when it might be more sensible to hang back.

Unfortunately, it is extremely dangerous to invest in opportunity too early. Conventional, strategic wisdom suggests that there is no competition when the innovator product enters the market. By the time a competitor emerges; the product will have a secure, strong position in the market. But in today's market, moving first is not a strategy in itself. Intel was the pioneer in computer chips where computer buyers look for "Intel Inside" logo until Advanced Micro Devices (AMD) ended Intel's near monopoly in server and PC chips with superior products. Intel instead recovered the market positioning through cost cutting and new product launches. Intel has created a market that it now has to share with AMD and others. Home Depot a home improvement superstore managed to compete in price, cost and operational efficiency until LOWE's entered the market with brighter stores, wider aisles and more helpful salespeople. Lowe's dominance came from observing competitors and competing differently.

A similar situation faces Toshiba in recovering from losing the next generation of DVD format wars with Sony. The battle lasted 5 years where Sony led a group backing its Blu-ray technology, which it believes is the best format, while Toshiba promoted its HD DVD which was cheaper and more affordable one. Warner Brothers in January 2008 unexpectedly abandoned HD DVD as a format for selling its movies, and then Wal-Mart announced it would no longer sell Toshiba's HD DVD discs and players. This follows by failure to establish a HD DVD deal with Bollywood and China. Late February 2008 Toshiba announced its withdrawal from the HD DVD business, and this was a serious blow to Toshiba's plans to increase market share. Toshiba may have underestimated Sony, and In order to win its place back in the consumer market, Toshiba has to adjust its strategy to focus on TV and personal computers.

Another example is the iPhone. To remain relevant and to succeed companies need bold innovative strategies, but this relies on the ability to create and resource "BIG IDEAS". The year 2007 saw the launch of the iPhone by Apple - the cutest mobile phone in the world. On the surface, this is hardly a big idea – do you think the world actually needs another mobile phone? But it is the extension of iPod and iTunes music business, and it is competing against Blackberry in the business market. By allowing software manufacturers to develop programs custom built for the iPhone- free by the breakthrough touch screen from the constraints of fixed buttons and small screens- the goal is to allow the iPhone to develop into a "third great platform' for software makers, after the PC and the Internet. It may not work, but it is definitely a BIG IDEA.

Japanese are the most prolific in establishing occasions for innovative marketing purposes. Anniversaries or kinenbi, abound on the Japanese calendar, and in November alone, there are Sushi Day, Dogs Day, Records Day, Handkerchief Day, Toilet Day, Elevator Day, Soccer Day, Jewelry Day, Peanut Day, Western Dress day, Kinimo Day, (kamaboko) fish cake Day, Japanese Chess Day, Kelp day (seaweed), Fur Day, Married couple day and Eating out day. Movie Day is on 1st December, and cinemas promote discount on tickets to raise attendance. On March 14th they celebrate White day where men give gifts to women in return of Valentine day, Premiums are offered on June 22nd for Bowling day. Japanese are receptive to new special occasions that give them an opportunity to think about the world around them.

The only problems that have simple solutions are simple problems... Complex problems do not have simple solutions. As Toshiba CEO, Atsutoshi Nishida, suggested to be resilient and continue to innovate because success is not permanent, nor is failure.

brand +ing

“Simplicity is complexity resolved.”

- Constantin Brancusi



IT'S ALL IN THE BAG

A Women's Handbag is a Very Private, Personal Thing, and Also a Insight to Her Consumption Patterns.

Author: *Glyn Atwal and Kinjal Medh*

Priyanka is wife, mother and a rising executive at a multinational bank in Mumbai. She is also a lucrative target for advertisers. A double page advertisement for Botox urges women to "Face the world with confidence". This is just one of the many beauty, fashion, jewellery and even financial and automobile brands that are targeting a segment that has been traditionally ignored by advertisers and marketers alike – women. This is new territory for many marketers. The dilemma facing many brand marketers is determining the optimal trade-off between tradition and modernity in order to connect with the urban Indian woman consumer. This led us to delve deeper into the Indian woman's micro-world that is reflective of an evolving sense of identity in a fast-changing consumer society.

Bag scan

What could be more revealing to uncover these identity beliefs and role definitions than the contents of the Indian woman's handbag? The handbag is essentially a lens that reflects a woman's attitude and spirit. First, a woman's handbag is personal. It is owned and carried exclusively by women and contains items that are primary for their personal use. It is also very private. Family members including partners would not dare to rummage in handbags without prior permission. Such an act would be seen as a breach of privacy.

Finally, the bag is mobile. It accompanies the owner wherever she ventures and is seen as one of her prized accessories that she could not possibly go without.

