

THE DICTIONARY OF BRAND



MARTY NEUMEIER

BrandLab Edition

Designed by Liquid Agency

Published by Google

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Thanks also to the directors of the AIGA Center for Brand Experience and to the dictionary's advisory council, who helped to bring the original dictionary to fruition.

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FOREWORD by Lucas Watson

With the advent of the Internet, we're in the midst of the greatest explosion of innovation the world has ever seen. Rivalled only by the invention of the printing press and television, the Internet is having a profound impact on how people communicate with each other.

Our potential to establish human connection, brand trust, and passionate advocacy has never been greater. We find ourselves in a golden age of brands, constantly discovering new ways to leverage our innovative tools. As we look forward and prepare for another five billion people to become connected, our ability to inspire people to believe in our brands is virtually boundless.

Building great brands takes incredible skill. At Google we are inspired by the power of brands, and therefore we are curious students of the craft. At the same time, we are restless disruptors working to find better ways to build brands that people love. In an effort to celebrate the language of brand building and to demonstrate all of the innovation that is happening, we share with you *The Dictionary of Brand: The BrandLab Edition*. We hope to create

a common bond among all of us who work every day to earn consumer trust and love.

We at Google want to help your brand to get the most out of the web. We believe a shared language will inspire all of us to achieve great things together during this incredible age of brand building.

Lucas Watson is Vice President of Global Brand Solutions at Google and had a long career as a brand builder at Procter & Gamble. His passion is helping companies build dynamic, successful brands.

INTRODUCTION by Marty Neumeier

Why a dictionary of brand? Because brands are increasingly built by specialists, and specialists can only succeed through collaboration. Collaboration, by practical necessity, requires a common language.

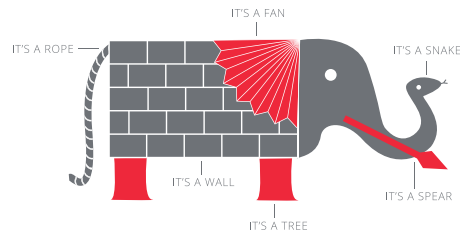
Today we find ourselves in the position of the six blind men of Hindustan, unable to describe an elephant except through our separate specialties. The brand is the product, says the product manager. It's the company's reputation, says the PR consultant. The brand is the tagline, says the copywriter. No—it's the visual identity, says the graphic designer. Our brand is our culture, says the CEO. The brand surely derives from functionality, says the engineer. Like the blind men of the fable, all of us are partly right, and all of us are wrong.

The Dictionary of Brand is the first step in creating a “linguistic foundation”—a set of terms that allows specialists from different disciplines to work together in a larger community of practice. Neither the terms nor their definitions are carved in stone; we'll most certainly find that many are malleable, some are fluid, and a few are provisional as we co-develop the practice of brand building.

Although the terms are widely used by brand specialists, most have yet to appear in other

dictionaries or glossaries. Of the 500 terms defined here, a fair number were introduced by other business authors, in which cases I've tried to include the titles of their books. In fact, if you were to acquire all the books cited in the dictionary, you'd have a good foundation for a brand library.

To help me edit the dictionary, I asked an advisory council made up of experts from various disciplines to lend their thoughts to the project. Outside the council, a number of colleagues from the AIGA Center for Brand Experience helped in herding the right words onto the page. Any mistakes, miscalculations, or misdemeanors belong to me, and will be addressed in later editions. A deep bow to everyone who helped sketch the outlines of the elephant we now call brand.



ABOUT THE AUTHOR

Marty Neumeier is an author, designer, and business adviser whose mission is to bring the principles and processes of creativity to modern business. He serves as Director of Transformation for Liquid Agency, a brand experience firm whose “Silicon Valley Thinking” has helped build iconic brands such as Intel, Cisco, Adobe, Wal-Mart, Intuit, Nike, and Sony. His role is to provide thought leadership in the areas of brand strategy, innovation, corporate culture, and design. You can download slides from his popular series of brand models called “Steal This Idea,” available free on the Liquid Agency website.

Marty Neumeier’s series of “whiteboard” books includes *The Brand Gap*, considered by many to be the foundational text for modern brand building; *Zag*, named one of the “top hundred business books of all time”; and *The Designful Company*, about the role of design in corporate innovation. His latest book, *Metaskills*, lays out a map to creative mastery in an age of intelligent machines.

In the 1990s, Neumeier was editor and publisher of *Critique* magazine, the first journal about design thinking. Over a 40-year career he has worked closely with many of the world’s most innovative companies to help advance their brands and their cultures. Neumeier travels extensively as a workshop leader and speaker on brand, innovation, and design. Between engagements, he and his wife spend their time in California and southwest France, where there’s always a book project begging for attention.



Learn more about the author and Liquid
at www.liquidagency.com

A PERSPECTIVE by Suzie Reider

It was 2006. Google was generating about \$10.5 billion in revenue, and nearly all of it came from search advertising. There was no BrandLab, no brand department, no army of people focused on how brands might be built using Google.

That was the year Google bought YouTube, where I had been working. In my role as chief marketing officer, I held a strong conviction that YouTube would become one of the greatest brand-building platforms in marketing history. Yet I found myself at a company that seemed unsure of its path toward partnering with brand builders.

For starters, we didn't take third-party ad serving (servers that place ads on websites). To the uninitiated this may sound like a technical detail, but for marketers it spelled the difference between using Google or going elsewhere. Ad serving gives advertisers the ability to "place/run/track" their digital ads. Not accepting ad serving was like not accepting credit cards—a real drawback at a time when certain ad servers were standard practice.

Seven years later, I marvel at how passionately Google has moved from a state of brand innocence to a state of "getting it"—not only from the perspective

of our customers' brands, but also our own. Today there's broad excitement and optimism about what our products, tools, platforms, and media can do to build meaningful connections between forward-thinking brands and the two billion people who have already come online. And we will become even better brand stewards as the next five billion arrive.

Many thanks to Marty Neumeier for adapting this dictionary for our community at the BrandLab. His recent book, *Metaskills: Five Talents for the Robotic Age*, is a rousing manifesto about mastery in a connected world. It explains why the skills of the Industrial Age are inadequate in a century that requires higher levels of empathy, thinking, imagination, design, and adaptability—in short, the very skills needed to build successful brands.

Our mission at the BrandLab is clear: to provide our partners with the education, inspiration, and understanding needed to bring human creativity to the "robotic" power of Google's amazing technology.

Suzie Reider leads Google's Media Solutions team for the Americas, helping companies get the most out of the web.

A B C

D E F

G H I

A/B TESTING

In marketing, a method for comparing two solutions or factors by dividing an audience or set of users into two testing groups.

SEE ALSO MVT⁹⁷

AD BLITZ

An annual contest by YouTube and *Adweek* to showcase commercials from the Super Bowl and rank them by popularity.

SEE ALSO CROWDSOURCING⁴³

AD EXCHANGE

A technology platform for buying and selling online advertising from multiple ad networks using a bidding process.

SEE ALSO REAL-TIME BIDDING¹²⁴

ADVERTISING

Paid *communications*³⁶ aimed at persuading an audience to buy a product, use a service, change a behavior, or adopt a viewpoint.

SEE ALSO RHETORIC¹²⁵

ADVERTORIALS

Print advertising designed to look like editorial content. SEE ALSO NATIVE ADVERTISING¹⁰¹ AND STEALTH ADVERTISING¹³⁶

ADWARE

Software that automatically renders advertisements on websites. SEE ALSO AD EXCHANGE¹¹ AND REAL-TIME BIDDING¹²⁴

AFFILIATE

A business which is voluntarily related to another business without being a *subsidiary*.¹⁴¹

AFFILIATE MARKETING

A type of *marketing*⁹¹ in which a business rewards an *affiliate*¹² for bringing customers to it.

AFFORDABLE LUXURY

Premium-priced products and services that are inexpensive relative to traditional luxury items. COMPARE WITH NEW LUXURY¹⁰³ AND PRICING MODEL¹¹⁶

AGILE CREATIVITY

A tool developed by Google to help marketing teams work faster and more collaboratively. SEE ALSO COLLABORATION³⁶ AND METATEAM⁹⁵

AIDED AWARENESS

The degree of recognition of a specific brand when respondents are presented with a list of possible names. SEE ALSO AWARENESS STUDY¹⁶ AND UNAIDED AWARENESS¹⁵³

ALWAYS-ON CULTURE

A digitally connected society with continuous access to the Internet and electronic *media*.⁹³ SEE ALSO PANCOMMUNICATION¹¹¹

ANCHORING

A cognitive bias that causes people to overvalue the first piece of information they receive when judging the value of later information. SEE ALSO PRIMACY EFFECT¹¹⁶

ANDROID

Google's open-source operating system designed for touchscreen devices, including smartphones and *tablets*.¹⁴⁵

APP

*Application software*¹⁴ designed to address a specific purpose.

APPLICATION SOFTWARE

A software program designed to address a general set of tasks.

ARC

In storytelling, the trajectory of a *narrative*;¹⁰¹ the sequence of events in a story line.

ARCHETYPE

A standardized model of a personality or behavior, often used in marketing, storytelling, psychology, and philosophy. SEE ALSO PERSONAS¹¹³ AND PSYCHOGRAPHICS¹¹⁸

ASYNCHRONOUS COLLABORATION

A method of working together virtually so that participants can contribute as time permits.

SEE ALSO SYNCHRONOUS COLLABORATION¹⁴³

ATTITUDE STUDY

A survey of opinions about a *brand*,²³ often used as a benchmark before and after making changes to the brand.

AUDIENCE

The group of people for which a product, service, message, or experience is designed.

SEE ALSO TARGET MARKET¹⁴⁵

AUDIENCE FRAGMENTATION

The breakdown of mass audiences into many smaller audiences, or *tribes*,¹⁴⁹ due to the explosive growth of *media*.⁹³ SEE ALSO CHANNELS³⁴ AND MASS MEDIA⁹³

AUGMENTED REALITY

A view of the physical world that is mediated by technology, such as a smartphone image with *GPS*⁶⁶-driven information overlaid.

AUTHENTICITY

The quality of being genuine, considered a powerful *brand attribute*.²⁵

AVATAR

In computer games, a digital alter ego; in branding, an *icon*⁷⁶ designed to move, morph, or otherwise operate freely in a variety of media. SEE ALSO LOGO⁸⁷ AND TRADEMARK¹⁴⁸

AWARENESS STUDY

A survey that measures an *audience's*¹⁵ familiarity with a brand, often divided into “aided” and “unaided” awareness.



**BACKSTORY**

In a *narrative*,¹⁰¹ the background of a character; in branding, the story behind a *brand*,²³ such as its origin, the meaning of its name, or the basis of its *authenticity*.¹⁵

BAIT AND HOOK

In marketing, a *pricing model*¹¹⁶ with a free or inexpensive initial offer that encourages future related purchases, such as free cell phones with multi-year service contracts.

SEE ALSO LOSS LEADER⁸⁸ AND RAZOR AND BLADES¹²³

BANDWAGON EFFECT

In behavioral psychology, the observation that the more people do or believe something, the more others will be inclined to do or believe the same thing. SEE ALSO HERD BEHAVIOR⁷²

BANNER AD

On the web, a small, rectangular ad designed to attract traffic to a website. SEE ALSO CTR⁴³

BARCODE

A machine-readable representation of data, usually affixed to an object for the purpose of tracking it. SEE ALSO HCCB,⁷² QR CODE,¹²¹ AND UPC¹⁵³



BENEFIT

A perceived advantage derived from a product, service, or *feature*.⁵⁹

BHAG

A “big, hairy, audacious goal” designed to drive an organization forward for one to three decades, from *Built to Last* by Collins and Porras. SEE ALSO STRATEGIC PYRAMID¹³⁹

BOT

A virtual software agent often used to run automated tasks over the Internet; a robot. SEE ALSO WEB CRAWLER¹⁶¹

BOTTOM-UP MARKETING

Customer-driven *marketing*,⁹¹ as opposed to top-down or management-driven marketing.

BOUNCE RATE

In *web analytics*,¹⁶¹ the percentage of users who quickly leave a particular page.

