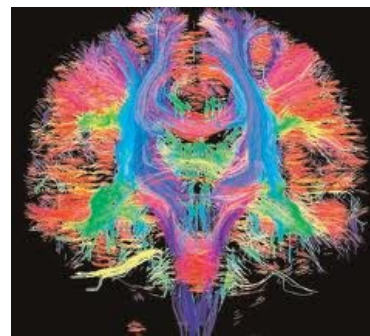
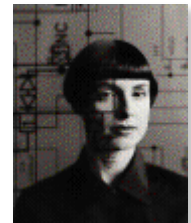
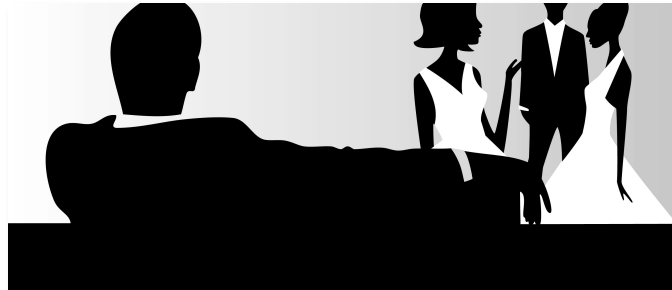


donedeal

The Positioning and Creation of a Brand Identity



Introduction

Creating a brand identity amidst the range of psychological profiles, cultural diversity, and competitive drivers is both a creative and methodical strategic process.

Getting this 'positioning' correct relative to corporate ethos, marketplace environments, and competitive advantage elements is critical if one is not to avoid a repositioning conundrum; and a failure to achieve one's aims and objectives.

The following document is based on the 'Carl Jung' school of psychoanalysis in which human archetype character identifications are used as a basis for branding relative to leading commercial marketers and advertisers in the US (Young and Rubicam, etc), backed up by highly experienced psychological and psychoanalytic research in the field.

The dozen or so portraits we will describe should be a guiding framework providing clarity and illumination relative to the brand, the category, and the company itself; all must be capable of identifying with whatever archetype and psychological positioning.

When creating a brand, one must look deep into the soul and essence of your brands deepest most meaningful equity; who created it, why, culture, previous positioning, best ever past advertisements, customers, current representation, and in short what makes (or doesn't) it stand out.

This takes on board both the rational and the emotional (both sides of the brain) in an attempt to encourage brand discovery, intimacy, and 'shared secrets', with the potential for visual and verbal language to create magical iconic spirits or whatever is required.

Any products positioning and branding must have substance behind it if the product/service is not to fall from the skies, it must have characteristics and performance to match its claims with an 'inherent drama of the product' appeal.

Research will enable marketers to tap into the ethnography's (observing/interacting/discussions with user environments) so identifying consumer habits and whether the brand role is functional or value expressive for its users?

It might be that the brand has high involvement (& purchase), or low involvement with regard to its target audience - so affecting the brand positioning, with episodic or routine use.

Is the brand likely to have exclusive use, dominant use, or be part of a portfolio of similar brands and knowledge/intellectual capital services/change academies/learning environments that form a part of the clients portfolio of brands more or less viewed as the same and equal in respect to attachment. Might one be in a holding or expanding situation and what is the likelihood of increasing frequency?

The brands product and service functions ability to forge a competitive leverage that is significant and sustainable (cross reference the Young and Rubicam - brand asset valuator which point to conclusive evidence that differentiation is the brand engine that keeps it strong and vital.)

A look at competitors brand performance and whether they live up to their identities can be very revealing, to what level do they do so? Additionally is there any opportunity re a truly new psychological positioning, particularly in an area / media/environment flooded with one particular strain.

For every positioning as is the case in any psychoanalytic exploration, there is always potentially a downside (or dark side!) which presents a potentially weak area against the wishes, fears, conflicts and aspirations of the target audience. Indeed any brand offering will present both deposits and withdrawals, such as 'offers', which inevitably trade on a brand value. Likewise, leveraging a brand through brand extension can be positive relative to ROI and short-term gains, though if not substantiated and handled with great care can greatly detract from the original product, causing brand dilution and loss of value.