We wanted to get to grips with tangible evidence of emerging consumption patterns and codes of the urban Indian woman. The focus of the study was, however, less on the owner herself and more on the contents of the bag. Women who were classified as belonging to the high socioeconomic class (SEC A) were invited to unload their handbags at nine qualitative workshops in Delhi, Mumbai and Bengaluru. The bag scan revealed lifestyle traits for the following three groups:

College Girls: A relatively carefree existence with few responsibilities manifests itself in the contents of the handbags of College Girls (19-21 years). Apart from the basic college essentials such as college ID and notebooks, college girls restrict their contents of beauty and entertainment related items. Beauty essentials were surprisingly rather basic that included kaajal and lip gloss. This group prefers to look 'naturally cool' rather than opting for a glamorous look and will view any form of visible make-up as 'attention seeking'. As one college girl clearly stated, "Lipstick is so 'behanji', only those LS (low society) girls use it". The mobile phone is a 'must have' accessory that meets their social and entertainment needs. Credit/debit cards and smart phones are owned by those from more affluent backgrounds. In short, college girls, portray a 'no strings attached' personality.

Young professionals: The need for being effective in everything that young professionals (22-30 years) do is documented by the items carried in their handbags. Along with the purse that stores their financial independence, PAN card (Permanent Account Number Card is a photo identity card), utility bills, house keys, pen-drives and the mobile phone were all ubiquitous items in the handbag of young professional women who want to be in touch with home and work responsibilities at all times. They were also prepared for all exigencies arising out of being out of home for longer hours and often carry snacks, hand sanitizers and painkillers. As one young professional stated, "I carry a lot of things in my bag that I normally don't use but at least I'm ready to face an emergency when one arises".

Despite the constant pressures of a work-life routine, young professionals tend to follow an elaborate grooming routine. They prefer a well-defined and presentable yet natural appearance and carry a complete set of modern beauty essentials in their handbag such as lip gloss and foundation. These are professionals who work in male dominated environments, but continue to carry their femininity to work, yet never taking their eyes off their homes.

Housewives and part-time working women: Housewives (31-40 years) feel the need to be seen as effective not only on the home front but also outside their home. Housewives carry the responsibilities of home with them, and their handbags contain items such as keys, shopping bag, utility bills, note pad, mobile phone, filling snacks for the family and even warranty cards. According to one respondent, "I do a lot of my husband's share of domestic work like going to the bank and paying the bills. So it's important to carry all the required items.". The presence of debit/credit cards given by their husbands demonstrates the financial freedom this group enjoys. Interestingly, this group is inclined to carry their children's photographs in their bag but is somehow not comfortable with any form of private display of affection towards their spouse. Despite mostly being at home, even this group has internalized the value of personal care and grooming 'on the go'. The grooming rituals of this group appear to be more conventional which is reflected in the beauty products carried in the handbag that include a sachet of red vermilion (used for forehead decoration) along with kaajal, eye liner, eyebrow pencil, compact lipstick and moisturisers.

Handbag metamorphosis

The contents of the handbag have undergone a metamorphosis that reflects an increasingly independent, confident and assertive Indian woman who is shaping her own identity within defined boundaries.

Mirror, mirror on the wall...

The demands of an active lifestyle and the social pressures of 'being presentable' have led to the phenomenon of 'grooming-on-the-go'.

Although there are regional differences in which Delhi is more extravagant than Mumbai and Bengaluru, college girls and young professionals opt for a more subdued and enhanced natural look. The emergence of this phenomenon indicates the increasing social pressures of appearance and looking good at all times.

Conformity

Across the different age and lifestyle groups, there is conformity and adherence to the norms of the respective social circles. The contents of their handbags are accordingly used to make a statement of 'who they are' or 'who they want to be seen as'. For college girls, there is a desire to be seen as vivacious, smart but not rebellious. For professional women, there is a desire to be seen as balanced, competent and well placed to get ahead in a man's world. And for housewives, there is a need to be perceived as modern and responsible homemakers who are recognized for more than their domestic capabilities.

Bags, Brands and Bling

The bag and its contents are a subtle but powerful expression of the owner's personality. However, it is the brand that sends out coded signals about the lifestyle status of the owner. For instance, young professionals opt for a Blackberry that conveys an image of a high performing but 'busy' executive. They are also inclined to experiment with premium and luxury beauty brands that demonstrate that she 'is in the know'. Interestingly, housewives tend to mix and match traditional and trusted brands (e.g. Johnson & Johnson) with bling (e.g. iPhone) to show that 'she is a good mom that has made it'.

What does this mean for marketers?

