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I, Thomas H Gilmore, hereby submit this original work as part of the requirements for the degree of Master of Design in Design.

It is entitled:
design+branding: an intersection of art and business

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design+branding: an intersection of art and business

A thesis submitted to the Division of Research and Advanced Studies of the University of Cincinnati in partial fulfillment of the requirements for the degree of Master of Design in the School of Design of the College of Design, Architecture, Art and Planning (DAAP)

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Abstract

Students and young professionals often do not have a full understanding of how branding and design work together in the professional world—providing value for people, companies, products and services—now and into the future.

In addition to cooperative education and other experiential learning experiences, I believe that further emphasis on the development of a strategic design+branding curriculum will provide new opportunities for students and professionals to gain knowledge and experience through existing interdisciplinary methods. This initiative could pioneer new areas of academic research and principles, linking consumer perception and market needs with the evaluation and development of brands. Additionally, an innovative program would provide further sources of revenue, recognition and recruitment for an academic institution.

A new series of classes, combined with a selection of existing cross-college courses, would create opportunities for new types of undergraduate and graduate level learning. A cross-disciplinary undergraduate minor track, as well as graduate courses, could be structured to complement existing curriculum. These courses would look to the future, and how design+branding strategy could be leveraged across disciplines in practice.

Finally, an avenue could be developed for professional growth, through executive learning, faculty development, continuing educational programs or other ongoing professional studies. Professionals could be involved in the curriculum as students, as well as experienced resources and even instructors.

A curriculum linking design and branding will help equip and empower the next generation of learners to lead business through a principled and strategic approach, to not only theory, but also interdisciplinary design+branding practice.
Any damn fool can put on a deal, but it takes genius, faith and perseverance to create a brand.

DAVID OGILVY

ADVERTISING PIONEER EXTRAORDINAIRE
AND ONE OF THE ORIGINAL MADMEN
Preface

This thesis makes the case for a collaborative learning initiative at the University of Cincinnati—providing for the creation of curriculum—focused on the intersection of design and branding. Research included specific coursework, secondary research, one-on-one interviews, and an online survey of over 400 industry professionals, as well as personal experience. This argument underscores the significance of a holistic design+branding education and hopes to facilitate—for the University of Cincinnati—a plan to equip and empower the next generation of learners to lead.

INITIAL QUESTIONS

• What is the Future of Design and Branding?
• What is the Future of Education?
• Why Create New Curriculum?

HYPOTHESES

• Design and Branding are about storytelling.
• Branding is about differentiation, emotion and value, but is rarely taught holistically in school with Design.
• The first schools to market new curriculum, receive the greatest recognition and revenue.
• University of Cincinnati is the place to create new design+branding learning experiences.
Acknowledgments

I would like to express my deep and sincere gratitude to the many individuals that have supported my efforts over the past two years of work. I have been fortunate during the course of my academic endeavors and professional career to have the opportunity to work with and learn from some incredibly intelligent and talented individuals.

First, I would like to thank my thesis committee for the understanding, encouragement and guidance each has provided during this project. Craig Vogel, Associate Dean, Research and Graduate Studies at University of Cincinnati (UC); Professor at College of Design, Architecture, Art and Planning (DAAP), School of Design (SoD); Peg Faimon, Professor at Miami University (MU), Director, Miami Design Collaborative at MU, Co-Director, Armstrong Institute for Interactive Media Studies at MU; and Peter Chamberlain, Assistant Professor at UC DAAP, School of Design (SoD).

In addition to my thesis committee—but also within the academic community—I would like to thank: Robert Probst, Dean of UC DAAP, Professor at UC DAAP SoD; Sooshin Choi, School Director and Associate Professor at UC DAAP SoD; Mike Zender, Director Graduate Studies and Associate Professor UC DAAP SoD; J Chewning, Associate Professor at UC DAAP SoD; Dennis M. Puhalla, Professor at UC DAAP SoD; Dale Murray, Assistant Professor at UC DAAP SoD; Kristopher Holland, Assistant Professor at UC DAAP School of Art; Gigi Escoe, UC Vice Provost for Undergraduate Affairs; Raj Mehta, Director of the UC University Honors Program and Professor at UC College of Business (CoB); Chris Allen, Professor at UC CoB; Cindy Tripp, Director, Global Design Thinking at Procter & Gamble and Adjunct Instructor at UC CoB; BJ Zirger, Associate Professor at UC CoB; Inigo Arroniz, Assistant Professor at UC CoB; William [Drew] Boyd, Executive Director at UC CoB MS-Marketing Program; Justin Molloy, Assistant Professor at University of Oklahoma; Matt Davis, Associate Professor and Chair, Graphic Design at Bowling Green State University (BGSU); John Hancock, Professor UC DAAP, School of Architecture and Interior Design; Co-Director at Center for the Electronic Reconstruction of Historical and Archaeological Sites (CERHAS); Elizabeth Bartley, Associate at CERHAS; and my co-instructors within the UC Forward Gateway course, Carlee Escue, Assistant Professor at UC College of Education, Criminal Justice, and Human Services (CECH) Education Policy & Reform; Jennifer Elliott at UC CECH Instructional Design & Technology; and Lauren Magrisso, Business Design Strategy Student at UC.

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For their invaluable insight into the corporate perspective on design and ongoing support of my academic endeavors, I would like to thank my colleagues from PepsiCo Frito Lay North America (FLNA); Tom Gosline, former Director of Design at FLNA; Mark Barngrover, Senior Design Manager at FLNA; William Less, Senior Design Manager at FLNA; Kevin McMillan, Senior Design Manager at FLNA; Mary Beth Jowers, former Insights Manager at FLNA; and Christine Kalvenes, Vice President of Innovation at FLNA.

The insight on design and branding perspective provided from within the corporate environment has proven very valuable. Additionally, I would like to thank Dev Patnaik, Managing Associate of Jump Associates; Jordan Fischer, Design Strategist at Jump Associates, Instructor at IIT Institute of Design; Heather Fraser, Director, Designworks & The Design Initiative at University of Toronto (UT) Rotman School of Management; and Carolyn Meacher, Executive Leadership Coach, UT Rotman DesignWorks. Their work in support of Frito-Lay very much helped to inform this project.

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I would like to acknowledge special appreciation of Werner Domittrer, former Senior Vice President Global Customer Marketing at Diageo and former Managing Director of Interbrand Cincinnati.

A special thanks to Marc Göbe, Creator & Co-Founder at Emotional Branding Alliance; Marty Neumeier, Director of Transformation at Liquid Agency; and John Gleason, Founder and President at A Better View Strategic Consulting. Each of you has continued to support the design and marketing communities, as well as my efforts and those of my students.

Without question, my research would not have been possible to this extent, without the broad perspectives of the over 7,500 members of CPG Branding and Marketing Forum, as well as the Art & Design networking group. Social media—Linkedin in particular—proved extremely valuable as a source of research.

Finally and most importantly, I would like to thank my family for the love and support they have shown me as I further pursued my academic career. I could never have imagined going back to school and undertaking this endeavor without their understanding and patience. Thank you!
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ADDITIONAL NOTES
Text for this project has been set in ITC Officina Serif and DIN typefaces. Quotations have been sited as endnotes, while select references within the document to the appendices are listed as footnotes. A full bibliography has been included before the appendices.

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Chapter 1

Introduction
Basic Definitions
Relevant Trends

You don’t persuade people through reason—you do it through emotion.

ARISTOTLE
Introduction

**QUESTIONS BEG QUESTIONS**

When first contemplating potential thesis topics, the thought of finding a significant design issue—or problem—as well as defining an appropriate scope for investigation, seemed daunting. As a practicing professional, the gap I perceived between the perspectives of both the academic and professional worlds appeared wide—with little commonality. Academia seemed focused on knowledge, theory, and education. While the practicing design and marketing communities busied themselves making money—by providing solutions for consumers, clients and corporations—they often lose sight of what could be. In practice, theory and principles are often compromised in an effort to reach the end goal.

Experience is the primary prerequisite within the professional setting—experience and a strong portfolio or book of work. Then, just crank up the money machine and rake it in. Within education, cooperative and experiential learning initiatives provide students a certain level of first-hand-knowledge, but it is often limited. Theory makes for interesting water cooler conversation in an office, but provides little relevancy to those in control of the budget without additional perspective. Theory doesn’t pay the bills.

The gap widened further, as I investigated professional designers’ understanding of branding principles, as well as marketers’ understanding of design.

**CREATING VALUE**

At the heart of both design and branding disciplines, are the tasks of problem solving and persuasion—storytelling with a purpose. Both areas of expertise—at times—exist to inform, educate, advise, influence, urge, sell or argue. Both disciplines require knowledge, experience and talent. Both rely upon method and process. Both explore a vision of what might be—across products, services, companies, perspectives and even individuals.
Both design and branding create value.

An early conversation with Colgate-Palmolive marketer Jeannie Chan, led to the question, “where did you first learn about branding?” To which she mentioned, “there are some great books—read early in my career—that have pretty much set up my mind on how I think about a brand.” A digital and brand strategist from the Atlanta area stated, “I learned the most from my professional mentors.” My own reflection revealed that although I am a designer and life-long learner—now back in the academic world—I have managed to learn the most about design and branding from clients and industry organizations.

Not one of my initial conversations mentioned academics—not one.

Within the project’s primary research survey, responses were a little more varied, but still only a little over a third mentioned academic curriculum as where they first learned about branding. Almost half stated that on-the-job experience was where branding was first learned.

Many of the initial respondents suggested that design and branding knowledge should always start with a better understanding the consumer—an opinion that I tend to share. Thought leaders from Maslow to Gobé appear to agree. Although (without evidence) Henry Ford is often quoted as saying, “if I had asked my customers what they wanted, they would have said a faster horse,” most practical marketers of products, companies and even ideas, seem to agree with the need to investigate both the competitive marketplace, as well as the perceptions of their consumer or audience.
Empathy is paramount. Unmet needs and desires are fertile ground for finding problems.

Both design and branding are means to an end—tools—for those marketing products, companies or ideas. A brand may be described as a promise of value—to both the audience and the marketer or producer. Design represents the opportunity to plan—to build, adapt, change, break, or start over. As Aristotle suggested long ago, you do not persuade people through reason—you do it through emotion. However, design is not just “the last decoration station on the way to market.” It is much more than that.

Leveraged together, design and branding help describe a future with differing solutions.

MULTIPLE RESEARCH METHODS

By embracing a mixed-method\(^1\) of research—including graduate coursework, secondary and primary research, as well as personal experience—I hope to answer my initial questions and uncover additional insight. Core classes, electives and experiential learning—including marketing, ethnographic methods, trend forecasting and arts-based research—have helped to inform my work. Readings included select journal articles, and existing thesis projects, as well as numerous books and websites. I seized opportunities to attend events at regional universities and industry gatherings to gain further perspectives. I also leveraged memberships in professional organizations—most notably DMI and AIGA.\(^2\)

DMI and AIGA are just two of the organizations that champion design thinking across both the academic and professional worlds, as well as engage in the continuing discourse surrounding brands.

---

1 Additional details on each of the specific research methodologies used in support of this project are available in Appendix II: Research Methodology, as well as Appendix III: Survey Data.
2 Descriptions of both DMI and AIGA are available in Appendix IV: Organizations and Groups.
As previously mentioned, while initially surveyed where they learned about what builds a brand, just a little over a third of practicing professionals mentioned academics. While students are learning specific skills, techniques, and processes, these theories and methods may require better context—than that provided through traditional academic experiences. Holistic curriculum built from the disciplines of design and branding with multi-disciplinary experiences across colleges will help broaden this context. Experience and knowledge from practice, paired with validity—from academic rigor—may provide for new universal or trans-disciplinary principles. Students of design and marketing—as well as other disciplines—must learn from each other to become better problem solvers and storytellers.

Multi-disciplinary collaboration and experiential learning are key—the earlier, the better.

UNDERSTANDING AND DEFINING

As with many disciples, design and branding have a variety of methods, processes, and terminology used throughout both the academic and corporate worlds, not to mention advertising agencies and design studios. As a basis for my research, I very quickly realized the need for a common lexicon of definitions—perhaps not universally accepted across disciplines, but necessary to translate between the varied perspectives. Even ordinary descriptions of the business side of design could be controversial. I grew to understand that terms like practicing, professional, and commercial, as well as the simple word “experienced” could be perceived quite differently. “Concept” becomes an even more polarizing word.

Thankfully, there is a wide range of acceptable sources for the definition of terms within the branding and design communities. I relied heavily upon Marty Neumeier’s work on the Dictionary of Brand. As Director of Transformation at Liquid Agency—author of The Brand Gap, Zag and The Designful Company—Neumeier is a widely regarded and recognized thought leader within the practicing marketing and advertising world.
Over the past few years, he has graciously acted as a professional resource for my students.

THE ROOTS OF BRANDING

Much of what has been described as advertising and branding has roots in the early public relations work of Edward Bernays, as well as political propaganda. From the introduction of Bass Ale—the earliest registered trademark in the United Kingdom, to Hitler’s wartime manipulation of the masses, and even Barrack Obama’s 2008 presidential campaign—branding is recognized as a powerful tool to persuade.

Nevertheless, the practice of identifying products and property has a much longer history. According to Mark Ritson, “the word ‘brand’ is derived from the Old Norse brandr meaning ‘to burn.’ It refers to the practice of producers burning their mark (or brand) onto their products.” Early Roman pottery, including artifacts found at the ruins of Pompeii and ancient Gaul, “often included large, easily legible name-stamps incorporated into the decoration, clearly acting as brand-names or advertisements.” The more recent past brings to mind a romantic vision of the campfires and cowboys of the American Wild West, as well as snake-oil salesmen peddling tonics, cure-all elixirs and soap—don’t forget the soap.

According to McKinsey, the consumer-packaged-goods industry was the birthplace of modern brand management (most notably, Cincinnati-based Procter & Gamble).

P&G’s early work to understand the consumer and market products—based upon consumer usage—laid the groundwork for much of how branding and brand management are utilized today. The company has also been recognized as a leader in leveraging design and design thinking. Nevertheless, why is Procter & Gamble interested in design? Former Procter & Gamble CEO, AG Lafley believes, “design schools emphasize abductive thinking—imagining what could be possible. This new thinking approach helps us challenge assumed constraints and add to ideas, versus discouraging them.”
So, it appears that design and branding have been linked in business, as well as throughout history, but why are the two disciplines so rarely taught together? Why not emphasize both deductive and abductive reasoning in one program?
Basic Definitions

WHAT IS A BRAND?

Design and brand consultancy Landor Associates defines brand as, “the sum of all the characteristics, tangible and intangible, that make the offer unique.” The Interbrand Brand Glossary states, “A brand is a mixture of attributes, tangible and intangible, symbolized in a trademark, which, if managed properly, creates value and influence.”

Overall, almost twenty percent the over four hundred respondents of this project’s primary research survey felt that the perception of a product, service, experience or organization best defined the term brand, while only a little over five percent felt that a brand was best defined as a promise. Almost thirty percent believed that all of the choices could describe the term. Numerous respondents mentioned that a brand could be defined as more that one, but perhaps not all. One suggested that a brand is “a friend who helps you achieve your hopes and dreams.” Lofty perhaps, but a definition of the term brand nonetheless.

