

The DNA of Distinctive Brands



Distinctive
BAT

Overview

Since the launch of “How Brands Grow” by Byron Sharp and the Ehrenberg Bass Institute, distinctiveness has come to the fore in how marketers think, plan, and act. The role of distinctiveness in helping brands to be more mentally and physically available at key times and to stand out at the point of purchase, ensures it is a critical consideration for most marketers. It is also a key tenet of most organisations’ strategic thinking in relation to brand building.

While brand assets themselves aren’t new, the thinking and application have advanced in leaps and bounds, thanks largely to Jenni Romaniuk, also of EBI fame, with her seminal book on the topic, “Building Distinctive Brand Assets.”

We aspire to build upon this thinking to help brands achieve greater levels of distinctiveness, based on our research and experience. We hope this guide will inform and inspire marketing and insight professionals at all stages of their brand’s distinctiveness journey.



About Distinctive BAT

Distinctive BAT is a specialist research consultancy focused on helping brands measure and track their Distinctive Brand Assets (DBAs). Our mission is to cultivate distinctive brands by showcasing global best practices and best-in-class DBAs, while providing tools to evaluate performance. We work with brands across various categories worldwide, partnering with leading organisations such as LinkedIn, Lipton Tea, Kenvue, Lactalis, and Moët Hennessy, among others, to enhance their application of Distinctive Brand Assets.



About The Author

Cathal's career spans a variety of roles working both agency and client side. Agency side, Cathal has worked in both creative and media agencies in a range of disciplines. Following this, he was the Global Marketing Effectiveness Manager for distillers William Grant & Sons, working on brands such as Hendrick's Gin, Tullamore D.E.W., Sailor Jerry & Glenfiddich. You can connect with Cathal [here](#) on LinkedIn.



Cathal Gillen, Co-Founder and Head of Strategy at Distinctive BAT

Contents

Section 1:

How Do Distinctive Assets Help Your Brand?

Page 5

Section 2:

The DNA Of Distinctive Brands

Page 8

2.1 Prioritisation

Page 10

2.2 Ruthless Consistency

Page 14

2.3 Deviation & Creativity

Page 17

2.4 Reach & Frequency

Page 20

2.5 Asset Type Usage

Page 24

Section 3:

Distinctive Asset Type Deep Dive

Page 26

Section 4:

Planning For DBA Success

Page 46

4.0 Practical Steps For Driving Distinctiveness

Page 47

4.1 Briefing For Distinctiveness

Page 48

4.2 DBA Research

Page 49

4.3 DBA Research Common Mistakes

Page 51














Section 1

**How Do Distinctive Assets
Help Your Brand?**

1.0 What Are Distinctive Brand Assets?

Distinctive Brand Assets (DBAs), or brand codes, are learned associations that help us to notice, recognise, remember, and recall a brand. Coined by Byron Sharp and Jenni Romaniuk of the Ehrenberg Bass Institute, these elements encompass non-brand name cues such as colours, logos, icons, characters, packaging, patterns, shapes, and audio devices.

Distinctive Brand Asset Types & Examples

LOGOS	CHARACTERS	PACKS	PRODUCTS	ICONS & ELEMENTS
				
SLOGANS & TAGLINES	SONIC & AUDIO	ADVERTISING STYLES	COLOURS	FONTS & TYPEFACE
<p>Have a break, have a _____</p> <p>Because you're worth it</p>	<p>Netflix "Tudum"</p>  <p>Intel "Bong"</p> 	 	 <p>Instagram</p>  <p>McDonald's</p>	 <p>IBM</p>  <p>Disney</p>

1.1 How Do Distinctive Brand Assets Help Your Brand?

Stand Up In Comms

Distinctive assets enhance creative effectiveness, increasing the likelihood of consumer recognition, recall, and memory association. A diverse range of assets helps encode ads in consumer's brains, something a brand name alone won't do. Ultimately, they improve marketing ROI.



Stand Together

Distinctive assets help connect disparate marketing activities both consciously and subconsciously. When activated well, they bridge the long and short across all touchpoints at all times. They turn frequency into enhanced repetition, creating a synergistic marketing and communication plan.



Stand Out Physically

With 30,000+ items in an average supermarket, standing out has never been more important on-shelf and online. DBAs enhance your brand's visibility and stand out, increasing the likelihood of purchase. On a packed shelf, distinctive assets help brands stand out through the clutter.



Stand Out Mentally

Distinctive assets improve how easily your brand comes to mind. They create more dimensions for how salient your brand is during purchase and consumption occasions. Establishing and growing mental availability is crucial for brand growth.



Section 2

The DNA Of Distinctive Brands

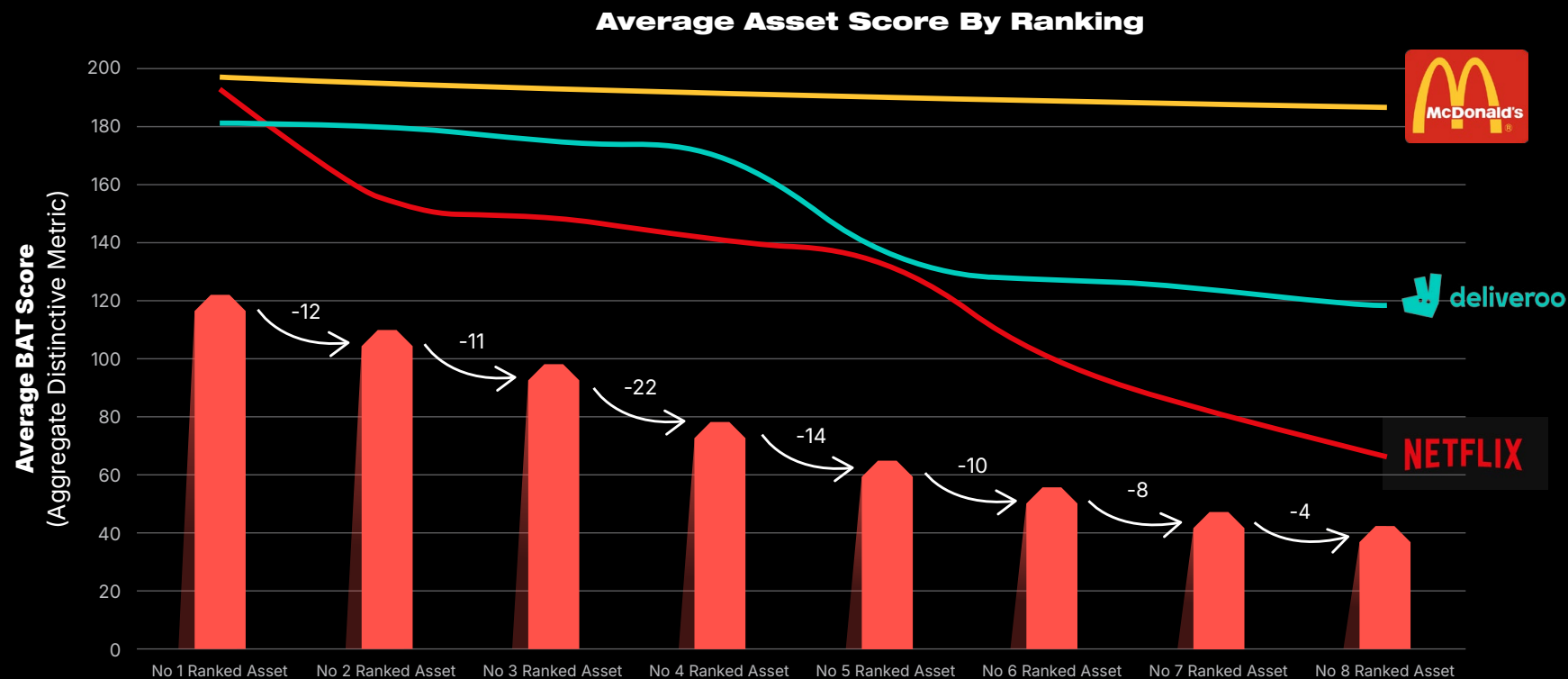
2.0 The DNA Of Distinctive Brands

By understanding the makeup of distinctive brands, and how DBAs become noteworthy, you can plan for distinctiveness success. Certain brands use all these building blocks, while others lean on some more than others to achieve great success. Some require discipline, others require creativity, and all require a plan.



2.1 Prioritisation

Identifying your distinctive assets and prioritising which will take the lead is critical. While a wide range of assets can be beneficial, it can also lead to a lack of focus and dilution of the use and reach of assets across touchpoints. Balance is key; focus on embedding one or two key assets first and step load them over time. The number of primary distinctive assets will vary by brand. Some brands, like McDonald's, can afford to have many strong assets, while most others will need to be more focused on identifying a few key assets they can double and triple down on. From our analysis, we can see the biggest drop in distinctiveness scores happen for brands, on average, from their 3rd best-performing asset to their 4th best-performing, and also from their 4th to 5th highest-scoring asset.



Example of scores for top 8 assets for three brands



Average BAT scores for 250 brands across categories, showing the average score for each ranked asset in order according to each brand. For example, the first column represents the average of all top assets, the 2nd column the average of each brand's 2nd highest asset, and so on. The BAT score comprises of Asset Recognition + Brand Attribution - Misattribution, with a max score of 200.

2.1 Prioritisation

Some of the most distinctive brands focus on just one or a few key assets, prioritising them above all else. This focus eliminates ambiguity among teams regarding which assets to use and ensures that these assets are consistently reinforced with existing consumers while being introduced to new ones.

Heinz

One of the most focused master brands, Heinz does prioritisation very well. It leans heavily on the “keystone” across SKUs, doubling down on the pack at a sub-brand level. The keystone is a flexible device that the brand also uses for product framing in adverts.



Mastercard

Mastercard has crystal clear clarity on its distinctive assets, leaning heavily into the red and yellow circular icons. They are the linchpin of much of their activity, appearing on bank cards, in sponsorships, and played with in advertising.



Domino's

A distinctiveness hack: Efforts are streamlined when your main asset is also your name. With such a strong DBA, the brand can focus on ensuring prominence in all types of activity, including PR, such as their recent insulation suit stunt.



2.1 Prioritisation

Factors dictating which asset(s) to prioritise include:

- 1 Current Equity** - Assets of note or those with potential should lead from the front. Understanding the equity in your assets is critical to informing decisions regarding prioritisation.
- 2 Misattribution or Category Generic Challenges** - Some assets may see high misattribution, or be used too widely within the category to be ownable. These types of assets could just play a supporting role.
- 3 Touchpoint Mix** - Which channels you have to play with will inform decisions. If media spend is limited, your pack might need to do the heavy lifting, or if there are no audio spots on the plan, sonic assets will struggle to be a primary asset.
- 4 Asset Type** - Performance can vary widely between asset types, with certain types driving greater distinctiveness on average than others.
- 5 Number** - Some brands have a limited number of assets, which can be a blessing when it comes to prioritisation. Other brands may have multiple mid-strength assets, which may require culling. Make the hard choices to ensure focus.

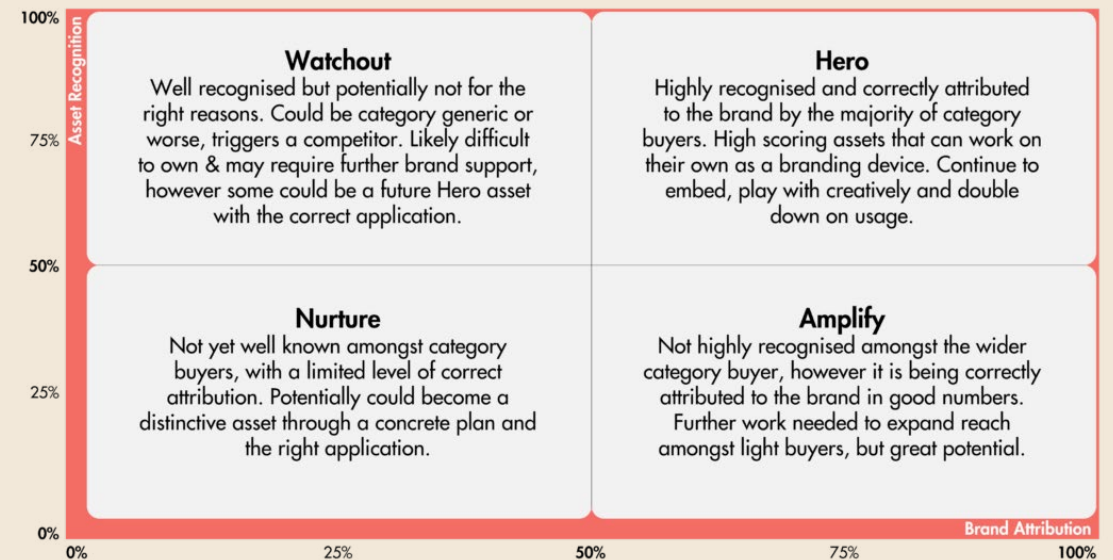


Measuring Distinctive Asset Equity

Distinctive Brand Assets are measured using a mixture of metrics that determine how well-known an asset is, the strength of association with the brand, and the level to which a brand owns an asset versus competitors. The Distinctive Asset Grid is a visual aid, first used by The Ehrenberg-Bass Institute, which helps show the strength of performance. The grid is divided into four quadrants to help contextualise performance. However, there is a nuance to each quadrant depending on where the assets land, particularly in comparison to competitor assets and similar asset types.