Urban women in India are living a fast-paced life as they juggle their different roles and responsibilities. They are under pressure to meet and often exceed unrealistic expectations. However, these women are not willing to compromise or certainly not give up their feminine traits as they exert greater influence in a traditionally male dominated consumption society. This does not mean that advertisers should portray the Indian woman as the obedient wife and dutiful mother. The desire to succeed on their individual terms has created a powerful aura of self-belief. A quiet, if unnoticed revolution is underway in modern India. The rise of the new Indian woman is changing the balance of power and influence in Indian households. Women are increasingly empowered to make their own choices from marriage, to careers and ultimately on how to spend money. Brands need to play an important role in facilitating this transformation. This is a delicate balancing act for brands who need to recognize that Indian women aspire for self-advancement and self-esteem but are still bound by traditional norms.

brand +ing

“If you don’t get noticed, you don’t have anything.
You just have to be noticed,
but the art is in getting noticed naturally,
without screaming or without tricks.”

- Leo Burnett

Lessons from Aristotle

Aristotle's *Categories* is a text from Aristotle's *Organon*, which places all objects of human apprehension under one of ten categories - known as the *praedicamenta*. The *Categories* asserts that all possible kinds of 'thing' can be the:

- **Subject:** A person, thing or circumstance that is being discussed, described, or dealt with – giving rise to a specified feeling, response, or action. It is the central substance or core of a thing as opposed to its attributes – about which the rest of a clause is predicated.
- **Predicate of a Proposition:** Predicates are the part of a sentence or clause containing a verb and stating something about the subject. Within the rules of logic, this ascribes that something is affirmed or denied concerning an argument of a proposition. Propositions are a statement or assertion that both expresses and demonstrates a judgment or opinion, that logically expresses a concept that can be true or false.

These forms of subject and predication, which are part of Aristotle's categories, are expanded as follows:

1. **Substances:** which are those primary and particular things, which cannot be predicated, in comparison to secondary substances, which are universals that can be predicated. Hence, Aristotle, for example, is a primary substance, whilst man is a secondary substance. Therefore, all that is predicated of man is predicated of Aristotle.
2. **Quantities:** which are discrete or continuous extensions of objects.
3. **Qualification or Quality:** where their determination characterises the nature of the object, often using adjectives.
4. **Relativity or Relations:** considers the way in which objects are related to each other, the dependencies of various physical phenomena and their relative motion in connection with the observer – especially regarding their nature and behaviour.
5. **Where:** maps the position of things in relation to the surrounding environment.
6. **When:** positions objects in relation to the course of events, according to time.
7. **Being-in-a-position:** which is a human construct, taken to mean the relative position of the parts of a living object, attributed with a present participle and adverb. Therefore, can be viewed as the end point for the corresponding action - given that the position of the parts is inseparable from the state of rest implied.
8. **Having [a state or condition]:** indicating that a condition of rest results from an affection – namely, being acted on and, therefore, denoting a past tense. These are physical attributes of objects, which apply both to the living and the inanimate.
9. **Doing or Action:** which produces change in another object.
10. **Being-affected or Affection:** here, acting is also to be acted on. Within this category, Aristotle considers this to be a general construct which accommodates passion, passivity and the reception of change from another object.

Bringing Aristotelian thought into branding

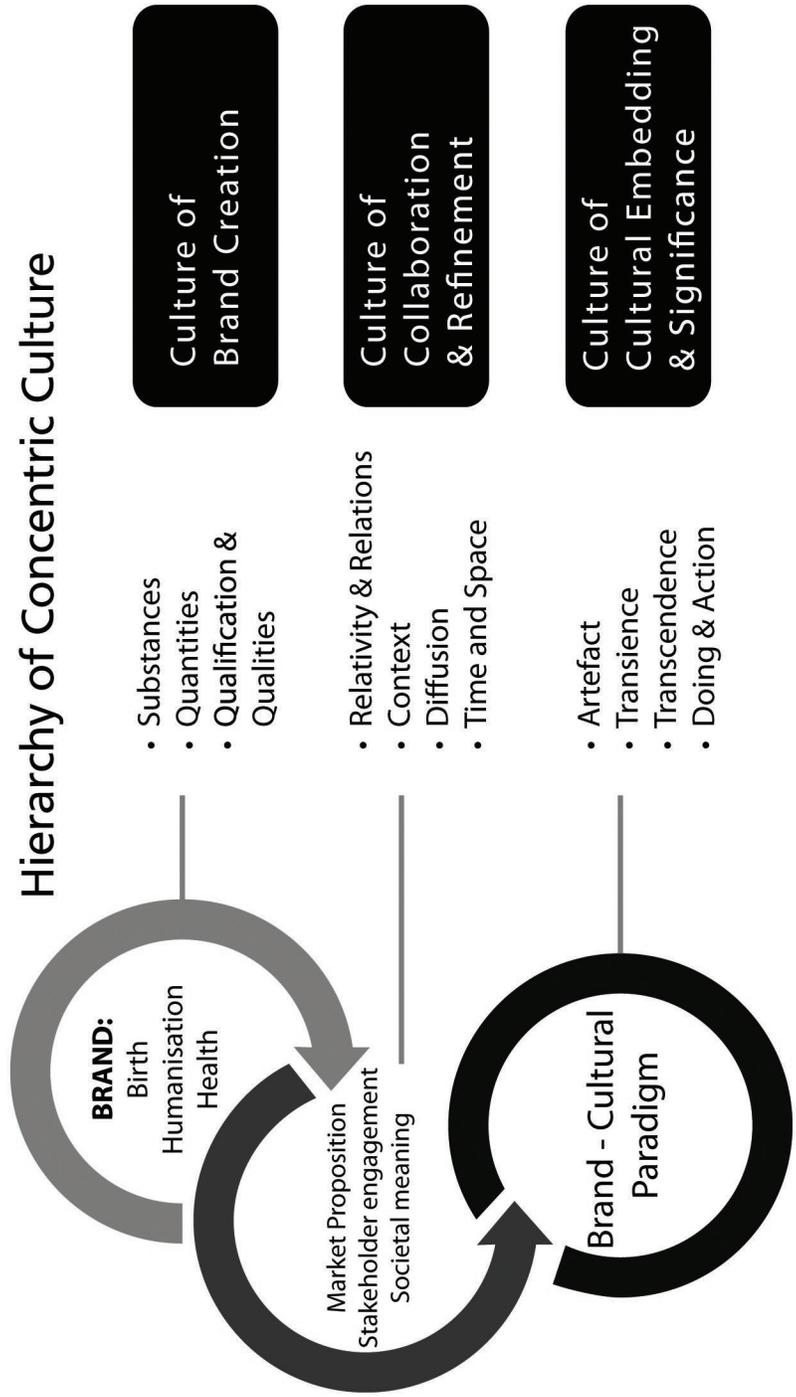
Literature searches suggests that traditional brand analysis and approaches focus on an inside out view of brands - by first defining brands and then determining how they perform. More recently over the past ten years, the cultural approach jumps from defining and refining brand thinking, towards expanding it to consider cultural interactions.