Social media scientist, Dan Zarrella believes “Some of the most contagious brands serve as boxes of crayons, not rubber stamps. Brands that provide their users with a vocabulary and tools that allow them to play with and remix their own ideas succeed because these brands step back and let evolution do what it does best.”
**WHAT IS DESIGN?**

Design, on the other hand, is much easier to define—or is it? The definition from Merriam-Webster states that design is, “to create, fashion, execute, or construct according to plan” and also as, “deliberate purposive planning.” As a profession, design covers a wide range of specialties. Certainly graphic design and visual communication quickly come to mind, but design encompasses not only the decorative arts associated with the post-war European art and social theory, but also a host of other specialties. The founder of Bauhaus, Walter Gropius believed “our guiding principle was that design is neither an intellectual nor a material affair, but simply an integral part of the stuff of life, necessary for everyone in a civilized society.”

Although design may permeate most aspects of modern society, designers are often lumped together as “the creatives” at a meeting or on a project team—without regard to individual skill-sets. Artists, writers, designers, and even advertisers and public relations professionals can be viewed as a mystery. There is a wide range of specialized disciplines within today’s international design community.

**SELECT DESIGN DISCIPLINES**

- Applied arts
- Architecture
- Fashion Design
- Game Design
- Graphic Design
- Industrial Design Engineering
- Interaction Design
- Interior Design
- Product Design
- Process Design
- Engineering Design
- Instructional Design
- Web Design
- Service design

While these and other design disciplines may share an overall approach to problem solving or design process, the acknowledgement of multiple solutions evident throughout design is not
always embraced across other disciplines. At its heart, design is an interactive process, based upon research and understanding which leads to development of concepts or prototypes. The process relies heavily upon input throughout each phase, instead of just at the beginning or after the fact.

DESIGN PROCESS

- Discovery and Research
- Strategic Development
- Creative Direction
- Concept and Prototype
- Refinement and Finalization
- Implementation
- Evaluation
- Repeat

Design is about the process of creativity—a method. Marketing is about the realization of a vision. Design and branding sit together at an intersection of art and business. By informing and evaluating each step of the design process, the designer is able to leverage creativity with measured results. As Pablo Picasso once said, “I never made a painting as a work of art, it’s all research.” Making is at the heart of design and design is never finished.

There is always new information—new research—to explore.
Relevant Trends

Although many design investigations focus upon specific objective aesthetic research and secondary information gathering, it became apparent that the project would necessitate an exploration of somewhat subjective future needs.

The use of both forecast and hindsight (or back-cast) is of tremendous importance when framing the influences of relevant trends and their impact on product (or brand) development. By leveraging a variety of business strategy tools, macro-environmental factors were explored and categorized. Political, economic, social, technology, environmental and legal factors (PESTEL), as well as traditional strength, weakness, opportunity and threat (SWOT) analysis techniques provided a framework for the research. Utilization of these tools across a broad range of sources helped to inform and recognize of patterns within current problems, as well as historic, or long-term views of larger issues.

This research and trend analysis was performed to predict areas of influence, utilizing techniques and methodologies prevalent within the discipline of trend forecasting, as well as anthropologic ethnography. Key drivers and their implications were investigated, sensed and described—in support of UC DAAP Fashion Design Product Development Trend Forecasting—during the 2011 Winter Quarter. The work was pivotal in framing this thesis.

**KEY DRIVERS**

- Consumer Choice
- Global Brands and Identities
- Measured Financial Returns
- Economic Uncertainty
- Competitive Academic Models
CONSUMER CHOICE

Throughout the world, the consumer has been heard. Manufacturers, marketers and retailers, are rushing to create products and services—to fulfill unmet individual needs and deliver deeper emotive benefits. According to author and designer, Marc Gobé, a brand “comes to life for people and forges a deeper, lasting connection.” Emotional connection makes their choices more relevant. While there are new and different models of ownership and consumption, as Maslow stated, “man is a perpetually wanting animal.” This basic characteristic is increasing as opportunities open in many emerging markets throughout the world. Seth Godin believes, “years ago, our highly productive economy figured out how to satisfy almost everyone’s needs. Then the game changed—it was all about satisfying our wants.” The availability of financial resources and the ability to exercise choice increases emotional appetite and the need for brands.

Brands exist to satisfy wants on an emotional level.

GLOBAL BRANDS AND IDENTITIES

A rising number of corporations are leveraging brands across borders, scaling and adapting existing regional visual equities and marketing efforts to fit each culture and attract consumers. Across regions, global brands are becoming increasingly prevalent.

As Debbie Millman, President of Design at Sterling Brands in New York and host of the radio show Design Matters, believes “a brand is a product or service with a distinct personality. And that distinctive personality is what enables people to differentiate one brand from another.” Millman is also one of the co-founders of the Masters Program in Branding at School of Visual Arts. The program is the first of its kind offered in the United States.
A recent study “found that while the children were not yet able to read, they often knew exactly which logo corresponded with which brand.” As brands become increasingly recognized around the world, the creation and management of their aesthetic resources and brand equities—visual and verbal—are becoming increasingly important.

Brands are often able to transcend language and cross regional borders, as well as political and cultural barriers. According to Strategy Dynamics’ Keys and Malnight, “of the world’s 100 largest economic entities in 2009, 44 are corporations. If you look at the top 150 economic entities, the proportion of corporations rises to 59%.” Increasingly, corporations and their brands are influencing behavior and consumption on a global scale.

The first organizations to learn and leverage emotive marketing have realized enormous potential in emerging markets. According to McKinsey, business opportunities in Africa for multinational companies may be as much as $1.4 trillion by 2020—just within consumer goods. The sector is already growing two to three times as fast as other regions.

Consistency of methods, processes and knowledge—codifying marketing efforts—will help to ensure predictable results.

MEASURED FINANCIAL RETURNS

As an assessment of financial strength, brand valuation has become a recognized benchmark for a variety of indicators, including present value and potential for future earnings. According to Interbrand, “the ‘economic-use’ approach is now the most widely recognized and applied.” Providing rigorous analysis, as well as clear direction for strategic decision-making in the marketing of branded products and services, brand valuation has become a widely accepted tool and predictor of success. “The power of a brand lies in its ability to influence purchasing behavior. But a brand name on a package is not the same thing as a brand name in a mind.”
Design’s role within highly valued brands and companies is undeniable.

**ECONOMIC UNCERTAINTY**

As the global economic downturn has caused individuals and financial markets to question traditional measures and indicators, new and different measures will be developed to predict financial health and success. Mainstream investors and venture capitalists are looking to new technologies, green energy and emerging markets as potential avenues for sustained growth as housing, automotive and healthcare sectors offer hope little stability.

Jim Stengel, former Global Marketing Officer at Procter & Gamble, has explored measures of success based on financial performance and the ability to connect with fundamental human emotions, hopes, values, and greater purposes. Clearly, brands that are perceived as making better emotional connections with mankind are helping to lead society and provide better investment opportunity.

Consistent design+branding methodologies with academic rigor may help avoid further risk.

**COMPETITIVE ACADEMIC MODELS**

Competition within the academic world has evolved from the reputations of individual schools and colleges, to include integrated academic programs and differing models on how best to prepare the next generation to become members of the workforce. As traditional institutions face ever-increasing pressures from each other, as well as the rise of the for-profit and online school, the number of applicants, retention rates and budgets are of increasing concern.

Even institutions such as Massachusetts Institute for Technology are reinventing and evolving the traditional education model. MIT's new OpenCourseWare project, now makes materials used in virtually all of MIT's courses available free of charge. The school's MITx program will offer a portfolio of courses through online interaction—students only pay for...
the certificate, after demonstrating their mastery of the courses. Technology has a profound influence on learning.

However, proven brand building methodologies are seemingly absent from the majority of design program curriculum.

**IMPLICATIONS**

As colleges and universities race to create new and innovative programs—efforts to attract additional students and funding—curriculum is facing greater scrutiny by students and potential employers. According to Daniel Pink, “mastery of design, empathy, play, and other seemingly “soft” aptitudes is now the main way for individuals and firms to stand out in a crowded marketplace.” The same may hold true for many traditional academic institutions and their curriculum.

As economic and technical influences converge in the classroom, design has become a provocative topic. Hands-on design+branding education may bring new perspectives and new methods of collaboration to business, as well as potentially new sources of revenue for academic institutions. Rotman DesignWorks, at the University of Toronto’s Rotman School of Management, has seen a great deal of success—promoting design thinking through their widely acclaimed Business Design programs—in both the academic and professional settings. Rotman’s new executive program “addresses today’s business challenge to manage the present while concurrently creating a future of growth and sustained success,” says Heather Fraser, Director of Rotman DesignWorks. She continues, “innovation is essential in creating future value and organizations need practical ways to ignite teams and frame a road map for future success.”

To further support the world-class business school, Rotman is currently raising $200 million.
FORECAST

Although emerging online academic programs will pose threats, traditional colleges and universities will be positioned to create true multidisciplinary programs with global reach and influence. The first schools to market new design+branding curriculum will receive the greatest recognition and revenue. Increasingly, corporations are expecting both business and design students to be adequately prepared and able to contribute immediately to the bottom line. In many specialties, such as the digital platform and social media, these students may have significant expertise over existing professionals.

- Design and branding methodologies will become more standardized and measured, potentially creating opportunities for individuals to become certified specialists—recognized within the marketing and creative industries.
- Return on investment will become better defined, as creativity becomes taught in a more methodical manner.
- Marketing and creative professionals will not only embrace brand research, but may share it openly—creating vast amounts of available information—better positioning products and services with design+branding.
- Design case studies will move from the blog to the classroom.
- Through industry organizations, such as AIGA, DMI and IDSA, shared definitions, methods and practices will help to create further industry standardization—bringing design+branding on par with other traditional avenues of inter-disciplinary study.
- Emphasis will be refocused on design thinking, as well as creative, innovative solutions and less on the proprietary process and methods, seen across many organizations today.
- Industrial design and other specialty disciplines will become more attractive to Wall Street, as advertising and marketing holding companies look for additional revenue.
Chapter 2: Differing Perspectives

Overall Findings
Design
Branding
Academic

Businesspeople don’t need to understand designers better. They need to be designers.

ROGER MARTIN
DEAN AT UNIVERSITY OF TORONTO
ROTMAN SCHOOL OF MANAGEMENT
Overall Findings

During the exploration of the primary research survey, relevant insight was uncovered from a wide range of individuals and backgrounds. Respondents included over 400 students, professionals and educators from thirty-nine different states within the United States and over twenty-five countries around the world. Utilizing a variety of formats—including multiple choice and open-ended response—a series of twenty-six questions were asked.3

Social media and networking groups were leveraged to disseminate the survey and recruit respondents from a broad sample.

While not a quantitative study, the survey data and relative size of the sampling provided for interesting comparison, between the differing perspectives. Contrasts and similarities were observed across respondent groups, by leveraging online survey tools and sorting by typical demographic questions, as well as professional experiences. In particular, the differences with how respondents viewed their own experience levels—within a listing of both design and branding tools and methodologies—was especially engaging. The responses to the open-ended questions were also extremely telling.

There was no hesitation to voice controversial opinions.

Certainly, significant qualitative data was provided through the survey, much of which gave specific direction for study. Further investigation should leverage the research undertaken during this study and expand the sample—in an effort to provide additional insight and validity to these findings.

3 Additional details on each of the specific research methodologies used in support of this project are available in Appendix II: Research Methodology, as well as Appendix III: Survey Data.
Specific areas to focus upon would be a greater emphasis within the academic community, building upon the course curriculum described, and an even larger sample—to lend credence to the principles and argument described.

Additionally, there were a number of intriguing questions posed by respondents, providing relevant initial direction for subsequent research.

**SPECIFIC INSIGHT**

- The majority of respondents had over ten years of professional experience
- When asked what were most important aspects of *successful* branding and design, across all backgrounds agreed on three—communication, creativity and storytelling.
- 42% of respondents named Apple as their favorite brand, 13% named it as their second and 7% as their third. Surprisingly, only 11% of respondents named Nike in their top three.
- Most agreed that a strong brand association was most important to products, followed by services and companies.
IMPLICATIONS

When asked what are the most important aspects of branding and design, designers included process in their top picks with experience and practice, as well as research—marketers differed by including vision.

What Are the Most Important Aspects of Design and Branding:

<table>
<thead>
<tr>
<th>DESIGNERS</th>
<th>MARKETERS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Experience and Practice</td>
<td>59.4%</td>
</tr>
<tr>
<td><strong>PROCESS</strong>—36.4%</td>
<td>40.5%—Research</td>
</tr>
<tr>
<td>Research—34.6%</td>
<td><strong>33.6%—VISION</strong></td>
</tr>
</tbody>
</table>

It could be said that designers use processes to create visions yet to be seen, while marketers often have a vision, but create a process to reach their goals. In addition, each revealed in this survey, expertise relevant to their training.

Understanding the differences of each discipline’s views on their own experience levels has indicated focused areas of both expertise and deficiency. These opportunities—specific to each discipline or across both—have provided the platform and topics for the curriculum proposed in this project. In many instances, these areas of expertise differ significantly between designers and marketers. The gaps in understanding the tools and methods of each other’s professions can be bridged through inter-disciplinary learning experiences.

There were few, if any topics were sited by both disciplines as areas of expertise. Overall, fewer than 50% of respondents felt they were “very experienced” in most categories. Marketers surpassed designers in their experience with most branding tools, but fell short in their experience with design methodologies.
Understanding the Differences

Please rate your experience with the following...

Figure 6
Design

When asked, “How would you best describe the primary responsibility of your overall experience?” 52.9% of the over 400 respondents of the primary research survey selected design or creative. With such a large sample of designers, the research gained much needed insight into how these individuals view brands and branding.

Throughout the survey data, designers reinforced the stereotype of a designer as an individual with limited knowledge of basic marketing tools. Their answers revealed little expertise with accepted consumer research methodology—including many of the methods championed by design thinking. Not surprisingly, designers had modest involvement with SWOT analysis, brand valuation or scanner data. However, they also indicated a lack of understanding of interviewing, focus groups, surveying, and even qualitative research, as well as basic consumer empathy skills.

Je Yon Jung, Design PhD candidate from Lancaster University believes,

“Contemporary design research and practice has become more interdisciplinary with greater collaboration and integration with other related disciplines—e.g. science, social sciences, humanities, etc.—creating new areas of study, such as design management, design thinking, and service design. Although the diversity of research topics in the design community continues to increase and expand, there has yet to be a corresponding increase in the development of theoretical basis of design itself, rather there has been an ongoing trend of appropriating ideas and theories from other disciplines.”

Can design learn through integration across both similar and non-related disciplines?
THE ONLY CONSTANT IS CHANGE

The business landscape of the design discipline has changed dramatically from the early days of the industry’s pioneers. In today’s world, global marketers employ networks of specialized agencies that could not even be imagined in the early days of design. The legacy of design pioneers—Saul Bass, Paul Rand, Donald Deskey, Primo Angeli and Milton Glaser, as well as Walter Landor—is seen only in hindsight. Their names have become obscured just as the trailblazers of the advertising world—such as Ogilvy, Rubicam, Burnett, Bernbach, and Reeves. The discipline has changed, evolved and specialized.