This whitepaper will look at the twelve major brands in the marketplace which should provide an interesting start point re brand formation discussions; obviously there will be some cultural transference, and mental interpretation/flavour across European borders - but the central themes/messages remain and should be interpreted very much across board.

Ruler branding



ORACLE®



Ruler brands can be seen in the White House, IRS, IBM, American express, Microsoft, Citibank, Cadillac, Day-timers, Oracle, SAP, George Washington University, Ralph Lauren, etc.

They stand in short for control, success, responsibility, and leadership after being depicted in a civilised, orderly and gracious manner.

The culture within the Ruler Corporation stands for hierarchical chain of command, with a brand strategy that is full of promise, essence, good character and personality.

Ruler brands are particularly good for high status products, organisation products, lifetime guarantee items, and products that offer additional tech services, and that maintain and enhance power.

Within organisations they appeal particularly to those with regulatory protective functions (government).

On a pricing level, these products because of their obvious power, strength, and reliability are priced at the moderate to high price range as they are clear respected leaders in their field.

In conclusion, people buy into these brands because of their stable and predictable product/organisation.

Caregiver branding

Campbell's



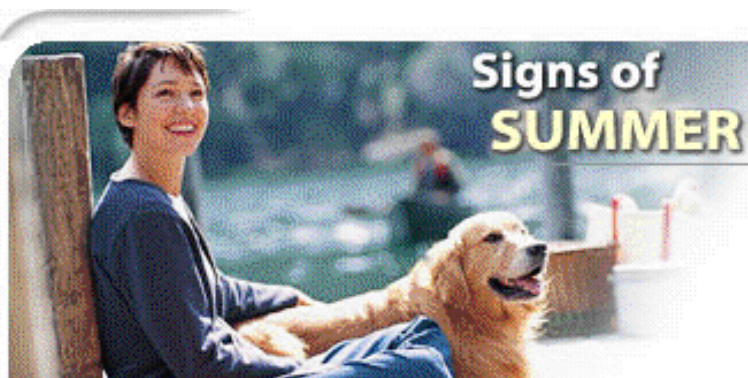
CONSUMER
LOOKING FOR SERVICES
FOR YOUR HOME?
MCI offers local and long distance
wireline service with features like
voicemail and Caller ID. And keep
your current phone number.
Check out MCI's low international
rates too.

A woman with long dark hair is shown from the chest up, holding a mobile phone to her ear and smiling slightly. The background is a warm, blurred indoor setting.

L.L.Bean



We bring good things to life.



Caregiver branding is an obvious big box office hit in the nursing/teaching environments, in altruistic organisations/products, and those sectors that offer protection.

Positioning themes have adopted saintly, parental, helper, supporter roles, and are much adopted by Telco's such as MCI ('Friends and family') and AT &T ('reach out and touch') in addition to the likes of lands end, Campbell's soup, Volvo, General Electric, Nordstrom, Marriott, LL Bean, and beyond.

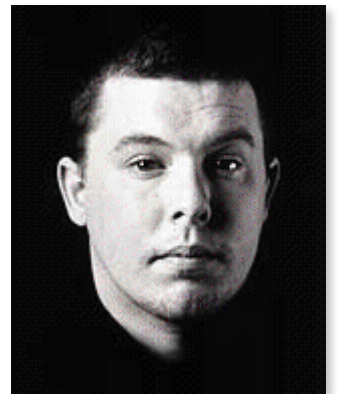
The characteristics of this profile is service (very popular within new lifestyles and loss of family support systems) recognising peoples needs, offering unusually good customer service (LL Bean), taking care of ones own (e.g. Marriott).

One of the tricks of this communications policy is to not tell people you care, but show you care - critical in a modern day cynical 'me me' world, and the age of dual career mothers, multi tasking and beyond.

Caregiver branding is good for brands that have customer service as the competitive advantage, offer support to families, give healthcare, provide education, (political manifestos), offer communication/contact products/services, as well as those that help people care for themselves in addition to the obvious non profit causes and charities.

Its heart within the education and its pastoral qualities would provide an interesting option - though it may be too 'wishy-washy', unfunky, and uncatchy!

Creator branding



marthastewart.com



Crayola, Tesla, Sesame St., Steven Spielberg, Martha Stewart, Central St martins, ISIM - University of Denver - Colorado, MAC make up, Alexander McQueen, are obvious candidates for the medals for leading creative brands.