This is embodied through the 'bird view' top-down bottom-up approach advocated. Whilst this approach has yielded some interesting findings, I have attempted to bring forth an additional step, which maps out networks and contexts, through stakeholder analysis. In doing so, this approach advocates an outside-in approach as a starting point.

The difference in this lens of analysis is that it is grounded in four factors:

1. The balance and significance of the brand manager/consumer interplay should be weighted in favour of the consumer
2. Consumerism should be viewed as not being determined just by the purchase of a branded product or service. Rather, brand consumerism is governed by and present in a wider sphere of human existence than the branded product or service. As consumers have amassed such high levels of control, brands can and do exist outside and beyond the objects, services and organisations that they were created for. Brands have become objects in their own right, which gifts them a separate life cycle than that of a product or service. This has meant that they have been used increasingly to create brand extensions, and as words, language, terms and explanations to define modern-day existence. Therefore, defining usage in turn has to accommodate evolutionary intangible, as well as tangible elements
3. The complexity and reality of culture should be considered in tandem with brands. So, rather than a cultural approach to branding, where a brand is an agent and artefact of culture; culture is also an agent and artefact of brands. Therefore, additional meaning and contextualization of culture is advocated and linked to branding.
4. Whilst accepting and arguing for brands being treated as human-like entities, their presence enjoys elements of duality. Brands are viewed, treated as, and behave as humans. However, they are also metaphysical philosophical constructs, which bind collective memes together, individuals and objects.

From these assertions, the Brand-Cultural Praedicamenta forms my focal theory and thesis:



The Brand-Cultural Praedicamenta (Wilson, 2012)

.....

Here:

- Culture defines brands
- Culture determines who, where, when, why and how a brand exists
- Brands can drive and define Culture reciprocally
- However, few brands govern culture.
- And as such, most brands are a product of culture.

Culture exists on different levels and serves different purposes at each stage of the process. This means that before a brand-cultural paradigm comes into existence:

- **Brand managers, designers and brand creators are cultured**
- **There is a cultural process employed when creating a brand**
- **Brands become cultural artefacts and agents**
- **Marketing a brand is a cultural process**
- **Humans exist within contextual cultural systems, which brands enter**
- **Markets, exemplified through brands, create and respond to cultures**
- **Brand stakeholders are drawn into new dynamic collaborative cultural systems**
- **These then culminate in a brand-cultural paradigm, which signals:**
- **Cultural innovation and creation**
- **The sustained existence, relevance and meaning of a brand**

Brand managers are guardians of a brand's essence, heritage and stakeholders. Therefore, a key finding is that whilst consumers may adopt, nurture and influence brands, the initial surrogate and parent of a brand is the brand manager.

Based upon this, I posed a polemical argument: if a brand is a human; then when observing how humans comparably succeed or fail, an individual's ancestral heritage (parents) and upbringing are frequently evaluated for clues.