Design—like many other industries—is now global in scale and becoming somewhat codified.

As documented by Advertising Age’s annual Agency Family Trees, the economic reality of the Wall Street holding company—for better or worse—is now commonplace within the advertising and marketing industry. In 2010, leading global holding company WPP’s revenues topped $13 billion, with branding, design and other specialty firms contributing well over $3.5 billion globally. At Omnicom design shops, Interbrand, Hornall Anderson and Siegal+Gale, the figures are similar with revenues folded into the number two holding companies overall revenues of well over $11.7 billion. That’s billion with a B. Now, digital agencies are being assimilated into corporate portfolios.

Could industrial design, architecture, gaming and other design disciplines be next?

Surprisingly, agency holding companies seem to be a somewhat foreign concept to many designers and educators within the academic world. Shouldn’t financial and organizational realities be taught in design school? Shouldn’t each discipline understand the other?
DESIGN IS BUSINESS, BIG BUSINESS.

Design’s development has only followed the growth of many of the industry’s clientele. With the rise of the global economy—consumer culture and communication technology—the reach of corporate interests and product marketers has become much more broad. Brands and design are increasingly the currency of big business, providing recognized messaging and value to consumers on an emotive level. A brand is a promise, a mixture of tangible and intangible attributes—a choice. Design illustrates that choice, certainly through visual representation, but also by leveraging strategic process. Design and branding, used together is powerful stuff. As Daniel Pink suggests, “it’s easy to dismiss design—to relegate it to mere ornament, the prettifying of places and objects to disguise their banality. But that is a serious misunderstanding of what design is and why it matters—especially now.”xxxvi

Design matters. Big. Time.

IF BRAND EQUALS CHOICE, DESIGN EQUALS CHANGE

According to Universal Principles of Design, “aesthetic designs are more effective at fostering positive attitudes than unaesthetic designs, and make people more tolerant of design problems.”xxxvii Today’s designers must be able to create pretty pictures, but also observe consumers, think big and innovate outside of the box, as well as tap into cultural cues from across the globe. Given the current expectations within the industry, designers must become better prepared to justify their decisions, create opportunities, and to lead client engagements—typically areas of marketing. However, throughout the primary research survey, it became apparent that the design respondents did not have expertise utilizing many of the basic branding and marketing tools.

As a controller in the design industry from New York, Karen Lehman believes, “Strategy needs to be taught well before the graduate level in a design program. Designers in today's

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business world that haven't become educated in strategy would find it difficult to address this added dimension that clients have come to expect.” Strategy doesn’t provide the method or the communication of change—design does that.

Branding provides the positioning and tools to differentiate. Design explores the possibilities and presents the aesthetic—the emotional connection—to drive change.
Branding

PROVE THE VALUE OF DESIGN

As mentioned by one respondent’s answer to an open question on the primary research survey, “storytelling is still the most compelling piece of branding—past, present and future.” Branding and stories live in the hearts and minds of the audience. Consumers often choose style over substance—form over function. Engaging dialogue resonates, more than just a stale delivery of facts. Kevin Roberts, the Worldwide CEO of Saatchi & Saatchi believes, “Everyone wants a conversation. They want inspiration. Inspire people with your website. Don’t just interrupt, but interact. Asking about Return on Investment is the wrong question today. You should be asking about Return on Involvement.”

But how do we understand what makes for a good brand, with design that promotes active involvement and participation?

A RATIONAL VISION

Jonah Lehrer believes “people who are more rational don’t perceive emotion less, they just regulate it better.” Perhaps the more rational are able to better determine the elements of a story—or brand narrative. Design needs marketing to provide the vision, or framework for creating a story. Understanding the target market informs design. Informed design can drive relevancy.

In *Research Methods in Anthropology*, Bernard states:

“Marketers in a midwestern city, using the latest supercomputers, found that if someone bought disposable diapers at 5 p. m., the next thing he or she was likely to buy was a six-pack of beer. So they set up a display of chips next to the disposable diapers and increased snack sales by 17% the time, 20 years ago, that was a breakthrough in the monitoring of consumer behavior.”
Today, every time you buy something on the Internet or download a computer program or a piece of music, you leave a trail of information about yourself and your consumer preferences. By tracking your purchases over time, and by sharing information about your buying behavior across websites, market researchers develop ads that are targeted just for you."\textsuperscript{xlii}

**A TRIBE CALLED BRAND**

As Wally Olins states, in Debbie Millman’s *Brand Thinking and Other Noble Pursuits*, “fundamentally, branding is a profound manifestation of the human condition. It is about belonging: belonging to a tribe, to a religion, to a family. Branding demonstrates that sense of belonging. It has this function for both the people who are part of the same group and also for the people who don’t belong."\textsuperscript{xliii}

Seth Godin believes “Remarkable marketing is the art of building things worth noticing right into your product or service. Not slapping on marketing as a last-minute add-on, but understanding that if your offering itself isn’t remarkable, it’s invisible."\textsuperscript{xlv} As Anne Chasser and Jennifer Wolfe state in *Brand Rewired*, “consumer packaging is one of the most important aspects of a brand. This is the first moment a consumer interacts with the product.”\textsuperscript{xlv} The first moment of truth—at shelf or anywhere amongst a competitive set of choices—is where consumers engage with a brand and decide if it’s right for them.

**THE CASE AGAINST BRANDS**

There have been a great many articles, discussions and books written on the inevitable demise of brands and branding. From Naomi Klein’s *No Logo* to the more recently published *The Sudden Death of Brands* by Daniel Formosa, in DMI Review—the debate has engaged the branding and design communities. As a founding member of Smart Design, with offices in New York, San Francisco, and Barcelona, Formosa has helped create the new Masters in
Branding program at the School of Visual Arts in New York City. Actually, he is a branding and design advocate.

But, many believe the era of branding—and even consumerism—is coming to a close.

So hotly debated is the topic, that several conversations with Professor Mike Zender, Director Graduate Studies at UC DAAP, revealed a number of alternative viewpoints on the importance and ethics of branding. These conversations led to the idea of the Philosophy of Branding course—including in the potential curriculum section of this project.

Debate is healthy for brands.

However, while the relevancy of brands may be disputed, even Klein admits, “manufacturing products may require drills, furnaces, hammers and the like, but creating a brand calls for a completely different set of tools and materials.”

UNDERSTANDING THE TOOLS

“In music, the graphic arts, and literature, the practitioner gains his education by exposure to the works of other artists, principally earlier artists.” Nevertheless, where does the successful brand strategist gain knowledge? Can the next generation of marketers truly learn from didactic lectures and historic, business school case studies?

Al Ries believes that, “over the past few decades, it's become apparent that there's a better word to describe what today is called the “marketing” function—“branding.’ I expect that in the future a CMO will become a CBO, chief branding officer.” Kevin Roberts believes the CEO may become the chief excitement officer.

Today’s students and young professionals need to better understand how to lead tomorrow’s branded marketing efforts—through interdisciplinary and experiential learning with
design+branding curriculum. “Business leaders need to become creative leaders. We need to change the language of business.”\textsuperscript{m} Collaboration has “become the buzzword of the day with economists, philosophers, business analysts, trend spotters, marketers, and entrepreneurs—and appropriately so.”\textsuperscript{n}

Certainly, Klein and Formosa would agree.
Academic

LACK OF PREPARATION

After working in the field for 15 years, Creative Services Manager Tara Maurel is of the opinion that colleges really do not prepare students for employment in a professional setting. Although current academic curriculum may provide good foundational skills, she states, “I have learned everything about strategy on the job, through successes and failures.” This is a sentiment voiced numerous times throughout the open-ended responses of this project’s primary research survey.⁴

Education can be too specialized—specific functions misunderstood.

SILOED STRUCTURES, SPECIFIC FUNCTIONS

In The Designful Company, Marty Neumeier mentions, “one MBA joked, in his world the language of design is a sound only dogs can hear.” While this sentiment may seem cliché, the functional difference between specialties is no laughing matter. Stereotypical roles and siloed approaches to business have created closed environments.

Many traditional academic institutions appear to be grappling with the very same issues. On the one hand, there is a need to build and support world-class disciplinary expertise. It is also necessary to provide broad-based understanding and relevancy. In either case, there may be politics involved within any organization of a certain scale, deterring innovation.

Anne Chasser believes, “businesses can no longer operate in silos, we need to prepare the future business leaders to be thinking differently, because the world is completely different

⁴ Additional details on each of the specific research methodologies used in support of this project are available in Appendix III: Survey Data.
than it was twenty years ago. Traditional thinking looked to the liberal arts program offered by many institutions as an avenue for becoming a well-rounded student. While exposure to multiple topics may help broaden a student’s perspective, critical thinking—as well as the empathy of varied perspectives—is paramount. Many institutions are looking for opportunities to create new and different experiential learning environments.

Increasingly, students are charting their own course for success.

**AN UNDERGRADUATE PERSPECTIVE**

Bachelor of Interdisciplinary Studies (BIS) student, Lauren Magrisso feels that design strategy is the new frontier for design and marketing. Lauren’s largely self-directed program could be described as cutting edge. Her focus has been on business, technology and human values—more specifically, marketing, industrial design and anthropology. While not entirely focused on design and branding, Lauren’s work is a telling example of how one student has orchestrated differing experiences across multiple disciplines.

She states, “the BIS Design Strategy degree has allowed me to acquire a unique skill set that will be highly marketable in the competitive job environment. The BIS program allows me to accomplish my educational and career goals, while gaining a strong foundation in critical thinking.”

She has received extremely positive feedback from those in industry that understand that design and design thinking are often best approached from a variety of disciplines. Lauren believes, “undergraduate education is a time to explore the world of knowledge and connect the dots between disciplines.” One corporate design professional stated the “intersection of design, business strategy and marketing expertise is critical for business leaders to possess—to remain innovative and poised to deliver truly meaningful and relevant brands and experiences.”
Lauren argues, “as we move from a material culture to a value culture, the interdisciplinary skill sets of BIS Design Strategy are being expected of designers.”

Describing Lauren, the design professional went on to say, “Her curiosity and willingness to take risks and explore new multi-disciplinary connections have helped greatly expand her understanding of the design arena—within the context of a larger corporate environment. In turn, with her spectacular leadership skills, diverse educational background and design thinking Lauren brings tremendous value to our company and has already proven to be a business critical team member in a very short period of time.”

Lauren plans to continue her education and pursue a graduate degree in a program that combines the design and business disciplines.

A GRADUATE PERSPECTIVE

Ryan Rosensweig considers himself one of the first business-design hybrids to graduate from the University of Cincinnati. Rosensweig followed his bachelor’s degree in marketing, sustainable urban engineering, and interdisciplinary design innovation, with graduate work focused on industrial design, product development and design thinking.

Rosensweig states, “what interdisciplinary education has allowed me to do is have that opposite to co-op, where I'm able to test new ideas in these projects, that I wouldn't necessarily be able to use in the real world. And what this has opened the door for me is to be able to go to a company and have a whole portfolio of these experiences. So that I'm able to join a company or join a firm and be able to work creatively as an innovation agent.”

“The greatest skill that is given to every student is an understanding of the importance of moving teams that are multi-disciplinary to inter-disciplinary. And what that means is that it's not just representing your discipline, but representing problem-solvers and understanding how to work together through your differences to create new solutions.”
Ryan is currently working as an Open Innovation Coordinator at Nordstrom, leveraging his unique collaborative background by balancing strategies and tactics in both manufacturing human-centered design. Rosensweig states that, “the Nordstrom Innovation Lab is a new, and growing, team. We act like a startup inside of a large company. We move through ideas quickly, using whichever technologies make sense.”

PERSPECTIVES FROM PRACTICE

Practicing professionals are demanding students with hybrid, interdisciplinary backgrounds.

Designers need to understand business and marketers need to have a background in design methodologies—left and right brains, working together. Marty Neumeier states, “Today we’re finding that innovation without emotion is uninteresting. Products without aesthetics are uncompelling. Brands without meaning are undesirable. And a business without ethics is unsustainable.” Differing perspectives and consumer empathy have found their way into the boardroom and are now providing value—brand value.

As San Francisco-based Jump Associates believes, companies can tackle ambiguity with hybrid thinking. The firm views “hybrid thinking as the deliberate mash-up of business strategy, social research and design to tackle highly ambiguous problems for businesses looking to grow.” Ryan Rosensweig agrees, “What these experiences have offered me is a confidence to bring a different perspective and an ability to use ethics-based decision models and to really be user-centered.”
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Chapter 3: Overview of New Framework

Academic Whitespace
Overarching Principles and Tools
Change Principles
Potential Curriculum
Specific Courses at UC
Brand Identity Studio Course

In a complex world, iconic brands will offer a welcome shortcut to decision making.

NIGEL HOLLIS
CHIEF GLOBAL ANALYST
MILLARD BROWN
Academic Whitespace

SELECT HYBRID EXAMPLES

Although there are emerging postgraduate programs that focus on a hybrid of both branding and design, holistic and inter-disciplinary branding and design learning opportunities appear to be rare at the undergraduate level. Typically, undergraduate programs related to branding either are specific to marketing degrees from business schools or design degrees in graphic design or design communication—often from art or design based institutions.

Select design schools known for their graduate programs include Illinois Institute of Technology (IIT), Parsons, Pratt, Savannah College of Art & Design (SCAD) and Yale. Business schools often noted for their curriculum in Design Thinking include Case Western Reserve University, Carnegie Mellon University, Harvard University, IIT, Stanford University and the Rotman School of Management at University of Toronto. With the exception of IIT, few traditional institutions are able to combine both top-rated business schools with design school excellence. The University of Cincinnati (UC) is nationally recognized for the marketing program in the Lindner College of Business, as well as the curriculum at the university’s College of Design, Architecture, Art and Planning.

UC is not currently known for a holistic approach to branding and design across colleges.
Academic whitespace appears to be in offering a holistic undergraduate experience, perhaps as a certificate program that can grow into an interdisciplinary undergraduate minor, or even graduate program.

**SELECT EXAMPLES**

With both academic and industry focused programs, the University of Toronto’s Rotman Designworks provides a variety of experiential learning opportunities. As an offering within the school’s MBA program, the initiative teaches students the value of innovation and business design. Adapting to the schedules of busy executives, Designworks created intensive and highly customizable programs for current business leaders. Rotman believes, “organizations that nurture dynamic decision-making and experimentation will gain a competitive advantage in the constantly evolving marketplace.”

Also in Toronto, the Ontario College of Art & Design offers a MDes in Strategic Foresight and Innovation in a part-time, two-year program (45 credits). Although not focused on branding, students “develop strategic, innovative and anticipatory solutions (strategic foresight) and implementation plans for design, business or policy innovations, or for organizational or infrastructural change.”

