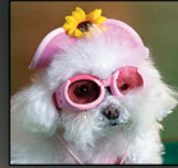


PROSPERITY marketing

PROSPERITYMARKETINGMAGAZINE.COM

M A G A Z I N E



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DRESSING FOR SUCCESS IS JUST AS CRITICAL WHEN APPLIED TO YOUR BUSINESS AND ITS PRODUCTS.

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UNDERSTAND YOUR BUYERS' UNIQUE
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FROM THE PUBLISHER:



THIS MAGAZINE WAS CONCEIVED AND PRODUCED JUST FOR YOU!

After more than thirty years as a professional graphic designer, art director, publisher and marketing consultant, I've pretty much seen it all. From branding, print collateral, packaging and advertising to web sites, videos, social media and e-mail campaigns, I've proudly worked with and for some of the best. Even won a few national awards along the way.

Back in the day, only trained artists and craftsmen had the skills to design and produce the marketing pieces clients demanded. Then came the advent of 'desktop publishing' — and between *Apple*, *Adobe* and *Microsoft*, the message was clear. Anyone with a PC could eliminate these 'pros' and create professional quality communication vehicles on their own.

Except it didn't actually work that way. Small budget projects like newsletters, clip art logos and homemade print ads flooded the market. And, surprise, surprise, anyone with a discerning eye could tell the difference. So, bring back the professionals.

Then came the 'world wide web' and even more false promises. Now, things didn't just *look* amateurish — they *felt* just as bad. Sites wouldn't load. Images looked awful. Bad design, unattractive color choices, poorly produced print collateral and the same seven computer typefaces were everywhere.

And, more and more people spotted the differences. So, skilled professionals like my co-publisher and I, came back into vogue. We applied all our existing knowledge, read everything we could get our hands on and studied every aspect of the new technologies to deliver only the best for our clients.

Fast forward to the present. Social media has democratized commercial communications and software has made things easier than ever. Well designed templates, innovative clip art and quality stock photography are easily accessible. Finally, first-rate marketing vehicles actually *can* be produced by 'civilians' — but only if they commit and learn to do it right.

Our goal in publishing this magazine is to help you understand the basics needed to create an effective, polished presence. Design, printing, online strategies; all to teach you how to do it right.

Or, understand why finding the right professional is so important.

[wink] [wink]

Steven Powell

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During his career, Steve has created award-winning sales and promotion campaigns for General Mills, Dunkin' Donuts and Kraft Foods, helped a hands-on science museum raise funds for renovation and expansion, overseen marketing and online design for national magazines and branded and positioned two multimillion dollar companies for public offering. Since founding his own design studio and marketing firm in the Hudson Valley in 2002, he has helped numerous regional and national businesses increase revenues and accomplish their strategic goals through smart planning, meticulous branding and memorable creative communication vehicles.

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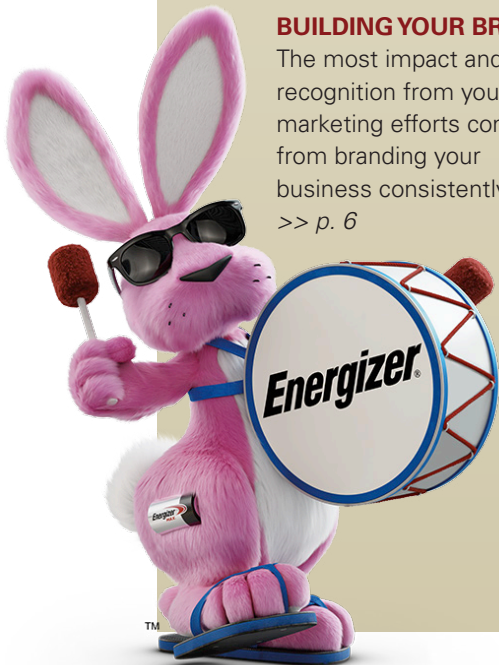


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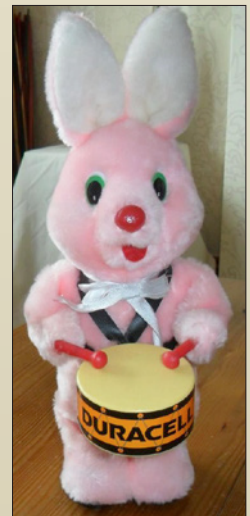
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Dressing Your Business for Success!

WE USUALLY THINK ABOUT OUR PERSONAL ATTIRE WHEN WE HEAR, "DRESSED FOR SUCCESS." BUT IT'S JUST AS CRITICAL WHEN APPLIED TO YOUR BUSINESS AND ITS PRODUCTS.

Preparing for a business meeting? Aside from your product or service, what else represents you? Clothing? Hygiene? Choice of words? The way the phone is answered? The work environment? How your products or services are presented in every venue encountered?

All worthy details. But only a piece of the whole picture. What do people think when they visit your web site or find you on social media? Are your sales and advertising messages presented cleanly and professionally? What do your social media posts say about you? How do your employees speak of you and your offerings?

Perception is Everything

What impression do potential customers have about your enterprise when you hand out your business card? Home-printed business cards or cards printed with *Microsoft* clip art scream 'small-time vendor' to your potential customers — and that is how they will want to compensate you.

Branding Makes The Difference

- Does a *Rolex* keep better time than a *Timex*?
- Does a *Mercedes* have fewer mechanical problems than a *Hyundai*?
- Does a *Nike* shoe perform better than an *Adidas*?
- Does *Tide* clean better than a store brand?

Make life simple for your target audiences. If you can create consistency with your brand, this leads to a comfort zone. Simplicity is the key. Your messages may be complex, but the way you communicate them needs to be simple. So, how do you build a brand that establishes and enhances the professional personality of your company or product?

Your Business Fingerprint

It all starts with your logo. Symbols have been an efficient way of communicating since the dawn of civilization and graphic emblems make a strong statement about a company.