The two main metrics plotted here are:

- **Asset Recognition** – How many people recognise the asset
- **Brand Attribution** – How many people can attribute the asset to the correct brand

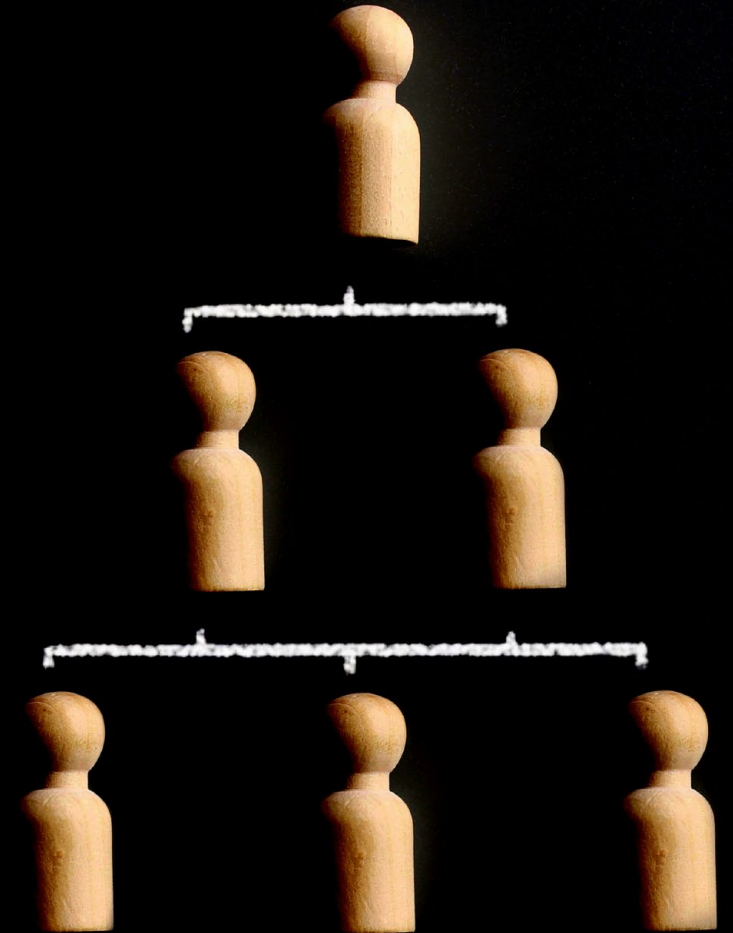


Read more about distinctive asset research [in this section](#)

Prioritisation

x3 Key Actions

- ✓ Have a **clear hierarchy of your distinctive assets**.
- ✓ Capture your lead distinctive assets in your **brand document** (brand bible, brand key/union, etc.) and brand guidelines.
- ✓ Ensure there is **no ambiguity amongst ancillary teams** (e.g., shopper marketing, e-comm, innovation) regarding the brand's key assets.

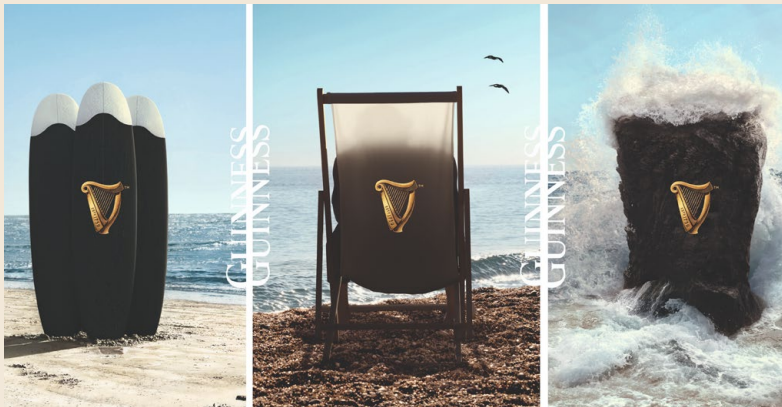


2.2 Ruthless Consistency

The goal here is to repeatedly maximise exposure of the same assets, driven by a ruthless and consistent approach across touchpoints from campaign to campaign. Once you've identified which asset(s) will take the lead, it's crucial to be incredibly single-minded in your approach to distinctiveness, ensuring careful consideration of how and where your assets are used.

Single-Mindedness

The most distinctive brands are single-minded in their use of distinctive assets. You are only on the right track when colleagues tell you they are sick of a particular asset. Guinness exemplifies this with its smart use of the black-and-white pint.



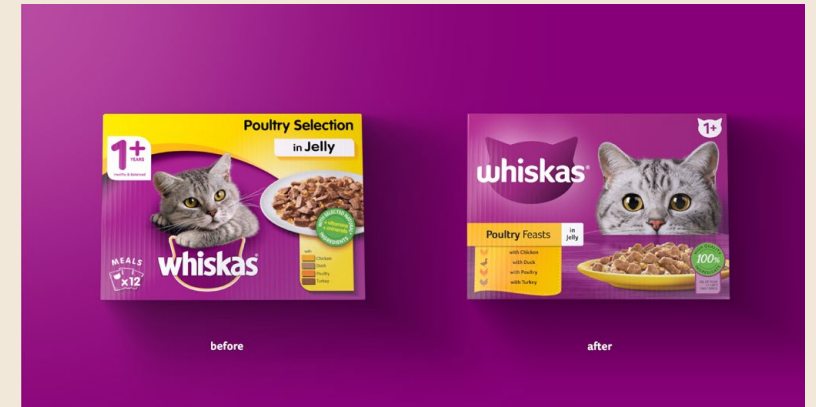
Synergistic Impact

When distinctive assets are related in look and feel, a wonderful synergy is created, with each asset supporting the other. When one is used, it can also increase equity in the other. Toblerone has a mountain peak shape running through all its key assets, whether that is a product, pack, or icon, all assisting each other.



Leverage The Pack

A pack is often the highest-reach touchpoint, yet sometimes, it doesn't prominently feature the lead DBA. Ensure your assets are front and centre on the pack. The recent Whiskas brand update is a good example of refocusing key assets on pack, helping to improve stand out on shelf, while also embedding key DBAs.

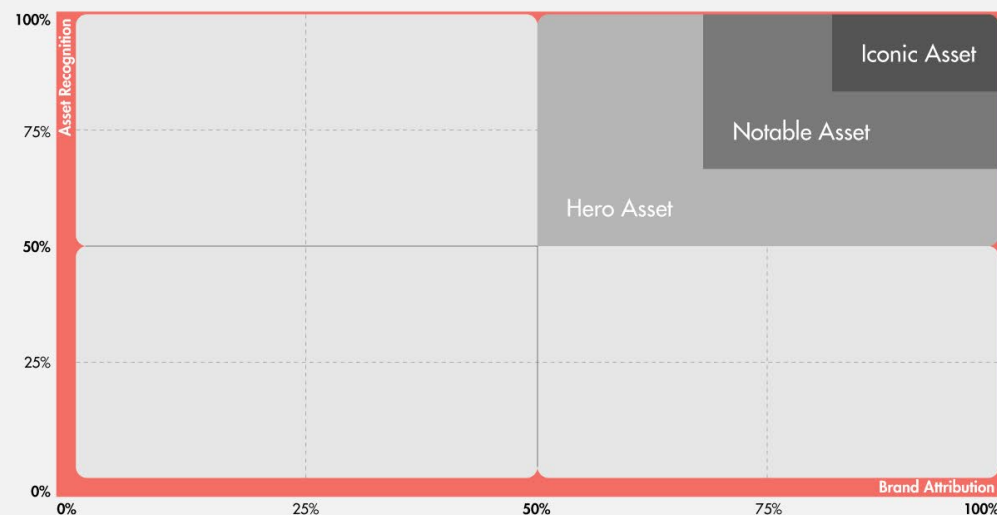


2.2 Ruthless Consistency

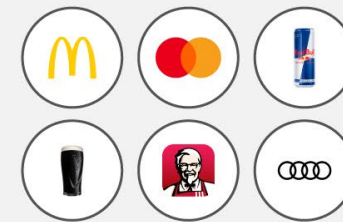
Timely Adaptation

While it's important to be creative with your assets, this hand can be overplayed. You earn the right to stretch your assets only once they are first embedded. Understanding the equity of your assets and putting guardrails in place to determine how they are used will help. Read more on “Earning The Right To Go Wide” [here](#) in Marketing Week.

Earn The Right To Go Wide

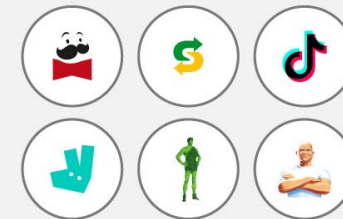


www.distinctivebat.com



Iconic Asset

Well known by nearly all category buyers as being associated with the brand. It can work on its own as a strong branding device, and can be flexed, stretched and played with at little risk.



Notable Asset

Attributed to the brand by most category buyers and a very hard-working branding device. It can and should be played with considerably, with low risk of branding scores being diminished.



Hero Asset

Attributed to the brand by the majority of category buyers. It works well as a branding device but requires support from other assets. It can be played with in various forms to refresh memory structures.

Ruthless Consistency

x3 Key Actions

- ✓ **Review creative assets** used in previous years with a critical eye. Where can you improve consistency? Identify opportunities to **bring your DBA(s) more to the fore of your pack** and ensure they are central to any pack redesign.
- ✓ Provide guidelines for **if/how/when DBAs can be adapted**. For global brands, ensure local markets are aligned on usage.
- ✓ Include **DBA tracking metrics within your brand KPI scorecard**; it can act as a forcing function to ensure a common goal.

2.3 Deviation & Creativity

Prioritisation and consistency raise the floor; creativity raises the ceiling to Sistine Chapel levels when done right. Creativity is a massive lever a brand can pull to its advantage. When it comes to distinctive assets, creativity can take many forms. Firstly, in the development of the asset. Deviation is often at the centre of a strong distinctive asset. If it inherently stands out, it has a massive leg up. Secondly, creativity plays a commanding role in how the distinctive asset is used in advertising.

"What the hell is this shit?"

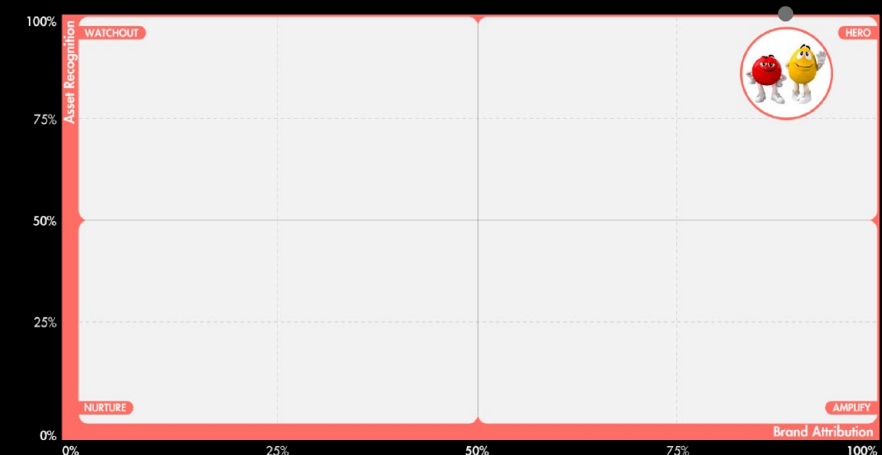
The Category Code Circumventor

The bottle that launched a thousand gins, the Hendrick's Gin bottle, is one of the main reasons why it sits on most back bars and is one of the largest premium gin brands globally. This is a great example of how, when testing innovation, brands could and should consider fringe opinions. "The first and only focus group that we tested this packaging design on absolutely hated it. The common reaction, "What the hell is this shit?". Believe it or not, that made me know we were on to something big." - Excerpt from "Brand Mysticism" by Steven Grasse.



The Playful Hero

Some of the most iconic brands have nurtured a distinctive asset to become the focal point of their creative energy. While not limited to character-led assets (as Guinness, Mastercard, and others can attest), character assets can be an incredibly effective creative device. Crafting a playful hero ensures that those involved in creative development focus their efforts on making the protagonist stand out. It also provides guardrails and sharpens focus when central to the brief. Often, the best creative work emerges within the constraints of a tight brief. M&M's characters are a prime example of a playful hero, achieving 99% Asset Recognition and 88% Brand Attribution in a recent test.



2.3 Deviation & Creativity

The Attention Seeker

Attention goes hand in hand with creativity, and some brands have used media placements very cleverly in their comms planning to showcase their distinctive assets and, ultimately, their brand. All agencies, from creative to digital to PR to media, can come to the party here by identifying possible creative and media alignments that cultivate standout. Special-build OOH often provides a rich territory for this, as do clever in-store shopper specials. Stella Artois recently used David Beckham, or lack thereof, to highlight their key chalice asset.



The Understated Workhorse

Although these campaigns might not win a Cannes Lion and often don't get the credit they deserve, they are examples of hard-working distinctive assets used to great effect and impact. Whether it be a memorable jingle or a particular DBA intertwined throughout the creative, these advertisements can be backed with media time and time again, unlike once-off viral hits, to drive salience at scale. Maker's Mark utilises their pack-led DBA well to create advertising that is undoubtedly Maker's Mark.



Deviation & Creativity

x3 Key Actions

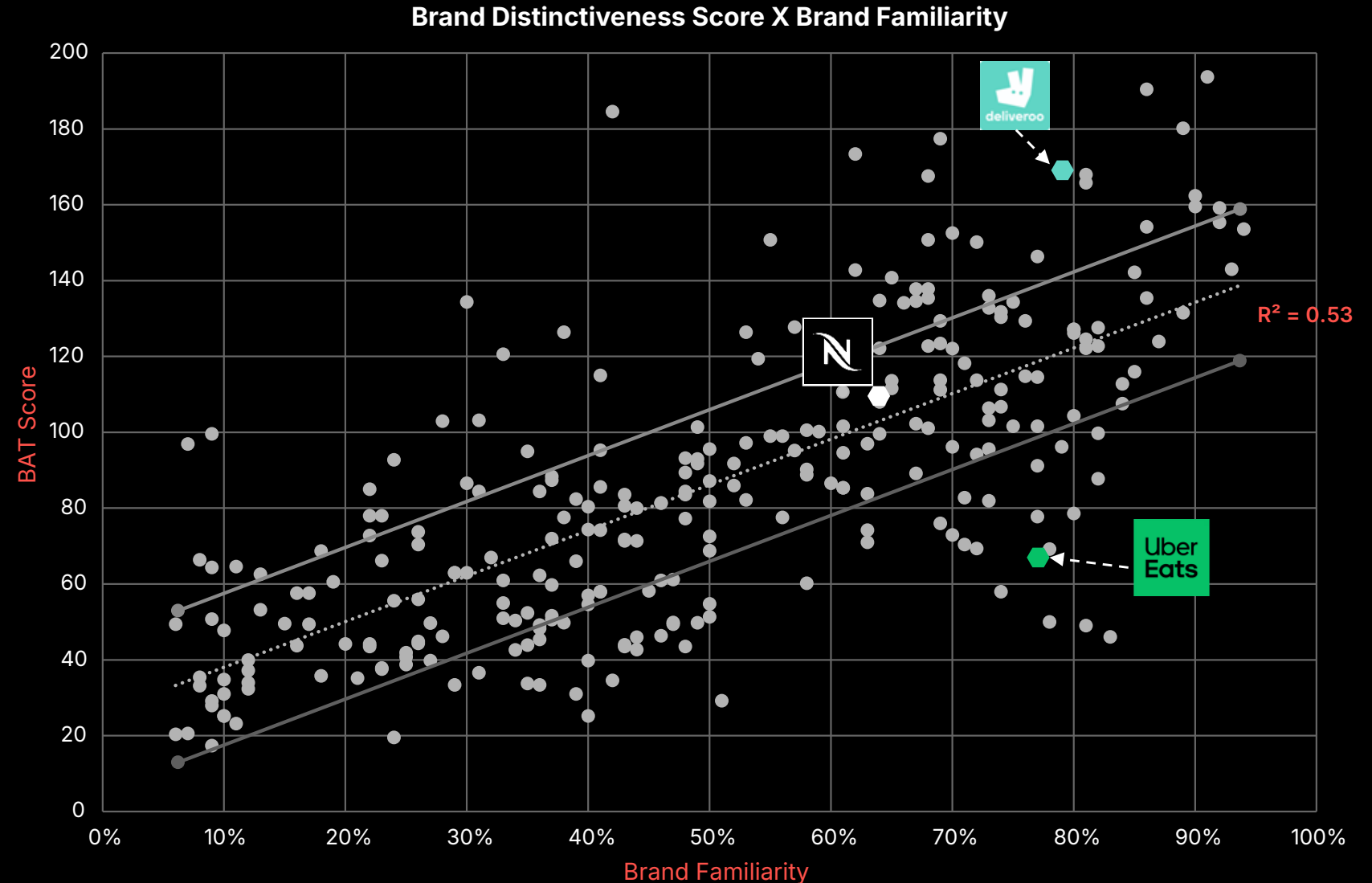
- ✓ Ensure your distinctive asset(s) is a **mandatory component in any brief**, whether integrated or tactical.
- ✓ Include distinctiveness as part of your **creative evaluation process**.
- ✓ Educate and inspire budget owners and decision-makers involved in product development and innovation on **the benefits a stand-out pack brings**.
Would they remove the Maker's Mark red wax top to decrease COGS?