The Master of Professional Studies (MPS) Branding, offered by the School of Visual Arts in New York is the first program of its kind in the United States. The one-year graduate program (36 credits) looks to “create frameworks to guide brand, design and business development.” While evaluating brand, business, marketing and design strategies, students learn to “master the intellectual link between leadership and creativity.” The 2012 inaugural class matriculated twenty-three students and wrote *Brand Bible: The Complete Guide to Building, Designing, and Sustaining Brands.*
Also in New York, Pratt awards a MPS in Design Management (42 credit). The graduate program is a “two-year program created to bridge the disciplines of design and business management. It is tailored to provide an executive education more focused than an MBA on the special needs of design leaders managing design firms or managing design teams in creative industries.” With a schedule modeled after executive MBA programs, Pratt’s curriculum is accessible to individuals with full-time jobs.

Chicago’s IIT Institute of Design at the Illinois Institute of Technology awards a Master of Design (MDes) degree or a dual-degree with a Master of Business Administration (MBA) in conjunction with IIT Stuart School of Business.

Barcelona’s BAU School of Design offers a one-year postgraduate degree in Brand Design (30 credits). The degree studies the projection of communication focus on the disciplines of branding and design. The program’s objective “is to offer training which is both theoretical and practical and an insight into the graphic communication of trademarks, understood as elements which add value.”

At the University of Cincinnati, a number of programs have developed that begin to bridge gaps between design, business and other disciplines. The Medical Device Innovation and Entrepreneurship Program has very successfully provided opportunities for collaboration between business, biomedical engineering, and industrial design. Other UC Forward initiatives—including the UC3 entrepreneurial certificate, Critical Visions certificate, Niehoff Studio, Livewell Collaborative and others—allow students from individual disciplines to grow through shared experiential learning. Focus is often on product development.

None of the programs at UC have focused upon a sustained design and branding initiative.

Outside of the academic world, design and branding is being taught and experienced through emerging new outlets. In Cincinnati, the Brandery has been developed to provide
technology entrepreneurs with access to not only first-hand marketing knowledge, but with venture capital to enable and accelerate their ideas. In Chicago, San Francisco, Los Angeles, Washington DC and New York, the Taproot Foundation\textsuperscript{TM} enables business professionals to donate their marketing and design skills to help nonprofits. There are currently many top universities involved with the program.

A CERTIFICATE PROGRAM

An undergraduate certificate program focused on design+branding would provide recognition of a competency, without the initial requirements involved for a specific major or specialized degree. In addition to courses in design and branding, the trans-disciplinary program could incorporate experiences with marketing, trend forecasting, buyer behavior and ethnographic methods, as well as the legal issues associated with brands. As the program evolved, it could be adapted to provide relevant coursework for industry professionals—similar to some of the executive education programs typically seen within business schools—with a series of professional certificates and on-site industry workshops.

Students would be given a broader base of industry perspective, and institutions with additional sources of potential revenue.

In addition to undergraduate students, faculty and professionals could see opportunities to collaborate with individuals outside of their specific disciplines—students, faculty and other professionals—at a lower cost or time commitment than traditional graduate school. Although a number of certificate credits could potentially apply toward graduate degrees in either design or business. Faculty could participate within a professional internship or consultant role to maintain skills and knowledge.

Long-term relationships could also be established with non-profit programs such as the Brandery and the Taproot Foundation.
A CERTIFICATE AT UNIVERSITY OF CINCINNATI

At the University of Cincinnati, an undergraduate certificate program would be:

- Offered within UC Forward, the Innovation Collaborative and incorporate some of the collaborative courses that have already been developed
- Similar to other existing certificates, such as UC3, Business Certificates or Critical Visions (Anthropology and Art)
- Promoted across the College of Design, Architecture, Art and Planning, the Lindner College of Business and the McMicken College of Arts & Sciences
- Focused upon overarching principles, core objectives and specific learning outcomes

PLAN FOR GROWTH

The undergraduate certificate would lay the groundwork for a potential two-year graduate degree focusing on the strategies of design and branding, as well as design thinking and innovation. The program would provide opportunities for both business and design students to more closely learn each discipline’s perspective and recognition of this focus with potential employers.

A graduate program at UC would combine creativity with collaborative and problem-solving experiences. It would be:

- Positioned to grow, with potential involvement from College-Conservatory of Music, College of Law and the University Honors Program, as well as other programs
- Provide for additional faculty enrichment through involvement cross-college collaboration and with practicing professionals and real-world problems
- Create new revenue opportunities for the university
Overarching Principles and Tools

There are over 183,000 Google hits for “Brand Principles” and well over fifty-nine million for brand principles without quotes. Very few are from academic sources. In an effort to create a new and more rigorous design+branding curriculum within the academic community, it will be necessary to leverage existing professionally accepted brand principles.

Design principles appear more defined within academics, but are often specific to individual and focused aesthetic executions of differing aspects of design and media. Rarely are design principles leveraged across multiple touch points and almost never in context of the competitive marketplace.

The following is an initial benchmark of basic principles and tools that are widely accepted or have been introduced by specific individuals, institutions or groups.

THE CONSUMER ECONOMY

Throughout history, society has revolved around consumption. Choices are made based on needs and desires, but through storytelling and metaphor.

As Bernays states, “In theory, everybody buys the best and cheapest commodities offered to him on the market. In practice, if every one went around pricing, and chemically testing before purchasing, the dozens of soaps or fabrics or brands of bread, which are for sale, economic life would become hopelessly jamm[ed].”

Chasser and Wolfe believe that, “creative teams also want to ensure that the brand stands out from the crowd. They work to ensure that their consumer would not confuse their brand with anyone else’s. The goals are the same: Stand out from the crowd—be noticed—be
distinctive—be unique. According to by Rachel Botsman, Roo Rogers in What’s Mine is Yours, “there are four big forces that have played a critical role in manipulating and feeding hyper-consumption: the power of persuasion; the buy now, pay later culture; the law of life cycles; and the “just one more” factor.

STORYTELLING

Brands are continually looking for new and different ways to tell their stories—new powers of persuasion. From leveraging strategic brand tools and overarching equities—through the use of metaphor and the selection of relevant consumer touch points—to understanding the impact of the latest technology, new and different methods of communication are investigated every day. Marty Neumeier believes, “Good design exhibits virtues. What virtues? You know, good old-fashioned virtues like generosity, courage, diligence, honesty, substance, clarity, curiosity, thriftiness, and wit.” Design provides the method for brands to authentically tell their stories—evident through process, development and aesthetics.

One of the greatest aspects of storytelling is remaining true to a brand’s overall equities.

Coca-Cola recently made a commitment to move from creative excellence to content excellence—from the one-way story telling of the past to a more energized and dynamic method. Coke is looking to “the development of incremental elements of a brand idea that get dispersed systematically across multiple channels of conversations for the purpose of creating a unified and coordinated branding experience.” The revelation of the Atlanta-based marketer’s new strategy demonstrates the incredible thought processes and consumer insight behind the world’s most value brand.

Design thinking with confidence—now that’s a story worth telling.
DESIGN THINKING

As described by Mark Dziersk in FastCompany, “the methodology commonly referred to as design thinking is a proven and repeatable problem-solving protocol that any business or profession can employ to achieve extraordinary results.” While not every mystery or wicked problem can become an algorithm or coded process as described by Roger Martin, design thinking methods have been embraced by a number of large corporation and businesses. Each utilizes the methodology to explore previously unmet consumer needs, jumpstart innovation and define new and different business models.

Procter & Gamble has embraced design thinking as a method to drive growth across the organization. “We want people to use these techniques daily in their work—using broad insights; learning faster; failing faster. Design thinking can be applied everywhere, every day,” says P&G’s Cindy Tripp.

HIERARCHY OF NEEDS

Maslow’s Hierarchy of needs is widely acknowledged within both design and marketing curriculum, but implications impact each discipline differently.

The five basic needs are physiological, safety, belonging, esteem, and self-actualization. “In addition, we are motivated by the desire to achieve or maintain the various conditions upon which these basic satisfactions rest and by certain more intellectual desires.”

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BRAND PYRAMID AND STRATEGIC ELEMENTS

Brand pyramids and basic strategic brand building tools are widely used throughout marketing to describe brands and consumers, but seldom leveraged within design education.

The brand pyramid is built upon consumer insights, found within the target audience. Product attributes are described as specific aspects or benefits, including both points of parity (POP) that are common across competition and points of difference (POD) that help to define a competitive edge. Individual attributes that give the audience reasons-to-believe (RTB) are defined and emphasized. Brand character and overall equity sit at the top of the pyramid and guide the development of new products and communication.

The brand pyramid exists in a variety of forms throughout many organizations—focused on building brands—including P&amp;G, Lowe’s, Tyson, AT&amp;T, Valvoline, Pfizer, as well as Frito-Lay.

LITERARY TOOLS

As strategic tools, brands utilize numerous literary devices to better communicate ideas to their industry partners, as well as make connections with their audiences. The use of metaphors and archetypes has become common as a method of marketing, promotion and storytelling. “Harley-Davidson aligns its product design and branding with the outlaw archetype, emphasizing freedom and living outside the rules of society. Products have a certain look and feel (e.g., black and chrome motorcycles with a loud, distinctive sound) and marketing images emphasize rugged looking people in black leather.” Consumers are in-tune with these personalities and make brand decisions based on them without even
realizing it,” states Cincinnati-based agency Touchstone.\textsuperscript{lixv} Perhaps that is why “Nike (named after the Greek goddess of victory), by contrast, aligns its brand with the Hero archetype, using heroic sports figures to promote its product.\textsuperscript{lixvi}

**Aesthetic Equities**

Aesthetic equities are choices that a brand may leverage to reinforce a brand’s overall equities and brand character through all aspects of a brand’s communication. “Restaurant chains frequently use consistency to provide customers with the same experience across many locations. For example, Bob Evans uses the same logo, typefaces, color schemes, menus, staff uniforms, interior design, and architecture across its restaurants. This consistency improves brand recognition, reduces costs, and establishes a relationship with customers that extends beyond any single restaurant.”\textsuperscript{lixvii} A picture is worth a thousand words, maybe more.

Typical aesthetic equities include:

- Color
- Logo
- Icon
- Sell Copy
- Shape
- Ad Campaign
- Pattern
- Touch
- Scent
- Typography
- Nomenclature
- Sound/Music

According to *Universal Principles of Design*, “Pictures are generally more easily recognized and recalled than words, although memory for pictures and words together is superior to memory for words alone or pictures alone.”\textsuperscript{lixviii} Imagine the power of leveraging a selection of aesthetic equities in support of a brand’s story.
PRINCIPLES OF ETHICAL INFLUENCE

Cialdini’s principles of ethical influence were developed initially to describe the social influence that may be leveraged between individuals, but may be adapted to the interaction between a brand and an audience. Applied to brands, the principle maintains an ethical use of influence through honesty, integrity and empathizing with the audience.

- Reciprocation (give freely service, information, and concessions)
- Scarcity (emphasize unique features and brand attributes, exclusive information)
- Authority (establish through knowledge, credentials, admitting weaknesses)
- Consistency (build upon publically made positions and commitments)
- Liking (uncover areas of similarity and opportunities for cooperation)
- Consensus (provide history and background of previous successes)

ADDITIONAL EXISTING MODELS

- 3 Gears of Business Design—Rotman DesignWorks
- Widespread Empathy—Jump Associates
- Marketing with Meaning—Possible Worldwide
- 10 Principles of Strong Brands—Interbrand
- The Brand Driver—Landor Associates
- Brand Building by Design—LPK
- 12 Principles of Brand Strategy—Design Damage
- 5 Principles Brands Should Embrace—AdWeek
- Secrets of the 10 Most Trusted Brands—Entrepreneur Magazine
- The Knowledge Funnel—Roger Martin
The Change Model

WHAT IS CHANGE?

As discussed previously, design enables brands to change. As defined by Collins English Dictionary, change is “to make the form, nature, content, future course, etc., of (something) different from what it is or from what it would be if left alone.” As a method for purposive planning, design is by default a method of change.

R5 PRINCIPLES OF CHANGE™

The R5 principles are intended to help classify differences in how design may be leveraged to enact and communicate change. The goal is to provide a tool for designers to understand how to frame a story—adding value to a brand in the minds of the audience. Each represents a different aspect of change, each a definition to be used within a creative brief or project description.

Each may be revolutionary or evolutionary in the level of change indicated.

REVOLUTIONARY

Reveal Refresh Redirect Repair Raze

EVOLUTIONARY

These principles have been developed and informed by the research of this project and may be further explored through additional study and quantitative research.
REVEAL PRINCIPLE
Within the branding world, the introduction of a new product, service or initiative may offer the best opportunity for a company to add value and profits to the bottom line, but it comes with risk.

To reveal, is to communicate or introduce what was once unknown. The reveal principle looks to understand unmet consumer needs and desires, along with the perception of a potential new product or brand offering within a category. It is typically revolutionary.

   Synonyms: unveil, publish, impart, tell, announce, proclaim, disclose, divulge, or share.

REFRESH PRINCIPLE
Any existing brand may be energized and given new momentum through a brand refresh.

While the introduction of a new brand may create excitement, the refresh of an existing brand is often an evolutionary change.

   Synonyms: revive, freshen, enliven, reanimate, renew.

REDIRECT PRINCIPLE
The redirection of a brand creates alternative an vision, often in an attempt to adapt to differing goals as well as the set of competitive brands.

Redirection may be evolutionary or revolutionary—dependent upon the ever-changing competitive environment.

   Synonyms: alter, avert, change, deflect, modify, pivot, swerve, switch, turn aside, veer.

REPAIR PRINCIPLE
To repair a brand is to address and fix aspects of the brand’s equities that have become broken or may no longer resonate with its audience.

Leveraged to overcome unforeseen challenges within the competitive landscape.

   Synonyms: remodel, renovate, restoration, patch, fix, amend.

RAZE PRINCIPLE
When all else fails, salvage whatever is of significant value and start anew.