Your logo is a point of recognition for clients and an important foundation for the recognition of your company. A well-designed logo conveys to potential customers that your business is professional, provides quality goods or services and is worthy of their trust.

A great logo symbol is impossible to forget and makes a strong first impression. It should be crisp and instantly recognizable at any size — whether it's on your letterhead, a corporate jet or a free pen. And, like most multi-use images, it must be recognizable in color or black and white.

Like a fine suit of clothes, whether you're designing it yourself or retaining a designer to create it for you, everything starts with the impression you want to create.

—PMM



COLOR IS COLOR...RIGHT?

DEFINING YOUR CORE BUSINESS IDENTITY IS ABOUT MORE THAN JUST CHOOSING YOUR 'FAVORITE' COLOR.

BLACK

STARK, HARD, MASCULINE



BLUE

CONSERVATIVE, CORPORATE



RED

LOUD, EXTROVERTED, -OR- EMERGENCY



Conservative

Modern, State-of-the-Art

Cutting edge

Extroverted

Formal

Casual

Traditional

Warm and Fuzzy

Gender Specific



GREEN

FINANCIAL, EARTHY



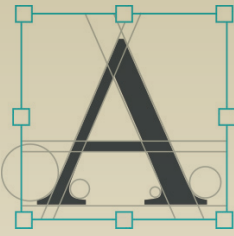
YELLOW

FUN, SUNNY -OR- WEAK



PURPLE

DIFFERENT, AVANT GARDE, REGAL



THE MANY FACES OF BUSINESS COMMUNICATIONS

TYPE FACES AND THEIR STYLES —Whether you're creating a strong logotype where the name itself stands on its own, or complimenting a graphic symbol, each typeface has a unique tone producing a specific mood or impression. Type fonts usually fall into four main categories — *Serif*, *Sans Serif*, *Script* and *Decorative*. The vast majority can also be *italicized*, giving letters a 10-15% slant to the right. Below are a few examples of type fonts that project specific moods or personalities.

Logotype Company, Inc.

Times New Roman

Serif Typeface

Logotype Company, Inc.

Cheltenham Italic

Logotype Company, Inc.

Helvetica

Sans Serif Typeface

LOGOTYPE COMPANY, INC.

Eurostyle Italic

Logotype Company, Inc.

Brush Script

Script Typeface

Logotype Company, Inc.

Snell Roundhand

LOGOTYPE COMPANY, INC.

ROSEWOOD

DECORATIVE TYPEFACE

LOGOTYPE COMPANY, INC.

DOUBLE FEATURE

MIXING COLORS IS EASY... RIGHT?

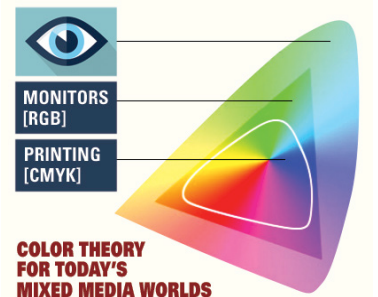
MIXING COLORS ON A MONITOR IS EASY — JUST MOVE A FEW SLIDERS UNTIL YOU SEE WHAT YOU LIKE. MIXING COLORS THAT WILL TRANSLATE RELIABLY FROM ONE MEDIUM TO ANOTHER — NOT SO EASY.

HUMAN eyes are amazing tools. The visible spectrum of colors they're able to recognize contains well over 7 million base colors x 3 'shades' of light, medium and dark for a total of 21 million colors — all recognized individually. But you'll never reproduce all of them accurately in print or on your monitor.

RGB is an additive color model. The primary components (Red, Green and Blue) are screen phosphors added together to create white - it's how monitors, televisions, and mobile devices create the 16 million colors we see on their screens. Regardless of whether they're mixed as RGB, HSB (Hue, Saturation, Brightness) or HEX (web-based color codes) — these colors will always create RGB mixes for monitors.

CMYK is a subtractive model. You get white by taking ink away, and any of the four colors — Cyan, Magenta, Yellow, and Black can be taken away to create 10 million colors using half-tone dots on each of the four plates utilized in 4-color printing. ('K' refers to the black plate used by printers for decades as the base or *Key Line* to line up all of the plates.)

The diagram illustrates the whole of the colors available in CMYK (10 million) — which are fewer than those that can be mixed using RGB (16 million) — which are still fewer than the human eye is capable of seeing (21 million). As a result, many colors translate poorly from RGB (monitors) to CMYK (print) and just can't be duplicated accurately. (Even this diagram had to be enhanced in color, tint and vibrancy when converted for this printed magazine.)



Color Theory for Today's Mixed Media Worlds

Pantone colors are individually mixed inks. The *Pantone System* is the standard, universal language for manufactured colors and is reliably predictable. Based on proprietary formulas (much like paints), there are over 5,000 solid colors referred to by printers and designers as Spot Colors. Very often they don't convert well to other mediums and require a separate printing plate for each.

Frustrated because you can't convert the color the designer used in your 2-color logo or RGB monitor accurately for printing? Your printer isn't making things difficult. You are. Understanding mediums and their color requirements will help each one shine! —PMM

Graphic File Formats[?]

DO YOU KNOW WHICH PROGRAM OPENS AN AI FILE (ADOBE ILLUSTRATOR) OR AN INDD DOCUMENT (ADOBE INDESIGN)? OR, MAYBE YOU JUST HAVE TO DECIDE BETWEEN USING A PNG OR A JPG FILE.

CREATING AND REPRODUCING GRAPHICS FOR PRINT AND DIGITAL MEDIA

Unless you're a graphic designer by training (like me), chances are you've never needed to understand what separates a TIF from an EPS, or a PSD from a PDF. There are close to a dozen common file formats in the digital graphics world and using the correct one can often be vital for getting professional quality results.

To best understand these formats, you need to understand the basics of digital graphics. So, let's start at the beginning with the difference between vector art and raster art.

RASTER IMAGE FILES

Put simply, every photo you find online or in print is either a raster image or imported one before saving it out. Raster images (also known as bitmaps) are composed by a series of colored pixels (or bits). JPEG, GIF, and PNG are all raster image extensions. In order to retain the image's quality, raster images can be sized down but can't be enlarged without compromising their resolution. There are many image manipulation programs that export these formats.