These products have a desire with regard to enduring value creation, a real culture, and a very strong vision.

Creative and imaginative with a real psychological need for aesthetic/artistic control, they can be seen in the form of creators such as artists, innovators, inventors, musicians, writers, and dreamers.

Goods with excellent design/functionality are every much within this field (Dyson), the domestic arts (chefs), and indeed it can be said that people love brands that help release/envisage/tap into the creative psychic/mental spirits within them.

Creator identities are good for brands that encourage self-expressions and that provide the customer with choices and options, being artistic in design, fostering innovation, and being particularly good for services/products/ and persons related to marketing/PR/arts/architecture/software/and technology development.

Indeed, all brands need creativity across design, manufacture and marketing; with each being in constant communication with each other.

The arts tend to form a collective meaning in society so that creator brands very often-present real in touch, value adding, and motivational brand values.

Jester branding



Jester brands love life, interaction, dancing, letting rip, etc in a quest to be oneself. Living life to the full, having a great time with a fear of boredom and a desire to be funny and joyous, they present anarchy branding at its finest.

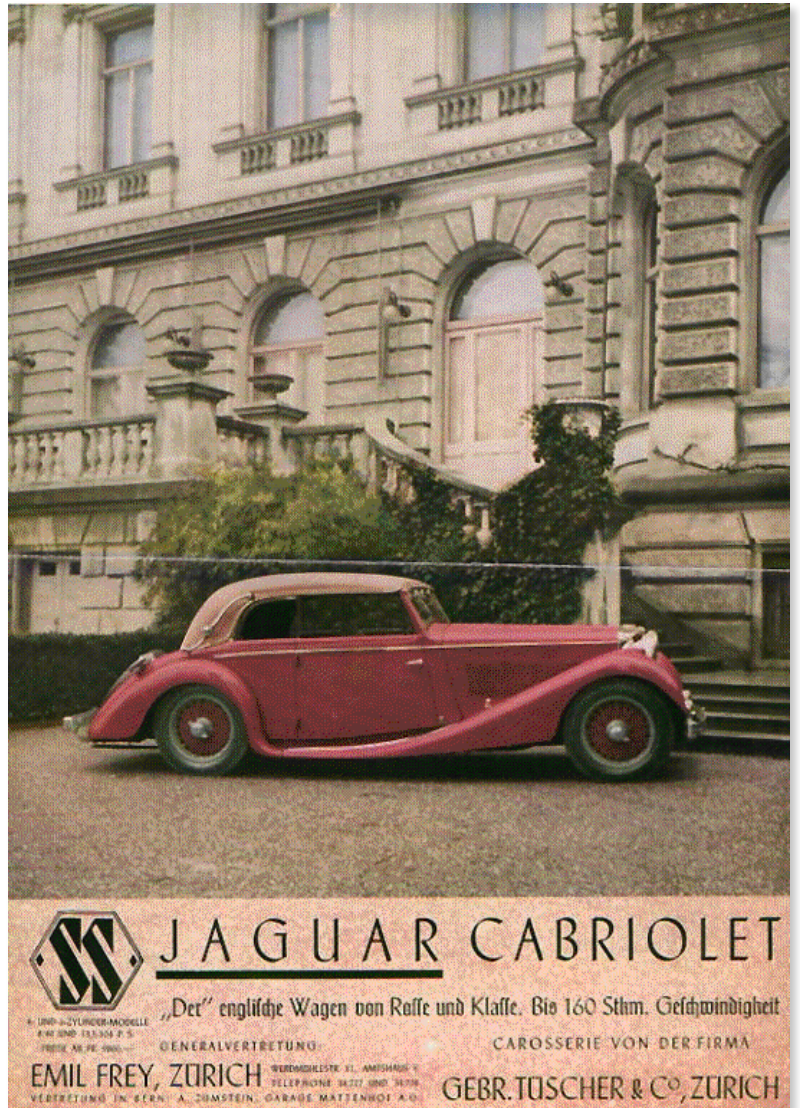
Designed to help you avoid the consequences, they're ideal for brand positioning statements that up against an established one.