2.4 Reach & Frequency

Reach and frequency are two key variables contributing to DBA success, and brand size is heavily correlated. The bigger the brand, in most cases, the larger the media budget. In addition, the greater the scale of owned touchpoints, driven by physical availability and product in hand, the easier it can be for a brand to embed distinctive assets.

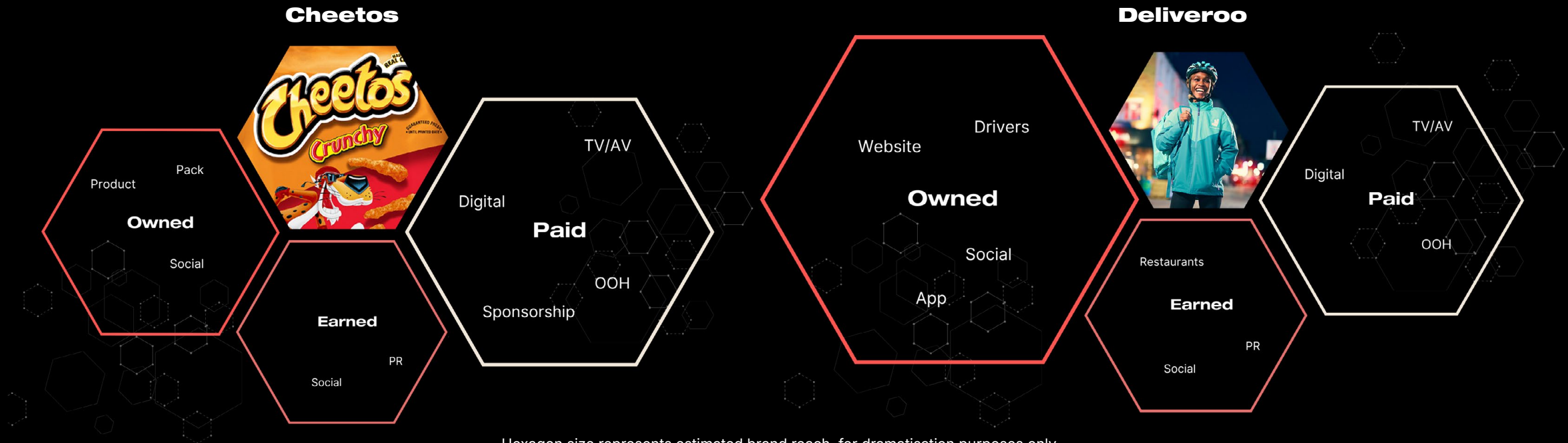
We see this play out in our worldwide database, however, only 2 in 3 brands have a DBA suite as powerful as expected from their brand size (with familiarity used as a proxy for size). An example of this is Nespresso in the U.K. For the other 1 in 3 brands, we found that their assets either over or underperformed vs. what would be expected for a brand of their size. Deliveroo is one example of a brand punching above their weight (U.K. sample), while the likes of Uber Eats underperform with the brand lacking distinctiveness. All other marketing activity held constant, this puts Uber Eats at a big disadvantage versus their more distinctive rivals in Deliveroo and Just Eat.



The BAT score comprises of Asset Recognition + Brand Attribution - Misattribution, with a max score of 200. Brand scores from multiple markets and across a broad spectrum of categories.

2.4 Reach & Frequency

While how brands activate will vary by brand size and category, all should aim to ensure that owned, earned, and paid channels are maximised to embed assets. Some brands can lean on certain channels more than others to embed their assets depending on the touchpoints available to them. Cheetos use consistent packaging across the range with good reach on shelf like many CPG brands. They also rely on paid media to help embed their assets, which include product shape and Cheeto's dust. Deliveroo, like other players in the food delivery space, has strong reach via "owned" channels such as their drivers and app, which helps do much of the heavy lifting for the brand in embedding their assets.



Hexagon size represents estimated brand reach, for dramatisation purposes only.

2.4 Reach & Frequency

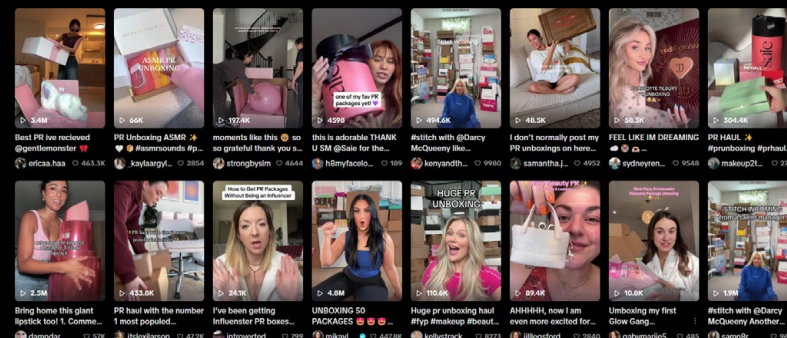
Owned Media

Some categories have owned touchpoints that can be well utilised to embed their assets. These include retail, mobile apps, delivery vans, staff uniforms, bank cards, or even dashboards. Occasionally, these touchpoints become distinctive assets in their own right, such as with delivery drivers for Just Eat, DoorDash or Deliveroo. Or how JD Sports, Trader Joe's and IKEA have created a DBA out of their shopping bags. Retail outlets like Sephora integrate their assets extremely well into their stores, while DHL uses their delivery vans to stand out on the streets of cities globally. Many brands also have online platforms they can use; however, B2B brands in particular, often miss a trick by not integrating assets better, for example, colour. As noted already, but always worth reiterating, packaging is a huge owned channel and should be heavily leaned on to embed your assets.



Earned Media

With the nature of earned media, it's not always easy to dictate how your distinctive assets show up. That being said, there are steps you can take to improve how prominent your assets are. For example, influencer drops that heavily feature the product and have DBAs baked in are a no-brainer. Always think about what could encourage or help someone to take a photo for their social channels. Drinks brands are good at this, providing everything required to create a distinctive serve like the Aperol Spritz, or alternatively how some brands feature DBAs as part of unboxing. In PR, the agency should be clear that DBAs need to be prominent as part of the activation, in instances central to it, so any campaign visuals have the DBA front and centre. Red Bull are masters at this.



Paid Media

Advertising spend plays a crucial role in embedding assets. Simply put, the more investment behind your advertising, the greater the chance of successfully landing an asset. This is why making DBAs central to all advertising efforts is essential. Every campaign should leave a DBA imprint in the minds of light buyers, ensuring that you're not starting from scratch each time. Many brands miss the mark by running short-lived campaigns where the only thing retained is the logo. While certain elements may vary depending on your objective (e.g., messaging), assets like icons, characters, ad styles, jingles, etc., should remain consistent across campaigns. You're increasing the chance each and every campaign is effective by leaving a distinctiveness imprint.



[illegible]

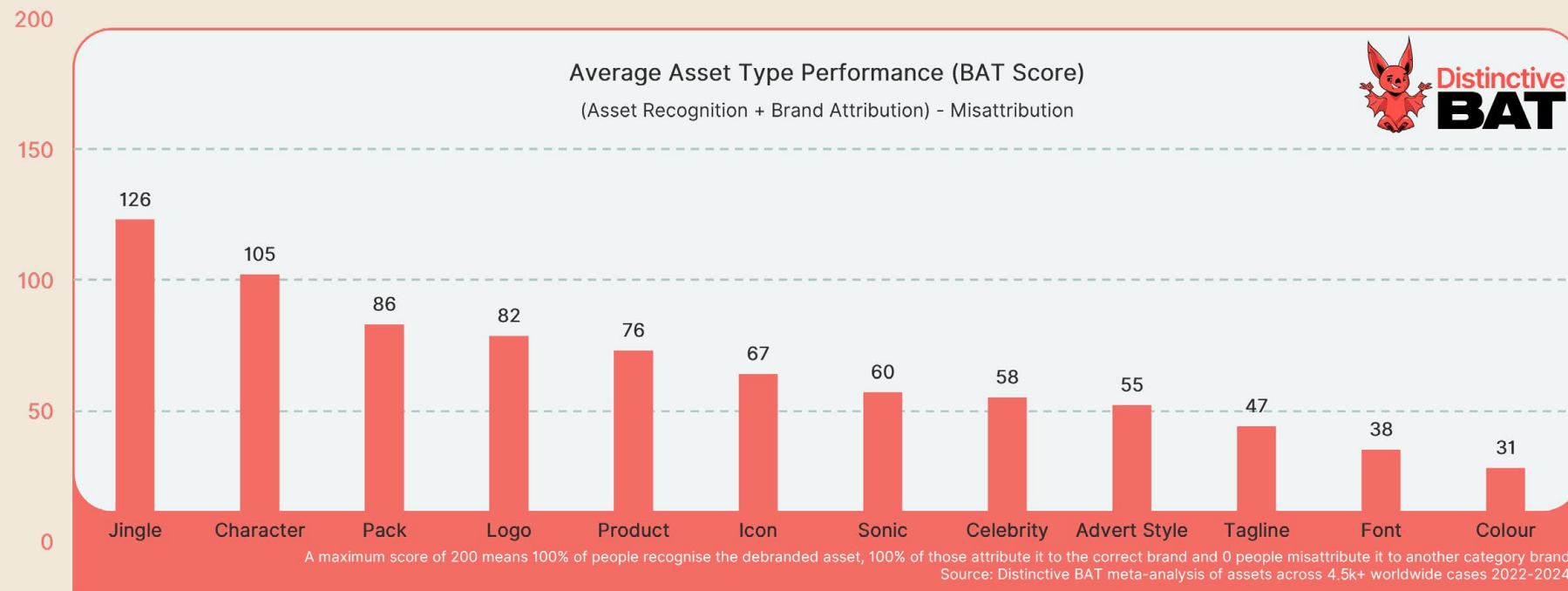
- [illegible]

2.5 Asset Type Usage

Asset types vary in performance, with some consistently performing better than others across categories. Character assets are often standout performers. Our ability to remember faces, especially animals, gives characters a big leg up. Jingles also outperform other asset types more often than not; they are incredibly hard-working, sticky devices. Other asset types, like taglines, commonly play a role more related to meaning and differentiation than distinctiveness. Meanwhile, icons or symbols can often be category generic, playing an alternative role as a category shortcut, dragging down the average distinctiveness scores.

While there are some common trends, they also depend on the category and brand. Some categories provide for products or packs in hand, allowing them to be embedded much more easily. Some brands have limited AV or audio advertising on their media plan, which makes leading with a sonic asset or jingle pointless.

Having clarity on the roles and strengths of different asset types for your brand and category is important in planning for distinctiveness success.

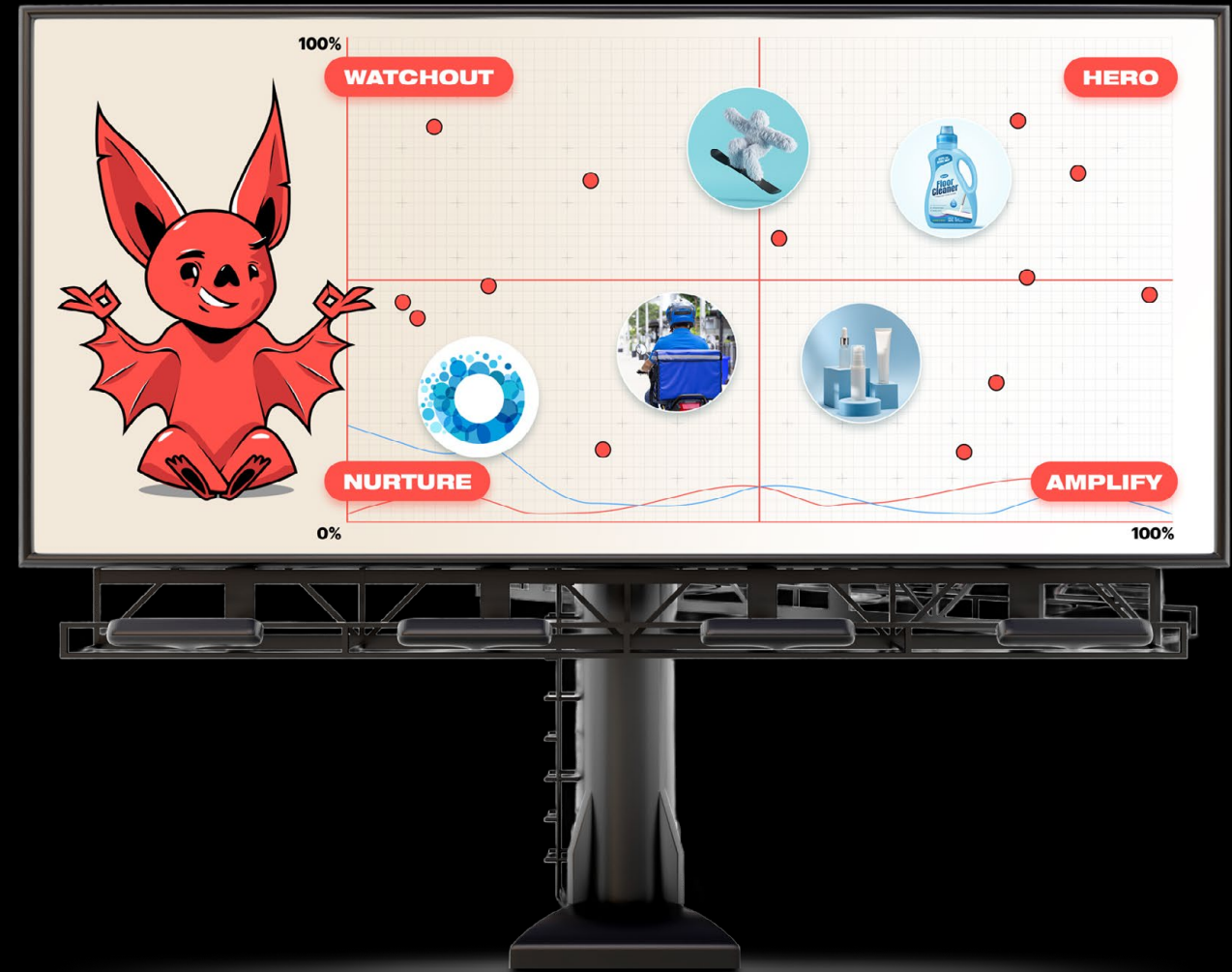


Average asset scores across multiple categories and studies.

