

a

b

c

d

e

f

g

h

i

j

k

l

m

The lexicon

n

o

of brand

p

q

r

s

t

u

v

w

x

y

z



“First learn the
meaning of what you
say, then speak.”

Epictetus (55-135AD)



THE LEXICON OF BRAND

A String Theory Production

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A String Theory production enabled by Marty Neumeier

Many thanks to Marty, who was the instigator and author of the original and excellent Dictionary of Brand – and who has so graciously allowed us to develop that content.

Learn more about the Marty and his agency Liquid at www.liquidagency.com

String Theory can be found at www.stringtheory.me

The paper for any printed versions of this Dictionary comes from responsibly managed forestry schemes. The printer has a fully-certified environmental management system that maximises energy efficiency and minimises waste.

INTRODUCTION by String Theory

Why a dictionary of brand? As Marty stated in introduction to his original dictionary, brands must increasingly be built through collaboration. Collaboration, by practical necessity, requires a common language and framework. Shared understanding is the first step towards effective branding.

We see so much value in helping create a common foundation for the work of brand we have taken it up as a project – beginning with building a set of terms that allows people from different disciplines and divisions to work together in a larger community of practice. It is very much the 1.1 version (Marty's was the 1.0) and we have some interesting ideas for the next stages of its development. Stay tuned.

Neither the terms nor the definitions in this work are carved in stone; many are flexible, some are fluid, and a few provisional as we look to co-develop the practice of brand building and the resources that go with it.

To help edit this edition of the dictionary, we have worked with a group of local experts. Thank you to all of them.

We invite you the recipient of this special edition to get involved in this project. Let us know if you see any errors or omissions, which we will address in subsequent digital editions.

Contact: brand@stringtheory.me

OUR DEFINITION OF BRAND

A person's perception of something that exhibits the quality of having an identity; a reputation. Perception is necessarily unstable as it can be easily affected by new ideas, experiences or circumstances.

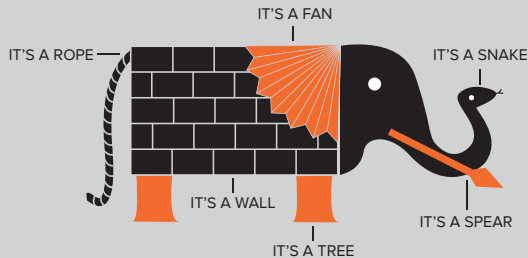
Brand in a commercial sense is a contingent asset; it depends on experiences and contexts as much as any physical attributes it may have. It is defined by material realities like resources, products, services, and the physical spaces in which it exists, but it is also defined by less stable things like impacts on communities, people's behaviours, interactions, communications and conversations.

Brand is re-produced through every new encounter with it – physical or virtual – whoever the stakeholder, whether that contact is first-hand or mediated. The sum of these things builds the ongoing perception and equity of a brand.

This definition highlights some important information:

1. Brands are a work in progress, they require attention and effort.
2. Brands require everyone to be on board with what they are and how they work to be really successful.
3. Brands require complete clarity about what they stand for: their purpose and values.
4. Everything done in the name of a brand should contribute to its purpose and deliver on its values and the promise of what it stands for.

“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... practical necessity, requires a common language.” Marty Neumeier



ABOUT THE ORIGINAL AUTHOR

Marty Neumeier is an author, designer and business adviser whose stated 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. They are wonderfully liberal with their resources, a practice we wholeheartedly endorse.

We recommend Marty’s books:

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”.

The Designful Company: About the role of design in corporate innovation.

Metaskills: Lays out a map to creative mastery in an age of intelligent machines.

A B C

D E F

G H I

@

In a Twitter message, a name preceded by the @ symbol to make it easily searchable along with other Twitter messages using the same name.

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 MVT](#)

ABOVE THE LINE

For example: Press, radio, television, online, or outdoor advertising that are usually developed by an agency, as distinct from collateral 'below the line' that describes things under client control like brochures, catalogue marketing, direct marketing, events, presentations, and so on.

AD BLITZ

Used to mean very heavy short-term media weight. In the US it refers to an annual contest by YouTube and *Adweek* to showcase commercials from the Super Bowl and rank them by popularity.

[SEE ALSO CROWDSOURCING](#)

AD EXCHANGE

A technology platform for buying and selling online advertising from multiple ad networks using a bidding process. [SEE ALSO REAL-TIME BIDDING](#)

ADOPTION CURVE

A model that demonstrates how new products are adopted and sales are grown – first by Early Adopters, then Early Majority, Late Majority and Laggards.

ADVERTISING

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

[SEE ALSO RHETORIC](#)

ADVERTORIALS

Advertising designed to look like editorial content. [SEE ALSO NATIVE ADVERTISING AND STEALTH ADVERTISING](#)

ADWARE

Software that automatically renders advertisements on websites. [SEE ALSO AD EXCHANGE AND REAL-TIME BIDDING](#)

AFFILIATE

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

AFFILIATE MARKETING

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

AFFORDABLE LUXURY

Premium-priced products and services that are inexpensive relative to traditional luxury items. [COMPARE WITH NEW LUXURY AND PRICING MODEL](#)

AGILE CREATIVITY

A tool developed by Google to help marketing teams work faster and more collaboratively. [SEE ALSO COLLABORATION AND META TEAM](#)

ALWAYS-ON CULTURE

A digitally connected society with continuous access to the Internet and electronic *media*. [SEE ALSO PANCOMMUNICATION](#)

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 EFFECT](#)

ANDROID

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

APP

1. Application software designed to be installed on a Smartphone or personal device which enables the user to address a number of tasks.
2. An abbreviation for Application software designed to address a specific purpose.

APPLICATION SOFTWARE

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

ARC

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

ARCHETYPE

A standardised model of a personality or behaviour, often used in marketing, storytelling, psychology, and philosophy. [SEE ALSO PERSONAS AND PSYCHOGRAPHICS](#)

ASYNCHRONOUS COLLABORATION

A method of working together virtually so that participants can contribute as time permits. [SEE ALSO SYNCHRONOUS COLLABORATION](#)

ATTITUDE STUDY

A survey of opinions about a *brand*, often used as a benchmark before and after making changes to the brand. (An attitude study is often combined with a usage study.)

AUDIENCE

The group of people for which a product, service, message, or experience is designed. [SEE ALSO TARGET MARKET](#)

AUDIENCE FRAGMENTATION

The breakdown of mass audiences into many smaller audiences, or *tribes*, due to the explosive growth of *media*. [SEE ALSO CHANNELS AND MASS MEDIA](#)

AUGMENTED REALITY

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

AUTHENTICITY

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

AVATAR

In computer games, a digital alter ego; in branding, an *icon* designed to move, morph, or otherwise operate freely in a variety of media. [SEE ALSO LOGO AND TRADEMARK](#)

AWARENESS STUDY

A survey that measures an *audience's* familiarity with a brand, often divided into “prompted” and “unprompted and/or spontaneous” awareness.



AVATAR

A B C

D E F

G H I

B2B

Businesses marketing to other businesses.

B2C

Businesses marketing to consumers.

BACKSTORY

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

BALANCED SCORECARD

A set of indicators that track performance and link short term measures to longer-term value creation. Based on a model of how a particular business creates value.

BANDWAGON EFFECT

In behavioural 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 BEHAVIOUR](#)

BANNER AD

On the web, a small, rectangular ad designed to attract traffic to a website. [SEE ALSO CTR](#)

BARCODE

A machine-readable representation of data, usually affixed to an object for the purpose of tracking it. [SEE ALSO HCCB, QR CODE, AND UPC](#)

BELOW THE LINE

Characterises promotional methods such as brochures, catalogue marketing, direct marketing, event marketing, presentations and so on that are under the direct control of the client.

BENEFIT

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

BHAG

A “big, hairy, audacious goal” designed to drive an organisation forward for one to three decades, from *Built to Last* by Collins and Porras. [SEE ALSO STRATEGIC PYRAMID](#)

BIG DATA

A massive volume of fast moving data, structured and unstructured, that is difficult to manage using conventional data management techniques. Used particularly to refer to data relating to people’s digital behaviour.

BOSTON GRID

A matrix designed to help companies understand the roles that different brands and products play in their portfolios, and where they should focus resources, by classifying them according to market share, and market growth.

BOT

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

[SEE ALSO WEB CRAWLER](#)

BOTTOM-UP MARKETING

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



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BOUNCE RATE

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

BRAINSTORMING

A technique for generating, exploring, and evaluating ideas as a group.

