

Early bird discount
ends October 15th

brand

at BAFTA

195 Piccadilly London 9th November 2004

Who should attend

- Production, Marketing and Creative Directors
- Marketing, Production, Brand, Design, Product, Studio, Packaging and Print Managers
- Print Buyers

MANAGING BRAND IMAGE?

The Brand Conference 2004 is the latest in the series of strategic events from PrintMedia Management

Organised by:

In association with



The **brand** Conference 2004

The Brand Conference provides an essential focus for managing the integrity of one of the most valuable assets we possess – our name and its image, and all it stands for. Organisations around the world cherish the power to sell and influence on the strength of their brands: defined by some as ‘a promise delivered’ how do we ensure its consistent presentation to leverage maximum return? This conference addresses the key components of managing brand integrity in print and complementary media with an exclusive agenda of keynote presentations, incisive case studies and technical workshops.

“Think globally... Act locally”

One of the big brand challenges in an increasingly global market is maintaining integrity across regions, countries or continents, while retaining the flexibility to respond to local sales and production opportunities. This in itself raises challenging issues of control and consistency. This theme will be pursued throughout the conference to equip delegates with the latest insights into management and control across a country or around the world.

Brand Masters

The opening session sets the scene with a series of keynote speakers who represent major brand owners and describe the major challenges and opportunities of managing brand integrity in advertising, marketing, packaging and point of sale, from their own unique perspectives.

True Colours

There is nothing more sacred than colour when it comes to brand integrity. This session looks at a range of case studies into controlling colour and maximising its impact in image quality and sales. The session concludes with a technical workshop pulling together the latest technologies at delegates’ disposal.

Image is Everything

Brands are much more than logos and special colours. The look and feel and overarching design style is distinctive. How can this not only be controlled but also exploited to the maximum? This session features remarkable case studies of managing brand integrity and corporate guidelines from the birth of new product concepts to multinational roll-out. Whether consumer goods, services, social campaigns or media products, image is everything and these speakers reveal the secrets of their success.