Give it a try. Take a small image you found online or pulled from an *MS Word* document and blow it up to several times its original size. The file will be terribly blurry and 'pixelated'. As a result, it's important to remember to save raster files at the exact dimensions or larger than required.

Types of Raster Image Files

- JPEG (or JPG) - Joint Photographic Experts Group
- PNG - Portable Network Graphics
- GIF - Graphics Interchange Format
- TIFF - Tagged Image File
- PSD - Photoshop Document

VECTOR IMAGE FILES

Vector images are much more amenable to sizing, but are constructed using 'postscript' paths based on formulas rather than pixels. EPS, AI and PDF are perfect for creating graphics that require frequent resizing. Your logo and brand graphics may be built in Photoshop as raster art, but the final masters should almost always be created as a vector file.

IMPORTANT: If your logo or branding graphics were supplied to you as a JPG, insist they also be supplied as vector. Without, you'll be held hostage if/when you need a larger version for print, a banner, etc...

Types of Vector Image Files

- PDF - Portable Document Format
- AI - Adobe Illustrator Document
- EPS - Encapsulated Postscript

HIGH RESOLUTION VS. LOW RESOLUTION

Have you heard a designer or printer talk about DPI or PPI? DPI stands for "dots per inch" and PPI translates to "pixels per inch." These units of measure are essential for determining how an image will look in print or online.

Websites images should always be formatted at 72dpi, which is low resolution. Images at this resolution look really crisp on the web, because monitors best display at 72dpi.

Best practices for printing an image require no less than 300dpi. Images at this (high) resolution print best because printing presses are able to print optimally using 'halftone' screens with that much detail.

Photoshop is an amazing tool that can make almost anything look real, but it can't magically create pixels out of thin air. Pulling an image off of the web and trying to get it to fit the dimensions of your print project just won't work. You'll end up with a pixelated, stretched and distorted image.

CMYK VS. RGB

There's way too much information about these (and other) color formats to discuss here, but at its simplest...

RGB stands for Red/Green/Blue and is a light-based, 'additive' color system for monitors. Meaning if you're creating images for web sites, screen presentations, television or videos, this is your option.

CMYK stands for Cyan/Magenta/Yellow/Black and is an ink-based, 'subtractive' system. Any file being prepared for a printer needs to be output on printing plates for use on a press. This is your choice for the best looking printed graphics.

(For more on graphic color systems, see "Dressing Your Business For Success" on page 2.)



Adobe

NOTE: There are numerous image and graphic manipulation programs on the market. Many of them are very good, but for this article we're going to stick with the big ones. *Adobe* is the 800-pound gorilla around the world and its software — *Illustrator* and *Photoshop* — set the industry standards.

The important thing to remember is that, when it comes to production for printing, the web, screen presentations — or almost anything, professional quality is all about mixing the right colors and exporting the correct file formats. —PMM

The Big-10 of Professional Graphics!

WORKING WITH IMAGES IS MUCH MORE COMPLICATED THAN YOU'D THINK AT FIRST GLANCE. HOPEFULLY THIS GUIDE WILL PROVIDE A BETTER UNDERSTANDING OF THE STANDARD FILE TYPES AND WHICH ARE MOST APPROPRIATE FOR YOUR PROJECT.

1. JPEG: JOINT PHOTOGRAPHIC [EXPERTS] GROUP

JPGs might be the most common file types you run across on the web, and more than likely the kind of image that is in your company's MS Word version of its letterhead. JPGs are known for their *lossy* compression, meaning that the quality of the image decreases as the file is copied, re-saved, or re-compressed.

You can use JPGs for projects on the web, in Microsoft Office documents, or for projects that require printing at a high resolution. Paying attention to the resolution and file size with JPGs is essential in order to produce a nice looking project.

2. PNG - PORTABLE NETWORK GRAPHICS

PNGs are perfect for web pages, but aren't at all suitable for print. PNGs are *lossless*, meaning you can edit them without losing quality — but, they're still low resolution files and look awful when enlarged.

The reason PNGs are used in most web projects is that you can save your image on a transparent background. This makes for a much sharper, web-quality image at lower file sizes.

3. GIF - GRAPHICS INTERCHANGE FORMAT

GIFs are most commonly found as animations, which social media and banner ads find so alluring. Another cute kitty, or singing dog? At their core, GIFs are formed from up to 256 colors in the RGB color space. Due to the limited number of colors, the file size is drastically reduced for the web.

This is a common file type for web projects where an image needs to load very quickly, as opposed to one that needs to retain a higher level of quality.

4. TIF - TAGGED IMAGE FILE

A TIF is a large raster file that doesn't lose quality when opened and closed. This file type is known for using *lossless compression*, meaning the original image data is maintained regardless of how often you might copy, re-save, or re-compress the original file.

You should avoid using this file type on the web — it can take forever to load. TIFF files are also commonly used when saving photographs for print.

5. PSD - PHOTOSHOP DOCUMENT

PSDs are files that are created and saved in *Adobe Photoshop*, the most popular graphics editing software ever. This type of file contains "*layers*" that make modifying the image much easier to handle. This is also the program that generates the raster file types mentioned above.

The largest disadvantage to PSDs is that Photoshop works with raster images as opposed to vector images.

6. PDF - PORTABLE DOCUMENT FORMAT

PDFs were invented by *Adobe* with the goal of capturing and reviewing rich information from any application, on any computer, with anyone, anywhere.

If a designer saves your vector logo in PDF format, you can view it without any design editing software (as long as you've downloaded the free *Acrobat Reader* software), and they have the ability to use this file to make further manipulations. This is by far the best universal tool for sharing graphics.

7. EPS - ENCAPSULATED POSTSCRIPT

EPS is a file in vector format that's been designed to produce high-resolution graphics for print. Almost any kind of design software can create an EPS.