However, literature points towards a paucity of research on the views, experiences and attributes of brand managers – so does this represent a gap in thinking?

When considering the humanisation of brands in more detail, findings suggest that defining a brand beyond its 'biological' and 'anatomical' function is problematic. Following the same train of thought: judging the 'success', 'failure' and 'mediocrity' of an individual in society, based only upon physical attributes, is highly contentious. This is perhaps why later approaches seek to investigate brand personality and relationships in more detail.

However, when cross-referencing these again with human existence, the inference is that better 'humans' have more relationships, garner greater loyalty from more people, and possess stronger coherent personalities. I argue that frequency, longevity and volume of relationships; and stronger personalities do not necessarily gift humans, culture and brands critical success factors.

Cultural anthropological approaches argue that there is no 'better' or 'worse' culture, there just 'is'. And as such I argue that the same can be said when evaluating brands. It is debateable whether empirical evidence can fully encapsulate what makes a brand better. As an analogy, because branding draws from religious terminology such as 'icons', it is suggested that when looking at religions: concepts of deity, observance and spirituality conceptually cannot be ranked and judged as being better or worse than each other – they just 'are'. And so, Brands 'are'. They are subject to contextual evaluations, which can position them as being better or worse, but this judgement is linked to the mind of the beholder.

As a further expansion on this treatise, I pose an additional polemical argument, which is: as human relations are more organic, nuanced, subjective, intuitive and impulsive; comparably can brand scales predict future success? Furthermore, 'bird view' surface judgements made by those outside of a relationship, if in the absence of detailed understanding, may even view these relationships as being puzzling, or even paradoxical. Evidence for this can be observed where brands are consumed by non-target consumers and viewed in ways not predicted. In addition, irreconcilable cultural differences may yield acceptance, but not necessarily understanding. These observations it can be argued conform with the human existence – in that not all of life is known, can be judged, or predicted.

Findings and discussions suggest that defining brands and culture, and calculating their value are only a starting point and a 'health-check', but not a guarantee of their worth and understanding. Instead, more important is an evaluative appraisal of what brands and culture mean to others and where/how/why they ascribe value to them. This means that whilst the laws and processes may be universal: subjective opinions and conclusions may be capricious – and these are facets of human existence. In tandem, comparing cultures can only be achieved to a point. And so, as brands aim to be humanly unique and cultural: a component of their essence will be irreplaceable and perishable.

Therefore, the more humanoid a brand is, along with being more culturally active: then the more successful, transient and transcendent it becomes. These developments and factors have led rise to the brand-cultural phenomenon.

The future landscape for brand managers

Control of this brand-cultural paradigm necessitates that brand managers are actively engaged in the pursuit of cultural professionalism and expertise embedded in societal servitude – where brand managers are able to draw from a broad base of skills and experiences, and have a high degree of peer-acknowledged intellectual aptitude.

The impact on brand managers has been that they have had to become more qualified, both academically and practically, with an increase in cross-disciplinary and transferrable subject skills and knowledge. These are alongside managers being in possession of demonstrable active cultural networks: in order to communicate authenticity and to provide a renewable knowledge base, keeping their knowledge and application linked to real-world events.

Future predictions are that branding, as a subject discipline will expand in terms of its remit and it is on the ascendency, due to its efficacy and affects on business and society – which are both commercial and socio-cultural. Furthermore, with this rise, the role of the brand manager and the governance of brands without care and attention may have wider implications on brands, brand managers and stakeholders. For example, brands are seen to influence more than the organisation, product and service offerings – they are also affecting other areas of generalist human behaviour and interactions, such as: education; ethnicity; language; national identity; nations; international relations; religion; and ancient, modern and contemporary history. It is also apparent that collectively, brands and brand managers have the power to shape perceptions of reality, which even have the potential to reverse the most dogmatic of views. Evidence of this most recently can be seen with how branded commodities have been used as part of an engineering process of being able to change historical perceptions. Results found how brand strength that has driven consumerism has removed, weakened, or overturned cultural barriers. Examples of which can be seen with German, Japanese and US brands entering markets where their previous records of political and humanitarian activities have been far from favourable.

With these observations in mind, therefore, brands, branding and brand management are a culture of cultured activity – which now renders them inextricably linked with culture, but more significantly human existence. A key finding and contribution of this study is the argument that culture and management cannot be fully investigated unless brands are also considered – as brands have become conceptually and irreversibly embedded within humans.

Anomalies in human existence and brand performance still poses problems when trying to ascribe meaning and ultimately make future predictions. I am of the opinion that these will never be eradicated fully, as they follow cycles of orthodoxy and heterodoxy - which delivers revolutionary developments that cannot chart the evolution as a linear progression. For example, some technological advancements are rejected in favour of heritage and retro offerings, which after their occurrence are often attributed to incorrect predictions or a facet of human nature. This has led rise in business to the anthropological approach of accepting occurrences as cultural constructs, shaped by the man-made environment, and as intrinsically neither good nor bad, just as they are. This poses challenges in business and management, as commerce exacts that prediction and control, through scientific methods is a core pursuit.