Classic current examples include Pepsi, Miller Lite, Yahoo, Bart Simpson, Burger King, and the colourful Ben and Jerry's, not to mention Jean Paul Gaultier. Life is seen as a game, fun, cleverness, one day at a time, sporting self-indulgence and irresponsibility.

Ben and Jerry's is probably the prime advocate with its 'minister of joy', mural's, bouncy floors, ice cream bonuses, and the corporate HR policy of 'hitting the surf in Patagonia' (California) in its corporate Jester culture epitomised from top to bottom.

Jester is good from branding when a product/service needs to make people belong; its function to have a good time, it is low to moderately priced, it is a freewheeling /fun loving organisational culture, and finally if it needs to differentiate from a self important overconfident established brand.

Love branding



The lover brand has long formed the central theme behind many an ad campaign in the formation of dreams, impressions, and Fantasy Island, so favoured in the exclusive world of fine cars, beautiful clothes, wonderful hotels, and honeymoon holidays.

It is sensuous, elegant, and erotic and is particularly suitable re wine, gourmet food and finery.

Examples include Jaguar, Sandals, Haagen Dazs, Virginia, Clark Gable, Valentino, Cary Grant, From here to eternity, Titanic, Casablanca, Luis Vuitton, Chanel, Estee Lauder, and a plethora of airlines, hotels and restaurants, Hearts, flowers, sunset beaches, and beyond form the backdrop with regard to creating unique brand intimacy, sensual pleasure, and ambience often feeding off aesthetic and ergonomic requisites.

This brand positioning promises one to become more and more attractive mentally and psychically (its dark side being pleasing others and losing ones identity as well as jealousy and obsession - it can be both puritanical and promiscuous in nature!).

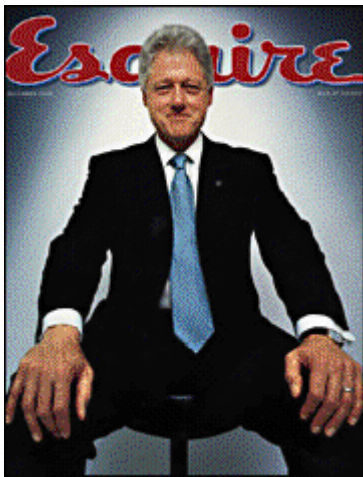
The psychology of the brand is akin to falling in love, great sex/romance, and spiritual love/ecstasy!

The lover has a very special relation, and is present in team builders, harmonisers, matchmakers, intimates and sensualists. They give love and express affection.

In this brand sex sells, beauty matters, and the food, music, smells, sights of a restaurant are all part of the 'lover mix' relative to the branding.

The quest for perfection and heightened senses make it an especially appealing brand for those that need to differentiate from lower priced brands, with its erotic and nurturing experiences (similar to Hennessy Cognac). Corporately HP with its consensus culture is a fine example, a ballet on stage and Hallmark cards in the high St. It remains genetically a very promising identity for a premium brand.

Regular guy/ gal branding



> Get a card 



This branding is not surprisingly present in great evidence within product seeking mass market appeal. They include products such as Bill Clinton (words and all), soaps (Cheers, Ally McBeal, Roseanne, Coronation St, Neighbours, etc) to jeans (Wrangler), face cream (Nivea), credit cards (Visa), hotels (Quality Inn), mom and pop stores, cars (GM Saturn), Unions and of course the good old burger restaurant (Wendy's).

It encompasses the virtue and appeal of the ordinary person/common man, and can be seen rearing its head in country and western music, festivals, carnivals, and beyond. (It's dark side being superficial connection).

Playing on the good old boy, regular Jane, one man one vote, this land is your land, it aims for the heart and the need of humanity re social interaction.

It furthermore loves self-deprecating humour, not taking oneself too seriously, often cheering for both the home team and rooting for the underdog.

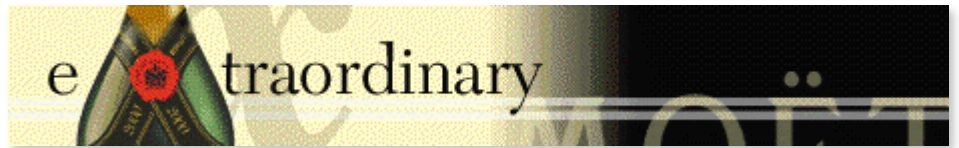
It appeals to the values of honesty and hard work generally (though realises we are not perfect) recognising the importance of each individual and a distaste for differentiation unduly amongst people.