   Synonyms: break down, flatten, knock down, reduce, scatter, tear down, topple, undo, unmake.
Potential Curriculum

CORE OBJECTIVES

• Distinguish Differences Between Disciplines
• Explore Areas of Collaboration and Innovation
• Become Better Story-tellers and Brand Builders

STUDENT LEARNING OUTCOMES

• Express ideas clearly, logically and persuasively across multiple formats
• Understand the opportunities and challenges specific to design and branding
• Apply knowledge to critically assess design and branding problems
• Use marketing and aesthetic analysis and techniques to inform and develop multiple potential approaches to design and branding problems
• Work cooperatively and effectively in trans-disciplinary teams

POTENTIAL AREAS OF FOCUS

• Brand Strategy, Evaluation and Development
• Branding Philosophy and Ethics
• Marketing and Advertising Applications
• Brand and Design History
• Anthropology and Ethnographic Consumer Research
• Communication or Writing for Business
• Intellectual Property
• Presentation and Improvisation
Specific Courses at the University of Cincinnati

DESIGN, ARCHITECTURE, ART, AND PLANNING

- Fashion Design
  - Introduction to Product Development
- Architecture & Interior
  - Included with Communication Skills Series
- Industrial Design
  - Industrial Design Studio
- Visual Communication
  - Brand Identity Studio 1
  - Brand Identity Studio 2
  - Brand Identity Studio 3
  - Design in Business
  - Philosophy of Branding

COLLEGE OF ARTS AND SCIENCES

- Anthropology
  - Identities and Material Culture
  - Beauty, Race & Gender in the Marketplace
  - Ethnographic Methods
- Communication
  - Business Communications
  - Gender Communication
  - Media and Identity
- English
  - Visual Rhetoric
- History
  - American History, 1960-Present
- Philosophy
  - Aesthetics and the Philosophy of Mind
- Psychology
  - Sensation and Perception
- Sociology
  - The Global Community: Cultural Diversity and Interaction

COLLEGE OF BUSINESS

- Marketing
  - Branding
  - Innovation
  - Design Thinking

INTERDISCIPLINARY SEMINARS

- Topics
  - Legal Issues Within Design, Branding and Marketing
  - Design and Branding in Healthcare
  - Destination and Location Branding
  - Presentation and Improvisation Techniques
  - Learning How to Learn, Again

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## NEW COURSES DEVELOPED

- Course: Brand Identity Studios
- Course: Design in Business
- Course: Branding Philosophy
- Seminar: Legal Issues within Design, Branding and Marketing
- Seminar: Learning How to Learn, Again
- Seminar: Presentation and Improvisation Techniques

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Adapted from UC Forward new proposal criteria
<http://www.uc.edu/provost/ucforward/faculty_opportunities/requests_for_funding.html>
Brand Identity Studio 1

COURSE DESCRIPTION

This introductory course provides opportunities for both business and design students to more closely learn each discipline’s perspective and role within the visual identity of brands.

Students will:

- Become familiar with the concept of branding and its role in driving consumer preference by leveraging design
- Identify and distinguish potential differences between branded products, services and companies, as well as consumer touch-points
- Investigation and audit of existing brands, brand communication touch-points and brand equities within chosen industries and categories
- Explore the relationship of brand and product development
- Develop an understanding of a target audience
- Develop an effective design strategy related to consumer needs; synthesize research and ideas to develop initial concept prototypes
- Justify solutions based on basic market and consumer research (quantitative, qualitative, and arts-based)
- Demonstrate secondary research skills and ability to compile, organize and edit data
- Document the project through a reflective journal and process book
TEXTBOOKS


SCHEDULE

Course is designed for a 15-week semester schedule (TBD) and will include lectures, studio experiences and practicing expert visits.

- Week 1  Introduction and Course Overview
- Weeks 2-4  Consumer Preference, Competitive Categories, Research Techniques
- Week 5  Brand Positioning and Strategy
- Weeks 6-7  Communication and Aesthetic Touch-points
- Week 8  Mid-Term Group Project Presentations
- Week 9-13  Individual and Group Project Review, Professional Practice Site Visit
- Weeks 14-15  Final Individual and Group Project Presentations
JOURNAL AND ASSIGNMENTS

Each assignment should be created for in-class critique and discussion, as well as formatted into an overall class journal by each student. Journals will also include individual perspectives on each assignment that should be written after the classroom discussion.

Individual Project: Your Favorite Brands

- Find three examples of brands that are meaningful to you.
- Collect visual or verbal communication materials that represent the differing touch-points of each of these brands (logos, advertisements, packages, taglines, web-page screen-captures, etc.)
- Why are these brands important to you?
- How would you be impacted if these brands were no longer available?
- What type of brand is each of these brands (master brand, endorsing brand, sub-brand, etc.)?
- Is this brand available in other parts of the world?
- Does the brand’s communication change in other countries or regions?

Individual Project: Brand Redesign

- Investigate a brand redesign case study (specific cases available on http://www.underconsideration.com/brandnew and http://www.rebrand.com or from a source of your own choice).
- Provide perspective on the cases as presented, individual opinion on the specific aesthetic changes (evolutionary or revolutionary), as well as how the redesign works within the competitive marketplace.
Individual Project: Enthusiast Brands

- Find three examples of “enthusiast brands” from different products, services or business categories that have remained focused and relevant by targeting a core group of enthusiastic/passionate consumers, rather than trying to appeal to everyone.
- What could another brand learn from these examples?
- What brand benefits and values help engage the consumer emotionally?
- Collect visual or verbal communication materials that represent the differing touch-points of each of these brands (logos, advertisements, packages, taglines, web-page screen-captures, etc.)
- Create a persona profile(s) of the brand’s core consumer.

Mid-Term Group Project: What is an Authentic Brand?

- Explore authentic brand representation through arts-based research, open-ended survey techniques and ethnographic methods commonly used in qualitative research, such as (one-on-one interviewing, focus group and online survey).
- The research should present a number of images and text for respondents to review and provide feedback (Shiner Bock example).
- Ask respondents to tell a story about the selected subject matter may include advertisements, packaging, promotional materials, photographs, artwork or paintings, as well as other specific elements (color, shape, typography, etc.).
- Additionally, items may include subjects with relevant emotional meaning to the brand or product category.
- Concepts of reproduction, iteration and legitimation of authentic experience will be explored.
• And finally, respondents will be asked their familiarity with the brand, as well as simple demographic questions, such as age and geographic location.

Final Group Project: Brand Identity

• Create an identity for a product, service or company of your choice (existing or hypothetical).
• Analyze and evaluate the product and its competitive market position.
• Identify an audience and develop an understanding of their needs through select methods of consumer and market research.
• If the selected product is based upon an existing brand, target a new market opportunity or consumer need and reposition the brand.
• Develop relevant brand identity and consumer touch-points.
• Leverage knowledge gained from previous individual and group assignments to create specific brand strategies to support the project.

Final Individual Project: Class Journal

• Overall class journals will include each assignment and written perspectives, as well as individual summaries of group projects.
• Journals should be formatted as multiple page (printable) documents and in a presentation format. Templates for both will be available to aid non-design students.
Chapter 4: Closing

Conclusion
Design and Branding in Cincinnati
Personal Reflections

If today’s arts love the machine, technology and organization, if they aspire to precision and reject anything vague and dreamy, this implies an instinctive repudiation of chaos and a longing to find the form appropriate to our times.

OSKAR SCHLEMMER
BAUHAUS CO-FOUNDER
Conclusion

Storytelling is still the most compelling piece of branding—past, present and future. As Botsman and Rogers observe in *What’s Mine Is Yours*, “not only do the things we own fill up our closets and our lives, but they also fill our minds.”\(^{xxxvi}\) Brands live in our hearts and minds, and in doing so, provide significant value to both producer and consumer. The future of branding and design includes a consistent evolution to survive in the competitive environment, but the future is still unwritten.

Colleges and universities can write the next chapter.

Branding is about differentiation, emotion and value, but is rarely taught holistically in school with design. Although emerging online academic programs may pose threats, traditional colleges and universities will be positioned to create true trans-disciplinary programs with global reach and influence. The first schools to market new curriculum will receive the greatest recognition and revenue from the programs and principles developed.

A design+branding curriculum which allows students to distinguish the differences between the individual disciplines, explore areas of collaboration and innovation through experiential learning—while becoming better storytellers—will empower the next generation of learners, leaders and brand builders.

A new collaborative learning initiative, balancing design and branding—an intersection of art and business—should be further developed from this project.
Design and Branding in Cincinnati

WHY CINCINNATI?

Cincinnati is often referred to as the birthplace of brand management, as well as consumer market research. According to the Cincinnati USA Partnership for Regional Development, “nowhere in the world is there a larger concentration of advanced brand design consultancies. The advertising of brands may be centered in New York, but the creation and design of brands is clearly a Cincinnati story.”

Certainly, the influence of local companies Procter & Gamble, The Kroger Company and Macy’s Inc. has had a tremendous influence on the region’s focus upon branding. The region is home to nine Fortune 500 companies and hosts headquarters of 15 Fortune 1,000 companies. Nearly 370 Fortune 500 companies and 300 foreign firms have a presence within the region, according to Cincinnati USA.

Many regional academic institutions have fostered an excellent understanding of branding and marketing, as well as art and design.

An introduction of innovative design+branding curriculum will reinforce the region as Ohio’s Consumer Marketing Hub of Innovation and Opportunity Center of Excellence. “Driving Cincinnati’s burgeoning branding industry is a strong core of global companies,” states Cincinnati USA. The region’s academic community should support these businesses. Local universities are positioned to help equip and empower the next generation of learners to lead business through a principled and strategic approach, to not only theory, but also interdisciplinary design+branding practice.
REGIONAL ACADEMIC INSTITUTIONS

- University of Cincinnati
- Miami University
- Xavier University
- Northern Kentucky University
- University of Dayton
- College of Mount St. Joseph
- Thomas More College
- Art Academy of Cincinnati
- Art Institute of Cincinnati

WHY THE UNIVERSITY OF CINCINNATI?

As one local corporate design professional mentioned recently, “I have observed the most success in people who have mastery of both design and business strategy. One or the other is simply not enough, and it is exciting to see both at the University of Cincinnati.” This individual went on to say, “my wish is that more UC graduates emerge with skills in business strategy and design mastery. This is the intersection where magic can happen—to truly enable exceptional (and profitable) experiences for people everywhere.”

University of Cincinnati is uniquely positioned to lead the region with this curriculum:

- Leveraging the range of the university’s disciplinary competencies, colleges, with and institutional structure
- Commitment to real-world learning with a purposefully linked curricula rich in interdisciplinary real world experiences
- A tradition of value-adding corporate partnerships
As Herman Schneider, the father of co-operative education stated, “the traditional classroom is insufficient.” The University of Cincinnati has committed to co-operative learning for the past one hundred years and more recently collaborative innovation initiatives through the support of UC Forward. Design+branding curriculum falls squarely within the common elements of the UC Forward initiative; involving students and faculty from multiple disciplines, leveraging collaborative methods, with focus upon transformative solution-oriented outcomes.

“Successful branding programs are based on the concept of singularity. The objective is to create in the mind of the prospect the perception that there is no other product on the market quite like your product.” There is no other university quite like the University of Cincinnati and no region more suited to be the home of design+branding education.

This is the mandate for design+branding curriculum to be created and championed at the University of Cincinnati.
Personal Reflection

As a creative professional with a number of years experience, I entered graduate school with a background in the design and marketing of branded consumer packaged goods innovations and initiatives. Looking to leverage interests in both academic and professional circles, this graduate thesis topic developed as an exploration of how design and branding methodologies are taught and learned by both students and professionals. I saw a significant gap between design and branding education. Numerous conversations with practicing professionals—within large corporations and creative agencies—academic instructors and students, as well as my own personal experiences, further verified my assumption.

With a wide range of interests, my research included:

- Investigation of overall design and branding principles
- Audit of where these disciplines are currently taught
- A sixteen-week internship within a large corporate environment (PepsiCo Frito-Lay)
- Graduate assistantship within an academic collaborative initiative (UC Forward)
- Online surveys of individuals within the design and branding communities
- The development of new curriculum and specific courses.

While the work certainly has a focus on how it may be applied within the University of Cincinnati, it may be relevant for any institution intending on creating synergies between design and branding, an intersection of art and business.

GOING BACK TO SCHOOL

While the overall theme and intent of this research have remained true to my initial interests, undertaking graduate school—and the personal growth I have grown to recognize—has broadened my perspective and shaped my philosophies as a student, teacher and creative, as well as marketer. The experience of graduate school revealed how to be a
better observer, as well as an active participant—a follower or leader. It has given me more recognition of when to support an existing system and when to disrupt with the intention to innovate.

Years ago, I had the opportunity to begin supporting the efforts of Professors Tom Effler and Peg Faimon and the Graphic Design program with the School of Art at Miami University as a member of the university’s adjunct faculty. Additionally, Professor Matt Davies provided the chance to give a guest lecture at Bowling Green State University—my undergraduate alma mater. These engagements most certainly sparked further appreciation for the academic world, as well as the intangible benefits one receives from working with young college students. The atmosphere is incredible—full of possibilities. While it may sound cliché, I believe I have learned more from students than I could ever have hoped to teach them.

**DECISION TO ENTER GRADUATE SCHOOL**

Conversations with Professors Mike Zender, Craig Vogel and Sooshin Choi—before and during my initial days as a graduate student—helped to further shape my attitude towards this new learning experience and opportunity. One of the most difficult challenges for a non-traditional student to strip away preconception and open one’s self to infinite possibilities. On many levels—embracing the unknown can be a little scary. Keeping your mouth shut and allowing others to come to their own conclusions is a crucial aspect of teaching. This is perhaps harder to grasp for practicing professionals entering the academic world.

**EXPECTATIONS SHIFTED**

It took a few months to fully realize how my role would be different than expected.

But, it was perhaps trend forecasting—a course that I took during the second quarter of my graduate studies with Libby Perszyk Kathman’s (LPK) Valerie Jacobs—that helped generate a
specific focus, as well as provide the avenue to initiate my research. The course investigates seemingly disparate influences and how trends impact individuals and society as a whole.

As a graduate of the Master of Design program at UC, Valerie understood the curriculum of the degree, as well as the challenges that an experienced individual could face. Within her course, I was able to investigate the connection between design and branding from within the academic setting, as well as explore the future of how individuals may become educated.

Change is inevitable. The very definitions student and instructor, as well as the nature of traditional lectures and universities, are currently challenged. What is the relevancy of the traditional bricks and motor institution with the venerable sage-on-the-stage, in the era of instant-access to any and all information? What is the funding model for higher learning with the rise of the for-profit institution and online learning technologies?

Perhaps my interests were aligned with that of higher learning after all.

Throughout my experiences as a graduate student, I have come to further realize that my interests have always included a desire to support others—to learn, grow and laugh together. As a father, teacher, employee, volunteer and community member, as well as experiences as student, counselor, coach and mentor, I am attempting to build a bridge for those that follow.

I believe in the heart and the mind, in art and business—form, as well as chaos.
Bibliography


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Appendix I: Thesis Requirements

Masters Thesis makes an original contribution to knowledge in the field of design. In doing this, the Masters candidate must demonstrate mastery of knowledge and/or skills applicable to design in a thesis that:

- Identifies a key topic in design framing a significant design issue, topic, or problem in apt context selecting topic features that are extensible or generalizable to design practice defining an appropriate scope for investigation
- Grounds the topic in theory and relevant knowledge domains identify relevant domains and theories to the issue describe the most relevant theories from the domains articulates an argument for an exploration of the topic
- Explores the topic (demonstrating the ability to do design and design research) lab experiment or study design a study tool (lab experiment) to explore intellectual or process investigation and demonstration define a method or process and apply it to explore project design and demonstration design objects or design visualizations as means to explore
- Evaluate the exploration measure the performance of the exploration against parameters
- Reports a work of publishable quality (worthy of peer reviewed publication) designing an effective document creating excellent visualizations writing in a coherent, formal style with excellent syntax, grammar and spelling following applicable thesis guidelines

Two thesis documents are required:

- 40 page ETD thesis, minimum 10—maximum 80 pages written (plus notes, bibliography, etc), PLUS a minimum 10 pages visual presentation of thesis and findings
- 4 page thesis summary, tabloid format: name, biosketch, 150 word abstract, 1 page written summary, 3 pages visual explanation of thesis
Appendix II: Research Methodology

COURSEWORK

In addition to the core of classes taken through the University of Cincinnati Master of Design program, my coursework has included a number of collaborative learning experiences, including opportunities with Lindner College of Business, Arts & Sciences, and the Provost, as well as invaluable experiences with the Livewell Collaborative. In many ways, the selection of my own coursework mirrored that of the curriculum that may be developed from this project. In particular, elective courses—Trend Forecasting with Valerie Jacobs, Design Thinking with Cindy Tripp and Chris Allen, Branding with Michael Wintrob, Ethnographic Methods with Jeffrey Jacobson and Principles of Art with Kristopher Holland—informed and allowed for differing explorations of this thesis topic.