BRAND

A person's perception of something that exhibits the quality of having an identity; a *reputation*. Perception is necessarily unstable as it can be easily affected by new ideas, experiences or circumstances. Brand in a commercial sense is a contingent asset; it depends on experiences and contexts as much as any physical attributes it may have. It is defined by material realities like resources, products, services, and the physical spaces in which it exists, but it is also defined by less stable things like impacts on communities, people's behaviours, interactions, communications and conversations. Brand is re-produced through every new encounter with it – physical or virtual – whoever the stakeholder, whether that contact is first-

hand or mediated. The sum of these things builds the ongoing perception and equity of a brand.

BRAND ADVOCATE

Anyone who promotes a *brand* through interactions with customers, prospects, partners, or the media. [SEE ALSO](#)

BRAND STEWARD

BRAND AGENCY

A firm that develops brand positioning, brand strategy and provides a variety of brand-building services across a range of *touchpoints* such as a visual identity. Not to be confused with business strategy.

BRAND ALIGNMENT

The practice to seek alignment of all of a company's activities and interactions, both internal and external, to deliver an agreed brand strategy.

BRAND AMBASSADOR (also EVANGELIST)

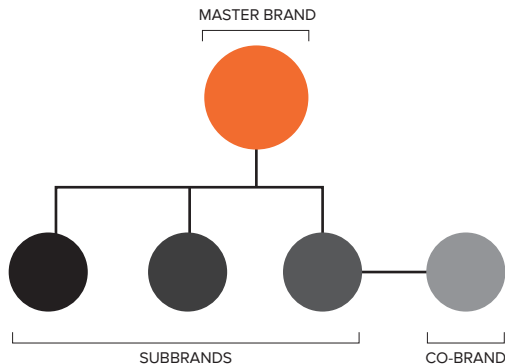
In marketing, a *brand advocate*, whether internal or external, paid or unpaid.

BRAND ARCHITECT

A person experienced in building *brands* as strategic systems. [SEE ALSO BRAND ARCHITECTURE \(BELOW\) AND CBO](#)

BRAND ARCHITECTURE

A hierarchy of related brands or brand names, often beginning with a *master brand* and describing its relationship to *sub-brands* and *co-brands*. [SEE ALSO BRAND FAMILY AND NAMING](#)



BRAND ASSET

Any aspect of a brand that has any value, including brand associations, *brand attributes*, *brand awareness*, *brand loyalty* and visual and verbal identity systems.

BRAND ATTRIBUTE

A distinctive *feature* of a product, service, or company brand.

BRAND AUDIT

A formal assessment of a brand's strengths and weaknesses across its *touchpoints*.

BRAND AWARENESS

A measurement of how well a product, service, or company is recognised by any particular audience. [SEE ALSO AIDED AWARENESS AND UNAIDED AWARENESS](#)

BRAND BOOK

A publication or online resource that outlines the strategy, key messages, and *style guidelines* for a brand.

BRAND CAMPAIGN

A coordinated effort to increase *brand awareness*, *brand equity*, or *brand loyalty*.

BRAND COMPASS

A shared understanding of a company's purpose, value proposition, personality, and messaging that guides brand builders in their distinct activities.

BRAND EARNINGS

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

BRAND ECOSYSTEM

The network of people, channels and touchpoints who contribute to building a *brand*, including internal and external stakeholders, industry partners, customers, communities and the media.

BRANDED HOUSE

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

[COMPARE WITH HOUSE OF BRANDS](#)

BRAND EQUITY

Brand equity is a measure used to assess the strength of a brand with consumers, a combination of awareness and attachment.

BRAND EXPERIENCE

All the interactions people have with a product, service, or organisation.

[SEE ALSO TOUCHPOINT](#)

BRAND FAMILY

A series of related *brands* owned by the same company. [SEE ALSO EXTENSION](#)

BRAND GAP

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

BRAND IDENTITY

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

BRANDING

1. The activity of working to build a brand.
2. The act of using heated metal to leave a permanent scar to identify ownership.

BRAND LOYALTY

The strength of preference for a brand compared to competing brands, sometimes measured in purchase intention. [SEE ALSO](#)

[CHARISMATIC BRAND AND TRIBAL BRAND](#)

BRAND MANUAL

A document that articulates the parameters of a brand for members of the brand community; a standardised set of brand-building tools. [SEE ALSO BRAND BOOK AND SPIRIT BOOK](#)

BRAND METRICS

Measurements for monitoring changes in *brand equity*. [SEE ALSO BRAND VALUATION AND BRAND EQUITY](#)

BRAND NAME

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

BRAND PERSONALITY

The character of a brand as defined in anthropomorphic terms, such as Virgin = irreverent, or Chanel = refined. [SEE ALSO ARCHETYPE](#)

BRAND POLICE

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

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* is connected with a category in the minds of an audience. [SEE ALSO UNAIDED AWARENESS](#)

BRAND RECOGNITION

A measurement of how familiar a *brand name* is to an audience. [SEE ALSO AIDED AWARENESS](#)

BRAND STEWARD

A person responsible for protecting and developing a *brand*. [SEE ALSO BRAND ADVOCATE](#)

BRAND STRATEGY

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

BRAND TRACKING

A record of changes in brand awareness over time. [SEE ALSO BRAND METRICS](#)

BRAND VALUATION

The process of agreeing a financial value of a brand. [SEE ALSO BRAND METRICS](#)

BRICKS AND CLICKS

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

BRICKS AND MORTAR

A retail business model with a physical store. [CONTRAST WITH BRICKS AND CLICKS \(ABOVE\) AND E-COMMERCE](#)

BRIEF

An important document confirming an understanding between a client and an agency on the objectives of a campaign. It is the framework [signed off] that guides execution, covering insights driving the activity, identification of the targeted audience, strategies to be adopted in reaching the audience, the timeframe of the campaign, and its total estimated cost. It is the measure of the ‘fit’ for what comes back.

BROADCASTING

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

BROWSER

A software programme 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, OPT OUT, AND SPAM](#)

BUNDLE

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

BUZZ

An elevated level of gossip or information-sharing about a person, product, service, event, experience, or organisation. [SEE ALSO WORD-OF-MOUTH ADVERTISING](#)

BUZZWORD

A word or phrase that becomes fashionable, often at the expense of its original meaning. [SEE ALSO JARGON AND SOUND BITE](#)

A B C

D E F

G H I

CASH COW

A brand that currently returns steady sales with minimal investment, but which is unlikely to grow.

CATCHPHRASE

A phrase made familiar by repeated use.

[SEE ALSO MEME, SLOGAN, AND SOUND BITE](#)

CATEGORY

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

[SEE ALSO CONSIDERATION SET AND DOMAIN](#)

CBO

Chief Brand Officer, responsible for integrating the work of the brand community. Not usually a role in NZ, more likely to be found in global companies. [SEE ALSO IMT,](#)

[VIRTUAL AGENCY, AND HOLLYWOOD MODEL](#)

CD

Creative Director, the head of a creative department in an Advertising Agency.

CDO

Chief Design Officer, responsible for the total *design* efforts of a company. Not usually a role in NZ, more likely to be found in global companies.

CHALLENGER BRAND

A product, service, or company that competes with one or more stronger competitors in its *category* and/or a brand that is often seeking to overturn the status quo or to reinvent its category.

CHANNEL

In communications, a conduit for connecting the brand with customers and stakeholders.

[SEE ALSO DISTRIBUTION CHANNEL AND NETWORK](#)

CHARISMATIC BRAND

A brand that inspires a high degree of customer loyalty; also known as a lifestyle brand or passion brand. [SEE ALSO TRIBAL BRAND](#)

CLARITY

In *communication*, the quality of being easily perceived or understood. [SEE ALSO SIGNAL-TO- NOISE RATIO](#)

CLICHÉ

In *communication design*, 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 CIRCLE AND TRIBE](#)

CLOUD, THE

A catch-all term for delivery of Information and Communication Technologies and capabilities (ICT) that can be accessed over the Internet.

CLUTTER (also described as noise)

A disorderly array of elements or messages that impedes understanding. [SEE ALSO SIGNAL-TO-NOISE RATIO](#)

CO-BRAND

Two or more separately owned *brands* 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 SWARMING](#)

COLLABORATION

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

COLLABORATIVE WORKSHOP

An intensive workshop in which designers and community stakeholders work in *collaboration*. [SEE ALSO CO-CREATION](#)

[AND SWARMING](#)

COMMODITISATION

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*.

COMMODITY

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

COMMUNICATION

A *message* or conversation; the transfer and sharing of information from a sender to a receiver.

COMMUNICATION DESIGN

A discipline that combines *visual design* and *verbal design* to produce identity elements, websites, advertisements, publications, and other vehicles for messaging and content.