Therefore, the battleground lies in being able to draw from anthropological methods in order to expand control and thus increase the ability to perform scientifically in a rational, rather than an intuitive and emotive sense. However in doing so, a key question is whether this pursuit moves brands and brand management away from a critical success factor - which is that some aspects of the unknown and uncontrollable, in fact, increase control and success.



THE EVOLUTION OF INFLUENCE: HOW CREATIVE FIRMS CAME TO POWER

Modern Creative Agencies Began Working in the 1700's and are Still Evolving.

Author: *Ted Leonhardt*

Throughout the last century, creative people – notably writers and designers – played an increasingly important role in the world of business. Their influence is greatest when a creative service is assumed to be essential to corporate success. With the access that influence provides comes the opportunity to shape corporate futures, and to charge significant fees in the process.

Creative services, as we think of them today, began in the late 1700's when the first advertising agency, William Taylor, consolidated the placement of newspaper advertising in London. Previously, advertisers who wanted to reach a larger audience had to painstakingly reach out by mail, or later telegraph, to each individual newspaper in every town or city they wanted to reach. The agency provided the first way to inform a broad market about the benefits of products made possible by mass production. Sales increased, sellers benefited, advertising agencies prospered.

As the number of agencies grew, competition grew. To differentiate themselves and improve their ads, agencies began to offer writing and art services. J. Walter Thompson added the first creative department in the late 1800's. Agencies providing these services had influence with the corporate leaders of the day because they provided access to the fast growing middle class.

The next group of creative entrepreneurs to gain access and influence at the top were industrial designers who proved that a product that looked better would sell better. Industrial design pioneer Raymond Loewy advised heads of state, corporate boards and the public on all matters of design. Loewy and his fellow industrial designers were perceived as the masters of consumer acceptance and taste. After Loewy, specialists in packaging design and corporate identity emerged, and with them new opportunities to influence the "C" suite. Paul Rand and Lester Beall guided corporate thinking and spending through the design of logos, packages, and corporate identity systems. Designers offered new ways to influence company image in the public's mind and proved that well designed products would sell themselves right from the shelf.

Another category of creative thinkers to achieve fame, fortune and access were store designers. Rodney Fitch defined this discipline, working first for Terence Conran, and later his own firm. Again, these pioneering methods of influencing corporate image and consumption gave creative people access to the "C" suite, power over how corporations spent their money and significant fees in the process.

Enter Branding

Then came branding. Thanks to Walter Landor and his early "strategic design" methods, a new generation of creatives were invited to influence the "C" suite. The branding age went global in the 1980s as design firms wisely recognized the opportunity to get on board. Not only did brand designers get invited to the "C" suite, branding firms began to be desirable additions to global ad holding companies. Many acquisitions resulted. Branding had become an influential business. (Happily, our company was one of those who were acquired.) As with the earlier examples, brand designers had secured a solid place at the "C" suite table.

Escaping Commoditization, Battling Procurement

In each case from advertising to brand design, once the guiding principles were widely practiced and insights understood, commoditization set in and responsibility for buying creative services was often given to lower level managers. Access to the "C" suite was limited, and no longer viewed as necessary, at least from the corporate point of view. Since the 2008 downturn, procurement departments have become increasingly important to corporate health. As a result, corporate profits are up even as employment is down. Purchasing officers have successfully held down the costs of everything that corporations buy, including creative services.

All of my clients are dealing with price pressure. The only ones who seem to be immune are experts in specialized niches. And even there bargaining rules the day.

Welcome Innovation

The latest successful entry of creative thought to the "C" suite is innovation.

Thanks to IDEO's Tom Kelley and his best-seller, *The Art of Innovation*, creatives are once again commanding top fees if they can deliver a believable innovation offer. IDEO, and their competitor Frog Design are leading this new wave of creative influence. But, if history is any guide, there is room for more providers in innovation just as there was in advertising, branding and product design in the past. Corporations need creative teams to bring insights from outside. Corporations need creatives who understand how to meet people's needs in the future. Corporations need the informed intuitions that creatives provide – more than ever. And they are willing to pay handsomely for them. From uncovering as yet unfulfilled needs, to discovering whole new categories of opportunity or inventing market-dominating brands, the record of creative service success is unprecedented. The challenge, as it has always been, is to find opportunities that are right for our clients in the ever-changing marketplace. And, as always, we creatives must continue to help our clients understand how our informed insights will improve their image, their products and services, and their relationships with customers. I still think Raymond Loewy said it best, *"Never leave well enough alone."*

brand +ing

**“A great brand is a story
that’s never completely told.”**

- Scott Bedbury

WELCOME TO THE ALL CHANNEL WORLD... IF THE SHOE FITS WATCH IT

YouTube's rapid expansion: the birth of a multichannel network.