The EPS extension is more of a universal file type (much like the PDF) that can be used to open vector-based artwork in any design editor, not just the more common Adobe products. This safeguards file transfers to designers or printers that aren't utilizing Adobe products.

8. AI - ADOBE ILLUSTRATOR DOCUMENT

AI is, by far, the image format most preferred by designers and the most reliable type of file format for using images in all types of projects from web to print, etc.

Adobe Illustrator is the industry standard for creating vector artwork from scratch and therefore more than likely the program in which your logo was originally rendered. *Illustrator* produces vector artwork, the easiest type of file to manipulate. It can also create almost all of the aforementioned file types.

9. INDD - ADOBE INDESIGN DOCUMENT

INDDs are files that are created and saved in the page layout program, *InDesign*. Page layout software is commonly used to create larger publications, such as newspapers, magazines and eBooks.

Files from both *Adobe Photoshop* and *Illustrator* can be combined in *Indesign* to produce content rich designs that feature advanced typography, embedded graphics, page content, formatting information and other sophisticated layout-related options.

10. RAW - RAW IMAGE FORMATS

A RAW image is the least-processed image type on this list — it's often the first format a photograph inherits when it's created. When you snap a photo with your camera, it's saved immediately in a raw file format. Only when you upload your media to a new device and edit it using image software is it saved using one of the image extensions explained above.

—PMM

Building Your Brand

FOR LARGE AND SMALL ORGANIZATIONS ALIKE, THE ROAD TO COMMANDING THE MOST IMPACT, RECOGNITION AND GOOD WILL FROM YOUR MARKETING EFFORTS IS BY BRANDING YOUR BUSINESS CONSISTENTLY.

I keep hearing about the importance of branding our identity. Isn't that just important for the big consumer companies with deep pockets and lots of employees?

Put simply, the smaller the advertising budget, the harder it is to get the word out and be remembered for that "word." Nike can take a generic slogan (*Just Do It*) and a generic logo emblem (The Swoosh) and throw enough money at them to make you notice and remember them.

Smaller organizations and startups don't have that option, and so, must be cleverer about positioning themselves correctly on their prospects' radar screens and in their memories.

In marketing, we want to reach out to our potential market and "touch" them as often as possible. Generally speaking, a person needs to hear the same message 6 to 8 times before they react to it. If your brand usage is consistent (the look, feel and overall business message), your audience will be "touched" each time they hear your name, see your logo or hear your tag line.

It's all about consistency. Here are some branding issues that should always be kept in mind.

LOGO/TRADEMARK: Is your logo prominently displayed and cleanly reproduced in everything you do? Be it emblem or logotype, nothing impacts your brand visually more than your logo. It's on your card, your letterhead, your literature – even your corporate jet someday. Use it consistently and treat it with respect and others will do the same.

GRAPHIC IDENTITY: Did we mention consistency? Don't change your color scheme just because you're bored with it. If Hunter Green is the color on your brochure, then Hunter Green should be the dominant color in all of your materials.

Does your business card use an orange bar under your logo? Then that orange bar should also be on your letterhead, brochures and web site. Who knows? That orange bar could be just the trigger to remind someone they've seen you before.

TAG LINE: Nothing delivers the promise of your company to its potential customers like your tag line. In fact, many experts say that your tag line is just as important as your logo itself. So, if your business card says, "You've tried the rest. Now try the best!," then that statement should travel everywhere your logo goes. (Please, please, please... don't use anything that generic.)

From the direct product claim to the incredibly sublime to the maddeningly generic, if you believed in it enough to put it on your business card, then own it. Believe it. Make sure it rolls off your employees' tongues. And, most importantly, live up to its promise.



HOW MUCH SHOULD A BRAND COST?

[Excerpt from NY Times Business Section — May, 2018]

How much you can expect to pay for the creation of your brand is the \$64,000 question. The answer is that the fee doesn't have to be astronomical, but it can be depending on who you decide to do business with.

Creating a brand is often a classic case of getting what you pay for. Your cousin may create a name and commensurate logo for \$500, or you can pay an international identity and branding company \$100,000. In theory, that \$100,000 should buy you higher quality imagery and plenty of targeted branding theory, but that isn't always the case.

Our recommendation is that emerging companies look for an in-between solution. Look for a company that is experienced in branding small or start-up businesses, and that understands your timing and budget constraints. Reputable firms charge anywhere from \$15,000 to \$40,000 for a name and logo and even more for a full program that includes branded positioning materials like your web site, company brochure and product offerings. You should be thrilled with the product and get terrific results from a firm in this range.

Before choosing a branding, naming or identity company, scrutinize its portfolio to make sure their style matches your tastes. Also, don't hesitate to ask for references—they should be proud to provide them. Call a couple of the references and find out whether they liked working with the firm.

Finally, remember that branding is a serious, long-term investment and your spending decisions need to respect that importance. If you're going after or have received outside financing, it should be a significant line item in your budget. Building a brand is a core business activity, as important as leasing office space, recruiting the right people and developing your product or service.

—PMM

Prosperity Branding Tips

FROM COLORS & TYPE FAMILIES TO TAG LINES AND MATERIALS, BRANDING IS ONE OF THE MOST IMPORTANT MARKETING DECISIONS YOU'LL EVER MAKE FOR THE PROSPERITY OF YOUR BUSINESS.



WHY INVEST TIME, ENERGY AND MONEY TO BUILD A BRAND?

- > Look bigger or well established
- > Attract more clients or customers
- > Project a sense of stability
- > Differentiate your business
- > Explain your company name
- > Comply with expectations
- > Show your commitment
- > Increase your chances for raising needed capital

WHAT DOES YOUR BRAND SAY ABOUT YOU?

If you're an existing company, you're already branded.

Remember, it's never just about one thing. Anyone who has ever asked questions, researched or actually purchased your product/service has been exposed to your brand. Anyone who called you for a chat has been exposed to your brand. Anyone who has dealt with a delivery from you has been exposed to your brand. Anyone.

If you're a start up company, you're already branded as well.