[SEE ALSO COPYWRITING AND GRAPHIC DESIGN](#)

COMMUNITY

A group of people with common interests or a shared *culture*. [SEE ALSO ONLINE](#)

[COMMUNITY AND TRIBE](#)

CONCEPT

A briefly stated clear idea around which an ad or marketing campaign is organised.

CONCEPT MAP

A hierarchical diagram showing the connections among related ideas, functions, or elements. [SEE ALSO PERCEPTUAL MAP](#)

CONCEPTUAL NOISE

Cognitive *clutter* arising from conflicting messages or meanings; a clash of ideas that undermines *clarity*. [SEE ALSO SIGNAL-TO-NOISE RATIO](#)

CONCERTINA COLLABORATION

A method of *co-creation* 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-IN](#)

CONGESTION

A negative network *effect* in which adding more users to a network decreases the value of the network.

CONJOINT ANALYSIS

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

[SEE ALSO MARKET RESEARCH](#)

CONSIDERATION SET

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

CONTENT

The editorial or entertainment portion of a medium that attracts an *audience*.

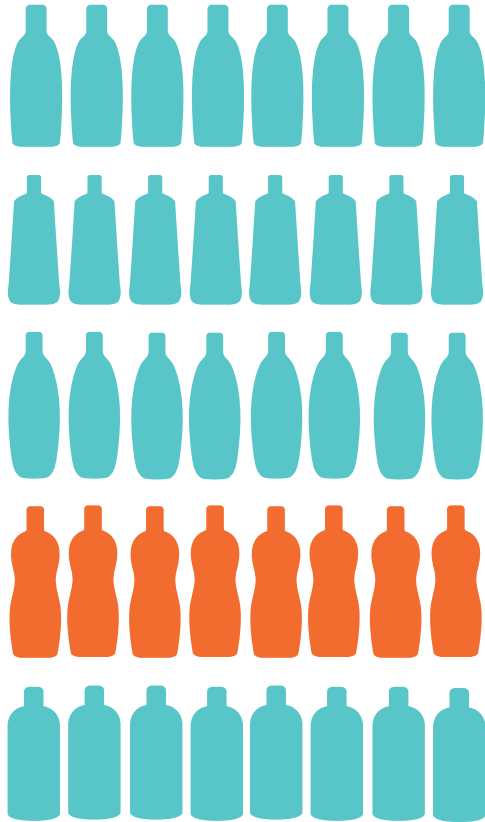
CONTEXTUAL ADVERTISING

Online *advertising* that automatically displays relevant ads based on *keywords* from the website. [SEE ALSO REAL-TIME BIDDING](#)

CONVERSION RATE

In retailing, the percentage of visitors who end up buying something. Can also mean the percentage of visitors to a site who complete a transaction or register.

[SEE ALSO SALES FUNNEL](#)



CONSIDERATION SET

COOKIE

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

CO-OPETITION

A *portmanteau word* 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, moving image, sound recording, computer programme, or *trademark*.

COPYWRITING

The discipline of developing written content for advertisements and related communications. [SEE ALSO VERBAL DESIGN](#)

[AND WORDSMITH](#)

CORE IDENTITY

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

CORE IDEOLOGY

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

CORE PURPOSE

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

CORE VALUES

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

CORPORATE IDENTITY

The *brand identity* of a company, consisting of its key identifiers, such as its *brand name*, *trademark*, typography, and colours; a company's *trade dress*. [SEE ALSO BRAND BOOK](#)

CPC

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

[SEE ALSO CPM \(BELOW\), CPV \(BELOW\), AND CTR](#)

CPM

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

[SEE ALSO CPC \(ABOVE\), CPV \(BELOW\), AND CTR](#)

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* project, such as its context, goals, processes, and budgetary constraints. [SEE ALSO FRAMEWORK](#)

CREATIVE COUNCIL

A committee formed to monitor and guide a company's *branding* process; sometimes called a brand council. [SEE ALSO IMT](#)

CREATIVE DESTRUCTION

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

CREATIVE RATIONALE

A detailed explanation as to why creative work has taken a particular direction. It may explain the thinking behind the creative product and indicate how the work can be expanded in the future.

CROWDFUNDING

The practice of raising funds from two or more people over the internet towards a common Service, Project, Product, Investment, Cause, or Experience.

CROWDSOURCING

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

CTR

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

[SEE ALSO CPC AND CPM](#)

CULTIVATION

In management, the process of embedding shared values and skills throughout an organisation. [SEE ALSO INTERNAL BRANDING](#)

[AND SOCIALISATION](#)

CULTURAL LOCK-IN

The inability of an organisation to change its mental models, even in the face of clear market threats. [SEE ALSO CULTURE](#)

CULTURAL WALLPAPER

Objects, products, services, and communications that are everywhere yet so common as to be invisible. [SEE ALSO](#)

[ME-TOO BRAND](#)

CULTURE

The shared understanding and behavioural norms of a community or population. [SEE ALSO TRIBE](#)

CUSTOMER EXPECTATIONS

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

CUSTOMER GOALS

What customers hope to achieve and expect to gain through their purchase, use, experience or interaction with a particular product, service, experience, or organisation.

CUSTOMER JOURNEY

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

A B C

D E F

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DEMAND ELASTICITY

In marketing, the sensitivity of sales patterns to a change in price. [SEE ALSO PRICE SENSITIVITY](#)

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*.

[SEE ALSO PSYCHOGRAPHICS](#)

DESCRIPTOR

In brand communications, a term that describes the *category* 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* to change an existing situation to a preferred one.

DESIGN MANAGEMENT

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

DESIGN PROCESS

A method or *framework* 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, FOCUS GROUP, MALL INTERCEPT, AND ONE-ON-ONE INTERVIEW**

DESIGN TARGET

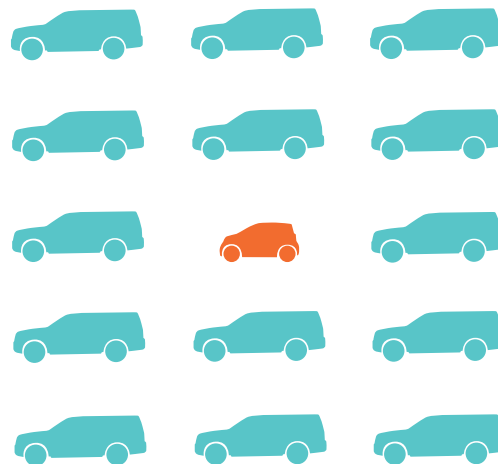
The ideal customer for a product, usually an *extreme user*.

DESIGN TEAM

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

DIFFERENTIATION

The process of attributing unique features, benefits, meanings and associations to differentiate from any competition. In business the process of establishing a unique category, to increase profit margins and avoid *commoditisation*, a central principle of *positioning*.



DIGITAL NATIVE

A person who has grown up in the digital world and has been immersed in the Internet and digital technologies from birth.

[SEE ALSO GEN C](#)

DIGITAL WALLET

A software programme that lets users make commercial transactions electronically; an e-wallet. [SEE ALSO MOBILE PAYMENT](#)

DIRECT MARKETING

Marketing activity that interacts directly with consumers, generally asking them to make a direct response of some kind.

DISINTERMEDIATION

The elimination of intermediaries (e.g. retailers, distributors) between producers and consumers creating a direct link.

DISPLAY ADVERTISING

A type of web *advertising* 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 INNOVATION](#)

DISTRIBUTION

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

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 CHANNEL](#)

DOMAIN

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

DOMAIN NAME

A unique name that identifies an internet resource such as a website.

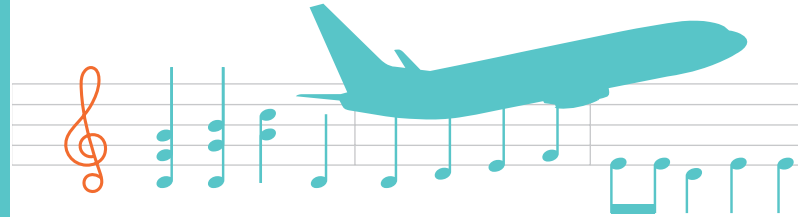
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EARCON (also sound trademark)

An auditory symbol used as a brand identifier, such as Air New Zealand's use of the iconic Māori song 'Pokarekare Ana' as an aural *icon*.



EARLY ADOPTER

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

EARNED MEDIA

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

EBITDA

Earnings before Interest, Taxes, Depreciation and Amortisation – a commonly used measure of a company's operating profitability.

ECD

Executive Creative Director, the head of a series of creative departments within an Agency group. This is normally regional i.e. the ECD of Saatchi and Saatchi Australasia.