Democracies, folksy, and frequent social occasions form the core with any brand logo acting as a means of affiliation. These people 'make friends with brands'.

This positioning is suitable for moderate to low pricing, and everyday products that encompass belonging.

Promising with regard to corporate culture but negative and sheep-like to creative individuality, responsibility and premium provider/instigator status of intellectual capital.

Magician branding



AJAX



Magician products heal the mind, heart, and body with their seemingly magical values. Fine examples include Harry Potter, Yoda (Star Wars), Field of dreams, Evian, Moët, Ajax (cleaning liquid - not the football team just at the moment), JBL: speaker systems, Smirnoff, Polaroid, Du Pont (Lycra etc), MIT, MasterCard, Weight Watchers, Energiser, Cruise lines, Spa's, Yellow pages, many cosmetics and beyond.

The role of this psychological portfolio is to make dreams come true, create 'magical moments', occult like, instigating signs in the heavens it is often adopted by leaders and politicians (with mixed results) as well as marketing organisations.

The magician plays fully into 'Jung's' theory of 'simpatico' associations to realise your dreams re 'synchronicity' in which the inner and outer world connects.

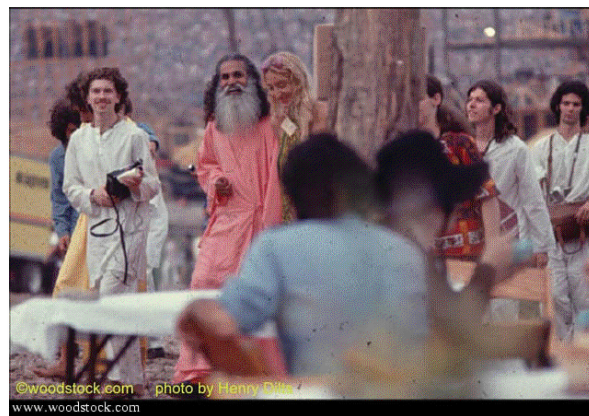
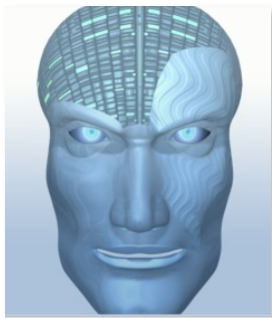
It has furthermore been expressed by Csiksgentmihalyi as the 'psychology of optimal experience' or in simple 'Gestalt' terminology 'flow'.

It strongly focuses on the need to affect consciousness in a world of 3,000+ commercial messages a day per consumer in the quest to create dominant emerging messages in ones consciousness.

Magician branding is well suited to medium to high priced products (within their category as well), and within a culture organisation within 'organisations that must become learning systems' (Peter Senge - MIT); previously this was evidenced in the AT &T culture at Mount Olive (Lucent).

In short people, will pay \$10 for a reliable watch unless it has a story to it - some magic appeal and in that effect the magician branding sequence is relevant to all archetype psychological messaging and positioning.

Outlaw branding



The outlaw presents one of the most interesting branding cultures, not least because of its distinct, unique, groundbreaking, and anti establishment overtones so important in building an identity and been seen amongst the clutter and media proliferation.

Outlaw brands include MTV, The Godfather (Goodfellas/eyes wide shut), and Diesel, Madonna, Snoop doggy dog, CK one, Woodstock Bonnie and Clyde, Butch Cassidy and the Sundance Kid, WWK. Harley Davidson, Apple, Jack Daniel's, tequila, and Southern comfort to exemplify.

Rules are meant to be broken in outlaw land (an interesting connotation with regard to consultant branding!), forbidden fruit is prized, and the rebel, the revolutionary, the villain, the wild man, the misfit, are iconoclastic in the transference of values.

The romanticism that follows this culture often locks or in the words of Jung 'a projection of problems onto others'.

Provocative and risky, it presents society with a challenge and confrontation re its values, fearless of alienation the outlaw thrived in the anything goes era of the 60s.

Behind the front, outlaws seek power, only if it is to shock/defy; to case study - modern day RAP is seen as a social representation of black Americans who are 'mad as hell'.