Author: *Len Stein*

YouTube grew into an 800-million-viewer platform on the strength of one-off uploads, spawned stars, niche genres and mostly dorky series like Lonelygirl15, The Gregory Brothers, and Fred. Land on its web splash page and YouTube will show you the latest viral hit, then another, and another, and... But that was so five minutes ago.

YouTube is rapidly morphing from a world of stand-alone videos that live only on the web into a world of channels that will play across the expanding internet-ready screen spectrum - web, PCs, tablets, smartphones, game consoles, internet-enabled TVs, etc.

In short, YouTube is becoming a "play-anywhere, device-agnostic, multichannel network... a cable network for people who don't have cable. Wired's Mat Honan wrote last week for GadgetLab. Still there are many technological hurdles to jump in creating a seamless cross-platform experience, but we're standing at the gates of the new video world.

Ubiquity is YouTube's Goal

YouTube doesn't want you just to watch videos and then get on with your life. It wants viewers to stick like glue, just as we did to the old broadcast TV model - to see what's up next - while it reels in the big advertising bucks. Soon, backed by a \$300m investment, we will find we can tune in constantly, watching as soon as we awaken to check our bedside smartphone, stay tuned via our smart or tablet as we grab breakfast, enjoy some stolen minutes on our PC at work, and return to our couches for our evening TV, before nodding off to more YouTube in bed.

And what will we be watching? You could call it "niche-TV," where there's a channel for every topic imaginable. For instance, there's Nine West's (the Jones Group) just launched Channel 9, exclusively for shoe lovers compliments of the billion dollar mass market brand. Nine West has is taking the bold step of producing its own video media featuring programming that covers seemingly every aspect of footwear, from how to walk in stilettos, shoe self-repair tips to in-depth reports on overflowing shoe closets.

The Shoe Channel, All the Shoes That's Fit to...

Nine West will feature original programming on YouTube, as well as its own website (www.channelnine.com) to build a community around the brand.

"We want to rewrite the rules of fashion marketing so it's not just about a shoe, it's about a conversation. We want Nine West to be a place you want to shop because you love shoes, not a place to shop when you need shoes,"

said Richard Dickson, president and chief executive of the Jones Group's Branded Businesses.

And so we have it, video is the quickest path to brand love, the key to emotionally bonding with people (still consumers) via an ongoing, entertaining visual conversation. And what can we expect to constitute this conversation?

The debut Channel 9 programming, which can be seen on the new website and on Nine West's YouTube, Facebook, Twitter and Tumblr pages, will feature 10 hours of original programming each month, including fashion publicist Kelly Cutrone in a series called "You've Been Prom'd" that follows a group of high-school seniors who applied to a Nine West contest and won gowns, shoes and makeup sessions.

Then there's more of Ms. Cutrone, and other style advisers, in a series called "You've Been Schooled," which will teach students about the fashion industry. One episode explores makeup and wardrobe styling for a fashion photo session, another offers help for younger viewers who need to learn how to walk in their first pair of heels.

"Shoe Fix" will give tips on choosing the right shoes, and caring for them, followed by "Confessions," in which celebrities talk about their favorite shoes. There's more to come, including: "Nine and the Gang" and "Shoe Hoarders." And viewers can submit their own "shoe confessions" via channelnine.com or the YouTube channel beginning Aug. 28.

Who Benefits...?

The programming appears to be an ongoing bonanza for ad agency Lloyd & Company, New York (www.lloydandco.com), and the well-shoed Hollywood production company Hud:sun Media, producer of Bravo's "Pregnant in Heels" and Oxygen's "I'm Having Their Baby." Sigh, we were unable to locate the name of their external PR agency, if any.

However, the "Nine West PR Gals" (@NineWestPRGals / 6731+ tweets, 3,155 followers) are already busy supporting the launch (we'll soon see how that grows), which is supported by a Fashion Week advertising and pop-store campaign.

Wither the future of "TV"? Will it look like director George Lucas' Orwellian cult hit THX-1138, in which the eponymous factory worker played by Robert Duval returns home to his cell to watch TV where cops deliver endless beatings to some unfortunate – truly the fulfillment of niche programming.

Ayesha Mathews-Wadhwa *Founder & Creative Director at PixInk*

Ayesha Mathews-Wadhwa is Founder and Creative Director of PixInk, a San Francisco-based digital design microagency serving a macro niche: businesses marketing to women, who drive over 80% of purchase decisions. She nurtures emerging brands and strengthens iconic ones through powerful design, insight and a deep understanding of the female consumer. PixInk's microagency structure works extremely well for iconic yet nimble brands such as Apple, Facebook, Oracle, Cat Footwear, Riverbed, Camel, Sephora and Picaboo, among others.

