

MULTI-CHANNEL MARKETING, BRANDING AND RETAIL DESIGN

New Challenges and Opportunities

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Introduction

Marketing and design have, in the past, mainly been addressed as separate disciplines in academic research (Luchs & Swan, 2011), although, in the light of the importance of design to customer satisfaction, there are benefits in bringing them together (Kang, Kim, & Park, 2007; Michalek, Feinberg, & Papalambros, 2005). In the interests of encouraging such an inter-disciplinary approach, the editors of this book, with Professor Anthony Kent and Dr Helen Goworek, have instigated the *International Colloquium on Global Design and Marketing* series, aiming to address important research gaps. Following the *2nd International Colloquium of Design, Branding and Marketing* (ICDBM) that took place in December 2014, several authors have further developed their research into book chapters and this book forms an edited text that brings together a sample range of research interests within the Colloquium. The text demonstrates what the editors believe to be extremely interesting foci of merging and emerging areas of theory, practice and collaboration across Branding, Design and Marketing realms that will be of interest to academics, students and practitioners in a variety of business fields.

The ICDBM was set up in 2011 with the aim of encouraging stronger links between design and marketing in academia and industry. Its objectives are (a) to support academics to include design, branding and marketing in their teaching and research, and (b) to facilitate the publication of more studies that investigate and analyse relationships between design and marketing in

business and academic practice. The need for such a bridging of disciplines is demonstrated by a growing attendance at the two main ICDBM conferences and a number of associated workshops that have been held since the first conference in 2011 — the second conference in December 2014 attracted over 70 delegates from 30 international universities, a steady increase upon the numbers at the first event. The editors hope that this book will appeal to the academics involved in these events and many others with similar interests, aiming to reach a wide body of academics, students and professionals.

The publication intends to give shape to stimulating topics of interest across a number of specific interests within the Colloquium's remit that are not necessarily accommodated within the existing academic journal field, or even ICDBM special journal issues, thereby contributing further to a bridging of interests across the disciplines of design, branding and marketing. It does contain some primary research not previously published, although this is mainly encompassed within the realm of chapter case study formats so as to present an integrated book rather than a series of individual research papers.

Part I focuses on issues of design processes that, although often relating directly to the retail sector, are pertinent across the whole field of branding, design and practice integration related to the need perceived in the founding and activities of the ICDBM body. In Chapter 1, Aurélie Hemonnet-Goujot and Delphine Manceau give a broad-based survey of aspects surrounding branding, design and Marketing that frames the key aims of the ICDBM and this text in bringing these areas together for academic and business consideration.

Following this, in Chapter 2, Katelijn Quartier, Tinne Lommelen and Jan Vanrie make the case for how practitioners could bridge the gaps between the disciplines of design, practice and education with a particular focus upon the retail sector. The bridging of disciplines and practice, covering both business and academia practitioners, reflects a key facet of ICDBM activities.

In Chapter 3, Suzanne Winfield and Yvonne Richardson focus on a particular, currently hotly debated topic in brand marketing,

concerning the use of body image in multi-channel consumer dialogues. In concert with the growing use of multiple channels by consumers, particularly the young, this chapter asks how much brands need to be aware of potential consumer responses — including their examples of potential reactive ‘brandstorms’ — to images that are open to interpretation in terms of how brands may attempt to appropriate them.

Chapter 4 follows up current focal issues in how to achieve brand values in a customer-interactive manner, but here Natascha Radclyffe-Thomas and Ana Roncha extend the consideration into areas of global corporate responsibility programs that link up various stakeholders beyond the business and their product consumers. The case of a particular business model set to achieve this is investigated and discussed, with particular attention to real-world display materials communicating the brand story at points of brand contact in stores around the world.

The focus of Part II moves to specific design issues in retail, reflecting the high interest amongst retail academics, researchers and marketers in the converging aspects of design, branding and marketing as evinced in the many retail contributions to ICDBM conference, publication and workshop events and activities. In the first chapter of this second part of the book, Chapter 5, Charles McIntyre, one of the editors, makes a case for retailers to consider the exterior of their stores as much as they more commonly consider their interiors. In the internet age, retailers that manage to create local experiential value of worth in their various ‘local’ stores are purported to be the long-term brand winners when consumers could just as easily obtain the product itself online — the provision of more considered aesthetic stimuli in the physical environment providing differentiated spatial consumption satisfactions in a growing experience economy.