SECONDARY RESEARCH

In addition to journal articles, other thesis and dissertation projects, secondary research included the review of numerous books and websites. Many of these were collected and read primarily utilizing the Apple iPad, as well as the Amazon Kindle, Dropbox, iAnnotate and EasyBib applications.

A complete listing of the materials used as reference, are listed in the Bibliography.

ONE-ON-ONE INTERVIEWS

Numerous one-on-one interviews were conducted—in-person, via email and telephone—with academic faculty and staff, as well as practicing designers and marketers.

INITIAL SURVEY

An initial online survey was created in March 2011 and asked a limited number of respondents, “where did you learn about what builds a brand?” Although responses varied
greatly, there was absolutely no mention of a traditional academic experience. The survey led the direction—through iterative process—for secondary research across a variety of sources and helped form questioning for one-on-one interviews, as well as the primary research survey a year later.

**PRIMARY RESEARCH SURVEY**

In March 2012, as a further exploration of how design and branding methodologies are taught, as well as learned by students, professionals and educators, over 400 participants were recruited in a primary research survey. Created utilizing the world’s leading provider of web-based survey solutions, SurveyMonkey™. Requests to participate were sent via social networking sites including Facebook™ and LinkedIn™. I relied very heavily upon specific industry networking groups—previously created—on LinkedIn including emails to the over 7,500 members of the CPG Branding and Marketing Forum and the over 6,000 members of the Art & Design networking group. The survey asked a series of 26 questions, utilizing a variety of formats including multiple choice and open-ended. Respondents represented perspectives from thirty-nine different states within the United States and over twenty-five countries around the world.

Additional details on both networking groups are included in Appendix IV.

**PEPSICO FRITO-LAY**

During the summer of 2011, I was fortunate to be recruited as the first UC DAAP Master of Design Graduate Intern placed within PepsiCo Frito-Lay. As the world’s largest manufacturer and distributor of snack foods, Frito-Lay is a wholly owned subsidiary of PepsiCo. Given my experience with consumer packaged goods, as well as my interest in both design and branding, Robert Probst and Craig Vogel—members of the Frito-Lay Design Advisor Board—made me aware of the opportunity. Subsequent conversations with Frito-Lay design team
members Tom Gosline, Bill Less and Mark Barngrover, as well as individuals within other functions, provided further insight.

During the sixteen weeks, I worked within a cross-functional team to explore consumer experience and champion design across the organization. The design team at Frito Lay works with marketing, innovation, insights, and R&D, as well as the culinary flavor kitchen to research and create innovative new products and holistic brand narratives. Design's goal is to influence new ways of engaging consumers with brand, product, distribution, packaging and marketing innovation—as well as leverage design thinking—in pursuit of smart snacking, healthy choices and good fun.

Specific projects included:

- Creation of Brand Guides for Sixteen National Brands with company-wide curriculum roll-out plan
- Development and launch of Design Team intranet website
- Team Facilitation with University of Toronto Rotman Designworks
- Iconic Brands Presentation to Frito-Lay Global Leadership Team and Design Advisory Board
- Product Development and Innovation
- Research Visualization Support
- Solicitation and audit of potential design agency capabilities

Perhaps the most valuable experience was gained from learning to navigate the politics of a large organization, as well as aligning the many differing perspectives to the value and power of design.
UC FORWARD

At the University of Cincinnati, UC Forward is envisioned as the platform for collaborative innovation—activating, coordinating and assessing multidisciplinary and multi-institutional collaborative learning experiences.

UC Forward is an emerging teaching and learning initiative at the University of Cincinnati—pairing students, faculty and external experts, each from differing perspectives—to create innovative and transformative answers to problems and uniquely develop tomorrow’s workforce. The initiative differentiates and positions both the university and its students as leaders in transforming the landscape of 21st century education, as well as in creating social and economic value for local, regional and global communities. The University of Cincinnati is uniquely positioned to do this well and to be the leader in the field.

Composed of common elements, UC Forward brings students from dissimilar fields together to work with at least two mentors (faculty, students, external experts, or other partners) also from diverse areas of expertise to create new solutions, knowledge, or products. These experiences have included a variety of methods such as innovation studios, field experiences, emerging technologies (i.e., video conferencing, social media) and labs to harbor an environment of collaboration between students. Students gain the capacity to effectively collaborate, self-organize, and create meaningful and sustainable connections with individuals, disciplines, institutions and communities. Through transformative solution-oriented outcomes, UC Forward expands the educational model, to leverage corporate and
community partnerships in order to create innovative products, solutions, and new ideas that provide value.

UC Forward represents a fundamental change in the preparation of students—to be unafraid to meet tomorrow's challenges—by structuring a variety of interdisciplinary collaborative educational experiences—today.

In my role within UC Forward, I chair the university-wide faculty Innovation Council, coordinate a comprehensive faculty innovation workgroup initiative and co-instruct multiple sections of a multidisciplinary undergraduate course, offered through the University Honors Program.
PREVIOUS EXPERIENCES

I am a branding and design professional with a strong background in the strategy, design and implementation of consumer packaged goods innovations and initiatives. Making an emotive connection with consumers—by leveraging strategy and design—has been at the heart of my work. Throughout my career, I have worked to deliver the best possible level of creativity, service and leadership for a variety of consumer products clients.

I am committed to lifelong learning through intellectual, creative and personal growth.

In addition to my academic work at the University of Cincinnati, I have supported the School of Fine Arts at Miami University as member of the adjunct faculty and have continued to stay involved with the Division of Graphic Design in the School of Art at Bowling Green State University, as well as through industry organizations DMI and AIGA.
Appendix III: Survey Data

Are you involved with design and/or branding and do you wish to continue with this survey?

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<td>19-24</td>
<td>2.6%</td>
<td>11</td>
</tr>
<tr>
<td>25-34</td>
<td>24.0%</td>
<td>100</td>
</tr>
<tr>
<td>35-44</td>
<td>28.4%</td>
<td>118</td>
</tr>
<tr>
<td>45-54</td>
<td>29.1%</td>
<td>121</td>
</tr>
<tr>
<td>55-64</td>
<td>13.0%</td>
<td>54</td>
</tr>
<tr>
<td>65 and Older</td>
<td>2.9%</td>
<td>12</td>
</tr>
<tr>
<td>answered</td>
<td></td>
<td>416</td>
</tr>
<tr>
<td>skipped</td>
<td></td>
<td>29</td>
</tr>
</tbody>
</table>

What is your gender?

<table>
<thead>
<tr>
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<th>Response Percent</th>
<th>Response Count</th>
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</thead>
<tbody>
<tr>
<td>Male</td>
<td>49.0%</td>
<td>204</td>
</tr>
<tr>
<td>Female</td>
<td>51.0%</td>
<td>212</td>
</tr>
<tr>
<td>answered</td>
<td></td>
<td>416</td>
</tr>
<tr>
<td>skipped</td>
<td></td>
<td>29</td>
</tr>
</tbody>
</table>
What is your highest level of education? (May be currently enrolled)

<table>
<thead>
<tr>
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<th>Response Percent</th>
<th>Response Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>High school</td>
<td>0.7%</td>
<td>3</td>
</tr>
<tr>
<td>Post-secondary or Trade School</td>
<td>1.4%</td>
<td>6</td>
</tr>
<tr>
<td>Bachelor’s Degree</td>
<td>53.4%</td>
<td>222</td>
</tr>
<tr>
<td>Master’s Degree</td>
<td>37.5%</td>
<td>156</td>
</tr>
<tr>
<td>Doctorate</td>
<td>2.4%</td>
<td>10</td>
</tr>
<tr>
<td>Other (please specify)</td>
<td>4.6%</td>
<td>19</td>
</tr>
<tr>
<td></td>
<td><strong>answered</strong></td>
<td><strong>416</strong></td>
</tr>
<tr>
<td></td>
<td><strong>skipped</strong></td>
<td><strong>29</strong></td>
</tr>
</tbody>
</table>

In which country is your permanent residence?

<table>
<thead>
<tr>
<th>Answer Options</th>
<th>Response Percent</th>
<th>Response Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>United States</td>
<td>82.0%</td>
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</tr>
<tr>
<td>Other (please specify)</td>
<td>18.0%</td>
<td>75</td>
</tr>
<tr>
<td></td>
<td><strong>answered</strong></td>
<td><strong>416</strong></td>
</tr>
<tr>
<td></td>
<td><strong>skipped</strong></td>
<td><strong>29</strong></td>
</tr>
</tbody>
</table>

If you live in the US, in which state is your permanent residence?

<table>
<thead>
<tr>
<th>Answer Options</th>
<th>Response Percent</th>
<th>Response Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>State:</td>
<td>100.0%</td>
<td>341</td>
</tr>
<tr>
<td></td>
<td><strong>answered</strong></td>
<td><strong>341</strong></td>
</tr>
<tr>
<td></td>
<td><strong>skipped</strong></td>
<td><strong>104</strong></td>
</tr>
</tbody>
</table>
### How many years of professional design and/or branding experience do you have?

<table>
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<tr>
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<th>Response Percent</th>
<th>Response Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>None</td>
<td>1.7%</td>
<td>7</td>
</tr>
<tr>
<td>1-2 Years</td>
<td>3.7%</td>
<td>15</td>
</tr>
<tr>
<td>3-5 Years</td>
<td>11.4%</td>
<td>46</td>
</tr>
<tr>
<td>6-10 Years</td>
<td>14.7%</td>
<td>59</td>
</tr>
<tr>
<td>11-15 Years</td>
<td>18.9%</td>
<td>76</td>
</tr>
<tr>
<td>16-20 Years</td>
<td>15.7%</td>
<td>63</td>
</tr>
<tr>
<td>Over 20 Years</td>
<td>33.8%</td>
<td>136</td>
</tr>
<tr>
<td><strong>answered</strong></td>
<td></td>
<td>402</td>
</tr>
<tr>
<td><strong>skipped</strong></td>
<td></td>
<td>43</td>
</tr>
</tbody>
</table>

### What is your current job title?

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<th>Response Count</th>
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<tr>
<td><strong>answered</strong></td>
<td>391</td>
</tr>
<tr>
<td><strong>skipped</strong></td>
<td>54</td>
</tr>
</tbody>
</table>

### How would you best describe the primary responsibility of your overall experience?

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<th>Answer Options</th>
<th>Response Percent</th>
<th>Response Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>Design/Creative</td>
<td>53.0%</td>
<td>213</td>
</tr>
<tr>
<td>Academic/Education</td>
<td>4.0%</td>
<td>16</td>
</tr>
<tr>
<td>Brand Marketing</td>
<td>33.6%</td>
<td>135</td>
</tr>
<tr>
<td>Other (please specify)</td>
<td>9.5%</td>
<td>38</td>
</tr>
<tr>
<td><strong>answered</strong></td>
<td></td>
<td>402</td>
</tr>
<tr>
<td><strong>skipped</strong></td>
<td></td>
<td>43</td>
</tr>
</tbody>
</table>
Please indicate your primary areas of design expertise (not more than 3).

<table>
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<th>Answer Options</th>
<th>Response Percent</th>
<th>Response Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>Academic</td>
<td>5.0%</td>
<td>20</td>
</tr>
<tr>
<td>Architecture</td>
<td>1.3%</td>
<td>5</td>
</tr>
<tr>
<td>Brand identity</td>
<td>57.0%</td>
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<tr>
<td>Communications</td>
<td>21.1%</td>
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<tr>
<td>Corporate identity</td>
<td>19.8%</td>
<td>79</td>
</tr>
<tr>
<td>Design management</td>
<td>19.3%</td>
<td>77</td>
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<tr>
<td>Environmental design</td>
<td>2.5%</td>
<td>10</td>
</tr>
<tr>
<td>Graphic design</td>
<td>50.3%</td>
<td>200</td>
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<tr>
<td>Industrial design</td>
<td>4.0%</td>
<td>16</td>
</tr>
<tr>
<td>Interaction design</td>
<td>7.3%</td>
<td>29</td>
</tr>
<tr>
<td>Interior design</td>
<td>2.3%</td>
<td>9</td>
</tr>
<tr>
<td>Marketing</td>
<td>44.0%</td>
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<tr>
<td>Public relations</td>
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<td>10</td>
</tr>
<tr>
<td>Research</td>
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</tr>
<tr>
<td>Service design</td>
<td>1.8%</td>
<td>7</td>
</tr>
<tr>
<td>Design thinking</td>
<td>17.1%</td>
<td>68</td>
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<tr>
<td>Sustainable design</td>
<td>1.0%</td>
<td>4</td>
</tr>
<tr>
<td>None</td>
<td>0.0%</td>
<td>0</td>
</tr>
<tr>
<td>Other (please specify)</td>
<td>12.6%</td>
<td>50</td>
</tr>
<tr>
<td></td>
<td>answered</td>
<td>398</td>
</tr>
<tr>
<td></td>
<td>skipped</td>
<td>47</td>
</tr>
</tbody>
</table>
Please indicate the primary industries where you've had the most experience (not more than 3).