Steve Olenski *Senior Content Strategist at Responsys*

Steve Olenski is a currently a senior content strategist at Responsys. He worked for famous brands such as: AARP Tootsie Roll, Forman Mills, Trump, Hard Rock, AAA, Mohegan Sun and many others. He was named one of the Top 100 Influencers in Social Media by Social Technology Review. He writes for AdWeek, Forbes, Branding Magazine, Business Insider, The Social CMO, Social Media Today and lots of others.

Chuck Kent *President/Creative Director at Creative On Call, Inc.*

Chuck Kent is a creative brand strategist, copywriter and the President/Creative Director of Creative on Call, Inc., the project-based branding and creative services firm that helps clients identify and communicate the simple truth about their brands, one project at a time. Clients served include Discover Card, Motorola, Wrigley and Zurich.

Adrian Pierini *Pierini Partners*

A design graduate from the University of Buenos Aires with honours, Professor of various subjects at the same school and at the University of Palermo, Adrian Pierini is currently general creative director of his own design studio, Pierini Partners. Before opening his own studio, Adrian worked in various argentine agencies: Avalos and Bourse (now Interbrand), Fernandez Raggio and Bridger Conway, starting of as designer, then becoming design director and finishing with a job as design director for the US and Latin America. His conferences have been promoted in most of the continent and he has been responsible for conferences on strategic packaging and branding for leading companies like Cadbury and Unilever. Adrian Pierini has written various articles related to design problematics and is the author of "Designers Go!" based on methodological design. His teaching vocation has lead him to give classes on branding and packaging in some of the most prestigious university's of Argentina. Since the year 2009, Adrian Pierini forms part of the international jury for the Pentawards, the most important design award worldwide .

Dr Jonathan A.J. Wilson *University of Greenwich*

Born and raised in Manchester, Scottish Jon has over 15 years of collective academic and practitioner experience across the full marketing communications mix. Previously, he held senior management positions in advertising - specialising in print and online media. Jon has a Chemistry degree and a MBA, both from the University of Dundee. His doctorate is from Brunel University on the topic of 'The Brand, Culture and Stakeholder-based Brand Management phenomenon', where he conducted a Delphi Study investigating the views of an international panel of academic and practitioner brand experts. Jon has travelled extensively and has won several awards for his research. Collectively, he has published over 80 academic papers, articles, book chapters and case studies. He is also the Editor for the Journal of Islamic Marketing, an international journal examining the new wave of marketing to Muslim minority and majority markets.

Ted Leonhardt

Ted Leonhardt co-founded The Leonhardt Group (TLG), a brand design agency, now Fitch:Seattle in 1985, with his partner Carolyn Leonhardt. The company had 50 employees and \$10 million in annual fee sales when they sold in 1999. Ted served as Chief Creative Officer for Fitch:Worldwide, where he had creative responsibility for 570 employees in 25 offices around the world. In 2003 Ted was appointed President of Anthem Worldwide, a brand-packaging consultancy with eight offices. Ted has lectured and written on the subject of design and business for many organizations and publications. He believes that powerful design driven organizations will play a more definitive role than ever in shaping the future. As a business consultant, he is focused solely on creative services, offering a completely individualized approach to every client.

Len Stein *Founder, Visibility PR*

Len Stein began his career in marketing public relations in Los Angeles with industry leader Home Savings & Loan Association and later joined the LA office of a top three New York-based PR agency. After relocating to New York in 1978 he served consumer products clients for Ketchum Communications and later was Eastern Director of Public Relations for Playboy Enterprises, where he supervised the launch of The Playboy Channel and Playboy Video, and directed marketing PR for the companies' product licensing group, book publishing and magazine promotion units. Len founded Visibility to help creative age marketing services companies establish industry thought-leadership to enhance their competitive positioning. He lives in New Rochelle with his wife where he enjoys tennis year-

AUTHORS

Glyn Atwal *ESC Dijon-Bourgogne*

Glyn Atwal is Associate Professor of Marketing at Burgundy School of Business, an international Graduate School of the French network of Grandes Ecoles. His teaching and research expertise includes luxury marketing and emerging markets. He is co-editor of *The Luxury Market in India: Maharajas to Masses* (Palgrave Macmillan). Prior to academia, Glyn worked for Saatchi & Saatchi, Young & Rubicam, and Publicis.

Kinjal Medh *Chief Operating Officer at Cogito Consulting*

Kinjal Medh is Chief Operating Officer of Cogito Consulting, a leading brand and marketing consultancy in India. Kinjal has led many high-profile projects for Indian and international clients on market entry strategy, branding and competitive strategy across all major categories. He is co-author of *Dradtfcb + Ulka Brand Building Advertising Concepts and Cases II* (Tata McGraw-Hill Education).

AUTHORS

thank you.

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