It is said 'ladies love outlaws' and Freud saw it as a case of 'Thanatos' (death wish) vs Eros (life force) - often presented in real life during major life transitions / and reborn future.

Harley Davidson is a prime outlaw brand with its attitudes. Lifestyle and freedom branding, free from mainstream values and conventions (despite its escapist motivated white-collar customers!).

Independent thinking and trendsetting - cross reference Apple, and the latest funky bar/art gallery/club are further society observations that encompass this cult, as are raves.

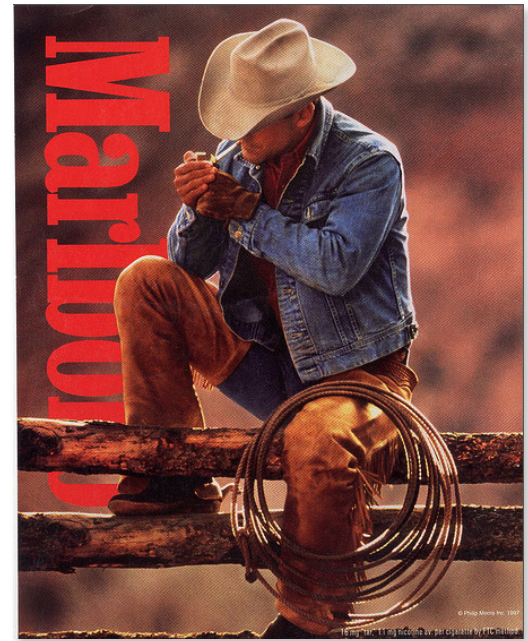
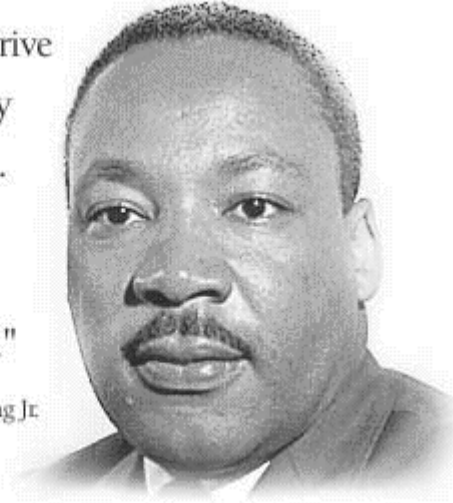
Dissatisfaction, disaffinity, and at odds with what is on offer causing a function to disrupt what is on offer, pioneering new and revolutionary attitudes. It can work brilliantly if one does not go too far.

Bob Dylan once said 'to live outside the law you must be honest'! Accordingly this brand positioning has much potential if handled cleverly and carefully.

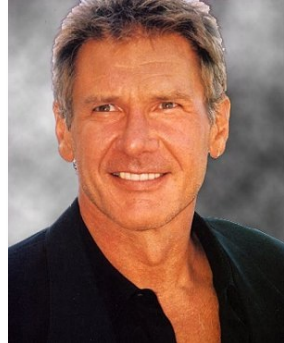
Hero branding

"Darkness cannot drive out darkness; only light can do that. Hate cannot drive out hate; only love can do that."

– Dr. Martin Luther King Jr.



INTERNATIONAL
OLYMPIC
COMMITTEE



FDR, Churchill. Harrison Ford, Superman, John Wayne, James Bond, the Marines, the Olympics, Martin Luther king, Nike, Federal Express, Tampax, Kodak, and the worlds second largest brand Marlboro man all epitomise 'the hero' ethos.

Often seen as a warrior, multi cultural transferable, they are very much an environment boosting character. Regularly used in forces recruitment advertising ('be all that you can'), it provokes a challenge re. those wishing to prove themselves, be tested, and massage the ego.

Nike, Ford trucks (survive), green heroes, and likewise hungry brands thrive on convictions from "the dream society" (Rolf Jensen).