E-COMMERCE

Electronic commerce, a business model in which transactions are conducted over the Internet. [CONTRAST WITH BRICKS AND CLICKS AND BRICKS AND MORTAR](#)

ECONOMETRIC MODELLING

A statistical technique used to identify and quantify the relationship between sales (or other KPIs) and the factors that influence them.

ECONOMIC PREMIUM

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

EIGHTY-TWENTY RULE

Also – 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 PRINCIPLE AND POWER LAW](#)

ELEVATOR PITCH

An expression of a company's *value proposition* that is brief enough to convey during an elevator ride. [SEE ALSO TWITTER SUMMARY](#)

EMOTIONAL BENEFITS

The value derived from how a product or service makes a customer feel. [SEE ALSO FUNCTIONAL BENEFITS](#)

ENDORSER BRAND

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

ENGAGEMENT

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

ENGAGEMENT PYRAMID

A 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 TARGET AND ENGAGEMENT \(ABOVE\)](#)

ENTRY BARRIERS

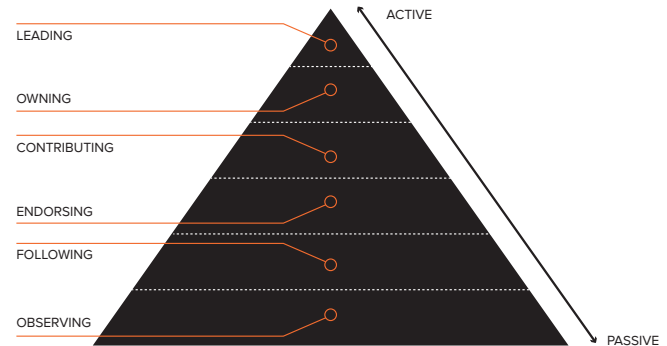
High start up costs or other obstacles (e.g. technology, distribution, competitor brand strength), that prevent new competitors from easily entering or gaining a foothold in a market.

ENVIRONMENTAL DESIGN

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

E-READER

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



ENGAGEMENT PYRAMID

ETHNOGRAPHY

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

EXPERIENCE DESIGN

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

[SEE ALSO INFORMATION ARCHITECT AND UX](#)

EXTENDED IDENTITY

The elements that extend the core identity of a company or brand, organised into groupings such as *brand personality*, *symbols*, and *positioning*.

EXTENSION

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

EXTREME USER

A user who pushes a product past its envisioned limits. [SEE ALSO DESIGN TARGET](#)

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FAD

A behaviour that spreads quickly in a population or *tribe*, dying out almost as quickly as the novelty wears off. [SEE ALSO MEME AND TREND](#)

FASHION

A prevailing mode of expression. [SEE ALSO FAD \(ABOVE\) AND TREND](#)

FAST-FAILING

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

FAST FOLLOWER

A company that quickly copies the practices, products, or business models of successful competitors. [SEE ALSO ME-TOO BRAND](#)

FAVICON

A x-pixel *icon* used to identify a brand in a *browser* address bar.

FEATURE

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

FEATURE CREEP

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

[SEE ALSO FEATURITIS \(BELOW\)](#)

FIELD TEST

A *qualitative research* 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*, or to adopt new technologies, business, distribution and pricing models, which often confer a competitive advantage.

FLASH MOB

A group of people who assemble suddenly in a public place, perform an unusual and seemingly pointless act for a brief time, then quickly disperse, often for the purposes of entertainment, satire, and artistic expression.

FLASH SALE

A members-only sales event that allows online retailers to reduce excess or dated merchandise. [SEE ALSO POP-UP STORE](#)

FOCUS GROUP

A *qualitative research* 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 PRESEARCH](#)

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 OVERFOCUSING](#)

FOLLOWER HUB

In a *social network*, a person who is well connected but is slow to embrace new ideas. [CONTRAST WITH INNOVATIVE HUB](#)

FONT

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

FORGIVENESS

In *experience design*, 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, programme, computer file, or event. [SEE ALSO LAYOUT](#)

FOUR PS, THE

Four key factors often found in a *marketing mix*, originally conceived as price, product, promotion, and place, and later expanded to include other factors. [SEE ALSO MMM](#)

FRAMEWORK

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

FRANKENBRAND

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

FREEMIUM

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

FREQUENCY

The number of times a viewer is exposed to an advertisement. Can also refer to the number of purchases or visits to a website or retail store. [SEE ALSO REACH](#)

FUNCTIONAL BENEFITS

The utility (value) derived from what a product or service does for a customer.

[SEE ALSO EMOTIONAL BENEFITS](#)

FUTURECASTING

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

FUZZY FRONT END

The beginning of a design process, when problems or goals have not been clearly defined. [SEE ALSO FRAMEWORK](#)

A B C

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GEN C

The “connected generation,” a *psychographic* group usually referring to digital connectivity.

GENERIC BRAND

A commoditised product or *store brand* (a misnomer, since the purpose of *branding* is to *avoid commoditisation*).

GLOBAL BRAND

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

GLOBALISATION

A catch-all term for the increasing connectedness of economies, societies, and cultures around the world; opposite of *localisation*. [SEE ALSO GLOCALISATION \(BELOW\)](#)

GLOCALISATION

A *portmanteau word* referring to the ideology of “think global, act local.” [SEE ALSO GLOBALISATION \(ABOVE\) AND LOCALISATION](#)

GPS

The Global Positioning System, a satellite-based mapping technology that enables the user to determine their coordinates in any given place. [SEE ALSO LOCATION-BASED MARKETING](#)



GRAPHIC DESIGN

A creative discipline focused on the design of visual communications, such as trademarks, books, packaging, signage, and print *advertising*. [SEE ALSO COMMUNICATION DESIGN AND VISUAL DESIGN](#)

GREENHOUSING

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

GROWTH HACKING

A type of marketing developed by technology start ups which uses product engineering, analytical tools and creativity to fuel growth.

GRP

Gross rating points, a measurement of advertising *impressions*, expressed as *reach* multiplied by *frequency*. In NZ usually TARPs.

GUERRILLA MARKETING

A marketing approach that uses non-traditional *channels* or *touchpoints* to sell or advertise products and services. [SEE "GUERRILLA MARKETING" BY JAY CONRAD LEVINSON.](#)

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HALO BRAND

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

HARMONISATION

In *branding*, 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*.

HCCB

The name coined by Microsoft for its technology of encoding data in a D “barcode” using clusters of colored triangles instead of the square pixels conventionally associated with D barcodes or QR codes.

HERD BEHAVIOUR

A tendency to follow the crowd in situations, especially when they are complex, unclear, or dangerous. [SEE ALSO BANDWAGON EFFECT](#)

HOLLYWOOD MODEL

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

HOMOPHILY

In *social networks*, the tendency of people to associate with those most like themselves. [SEE ALSO HERD BEHAVIOUR \(ABOVE\)](#)

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 HOUSE](#)

HTML

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

HUB

In a *social network*, a person with a large number of connections. [SEE ALSO INNOVATIVE HUB AND FOLLOWER HUB](#)

HYPERLINK

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

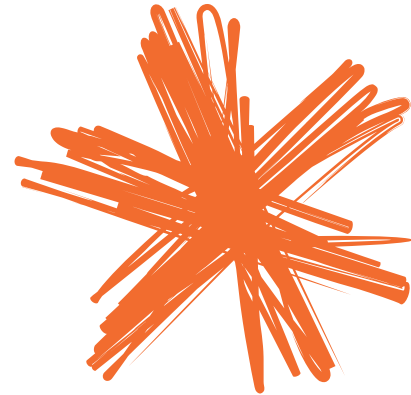
HYPERTEXT

In computing, a document or text box containing *hyperlinks*. [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*. [SEE ALSO AVATAR](#)

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 CPM](#)

IMT

An integrated marketing team comprising various specialist firms working in *collaboration* to build a brand; a *metateam* or *virtual agency*. [SEE ALSO HOLLYWOOD MODEL](#)

INCENTIVE

(also known as **BAIT AND HOOK**)

In marketing, a *pricing model* 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 LEADER AND RAZOR AND BLADES](#)

INCREMENTAL INNOVATION

A modest improvement to a product, service, or business that produces a short-term competitive advantage. [SEE ALSO KAIZEN AND SUSTAINING INNOVATION](#)

INDUSTRIAL DESIGN

A creative discipline that optimises the form and function of products and systems for the mutual benefit of the user and manufacturer. [SEE ALSO PRODUCT DESIGN](#)

INFLUENCER

A person with the power to sway members of a group, especially through social media. [SEE ALSO SOCIAL AUTHORITY AND THOUGHT LEADER](#)

INFORMEDIARY

A third party that offers consumers information about companies and products.