Asset Type Usage

x3 Key Actions

- ✓ **Audit your asset suite** to ensure you are clear on the strengths and weaknesses across your asset types.
- ✓ Review the wider category picture, to **understand the category dynamics** across different types of assets, identifying any white space.
- ✓ Review **your use of different asset classes** against best practice to pinpoint potential improvements in use.



Section 3

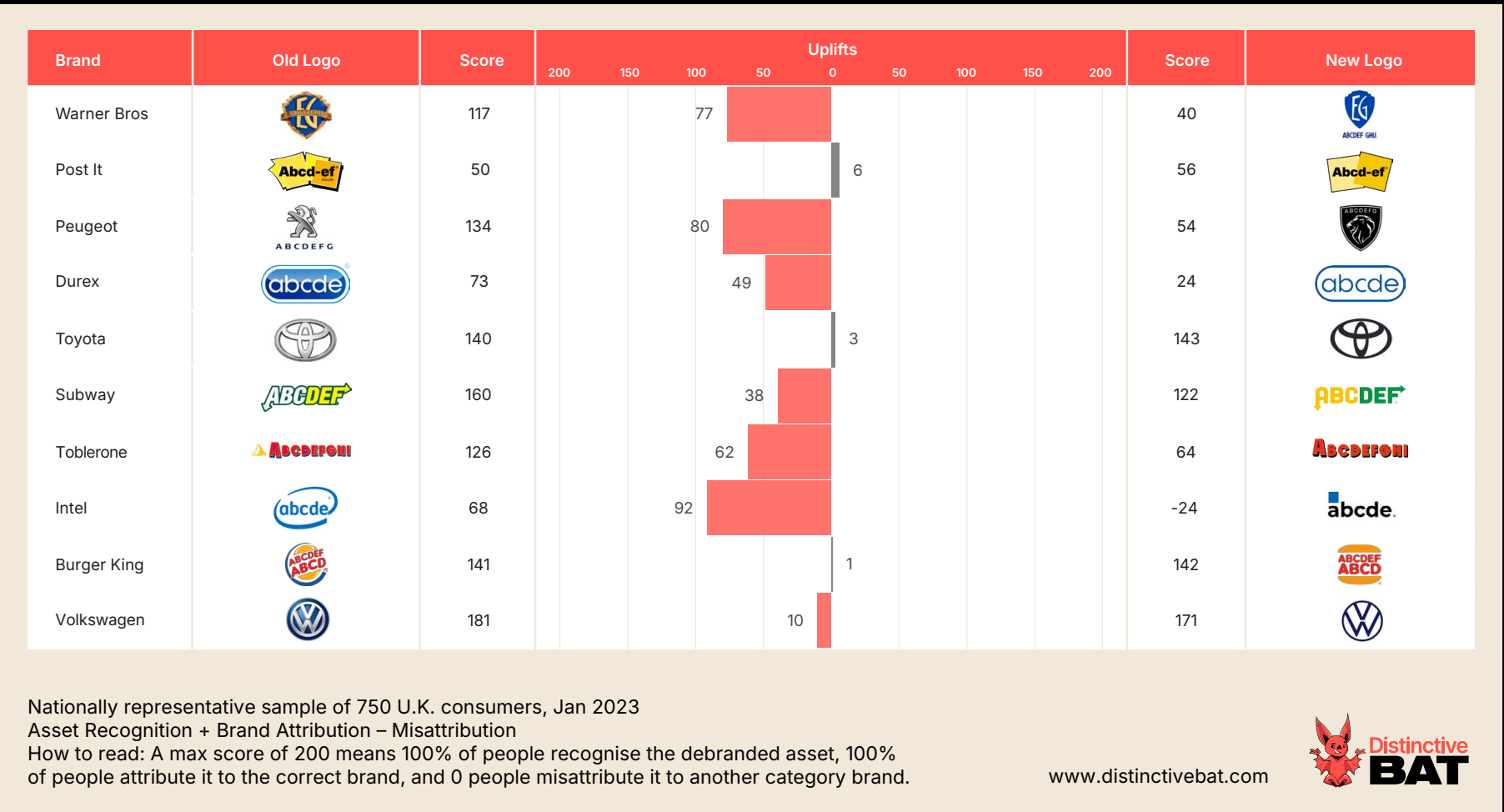
**Distinctive Asset Type
Deep Dive**

3.1 Logos

A logo is the foundational asset for all brands. However, since it is commonly used across all touchpoints, discussions on improving distinctiveness often focus on other types of assets. That said, because so much cascades down from the logo, it can significantly influence a brand's direction when planning for distinctiveness.

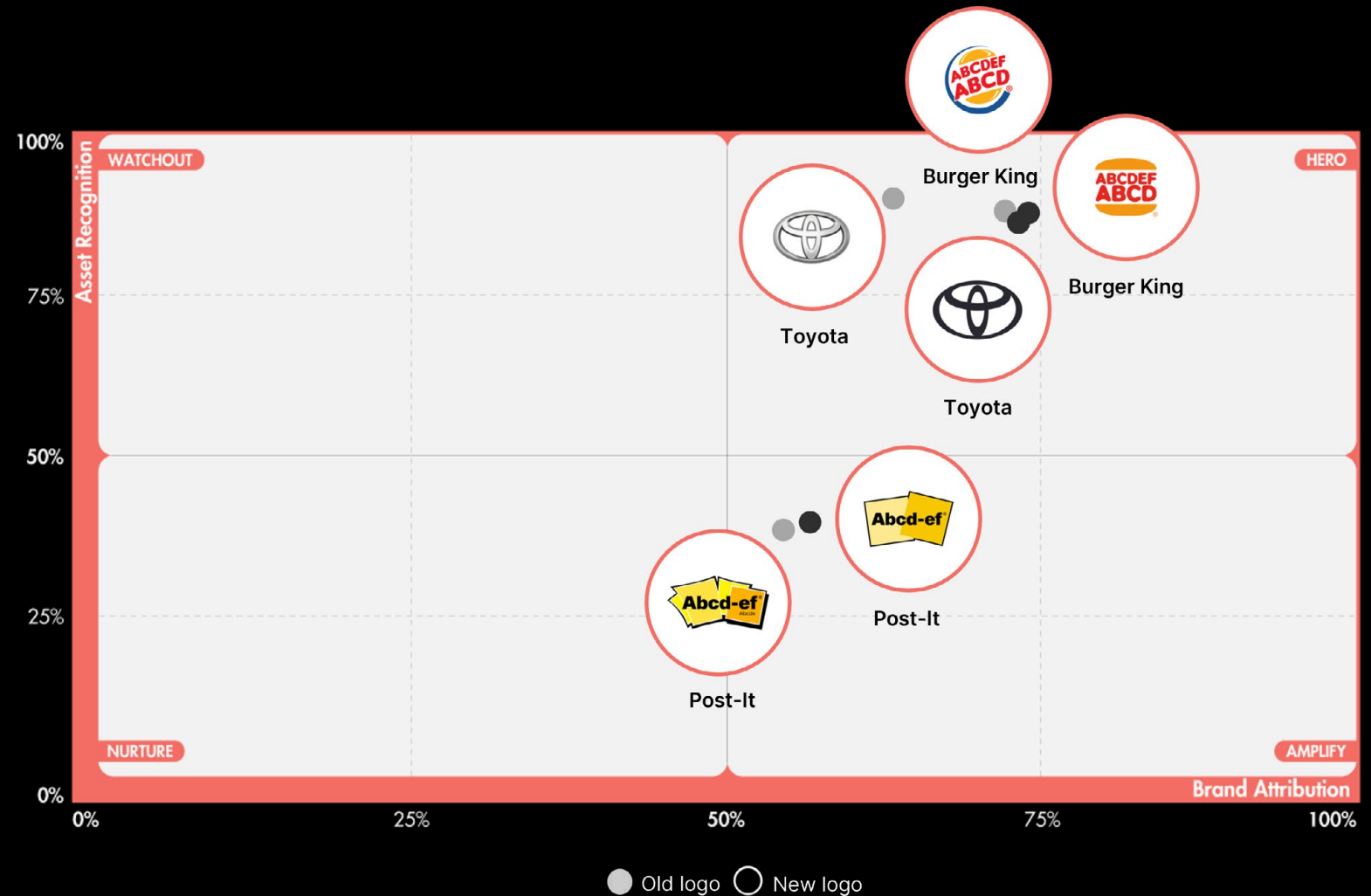
The recent “debranding” trend has seen the pairing back of logos and highlights the knock-on effects a poorly thought-out logo design can have on the rest of a brand. Our research in this area identified some of the brands most affected by this trend and solidified key takeouts on how to effectively use your logo.

Old vs New Logo Performance



3.1 Logos

- ✓ **Embedding Vehicle** - As the most used asset, treat your logo as an embedding vehicle for other branding devices that can then be used in other ways (think Microsoft four-colour window or Adidas three stripes). The most recent Burberry logo update, with the readdition of the knight, is another excellent example. As the knight asset gains traction, it will serve as an additional branding device, making Burberry's advertising much more effective.
- ✓ **Double Down** - The brands that saw the most positive scores from their logo update didn't oversimplify their logo per se. They highlighted what was memorable about their logo and brand in the first place, whether that be the burger for Burger King or the unique colour and shape of the yellow note for Post It. Know what is distinctive about your logo to ensure you set it free.
- ✓ **Subtlety Is Underrated** - Don't always blame your logo (or other assets) if a brand challenge exists. If it becomes necessary to modernise your brand, you don't need to make significant changes to your logo. It's just one facet of what your brand represents. Small adjustments can still answer the brief without impacting consumer memory structures.



The brands that saw a positive performance gave more prominence to their key distinctive assets.

3.2 Characters & Celebrities

Ronald McDonald, Colonel Sanders, and Mr. Muscle are all examples of strong DBAs embedded with category buyers and within wider culture itself. Characters represent some of the most fertile territory for DBAs, driven not only by our innate ability to remember faces but also by the flexibility they offer brands to feature them on the packaging and within creative.

Characters are not only some of the highest-performing asset types, but they are also the most multi-faceted and can aid all of the key advertising effectiveness levers:

Attention

The first job of advertising is to grab attention, and characters do just that. Not only this, they help hold attention as part of any story arc.



Branding

Like any DBA, a well-embedded asset can significantly improve brand linkage and ultimately improve the chances your brand will be associated with your advertising.



Communication

The simple fact that they can talk means characters can be used as part of the story-telling vehicle to communicate key messages related to positioning or Category Entry Points.



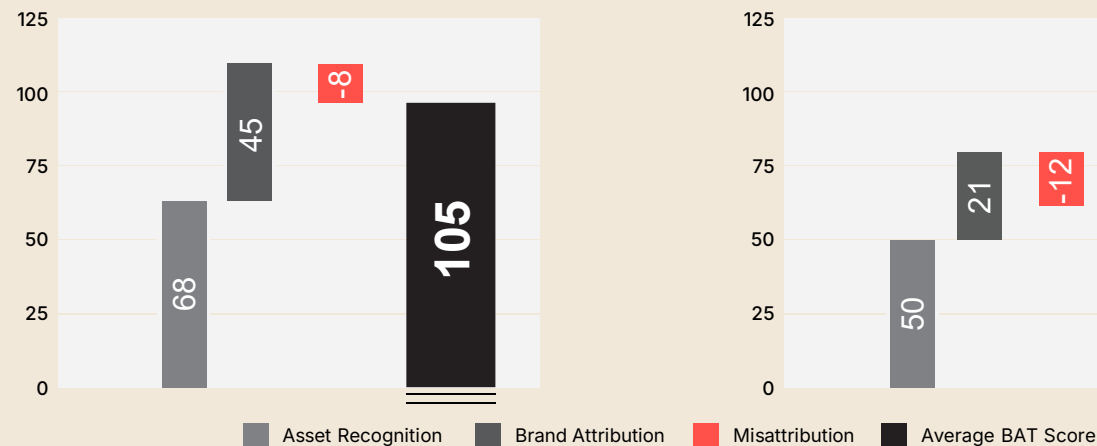
Learn more about Category Entry Points here
www.categoryentrypoints.com

3.2 Characters & Celebrities

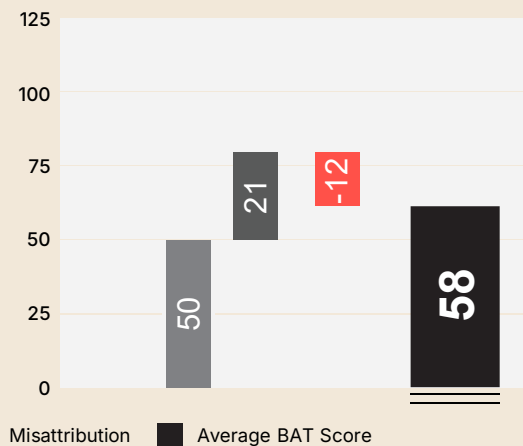
While characters and celebrities are often bundled under the same asset type, they vary in performance regarding distinctiveness metrics. In many cases, they may have a limited role to play in improving your levels of distinctiveness, and that's fine. Not everything needs to play a role in the distinctiveness spectrum; it can simply be just a medium for reach. They also frequently play a bigger role in the differentiation camp, helping to imbue meaning to the brand through association, while they can also be an excellent vehicle for storytelling.