BRAINSTORMING

A technique for generating, exploring, and evaluating ideas as a group. SEE ALSO HARDBALL BRAINSTORMING⁶⁹ AND SOFTBALL BRAINSTORMING¹³⁴

BRAND

A person's perception of a product, service, experience, or organization; a commercial *reputation*.¹²⁵

BRAND ADVOCATE

Anyone who promotes a *brand*²³ through interactions with customers, prospects, partners, or the media. SEE ALSO BRAND STEWARD²⁹

BRAND AGENCY

A strategic firm that provides or manages a variety of brand-building services across a range of *touchpoints*.¹⁴⁷

BRAND ALIGNMENT

The practice of closely linking customer experience and *brand strategy*.³⁰

BRAND CAMPAIGN

A coordinated effort to increase *brand awareness*;²⁵ *brand equity*;²⁷ or *brand loyalty*.²⁸

BRAND COMPASS

A shared understanding of a company's *purpose*,¹¹⁹ value proposition, personality, and messaging that allows brand builders to collaborate with autonomy.

BRAND EARNINGS

The share of a business's cash flow that can be attributed to a *brand*.²³

BRAND ECOSYSTEM

The network of people who contribute to building a *brand*,²³ including internal departments, external firms, industry partners, customers, users, and the media.

BRANDED HOUSE

A company in which the dominant *brand name*²⁸ is the company name, such as Mercedes-Benz; also called a homogeneous brand or a monolithic brand. COMPARE WITH HOUSE OF BRANDS⁷²

BRAND EQUITY

The accumulated value of a company's *brand assets*;²⁵ both financially and strategically; the overall strength of a brand.

BRAND EXPERIENCE

All the interactions people have with a product, service, or organization. SEE ALSO TOUCHPOINT¹⁴⁷

BRAND FAMILY

A series of related *brands*²³ owned by the same company. SEE ALSO EXTENSION⁵⁷

BRAND GAP

A disconnect between business *strategy*¹⁴⁰ and *brand experience*.²⁷

BRAND IDENTITY

The outward expression of a brand, including its *trademark*,¹⁴⁸ name, communications, and visual appearance.

BRANDING

Any effort or program designed to increase value or avoid *commoditization*³⁶ by building a differentiated *brand*.²³

BRAND LOYALTY

The strength of preference for a brand compared to competing brands, sometimes measured in repeat purchases. SEE ALSO CHARISMATIC BRAND³⁴ AND TRIBAL BRAND¹⁴⁹

BRAND MANUAL

A document that articulates the parameters of a brand for members of the brand community; a standardized set of brand-building tools. SEE ALSO BRAND BOOK²⁵ AND SPIRIT BOOK¹³⁶

BRAND METRICS

Measurements for monitoring changes in *brand equity*.²⁷ SEE ALSO BRAND VALUATION³⁰

BRAND NAME

The verbal or written component of a brand *icon*;⁷⁵ the name of a product, service, or organization.

BRAND PERSONALITY

The character of a brand as defined in anthropomorphic terms, such as Virgin = irreverent, or Chanel = refined. SEE ALSO ARCHETYPE¹⁴

BRAND POLICE

A manager or team responsible for strict compliance with the guidelines in a *brand manual*.²⁸

BRAND PORTFOLIO

A suite of related brands; a collection of brands owned by one company.

BRAND RECALL

A measurement of how strongly a *brand name*²⁸ is connected with a category in the minds of an audience. SEE ALSO UNAIDED AWARENESS¹⁵³

BRAND RECOGNITION

A measurement of how familiar a *brand name*²⁸ is to an audience. SEE ALSO AIDED AWARENESS¹³

BRAND STEWARD

A person responsible for protecting and developing a *brand*.²³ SEE ALSO BRAND ADVOCATE²³

BRAND STRATEGY

A plan for the systematic development of a *brand*²³ in alignment with a business *strategy*.¹⁴⁰

BRAND TRACKING

A record of changes in brand awareness over time. SEE ALSO BRAND METRICS²⁸

BRAND VALUATION

The financial equity of a brand. SEE ALSO BRAND METRICS²⁸

BRICKS AND CLICKS

A retail business model that combines a physical store with an *e-commerce*⁵⁴ component.

BRICKS AND MORTAR

A retail business model with a physical store. CONTRAST WITH BRICKS AND CLICKS (ABOVE) AND E-COMMERCE⁵⁴

BROADCASTING

The electronic, one-way communication of audio or video content to a large *audience*.¹⁵

BROWSER

A software program that allows a user to display and interact with websites on the Internet.

BULK EMAIL

Email messages sent to many people at the same time from a mailing list. SEE ALSO OPT IN,¹⁰⁸ OPT OUT,¹⁰⁸ AND SPAM¹³⁵

BUNDLE

A tying strategy in which the purchase of one product, element, or *feature*⁵⁹ is conditioned on the purchase of another.

BUZZ

An elevated level of gossip or information-sharing about a person, product, service, event, experience, or organization. SEE ALSO WORD-OF-MOUTH ADVERTISING¹⁶³

BUZZWORD

A word or phrase that becomes fashionable, often at the expense of its original meaning. SEE ALSO JARGON⁸¹ AND SOUND BITE¹³⁵

A B C

D E F

G H I

CATCHPHRASE

A phrase made familiar by repeated use.

SEE ALSO MEME,⁹⁴ SLOGAN,¹³² AND SOUND BITE¹³⁵

CATEGORY

In marketing, the *market segment*⁹² in which a product, service, or company competes.

SEE ALSO CONSIDERATION SET³⁸ AND DOMAIN⁵¹

CBO

Chief Brand Officer, responsible for integrating the work of the brand community. SEE ALSO IMT,⁷⁶

VIRTUAL AGENCY,¹⁵⁸ AND HOLLYWOOD MODEL⁷²

CDO

Chief Design Officer, responsible for the total *design*⁴⁷ efforts of a company.

CHALLENGER BRAND

A product, service, or company that competes with one or more stronger competitors in its *category*.³³

CHANNEL

In communications, a conduit for moving a signal from a sender to a receiver. SEE ALSO DISTRIBUTION CHANNEL⁶¹ AND NETWORK¹⁰²

CHARETTE

An intensive workshop in which designers and community stakeholders work in *collaboration*.³⁶ SEE ALSO CO-CREATION³⁶ AND SWARMING¹⁴¹

CHARISMATIC BRAND

A brand that inspires a high degree of customer loyalty; also known as a lifestyle brand or passion brand. SEE ALSO TRIBAL BRAND¹⁴⁹

CLARITY

In *communication*,³⁶ the quality of being easily perceived or understood. SEE ALSO SIGNAL-TO-NOISE RATIO¹³¹

CLICHÉ

In *communication design*,³⁷ an idea, phrase, or trope that has been overused to the point of losing its original meaning or effect.

CLIQUE

In social networks, an exclusive group in which every member is closely connected to every other member. SEE ALSO SOCIAL CIRCLE¹³³ AND TRIBE¹⁴⁹

CLOUD, THE

A catch-all term for information and programs that can be accessed over the Internet.

CLUES

In problem solving, any facts, data, or personal experiences that can aid in forming a *framework*.⁶² for the problem.

CLUTTER

A disorderly array of elements or messages that impedes understanding. SEE ALSO SIGNAL-TO-NOISE RATIO¹³¹

CO-BRAND

Two or more separately owned *brands*²³ linked for mutual benefit.

CO-CREATION

The collaborative development of a product, service, experience, process, business model, strategy, message, or other outcome. SEE ALSO COLLABORATION (BELOW) AND SWARMING¹⁴¹

COLLABORATION

The process by which people of different disciplines work together to create something they could not create individually; the practice of *co-creation*.³⁶

COMMODITIZATION

The process by which customers come to see products, services, or companies as interchangeable, resulting in the erosion of profit margins; a failure of *branding*.²⁷

COMMODITY

In economics, goods that have no appreciable *differentiation*⁴⁹ or brand value.

COMMUNICATION

A *message*⁹⁴ or conversation; the conveyance of information from a sender to a receiver.

COMMUNICATION DESIGN

A discipline that combines *visual design*¹⁵⁹ and *verbal design*¹⁵⁷ to produce identity elements, websites, advertisements, publications, and other vehicles for messaging and content. SEE ALSO COPYWRITING⁴¹ AND GRAPHIC DESIGN⁶⁷

COMMUNITY

A large group of people with common interests or a shared *culture*.⁴⁴ SEE ALSO ONLINE COMMUNITY¹⁰⁷ AND TRIBE¹⁴⁹

CONCEPT MAP

A hierarchical diagram showing the connections among related ideas, functions, or elements. SEE ALSO PERCEPTUAL MAP¹¹³

CONCEPTUAL NOISE

Cognitive *clutter*³⁵ arising from conflicting messages or meanings; a clash of ideas that undermines *clarity*.³⁴ SEE ALSO SIGNAL-TO-NOISE RATIO¹³¹

CONCERTINA COLLABORATION

A method of *co-creation*³⁶ in which individuals and teams alternate between working together and working individually.

CONFIRMATION BIAS

In psychology, the tendency for people to prefer evidence that confirms what they already believe. SEE ALSO CULTURAL LOCK-IN⁴⁴

CONGESTION

A negative *network effect*¹⁰³ in which adding more users to a network decreases the value of the network, as in the case of highway traffic.

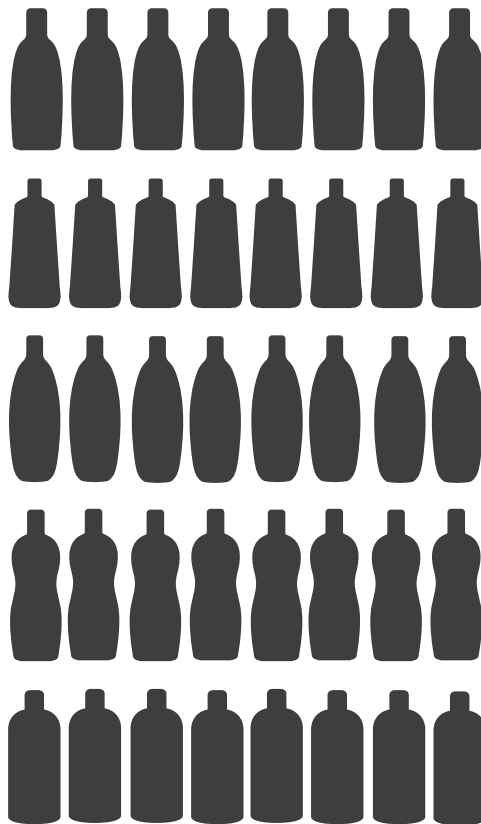
CONJOINT ANALYSIS

A *quantitative research*¹²¹ technique for identifying a product's most important features by asking customers which features they would trade for others. SEE ALSO

MARKET RESEARCH⁹²

CONSIDERATION SET

The range of choices that a customer considers when making a purchase decision; a *category*.³³



CONSIDERATION SET

CONTENT

In advertising, the editorial or entertainment portion of a medium that attracts an *audience*.¹⁵

CONTEXTUAL ADVERTISING

Online *advertising*¹¹ that automatically displays relevant ads based on *keywords*⁸³ from the website. SEE ALSO REAL-TIME BIDDING¹²⁴

CONVERSION RATE

In retailing, the percentage of visitors who end up buying something. SEE ALSO SALES FUNNEL¹²⁹

COOKIE

A small piece of code placed by websites onto the *browsers*³¹ of visitors for the purpose of personalizing, tracking, or managing data.

COOPETITION

A *portmanteau word*¹¹⁴ describing the cooperation of two or more competitors for mutual benefit.

COPYRIGHT

The exclusive rights granted to the owner or creator of an original work, typically a book, play, motion picture, sound recording, computer program, or *trademark*.¹⁴⁸

COPYWRITING

The discipline of developing verbal content for advertisements and related communications.