INFORMATION ARCHITECT

A person who designs complex information systems to make them easy to navigate. [SEE "INFORMATION ARCHITECTS" EDITED BY RICHARD SAUL WURMAN](#)

INFORMATION OVERLOAD

The psychological result of trying to pay attention to too many stimuli at once. [SEE ALSO CLUTTER AND CONCEPTUAL NOISE](#)

INGREDIENT BRAND

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

INNOVATION

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

SEE ALSO [DISRUPTIVE INNOVATION](#), [INCREMENTAL INNOVATION](#), AND [SUSTAINING INNOVATION](#)

INNOVATION FUNNEL

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

INNOVATION GAP

A disconnect between what customers want and what companies are able to provide. SEE ALSO [CUSTOMER GOALS](#)

INNOVATIVE HUB

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

CONTRAST WITH [FOLLOWER HUB](#)

INTEGRATED MARKETING

A *collaborative* method for developing consistent marketing (branding) across disciplines, *audiences*, *media*, and *touchpoints*. SEE ALSO [IMT](#)

INTERACTION DESIGN

The discipline of creating meaningful relationships between people and the products, services, or technologies they use. SEE ALSO [INTERFACE DESIGN AND WEB DESIGN AND UX DESIGN](#)

INTERFACE DESIGN

The discipline of creating user controls for machines and electronic devices to optimise the experience of using them. SEE ALSO [INTERFACE DESIGN AND WEB DESIGN AND UX DESIGN](#)

INTERNAL BRANDING

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

ITERATIVE DESIGN

A process of using successive approximations to work through a problem or project. SEE ALSO [PROTOTYPE](#)

J K L

M N O

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JAMMING

1. Designing a solution, business model, process, or other outcome through improvisational *collaboration*.
2. A song by Bob Marley.

SEE "JAMMING" BY JOHN KAO

JARGON

Specialised terminology used by practitioners of a given discipline.

SEE ALSO BUZZWORD

JUNK BRAND

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

J K L

M N O

P Q R

KAIZEN

A Japanese term for the continuous improvement of processes in manufacturing, engineering, or management. [SEE ALSO](#)

[INCREMENTAL INNOVATION AND SUSTAINING INNOVATION](#)

KERNING

In typography, kerning is the process of adjusting the spacing between characters in a proportional font, usually to achieve a visually pleasing result.

Kerning

KEYWORD

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

KIT OF PARTS

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



J K L

M N O

P Q R

LANGUAGE LOCALISATION

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

[SEE ALSO HARMONISATION](#)

LAYOUT

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

[SEE ALSO FORMAT](#)

LEADING

In typography, leading refers to the distance between the baselines of successive lines of type.

LIFESTYLE MARKETING

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

LIGHTHOUSE CUSTOMER

An *early adopter* who draws attention to a new product or service. [SEE ALSO INFLUENCER](#)

[AND TRENDSETTER](#)

LIGHTHOUSE IDENTITY

Developing a very clear sense of who or what you are as a brand/business and why – and then projecting that identity intensely, consistently, and saliently to the point where, like a lighthouse, consumers notice you (and know where you stand) even if they are not looking for you.

LIGHT TV VIEWERS

Consumers who spend less time with TV and more time online (typically younger, educated, and more affluent). [SEE ALSO DIGITAL NATIVE AND GEN C](#)

LIKE BUTTON

A screen *icon* used in *social media* 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 organisational-behaviour psychologist Dr. Rensis Likert).

[SEE ALSO MARKET RESEARCH](#)

LINE EXTENSION

The expansion of a product family; the addition of one or more *sub-brands* under a *master brand*. [SEE ALSO EXTENDED IDENTITY](#)

LIVING BRAND

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

LOCALISATION

A counter-trend to globalisation, in which economies, societies, and cultures are becoming more local. [SEE ALSO GLOCALISATION AND LANGUAGE LOCALISATION](#)

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 MARKETING](#)

LOCKUP

In *trademark* design, the fixed relationship between a name and *symbol* or other visual elements. [SEE ALSO AVATAR, ICON, AND LOGO \(BELOW\)](#)

LOGO

An abbreviation of *logotype*, now applied broadly to mean a *trademark*. [COMPARE WITH AVATAR AND ICON](#)

LOGOTYPE

A distinctive typeface or lettering style used to represent a brand name; a *wordmark*. [SEE ALSO LOGO](#)

LOSS LEADER

In marketing, a type of *bait and hook* pricing scheme that uses a subsidised or money-losing initial offer to encourage a steady stream of subsequent sales. [SEE ALSO RAZOR AND BLADES](#)

LOW-END DISRUPTOR

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



LOGOTYPE

J K L

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P Q R

MALL INTERCEPT
(US equivalent of VOX-POP)

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

[SEE ALSO MARKET RESEARCH](#)

MANIFESTO

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

MARKETING

The process of identifying and creating markets for ideas, products or service involving developing, promoting, selling, and distributing practices. [SEE ALSO](#)

[ADVERTISING, BRANDING, AND POSITIONING](#)

MARKETING AESTHETICS
(also brand aesthetics)

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

MARKETING MIX

The relationship of key factors such as the *four Ps* (*product, price, promotion, place*) in a marketing plan. The P's are now either or – adding Position and People. NB: The Ps is a British Army adage for Proper Planning and Preparation Prevents Piss Poor Performance. A reasonably useful alternative. [SEE ALSO MMM](#)

MARKET PENETRATION

The *market share* of one product, service, or company compared to others in the same *category*. Also the percentage of potential customers who have ever used a product or service.

MARKET POSITION

The ranking of a product, service, or company within a *category*, sometimes calculated as market share multiplied by the level of awareness. It can mean brand share within category or brand position.

[SEE ALSO AWARENESS STUDY AND POSITIONING](#)

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 RESEARCH AND QUANTITATIVE RESEARCH](#)

MARKET SEGMENT

A group of people who are likely to respond to a given product or marketing effort in a similar way. [SEE ALSO AUDIENCE AND TRIBE](#)

MARKET SHARE

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

[SEE ALSO MARKET POSITION](#)

MASS MEDIA

Media *channels* designed to reach a large audience, traditionally through one-way communications. [SEE ALSO ADVERTISING AND BROADCASTING](#)

MASTER BRAND

The dominant brand in a line or across a business to which *sub-brands* can be added; a *parent brand*.

MEDIA

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

MEDIA ADVERTISING

One-way *communications* 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 TELEGENIC](#)

MEDIA MIX MODELING

The use of statistical analysis to optimise the relationship of various *media* in an *advertising* campaign. [SEE ALSO MMM](#)

MEME

A thought, belief, or behaviour that reproduces and spreads like a virus through a culture. [SEE ALSO VIRAL MARKETING](#)

MESSAGE

A piece of *communication* with a single purpose. [SEE ALSO MESSAGE ARCHITECTURE \(BELOW\)](#)

MESSAGE ARCHITECTURE

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

METADATA

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

[SEE ALSO TAG](#)

META TEAM

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

ME-TOO BRAND

A product, service, or company that copies the practices of a more successful competitor. [SEE ALSO FAST FOLLOWER](#)

MICROPAYMENT

An online financial transaction involving only a few dollars or, potentially, fractions of a cent. [SEE ALSO MOBILE PAYMENT](#)

MINIMUM VIABLE PRODUCT

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

MISSION STATEMENT

A statement describing the core organisational objective. The term purpose is developing as a popular alternative.

[SEE ALSO STRATEGIC PYRAMID AND VISION](#)

MMM

Marketing mix modeling, or the use of statistical analysis to estimate the impact of various marketing tactics on sales or *brand awareness*. [SEE ALSO MARKETING MIX AND MEDIA](#)

[MIX MODELING](#)

MNEMONIC DEVICE

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

MOBILE APP

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

MOBILE PAYMENT

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

MOBILE TAG

A *barcode* that can be decoded with an *app* 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*, experience, or *communication*.

MORPHEME

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

MOTION GRAPHICS

A *design* discipline specialising in animated content for television, the Internet, or live presentations. [SEE ALSO GRAPHIC DESIGN](#)

MVT

A research acronym for multivariate testing, a method for comparing multiple factors, each with multiple conditions. [SEE ALSO A/B TESTING AND CONJOINT ANALYSIS](#)



J K L

M N O

P Q R

NAME BRAND

A widely recognised product, *service*, or organisation. [SEE ALSO BRAND](#)

NAMING

The process of creating verbal identities for products, services, organisations, or ingredients. [SEE ALSO BRAND ARCHITECTURE AND NOMENCLATURE SYSTEM](#)

NARRATIVE

A *story* told from a single point of view.