As seen below, owned characters consistently outperform "borrowed" celebrities across all key distinctiveness metrics. This underscores the importance of being clear on the role of a celebrity for your brand. It's also crucial not to critique a celebrity's performance solely based on distinctiveness metrics if that isn't their primary role. That said, influencers and celebrities can enhance distinctiveness more broadly when planned and activated correctly. Read our top tips for using influencers or celebrities to improve your distinctiveness levels [here](#).

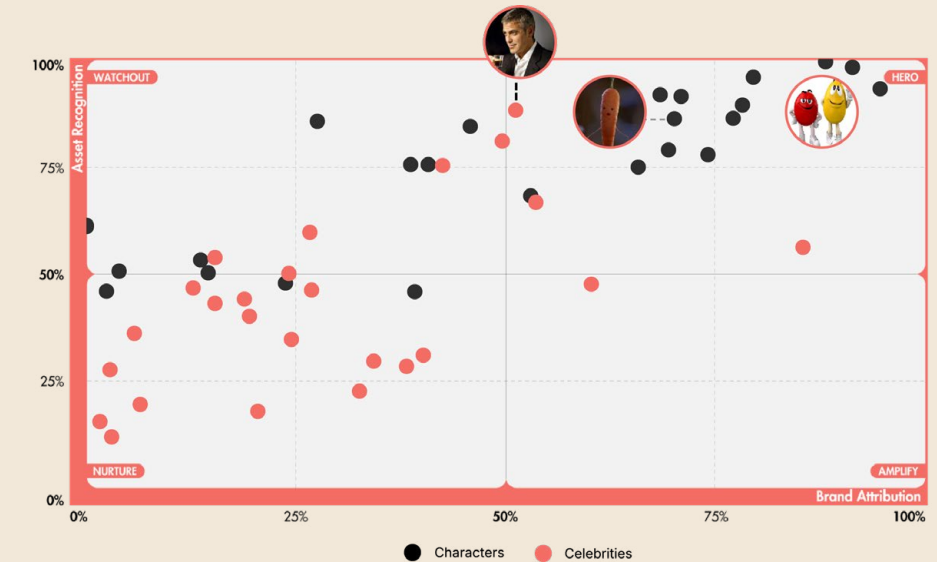
Characters/Mascots



Celebrities/Ambassadors



The BAT score comprises of Asset Recognition + Brand Attribution - Misattribution, with a max score of 200.

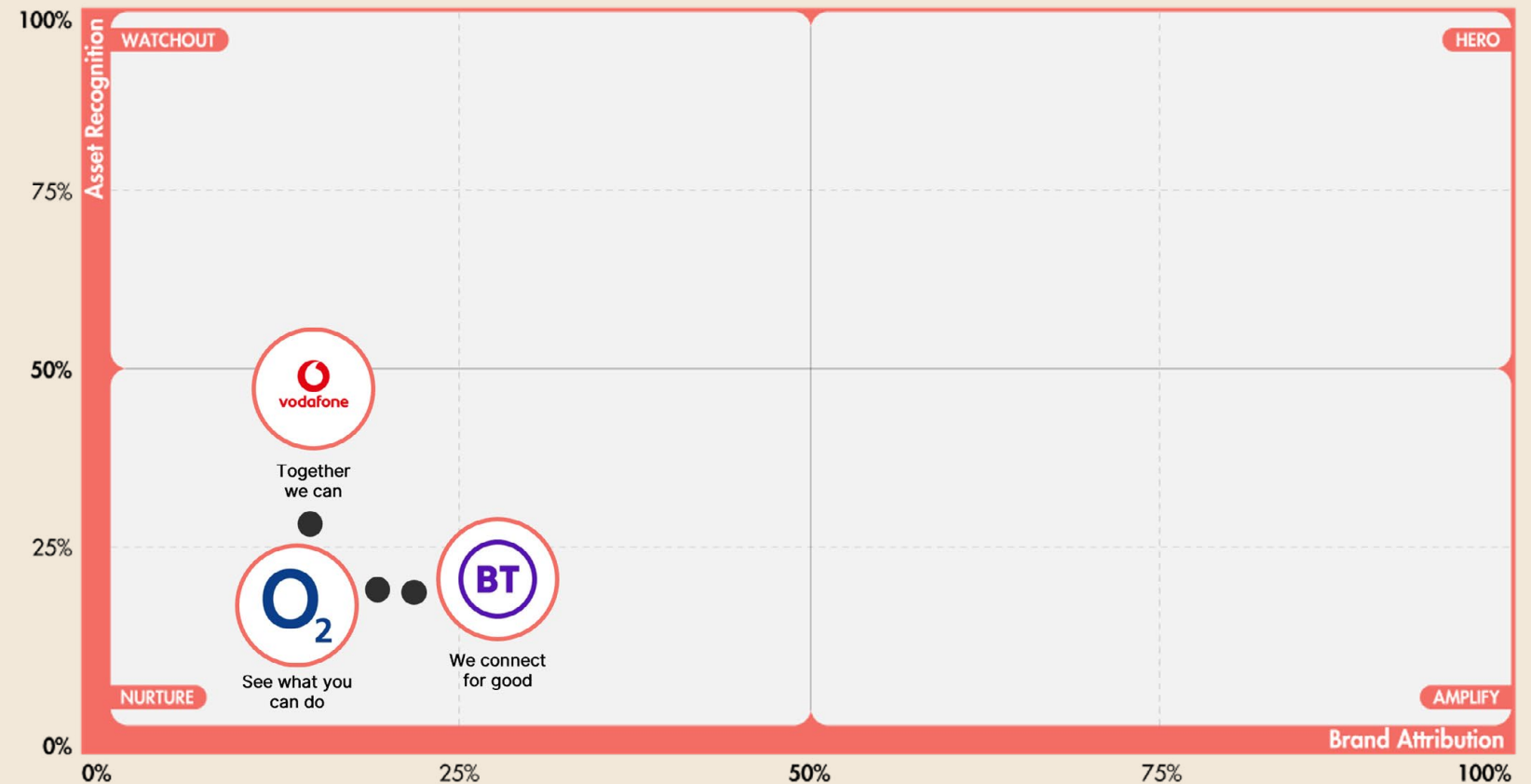


From the hundreds of characters and celebrities we've tested in recent years, characters continue to outpunch celebrities in the distinctiveness stakes. While celebrities like George Clooney for Nespresso do perform relatively well as seen here, it still isn't an iconic asset per se, especially when compared to characters or mascots. There are a number of factors that drive this, including the sharing of celebrities by several brands. It should be reiterated that Mr Clooney also plays other roles for the brand; a reach driver, grabbing attention in advertising, and helping imbue his wonderful charm!

3.3 Taglines

Taglines are often held up as one of the best examples of Distinctive Brand Assets. The likes of “Just Do It” and “I’m Lovin’ It” are iconic examples where the brand owner instantly comes to mind. Nike and McDonald’s have been consistent in their use over a long period of time, backing them with big media budgets.

But as you move away from the iconic brands of this world, it is rarer to see taglines instantly prompt the correct brand; they mainly underperform across most distinctiveness metrics. This plays out in the U.K. telco sector, where even big-spending brands struggle.



Telco tagline performance in the U.K. amongst a national representative sample of 500 consumers.

3.3 Taglines

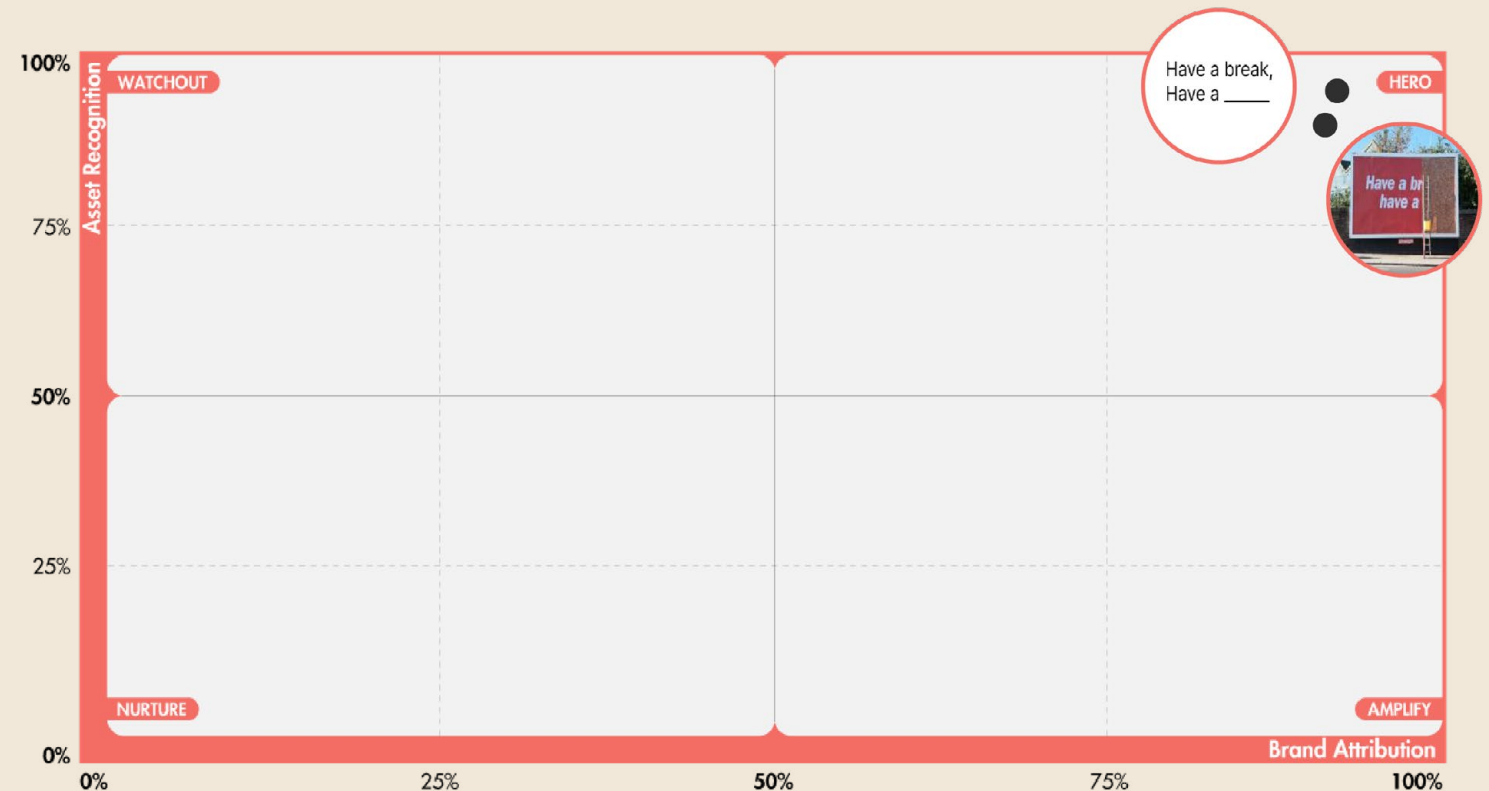
While these results might disappoint some, the reality is that most of the time, taglines don't play a distinctiveness role; they are more related to differentiation and positioning. Simply put, they communicate a message or meaning.

One of the biggest reasons brands struggle to embed a tagline is the lack of airtime and longevity. Many taglines last only as long as a brand campaign related to the latest positioning objective or brand challenge. With all this chopping and changing, it's no wonder they struggle to become embedded.

Often, taglines are not creatively applied and are used only as a 30-second advert sign-off. It's naive to think this will be enough. The hardest-working taglines are more than just a tagline. They represent the consumer-facing manifestation of the "big idea" or creative platform and are the jumping-off point for so much creativity. KitKat exemplifies this with its iconic tagline, which saw 97% Brand Attribution and 98% Asset Recognition in a recent study.

KitKat consistently uses this tagline, but they have also made it the hero of their advertising and a central tenet of their creative. This platform provides the perfect amount of focus and direction for creatives to do brilliant work developing top-notch advertising.

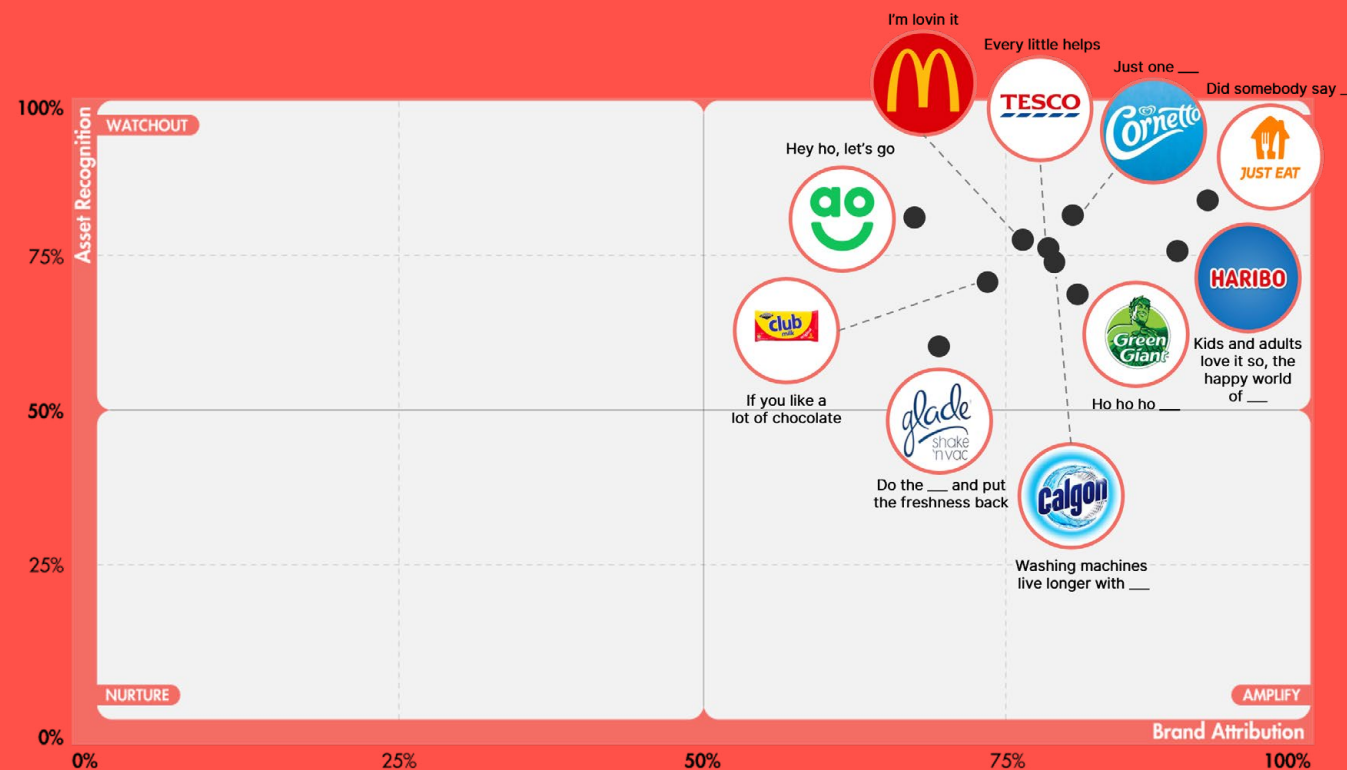
Read more [here](#) on tagline research in our article "Taglines; Acquaintance Of Distinctiveness, Bedfellow Of Differentiation."