SEE ALSO VERBAL DESIGN¹⁵⁷ AND WORDSMITH¹⁶³

CORE IDENTITY

In marketing, the central, sustainable elements of a *brand identity*,²⁷ such as a name and *trademark*.¹⁴⁸

CORE IDEOLOGY

In management, a combination of *core values*⁴² and *core purpose*.⁴¹

CORE PURPOSE

The reason a company exists beyond making a profit; a key component of a *core ideology*.⁴¹

CORE VALUES

An enduring set of principles that defines the ethics of a company; a key component of a *core ideology*.⁴¹

CORPORATE IDENTITY

The *brand identity*²⁷ of a company, consisting of its key identifiers, such as its *brand name*,²⁸ *trademark*,¹⁴⁸ typography, and colors; a company's *trade dress*.¹⁴⁷ SEE ALSO BRAND BOOK²⁵

CPC

Cost per click, or the price that online advertisers pay each time an ad is clicked.

SEE ALSO CPM (BELOW), CPV (BELOW), AND CTR⁴³

CPM

Cost per thousand, or the price that advertisers pay for one thousand *impressions*.⁷⁶

SEE ALSO CPC (ABOVE), CPV (BELOW), AND CTR⁴³

CPV

Cost per view, or the price that advertisers pay for each video view. SEE ALSO CPC (ABOVE)

AND CPM (ABOVE)

CREATIVE BRIEF

A document that outlines the parameters of a *design*⁴⁷ project, such as its context, goals, processes, and budgetary constraints. SEE ALSO FRAMEWORK⁶²

CREATIVE COUNCIL

A committee formed to monitor and guide a company's *branding*²⁷ process; sometimes called a brand council. SEE ALSO IMT⁷⁶

CREATIVE DESTRUCTION

A process of radical transformation by which *disruptive innovation*⁵⁰ destroys the value of established institutions.

CROWDSOURCING

The process of outsourcing tasks to the public or an *online community*.¹⁰⁷

CTR

Click-through rate, or the percentage of people who click an ad or other online link.

SEE ALSO CPC⁴² AND CPM⁴²

CULTIVATION

In management, the process of embedding shared values and skills throughout an organization. SEE ALSO INTERNAL BRANDING⁷⁹ AND SOCIALIZATION¹³³

CULTURAL LOCK-IN

The inability of an organization to change its mental models, even in the face of clear market threats. SEE ALSO CULTURE⁴⁴

CULTURAL WALLPAPER

Objects, products, services, and communications that are everywhere yet so common as to be invisible. SEE ALSO ME-TOO BRAND⁹⁵

CULTURE

The shared understanding and behavioral norms of a community or population. SEE ALSO TRIBE¹⁴⁹

CUSTOMER EXPECTATIONS

The anticipated *benefits*²² of a brand, whether explicit or implicit, functional or emotional.

CUSTOMER GOALS

In marketing, the jobs for which customers “hire” a product, service, experience, or organization.

CUSTOMER JOURNEY

A model or *story*¹³⁸ of how a customer might experience a product, service, or organization over time.

A B C

D E F

G H I

DEMAND ELASTICITY

In marketing, the sensitivity of sales patterns to a change in price. SEE ALSO PRICE SENSITIVITY¹¹⁵

DEMOGRAPHICS

Statistical data on populations, including categories such as age, ethnicity, gender, marital status, income, and education level; an approach to defining a *market segment*.⁹²

SEE ALSO PSYCHOGRAPHICS¹¹⁸

DESCRIPTOR

In brand communications, a term that describes the *category*³³ in which the brand competes, such as “fluoride toothpaste” or “online bank.”

DESIGN

The discipline or process of changing an existing situation to a preferred one. SEE ALSO DESIGNER (BELOW)

DESIGNER

Anyone who uses the *design process*⁴⁸ to change an existing situation to a preferred one.

DESIGN MANAGEMENT

The practice of integrating the work of internal and external *design*⁴⁷ teams to align brand *touchpoints*¹⁴⁷ with strategic goals.

DESIGN PROCESS

A method or *framework*⁶² for the execution of a creative project.

DESIGN RESEARCH

Customer research on the experience and design of products or communication elements, using qualitative, quantitative, or ethnographic techniques. SEE ALSO FIELD TEST,⁶⁰ FOCUS GROUP,⁶¹ MALL INTERCEPT,⁹¹ AND ONE-ON-ONE INTERVIEW¹⁰⁷

DESIGN TARGET

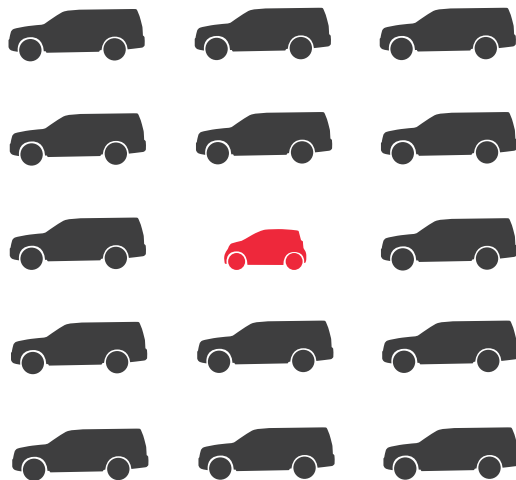
The ideal customer for a product, usually an *extreme user*.⁵⁷

DESIGN TEAM

A *collaborative*³⁶ group formed to work on certain types of creative projects or to solve a specific creative problem. SEE ALSO TASK FORCE¹⁴⁶

DIFFERENTIATION

The process of establishing a unique market category to increase profit margins and avoid *commoditization*;³⁶ a central principle of *positioning*.¹¹⁴



DIGITAL NATIVE

A person immersed in the Internet from a very early age. SEE ALSO GEN C⁶⁵

DIGITAL WALLET

A software program that lets users make commercial transactions electronically; an e-wallet. SEE ALSO MOBILE PAYMENT⁹⁶

DISPLAY ADVERTISING

A type of web *advertising*¹¹ that can accommodate text, images, logos, and other elements in the same space.

DISRUPTIVE INNOVATION

A new product, service, or business that upsets and redefines a market. CONTRAST WITH SUSTAINING INNOVATION¹⁴¹

DISTRIBUTION

In business, the provision of goods and services to customers through a *distribution channel*.⁵¹

DISTRIBUTION CHANNEL

A method for moving goods or services from a factory to a supplier, a supplier to a retailer, or a retailer to an end customer. COMPARE WITH CHANNEL³⁴

DOMAIN

In marketing, the largest possible *category*³³ in which a product, service, or company competes; a broad area of expertise.

DRIVER BRAND

In a *brand portfolio*,²⁹ the brand that drives a purchase decision, whether a *master brand*,³³ *subbrand*,¹⁴¹ or *endorser brand*.⁵⁵

DRIVER FEATURES

*Brand attributes*²⁵ that are both important to customers and highly differentiated from those of competitors.

A B C

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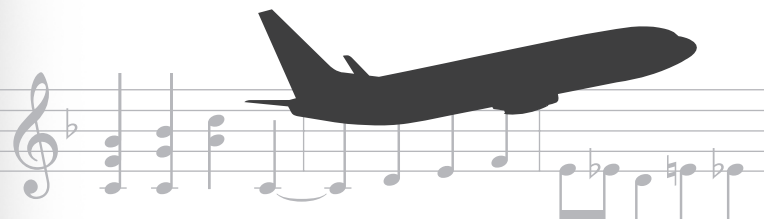
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EARCON

An auditory symbol used as a brand identifier, such as United Airlines' use of Gershwin's "Rhapsody in Blue"; an aural *icon*.⁷⁵

EAR

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EARLY ADOPTER

An early proponent of a product, service, technology, behavior, or style; a *lighthouse customer*.⁸⁵

EARNED MEDIA

Positive news coverage of newsworthy achievements, as opposed to *paid media*¹¹ such as *advertising*.

E-COMMERCE

Electronic commerce, a business model in which transactions are conducted over the Internet. CONTRAST WITH BRICKS AND CLICKS³⁰ AND BRICKS AND MORTAR³⁰

ECONOMIC RENTS

Prices in excess of what the market would normally pay, sometimes made possible by strong *brand loyalty*.²⁸

80-20 RULE

An axiom stating that 80% of the effects often come from 20% of the causes; e.g., 80% of a company's revenues can come from 20% of its customers. SEE ALSO PARETO PRINCIPLE¹¹² AND POWER LAW¹¹⁵

ELEVATOR PITCH

An expression of a company's *value proposition*¹⁵⁷ that is brief enough to convey during an elevator ride. SEE ALSO TWITTER SUMMARY¹⁵⁰

EMOTIONAL BENEFITS

The value derived from how a product or service makes a customer feel. SEE ALSO FUNCTIONAL BENEFITS⁶³

ENDORSER BRAND

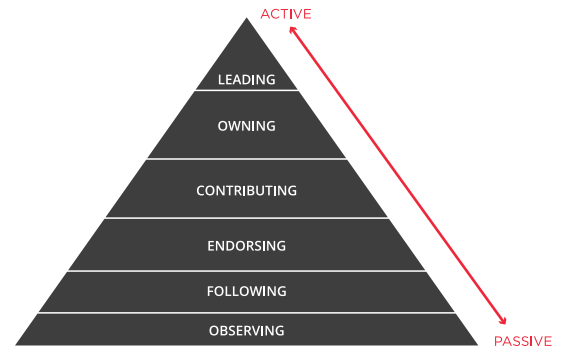
A brand that promises satisfaction on behalf of a *subbrand*¹⁴¹ or *co-brand*,³⁵ usually in a secondary position to the brand being endorsed.

ENGAGEMENT

In online *marketing*,⁹¹ any action by a user that creates or deepens a customer relationship, such as clicking, bookmarking, liking, subscribing, or buying.

ENGAGEMENT PYRAMID

A new marketing model that addresses the most important audiences first, and gathers insights from those audiences to improve results for the entire marketing plan. SEE ALSO DESIGN TARGET⁴⁸ AND ENGAGEMENT (ABOVE)



ENVIRONMENTAL DESIGN

Various creative disciplines for developing the built environment, including architecture, urban planning, interior design, and *wayfinding*.¹⁶¹

E-READER

A *tablet*¹⁴⁵ or *app*¹⁴ for reading digital books and documents.

ETHNOGRAPHY

In anthropology, the study of people in their natural settings; in business, a *qualitative research*¹²¹ technique for discovering needs and desires that can be met through *innovation*.⁷⁷

EVANGELIST

In marketing, a *brand advocate*,²³ whether internal or external, paid or unpaid.

EXPERIENCE DESIGN

The discipline of creating user experiences rather than products and services, with a strong application in interactive media.

SEE ALSO INFORMATION ARCHITECT⁷⁷ AND UX¹⁵⁴

EXTENDED IDENTITY

The elements that extend the *core identity*⁴¹ of a company or brand, organized into groupings such as *brand personality*,²⁸ *symbols*,¹⁴³ and *positioning*.¹¹⁴

EXTENSION

In marketing, a new product or service that leverages the *brand equity*²⁷ of a related product or service.

EXTREME USER

A user who pushes a product past its envisioned limits. SEE ALSO DESIGN TARGET⁴⁸

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FAD

A behavior that spreads quickly in a population or *tribe*,¹⁴⁹ dying out almost as quickly as the novelty wears off. SEE ALSO MEME⁹⁴ AND TREND¹⁴⁸

FASHION

A prevailing mode of expression. SEE ALSO FAD (ABOVE) AND TREND¹⁴⁸

FAST-FAILING

A process of learning quickly by designing and testing an iterative series of *prototypes*.¹¹⁸

FAST FOLLOWER

A company that quickly copies the practices, products, or business models of successful competitors. SEE ALSO ME-TOO BRAND⁹⁵

FAVICON

A 16x16-pixel *icon*⁷⁶ used to identify a brand in a *browser*³¹ address bar.

FEATURE

Any element of a product, service, or experience designed to deliver a *benefit*.²²

FEATURE CREEP

The incremental addition of nonessential features to a product, service, or experience during its development or over its lifetime.

SEE ALSO FEATURITIS (BELOW)

FEATURITIS

The urge to one-up the competition with extra features. SEE ALSO FEATURE CREEP (ABOVE)

FIELD TEST

A *qualitative research*¹²¹ method used to assess a new product, package, concept, or message outside a lab or facility.