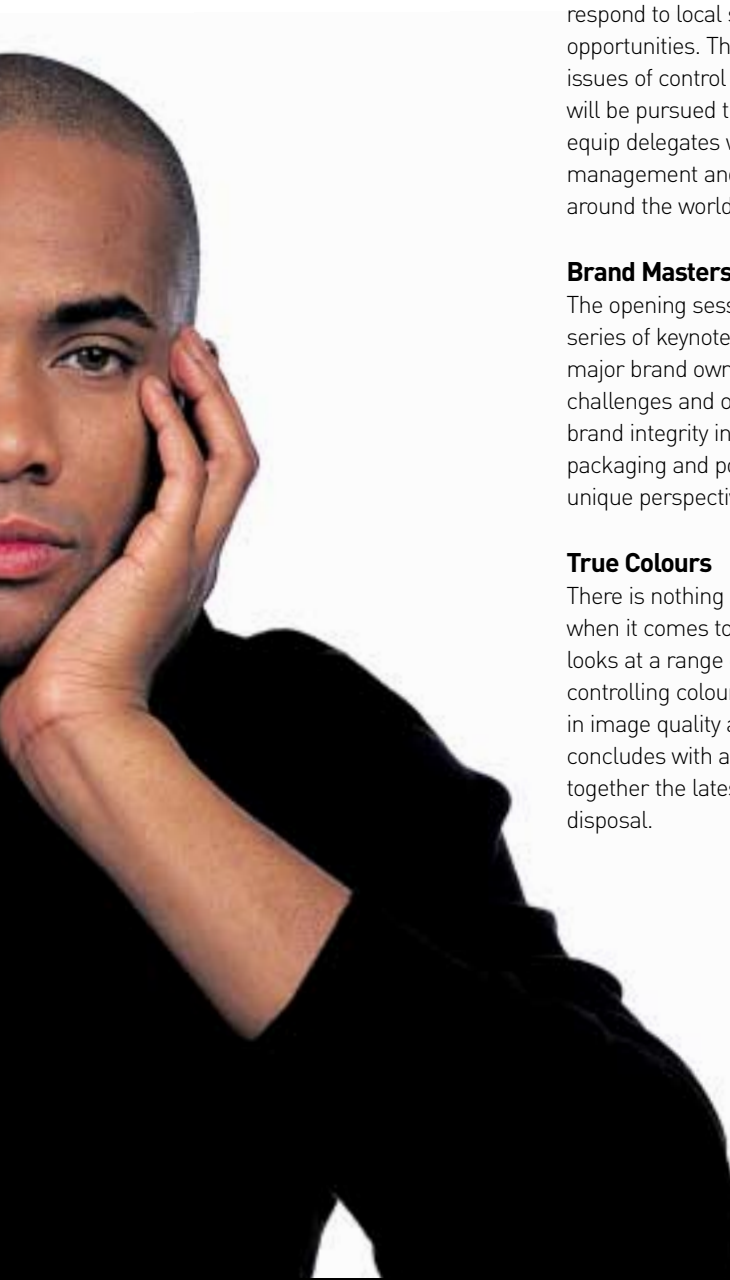
...Tomorrow the World

Managing brand integrity is clearly vital, but how can we do it on a global scale, not only effectively, but efficiently? This closing session focuses on the technologies and tools that are helping organisations of all sizes control brands and costs with scalable solutions. This technical workshop will help delegates to be aware of the latest developments and how they can develop the best brand management strategies for their own organisations.

Super Brand

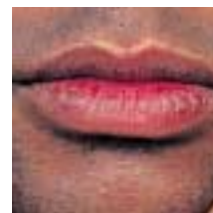
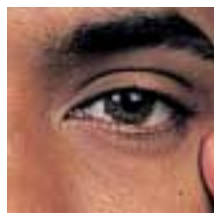
The Brand Conference concludes with a final look back from the top as a major industry figure pulls together the key factors influencing the management of brand integrity today.

Jonathan Levy
Editor
PrintMedia Management



The conference for **managing brand image**

The **brand** agenda



THE BRAND CONFERENCE

9.30 Introduction

PrintMedia Management Editor Jonathan Levy welcomes speakers and delegates, and sets the scene for the challenge of managing brand integrity

9.45 SESSION 1

BRAND MASTERS

This opening session focuses on brand values – with a keynote from a leading corporate brand owner. Supporting speakers work for some of the world's biggest brands and introduce the key components of managing colour, image and legal rights:

- **Corporate Keynote**
- **Managing global brands**
Interbrand: Lucy Fielding, Client Services Director
- **Colour is King**
Production Link International: Bob Holt, Brand Custodian
- **Legal protection**
Frank B Dehn: Philip Towler, Partner

(Q&A Panel)

11.00 Coffee

11.30 SESSION 2

TRUE COLOURS – CONSISTENCY GUARANTEED

Colour is one of the most critical components of brand integrity and reproduction. In this session expert speakers reveal how they are tackling the difficulties of colour management for major brands.

- **Psychology of Colour**
Colour Affects: Angela Wright FRSA, Colour Psychologist

- **A Fine Art 'case-study'**
Bonhams: Thomas Ward, Catalogue Production Manager, Missing Horse Consultancy: Paul Sherfield, Partner

- **Colour Accuracy from Picture to Press**
Colour Therapy: Bob Marchant, Managing Director

- **'Press Signature' - Worldwide Consistency**

- Germinate: Mark Priest, Partner

- **Sign Off Proofs with Confidence**
Colour Emotions: Brent Martin, Consultant

(Q&A Panel)

1.00 pm Lunch

2.00 SESSION 3

IMAGE IS EVERYTHING – FROM PRODUCT TO PACKAGING

Managing brand image, creativity and integrity across many print applications offers both challenges and opportunities. Our speakers share their experiences of working with blue-chip brands.

- **Packaging case study - Unilever**
Wyndeham Kestrel: Gary Curtis, Technical Director
- **Creativity vs Implementation**
ICP: Simon Moore, Managing Director
- **Colour, Copy and Content**
Faraday Packaging Partners: Dr. Ben Punchard, Social and Technical Trends Researcher
- **Packaging Design for Branded Products**
Field Packaging: Chris Clough, Divisional Design Director

- **Personalising Brand Image**
Ogilvy & Mather: Duncan Stokes, Creative Services Director

(Q&A Panel)

3.30 Tea

4.00 SESSION 4

TOMORROW THE WORLD – CONTROLLING GLOBAL BRANDS

Controlling brands on an increasingly global basis requires innovative technologies and systems to respond with the speed and accuracy required. Speakers explain how the world's leading brands manage their brand assets.