[SEE ALSO ARC](#)

NATIVE ADVERTISING NAM

Web advertising designed to look like website content. [SEE ALSO ADVERTORIALS AND STEALTH ADVERTISING](#)

NATURAL READING SEQUENCE

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

[SEE ALSO ARC](#)

NEGATIVE KEYWORD

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

NEOLOGISM

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

NETIQUETTE

A *portmanteau word* 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* metric that measures the likelihood that customers will recommend a product or service. [SEE “THE ONE NUMBER YOU NEED TO GROW” BY FREDERICK F. REICHEL](#)

NETWORK

A system of *nodes* interconnected by information channels to allow a diverse range of communications. [SEE ALSO SOCIAL NETWORK](#)

NETWORK CREATIVITY

A distributed model of creativity in which information and ideas flow up and down the organisational chart, influencing both strategy and execution. [SEE ALSO COLLABORATION](#)

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*. [SEE ALSO BANDWAGON EFFECT](#)

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 LUXURY](#)

NEW-MARKET DISRUPTOR

A *disruptive innovation* that serves customers who could not previously afford any product or service in a particular category. [SEE ALSO AFFORDABLE LUXURY](#)

NFC

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

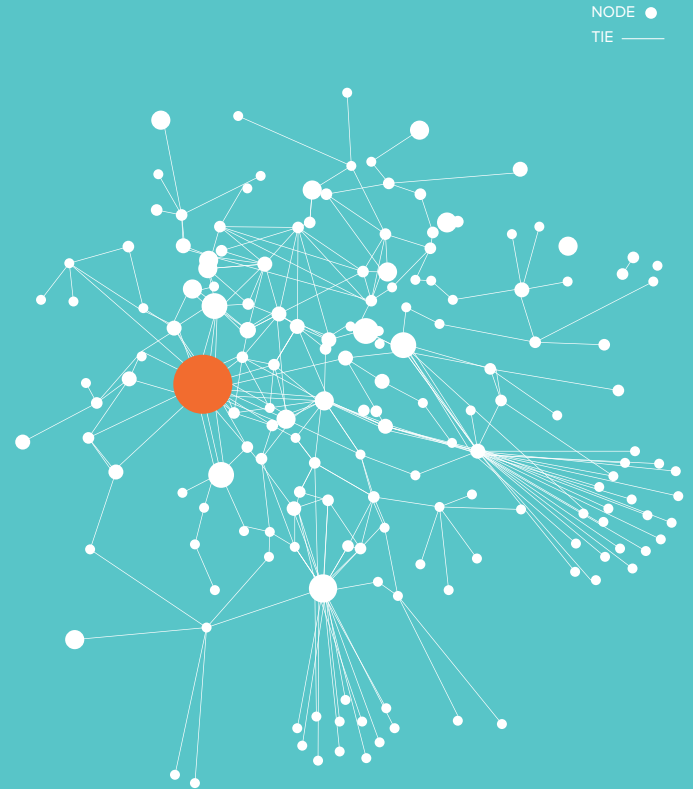
NODE

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

NOMENCLATURE SYSTEM

A *framework* for *naming* related products, services, features, or benefits. [SEE ALSO](#)

[BRAND ARCHITECTURE](#)



NODE

J K L

M N O

P Q R

ONE-ON-ONE INTERVIEW

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

ONE-STOP SHOP

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

ONLINE COMMUNITY

A *community* enabled by the Internet, held together more by common interests rather than geographical boundaries. [SEE ALSO TRIBE](#)

OPINION LEADER

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

OPT IN

An email option that gives companies explicit permission to send *bulk emails* to users. [SEE ALSO OPT OUT \(BELOW\) AND PERMISSION MARKETING](#)

OPT OUT

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

[CONTRAST WITH OPT IN \(ABOVE\)](#)

ORCHESTRATION

The coordination of messaging, *brand strategy*, *positioning*, and *brand personality* across all touchpoints and media.

ORGANIC SEARCH RESULTS

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

[CONTRAST WITH SEARCH ADVERTISING](#)

OVERDESIGN

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



OVERFOCUSING

In business *strategy*, framing a product line, market position, *brand architecture*, or feature, set too narrowly. [SEE ALSO](#)

[DIFFERENTIATION AND POSITIONING](#)

OVERTARGETING

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

[SEE ALSO OVERFOCUSING \(ABOVE\) AND TARGET MARKET](#)

OWNED MEDIA

Owned media are media that belong to the brand owner (e.g. packaging, trucks, buildings, web site, Twitter feed, blog).

J K L

M N O

P Q R

PAID MEDIA

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

PANCOMMUNICATION

A societal state in which everything and everyone is conveying *content* and meaning in all possible combinations. [SEE ALSO](#)

[ALWAYS-ON CULTURE](#)

PARALLEL EXECUTION

The process by which separate creative teams *collaborate* simultaneously rather than sequentially. [SEE ALSO IMT AND META TEAM](#)

PARALLEL THINKING

A *brainstorming* 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](#)

PARENT BRAND

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

PARETO PRINCIPLE

The observation by economist Vilfredo Pareto that % of effects often come from % of the causes. [SEE ALSO – RULE AND POWER LAW](#)



PAY PER ACTION

In online advertising, a *pricing model* 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* in which an advertiser pays the publisher only when a visitor clicks on an ad. [SEE ALSO CPC AND SEARCH ADVERTISING](#)

PERCEPTUAL MAP

In *marketing*, 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](#)

PERSONAS

In *marketing*, imaginary characters that represent potential users or *target markets* for a product or service. [SEE ALSO ARCHETYPE AND PSYCHOGRAPHICS](#)

PHISHING

An attempt to steal users' information with emails simulating the *brand identity* elements of real companies. [SEE ALSO SPAM](#)

PITCH

Work an Agency does in an attempt to win a new client or retain an existing one. Agencies are generally invited to pitch and it is often unpaid. The pitch work can contain any combination of creative, strategy and media work.

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 INNOVATION](#)

PLATFORM

In business, a foundational *framework* 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* or ignite a buying frenzy. [SEE ALSO FLASH SALE](#)

PORTMANTEAU WORD

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

POSITIONING

The process of *differentiating* 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 built by Gregory Potemkin designed to impress Catherine the Great (his lover) as she passed through Crimea. [SEE ALSO JUNK BRAND AND SOCK-PUPPET MARKETING](#)

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 – RULE AND PARETO PRINCIPLE](#)

PREFERENTIAL ATTACHMENT

In *social networks*, the tendency for people with more connections to attract even more connections. [SEE ALSO NETWORK EFFECT](#)

PRESEARCH (also pilot research)

In marketing, preliminary research to frame the research to follow. [SEE ALSO FOCUS GROUP](#)

PRICE SENSITIVITY

The degree to which demand goes up or down in response to a change in price.

[SEE ALSO DEMAND ELASTICITY](#)

PRICE WAR

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

PRICING MODEL

A pricing formula designed to deliver a strategic advantage. [SEE ALSO PRICE SENSITIVITY](#)

PRIMACY EFFECT

A cognitive bias in which first impressions tend to be stronger than later impressions, except for last impressions. [SEE ALSO ANCHORING AND RECENCY EFFECT](#)

PRIME PROSPECT

A high-value customer in a given *target market*. [SEE ALSO AUDIENCE](#)

PRIVATE LABEL

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

PRODUCT DESIGN

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

PRODUCT PLACEMENT

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

PROFIT MOTIVE

The financial incentive for investing capital, time, or effort in a business.

[SEE ALSO PURPOSE MOTIVE](#)

PROGRAMMATIC BUYING

In advertising, an algorithmic bidding system for targeting individual consumers instead of aggregate audiences. [SEE ALSO REAL-TIME BIDDING](#)

PROMISE

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

PROMPTED AWARENESS

The degree of recognition of a specific brand when respondents are presented with a list of possible names. [SEE ALSO AWARENESS](#)

[STUDY AND PROMPTED AWARENESS](#)

PROSUMER PRODUCT

A product or service that combines professional-level features with consumer usability and price. [SEE ALSO AFFORDABLE LUXURY](#)

PROTOTYPE

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

PROVENANCE

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

PROXIMITY MARKETING

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

PSYCHOGRAPHICS

The study of personality, interests, values, and lifestyles often used to define *market segments*. [SEE ALSO ARCHETYPE AND PERSONAS](#)

PUBLIC RELATIONS

A strategic process of building mutually beneficial relationships between organisations and their publics. [SEE ALSO ADVERTISING AND BRANDING](#)

PULL MARKETING

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

PURE PLAY

In financial management, a pure play is a company whose shares are publicly traded and that either has, or is very close to having, a single business focus. Coca-Cola is an example in this context because it retails only beverages. PepsiCo is not a pure play because it also owns snack foods. [SEE ALSO DIFFERENTIATION AND FOCUSING](#)

PURPOSE

In systems thinking, the over-riding goal that determines how the system should behave. [SEE ALSO CORE PURPOSE AND STRATEGIC PYRAMID](#)

PURPOSE MOTIVE

In management, an organisation's reason for existing beyond making a profit. [SEE ALSO MISSION AND PROFIT MOTIVE](#)

PUSH MARKETING

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

J K L

M N O

P Q R

QR CODE

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



QUALIA

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

QUALITATIVE RESEARCH

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

QUANTITATIVE RESEARCH

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

J K L

M N O

P Q R

RADICAL DIFFERENTIATION

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

RALLY CRY

In business, a *slogan* used for *internal branding* purposes, to drive employee behaviour toward a goal or *mission*.