That's right. Even a brand spanking new, fresh out of the box, just funded start-up, already carries the burden. You'll be initially perceived as young, enthusiastic and hungry. But, they'll probably also believe that you're risky to do business with and have little or no experience delivering the solutions you promise.

EARLY BRANDING EXAMPLES

The word 'brand' is derived from the Old Norse 'brandr' meaning 'to burn'. It refers to the practice of producers burning their mark (or brand) onto their products.

600's —Artists began signing their paintings

1885 —*Bass & Company* claims the red triangle their beer's brand burnt into its barrels was the world's first trademark and the first international brand awareness campaign.

Early 19th century —Factories brand their logo or insignia on the barrels used for shipping, extending the meaning of "brand" to that of trademark.

1920's —Earliest Mass-market, branded consumer goods began using images of people to help sell products for *Campbell's Soup*, *Coca-Cola*, *Juicy Fruit Gum*, *Aunt Jemima*, *Quaker Oats*, *Uncle Ben's Rice* and *Kellogg's*.

1940's —The birth of modern branding included tools such as slogans, mascots, and jingles that began to appear in print, radio and television.

I HAVE A LOGO – WHAT MORE DO I NEED?

Once you've got a logo emblem, a consistent color and a strong tag line, you're branding is complete, right? Not even close.

When it comes to selling a product or service, perception is everything and what THEY think about you matters. Consider the following common definitions that can be found online.

Definition #1 of Brand

A particular design or symbol that facilitates the advertising or promotion of a product or service.

— *Cambridge Advanced Dictionary*

Definition #2 of Brand

The identity of a specific product, service, or business. A brand can take many forms, including a name, sign, symbol, color combination or slogan.

— *Wikipedia*

Definition #3 of Brand

The personality that identifies a product, service or company (name, term, sign, symbol, or design, or combination of them) and how it relates to key constituencies: Customers, Staff, Partners or Investors.

— *David Ogilvy*

Definition #4 of Brand

A brand is simply what people Buy.

— *Richard Branson*

THE IMPORTANCE OF EARLY BRANDING

EARLY BRANDING OF A SMALL OR EMERGING COMPANY IS KEY TO BUSINESS SUCCESS. IT'S THE QUICKEST WAY FOR YOUR COMPANY TO EXPRESS WHAT IT IS AND WHAT IT CAN OFFER.

Poorly crafted branding of a new business can make it difficult for people to grasp why the business exists in the first place. And, a poorly executed or home made brand can kill companies with big aspirations quicker than you can say, "Our stuff is really nifty."

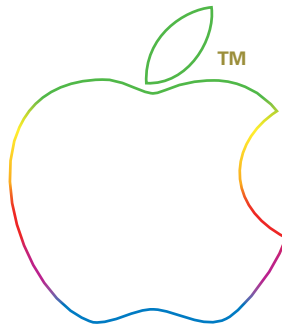
For startups and small businesses, branding can often take a backseat to other considerations, like funding and product development. This is a mistake, as a company's brand can be key to its success. Dollar for dollar, it's as important and vital as any other early steps and needs to be treated as such.

A brand is a company's face to the world. It's the company's name, how that name is visually expressed through a logo, and how that name and logo are extended throughout an organization's communications.

A brand is also how the company is perceived by its customers — the associations and inherent value they place on your business. A brand is a kind of promise. It's a set of fundamental principles as understood by anyone who comes into contact with a company. A brand is an organization's reason for being and how that reason is expressed through its various communications media to its

key audiences, including customers, shareholders, employees and analysts. A brand can also describe these same attributes for a company's products, services, and initiatives.

Apple's brand is a great example. The *Apple* logo is clean, elegant, and easily implemented. At a certain point in time the company began to use the apple logo monochromatically (as opposed to the rainbow stripes), signaling a new era for the company moving forward.



Smart branding allowed the company to clearly communicate a change in direction while continuing to build its reputation. Think about how you've seen the brand in advertising, trade shows, packaging, and product design. It's distinctive and it all adds up to a particular promise: quality of design and ease of use.

Working with a consultant to create a logo or other branding materials? Make sure you think through and communicate your company's positioning and core values. Remember, if you can't articulate what differentiates your company or product to your branding consultant, chances are they won't be able to communicate it clearly either.

—PMM

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ONE OF THE BIGGEST MISTAKES IN BRANDING HISTORY

GIVING UP ON YOUR EXISTING BRAND ALREADY? A CAUTIONARY TALE OF TWO RABBITS.



Creating and becoming known for your branded messaging is never easy — or cheap. So, walking away and shifting gears should never be undertaken lightly. When you've become tired of your logo, tagline, and branding efforts, that may be just when they're beginning to sink in with customers.

Example: We all know the pink *Energizer* bunny, right? Its slogan, "It keeps going, and going, and going..." has resonated as a perfect message for people who are buying batteries since 1973. But not for *Energizer Batteries*. The bunny began its career as the spokesperson for *Duracell Batteries*. That's right... *Duracell*. So, how did our pink friend 'switch sides'?

A huge sales driver for Duracell, by 1988 they had grown 'tired' of the rabbit, switched over to the more detail-based "Coppertop" theme and let their registered trademark expire. *Energizer*, seeing a golden opportunity, created a parody commercial utilizing the bunny. *Duracell* wasn't happy, but, like the bunny itself, the spot was a hit and just kept going, and going, and going.

When *Energizer's* parodies became an advertising success, *Energizer* trademarked its bunny. *Duracell* decided to file for a new United States trademark of its own, referencing the original use of

the character more than a decade earlier.

The dispute resulted in an out of court settlement, where *Energizer* (and its bunny) received exclusive trademark rights in the United States and Canada, and *Duracell* (and its bunny) was awarded exclusive rights in all other parts of the world. Both companies use 'their' bunny to this day. Talk about a 'split decision'!