KitKat performance in Ireland amongst a national representative sample of 1000 consumers.

3.4 Sonic

Underutilised in modern times, audio devices are another weapon in creating a distinctive brand. Jingles, one such format, could be said to be a microcosm of marketing, an incredibly hard-working device that has gone out of favour, in favour of trendier concepts. These scores for some high-performing jingles show how well they can perform as DBAs when activated against consistently.



Sample of 500 U.K. based consumers.



Tips for using and embedding a sonic asset:

1

Comms & Media Plan Fit - If your brand only uses limited AV/TV or audio advertising, embedding any type of sonic asset will be very difficult. Make sure you have the media plan to match.

2

Go All In - If committing to an audio device, especially a jingle, make it front and centre of your creative à la Just Eat. It will likely struggle to be remembered if it's resigned to a sign-off at the end of creative. Make it the hero of your advertising.

3

Screw Subtlety - Subtle music notes are often reserved for large brands with the right touchpoints to match. It's perfect for Netflix, who are in your sitting room. Sonic marks underperform, so be careful. If looking at the sonic route, the jingle is the not-so-silent powerhouse.

3.5 Icons, Shapes & Elements

Icons and shapes represent one of the largest asset types, with a large variance in performance between the good and bad. The most iconic examples often originate from the logo and pack. Their consistent use over time has embedded those assets with category buyers, and due to their strength, they can become leading assets in their own right.

Care is needed when starting from scratch with a shape or element; they can often be too subtle to really stand out compared to asset types like characters. This issue is compounded if the shape isn't a core part of the logo or a key component of your pack. If it's just something that lives fleetingly in advertising, it will take a long time and a lot of media dollars to become a noteworthy asset.



What Are Category Generic Codes?

Category generic codes are assets that are very difficult for any brand to own due to their shared use and meaning. It's highly unlikely that such an asset will become a distinctive, ownable asset for a brand. However, they can still play a role in category navigation and shouldn't be entirely dismissed. Caution is needed in their use, especially if they are relied upon too heavily in advertising. Be clear on the role of the assets or codes your brand uses to avoid confusion among teams, and be careful about which codes you choose to double down on should they be too generic to own.

Examples of category generic codes

Shampoo



Mint signalling scent

Milk



A cow signalling real milk

Coffee



Origin statements

FMCG/CPG



Serving sizes, volume etc

Wine



Grapes or barrels

Whiskey



Age statements

Tinned goods



Ingredients or serving suggestion

B2B



Man with laptop

There can always be an exception to the rule if a category generic code is the focus and applied creatively, the cow from The Laughing Cow and the Nescafe red cup are examples of this.

3.6 Packaging

A distinctive pack is a brand growth multiplier. Get it right, and you can drastically improve your chances of success. It can contribute to a brand on so many levels.

- ✓ **Shelf Stand Out** – Being easy to find is critical for FMCG/CPG brands. For newer brands, this means standing out from the clutter and grabbing the attention of prospective shoppers. This could be through the use of a distinctive element on pack, or indeed stepping a few degrees away from category norms in order to be noticeable. For established brands, it means being easy to spot with little effort to ensure your product is added to the basket.
- ✓ **Branding Device** – A pack can go a long way in ensuring your advertising is undeniably you. It aids branding scores and is a flexible device that can be used in multiple ways in driving advertising ROI. It can also be a key branding device in earned activations, whether PR or influencer led.
- ✓ **Free Media** – A pack is a key-owned touchpoint that simply helps to remind people the brand exists. Whether it lives in the cupboard, the fridge, on a countertop, or in someone's hand walking down the street, these millions and billions of "impressions" all add up. The more distinctive it is, the harder working it will be.
- ✓ **Memory Structures** – Distinctive packaging can support mental availability, adding layers to brand memory, ensuring your brand comes to mind at purchase or consumption occasions.
- ✓ **Range Growth** – Having a distinctive pack that can be flexed consistently allows you to launch new SKUs much easier, and to grow the range within and outside the category.

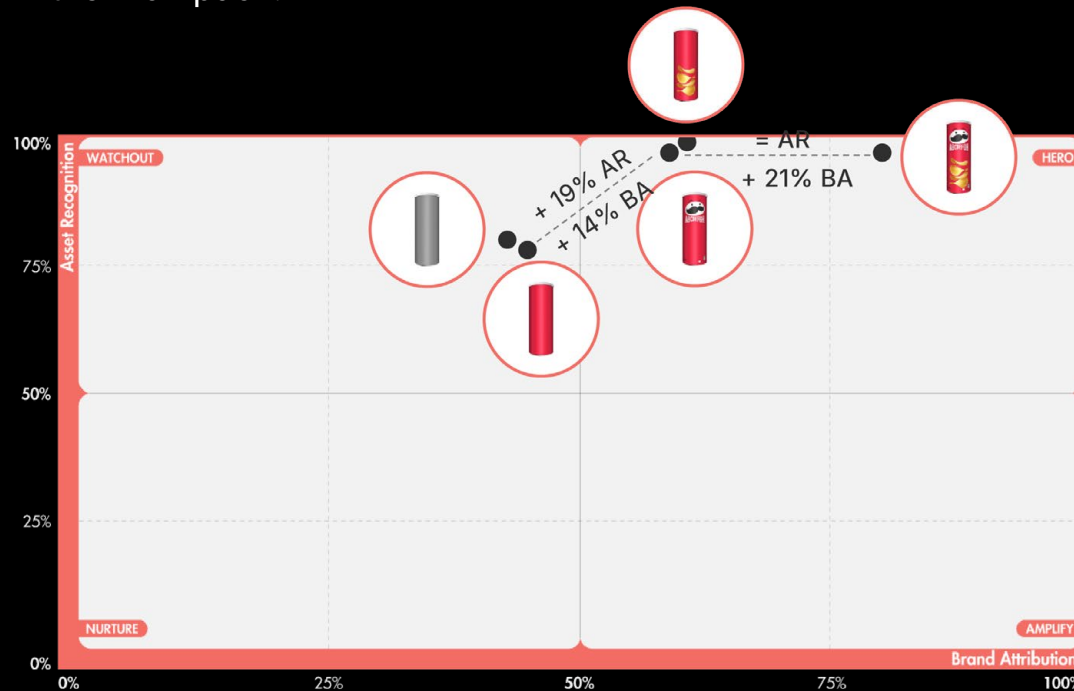


3.6 Packaging

All these factors can work together in a glorious synergy with a compounding effect to help grow the brand. It's no wonder packaging is given the love and attention it requires. However, what are the key considerations to be conscious of to improve your levels of pack distinctiveness?

1. Elevate

A pack update should not be approached blindly. It's critical to understand what elements of your pack aid distinctiveness. Is colour the key? Does your pack have an ownable shape? Is there a specific pack element or combination of elements doing the heavy lifting? By knowing these, you can elevate them on pack.



Via DBA research, we can see that shape is one of the biggest drivers for Pringles, with logo lock-up and product contributing to pushing Pringles towards iconic stature.

2. Deprioritise

By understanding which assets aid distinctiveness, you can make better-informed decisions on what can be dialled back to allow other elements room to breathe. This can help you avoid making costly mistakes by removing or reducing what makes your brand you in the first place.



If Tropicana had researched their pack before their infamous and costly update, they would have been clear on what they could have kept or removed without issue.

3.6 Packaging

3. Unify

Having absolute clarity on what distinctive assets are consistently used across each SKU ensures a common design system for new innovations or formats. With a range unifier you have a much better chance of them being embedded.



Maker's Mark is a brand we love for how uniform their range is. While the shape, colour, etc., are similar, the red wax top is the key range unifier. Très magnifique.

4. Amplify

Packaging refreshes are often done in isolation, with key DBAs not being consistently carried through to other touchpoints, such as not being prominent enough in advertising. This is a missed opportunity. Embedding a distinctive asset takes time, creativity, and reach, and if all touchpoints aren't utilised effectively, the task becomes much more challenging.



The recent Whiskas refresh is a masterclass in ensuring key pack assets are amplified elsewhere, with logo, cat silhouette, and colour all living prominently in advertising.

5. Circumvent

Circumventing the category packaging norms is a tried and tested approach that has been the success behind many brands. While normally a tactic employed by new brands with no history to worry about, Oatly and RxBar show that any legacy brand can disrupt the category through distinctive packaging.



Oatly saw their fortunes turn around after relaunching the brand, with packaging playing a key role.

Read more on this topic [here](#)

3.7 Product

A unique or ownable product can be a powerful distinctive asset and has been the main growth driver for many brands. They are very useful on packaging to build shelf appeal and stand out. They can also be important in increasing advert branding and developing stand-out creative when featured prominently.

In addition, product assets can play a critical role in supporting salience, adding dimensions to a brand, and aiding when they come to mind in purchase or consumption occasions. Need a hit of fresh breath? The mint with a hole may come to mind. Enjoying your glass of milk and thinking about what treat to have with it? Maybe Oreos jump out to you.



Babybel

With the strength of their unique product shape and wax label, Babybel has doubled down through the use of characters. A masterstroke.



Aperol

The distinctive serve is a brand growth multiplier in the alcohol category, with the Aperol Spritz being one of the best examples of this in action. Read more about the power of distinctive serves [here](#).



Apple

While other tech manufacturers' products blend into each other, Apple's distinctive design pays off in multiple ways, including keeping the brand salient when in hands and on desks.



Oreos

The playfulness of the product aids its distinctive levels, and the brand always ensures it is front and centre.



Toblerone

A great synergy runs through Toblerone from icon to pack to product.



Doritos

The triangle shape runs through all the brands key assets, but it starts from their product.



Stabilo

Like the BIC pen and other stationery brands, Stabilo is often copied; however, it remains a distinctive product.



Guinness

An iconic serve, Guinness has been able to dominate the stout sub-category and, in doing so, stand out amongst the wider beer category with their pint of the black stuff.



Polo Mints

Or their American cousins Life Savers, these mints stand out from competitors, with product shape providing a jumping-off point for communications.

3.8 Ad Styles

Having a distinctive approach to advertising pays back handsomely. When your advertising looks like you, it ensures your communications are linked and attributed back to your brand. It enhances creative effectiveness, increasing the likelihood of consumer recognition, recall, and memory association. But a logo isn't enough on its own and can be a blind spot.

A distinctive ad style can help you stand out amongst the plethora of brands you compete with in the battle for attention. Following safe category norms in advertising can often just benefit the category leader. While category codes are sometimes required (for communicating Category Entry Points, for example), the brands that plough their own path stand out in the sea of sameness.

With all these challenges and the realisation that a good chunk of advertising reach is simply just a small nudge to remind people your brand exists, a key focus for brands should be in creating a distinctive approach to advertising, which helps negate the aforementioned issues. Individual DBAs, such as characters, icons, or jingles, amongst other asset types, can do a lot of the heavy lifting when featured as the hero in advertising. Some brands, however, look to create a distinctive ad style, and the ad style in its own right becomes a Distinctive Brand Asset.

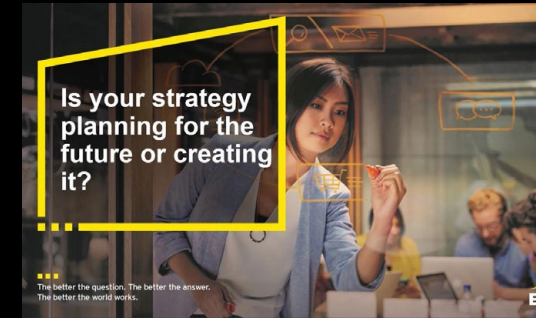


Colour Domination



The brands that have succeeded here have consistently embedded an ownable ad style over many years.

The Framing Device



Involves using some type of framing device consistently across touchpoints. It is easier to activate in static advertising, which makes it difficult to have a consistent approach across TV/AV advertising.

The Golden Thread



Leaning on a distinctive asset that originates elsewhere (e.g., the logo or pack) to create a distinctive ad style that is unmistakably them is a GREAT approach for brands to take. Focusing on the asset in advertising allows it to be further embedded, resulting in a wonderful synergy.

Unique Art Direction



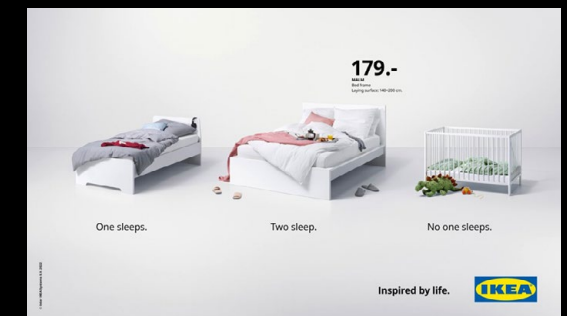
This involves taking a lead from other distinctive assets, such as colour and shape, and developing a unique art direction used across advertising and other touchpoints.

Brand World



The sum of parts, developing a brand world in which the brand plays, utilising some key distinctive assets or contextually related assets.

Unique Consistent Category Cues



Some brands utilise quite generic category codes or assets but consistently play with them in a unique way to create a style of their own.

3.9 Colour

Whether a single colour or a combination, colour plays a key role on its own or as part of multi-dimensional DBA. Challenging to own in isolation, colour often requires support from shape or context. In most cases, it plays an essential supporting role.