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*, or experiences.

[SEE ALSO PROTOTYPE](#)

RAZOR AND BLADES

In marketing, a type of *bait and hook* 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. Not an NZ term but we liked it.

[SEE ALSO LOSS LEADER](#)

REACH

In marketing, the number of people exposed to an *advertising* or brand message. [SEE ALSO MARKET PENETRATION](#)

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 EXCHANGE](#)

REGENCY EFFECT

A cognitive bias in which last impressions tend to be stronger than earlier impressions, including first impressions. [SEE ALSO PRIMACY EFFECT](#)

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* list. [SEE ALSO COOKIE](#)

REPUTATION

The general opinion about a product, service, or organisation among the members of its audience. [SEE ALSO BRAND](#)

RESONANCE

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

RHETORIC

The art and study of verbal persuasion. [SEE ALSO ADVERTISING AND VERBAL DESIGN](#)

RICH MEDIA

A range of motion-based *media* such as streaming videos, embedded animation, and synchronised 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.

ROMI

Return on marketing investment.
Contribution attributable to marketing,
divided by amount invested in marketing.

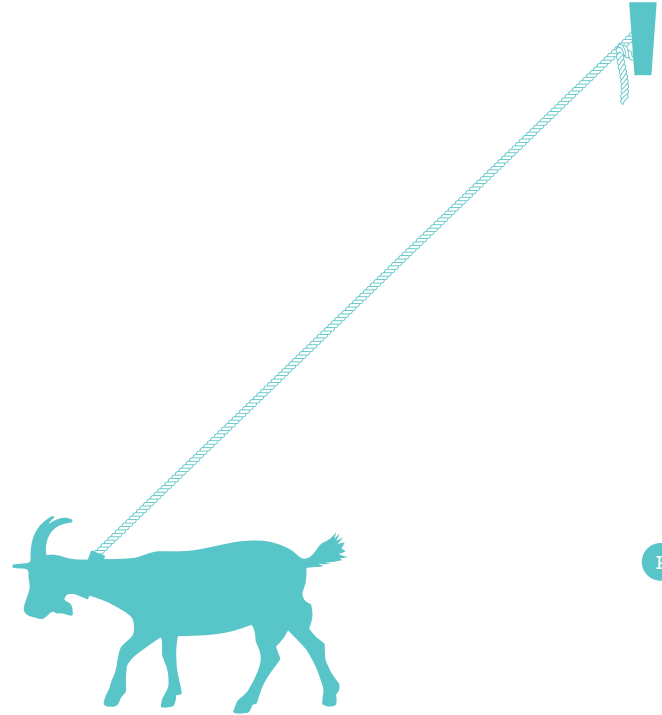
ROPE OF SCOPE

An exercise that employs provocative ideas
to test the possibilities for creativity within
a brief, project, or *brand*. **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*.

**SEE ALSO CHARISMATIC BRAND AND
EMOTIONAL BENEFITS**



ROPE OF SCOPE

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SACRIFICE

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

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.

SCAM AD

An advertisement that has been created for a fake client or without a client's approval for the purpose of winning awards.

SEARCH ADVERTISING

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

SEE ALSO [SEO](#)

SEARCH ENGINE

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

SEMANTICS

The study of the meaning of words, phrases, *signs*, and *symbols*. [SEE ALSO SEMIOTICS \(BELOW\)](#)

SEMIOTICS

The study of *signs* and *symbols* as components of language. [SEE ALSO SEMANTICS \(ABOVE\)](#)

SEO

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

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*, and customer experience for a service. [SEE ALSO CUSTOMER JOURNEY AND EXPERIENCE DESIGN](#)

SHELF IMPACT

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



SIGN

A basic indicator of meaning. [SEE ALSO SEMANTICS, SEMIOTICS, AND SYMBOL](#)

SIGNAGE

One or more *signs* used to identify, direct, locate, or persuade people in the physical environment. [SEE ALSO WAYFINDING](#)

SIGNAL-TO-NOISE RATIO

In communication, the relationship of useful information to irrelevant data.

SEE ALSO CLUTTER AND CONCEPTUAL NOISE

SIGNATURE

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

SKEUOMORPH

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

SKU

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

SLOGAN

A *rally cry*, *catchphrase*, or *tagline*, 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*. SEE ALSO CONTEXTUAL ADVERTISING

SOCIAL AUTHORITY

An individual or an organisation that uses *social media* to develop a recognised expertise in a subject. SEE ALSO INFLUENCER AND THOUGHT LEADER

SOCIAL CIRCLE

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

SOCIAL DESIGN

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

SOCIALISATION

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

SOCIAL MARKETING

The discipline of marketing applied to a social rather than commercial goals.

CONTRAST WITH SOCIAL MEDIA MARKETING

SOCIAL MEDIA

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

SOCIAL MEDIA MARKETING

A business discipline that uses social media to establish brand *tribes* and communicate marketing *messages*. [SEE ALSO TRIBAL BRANDS](#)

SOCIAL NETWORK

A community of individuals or organisations, technically known as *nodes*, which are connected through *ties* of friendship, kinship, economic interest, status, or other interdependencies. [SEE ALSO HOMOPHILY](#)

SOCK-PUPPET MARKETING

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

[SEE ALSO POTEMKIN BRAND](#)

SOUND BITE

A brief quote taken from a speech or interview to capture its essence.

[COMPARE WITH BUZZWORD AND MEME](#)

SPAM

Bulk email for which the receivers did not *opt in*. [SEE ALSO PHISHING](#)

SPEC AD

An advertisement that has been created without a brief from a client that the agency hopes to sell on a speculative basis.

SPECIALISATION

A strategy of differentiation that allows a company to compete against larger or more established companies. [SEE ALSO](#)

[FOCUSING AND POSITIONING](#)

SPEECH-STREAM VISIBILITY

The quality of a *brand name*, such as Gladwrap or Hoover that allows it to be recognised as a proper noun in conversation.

SPIDER DIAGRAM SOC

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

SPIRIT BOOK

A US term for a publication or online resource that guides the vision, goals, and expected behaviours of a company *culture*.

[SEE ALSO BRAND BOOK AND STYLE GUIDELINES](#)

STAKEHOLDER

Any person or firm with a vested interest in a company or *brand*, including shareholders, employees, partners, suppliers, customers, and community members. [SEE ALSO BRAND ECOSYSTEM](#)

STARGAZER

A visualisation 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* that masquerades as content or public information.

[SEE ALSO ADVERTORIALS, NATIVE ADVERTISING, AND PRODUCT PLACEMENT](#)

STICKINESS

In *brand strategy*, the degree to which a *brand* and its *category* are linked, making *brand extensions* difficult. It can also mean the amount of time spent on a website.

[CONTRAST WITH STRETCHINESS](#)

STORE BRAND

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

STORY

A sequence of events related in a *narrative*.

[SEE ALSO ARC](#)

STORYBOARD

A rough *prototype* for a movie, play, or other *narrative* 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 BRAND](#)

STRATEGIC DECAY

The tendency of a business strategy to lose effectiveness as external circumstances change. [SEE ALSO STRATEGIC CONVERGENCE AND CULTURAL LOCK-IN](#)

STRATEGIC DNA

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

STRATEGIC PYRAMID

A hierarchical chart for mapping an organisation's *purpose*, *mission*, *vision*, and goals.



STRATEGY

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

[SEE ALSO BRAND STRATEGY](#)

STRETCHINESS

In *brand strategy*, the degree to which a brand can be extended before the link between the *brand* and its *category* is broken. [CONTRAST WITH STICKINESS](#)

STRONG TIES

In *social networks*, a person's family and closest friends. [CONTRAST WITH WEAK TIES](#)

STYLE GUIDE

Prescribed format for each type of written communication that must be followed by all departments and agencies of an organisation. It usually covers everything from directional signs to name plates, call cards, office stationery, type font and weight, and standard language and terminology.