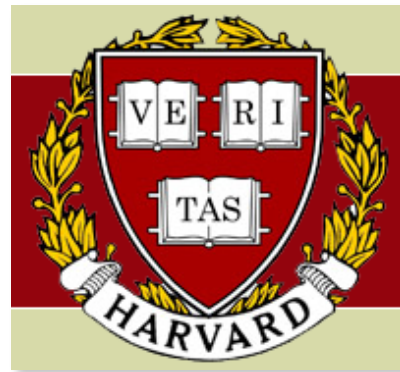
Inventors and new technologies likewise fall into this category with their major global impact, and the brand ties into performance enhancing, competitiveness, tough jobs, good moral citizenship and strong convictions in presenting its message to the world.

Sage branding

The New York Times

Expect the World®

Economist.com



CNN.com

McKinsey & Company

'Sage' is the natural habitat of Harvard, Yale, McKinsey, New York Times, and the Economist.

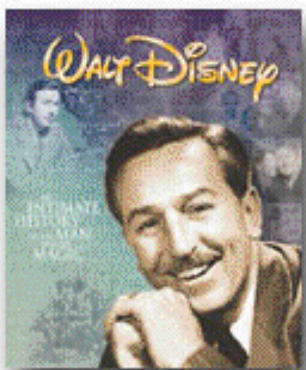
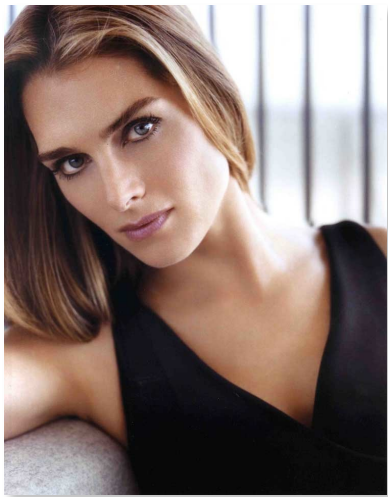
Standing for truth, intelligence, understanding and a quest for information and knowledge, this brand position has much obvious perfect affinity with these organisations.

Confusion, doubt, scepticism, critical, wisdom, confidence, and mastery are ever present with negative observers pointing to the ivory tower, unread, and dogmatic nature of the sage.

Being an expert, scholar, oracle, thinker, planner, professional, teacher, and contemplator the branding benefits points, customer buy in, and whole corporate offering can be very attractive to elite buyers/observers alike.

The Ivy league ('not many people are smart enough to be here') exclusive club-like environment presents a cache to the market of knowing more, thinking clearer, and being smarter ('placebo effect') with obvious market value added and economic value added. Downside - congested, and how will one compete, substantiate, differentiate and stand out in this environment?

Innocent branding



Walt Disney, Tom Hanks, MacDonald's, Kellogg's all present innocent nostalgic brands always seemingly trying to get life right with their fundamental values and simple pleasures - encompassing peace, ease, and nature.

Often linked to the innocence of children, these brands sell explicit values, happiness (usually), and primary colours.

(The dark side critic's point to the psychological narcissistic/childish overtones and a sense of denial re. underlying problems to an adult customer base - this however, seems without much validity, heart, or naturalness for the majority of brands who tap into this brand psyche).

It might be said that the new innocent is both savvy and sceptical seeing beauty but recognising its limitations.

Innocent positioning is perfect for the infant's product marketplace and has obvious large brand affinity, adoption and take up.

Overall, 'the innocent branding' is not really relevant for the cut-throat world of business.

Explorer branding



An explorer sees a better world – always looking for the 2nd or 3rd job along the line; seeking self-improvement and looking for new ideas, they are very often ahead of their time, and anti establishment with a spiritual side.

They yearn for adventure and to feel 'bigger than life'; in short they seek the promised land, life experiences, coupled with a sense of individuality, emphasised rules, and non-hierarchical structures.

Freewheeling, they have/like the ability to respond to new opportunities in their quest in seeking a better world.

Explorer brands of note include Tommy Hilfiger, Starbucks, Silicon Valley, USA, Australia, and specialist holiday firms (Safari/diving etc).

Overview

Products archetype embodiment must be symbolised with a ritual spiritual meaning - ever-present in their psychological positioning and shorthand in the mind of its target audience consumers.

Brands must have real meaning, innovative features and benefits, with an emotional affinity and attachment with its audience that fit with their values, notably 'this one feels right, this one's for me'.

The ability to connect with, and form a mental imprint with a consistent and enduring expression of meaning is essential in creating a brand icon in the 21st century.