Lesson: When you've become tired of your logo, tagline, or branding efforts, that's probably when they're just beginning to sink in with customers. —PMM



The Fine Art of Advertising



AS A PROFESSIONAL CREATIVE WHO MADE THE DECISION EARLY IN HIS CAREER TO FOCUS ON BUSINESS COMMUNICATIONS, I'D LIKE TO ADDRESS THE ART OF ADVERTISING. IS THAT TOO PRETENTIOUS, DO YOU THINK? CATEGORIZING ADVERTISING AS AN ART FORM? ARE WE GETTING A LITTLE TOO CARRIED AWAY HERE? MAYBE A LITTLE TOO FULL OF OURSELVES?

From the moment we wake, we are inundated with visual imagery — billboards, brochures, posters, newspapers, magazines, television, business cards, games, computers, junk mail, the internet, sides of buses, e-mail, the movies! Sophisticated computer art and hundreds of high-impact graphics call to us every day.

It's no wonder we, as a society, have hardened ourselves to virtually ignore what we don't wish to see.

Unfortunately for the average marketer, this means that bad advertising is a waste of money — and moderately adequate advertising becomes lost in the masses. But there are ways to get the most out of your advertising if you keep a few key thoughts in mind.

It is a matter of attitude.

As we glance through a newspaper or magazine how many ads really grab us? How many reach out and force us to notice them? To remember them? To respect them?

An effective ad will disrupt casual skimming through hundreds of attention-begging graphics and headlines. It will grab attention by message or visual impact or placement for that split second necessary to implant a brand or call-to-action in our conscious, or subconscious, thoughts.

Remember, 'safe' rarely increases sales. At best, it maintains — at worst, it bores.

It is a matter of presentation.

To disturb someone's sense of normalcy is not at all the same thing as to offend them. Here's an experiment to try in your business. Hang a competent, but boring, poster on a prominent wall for 2 weeks. Count the number of comments it receives from visitors, if any. Now replace it with something bold and unusual, maybe even a little bit crazy. Count those comments. Welcome to the art of advertising.

Consider a small retailer with a limited budget who's one print ad in a weekly paper always read, "\$10.00 off WITH THIS AD." Now, consider her surprise as responses doubled when the same ad was run upside down with the new headline, "What's wrong with this ad?" and the promise, "\$10.00 off if you guess right."

It is a matter of message.

A local home builder was putting up a development of townhouses in a glutted market. As he leafed through the real estate section, page after page of developers' ads screamed at him, promising everything from image enhancement to a better sex life. How could he compete with them? His ad? An ultra-realistic hand reaching down from the sky tearing townhouses out of the ground. Tiny people surrounded this spectacle, gawking in disbelief. The headline? *They're Moving Fast...GRAB ONE WHILE YOU CAN!* Guess who sold all of his townhouses.

It is a matter of courage.

I'd like to tip my hat to the brave clients through the years who have been willing to try something different. Something that stood them apart.

Yes, I conceived the upside down "What's wrong?" ad, but it was the client who said, "Okay, let's give it a shot." And, yes, I labored as hard and as long on the townhouse illustration as on any canvas I've ever painted. But it was the client with the courage to say, "Let's not settle for something that looks as good as theirs. Let's try something different than everybody else. Let's BE different than everybody else."

Attitude. Presentation. Message. Courage.

Now, that's art.

—PMM

Don't sell the steak; SELL THE SIZZLE!

Understand your potential customers and their unique motivations for buying – then, **WOW!** them with a **BIG IDEA** and sizzling message that sells.

WHAT'S THE BIG IDEA?

Well, the **BIG IDEA** sold more VCRs than its far superior competitor, *Betamax*. The **BIG IDEA** turned a little-known German import car into an American icon called *The Beetle*. The **BIG IDEA** is what made *H&R Block* – well – *H&R Block*.

Be it an ad headline, a unique way of presenting your products or services or a whole new business model, that **BIG IDEA** will take you far.

Gee, if only you had a **BIG IDEA**. You could be on the next cover of *Entrepreneur Magazine*! But, before you order that private jet, let's think this through. Have you done the 'due diligence' necessary to the success of any great idea? The research? The planning? You know, the hard stuff.

SALES 101

Just like most things worth doing, you need to start at the beginning and work your way up. So, let's start with the traditional basics. Ask yourself these important questions:

What are you selling, specifically?

Widgets, technology, professional services? Peace of mind, brand trust, status?

Who are you selling to?

Professional Buyers, large distributors, consumers?
Male, female, younger, older?

Why should THEY buy your product or service?

What are their needs for products/services like yours?
What are their perceived pain points?

Why should THEY buy it from you?

What makes you so special they should choose you instead of your competitors?

What do you really want to tell THEM?

Target your messages to best target your customers' needs and their expectations.

In marketing, just like in the broader category of *Sales*, it's all about the customers' needs. Never about yours. To write marketing messages that sizzle in the minds of your customers, you need to really *know* your product or service offering(s) from Their perspectives.

Yes, you live and breathe this stuff – but now you need to turn everything upside down and think as a BUYER of what you sell. Jumble the above answers all together in your head until they're second nature.

Got it?

Planning on doing a little
marketing for your business?
Then you need a Sizzling IDEA!



SAY WHAT NEEDS SAYING

Okay, now we can start defining your marketing message(s). Not the exact words or pictures yet, but the essential messages you want to send to the world. Your messages might be based on price benefits, quality, convenience, problem solving or any of dozens of other possibilities. As long as they're derived from the five questions in the previous section, then there's no 'wrong message'.

Exercise: We've all heard about the importance of a good 3-minute elevator speech. But what if you were only allowed one sentence in which to sell a captive audience of attention-deficit prospects your product or service? What would that one sentence be? That's your core sales message — maybe even your new tag line.

Okay, now widen that scope to three sentences. Feel Better? How about five sentences? Maybe, but in most marketing vehicles, that's the upper stratosphere.

Those one, three or five statements are your basic sales messages. Never stray from these messages as you continue through this process. Whatever happens. Never forget that this is the whole reason you're here in the first place. To sell a product or service. So, don't treat these messages lightly.