FIRST MOVER

The first company to occupy a given *category*,³³ which often confers a competitive advantage.

FLASH SALE

A members-only sales event that allows online retailers to reduce excess or dated merchandise. SEE ALSO POP-UP STORE¹¹⁴

FOCUS GROUP

A *qualitative research*¹²¹ method in which several people are invited to a research facility to discuss a given subject; a type of research designed to focus later research.

SEE ALSO PRESEARCH¹¹⁵

FOCUSING

The process of bringing attention to a single element; a strategic tool for bringing resources to bear on a single leverage point. SEE ALSO OVERFOCUSING¹⁰⁹

FOLLOWER HUB

In a *social network*,¹³⁴ a person who is well connected but is slow to embrace new ideas.

CONTRAST WITH INNOVATIVE HUB⁷⁸

FONT

In *typography*,¹⁵⁰ a complete assortment of characters in a single *typeface*.¹⁵⁰

FORGIVENESS

In *experience design*,⁵⁶ the ability of a product or service to anticipate, prevent, or correct the mistakes of users.

FORMAT

The particular arrangement of information in a book, magazine, program, computer file, or event. SEE ALSO LAYOUT⁸⁵

FOUR Ps, THE

Four key factors often found in a *marketing mix*,⁹¹ originally conceived as price, product, promotion, and place, and later expanded to include other factors. SEE ALSO MMM⁹⁶

FRAMEWORK

The conceptual structure of a problem, an investigation, or a discussion, used as a basis for further analysis.

FRANKENBRAND

A *brand*²³ with poor internal or external alignment; a brand with mismatched *features*⁵⁹ or *extensions*.⁵⁷

FREEMIUM

A *pricing model*¹¹⁶ that combines free basic services with paid premium services.

FREQUENCY

The number of times a viewer is exposed to an advertisement. SEE ALSO REACH¹²⁴

FUNCTIONAL BENEFITS

The value derived from what a product or service does for a customer. SEE ALSO EMOTIONAL BENEFITS⁵⁴

FUTURECASTING

A generative *brainstorming*²³ technique used to envision possible futures.

FUZZY FRONT END

The beginning of a *design*⁴⁷ process, when problems or goals have not been clearly defined. SEE ALSO FRAMEWORK⁶²

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GEN C

The “connected generation,” a *psychographic*¹¹⁸ group of *digital natives*,⁵⁰ consisting mostly of those born after 1980.

GENERIC BRAND

A commoditized product or *store brand*¹³⁸ (a misnomer, since the purpose of *branding*²⁷ is to avoid *commoditization*³⁶).

GLOBAL BRAND

A product, service, or company that competes globally (often a misnomer, since most *brands*,²³ by definition, vary considerably from culture to culture).

GLOBALIZATION

A catch-all term for the increasing connectedness of economies, societies, and cultures around the world; opposite of *localization*.⁸⁷ SEE ALSO GLOCALIZATION (BELOW)

GLOCALIZATION

A *portmanteau word*¹¹⁴ referring to the ideology of “think global, act local.” SEE ALSO GLOBALIZATION (ABOVE) AND LOCALIZATION⁸⁷

GPS

The Global Positioning System, a satellite-based technology that uses triangulation to determine the coordinates of a receiver.

SEE ALSO LOCATION-BASED MARKETING⁸⁷



GRAPHIC DESIGN

A creative discipline focused on the design of visual communications, such as trademarks, books, packaging, signage, and print *advertising*.¹¹ SEE ALSO COMMUNICATION DESIGN³⁷ AND VISUAL DESIGN¹⁵⁹

GREENHOUSING

Nurturing ideas by suspending judgment until they can be better understood and developed.

COINED BY ?WHAT IF! INNOVATION PARTNERS FOR GOOGLE'S MAGIC ACADEMY

GRP

Gross rating points, a measurement of advertising *impressions*,⁷⁶ expressed as *reach*¹²⁴ multiplied by *frequency*.⁶³

GUERRILLA MARKETING

A marketing approach that uses nontraditional *channels*³⁴ or *touchpoints*¹⁴⁷ to sell or advertise products and services. SEE "GUERRILLA MARKETING"

BY JAY CONRAD LEVINSON, 1984

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HALO BRAND

A brand that lends value to another brand by association, such as a well-known *master brand*⁹³ and a lesser-known *subbrand*.¹⁴¹

HARDBALL BRAINSTORMING

An advanced style of *brainstorming*²³ in which participants are allowed to critique ideas as they arise. SEE ALSO SOFTBALL

BRAINSTORMING¹³⁴

HARMONIZATION

In *branding*,²⁷ the alignment of key elements across product lines or geographic regions.

HASHTAG

In a Twitter message, a word or phrase preceded by the # symbol to make it easily searchable along with other Twitter messages using the same word or phrase.

HAWTHORNE EFFECT

A psychological phenomenon in which the presence of the observer changes what is being observed, sometimes skewing the results of *market research*.⁹²

#brandlab

HCCB

High Capacity Color Barcode, or Microsoft Tag, designed to contain up to 3,500 characters per square inch. SEE ALSO BARCODE¹⁹

HERD BEHAVIOR

A tendency to follow the crowd in situations that are complex, unclear, or dangerous.

SEE ALSO BANDWAGON EFFECT¹⁹

HOLLYWOOD MODEL

A system of creative collaboration in which specialists work as part of a *metateam*⁹⁵ to create a harmonious or aligned whole.

HOMOPHILY

In *social networks*,¹³⁴ the tendency of people to associate with those most like themselves.

SEE ALSO HERD BEHAVIOR (ABOVE)

HOUSE OF BRANDS

A company for which the products or services rather than the company itself have the dominant brand names; also called a heterogeneous brand or pluralistic brand.

CONTRAST WITH A BRANDED HOUSE²⁶

HTML

Hypertext Markup Language, the standard language for displaying information on a *browser*.³¹

HUB

In a *social network*,¹³⁴ a person with a large number of connections. SEE ALSO INNOVATIVE HUB⁷⁸ AND FOLLOWER HUB⁶¹

HYPERLINK

In computer programming, a coded connection between one piece of information and another to create *hypertext*.⁷³

HYPERTEXT

In computing, a document or text box containing *hyperlinks*.⁷³ SEE ALSO HTML (ABOVE)

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ICON

In marketing, the visual symbol of a brand, usually based on a differentiated market position; a *trademark*.¹⁴⁸ SEE ALSO AVATAR¹⁶

IKEA EFFECT

A cognitive bias in which people tend to value things that they made themselves over things that others have made.

IMPRESSION

In online media, a single instance in which an ad is displayed. SEE ALSO CPM⁴²

IMT

An integrated marketing team comprising various specialist firms working in *collaboration*³⁶ to build a brand; a *metateam*⁹⁵ or *virtual agency*.¹⁵⁸ SEE ALSO HOLLYWOOD MODEL⁷²

INCREMENTAL INNOVATION

A modest improvement to a product, service, or business that produces a short-term competitive advantage. SEE ALSO KAIZEN⁸³ AND SUSTAINING INNOVATION¹⁴¹

INDUSTRIAL DESIGN

A creative discipline that optimizes the form and function of products and systems for the mutual benefit of the user and manufacturer. SEE ALSO PRODUCT DESIGN¹¹⁶

INFLUENCER

A person with the power to sway members of a group, especially through social media.

SEE ALSO SOCIAL AUTHORITY¹³³ AND THOUGHT LEADER¹⁴⁶

INFORMATION ARCHITECT

A person who designs complex information systems to make them easy to navigate.

SEE "INFORMATION ARCHITECTS," EDITED BY RICHARD SAUL WURMAN, 1997

INFORMATION OVERLOAD

The psychological result of trying to pay attention to too many stimuli at once. SEE ALSO CLUTTER³⁵ AND CONCEPTUAL NOISE³⁷

INGREDIENT BRAND

A brand used as a *feature*⁵⁹ for another brand, such as an Intel chip in an HP computer.

INNOVATION

A *design*⁴⁷ outcome that changes a company, industry, or society; the process of innovating.

SEE ALSO DISRUPTIVE INNOVATION,⁵⁰ INCREMENTAL INNOVATION,⁷⁶ AND SUSTAINING INNOVATION¹⁴¹

INNOVATION FUNNEL

A continuous process for winnowing potential *innovations*⁷⁷ to those most likely to succeed.

INNOVATION GAP

A disconnect between what customers want and what companies are able to provide.

SEE ALSO CUSTOMER GOALS⁴⁵

INNOVATIVE HUB

In a *social network*,¹³⁴ a person who is well connected and quickly embraces new ideas.

CONTRAST WITH FOLLOWER HUB⁶¹

INTEGRATED MARKETING

A *collaborative*³⁶ method for developing consistent branding across disciplines, *audiences*,¹⁵ *media*,⁹³ and *touchpoints*.¹⁴⁷

SEE ALSO IMT⁷⁶

INTERACTION DESIGN

The discipline of creating meaningful relationships between people and the products, services, or technologies they use.

SEE ALSO INTERFACE DESIGN⁷⁹ AND WEB DESIGN¹⁶¹

INTERFACE DESIGN

The discipline of creating user controls for machines and electronic devices to optimize the experience of using them. SEE ALSO

INTERACTION DESIGN⁷⁸ AND WEB DESIGN¹⁶¹

INTERNAL BRANDING

The process of spreading brand knowledge and brand skills throughout an organization by use of a shared vision, storytelling, training, and *creative councils*;⁴³ also known as *cultivation*.⁴⁴

ITERATIVE DESIGN

A process of using successive approximations to work through a problem or project.

SEE ALSO PROTOTYPE¹¹⁸

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JAMMING

Designing a solution, business model, process, or other outcome through improvisational *collaboration*.³⁶ SEE "JAMMING"

BY JOHN KAO, 1997

JARGON

Specialized terminology used by practitioners of a given discipline. SEE ALSO BUZZWORD³¹

JUNK BRAND

A brand based on a facade instead of a real *value proposition*;¹⁵⁷ also called a *Potemkin brand*.¹¹⁴

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KAIZEN

A Japanese term for the continuous improvement of processes in manufacturing, engineering, or management. SEE ALSO INCREMENTAL INNOVATION⁷⁶ AND SUSTAINING INNOVATION¹⁴¹

KEYWORD

In *search advertising*,¹²⁹ a word or phrase used to locate information with a *search engine*;¹²⁹ also called a search term. SEE ALSO NEGATIVE KEYWORD¹⁰¹

KIT OF PARTS

A complete *brand identity*²⁷ scheme, including name, trademark, colors, shapes, sound signatures, taglines, *typography*,¹⁵⁰ and other brand expressions.



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LANGUAGE LOCALIZATION

The process of adapting text or products for use in other countries or cultures. SEE ALSO HARMONIZATION⁶⁹

LAYOUT

The positioning of elements or information within a larger work, such as a book, a computer file, or an architectural interior. SEE ALSO FORMAT⁶²

LIFESTYLE MARKETING

An approach to marketing that defines *target markets*¹⁴⁵ according to customer *personas*,¹¹³ brand *tribes*,¹⁴⁹ and *psychographics*,¹¹⁸ as opposed to *demographics*.⁴⁷

LIGHTHOUSE CUSTOMER

An *early adopter*⁵³ who draws attention to a new product or service. SEE ALSO INFLUENCER⁷⁷ AND TRENDSETTER¹⁴⁸

LIGHT TV VIEWERS

Consumers who spend less time with TV and more time online (typically younger, educated, and more affluent). SEE ALSO DIGITAL NATIVE⁵⁰ AND GEN C⁶⁵

LIKE BUTTON

A screen *icon*⁷⁵ used in *social media*¹³³ services that allows users to express approval and allows advertisers to target customers.



LIKERT SCALE

A method of assigning quantitative value to qualitative data to facilitate analysis and benchmarking (named for organizational-behavior psychologist Dr. Rensis Likert).