- **Corporate case study**
- **Enterprise Marketing Management**
IBM: Angus Cameron, Managing Consultant
- **Dealers and Distributors**

(Q&A Panel)

4.45 Closing remarks

SUPER BRAND

A major brand owner reflects on the day's topics with a personal perspective on the issues raised.

hear from the experts

ENTERPRISE MARKETING MANAGEMENT

Angus Cameron

Managing Consultant • IBM

Brand owners face a wide range of issues with their current business processes. Enterprise Marketing Management extends BAM/MAM to include complex business documents and re-engineer both internal and external marketing business processes to address these problems. New brand management standards are being set and key trends are emerging in the changing marketing function. Technology now allows marketers access to all they need and the benefits are being felt inside and outside the organisation.

PACKAGING DESIGN FOR BRANDED PRODUCTS

Chris Clough

Divisional Design Director • Field Group

Chris Clough is a Divisional Design Director of Field Packaging, part of the International and branded products division of Field Group

He will be demonstrating through case studies in the confectionery and whiskey markets how packaging can support the brand by increasing shelf impact and also helping it command a higher retail price point.

This is especially the case when bespoke packaging is applied to the higher added value arena such as the travel retail market.

PACKAGING CASE STUDY

Gary Curtis

Technical Director • Wyndeham Kestrel

Wyndeham Kestrel is a Packaging Project Management Agency who specialise in providing complete solutions to their clients, who include such names as Tesco, Britvic and Unilever. They regularly face tremendous challenges in delivering brand consistency across large product ranges which in some cases can involve as many as 800 products, printed by up to 70 printers across various print processes, including gravure, flexo, litho and dry-offset.

As part of the conference, Kestrel's Technical Director Gary Curtis will be discussing the challenges and drawing upon case studies from Unilever, an account for which Kestrel have been appointed as one of its European Project Management Agencies. Their role involves linking together all members of the supply chain and managing all technical and colour aspects of the design, artwork, repro and print process. As part of this role they work closely with Unilever's print suppliers, establishing profiles, attending all press passes and monitoring print quality.

MANAGING GLOBAL BRANDS

Lucy Fielding

Client Services Director • Interbrand

Lucy Fielding is a Client Services Director in Interbrand's London office. One of her many responsibilities is to develop solutions for clients that maximise the power of their brand assets and increase the levels of consistency and adherence to brand standards. Lucy has been part of the Interbrand Group for over six years and has helped to develop and implement national and global branding programs with clients that include Deloitte Consulting, Kodak Professional, IBM, BT, Texaco, Lloyds TSB and the BBC.

Interbrand, the leading brand consultancy and authors of the annual ranking of "The Best Global Brands," published by BusinessWeek, combines the rigorous strategy and analysis of a management consulting practice with the entrepreneurial and creative spirit of branding and design.

Managing brand integrity is clearly vital, but how can we do it on a global scale, not only effectively, but efficiently? This closing session focuses on the technologies and tools that are helping organisations of all sizes control brands and costs with scalable solutions. This technical workshop will help delegates to be aware of the latest developments and how they can develop the best brand management strategies for their own organisations.

COLOUR IS KING

Bob Holt

Brand Custodian • Production Link International

Bob has 30 years' experience in print including 13 years at Saatchi & Saatchi Advertising as head of all print-related advertising before setting up Production Link. He is a regular commentator on print and advertising related matters at home and overseas. Over the years he has chaired the Printing World Awards, the FESPA Awards, the Celebration of Print Awards and various European industry forums. He runs the ISBA print production courses.

Bob says he can now guarantee to customers that brand colours will match even if they are printed in 12 different countries without even visiting the press. From his experiences he will present some answers to the following questions:

- If the brand is vital then why does so often printing fail to deliver?
- Why is printing a fascinating and exciting medium that fails to deliver the best?
- What is the reality of controlling print quality across regions?
- Why should "Trade Tolerance" not be acceptable to the client?
- So what can be done?