THIS ISN'T SATURDAY NIGHT LIVE

Unless it reinforces and delivers your basic sales messaging, it's not a sales campaign—it's a skit! No matter *how* funny your friends think it is. The **BIG IDEA** is like that sales person who knows all the jokes and keeps the whole room in stitches. Sure, they'll remember his jokes, but unless his reasons for their buying are obvious and strong, those jokes won't make the sale.

We've all come to enjoy those *GEICO*, *Progressive* and *Farmers* commercials, right? We like the characters, the scenarios, the punch lines. But, take away the humor and they still they have two big elements going for them.

1. A Strong Sales Message All of these companies stay right on point with strong sales messages — redundantly. Otherwise, they wouldn't sell any insurance.

2. Over and Over and Over and... It's estimated that GEICO's annual advertising spend is \$1.2 BILLION DOLLARS. That's how they run those commercials tens of thousands of times a day. Repetition, repetition, repetition.

The next time you find yourself laughing at a *great* ad — on TV, in print, on-line — ask yourself the following:

- a. Would it have made me want to buy the product if I was in the market?
- b. Will it make me remember the company the next time I am in the market?

If the answers are anything but a resounding, "Yes!"; the commercial or ad was just an expensive skit or piece of art. Entertaining, but unidentifiable from all the others, does not a **BIG IDEA** make.



DON'T SELL THE STEAK; SELL THE SIZZLE!

One of the greatest sales experts of the century taught hundreds of sales organizations how to increase sales through applied psychology. His name was *Elmer Wheeler*. He was one of America's best known sales experts of the 1920's, 30's and 40's.

"Don't sell to people," said Elmer. "Give them a reason to want to buy from you."

Wheeler knew the importance of selling... Benefits; not features. Solutions; not problems. Feelings; not facts.

"*Sizzle and aroma has sold more steak than any cow,*" Wheeler used to say.

So by all means, sizzle up your thoughts and ideas. Find the most attention-getting sizzle possible. That could be just the **BIG IDEA** you're looking for! Just be careful to remember why you're here and not to burn the steak in the name of creativity.

WHAT DO YOU WANT TO ACCOMPLISH?

Managing expectations can often be the most difficult part of the marketing task. In any undertaking, we need to rationally define our goals in order to rationally judge its success or failure. Spending marketing money is no different.

Are your goals reasonable or just outlandish dreams? Are you pinning all of your hopes on this one endeavor or just hoping to see something positive as a result? These are very different mind sets and require very different goal setting.

So ask yourself, "*Why am I doing this? — What can I reasonably expect — How do I judge if its successful?*"

- a. Are you trying to actually make sales?
- b. Generate leads for your pipeline?
- c. Soften the way for future sales efforts by getting your name/brand out there?

continued next page >

Of course, if your *Return On Investment* (ROI) potential is high, then it's easier to justify higher expenditures. (*Such as renting a blimp and flying over a sporting event.*) Balance costs (including personnel time) against potential gains.

The maddening thing about marketing efforts is, you never know. A magazine ad, digital marketing initiative or trade show presence presented to the right targeted audience might deliver qualified leads – or new orders – or new long-time customers.

Or, nothing.

That's where the **BIG IDEA** comes in. (But we're getting ahead of ourselves.)

WHEN IS NO NEWS GOOD NEWS?

So, does that mean it's 'okay' to spend money on marketing initiatives and not hear a word of feedback as a result? [*Insert belly laugh here.*] Not very likely.

Oh, there are occasions when your advertising and promotional goals are aimed at exposure, or being seen or showing support. This is known as *Institutional Advertising* or *Awareness Advertising*, and most definitely has its place in any well-rounded marketing plan — provided your budget can accommodate the expenditure.

Even then, there's a difference between a strong awareness piece that peaks interest or grabs attention — and the banality of many such collateral materials we see out there.

So, how do you get the most impact, exposure and memorability out of your hard-earned marketing money?

PUT ON YOUR THINKING CAP!

Finally! It's time to begin thinking about ideas. Not the **BIG IDEA** – not yet. Just ideas. Lots of them.

A tent barbecue for valued customers with donkey rides for the kids. Big discounts for second orders. A sales slogan to reinforce a sales gimmick. A sales gimmick to reinforce a slogan. A novel way of looking at your product or its perceived benefits. A new incentive program for distributors. Participation in a Veterans' program. A hot air balloon. A relevant or outrageous headline that drives your message home like "Just Do It."

EXERCISE: Scribble your ideas on napkins in diners. Discuss them with friends and co-workers. Keep an idea pad by your bed at night. Schedule an hour of your time during the work day for this – treat it that importantly. Challenge yourself. How many ideas can you come up with in an hour (or a day, or a week) that would...

- a. attract the interest of your targeted audience
- b. stay relevant to your product or service
- c. stay within a reasonable budget

You don't want to offend people, but you do want to disturb their sense of normalcy – and force them to pay attention to what you have to say. Good ones, bad ones, obvious ones, impractical ones. The more, the merrier. Have at it! Then...

BE A BIG BULLY!

This task is a little less fun, but has to be undertaken with an iron fist and real dedication to the cause.

EXERCISE: Cross out all the obviously bad or impractical entries. *Yes, we know you loved the idea of the blimp with flashing lights flying across a fan-filled stadium broadcasting your message to the masses. But have you seen what something like that actually costs?* Unless your potential ROI truly warrants that kind of an investment – think again. Maybe an illustration of that blimp to deliver your message?

Examine the remaining ideas for relevance and delivery potential. Remember those basic sales messages we built earlier? Would these ideas deliver those messages? No? Cross them off. (Remember why we're here.)

Now, make a new list of the remaining *good ideas*. Like what you see? Feels *good*, right? Sorry, but we're not done yet. Cut *this* list in half one last time by having the courage to throw away anything that seems less than exciting or truly memorable to your customers.

Be harsh. This is real money you're going to be spending, so this is no time to be soft.

You did it! Slogan, event or new business model — assuming the remaining ideas truly reflect your marketing message(s), the only criteria remaining are potential impact on your targeted market and the practicality of an idea's execution.