Organisations must create, preserve, protect, and nurture brand meaning by leveraging its deep archetypal root psychology with intrinsic meaning and enduring brand identity.

This evolving delivery of meaning must inspire customer loyalty within a psychological framework (Jungian systems etc) taking into account deep human insights that create brand loyalty and buy in.

Basic human desires and motivations, mixing belonging and independence can provide both stability and mastery to the purchaser whilst endearing to the 'Maslow' foundation philosophy on the motivation and personality of mankind, and how the drivers affect brand adoption and allegiance; likewise Erik Erikson's treatise on human desire, Robert Kegan's notes on transpersonal psychology.

From the basis of myths in the foundations of Ancient Rome and Greece, in which classics, legends, mythology formed the basis of brands - advertising has attempted to tap into the human psyche in similar ways - through creating a story and a character.

In this time of greater buyer savvy, consumers evermore seek value from independence and authenticity, set against a backdrop of greater information and affluence.

People buy into products and services they 'feel', want and stand for, be it a personality, values, strengths, or indeed even it weaknesses!

The more sophisticated the advertising - the more successful as the greater they tap into the archetypical psychological positioning, creating belonging and identity - against mankind's natural desire to achieve.

Corporates should be prudent in the brand exercise process in branding the company yet not the services, being true to its mission, values, and vision. Brand identity for the company must be like the persona for an individual, a consistent, credible and reflective character.

Psychologically constructive brands offer novelty and improvement, make life simpler through relative informative brand communication that 'hits the spot'. Tools for understanding a category's essence include psychological needs, explorer experiences, consuming stories, laddering, projective techniques, and the anthropological and the mythical.

Predictable success and predictable positioning is not always the case; a case example might include 'Yahoo' which is a 'jester' within a 'sage' category; and yet its core values and purpose remain fixed like any successful brand.

Much of organisations branding can be wrapped up in its own sacred mythology (HP, Apple, etc), and the ability to capture the imagination and appeal of all stakeholders. The ability to turn positive brand culture into positive competitive advantage corporate culture that reinforces the value chain, way from the 'I just work here' ethos is the role of internal/external PR, the management, and the employees themselves, if the full values of the brand are to be utilised.

Culture change can be encompassed by introducing a new story while honouring the old, taking the same language, listening, watching, walking around, and asking questions - culminating in a period of accomplishment, self awareness, acceptance, and a 'can do' make a difference attitude.

To be successful a brand must 'respect' at all time and 'do no harm'. It must additionally be real, be current, and allow for cultural deviance/translation. Stereotypes create limitations, society changes, and stories, images, and symbols

must move with the flow while maintaining strict corporate identity and simply 'tell the story you want to tell'.

Any great brand has total conceptual unity, constantly reinforcing and replenishing itself in a timeless and timeliness manner through an enduing truth about the human condition.

Humanity likes and needs to be 'told a story' (fairytale/legend/mythology) from a baby upwards this condition does not change; the trick being to tell it in a fresh and contemporary way.

The power of 'reciprocity' to give something for the audience's time should never be overlooked, together with the ability to tap into the natural human need re acceptance, promotion and love (ugly duckling syndrome).

Logos need to be a corporate symbol of inspiration and validation and follow the premise, flow, and craft of the story - rather than just be a 'colourful design'.

The best brands have proven over time to be classless, ageless, and region-less with the whole mix 'telling the story' within man kinds noted desire to feel heroic.

First impressions are critical, hence the importance of getting it right first time regarding an 'imprinting experience'. Suggested story lines must be analysed, creating branding and organisational congruence, and addressing a framework of fundamental psychological needs (e.g. achievement, belonging, independence, sexuality etc).

There will be some category, gender difference but the essences regarding translation will be self-evident after serious research and examination.

One is in danger of looking to deep potentially (was Merrill Lynch's bull really that powerful and sexual?), or going back to 'Thomas More' 'care of the souls' in which old traditional links between planets and business and production are recorded.

Due to the mystery of mankind and the psychological and tacit nature of mankind and the physiological and tacit nature of branding (we still do not really know what

90% of the brain does!), we believe this white paper can form a possible guiding light and discussion document with regard to future brand positioning.

Whether your product is truly unique, catches fire, and lives up to its vision, values, and perceived culture will be witnessed in time to come.

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