Difficulty In Owning

Colour alone is generally a low performer in the world of distinctiveness. Only a handful of brands can rely on colour as a primary asset, with just three out of nearly 100 single colours or combinations from recent studies reaching as high as 50% Brand Attribution.

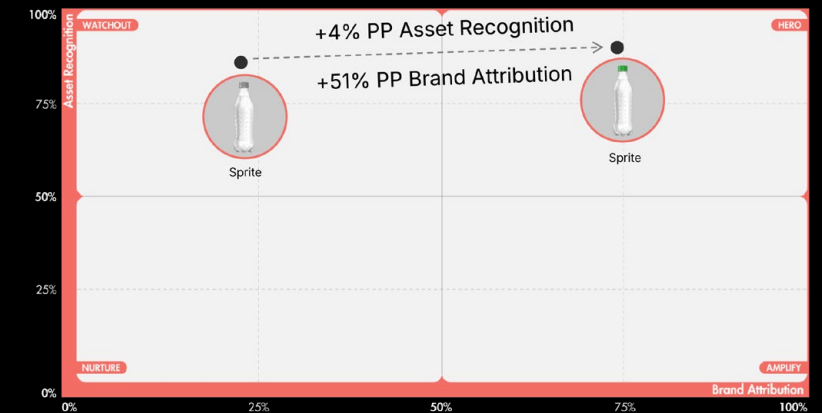
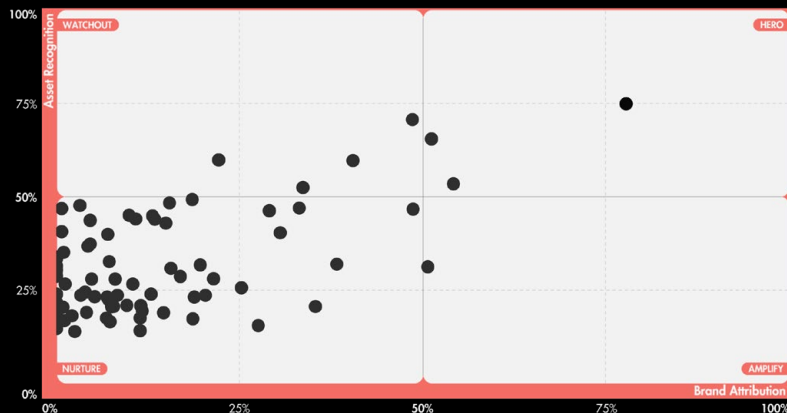
Ownership Is Possible

However, brands like Cadbury, DHL, and Deliveroo show that ownership is possible with consistent use over time and across touchpoints, backed by high-reach driving activities.



Critical Supporting Role

Rather than owning a colour, it will likely play an important supporting role. While Sprite does not own the colour green, it is important. A comparison between a greyscale bottle and another with only the cap in green reveals a dramatic increase in Brand Attribution of 51% (pp), demonstrating the key role green plays for Sprite.

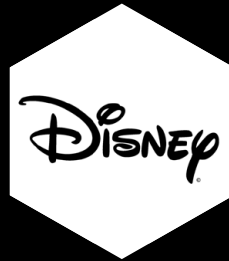


3.10 Typeface & Font

Fonts, one of the more subtle distinctive assets, typically play a supporting role, and it's rare for a typeface or font to stand out as a distinctive asset on its own. However, some brands have cleverly incorporated unique fonts into their logos, which occasionally extend to other areas. The fact that most successful examples come from brand behemoths highlights the challenge of "owning" something so subtle.



IBM - The 8-bar design logo/ font is the brand's most familiar asset.



Disney - Perhaps the most famous brand typeface, it was based on a stylised version of Walt Disney's autograph.



Coca-Cola - With such an embedded font, the brand has been able to play with it significantly in recent advertising.



Google - Driven by colour, Google has used this to unite properties and sub-brands.



CNN - Not every brand has the luxury of such extensive reach!



Oatly - Leaning heavily on copy in advertising, they have utilised a font style well on pack and in advertising.

Like most branding elements, this isn't to dismiss the contribution a lovely crafted font may have to a brand's overall aesthetic; it's just that in isolation, it is generally not a distinctive asset.

The B2B Viewpoint



By Derek Yueh,
Partnership Lead
at the LinkedIn
B2B Institute




One of the first lessons we learn in school is that if we want to receive credit for our homework, we must put our names on our homework. The same lesson holds true in the game of advertising, albeit with more complexity; if marketers want to receive credit for their ads, then their ads must be attributed to their brand. To ensure proper Brand Attribution, all marketers need to develop and deploy an effective arsenal of DBAs, yet the research shows that it's the B2C marketers who are at the top of the class.

At the bottom of the curve, B2B marketers seem to be copying each other's homework, producing the same cookie-cutter ads, laden with the same B2B tropes: a handshake for collaboration, a city skyline timelapse for business transformation, or an illustrated cloud for *digital* transformation. Extra credit goes to the marketers who get in a shot of a windmill (sustainability, duh!).

Sarcasm aside, some B2B marketers may argue it's unfair to grade themselves against B2C marketers. Because B2B businesses operate under different constraints, many assume (incorrectly) that B2B asset development is less important and more difficult. Regardless of whether these commonly cited "constraints" may be exaggerated at best or self-imposed excuses at worst, they ultimately don't exempt B2B marketers from developing distinct and effective ads.

Excuse 1: B2B marketers have limited branding devices to work with.

Because many B2B brands sell intangible services like software, cybersecurity, and insurance (as opposed to physical goods that customers can purchase off a retail shelf), it is true that B2B marketers have fewer opportunities to develop and reinforce their brand assets. However, that doesn't make developing DBAs for B2B companies any less achievable, or less important in a digital world. In fact, new research from The Ehrenberg-Bass Institute suggests that DBAs could be even more important for service brands, perhaps by anchoring their intangibility to tangible assets. For example, Business Insurance, one of the least tangible categories, is a perfect example of how the more tangible an asset is (Lady Liberty vs. an umbrella vs. abstract shapes), the more effective it can be:

Brand	Icon	Asset Recognition	Brand Attribution	Misattribution	Category Association Only
Liberty Mutual		96%	66%	5%	30%
Travelers		79%	41%	9%	51%
Farmers Insurance		66%	27%	12%	62%

LinkedIn & Distinctive BAT research amongst 1000 B2B respondents in the U.S.



The B2B Viewpoint

Excuse 2: B2B Marketers have limited creative options to work with.

If the primary purpose of an asset is to build enough trust to sell the product it represents, then B2B marketers have every right to play it safe with their assets. After all, if their assets can't be taken seriously, then how will their business be taken seriously?

However, the primary purpose of an asset is not to sell the brand, but simply to identify it. Thus, the risk of not standing out is greater than the risk of not being taken seriously. As [Paul Rand](#), the godfather of logo design, puts it, "a logo derives its meaning from the quality of the thing it symbolizes, not the other way around." Extending that logic, every brand asset is a sponge, inevitably absorbing the characteristics of the company it represents, for better or worse.

Perhaps there is no better example of this principle than the following tale of two logos: IBM and Enron, both designed by the renowned Rand himself. It was the best of corporate logos, and it was the worst of corporate scandals. The IBM 8-bar logo is often associated with [trust and authority](#), but that's because IBM's products have established trust and authority among customers. On the other hand, when Enron's logo was first launched in 1997, it was celebrated for being innovative and dynamic, because the company was celebrated for its dynamic innovation. But by 2001, the tilted "E" began to seem less dynamic and more [crooked](#); not even a Rand-designed logo could save the company from its fraudulent accounting practices.



"A logo derives its meaning from the quality of the thing it symbolizes, not the other way around."

Paul Rand

The B2B Viewpoint

Excuse 3: B2B Marketers have limited budgets to work with.

To be fair, this last point is less of a marketer-imposed limitation and more of a fiscal reality. B2B brands just don't have the same budgets as their [B2C counterparts](#). However, this dynamic becomes especially tricky when B2B brands compete against other "nepo" B2B brands with established B2C parent brands, since the latter have two inherent advantages in the game of advertising: time and money. In this fight between David and Goliath, Goliath nearly always wins. For example, when audiences confuse assets between competitors, the largest "nepo" B2B brands with B2C "legacies" benefit the most, effectively stealing free advertising from their smaller competitors.

"Nepo" B2B brands stand to inherit a huge advertising advantage if they can successfully and consistently leverage the equity of their B2C parent's brand assets. On the other hand, it's even more important for strictly B2B brands to make the best of the hand they're dealt, by ensuring their brand assets distinguish their ads from the competition.

"This fight might not seem fair, but that's only because the world isn't fair."

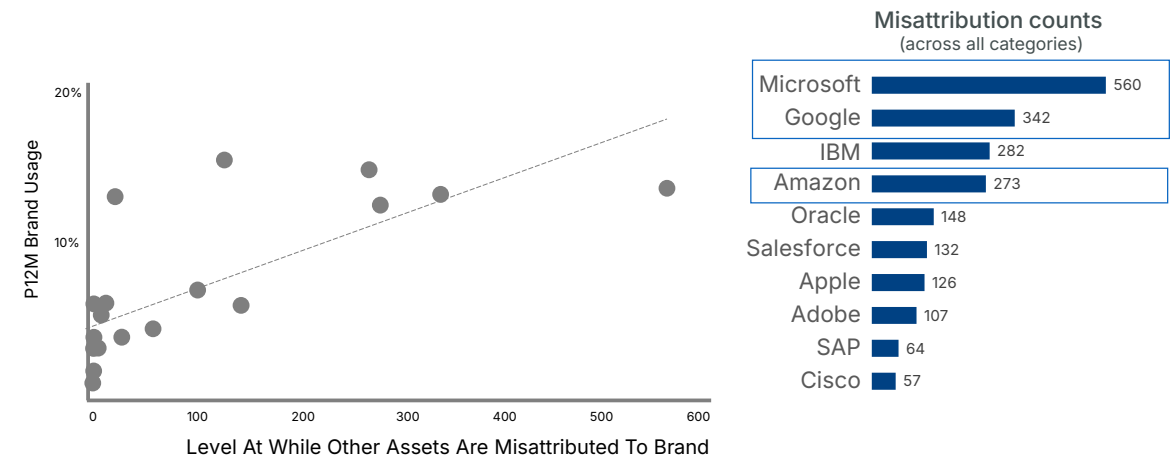
Conclusion

Regardless of these differences, the overarching principles of brand assets in B2C should still apply to B2B. Why? Because whether they know it, all marketers are competing in the same game of advertising – vying for customers' fractured attention and limited mental bandwidth. Distinctive Brand Assets can provide the most leverage for marketers to win in this competitive advertising ecosystem, earning them singular credit for the attention and memories they have fought so hard to win and create. To succeed in advertising, perhaps Oscar Wilde said it best (if he were a marketer): "Be distinctive, every other brand is already taken."



The B2C Goliath Nearly Always Beats The B2B David

Assets are misattributed to Microsoft nearly twice as often as any other brand, and more than 20 times more often than smaller purely B2B brands such as Zoho, HubSpot or Zendesk



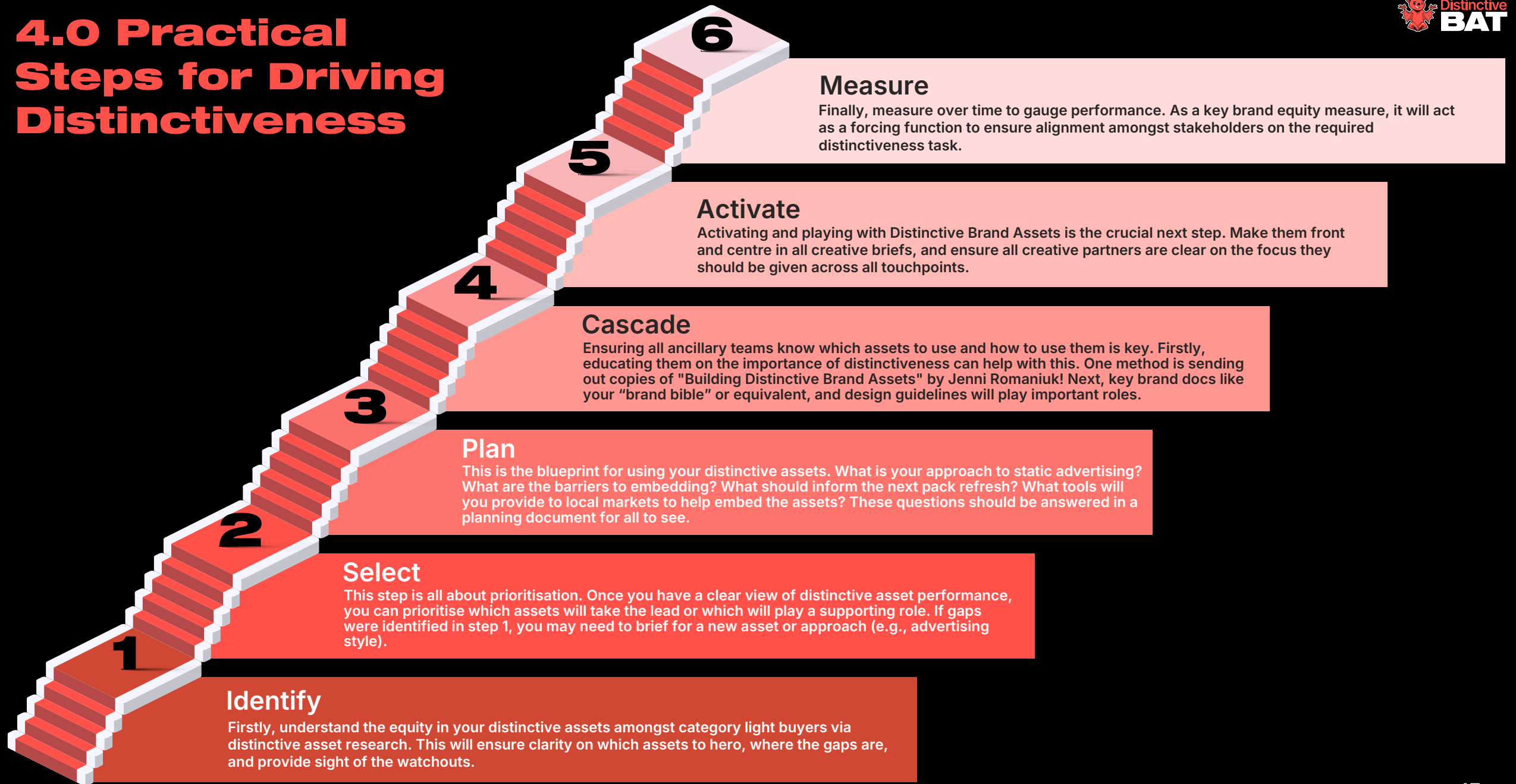
LinkedIn & Distinctive BAT research amongst 1000 B2B respondents in the U.S.