Congratulations. You've got a **BIG IDEA!**

NOW, WHAT?

If you followed the previous steps wisely, you were left with a handful of strong, sales-oriented ideas for attracting the attention of your potential customers and delivering strong opportunities for the achievement of your marketing goals. Feel their power.

The next step is to find the best venues for getting that **BIG IDEA** in front of your audience. There are numerous options for promotional exposure available to the smart marketing planner. Print ads, TV or radio spots, direct mail postcards, social media, web sites, press releases, sales gimmicks, billboards, trade shows, posters, networking events... the list never ends.

Remember, the **BIG IDEA** needs to reach out and grab attention. So, choose venues that deliver the best selection of your targeted audiences at the most advantageous times and places. Review them carefully (and, often) and choose your battles wisely. Then deliver that **BIG IDEA** with pride, creativity and professionalism.

If you can do that — in branding, print ads, radio spots, flyers, or sales conversations — then you have a great chance at closing the sale. That is the point of the **BIG IDEA**, after all. Grab someone's attention long enough to speak your mind and accomplish your targeted goals.

THAT'S THE BIGGEST IDEA OF ALL.

—PMM



Sizzling Hot Slogans in American Advertising

BELOW IS A SAMPLING OF SOME OF THE GREATEST SLOGANS AND TAG LINES EVER! CAN YOU FIGURE OUT WHAT MADE THEM SO EFFECTIVE?

— Sources: Wikipedia, Ad Age Magazine and author's opinions!

The thrill of victory and the agony of defeat

— ABC's Wide World of Sports

I can't believe I ate the whole thing

— Alka Seltzer

You're in good hands with Allstate

— Allstate

Don't leave home without it

— American Express

Reach out and touch someone

— AT&T

We try harder.

— Avis

The Ultimate Driving Machine

— BMW

The quicker picker-upper

— Bounty

This Bud's for You

— Budweiser

Have it your way

— Burger King

Got Milk?

— California Milk Processor Board

M'm! M'm! Good!

— Campbell's Soup

What's in your wallet?

— Capital One

Please Don't Squeeze the Charmin

— Charmin Toilet Paper

Does she or doesn't she?

— Clairol

It's the real thing

— Coca Cola

Look, Ma, no cavities!

— Crest Toothpaste

A diamond is forever

— DeBeers

The happiest place on earth

— Disney Land

When E.F. Hutton talks, people listen

— E.F. Hutton

It keeps going, and going, and going

— Energizer Batteries

When it absolutely, positively has to be there overnight

— Fed-X

They're G-r-r-r-eat!

— Frosted Flakes

So Easy a Caveman Can Do It

— Geico

We bring good things to life

— General Electric

Leave the driving to us

— Greyhound

Pardon me, do you have any Grey Poupon?

— Grey Poupon

When you care enough to send the very best

— Hallmark

99 and 44/100% pure

— Ivory Soap

Every kiss begins with Kay

— Kay Jewelers

Finger lickin' good

— Kentucky Fried Chicken

The relentless pursuit of perfection

— Lexus

Because I'm worth it

— L'Oreal

Bet you can't eat just one

— Lay's Potato Chips

Melts in your mouth, not in your hands

— M&Ms

There are some things money can't buy. For everything else there's MasterCard

— MasterCard

Good to the last drop

— Maxwell House

You Deserve a Break Today

— McDonald's

Tastes so good cats ask for it by name

— Meow Mix

Tastes great, less filling

— Miller Lite

When it rains, it pours!

— Morton Salt

We'll leave a light on for you

— Motel 6

Got Milk?

— National Milk Producers Board

Just do it

— Nike

This is your brain on drugs

— Partnership for a Drug-Free America

How do you spell relief? R-O-L-A-I-D-S

— Roloids

Taste the Rainbow

— Skittles

We make money the old-fashioned way. We earn it.

— Smith Barney

That was easy

— Staples

With a name like Smucker's, it has to be good

— Smucker's

All the news that's fit to print

— The New York Times

Takes a licking and keeps on ticking

— Timex

Trix Are For Kids

— Trix Cereal

Fly the Friendly Skies

— United Airlines

A mind is a terrible thing to waste

— United Negro College Fund

What Can Brown Do For You?

— UPS

Be all that you can be

— U.S. Army

Only you can prevent forest fires

— U.S. Forest Service

Can you hear me now?

— Verizon Mobile

Where's the beef?

— Wendy's

The Breakfast of champions

— Wheaties

You give us 22 minutes, we'll give you the world

— WINS Radio, New York

Let your fingers do the walking

— Yellow Pages

Can you figure out what made these so effective? Try reading the 'Sizzle' article on page 12 again.

A BRANDING
ROADMAP
 TO PROSPERITY

PROSPERITY
marketing
 MAGAZINE

- 1 Identify Your Product/Service for Sale**
 - Marketable Strengths
 - Highest profit-margins
 - Most In-demand
- 2 Identify Your Audience**
 - Demographics
 - Interests
 - Locations
- 3 Define Your Goal**
 - What are you trying to accomplish?
 - What is it Worth to You?
- 4 Define Your Message**
 - What are you trying to offer?
 - What are Their "Pain" Centers (Needs)?
 - How can your product/service benefit Them?
 - Why Should They choose you?
- 5 Choose Your Delivery Vehicle(s)**
 - Market Reached
 - Cost/value per reached person
 - Additional Values
 - Expected Return on Investment
- 6 Speak Your Mind**
 - Get "Their" Attention with a BIG IDEA
 - Declare your message convincingly
 - Call or Urge "Them" to Action
- 7 Track the Results and Adjust Your Efforts**
 - Which media worked best?
 - Which offer delivered better?
 - Which Call to Action succeeded?
- 8 Repeat. Repeat. Repeat.**
 - The average consumer must see/hear the message seven times before they act
 - The average consumer must see/hear message seven times before they act
 - The average... You get the idea!

Follow these 8 steps for every communication project you take on – and watch your success rate soar!