<table>
<thead>
<tr>
<th>Answer Options</th>
<th>Response Percent</th>
<th>Response Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>Apparel &amp; Fashion</td>
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<tr>
<td>Automotive</td>
<td>3.8%</td>
<td>15</td>
</tr>
<tr>
<td>Building Materials</td>
<td>4.6%</td>
<td>18</td>
</tr>
<tr>
<td>Consumer Electronics</td>
<td>3.8%</td>
<td>15</td>
</tr>
<tr>
<td>Consumer Packaged Goods</td>
<td>42.2%</td>
<td>166</td>
</tr>
<tr>
<td>Consumer Services</td>
<td>3.8%</td>
<td>15</td>
</tr>
<tr>
<td>Education</td>
<td>14.5%</td>
<td>57</td>
</tr>
<tr>
<td>Engineering</td>
<td>1.5%</td>
<td>6</td>
</tr>
<tr>
<td>Entertainment</td>
<td>7.6%</td>
<td>30</td>
</tr>
<tr>
<td>Financial</td>
<td>8.4%</td>
<td>33</td>
</tr>
<tr>
<td>Food &amp; Beverages</td>
<td>25.4%</td>
<td>100</td>
</tr>
<tr>
<td>Health, Wellness and Fitness</td>
<td>7.9%</td>
<td>31</td>
</tr>
<tr>
<td>Hospitality</td>
<td>2.3%</td>
<td>9</td>
</tr>
<tr>
<td>Information Technology</td>
<td>5.9%</td>
<td>23</td>
</tr>
<tr>
<td>Leisure, Travel &amp; Tourism</td>
<td>3.6%</td>
<td>14</td>
</tr>
<tr>
<td>Luxury Goods &amp; Jewelry</td>
<td>3.3%</td>
<td>13</td>
</tr>
<tr>
<td>Management Consulting</td>
<td>3.8%</td>
<td>15</td>
</tr>
<tr>
<td>Marketing and Advertising</td>
<td>34.6%</td>
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</tr>
<tr>
<td>Market Research</td>
<td>5.1%</td>
<td>20</td>
</tr>
<tr>
<td>Nonprofit</td>
<td>10.7%</td>
<td>42</td>
</tr>
<tr>
<td>Online Media</td>
<td>7.6%</td>
<td>30</td>
</tr>
<tr>
<td>Pharmaceuticals</td>
<td>4.8%</td>
<td>19</td>
</tr>
<tr>
<td>PR and Communications</td>
<td>5.9%</td>
<td>23</td>
</tr>
<tr>
<td>Publishing</td>
<td>8.7%</td>
<td>34</td>
</tr>
<tr>
<td>Retail</td>
<td>12.0%</td>
<td>47</td>
</tr>
<tr>
<td>Supermarkets</td>
<td>1.5%</td>
<td>6</td>
</tr>
<tr>
<td>Telecommunications</td>
<td>2.8%</td>
<td>11</td>
</tr>
<tr>
<td>Wine and Spirits</td>
<td>2.8%</td>
<td>11</td>
</tr>
<tr>
<td>Other (please specify)</td>
<td>14.2%</td>
<td>56</td>
</tr>
<tr>
<td><strong>answered</strong></td>
<td></td>
<td>393</td>
</tr>
<tr>
<td><strong>skipped</strong></td>
<td></td>
<td>52</td>
</tr>
</tbody>
</table>

© 2012 Thomas Hewitt Gilmore, Master of Design Candidate, University of Cincinnati
Which of the following (in your opinion) best defines the term Brand?

<table>
<thead>
<tr>
<th>Answer Options</th>
<th>Response Percent</th>
<th>Response Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>The perception of a product, service, experience or organization</td>
<td>19.8%</td>
<td>76</td>
</tr>
<tr>
<td>The outward expression and visual appearance of a product, service or company</td>
<td>9.1%</td>
<td>35</td>
</tr>
<tr>
<td>A method to meet business objectives</td>
<td>0.8%</td>
<td>3</td>
</tr>
<tr>
<td>The sum of all the characteristics, tangible and intangible, that make an offer unique</td>
<td>12.5%</td>
<td>48</td>
</tr>
<tr>
<td>A mixture of attributes, tangible and intangible, symbolized in a trademark, that creates value</td>
<td>16.7%</td>
<td>64</td>
</tr>
<tr>
<td>An assurance of future earnings through customer preference and loyalty</td>
<td>0.5%</td>
<td>2</td>
</tr>
<tr>
<td>An assurance of quality</td>
<td>0.8%</td>
<td>3</td>
</tr>
<tr>
<td>A relevant, different, and credible choice among competing offerings</td>
<td>1.0%</td>
<td>4</td>
</tr>
<tr>
<td>A promise</td>
<td>5.2%</td>
<td>20</td>
</tr>
<tr>
<td>A badge of self-expression</td>
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</tr>
<tr>
<td>All of the above</td>
<td>27.9%</td>
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<tr>
<td>Other [please specify]</td>
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<tr>
<td><strong>answered</strong></td>
<td><strong>384</strong></td>
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<td><strong>skipped</strong></td>
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</table>

Rate the importance of a strong brand association to the following...

<table>
<thead>
<tr>
<th>Answer Options</th>
<th>Very Important</th>
<th>Somewhat Important</th>
<th>Less Important</th>
<th>Not Very Important</th>
<th>Rating Average</th>
<th>Response Count</th>
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</thead>
<tbody>
<tr>
<td>Products</td>
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<td>32</td>
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<td>2</td>
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<td>Services</td>
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<td>3.73</td>
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<td>Companies</td>
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<td>88</td>
<td>16</td>
<td>7</td>
<td>3.63</td>
<td>382</td>
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<tr>
<td>Individuals</td>
<td>162</td>
<td>135</td>
<td>75</td>
<td>10</td>
<td>3.18</td>
<td>382</td>
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<tr>
<td><strong>answered</strong></td>
<td><strong>382</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>skipped</strong></td>
<td><strong>63</strong></td>
<td></td>
<td></td>
<td></td>
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<td></td>
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</tbody>
</table>
### What are your top three most favorite brands?

<table>
<thead>
<tr>
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<th>Response Percent</th>
<th>Response Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>100.0%</td>
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</tr>
<tr>
<td>2.</td>
<td>97.7%</td>
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<tr>
<td>3.</td>
<td>95.2%</td>
<td>334</td>
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</tbody>
</table>

- **Answered:** 351 responses
- **Skipped:** 94 responses

### Why are these brands important to you?

<table>
<thead>
<tr>
<th>Answer Options</th>
<th>Response Count</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>321</td>
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</table>

- **Answered:** 321 responses
- **Skipped:** 124 responses
Please rate your experience defining the following...

<table>
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<tr>
<th>Answer Options</th>
<th>Very Experienced</th>
<th>Somewhat Experienced</th>
<th>Less Experienced</th>
<th>Not Very Experienced</th>
<th>N/A</th>
<th>Rating Average</th>
<th>Response Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>Visual Expression</td>
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<td>87</td>
<td>25</td>
<td>4</td>
<td>1</td>
<td>3.56</td>
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<tr>
<td>Tangible Assets</td>
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<td>57</td>
<td>26</td>
<td>13</td>
<td>3.02</td>
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<tr>
<td>Intangible Assets</td>
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<td>125</td>
<td>67</td>
<td>30</td>
<td>10</td>
<td>2.92</td>
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<td>Product Attributes</td>
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<td>12</td>
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<td>3.38</td>
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<td>Brand Personality</td>
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<td>4</td>
<td>4</td>
<td>3.51</td>
<td>334</td>
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<tr>
<td>Brand Pyramid</td>
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<td>2.78</td>
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<td>Point-of-Differences</td>
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<td>49</td>
<td>20</td>
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<td>18</td>
<td>6</td>
<td>3.20</td>
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</table>

Please rate your experience with the following...

<table>
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<tr>
<th>Answer Options</th>
<th>Very Experienced</th>
<th>Somewhat Experienced</th>
<th>Less Experienced</th>
<th>Not Very Experienced</th>
<th>N/A</th>
<th>Rating Average</th>
<th>Response Count</th>
</tr>
</thead>
<tbody>
<tr>
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<td>35</td>
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<td>4</td>
<td>3.43</td>
<td>325</td>
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<td>3.03</td>
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<td>86</td>
<td>22</td>
<td>10</td>
<td>2.90</td>
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</tr>
<tr>
<td>Design Principles</td>
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<td>3.39</td>
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<td>3.30</td>
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<td>Product Development</td>
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<td>65</td>
<td>27</td>
<td>9</td>
<td>3.03</td>
<td>326</td>
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Please rate your experience with the following...

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Where did you first learn about branding?

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answered 326
skipped 119
Peters books, Seth Gedin, Tungsten Branding • too many to choose from • Too many to choose one ! But Ogilvy on Advertising still stands out as a classic. • too many to list • U.S.P.T.O. • underconsideration.com/brandnew • UnderConsideration.com/brandnew • Underconsideration.com/brandnew • Wall Street Journal • Wall Street Journal - not because they are "experts" [they're not], but rather to learn about how companies screw this shit up all the time -- especially advertising agencies. • Waly Olins • WARC website For Your Consideration website Truth, Lies in Advertising, Jon Steel Conversational Capital, Bertrand Cesvet • Well, my apologies, but I really think "Design by Nature" is a really good one. I also like Alan Fletcher's "The Art of Looking Sideways" and Kenya Hara's "Designing Design." • why we buy by paco underhill • www.smashingmagazine.com • www.underconsideration.com/brandnew Designing Brand Identity by Alina Wheeler • zag • Zag • #NAME?
Please select the aspects most important to successful design and branding (not more than 3).

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Please select the items most important to design and branding education (not more than 3).

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What additional question should have been included with this survey?

Select Open-Ended Responses
all were asked • Biggest/least/best failure: ? • Branding is about business. It is a key component of marketing and must help clients sell their stuff. If it can't do that what’s the point? • brands that serve a world in crisis? • Can you name any famous people known for branding/what did they do? • Can you tell the difference between a good brand and a bad one? • considerations for brand in cross-cultural, multicultural or global projects • Consumers and the function/consumer research. • Could be instructive to understand who participants believe is the biggest brand/learn failure and why? • define different levels of branding. I think it’s difficult to interpret the answers for the different levels. Anyway, success? • Design and Branding together makes this a little more complicated. Design can be a by-product of branding. While design thinking is huge in marketing/advertising, I feel that holding these two together would suggest that a good brand has to have good design. What about people as a brand? Do they actually design something else architect their very own designed approach to execute a brand strategy. I am not opposed to this, but think more about how the left and right brain should work together. Great branding comes from understanding customer's wants/needs and value system and then a design is a delivery mechanism. Consider this- Form does not follow function here. • Do you consider language part of the brand? How would you ensure that the linguistic representation of your brand remains consistent in the source language and in target languages if you market abroad? • Do you employ a certain design strategy and if yesm how does it look like? • Does anyone teach printing and substrates. Basically how to get a project done? • Don’t know what you are trying to learn... But survey seems refelects an academic [and not Professional] understanding of branding... Reality checking theory • why do we do we wish we knew or what do we wish recent grads knew. Can I get a copy of your finished thesis? Would love to read it! • anyone anything? • Hard to say without knowing the objectives of this research. That said, you seem to think about branding as a creative exercise, not a strategic one. That is where most people who claim to be “marketers” fail flat on their face... • Have you taught brand design? • How do you value a brand or design? • How important is work experience on brand projects to brand education? • How looks like your ideal product? • how to do rapid prototyping • How to review analysis, how to react to an audience, or listen to an audience who might be moving your brand around in new directions, or how to steer an audience towards a new and different idea. How to avoid cliché solutions when the safe route seems to be the only outcome, especially when "crafting" a strategy with a large team. • How to unearth the core equity of the brand • I do not know • I might have asked participants to define branding and positioning in X words. I would love to get a copy of your results when completed. • I was limited to giving three choices in some of the fields, with the span of some careers that does not give an accurate profile. I'd like to have the three choices, plus the option to write in comments [comments should not count as a choice] • I'm still unclear as to how these results will be tabulated/used and what your initial hypothesis is. I therefore can’t really guess as to what else I might offer. • If you didn't start in Brand, in what discipline did you begin your design career. • Induction, deduction and introduction • Is design important for branding? • is there a difference in branding products, service, places, people, ideas, etc? • it covers everything well • it is hard to say since I really don’t know the purpose of the survey. • Key areas of improvement for the education of non creatives i.e. communications majors in terms of a consensus on what branding is, means etc • Many of our clients undertake visual identity work without having a simple brand positioning statement. If I were you, I would have a question here to assess respondents’ understanding of branding process. We meet many agencies (even larger ones) who claim branding as their core competency, but they don’t design logos and mimic popular design trends to create ads – they do NOT understand strategic process. Also, you use the term “tangible, intangible assets” I have never heard these terms in FMCG, we say “Functional or Emotional Points of Difference”. • Maybe something about how involved with branding do I intend to be in the future. • More about the brands that respondents engage with More about research fundamental that provide a measure of how consumers/customers identify with a brand • more psychology, WHY do people associate with a brand? • No mention anywhere of Personal Branding. The concept has existed for over ten years and offers plenty of opportunities for designers to meet a growing need as more people work independently. • Particularly, “Just how important is branding, really, in a world that has become overwrought with commercialized messages that do nothing to promote the quality of human life? Maybe the real question is: “How can design thinking refocus our will and desire to interpret and understand the biggest problems facing humanity today?” Perhaps? How can we design from pattern to detail to extract real solutions out of the real problems we face?” Now those are questions I'd like to see a survey on. • Perhaps more on the awareness of Branding education; what schools are teaching; probing on who the thought leaders are, etc. • Personality type most suited to designing and branding? • Poor or disregard branding and design? • The consumer is the brand, you are only the guides. May some questions on the understanding of branding. • Q: What other skills and disciplines are important for successful branding? A: Process design, Surveying clients, Brand positioning skills, Questions about client interaction, But... the closest I found is a client interaction fail = relate a brand and a sensation. • share a brand you've developed that you would consider BIC- What was the process and elements that made it successful? • Show a brand example, ask a question why that brand is successful? • That depends entirely on your goals for the survey... • The wording is confusing – it was difficult for me to determine what you were asking me. I can tell that it’s a research project, as many of the terms aren’t aligned with terms used in my daily work... • This is obviously a marketing survey and not so much about design. I expected more on design but, if this is for a thesis on marketing, it is appropriate. However, I'm not certain that designers are the correct target for the questionnaire. Too many too list... sorry. Barely scratched the surface • what are some bad examples of branding that come to mind? What are the biggest issues companies face when branding/rebrand? • What aspect of design and branding has emerged in recent years and requires more definition and clarity? E.g. Design Thinking • What brands don't you trust/like? • What causes brands to fail or die? • What do you think are examples of successful branding and why? What is for you a brand that works? • What is the difference between branding and design? What is the future of brands, branding and design in our technology driven world? • What is the most essential element of a good brand (or branding)? What methods do you use in branding? • What is the value of branding to culture... socially, economically, environmentally. Does branding work to exclude true social value? • What ISN'T a brand? • What level of influence does design have on the branding process in your organization? • What design-related aspects/disciplines of branding are important to know? This is important to digest in 2012, as business, communications, marketing, interactive media, statistical analysis, et al: all crash together with traditional graphic design and the formation of proper, appropriate and effective brand strategies and implementations. • What proportion of your time will be spent on issues of branding this year. • What skills or disciplines are highly overrated and should be decommissioned? • What universities do a good job of preparing students to do design work? • What was your best brand experience? What made you feel that your mind was about a brand? • What was your role? Designer, production artist, manager, other (please explain). • What’s the most effective way to connect Design (architects, experienced) to brand ethos? • Where did you complete your design/branding education if respondent has been educated in the subjects vs. on the job experience? • Adding to education vary broadly between schools/countries. • Where did you learn these skills that you value as most important? • Where is the best place to learn how to legally protect specific brand elements? • whether brand development should be left up to MBA’s or Designers; whether branding is still a good measure of success. • Does work have to do with design? What field does it overlap with the most? • Who owns a brand? Is the audience aware of the brand? • Why? • Why is branding so important in today’s marketplace? • Why is understanding branding important? • Why? • Workshops better pros. You should ask WHY?

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What is the future of branding and design?