In Chapter 6, Graham H. Roberts follows a line of modern to postmodern thinking in his analysis of the re-enchantment of shopping environments, but here focusing upon shopping mall experience design, with a particular focus on non-western examples. Following his detail case study of the Khan Shatyr shopping mall in Kazakhstan, Graham makes a call for more research and

theoretical consideration of non-western examples in branding, design and marketing disciplines.

Chapter 7 then focuses more upon store interior design, featuring Bethan Alexander and Jessie Kaitlin Bain's detailed analysis of the use of pop-ups, with a particular focus on Canada and fashion retailing. The summation is that SME fashion stores in particular benefit from the use a more experiential design strategy approach to pop-ups that is more in line with their use by large international brands.

In Chapter 8, Treasa Kearney moves on from the focus upon the effects upon customer behaviour of design, branding and marketing, towards a consideration of the effects of retail servicescape design upon the behaviour of frontline employees. The case is made that, in order to effectively deliver the brand promise to retail consumers in, care needs to be taken in this regard by servicescape designers.

Concluding and looking forward, Tracy Harwood and Martin Jones address current matters of cutting edge technological developments and how they may affect and relate to in-store design elements of the future. The convergence of digital and real-world experiences is a particularly high profile issue within design, branding and marketing spheres, particularly relevant to retail service environments within the fast-developing multi-channel world.

In summation, from a situation prior to the second decade of the millennium, where much academic research on the relationship of design and marketing predominantly concerned product-focused issues, the ICDBM series of events and publications, including this book, are drawing attention to a wider, cross-sector and often service-based opening-up of future opportunities for academic and practitioner interest and research which the editors hope will be found to be stimulating and rewarding for all.

Charles McIntyre
T. C. Melewar
Charles Dennis
Editors

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Branding: At the Heart of the Relationship between Product Marketing and Design

Aurélie Hemonnet-Goujot and
Delphine Manceau

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Learning Outcomes

From this chapter, you should be able to:

Analyze how design can shape brand identity (and vice versa)

Be able to identify how design can influence brand perception and brand attachment

Discover the mutual influence of branding and design on innovation

Evaluate the different design integration strategies and their influence on branding and level of product innovativeness

Diagnose the pros and cons of design externalization

Key Points

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Links between design, brand identity, and brand recognition

Design, semantics, and meanings of brands

Design and emotional attachment to brand

Design, branding, and innovation

Introduction

This chapter aims to highlight two dimensions that are crucial to the design-marketing relationship: (1) the link between design and brand identity and especially the link between the semantic dimension of a product, for which design plays a major role, and the expression of brand identity; (2) the role of design in building brand attachment. Since brands are also a system of meanings that triggers emotions, the link between design, branding, and consumer behavior focusing on hedonistic and experiential dimensions is further investigated.

This chapter also unveils a rare but essential dimension: the link between design, branding, and innovation which is becoming more and more crucial in current intense competitive environment. While some researchers have analyzed the relationship between branding and innovation, little research has focused on the relationship between brands, design, and new product development (NPD). Yet, design appears as a key lever to building brand equity and stimulating product innovativeness. An increasing number of brands resort to external design agencies to develop new products and broaden brand meaning, reinforcing brand uniqueness and desirability. The mutual influence of brand characteristics and design agency profiles on product innovativeness is presented.

Design and Brand Identity

This section focuses on the formal contribution of design to brand identity and brand recognition. The definition of brand identity and the role of design in its construction are analyzed, exploring the link between the semantic dimension of a product, for which design plays a major role, and the expression of brand identity.

When dealing with brand identity, design and brand appear to be complementary (Keller, 2013). According to the definition of the American Marketing Association,¹ a brand is “a name, term, sign, *design*, symbol, or any other feature that identifies one seller’s good or service as distinct from those of other sellers.” Design therefore appears to be an essential component of a brand. However, this definition encompasses several approaches to brand identity in which design plays a key role.

Signs at the Crossroads of Design and Branding

Brand identity may be considered as a set of visible signs. This vision of a brand is especially inspired by the legislation that defines a brand as a sign (a name or a logo). According to this approach, design is intrinsically linked to a brand and appears to be an essential element for building the narrative structure of a brand. This approach focuses on the signs and their meanings. Thus, the challenge for developing a brand is to focus on the graphic work around logos and other associated signs (Karjalainen, 2007). This approach is often based on creative work that requires the use of external partners such as design agencies.

However, this vision of brand identity defined by signs may seem restrictive. Indeed, when dealing with brand identity, even if graphic design and visual identity produce meaning, they cannot completely explain the meaning expressed by the brand which can also stem from other sources, such as its communication campaigns and new products. Therefore, brand identity can also be

1. <http://www.marketing-dictionary.org/ama>