SEE ALSO MARKET RESEARCH⁹²

LINE EXTENSION

The expansion of a product family; the addition of one or more *subbrands*¹⁴¹ under a *master brand*.⁹³ SEE ALSO EXTENDED IDENTITY⁵⁷

LIVING BRAND

A *brand*²³ that grows, adapts, and sustains itself by virtue of a healthy *brand ecosystem*.²⁶

LOCALIZATION

A counter-trend to globalization, in which economies, societies, and cultures are becoming more local. SEE ALSO GLOCALIZATION⁶⁵ AND LANGUAGE LOCALIZATION⁸⁵

LOCATION-BASED MARKETING

An array of tactics used to draw customers to local businesses, from simple local advertising to location detection with GPS technology. SEE ALSO PROXIMITY MARKETING¹¹⁸

LOCKUP

In *trademark*¹⁴⁸ design, the fixed relationship between a name and *symbol*¹⁴³ or other visual elements. SEE ALSO AVATAR,¹⁶ ICON,⁷⁵ AND LOGO (BELOW)

LOGO

An abbreviation of *logotype*,⁸⁸ now applied broadly to mean a *trademark*.¹⁴⁸ COMPARE WITH AVATAR¹⁶ AND ICON⁷⁵

LOGOTYPE

A distinctive typeface or lettering style used to represent a brand name; a *wordmark*.¹⁶²

SEE ALSO LOGO⁸⁷

LOSS LEADER

In marketing, a type of *bait and hook*¹⁹ pricing scheme that uses a subsidized or money-losing initial offer to encourage a steady stream of subsequent sales. SEE ALSO

RAZOR AND BLADES¹²³

LOW-END DISRUPTOR

A *disruptive innovation*⁵⁰ that serves the least valuable customer segment in an existing category.³³



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MALL INTERCEPT

An insight-gathering technique in which researchers interview customers in a store or public location; a *one-on-one interview*.¹⁰⁷

SEE ALSO MARKET RESEARCH⁹²

MANIFESTO

A declaration of principles or intentions that challenge the status quo; a provocative *mission statement*.⁹⁶

MARKETING

The process of developing, promoting, selling, and distributing a product or service.

SEE ALSO ADVERTISING,¹¹ BRANDING,²⁷ AND POSITIONING¹¹⁴

MARKETING AESTHETICS

Perceptual principles used to enhance the feelings or experiences of an *audience*.¹⁵

MARKETING MIX

The relationship of key factors such as *the four Ps*⁶² in a marketing plan. SEE ALSO MMM⁹⁶

MARKET PENETRATION

The *market share*⁹² of one product, service, or company compared to others in the same *category*.³³

MARKET POSITION

The ranking of a product, service, or company within a *category*,³³ sometimes calculated as market share multiplied by the level of awareness.

SEE ALSO AWARENESS STUDY¹⁶ AND POSITIONING¹¹⁴

MARKET RESEARCH

The study of markets and customers to define opportunities, identify preferences, discover needs, measure awareness, and gain insight, among other goals. SEE ALSO QUALITATIVE RESEARCH¹²¹

AND QUANTITATIVE RESEARCH¹²¹

MARKET SEGMENT

A group of people who are likely to respond to a given product or marketing effort in a similar way. SEE ALSO AUDIENCE¹⁵ AND TRIBE¹⁴⁹

MARKET SHARE

The percentage of sales in a given *category*,³³ usually calculated using as the number of units sold or the value of units sold. SEE ALSO

MARKET POSITION⁹²

MASS MEDIA

Media *channels*³⁴ designed to reach a large audience, traditionally through one-way communications. SEE ALSO ADVERTISING¹¹ AND BROADCASTING³⁰

MASTER BRAND

The dominant brand in a line or across a business to which *subbrands*¹⁴¹ can be added; a *parent brand*.¹¹¹

MEDIA

The *channels*³⁴ through which content and messages are delivered, such as the Internet, television, printed publications, direct mail, and outdoor posters.

MEDIA ADVERTISING

One-way *communications*³⁶ designed to sell, persuade, or create awareness of a brand through public communication channels.

MEDIAGENIC

Particularly attractive or appealing in the news media. SEE ALSO TELEGENIC¹⁴⁶

MEDIA MIX MODELING

The use of statistical analysis to optimize the relationship of various *media*⁹³ in an *advertising*¹¹ campaign. SEE ALSO MMM⁹⁶

MEME

A thought, belief, or behavior that reproduces and spreads like a virus through a culture.

SEE ALSO VIRAL MARKETING¹⁵⁷

MESSAGE

A piece of *communication*³⁶ with a single purpose. SEE ALSO MESSAGE ARCHITECTURE (BELOW)

MESSAGE ARCHITECTURE

A hierarchy of messages communicating the key *value propositions*¹⁵⁷ of a *brand*.²³

METADATA

Data about data, such as its purpose, authorship, network location, time code, or date of creation, usually hidden. SEE ALSO TAG¹⁴⁵

METATEAM

A broadly functional team made of smaller specialist teams; in marketing, an *IMT*⁷⁶ or *virtual agency*.¹⁵⁸

ME-TOO BRAND

A product, service, or company that copies the practices of a more successful competitor.

SEE ALSO FAST FOLLOWER⁵⁹

MICROPAYMENT

An online financial transaction involving only a few dollars or, potentially, fractions of a cent. SEE ALSO MOBILE PAYMENT⁹⁶

MINIMUM VIABLE PRODUCT

In *industrial design*,⁷⁶ a *prototype*¹¹⁸ that has the least number of features and capabilities needed for real-world testing.

MISSION

In organizational *strategy*,¹⁴⁰ a 5- to 20-year plan to fulfill a *purpose*.¹¹⁹ SEE ALSO STRATEGIC PYRAMID¹³⁹ AND VISION¹⁵⁹

MISSION STATEMENT

A concise statement of the *core purpose*⁴¹ or aspirations of an organization.

MMM

Marketing mix modeling, or the use of statistical analysis to estimate the impact of various marketing tactics on sales or *brand awareness*.²⁵ SEE ALSO MARKETING MIX⁹¹ AND MEDIA MIX MODELING⁹⁴

MNEMONIC DEVICE

A technique for remembering one thing by associating it with something else.

MOBILE APP

An *app*¹⁴ designed to run on mobile devices such as smartphones and *tablets*.¹⁴⁵

MOBILE PAYMENT

A financial transaction made on a smartphone or other mobile device.

MOBILE TAG

A *barcode*¹⁹ that can be decoded with an *app*¹⁴ on a smartphone or other mobile device.

MOOD BOARD

In design, a technique in which photographs or other materials are arranged on a board to determine the feeling or mood to be projected by a product, *service*,¹³⁰ experience, or *communication*.³⁶

MORPHEME

The smallest unit of language that has meaning, often used by *naming*¹⁰¹ specialists to assemble coined words or *neologisms*¹⁰² (for example, *Agilent*, formed by combining the morphemes *agil-* and *-ent*).

MOTION GRAPHICS

A *design*⁴⁷ discipline specializing in animated content for television, the Internet, or live presentations. SEE ALSO GRAPHIC DESIGN⁶⁷

MVT

Multivariate testing, a research method for comparing multiple factors, each with multiple conditions. SEE ALSO A/B TESTING¹¹ AND CONJOINT ANALYSIS³⁸

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MORPHEME

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NAME BRAND

A widely recognized product, *service*,¹³⁰ or organization. SEE ALSO BRAND²³

NAMING

The process of creating verbal identities for products, services, organizations, or ingredients. SEE ALSO BRAND ARCHITECTURE²⁴ AND NOMENCLATURE SYSTEM¹⁰⁴

NARRATIVE

A *story*¹³⁸ told from a single point of view. SEE ALSO ARC¹⁴

NATIVE ADVERTISING

Web advertising designed to look like website content. SEE ALSO ADVERTORIALS¹² AND STEALTH ADVERTISING¹³⁶

NATURAL READING SEQUENCE

The order in which readers most easily absorb related pieces of information. SEE ALSO ARC¹⁴

NEGATIVE KEYWORD

In *search advertising*,¹²⁹ a word or phrase used to exclude unwanted search queries.

NEOLOGISM

A coined word or phrase that can serve as a brand name. SEE ALSO MORPHEME⁹⁷

NETIQUETTE

A *portmanteau word*¹¹⁴ meaning “network etiquette,” a set of social conventions governing online interactions.

NET NEUTRALITY

In computing, a principle that all Internet traffic should be treated equally, regardless of bandwidth usage, content, platform, or purpose.

NET PROMOTER SCORE

A *brand loyalty*²⁸ metric that measures the likelihood that customers will recommend a product or service. SEE “THE ONE NUMBER YOU NEED TO GROW” BY FREDERICK F. REICHHELD, 2003

NETWORK

A system of *nodes*¹⁰⁴ interconnected by information *channels*³⁴ to allow a diverse range of communications. SEE ALSO SOCIAL NETWORK¹³⁴

NETWORK CREATIVITY

A distributed model of creativity in which information and ideas flow up and down the organizational chart, influencing both strategy and execution. SEE ALSO COLLABORATION³⁶

NETWORK EFFECT

A phenomenon in which adding more users to a network increases the value of the network; the reverse can also be true, as in the case of *congestion*.³⁸ SEE ALSO BANDWAGON EFFECT¹⁹

NEW LUXURY

Products and services that deliver higher quality or performance at a premium price, such as Belvedere Vodka or Callaway golf clubs. SEE ALSO AFFORDABLE LUXURY¹²

NEW-MARKET DISRUPTOR

A *disruptive innovation*⁵⁰ that serves customers who could not previously afford any product or service in a particular *category*.³³ SEE ALSO AFFORDABLE LUXURY¹²

NFC

Near-field communication, a set of industry standards that allows mobile devices to communicate by bringing them into close proximity.

NODE

A connection point in a *network*;¹⁰² in social networks, individual actors who are interconnected by *ties*.¹⁴⁷

NOMENCLATURE SYSTEM

A *framework*⁶² for *naming*¹⁰¹ related products, services, features, or benefits. SEE ALSO BRAND ARCHITECTURE²⁴



NODE

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ONE-ON-ONE INTERVIEW

A *qualitative research*¹²¹ technique in which subjects are interviewed one at a time.

SEE ALSO MALL INTERCEPT⁹¹

ONE-STOP SHOP

In the *design*⁴⁷ and *advertising*¹¹ disciplines, a firm that offers a full range of services, as opposed to specializing in one category or niche.

ONLINE COMMUNITY

A *community*³⁷ enabled by the Internet, held together more by common interests rather than geographical boundaries. SEE ALSO TRIBE¹⁴⁹

ONLINESS

In brand strategy, a *value proposition*¹⁵⁷ based on a strongly differentiated *benefit*.²²

OPINION LEADER

A person whose viewpoint exerts an influence over other members of a population or *tribe*;¹⁴⁹ an *influencer*.⁷⁷

OPT IN

An email option that gives companies explicit permission to send *bulk emails*³¹ to users.

SEE ALSO OPT OUT (BELOW) AND PERMISSION MARKETING¹¹³

OPT OUT

An email option that lets users unsubscribe or deny permission to be sent *bulk emails*.³¹

CONTRAST WITH OPT IN (ABOVE)

ORCHESTRATION

The coordination of messaging, *brand strategy*,³⁰ *positioning*,¹¹⁴ and *brand personality*²⁸ across all touchpoints and media. COINED BY

MIKE YAPP OF GOOGLE'S THE ZOO

ORGANIC SEARCH RESULTS

Listings returned by a search engine based on their relevance to the search terms. CONTRAST

WITH SEARCH ADVERTISING¹²⁹

OVERDESIGN

The suffocation of a concept with too much embellishment or too many *features*.⁵⁹



OVERFOCUSING

In business *strategy*,¹⁴⁰ framing a product line, market position, *brand architecture*,²⁴ or feature set too narrowly. SEE ALSO DIFFERENTIATION⁴⁹ AND POSITIONING¹¹⁴

OVERTARGETING

In marketing, defining a target audience so narrowly that it unnecessarily restricts sales.