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Select Open-Ended Responses

3D • A better question is what is the future of holding agencies • A lot more crossover of tactics, creative companies not just solving branding problems for the consumer but also how they are structured (run like a business, not like a boutique, etc.) • A grayer economic identity may be Western world’s next step, plus globe no longer shrinking but expanding due to limited resources and green concerns. Brands need to navigate and steer this future before it overtakes them • A rebuttal to consumer-generated content and a resurgence of the branding expert. • A successful brand must deliver more than a product, it must deliver a purpose. • Aligning quality with aesthetics and with a positive customer experience. Apps have always understood the audience • As consumer’s budgets tighten, making your brand engaging and worth paying more for will be paramount to growing your products and services • Brand success will result from being able to have 2-way conversation with the brand target audience and the ability to respond quickly to feedback. • Whatever moves people towards or special interaction. Consumers will start to become more and more involved in a brands progression through marketing approaches. • Branding will always be important and strong brands will always do well. The notion that branding is less important is not true • The future will look different • There will be so many more choices. • Brands will be more expensive. • Brands will be more like engineers. • Designers will eventually be more like engineers. • Use there forever -constantly designing and developing products that make “good design” easier to achieve for non-designers. • Brands already overrun our lives. I’d like to see brands that fit so perfectly into our lives that we hardly notice them. • Brands will always exist. Sustainable success comes to those who choose to discover the right problems to solve. As competitors in the marketplace, we become our own worst enemies by differentiating too much the true meaning of branding, creating confusing nomenclature and offering partial products. Branding is hard, learn the difference between defining brands and communicating brands - in creating a competitive brand it takes both. The consumer ultimately tells us if we’ve done our job well. • Brands will be held more accountable and consumers will want to know the value - $ and ethics, now more than ever. • A bright • A bright • A bright • A bright • At least until the world ends in December. • Building emotional connection with the consumer. • Celebrity endorsement • Challenging as the impact of the Millennial consumer behavior is different and brands need to react to find a connection • cloud/web everything • companies much be able to better differentiate between themselves in a digital and virtual environment. • Connecting the two from beginning to end-blurring the boundaries. • Consistent evolution to survive in the constant environment. • Constantly evolving • Consumer led, e.g. guided through social media. • Consumers expect more regarding social and environmental responsibility. • Continual evolution, at an ever-increasing rate of change • continued collaboration between the consumer and brands. Brands continue the trend of less push marketing. • Continued use of a commerce will push design. • Continued to guide society and thought and grow with media. • Critical in tough economic times and competition for the consumer’s dollar. • cross-integration with other products and services (e.g. - the plastic surgeon who also has a spa in his office, the place where you get your Barton and a facial at the same time, while she sells your products). • Customers are having more of a say with the creators of a brand and future designs. Allow customers to have freedom to express what the brand means to them. In turn, customers will give the brand opportunities to create in a way they like. • Brands & Designers • For brand’s & designers • For brand’s & designers • For brand’s & designers • For brand’s & designers • For brand’s & designers • For brand’s & designers • For brand’s & designers • For brand’s & designers • For brand’s & designers • For brand’s & designers • For brand’s & designers • For brand’s & designers • For brand’s & designers • For brand’s & designers • For brand’s & designers • For brand’s & designers • For brand’s & designers • For brand’s & designers • For brand’s & designers • For brand’s & designers • For brand’s & designers • For brand’s & designers • For brand’s & designers • For brand’s & designers • For brand’s & designers • For brand’s & designers • For brand’s & designers • For brand’s & designers • For brand’s & designers • For brand’s & designers • For brand’s & designers • For brand’s & designers • For brand’s & designers • For brand’s & designers • For brand’s & designers • For brand’s & designers • For brand’s & designers • For brand’s & designers • For brand’s & designers • For brand’s & designers • For brand’s & designers • For brand’s & designers • For brand’s & designers • For brand’s & designers • For brand’s & designers • For brand’s & designers • For brand’s & designers • For brand’s & designers • For brand’s & designers • For brand’s & designers • For brand’s & designers • For brand’s & designers • For brand’s & designers • For brand’s & designers • For brand’s & designers • For brand’s & designers • For brand’s & designers • For brand’s & designers • For brand’s & designers • For brand’s & designers • For brand’s & designers • For brand’s & designers • For brand’s & designers • For brand’s & designers • For brand’s & designers • For brand’s & designers • For brand’s & designers • For brand’s & designers • For brand’s & designers • For brand’s & designers • For brand’s & designers • For brand’s & designers • For brand’s & designers • For brand’s & designers • For brand’s & designers • For brand’s & designers • For brand’s & designers • For brand’s & designers • For brand’s & designers • For brand’s & designers • For brand’s & designers • For brand’s & designers • For brand’s & designers • For brand’s & designers • For brand’s & designers • For brand’s & designers • For brand’s & designers • For brand’s & designers • For brand’s & designers • For brand’s & designers • For brand’s & designers • For brand’s & designers • For brand’s & designers • For brand’s & designers • For brand’s & designers • For brand’s & designers • For brand’s & designers • For brand’s & designers • For brand’s & designers • For brand’s & designers • For brand’s & designers • For brand’s & designers • For brand’s & designers • For brand’s & designers • For brand’s & designers • For brand’s & designers • For brand’s & designers • For brand’s & designers • For brand’s & designers • For brand’s & designers • For brand’s & designers • For brand’s & designers • For brand’s & designers • For brand’s & designers • For brand’s & designers • For brand’s & designers • For brand’s & designers • For brand’s & designers • For brand’s & designers • For brand’s & designs...
could be different in the future for enterprise. About design in general, I hope that visionary people like me could be always able to create, invent and realize new amazing design projects. I’m just everyone in the field, we need to constantly work on, and maintain a strong identity important. In my niche market, tremendous potential for designers to provide branding consultation, online visual identities and branded websites for solopreneurs and independent practitioners. We all need to raise awareness of the value of design, to resist the trend towards branding and stand against sites like 99 Designs that exploit designers and devalue creative services. In the future, they are merging into one thing: the total experience. Just ask various brand leaders to define what a brand guide is, and you will get a different answer from every one, ranging from a document with the core assets, logo and colors, all the way through to a licensing style guide or entertainment. But complete with strategy for social media and video. The future may very well hold a tighter definition for branding, as well as a broader net for what exactly ‘branding’ means. In the hands of corporations. So, in other words, bleak. Increase branding of experiences, less on products. Increased global competition, so advanced brand and design leadership skills are needed. Increasing importance of promotional, increasing quality, increasing specialization, differentiation and personalization increasingly important. I foresee more importance of product design and industrial engineering, to improve/distinguish superior brand experience (e.g. Apple’s philosophy) independence and personalization inextricably linked. Increase innovation, innovation, simplicity, wabi sabi, innovation. Private brands have match quality, so brands must innovate to stay ahead. Interactive, interactive, interactive. A & web design, digital technologies. International. Internet. It has been with us since the beginning, and it will continue to be with us. Design is the only thing that adds value to things and it is a key thing that sets brands apart. It is a powerful force for communication and marketing. Branding and design should be used in an honest way. It is the future, it will become more and more important. Design is the future of brand experience. The more you integrate design into your everyday life, you will become much more integrated across all venues and these who understand how the consumer interacts with media will be at an advantage to more meaningfully connect with them in their lifestyle. As a result, it will continue to evolve. It is a great place to brand and promises and reproduce in brand rules. With the channels of communication escalating at such a rapid pace and the resulting ‘noise’ it creates, differentiation through branding becomes increasingly challenging and important.
Where do you find creative inspiration?

Select Open-Ended Responses

Absolutely everywhere. Seems a cop-out answer but our world today is so image-filled, everywhere we look we are overstimulated. Anything could pop up as a creative source. It’s crucial to keep an open and active mind. • Active research when I am working on a concrete project. Otherwise, keeping my eyes and ears open in my everyday life, on my travels, and in conversations. • All around me • all around me • all around, sometime just walking down the street • all over the place. • Almost everywhere • anywhere and everywhere • anywhere and everywhere • anywhere and everywhere • anywhere and everywhere • anywhere and everywhere • anywhere and everywhere • anywhere and everywhere • anywhere and everywhere • anywhere and everywhere • anywhere and everywhere • anywhere and everywhere • anywhere and everywhere • anywhere and everywhere • anywhere and everywhere • anywhere and everywhere • anywhere and everywhere • anywhere and everywhere • anywhere and everywhere • anywhere and everywhere • anywhere and everywhere • anywhere and everywhere • anywhere and everywhere • anywhere and everywhere • anywhere and everywhere • anywhere and everywhere • anywhere and everywhere • anywhere and everywhere • anywhere and everywhere • anywhere and everywhere • anywhere and 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I learned a lot from them. • observing the world around me • On a blank sheet of paper. • On internet and also the books • online • Online and listening to success stories in order to relate them to the brands I work on. • Online design blogs like theeline.com, loveypackage, etc. Modern art. The bookstore. Ted Talks. Reading (and not just business books). • online, in retail stores, TV • online, magazines, work of my mentors • Other designers and design leaders • Other people and their enthusiasm. • other people, especially young people, experiences, inspiring network meetings. • Outdoors, magazines, internet, within • over coffee. • People I work with and external examples (work done outside our organization). • People, books, culture, music, and the day-to-day. • People, Museums, Movies, Walking my Dogs • Personal interactions, media of any kind, teenagers and kids. • Photography, nature, people watching, social media, cities • Pinterest and nature • Pinterest; magazines • reading and writing books not related to what I’m doing. • Reading, listening, trying new things, meeting new people • real life, photographic blogs, etc. • Reflection • Research • right outside my door • search and research online, in bookstores, through friends, clients, brainstorming • Seeing a problem that needs to be solved, and also in truly innovative ideas/creations. • Sketching and writing. • Social environments with creative people. • Speaking with children, walking the streets, and listening to what the consumers say. Forget the yes men in the corporate office. Branding and design is 80% gut feeling. Know your gut and learn early to trust it. • Staff feedback and input, marketing and communication visual and graphic design publications, Mobile marketing publications. • Stimulus all around me - even when I simply go out for a drive/mailing. The internet • stores via storecheck[] all types of stores) and traveling to all over the world. • Studying brands in other categories, benchmarking unique ideas • surveys • talking and sharing with creative individuals. • that is very random - from cracks in the sidewalk, a phrase from a song, observation of natural phenomena, dreams, cultural history • that should be found everywhere, anything that you come in contact with people on the street media any visual or auditory prompt • The consumer • The details of and observations in my life. • The Dump! • the entire world around me! • The internet and driving • The internet, the city, nature • the intersection between art and psychology • the mountains the outdoors, facebook • The natural world, interacting with people of divergent backgrounds and ages. • Observing the urban street, • the shower. • The stories that surround us • The web and friends. • The web, magazines, exhibits ? grocery store ? wherever I’m looking at the time I need it. • The world around me • the world around me, my children, from being curious about lots of different things. I believe in lateral inspiration • the world design resources sites and books. aga.org • too many websites!!!! • top brands from each industry segment • trade shows, magazines, stores, nature • traveling • Traveling and taking in EVERYTHING (not necessarily related to design) • Travels. • Twitter, blogs, out in the world, travel, from individuals with different experience then me. • User perception of brand and design. • Visiting independent retailers and studying small CPS companies who take risks and are creative in order to create a niche, differentiate, and remain relevant in an era of huger retailers and mammoth brands. • Volunteering for Arts Advocacy in my community; i.e. being an active member in a local printmaking guild • walks in the woods with my dog. • watching how other companies do business and asking myself why I am watching/engaging in this brand. • Watching people and how they interact with products • web sites that showcase good creative, so easy to find now! • Web sites, twitter • web, books, magazines • Web, TV ads, competitors and colleagues. Design magazines. • Web. Communication Arts. • Website and book • Wherever I can find it. In my real or virtual world, it is anywhere you want to find it. • wine. • With my 9 year old son and traveling to other countries. • world around, people, books, web • Yes
Appendix IV: Organizations and Groups

The following industry organizations and specific networking groups were leveraged to provide industry perspective, as well as additional background and insight.

DESIGN MANAGEMENT INSTITUTE

Founded in 1975, DMI is the world’s leading professional organization dedicated to design management. Everything designed, be it a product, identity, interface, environment, or communication, has to be managed. Integrating the creative side (intuitive, visual thinking, designing) with the analytical side (deductive, measurable, business management) is not easy. Design management is the art and science of empowering design to enhance collaboration and synergy between “design” and “business” to improve design effectiveness.

Today, DMI is an international authority on design management with members in 49 countries. The Institute conducts research, publishes a quarterly magazine, produces teaching cases with the Harvard Business School, provides career advancement workshops, and produces professional and academic conferences.

Additional information is available at: http://www.dmi.org/

AIGA

Founded in 1914 as the American Institute of Graphic Arts, AIGA remains the oldest and largest professional membership organization for design and is now known simply as “AIGA, the professional association for design.”

The organization believes designers serve a critical role as communicators, educators and innovators. AIGA sets the national agenda for the role of design in economic, social, political, cultural and creative contexts.

Additional information is available at: http://www.aiga.org/
CPG BRANDING AND MARKETING FORUM

Started as a networking group with just a few members in September of 2007, the CPG Branding and Marketing Forum™ has grown to include thousands of selected individuals within the Consumer Packaged Goods (or FMCG) industry. Currently, this avenue for sharing ideas boasts members from across many differing product categories and continents, with experience at a wide range of corporations and agencies.

• Successful professional networking and social media platform
• Group and website developed to foster discussion and community
• Over 7,500 selected professional members
• Marketers from over 2,500 cities and 100 countries visit the website
• Editorial and discussion contributors from around the world
• Affiliated with a variety of industry media partners and sponsors

Additional information is available at: http://cpgbranding.com/

ART & DESIGN NETWORKING GROUP

The Art & Design LinkedIn Group has been created as an avenue for individuals that have earned a BFA, BA, BS or Masters in a design related major or specialty, to share ideas and create opportunities through networking.
Biographic Notes

Thomas Hewitt Gilmore is a branding and design professional with a strong background in the strategy, design and implementation of consumer packaged goods innovations and initiatives.

Making an emotive connection with consumers—by leveraging strategy and design—has been at the heart of his work.

Throughout his career, Tom has delivered the best possible level of creativity, service and leadership for a variety of consumer products clients including: Procter & Gamble, PepsiCo Frito-Lay, Kraft, Mead, Smucker's, Lowe's, Tyson, Heinz, AT&T, Valvoline, Pfizer, Wendy's, Hunter, Borden, World Finer Foods, World Kitchen and John Morrell.

Currently, he is a graduate student with College of Design, Architecture, Art and Planning (DAAP) at University of Cincinnati, pursuing a Master of Design degree in visualization with the School of Design. He will graduate in June 2012.

As an undergraduate, Tom studied design and communication at Bowling Green State University where he earned a Bachelor of Fine Arts in Graphic Design. He is committed to lifelong learning through intellectual, creative and personal growth. Also a member of the Adjunct Faculty with the School of Fine Arts at Miami University, he most recently taught the graphic design senior thesis and business of design classes.

Tom and his wife live in Cincinnati with their three children.

He may be reached at http://gilmorebranding.com/
Endnotes

v A general summary of Aristotle’s appeals.
x Johns, Catherine, Arretine and samian pottery, London 1971, revised edn. 1977


design+branding: an intersection of art and business

lxx Coca-Cola Content 2020  