"Be distinctive, every other brand is already taken."

Section 4

Planning For DBA Success

4.0 Practical Steps for Driving Distinctiveness



4.1 Briefing For Distinctiveness



By Shane O'Leary,
Marketing Director
at Zoetis, and
former agency
strategy director

Developing impactful DBA led campaigns is as much a media selection as a creative challenge. One of the big megatrends that we've seen in media selection over the last decade is fragmentation. It's never been harder to build mass reach on a media plan and generate high levels of attention because we spend our time in so many different channels and we're constantly multi screening. This also has an impact on campaign consistency. A poorly planned campaign will lessen the impact of your distinctive assets. Certain media types and formats are also more effective at showcasing DBAs visually, particularly those formats that have limited clutter, high amounts of screen coverage, and moving imagery.



- ✓ **Fundamentals.** Most agency creatives will roll their eyes at a client who asks to 'make the logo bigger' or 'insert the brand a bit more.' But once you step into the hot seat of managing a big brand, it's almost imperative that you repeat those lines at every creative review. Sometimes, it's a benefit to piss off creatives too!
- ✓ **Raising The Floor.** Having worked in agencies for a decade, one of your biggest urges is to throw out the brief and do something interesting, fame generating, and potentially not very well branded. But a good client knows how to balance that urge for novelty with ruthlessness over using the elements that make a brand feel like itself. Every brand will have its DNA and how it speaks, just find that, and you'll be surprised that you can appear in almost any situation, as long as it's seen to be true to who you are.
- ✓ **Raising The Ceiling.** I think it's important to remember that just having distinctive assets front and centre in your creative is nowhere near enough to cut through alone. I see some brands going too far down a 'box ticking' route where their advertising is just blunt force DBA showcase with no actual idea. Where the magic happens is the mix of a brilliant, fame building idea that's relevant to the product mixed with really strong DBA usage.
- ✓ **Future Proofing.** It's clear that brands with strong DBAs benefit from a sort of power law effect. They're already easier to recognise and come to mind more quickly than competitors, and every time they re-use the asset, this advantage just gets stronger. To give an example, we're now seeing huge investments in retail media, and every large retailer is developing ad networks. Most of this inventory is basically shopper marketing on steroids. What are the brands that are going to catch the eye and win in this space? Those who can parlay their DBAs into these new formats and generate the same mental shortcuts for shoppers that they do in the physical store.

"Developing impactful DBA led campaigns is as much a media selection as a creative challenge".

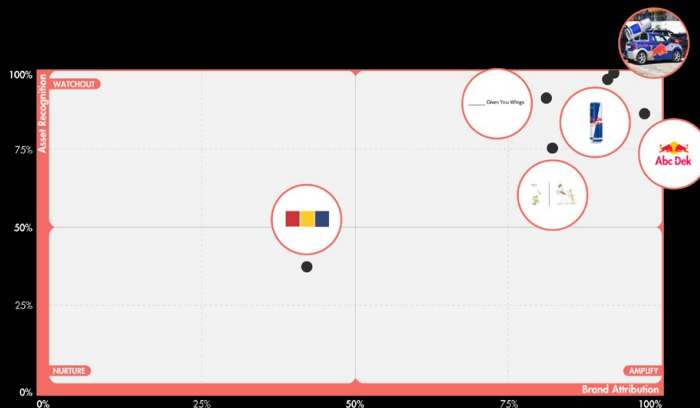


4.2 Distinctive Brand Asset Research

Distinctive Brand Asset measurement has become cornerstone research for most marketing teams. A quantitative assessment allows you to understand actual performance, removing objectivity or bias. When working on a brand, it is hard to see the wood from the trees, and a view across light category buyers provides the true picture of performance. It will also create a clear roadmap for the next steps in developing a distinctive brand with evidence that inspires action. Some of the main reasons for undertaking DBA research include:

Asset Prioritisation

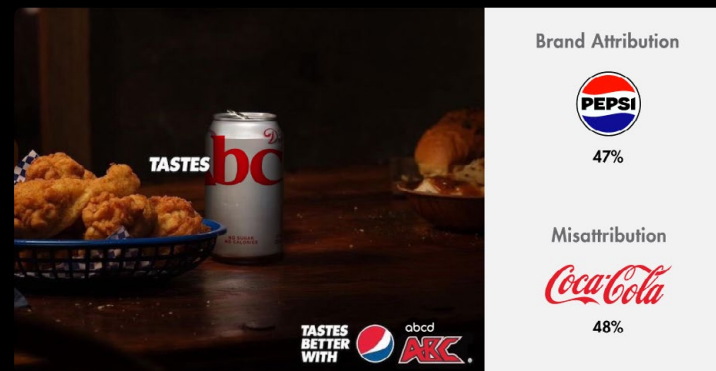
Understand your strongest performing DBAs, informing which to hero in your communications, online and on pack.



Red Bull assets plotted on a DBA grid based (U.K. consumers). By understanding your top-performing assets, you are better equipped to make decisions on prioritisation.

Watchouts & Threats

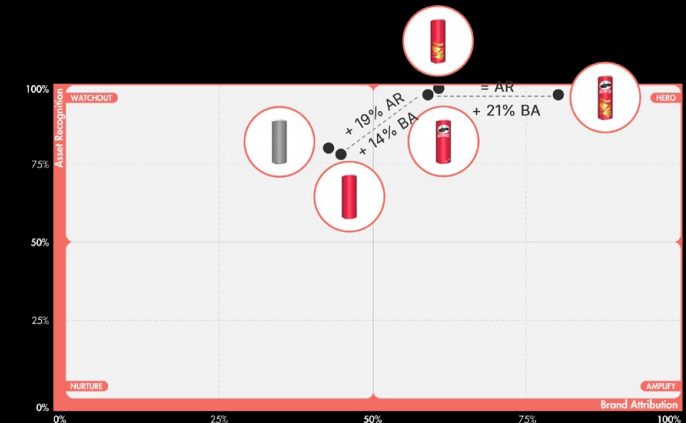
Understand your watchout assets, including those signalling your competitors and being misattributed.



Misattribution scores from a debranded Pepsi advert that used the Diet Coke can. As many people thought it was from Coca-Cola rather than Pepsi due to the use of their rival's distinctive assets.

Informing A Pack Refresh

Before undertaking any pack update, it is crucial to understand what makes your pack recognisable so you know what needs protection or what could be evolved.



Uplifts of different elements from Pringles show which assets are key to their pack, ensuring they continue to stand out and are easy to find on the shelf. These data points will help guide any future pack refresh or the design of other SKUs.

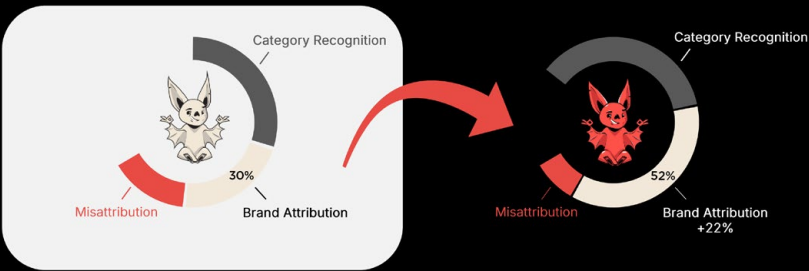
4.2 Distinctive Brand Asset Research

"Our brandgym research shows that although 100% of marketing directors agree that distinctive brand assets (DBAs) are an important driver of growth, a mere 28% of them have a proper process for creating and strategically managing them. Distinctive brand asset measurement is a first key step in addressing this disconnect"

David Taylor, Founder and Group Managing Partner, the brandgym

Work In Progress Assets

Understand which assets need more work, adaption and/or creative application.

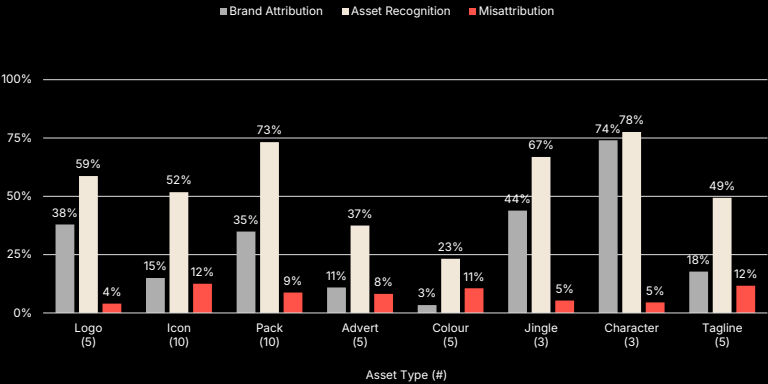


By testing multiple variants of current assets, you can better understand what is driving levels of distinctiveness so you are clearer on what to dial-up. By testing new assets (e.g. potential pack designs), you can also gauge potential issues of misattribution you need to be aware of.



Asset Gaps & Opportunities

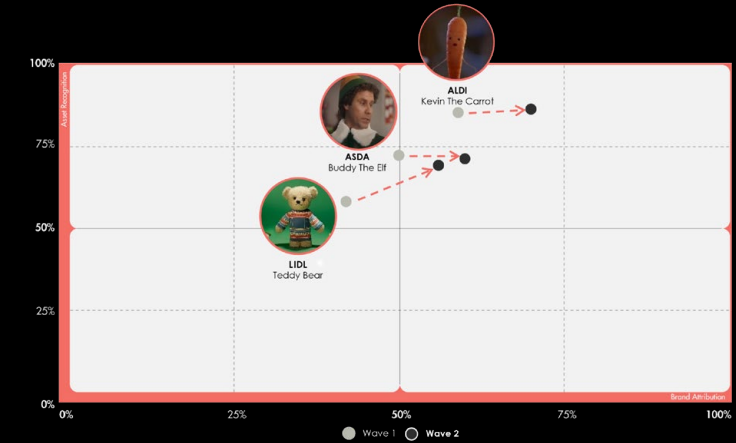
Identify gaps within your current asset suite and highlight white spaces within the category for specific asset types.



DBA research will unpick performance within the category to help understand potential whitespace territories across asset types.

Benchmarking & Ongoing Tracking

Allows you to benchmark against competitors and track performance over time.



Example of character performance trending over time from U.K. retail Christmas advertising.

4.3 Distinctive Asset Research Common Mistakes

With distinctiveness high on the agenda for many brands, research and measurement of brand assets have become vital components of many brand measurement toolkits. Due to the nature of the research, it can be fraught with challenges that bias the results. Here are five of the most common mistakes to avoid:

1

Including It As Part of A Brand Health Tracker

The most common mistake we see is researching or tracking brand assets as part of a broader piece of research, such as a Brand Health Tracker. In most cases, this introduces substantial priming effects (bias) with brand names being shown ahead of time or questions based on brand recall, skewing the results.

2

Priming

Some approaches require respondents to review and answer on a large number of assets from one brand. While showing respondents many assets from one brand can help with sample costs, it inhibits the ability to truly isolate which assets are doing the heavy lifting and should be avoided. Penny wise, pound foolish.

3

Ticking The Box

Some methods also ask respondents to “tick the box” on which brand(s) the asset belongs to. The challenge here is similar to the issue with prompted questions in Brand Health Trackers; they aren’t a true reflection of how our memory pathways work when choosing brands. **Spontaneous responses represent a truer reflection of salience.**

4

Falsely Using System 2 To Identify System 1

In some cases, descriptive statements are used to gauge whether a potential consumer considers a brand or asset to be “different from the rest” or “stands out.” While these can be a simple but effective measure of differentiation, they do not answer whether your brand is distinctive in the consumer’s mind.

5

Leaning Too Much Into Meaning

Another challenge, more on the use of the results than the methodology, is when the analysis and discussion lean too much into meaning. While an asset's message can be important, it can lead the brand down the wrong garden path in **distinctiveness decisions**. This happens in several ways:

- ✓ **Relevance** – When aiming for an asset of high relevance to the category, it can lead all brands to look into the same places as their competitors, with brands landing on the same generic category codes. A barrel is super relevant in the whisk(e)y category; however, it would be next to impossible to own and activate as a distinctive asset.
- ✓ **Asset Connotations** – Asking respondents what comes to mind when they see or hear an asset can be a useful health check, especially if there's a potential issue. However, placing too much emphasis on individual verbatim responses can hinder asset selection. This can be the death knell for an otherwise strong asset, with the asset blamed for the decline in certain image statements.
- ✓ **Polarisation** – Some assets can be quite polarising, but this can often be what makes a brand asset stand out in the first place. Perhaps the Geico Gecko may never have seen the light of day for similar reasons (“oh yuck, look at that slimy lizard”).

For more on the different roles of brand assets, check out this article on [Distinctive Brand Assets and Messaging Brand Assets](#). Read more [here](#) on common DBA research mistakes.



Contact Details

If you require help step changing your approach to distinctive assets, get in touch via hello@distinctivebat.com. Or, reach out to us on our website, www.distinctivebat.com

A speaker presentation version of this guide is available for events or internal capability/inspiration/education sessions. Contact cathal@distinctivebat.com for more.

You can follow Distinctive BAT on [LinkedIn](#), [X/Twitter](#) or [Instagram](#) for distinctiveness inspiration, case studies, research and best-in-class examples of DBAs in the wild.



Acknowledgements

Thanks to all those who contributed to this publication including Sheridan Hill and Matt Ovington of Distinctive BAT, along with Shane O'Leary, David Taylor, and Derek Yueh.

Thanks to all the brands featured in this publication for providing best-in-class inspiration. We claim no copyright over any of the images, trademarks, or examples featured. We'd also like to thank Unsplash, Pexels, and Shutterstock.

References & Other Reading

- Assets are plotted on a Distinctive Brand Asset grid, a version of which was originally developed by Jenni Romaniuk and the Ehrenberg Bass Institute.
- For more reading on Hendrick's Gin, please see "Brand Mysticism" by Steven Grasse.
- For further reading on distinctive assets, we recommend "Building Distinctive Brand Assets" by Jenni Romaniuk.
- Visit our knowledge hub at www.distinctivebat.com/resources for additional resources
- For further reading on Category Entry Points, we recommend "Better Brand Health," also by Jenni Romaniuk, or check out www.categoryentrypoints.com