SEE ALSO OVERFOCUSING (ABOVE) AND TARGET MARKET¹⁴⁵

J K L

M N O

P Q R

PAID MEDIA

Brand communications delivered through paid *advertising*¹¹ channels, as opposed to *earned media*.⁵³

PANCOMMUNICATION

A societal state in which everything and everyone is conveying *content*⁴⁰ and meaning in all possible combinations. SEE ALSO ALWAYS-ON CULTURE¹³

PARALLEL EXECUTION

The process by which separate creative teams *collaborate*³⁶ simultaneously rather than sequentially. SEE ALSO IMT⁷⁶ AND METATEAM⁹⁵

PARALLEL THINKING

A *brainstorming*²³ technique in which all members of a group think in the same direction at the same time. SEE “SIX THINKING HATS” BY EDWARD DE BONO, 1999

PARENT BRAND

The founding member of a *brand family*;²⁷ a *master brand*.⁹³

PARETO PRINCIPLE

The observation by economist Vilfredo Pareto that 80% of effects often come from 20% of the causes. SEE ALSO 80-20 RULE⁵⁴ AND POWER LAW¹¹⁵



PAY PER ACTION

In online advertising, a *pricing model*¹¹⁶ in which the advertiser pays only for specified customer actions such as making a purchase or filling out a form. SEE ALSO PAY PER CLICK (BELOW)

PAY PER CLICK

In online advertising, a *pricing model*¹¹⁶ in which an advertiser pays the publisher only when a visitor clicks on an ad. SEE ALSO CPC⁴² AND SEARCH ADVERTISING¹²⁹

PERCEPTUAL MAP

In *marketing*,³¹ a diagram of customer perceptions showing the relationships between competing products, services, or companies, usually in two dimensions.

PERMISSION MARKETING

The practice of promoting goods or services with anticipated, personal, and relevant messages. SEE “PERMISSION MARKETING” BY SETH GODIN, 1999

PERSONAS

In *marketing*,³¹ imaginary characters that represent potential users or *target markets*¹⁴⁵ for a product or service. SEE ALSO ARCHETYPE¹⁴ AND PSYCHOGRAPHICS¹¹⁸

PHISHING

An attempt to steal users’ information with emails simulating the *brand identity*²⁷ elements of real companies. SEE ALSO SPAM¹³⁵

PLANNED OBSOLESCENCE

A policy of designing a limited life span into a product so that customers are forced to replace it or purchase a “new, improved” version. SEE ALSO INCREMENTAL INNOVATION⁷⁶

PLATFORM

In business, a foundational *framework*⁶² for building a product line, technology, or brand.

POP-UP STORE

A store that occupies a small retail space one day and disappears the next, designed to either create *buzz*³¹ or ignite a buying frenzy.

SEE ALSO FLASH SALE⁶⁰

PORTMANTEAU WORD

A *neologism*¹⁰² made from two *morphemes*,⁹⁷ commonly used for creating brand names.

POSITIONING

The process of *differentiating*⁴⁹ a product, service, or company in a customer's mind to obtain a competitive advantage.

POTEMKIN BRAND

A fake brand; refers to the mythical Potemkin villages, which were facades designed to impress Catherine the Great as she passed through Crimea. SEE ALSO JUNK BRAND⁸¹ AND SOCK-PUPPET MARKETING¹³⁴

POWER LAW

A mathematical relationship that describes the distribution patterns of natural and man-made phenomena, such as the long tail of online merchandising. SEE ALSO 80-20 RULE⁵⁴ AND PARETO PRINCIPLE¹¹²

PREFERENTIAL ATTACHMENT

In *social networks*,¹³⁴ the tendency for people with more connections to attract even more connections. SEE ALSO NETWORK EFFECT¹⁰³

PRESEARCH

In marketing, preliminary research to frame the research to follow. SEE ALSO FOCUS GROUP⁶¹

PRICE SENSITIVITY

The degree to which demand goes up or down in response to a change in price. SEE ALSO DEMAND ELASTICITY⁴⁷

PRICE WAR

A case of one-upmanship in which multiple competitors lower their prices to gain a temporary advantage or defend their *market share*.⁹²

PRICING MODEL

A pricing formula designed to deliver a strategic advantage. SEE ALSO PRICE SENSITIVITY¹¹⁵

PRIMACY EFFECT

A cognitive bias in which first impressions tend to be stronger than later impressions, except for last impressions. SEE ALSO ANCHORING¹³ AND RECENCY EFFECT¹²⁴

PRIME PROSPECT

A high-value customer in a given *target market*.¹⁴⁵ SEE ALSO AUDIENCE¹⁵

PRIVATE LABEL

A store-branded product that competes, often at a lower price, with widely distributed products; a *store brand*¹³⁸ as opposed to a national brand or *name brand*.¹⁰¹

PRODUCT DESIGN

A branch of *industrial design*⁷⁶ aimed at developing commercial products.

PRODUCT PLACEMENT

A form of *stealth advertising*¹³⁶ in which products and *logos*⁸⁷ are inserted into non-advertising *media*⁹³ such as movies, television programs, music, and public environments.

PROFIT MOTIVE

The financial incentive for investing capital, time, or effort in a business. SEE ALSO PURPOSE MOTIVE¹¹⁹

PROGRAMMATIC BUYING

In advertising, an algorithmic bidding system for targeting individual consumers instead of aggregate audiences. SEE ALSO REAL-TIME BIDDING¹²⁴

PROMISE

In *branding*,²⁷ a stated or implied pledge that creates customer expectations and employee responsibilities, such as FedEx's on-time guarantee.

PROSUMER PRODUCT

A product or service that combines professional-level features with consumer usability and price. SEE ALSO AFFORDABLE LUXURY¹²

PROTOTYPE

A model, mockup, or *story*¹³⁸ used to evaluate or develop a new product, service, environment, communication, or experience.

PROVENANCE

A historical connection that lends *authenticity*¹⁵ or credibility to a company or product.

PROXIMITY MARKETING

A form of marketing communications that makes *location-based marketing*⁸⁷ more local using technologies such as *GPS*,⁶⁶ *NFC*,¹⁰⁴ or *Wi-Fi*.¹⁶²

PSYCHOGRAPHICS

The study of personality, interests, values, and lifestyles often used to define *market segments*.⁹² SEE ALSO ARCHETYPE¹⁴ AND PERSONAS¹¹³

PUBLIC RELATIONS

A strategic process of building mutually beneficial relationships between organizations and their publics. SEE ALSO ADVERTISING¹¹ AND BRANDING²⁷

PULL MARKETING

A marketing strategy that motivates customers to seek out a product or service. CONTRAST WITH PUSH MARKETING (BELOW)

PURE PLAY

A company with a single line of business; a *brand*²³ with a high degree of focus. SEE ALSO DIFFERENTIATION⁴⁹ AND FOCUSING⁶¹

PURPOSE

In systems thinking, the overriding goal that determines how the system should behave. SEE ALSO CORE PURPOSE⁴¹ AND STRATEGIC PYRAMID¹³⁹

PURPOSE MOTIVE

In management, an organization's reason for existing beyond making a profit. SEE ALSO MISSION⁹⁵ AND PROFIT MOTIVE¹¹⁷

PUSH MARKETING

A marketing strategy that brings an offer to a potential customer proactively. CONTRAST WITH PULL MARKETING (ABOVE)

J K L

M N O

P Q R

QR CODE

Quick Response, a *barcode*¹⁹ that can hold more than 4,000 alphanumeric characters, typically activated by a smartphone or *tablet*.¹⁴⁵



QUALIA

In psychology, the subjective properties of sensation; in marketing, the perceptual experiences that inform *brands*.²³

QUALITATIVE RESEARCH

Research designed to provide insight into consumer behaviors, often drawn from *one-on-one interviews*¹⁰⁷ or *focus groups*.⁶¹

QUANTITATIVE RESEARCH

Research designed to provide numerical data on consumer behaviors and market phenomena, often drawn from polls or large-scale studies.

J K L

M N O

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RADICAL DIFFERENTIATION

A *positioning*¹¹⁴ strategy that allows a brand to stand out from market *clutter*.³⁵

RALLY CRY

In business, a *slogan*¹³² used for *internal branding*⁷⁹ purposes, to drive employee behavior toward a goal or *mission*.⁹⁵

RAPID PROTOTYPING

A process of producing quick rounds of mockups, models, or concepts in rapid succession, evaluating and reiterating after each round to develop more effective products, *services*,¹³⁰ or experiences. SEE ALSO PROTOTYPE¹¹⁸

RAZOR AND BLADES

In marketing, a type of *bait and hook*¹⁹ pricing scheme that uses a free or low-cost basic product to lock in future purchases, e.g., inexpensive HP printers and expensive ink cartridges. SEE ALSO LOSS LEADER⁸⁸

REACH

In marketing, the number of people exposed to an *advertising*¹¹ or brand message. SEE ALSO MARKET PENETRATION⁹²

REAL-TIME BIDDING

An electronic trading system that places a targeted ad on a web page while a person is viewing it. SEE ALSO AD EXCHANGE¹¹

RECENCY EFFECT

A cognitive bias in which last impressions tend to be stronger than earlier impressions, including first impressions.

SEE ALSO PRIMACY EFFECT¹¹⁶

REMARKETING

In online advertising, the process of advertising to a website's previous visitors on the pages of other websites. SEE ALSO

REMARKETING TAG (BELOW)

REMARKETING TAG

A small piece of code placed on all pages of a website to add visitors to a *remarketing*¹²⁴ list. SEE ALSO COOKIE⁴⁰

REPUTATION

The general opinion about a product, service, or organization among the members of its audience. SEE ALSO BRAND²³

RESONANCE

The experience of harmony that comes from perceptions, elements, or *messages*⁹⁴ layered into a meaningful whole.

RHETORIC

The art and study of verbal persuasion. SEE ALSO ADVERTISING¹¹ AND VERBAL DESIGN¹⁵⁷

RICH MEDIA

A range of motion-based *media*⁹³ such as streaming videos, embedded animation, and synchronized slide presentations that enliven web pages or downloadable files.

ROI

Return on investment, or the ratio of money gained or lost relative to the amount of money invested.

ROPE OF SCOPE

An exercise that employs provocative ideas to test the possibilities for creativity within a brief, project, or *brand*.²³ COINED BY ?WHAT IF! INNOVATION PARTNERS FOR GOOGLE'S MAGIC ACADEMY

RTB

A “reason to believe” that companies give to customers to encourage *brand loyalty*.²⁸ SEE ALSO CHARISMATIC BRAND³⁴ AND EMOTIONAL BENEFITS⁵⁴

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SACRIFICE

In *brand strategy*,³⁰ the practice of eliminating products, services, or features that are out of alignment with the brand's *positioning*.¹¹⁴

SALES CYCLE

For buyers, the steps in making a purchase, often defined as awareness, consideration, decision, and use; for sellers, the steps in making a sale.

SALES FUNNEL

A process for tracking customers through a logical sequence of steps from prospect to purchaser.

SEARCH ADVERTISING

Ads placed on websites based on the *keywords*⁸³ in *search engine*¹²⁹ queries.