STYLE GUIDELINES

Documentation that describes the graphic standards for a *brand*, including use of the *trademark*, *typography*, photography, and colors. [SEE ALSO BRAND BOOK, SPIRIT BOOK, AND TRADE DRESS](#)

SUB-BRAND

A secondary brand that leverages the associations of a *master brand*. [SEE ALSO PARENT BRAND](#)

SUBSIDIARY

A company that is owned and controlled by a parent company. [SEE ALSO SUB-BRAND \(ABOVE\)](#)

SUIT

An advertising slang term for an Account Executive.

SUSTAINING INNOVATION

An incremental improvement to an existing product, service, or business; opposite of *disruptive innovation*. [SEE ALSO INCREMENTAL INNOVATION](#)

SWARMING

A strategy of attacking a problem from many angles or with many disciplines at once. [SEE ALSO CO-CREATION, COLLABORATION, AND CHARETTE](#)

SWITCHING COSTS STR

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

SWOT

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

SYMBOL

Something used to represent something else; in branding, a trademark. [SEE ALSO SEMANTICS, SEMIOTICS, AND SIGN](#)

SYNCHRONOUS COLLABORATION

A method of working together in real time, so participants can build on one another's ideas spontaneously. [SEE ALSO ASYNCHRONOUS COLLABORATION AND SWARMING](#)

SYNECTICS

A brainstorming process that combines creative thinking with a commitment to action. [SEE "THE PRACTICE OF CREATIVITY" BY GEORGE M. PRINCE](#)



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TABLET

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

TACTICS

Actions taken to support a *strategy*.

[SEE ALSO BRAND STRATEGY](#)

TAG

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

[SEE ALSO HASHTAG](#)

TAGLINE

A sentence, phrase, or word used to summarise a *market position* in advertising.

[SEE ALSO SLOGAN AND WHY-TO-BUY MESSAGE](#)

TALENT FEE

The fee paid to an Artist/Actor/Voice for their services. Roll over fees are paid when the initial term is complete and the contract is rolled over to a new period. Fees will vary by type of media/amount of audiences expected to see the work.

TARGET MARKET

A group of customers a company would like to serve. [SEE ALSO AUDIENCE AND TRIBE](#)

TASK FORCE

A team chosen to work on a specific problem or well-defined challenge. [SEE ALSO DESIGN TEAM AND TIGER TEAM](#)

TEAM DYNAMICS

The psychological factors that influence *collaboration*, including trust, fear, respect, and organisational *culture*.

TELEGENIC

Particularly attractive or appealing in the medium of video. [SEE ALSO MEDIAGENIC](#)

TEXTING

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

THOUGHT LEADER

A person or organisation whose ideas exert an influence over others, especially through publishing or public appearances. [SEE ALSO INFLUENCER AND SOCIAL AUTHORITY](#)

TIES

In social networks, the connections or links between *nodes*. [SEE ALSO CLIQUES AND WEAK TIES](#)

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 FORCE](#)

TOUCHPOINT

Any place where people encounter a *brand*, including product use, packaging, advertising, websites, movies, store environments, company employees, and conversation. [SEE ALSO MEDIA](#)

TRADE DRESS

A legal term that refers to colours, shapes, typefaces, page treatments, and other visual cues that create a *brand identity*.

[SEE ALSO STYLE GUIDELINES](#)

TRADEMARK

A name and *symbol* or other visual expression that indicates a source of goods or services and prevents confusion in the marketplace. [SEE ALSO AVATAR, ICON, AND LOGO](#)



TREND

A behaviour that spreads through a population slowly (as opposed to a *fad*), 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 CUSTOMER AND OPINION LEADER](#)

TRIBAL BRAND

A *brand* with a loyal or even cult-like following, such as Harley-Davidson, Whole Foods, or Star Trek. [SEE ALSO BRAND LOYALTY, CHARISMATIC BRAND, 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 SKEUOMORPH](#)

TRP

Target rating points, a measurement of advertising *impressions* relative to a specific target *audience*, expressed as the product of average *frequency* multiplied by *reach* within the target. Also known as TARPs.

T-SHAPED PERSON

A person who combines deep disciplinary skills with broad interdisciplinary skills or transdisciplinary skills, thereby enabling effective *collaboration*. [SEE ALSO X-SHAPED PERSON](#)

TWEET

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

TWITTER SUMMARY

A *tweet*-length recap of an idea, article, book, movie, or other work. [SEE ALSO SOUND BITE](#)

TYPEFACE

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

TYPOGRAPHY

The art of using *typefaces* to communicate messages, stories, or ideas in print or on screen. [SEE ALSO FONT](#)

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UPC

Universal Product Code, the most common type of *barcode* 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 MEDIA AND MEDIA ADVERTISING](#)

URL

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

UNPROMPTED AWARENESS **(also – 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 STUDY AND PROMPTED AWARENESS](#)

USP (also Single Minded Proposition (SMP))

Unique Selling Proposition, in which customers are offered a distinct point of *differentiation* among competing offers.

UX

User experience, or the look, feel, and usability of a product, service, website, or other artifact. [SEE ALSO EXPERIENCE DESIGN AND INTERACTION DESIGN](#)

www.gogoodbooks.com



A URL YOU SHOULD VISIT

S T U

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VALIDATION

In marketing, positive feedback from customers for a proposed product, market position, message, or campaign. [SEE ALSO MARKET RESEARCH](#)

VALUE CHAIN

A *strategy* 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 USP AND WHY-TO-BUY MESSAGE](#)

VERBAL DESIGN

A discipline focused on short-form writing paired with *visual design*. [SEE ALSO COMMUNICATION DESIGN AND COPYWRITING](#)

VIRAL MARKETING

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

VIRTUAL AGENCY

A team of specialist firms that work together to build a brand. [SEE ALSO IMT AND META TEAM](#)



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 MISSION STATEMENT AND STRATEGIC PYRAMID](#)

VISUAL DESIGN

A discipline focused on print, interactive, or motion graphics; paired with *verbal design*, a component of *communication design*.

[SEE ALSO GRAPHIC DESIGN](#)

VISUAL THINKING

The technique of drawing ideas or connections among ideas to make them more understandable to the people exploring them. [SEE ALSO PROTOTYPE](#)

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.

VOX-POP

An interview technique in which interviewers and/or researchers interview customers in a store or public location; a one-on-one recorded interview.

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WAYFINDING

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

WEAK TIES

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

WEB ANALYTICS

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

WEB CRAWLER

A *bot* 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*.

WI-FI

A technology that allows an electronic device such as a smartphone, *tablet*, 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* to create a *collaborative* body of information. [SEE ALSO CROWDSOURCING](#)

WIREFRAME

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

WORDMARK

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

WORD-OF-MOUTH ADVERTISING

A form of *communication* in which people voluntarily promote a product, service, or company, resulting in a brand with a high level of *authenticity*. [SEE ALSO VIRAL MARKETING](#)

WORDSMITH

A writer, copywriter, or editor who works with a high level of craftsmanship. [SEE ALSO COPYWRITING AND VERBAL DESIGN](#)



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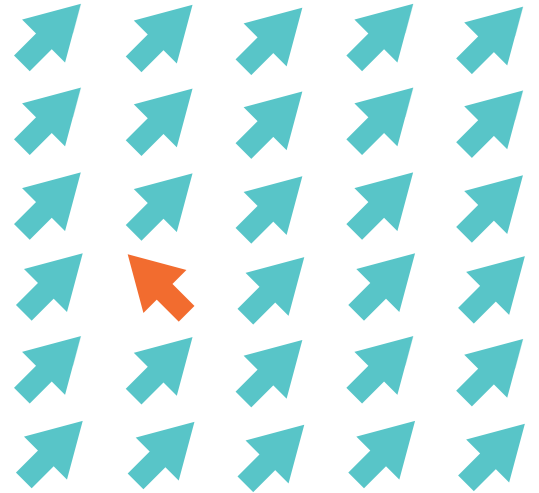
X-SHAPED PERSON

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

[SEE ALSO T-SHAPED PERSON](#)

ZAG

In *brand strategy*, a manoeuvre that creates a point of *radical differentiation* that confers a powerful competitive advantage. [SEE “ZAG” BY MARTY NEUMEIER](#)



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. A term Google developed. **COINED BY GOOGLE'S JIM LECINSKI**

ZOO, THE

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

ZOOMING

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

NOTES ON THE DICTIONARY

The language of brand is a moving target. While most dictionary editors try for timelessness, we cannot, since useful brand relevant terms are being minted regularly.

We have aimed for a practical guide that can serve to a wide range of disciplines, to help the common goal of all contributors to this effort, to establish a shared language and framework.

If you read this and feel you have terms that should be added, get in touch. You may make the next edition.

STRING
THEORY