We are delighted to welcome leading names in the print media industry as expert speakers and panellists at the Brand Conference 2004 including:

COLOUR ACCURACY FROM PICTURE TO PRESS

Bob Marchant

MD and Photographer, Chair of the APA • Colour Therapy

- a) An open and transparent solution to produce colour fidelity from image capture to press already exists. It's just a matter of understanding its implementation.
- b) This solution is non proprietary and therefore both economic and efficient within a diversified and global market. The number of proofing iterations is kept to a minimum level.
- c) Automation and best quality are not always mutually compatible. One ICC separation profile for a specific press target is not going to suit all types of photographic images.
- d) The case for RGB versus CMYK workflows is one that needs to be addressed by the ultimate commissioners. Photographers can supply both accurately and confidently.
- e) The biggest obstacle to an efficient and accurate workflow is not the technology, but the enthusiasm, skill set and knowledge of all of those involved in the production chain.

SIGNING OFF PROOFS WITH CONFIDENCE... SAFETY IN NUMBERS

Brent Martin

Consultant • Colour Emotions

Brent says, "When asked an opinion of a proof people should not look at the imagery, they should look at the control bar. Then they should want to measure the control bar with a Spectrophotometer!"

"Only when they know that the numbers are right should they look at the image because in a digital world it is about safety in numbers."

There are a lot of buzzwords used today, "colour managed workflows", ICC profiles etc etc. but in plain English the question is 'what should a brand manager know about the numbers and how will this insure the brand integrity?'

IMPLEMENTATION V CREATIVITY

Simon Moore

Managing Director • ICP

The real heart of the agency debate isn't about creativity, it's about implementation. Simon Moore suggests that agency networks have become the 'bastard lovechildren' of global brands as well as an anachronism in today's globalised consumer economy. He outlines some alternatives to agency networks for implementing international creative campaigns, including in house activity and production independents as well as ICP's own specialised approach.

Call **01462 678300** to **confirm** your delegate **place**



The **brand** speakers

PRESS SIGNATURE - WORLDWIDE CONSISTENCY

Mark Priest

Partner • Germinate

Press Signature is online software which creates consistency of print quality across all print runs. It provides print buyers with peace of mind, by ensuring that the same standard of print quality is met across the world, avoiding different shades of colour and protecting the brand.

What can Press Signature technology do?

The system will enable the buyer to quantify the reproduction of branded material via measurement and graphs with the benefits to Brand Management of:

- Real results and improvements to quality and colour consistency
- Less chance of poor quality work
- Less chance of shelves with branded material looking like a patchwork quilt
- Proofs and printed work that matches
- The use of cheaper suppliers (makes old presses print like the new ones!).

COLOUR, COPY AND CONTENT

Dr Ben Punched

Social and Technical Trends Researcher • Faraday Packaging Partnership

The Faraday Packaging Partnership is a knowledge transfer group bringing together the best in UK research centres and companies from the whole packaging supply chain. This presentation will highlight some current research focusing on the areas of colour management, brand integrity and human factors.

Research from the University of Leeds on colour science has recently led to the development of some tools for designers such as providing a suitable pallet to designers which can outline the cost, ease of manufacture and format availability of certain colours.

Colour also has an important role to play in brand awareness. Recent research into cognitive neuroscience has shown that brand recognition can rely on just a colour alone. This opens up a brand for copycat and counterfeit products. Colour is also important in the language on packaging, not only in terms of the legibility of the text but in enhancing the brand message.

A FINE ART - A CASE STUDY

Thomas Ward

Catalogue Production Manager • Bonhams

Paul Sherfield

Partner • Missing Horse Consultancy

Bonhams is the world's fastest growing auction house.

Bonhams' image is unusual. Its image is largely based on the quality of its images - the auction lots! With over 400 catalogues, 40,000 pages and 120,000 images produced per year in the UK, this is a complex task.

All tasks are automated if at all possible. This has resulted in a highly efficient digital workflow, fully colour managed from digital to printing press, and 'late binding' RGB to CMYK PDF X1a file delivery, ISO 12647/2 printing conditions, all automated using some of the most up-to-date hardware, software and systems available.

This results in a predictable image and a reliable product, the auction catalogue.

PERSONALISING BRAND IMAGE

Duncan Stokes

Creative Services Director • Ogilvy & Mather

Brands want to get to market faster, cheaper and more imaginatively. One area that is creating exciting opportunities is digital printing for short run, fast turnaround or one-to-one personalisation. This conference assesses the quality and range of output.