SEE ALSO SEO¹³⁰

SEARCH ENGINE

A software program that lets users search for information on the Internet through a *browser*.³¹

SEMANTICS

The study of the meaning of words, phrases, *signs*,¹³¹ and *symbols*.¹⁴³ SEE ALSO SEMIOTICS (BELOW)

SEMIOTICS

The study of *signs*¹³¹ and *symbols*¹⁴³ as components of language. SEE ALSO SEMANTICS (ABOVE)

SEO

Search-engine optimization, or the process of improving the visibility of a website or web page in *organic search results*.¹⁰⁸

SERVICE

In economics, the intangible equivalent of a good, in which the buyer obtains use but not ownership. SEE ALSO SERVICE DESIGN (BELOW)

SERVICE DESIGN

The process of determining the business model, *brand strategy*,³⁰ and customer experience for a service. SEE ALSO CUSTOMER JOURNEY⁴⁵ AND EXPERIENCE DESIGN⁵⁶

SHELF IMPACT

The ability of a product or package to command attention by virtue of its *communication design*.³⁷



SIGN

A basic indicator of meaning. SEE ALSO SEMANTICS,¹³⁰ SEMIOTICS,¹³⁰ AND SYMBOL¹⁴³

SIGNAGE

One or more *signs*¹³¹ used to identify, direct, locate, or persuade people in the physical environment. SEE ALSO WAYFINDING¹⁶¹

SIGNAL-TO-NOISE RATIO

In communication, the relationship of useful information to irrelevant data. SEE ALSO CLUTTER³⁵ AND CONCEPTUAL NOISE³⁷

SIGNATURE

In identity design, the defined visual relationship between a *logotype*⁸⁸ and a *symbol*.¹⁴³ SEE ALSO LOCKUP⁸⁷

SKEUOMORPH

In design, a nonfunctional appearance that represents a functional attribute of the item it imitates. SEE ALSO TROMPE L'OEIL¹⁴⁹

SKU

Stock-keeping unit, a unique identifier used for each distinct retail product, package, or version, usually identified with a *barcode*.¹⁹

SLOGAN

A rally cry,¹²³ *catchphrase*,³³ or *tagline*,¹⁴⁵ such as “Just do it” from Nike (from the Gaelic *sluagh-ghairm*, meaning “war cry”)

SOCIAL ADVERTISING

Advertising based on knowledge about a customer’s network or *tribe*.¹⁴⁹ SEE ALSO CONTEXTUAL ADVERTISING⁴⁰

SOCIAL AUTHORITY

An individual or an organization that uses *social media*¹³³ to develop a recognized expertise in a subject. SEE ALSO INFLUENCER⁷⁷ AND THOUGHT LEADER¹⁴⁶

SOCIAL CIRCLE

In *social networks*,¹³⁴ an inclusive group that includes both *strong ties*¹⁴⁰ and *weak ties*.¹⁶¹

SOCIAL DESIGN

The *design*⁴⁷ of products, services, and experiences for use with *social media*.¹³³

SOCIALIZATION

The process of introducing a new idea or potential *innovation*⁷⁷ to a community or *culture*.⁴⁴

SOCIAL MARKETING

The discipline of marketing applied to a social good. CONTRAST WITH SOCIAL MEDIA MARKETING¹³⁴

SOCIAL MEDIA

Web-based and mobile technologies that use multi-way *communications*³⁶ to build communities and *tribes*.¹⁴⁹

SOCIAL MEDIA MARKETING

A business discipline that uses social media to establish brand *tribes*¹⁴⁹ and communicate marketing *messages*.⁹⁴ SEE ALSO TRIBAL BRANDS¹⁴⁹

SOCIAL NETWORK

A community of individuals or organizations, technically known as *nodes*,¹⁰⁴ which are connected through *ties*¹⁴⁷ of friendship, kinship, economic interest, status, or other interdependencies. SEE ALSO HOMOPHILY⁷²

SOCK-PUPPET MARKETING

A term referring to an advertising campaign for Pets.com, one of many failed *e-commerce*⁵⁴ companies launched on frothy advertising rather than solid business plans. SEE ALSO POTEMKIN BRAND¹¹⁴

SOFTBALL BRAINSTORMING

A type of *brainstorming*²³ in which judgment is suspended until a large number of ideas are generated. SEE ALSO HARBALL BRAINSTORMING⁶⁹

SOUND BITE

A brief quote taken from a speech or interview to capture its essence. COMPARE WITH BUZZWORD³¹ AND MEME⁹⁴

SPAM

*Bulk email*³¹ for which the receivers did not *opt in*.¹⁰⁸ SEE ALSO PHISHING¹¹³

SPECIALIZATION

A *strategy*¹⁴⁰ of *differentiation*⁴⁹ that allows a company to compete against larger or more established companies. SEE ALSO FOCUSING⁶¹ AND POSITIONING¹¹⁴

SPEECH-STREAM VISIBILITY

The quality of a *brand name*,²⁸ such as Kodak or Smucker's, that allows it to be recognized as a proper noun in conversation.

SPIDER DIAGRAM

An analytical tool that uses circles and lines to visualize the relationships of elements in a *brand campaign*²⁶ or other plan.

SPIRIT BOOK

A publication or online resource that guides the vision, goals, and expected behaviors of a company *culture*.⁴⁴ SEE ALSO BRAND BOOK²⁵ AND STYLE GUIDELINES¹⁴⁰

STAKEHOLDER

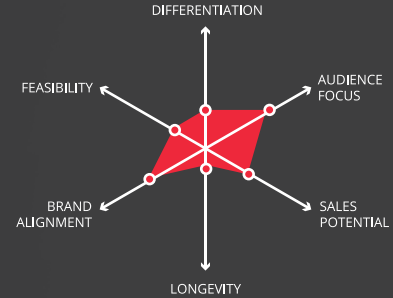
Any person or firm with a vested interest in a company or *brand*,²³ including shareholders, employees, partners, suppliers, customers, and community members. SEE ALSO BRAND ECOSYSTEM²⁶

STARGAZER

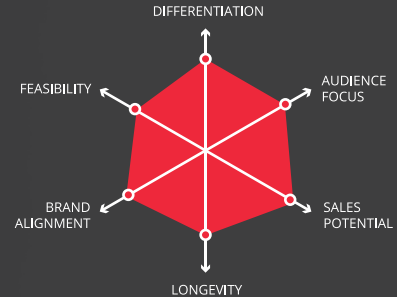
A visualization tool that plots the relative strengths of each idea against six key criteria. COINED BY ?WHAT IF! INNOVATION PARTNERS FOR GOOGLE'S MAGIC ACADEMY

STEALTH ADVERTISING

A form of *advertising*¹¹ that masquerades as content or public information. SEE ALSO ADVERTORIALS,¹² NATIVE ADVERTISING,¹⁰¹ AND PRODUCT PLACEMENT¹¹⁷



WEAK IDEA



STRONG IDEA

STARGAZER

STICKINESS

In *brand strategy*,³⁰ the degree to which a *brand*²³ and its *category*³³ are linked, making brand *extensions*⁵⁷ difficult. CONTRAST WITH STRETCHINESS¹⁴⁰

STORE BRAND

A *private label*¹¹⁶ product that can be sold at lower prices or higher margins than its widely distributed competitors; sometimes incorrectly called a *generic brand*.⁸⁵

STORY

A sequence of events related in a *narrative*.¹⁰¹
SEE ALSO ARC¹⁴

STORYBOARD

A rough *prototype*¹¹⁸ for a movie, play, or other *narrative*¹⁰¹ in which sketches are arranged in sequence on a board or screen.

STRATEGIC CONVERGENCE

The tendency of a differentiated business strategy to drift toward sameness over time.
SEE ALSO ME-TOO BRAND⁹⁵

STRATEGIC DECAY

The tendency of a business strategy to lose effectiveness as external circumstances change. SEE ALSO STRATEGIC CONVERGENCE¹³⁸ AND CULTURAL LOCK-IN⁴⁴

STRATEGIC DNA

A decision filter based on the twin concerns of business strategy and *brand strategy*.³⁰

STRATEGIC PYRAMID

A hierarchical chart for mapping an organization's *purpose*,¹¹⁹ *mission*,⁹⁵ *vision*,¹⁵⁹ and goals.



STRATEGY

A plan that uses a set of *tactics*¹⁴⁵ to achieve a goal, often by outmaneuvering competitors.

SEE ALSO BRAND STRATEGY³⁰

STRETCHINESS

In *brand strategy*,³⁰ the degree to which a brand can be extended before the link between the *brand*²³ and its *category*³³ is broken. CONTRAST WITH STICKINESS¹³⁸

STRONG TIES

In *social networks*,¹³⁴ a person's family and closest friends. CONTRAST WITH WEAK TIES¹⁶¹

STYLE GUIDELINES

Documentation that describes the graphic standards for a *brand*,²³ including use of the *trademark*,¹⁴⁸ *typography*,¹⁵⁰ photography, and colors. SEE ALSO BRAND BOOK,²⁵ SPIRIT BOOK,¹³⁶ AND TRADE DRESS¹⁴⁷

SUBBRAND

A secondary brand that leverages the associations of a *master brand*.⁸³ SEE ALSO

PARENT BRAND¹¹¹

SUBSIDIARY

A company that is owned and controlled by a parent company. SEE ALSO SUBBRAND (ABOVE)

SUSTAINING INNOVATION

An incremental improvement to an existing product, service, or business; opposite of *disruptive innovation*.⁵⁰ SEE ALSO INCREMENTAL INNOVATION⁷⁶

SWARMING

A strategy of attacking a problem from many angles or with many disciplines at once. SEE ALSO CO-CREATION,³⁶ COLLABORATION,³⁶ AND CHARETTE³⁴

SWITCHING COSTS

The amount of loss a customer must absorb in switching from one product or *service*¹³⁰ to another.



SYMBOL

SWOT

A common *strategy*¹⁴⁰ tool for analyzing an organization's strengths, weaknesses, opportunities, and threats.

SYMBOL

Something used to represent something else; in branding, a *trademark*.¹⁴⁸ SEE ALSO SEMANTICS,¹³⁰ SEMIOTICS,¹³⁰ AND SIGN¹³¹

SYNCHRONOUS COLLABORATION

A method of working together in real time, so participants can build on one another's ideas spontaneously. SEE ALSO ASYNCHRONOUS COLLABORATION¹⁴ AND SWARMING¹⁴¹

SYNECTICS

A *brainstorming*²³ process that combines creative thinking with a commitment to action. SEE "THE PRACTICE OF CREATIVITY" BY GEORGE M. PRINCE, 1970

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TABLET

In computing, a slate-like mobile device or *e-reader*⁵⁶ that has a touchscreen instead of a physical keyboard or mouse.

TACTICS

Actions taken to support a *strategy*.¹⁴⁰ SEE ALSO BRAND STRATEGY³⁰

TAG

In software programming, *metadata*⁹⁴ attached to a piece of information.

SEE ALSO HASHTAG⁶⁹

TAGLINE

A sentence, phrase, or word used to summarize a *market position*⁹² in advertising. SEE ALSO SLOGAN¹³² AND WHY-TO-BUY MESSAGE¹⁶²

TARGET MARKET

A group of customers a company would like to serve. SEE ALSO AUDIENCE¹⁵ AND TRIBE¹⁴⁹

TASK FORCE

A team chosen to work on a specific problem or well-defined challenge. SEE ALSO DESIGN TEAM⁴⁸ AND TIGER TEAM¹⁴⁷

TEAM DYNAMICS

The psychological factors that influence *collaboration*,³⁶ including trust, fear, respect, and organizational *culture*.⁴⁴

TELEGENIC

Particularly attractive or appealing in the medium of video. SEE ALSO MEDIAGENIC⁹³

TEXTING

Text messaging, or sending brief electronic *messages*⁹⁴ between mobile devices.

THOUGHT LEADER

A person or organization whose ideas exert an influence over others, especially through publishing or public appearances. SEE ALSO INFLUENCER⁷⁷ AND SOCIAL AUTHORITY¹³³

TIES

In social networks, the connections or links between *nodes*.¹⁰⁴ SEE ALSO CLIQUES³⁵ AND WEAK TIES¹⁶¹

TIGER TEAM

A group of specialists tasked with finding and correcting a systemic problem, sometimes by playing the role of attacker or competitor. SEE ALSO TASK FORCE¹⁴⁶

TOUCHPOINT

Any place where people encounter a *brand*,²³ including product use, packaging, advertising, websites, movies, store environments, company employees, and conversation. SEE ALSO MEDIA⁹³

TRADE DRESS

Colors, shapes, typefaces, page treatments, and other visual cues that create a *brand identity*.²⁷ SEE ALSO STYLE GUIDELINES¹⁴⁰

TRADEMARK

A name and *symbol*¹⁴³ or other visual expression that indicates a source of goods or services and prevents confusion in the marketplace. SEE ALSO AVATAR,¹⁶ ICON,⁷⁵ AND LOGO⁸⁷



TREND

A behavior that spreads through a population slowly (as opposed to a *fad*⁵⁹), based on underlying shifts in demographics, economics, or ideology. SEE ALSO TRENDSETTER (BELOW)

TRENDSETTER

A person whose choices in fashion, politics, art, and other fields inspire followship. SEE ALSO LIGHTHOUSE CUSTOMER⁸⁵ AND OPINION LEADER¹⁰⁷

TRIBAL BRAND

A *brand*²³ with a loyal or even cult-like following, such as Harley-Davidson, Whole Foods, or Star Trek. SEE ALSO BRAND LOYALTY,²⁸ CHARISMATIC BRAND,³⁴ AND TRIBE (BELOW)

TRIBE

A community that professes similar values, views, and interests. SEE ALSO TRIBAL BRAND (ABOVE)

TROMPE L'OEIL

In the visual arts, an optical illusion that “fools the eye” by causing a two-dimensional surface to look like a three-dimensional one. SEE ALSO SKEUOMORPH¹³²

TRP

Target rating points, a measurement of advertising *impressions*⁷⁶ relative to a specific target *audience*,¹⁵ expressed as the product of average *frequency*⁶³ multiplied by *reach*¹²⁴ within the target.

T-SHAPED PERSON

A person who combines deep disciplinary skills with broad interdisciplinary skills or transdisciplinary skills, thereby enabling effective *collaboration*.³⁶ SEE ALSO X-SHAPED PERSON¹⁶⁵

TWEET

A message of 140 characters or less sent to followers on Twitter.

TWITTER SUMMARY

A *tweet*¹⁵⁰-length recap of an idea, article, book, movie, or other work. SEE ALSO SOUND BITE¹³⁵

TYPEFACE

A specific style or *brand*²³ of typographic lettering, such as Times Roman or Helvetica, identifiable by its distinctive shapes; a set of digitized characters sold as a *font*.⁶¹

TYPOGRAPHY

The art of using *typefaces*¹⁵⁰ to communicate messages, stories, or ideas in print or on screen. SEE ALSO FONT⁶¹

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UNAIDED AWARENESS

The degree of recognition of a specific brand when respondents are prompted only with the name of a category, e.g., smartphones or electric cars. SEE ALSO AWARENESS STUDY¹⁶ AND AIDED AWARENESS¹³

UPC

Universal Product Code, the most common type of *barcode*¹⁹ in current use.



UPFRONT

A meeting hosted by television executives allowing advertisers to buy commercial airtime months before the television season begins. SEE ALSO MASS MEDIA⁹³ AND MEDIA ADVERTISING⁹³

URL

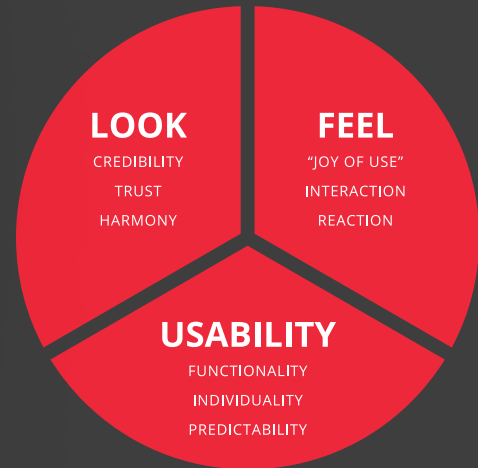
Uniform Resource Locator, an Internet address that allows a website to be located, accessed, or linked to another website.

USP

Unique Selling Proposition, a marketing theory in which customers can only remember one point of *differentiation*⁴⁹ when choosing among competing offers.

UX

User experience, or the look, feel, and usability of a product, service, website, or other artifact. SEE ALSO EXPERIENCE DESIGN⁵⁶ AND INTERACTION DESIGN⁷⁸



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VALIDATION

In marketing, positive feedback from customers for a proposed product, market position, message, or campaign. SEE ALSO MARKET RESEARCH⁹²

VALUE CHAIN

A *strategy*¹⁴⁰ model that shows how a product gains value as it moves through the supply chain, from raw material to finished product, and from marketing to service.

VALUE PROPOSITION

A business offering based on one or more benefits, whether functional, emotional, or self-expressive. SEE ALSO USP¹⁵⁴ AND WHY-TO-BUY MESSAGE¹⁶³

VERBAL DESIGN

A discipline focused on short-form writing paired with *visual design*.¹⁵⁹ SEE ALSO COMMUNICATION DESIGN³⁷ AND COPYWRITING⁴¹

VIRAL MARKETING

A set of techniques for using *social networks*¹³⁴ to spread commercial *messages*.⁹⁴

VIRTUAL AGENCY

A team of specialist firms that work together to build a brand. SEE ALSO IMT⁷⁶ AND METATEAM⁹⁵



VISION

An image of success that guides the direction of an individual or group; the aspirations of a company that drive future growth. SEE ALSO MISSION⁹⁵ AND STRATEGIC PYRAMID¹³⁹

VISUAL DESIGN

A discipline focused on print, interactive, or motion graphics; paired with *verbal design*,¹⁵⁷ a component of *communication design*.³⁷ SEE ALSO GRAPHIC DESIGN⁶⁷

VISUAL THINKING

The technique of drawing ideas or connections among ideas to make them more understandable to the people exploring them. SEE ALSO PROTOTYPE¹¹⁸

VOICE

In branding, the unique personality of a company or brand as expressed in its verbal and written communications; the verbal dimension of a *brand personality*.²⁸

S T U

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X Y Z

WAYFINDING

The discipline of designing architectural *signage*¹³¹ to help people navigate their physical environment.

WEAK TIES

In *social networks*,¹³⁴ loose connections between the *nodes*¹⁰⁴ of a network, i.e., a person's acquaintances and friends of friends. CONTRAST WITH STRONG TIES¹⁴⁰

WEB ANALYTICS

The method for measuring the key performance indicators of a website.

WEB CRAWLER

A *bot*²² that searches the web automatically to gather information; also known as a spider.

WEB DESIGN

The creative discipline of developing and improving websites.

WHY-TO-BUY MESSAGE

The most compelling reason to buy a product or do business with a company, sometimes stated as a *tagline*.¹⁴⁵ SEE ALSO ONLINESS¹⁰⁷

WI-FI

A technology that allows an electronic device such as a smartphone, *tablet*,¹⁴⁵ or wearable computer to connect to the Internet and exchange data wirelessly using radio waves.

WIKI

A website that allows users to add, delete, or modify content using *HTML*⁷³ to create a *collaborative*³⁶ body of information. SEE ALSO CROWDSOURCING⁴³

WIREFRAME

In *web design*,¹⁶¹ the skeletal *framework*⁶² for a website, including the placement of navigational and interface elements.

WORDMARK

A trademark represented by a distinctive typeface or lettering style; a *logotype*.⁸⁸

WORD-OF-MOUTH ADVERTISING

A form of *communication*³⁶ in which people voluntarily promote a product, service, or company, resulting in a brand with a high level of *authenticity*.¹⁵ SEE ALSO VIRAL MARKETING¹⁵⁷

WORDSMITH

A writer, copywriter, or editor who works with a high level of craftsmanship. SEE ALSO COPYWRITING⁴¹ AND VERBAL DESIGN¹⁵⁷

S T U

V W

X Y Z

X-SHAPED PERSON

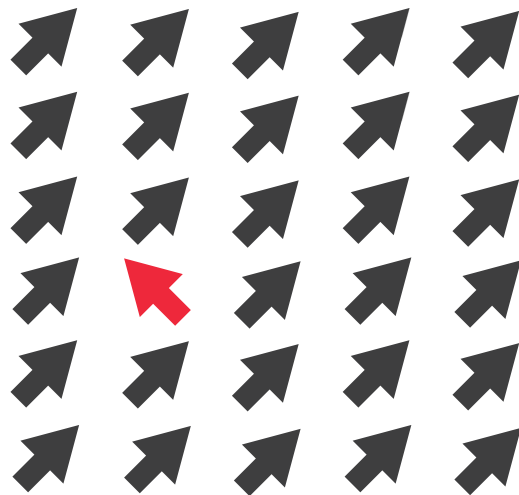
A person who facilitates *collaboration*³⁶ by connecting people, projects, and ideas.

SEE ALSO T-SHAPED PERSON¹⁵⁰

ZAG

In *brand strategy*,³⁰ a maneuver that creates a point of *radical differentiation*¹²³ that confers a powerful competitive advantage. SEE “ZAG”

BY MARTY NEUMEIER, 2007



STIMULUS



ZMOT



FIRST MOMENT OF
TRUTH (SHELF)



SECOND MOMENT OF
TRUTH (EXPERIENCE)



ZMOT

Which
becomes
the next
person's
ZMOT

ZMOT

The “zero moment of truth,” a decision moment that occurs just before a purchase is made on a mobile phone, computer, or other wired device. COINED BY GOOGLE’S JIM LECINSKI.

SEE EXCERPT ON NEXT PAGE

ZOO, THE

A creative team within Google that helps brand owners and their agencies optimize Google’s technology ecosystem.

ZOOMING

Alternately focusing on the details and stepping back to view the larger situation.

SEE ALSO FOCUSING⁶¹

On September 21, 2005, *The Wall Street Journal* published a front-page story that changed the face of marketing.

That story was about the critical importance of the seven seconds after a shopper first encounters a store shelf full of detergents or toothpaste or anything else. Remember the old phrase, “Look for it in your grocer’s freezer case”? That’s the moment we’re talking about—when you’re standing there, looking at all that frozen pizza and deciding which to buy.

Procter & Gamble called that moment the First Moment of Truth, or FMOT (“eff-mot”). This moment was so important to P&G that they created a position titled Director of FMOT, and tapped Dina Howell to fill the job. And *The Wall Street Journal* found it so influential that they put it on the front page.

CEO A.G. Lafley put it this way: *The best brands consistently win two moments of truth. The first moment occurs at the store shelf, when a consumer decides whether to buy one brand or another. The second occurs at home, when she uses the brand—and is delighted, or isn’t.*

Now there’s a new critical moment of decision that happens *before* consumers get to their grocer’s freezer case. Whether you sell yachts or shaving cream, your customers’ first impression—and quite possibly their final decision—will be made in that moment: ZMOT, or the Zero Moment of Truth.

Marketers devote tremendous amounts of energy and money to the first two moments of truth. But the new question is: Are you winning at the Zero Moment of Truth? Because that little moment is the moment that’s changing the marketing rulebook. It’s a new decision-making moment that takes place a hundred million times a day on mobile phones, laptops, and wired devices of all kinds. It’s a moment when marketing happens, where information happens, and where consumers make choices that affect the success and failure of nearly every brand in the world.

Jim Lecinski, VP, U.S. Sales, leads Google’s advertising business in the U.S. His book Winning the Zero Moment of Truth is downloadable free at www.zeromomentoftruth.com.

From the outset we accepted that the language of brand is a moving target. While most dictionary editors try for timelessness, we had no such option, since useful brand terms are being minted daily. Instead, we tried for universality, believing if we could reduce the terms and their definitions to those that might be practical for a wide range of disciplines, we'd realize our goal of establishing a shared language.

You'll notice that some of the terms are fairly long in the tooth, such as *trademark*, while others seem as if they were born yesterday, such as *avatar*. We tried not to discriminate, since both types of terms are useful in today's brand conversations.

We also tried to redefine certain words that are widely understood, but needed a tweak in light of recent advances. For example, the term *brand* is defined as "a person's perception of a product, service, experience, or organization." The tweak here is "perception," which reframes the meaning of brand from something controlled by a company to something controlled by customers. As I've said in my book *The Brand Gap*, a brand isn't what you say it is—it's what *they* say it is. This in no way diminishes the power of branding, but only serves to focus it.

Most dictionary editors also try for completeness. For example, the *Concise Oxford Dictionary* contains 240,000 terms, and a single term may have dozens of meanings. We've taken the opposite approach, aiming for the least number of terms, and a maximum of two definitions each. While the BrandLab edition of *The Dictionary of Brand* contains only about 500 terms, we take comfort in the knowledge that Shakespeare wrote all his plays and sonnets with only a 5,000-word vocabulary, including small words like *to*, *be*, *or*, and *not*.

Finally, we tried to employ an internal logic in our choice of terms. For example, since we included *primacy effect*, we also included its unidentical twin, *recency effect*. Within each term's definition, we made a reference to the other term. You'll also notice that wherever one term is included in another's definition, we added a notation with the page number of that definition. In this way the dictionary is relational, a web of words instead of a list.

—Marty Neumeier