- Digital v Litho: Is there really a quality issue or is it simply print snobbery?
- Let the people speak: Some unbiased observations and views of digital and litho print.
- Case studies: Enhancing the brand through the creative use of digital print.

LEGAL PROTECTION

Philip Towler

Partner with patent & trademark lawyers • Frank B Dehn & Co

With mobile telephone companies threatening to possibly go to court over the use of the colour orange, the ability to associate a brand with a certain shade of colour may be down to a judges ruling.

Orange has registered Pantone 151 whilst easyGroup uses Pantone 021 and other organisations such as the AA use Pantone 109; London Transport has registered red buses as Pantone 485.

- What are the legal frameworks for protecting trademarks?
- Can colours alone be registered as trademarks? If so, what are the special issues affecting such marks and how is the scope of protection determined?
- How have disputes between owners of colour trademarks been resolved?
- How might brand owners adapt to recent legal developments?

THE PSYCHOLOGY OF COLOUR

Angela Wright FRSA

Colour Psychologist • Colour Affects

Angela Wright is one of the only colour psychologists to work in the commercial market - she has provided corporate consulting to organisations such as Shell, Euro Tunnel, ICI Paints, Procter & Gamble, The Body Shop and BT. She also appears regularly on TV and the radio, and in the press.

Colour Affects presents a radically different approach to the psychology of colour: in commercial design it applies to interiors, product design, web design, uniforms, packaging and branding. Major corporations attest to its effectiveness, most notably in sales of their products and reduction of expensive design time. Individuals claim that it has "changed their lives."

Colour psychology recognises the links between all 16 million shades, tones and tints available to us in a colour computer which can be classified into four categories - and the four personality types. These include Group One as warm colours containing no black such as Virgin or BP, through to Group Four which are very clear and strong with no subtleties, such as British Airways, NatWest Bank and Texaco.

The **brand** sponsors

The Brand Arena will showcase all the very latest innovations, and offer delegates the opportunity to speak with leading suppliers throughout the day



DuPont Colour Communication

The DuPont Colour

Communication division is focused specifically on communicating colour through inkjet related systems, with products such as its market-leading brand Cromalin®, aimed at colour critical proofing applications for the Graphic Arts Professional. New for 2005 will be the DCC range of superwide and wide format digital prints aimed at the point of sale, display graphics and packaging applications.

DuPont has set the standard for consistency, colour accuracy and print predictability with its Cromalin® proofing products. The latest Cromalin® Digital and Cromalin® "b" models deliver exceptional proofing accuracy, uniquely achieved by close integration of all the elements of the proofing process – colour management, RIP, printer, paper and ink.

DuPont has always been and will continue to be committed to developing its technology and improving the business of its customers.



DuPont Packaging Graphics

DuPont Packaging Graphics

division is the industry leader which provides products that effectively meet the quality and assurance from the most demanding customer needs.

Cyrel® products have already revolutionised the process of making Flexographic plates for the packaging industry by developing an integrated solution – imaging, plates, processing – which features Cyrel® FAST, a unique thermal processing technology that reduces time in platemaking and improves the product to market cycle in packaging.

DuPont has installed over 300 Cyrel® FAST systems worldwide since its launch, which is testimony to the fact that DuPont continues to lead the industry on technology. Its latest development is Cyrel® Round – a continuous photopolymer sleeve that is digitally imaged, pushing the boundaries of flexo in to a whole new world versus gravure and offset printing.

EPSON® Epson

For brand owners who are passionate about colour and consistency the Epson Stylus PRO Professional can deliver accurate, consistent, contract quality proofs at a fraction of cost and time. The EPSON Stylus PRO range, from A2 (17") to B0 (44") is endorsed and supported by leading proofing RIP and CTP vendors. Better still, the entire range is hugely versatile and excels at printing large professional photographs, fine art, packaging and point-of-purchase signage on a wide range of professional papers.

IBM IBM Digital Media

IBM Digital Media solutions support your business objectives.

Unlock the potential in your brand assets.

IBM Marketing Asset Management is designed to organise, manage and automate the workflow of your digital asset lifecycle. You can ingest (put digital assets into the system for preservation in real time), digest (create indices and metadata descriptions of your assets) and also search, access, analyse as well as retrieve your marketing and brand assets easily.

IBM gives organisations the ability to integrate content silos, gain electronic access to assets from desktops worldwide, and repurpose assets to minimise rework and maximise return via new channels.

For more information please see www.ibm.com/solutions/digitalmedia

Highlights

- Create a central media repository accessible to authorised users, anytime, anywhere
- Help reduce costs to store, search, retrieve and print digital assets
- Encourage cross-departmental collaboration in the creation and use of marketing collateral
- Create consistent brand and product information across channels such as print advertising, catalogues and web.



Lion Rock

Lion Rock is a specialist recruiter in the corporate Print Media and Digital Asset Management sector. It understands the market and strives to

find the best people for its clients, who are market leaders.

It offers a unique approach to the recruitment process, and its services are accessible 24 hours a day via its website.

It provides clients with a secure login and password, enabling them to discreetly track recruitment assignments, which put them firmly in control.

Candidates can create and maintain their own CV and job search profile, download their CV, view and apply for job vacancies and track their job applications.

[magnetharlequin]

Magnet Harlequin

Magnet Harlequin has a solid and extensive track

record of bringing tangible efficiencies, and control and cost savings for customers, with its Brand Asset Management solutions.

Its solutions have the flexibility to externally host, control, manage and protect all digital media assets, artwork, documentation, video and graphic files in a centralised online repository. Global, tiered-level, secure-user access is available 24/7, 365 days a year. Importantly, its solutions are effective, secure and able to integrate with existing legacy systems.

Magnet works with organisations to create, deliver and manage a tailored BAM Solution that addresses exact business requirement through proven methodologies. The end result is tangible, measurable efficiencies that gain real ROI benefit.

Alan Wright of Magnet Harlequin suggests that the Brand and Digital Asset Management market is leaning heavily to the solution provider sector. Magnet, which began offering boxed solutions to its customers back in 1989, realised that the specific requirements of the client and their workflow meant that Magnet needed to move towards developing its own solutions. After going through a detailed process of 'change management' Magnet Harlequin has now established a firm grip on the BAM market, boasting an established development and project management team.



To **book** your delegate **place** visit www.printmediamag.co.uk

talk to the experts



NexPress Solutions

NexPress Solutions, Inc.

(www.nexpress.com) is part of Eastman Kodak Company's Graphic Communications Group. Headquartered in Rochester, N.Y., NexPress designs, develops and markets advanced solutions and consumables for digital color and black-and-white print production. Its award-winning portfolio includes the KODAK NEXPRESS 2100 digital production color press and the family of KODAK DIGIMASTER digital production systems for high-volume monochrome printing.



Picdar

For 20 years Picdar has been the UK's leading digital asset management system vendor and workflow software specialist.

Its market-leading Media Mogul solution will be on display at this conference, configured to show brand managers the big benefits of keeping digital collateral together and highlighting the cost and time savings achievable by not having to re-create things you know exist, but can't find.

These days it's all about consistency of message, speed to market and the promise of delivery. Media Mogul from Picdar is all about making sure you always get to your deadline before your deadline gets to you.



Quark

Quark Inc. (www.quark.com)

is a leading developer of tools and technologies for collaborative content workflows from the desktop to the enterprise. Quark has been providing award-winning software for professional publishers since its flagship product QuarkXPress changed the course of traditional publishing. Today, as Quark software is used by millions of customers around the world, the company is guiding the creation of vital open standards to promote productivity and interoperability throughout the industry. With QuarkXPress, it helped spark the revolution in desktop publishing. With the Quark suite of enterprise publishing software - Quark Publishing System, Quark Content Manager, and Quark Dynamic Document Server - Quark is paving the way for custom publishing in a multiple-channel environment. The company's industry-leading design, publishing, personalisation, and content management software let publishers efficiently create content once and deliver it anywhere, now.



turning point technologies

Turning Point Technologies

TPT employs a consultative approach to meeting the needs of its customers. By combining technical expertise with industry know-how, TPT provides the solutions that optimise production, streamline workflows and ultimately increase profitability.

Bringing together a range of quality products from respected partners and integrating them with flair, TPT understands how our industry is evolving; systems are 'open' and customers rightly demand a workflow that is tailored precisely to meet their needs.

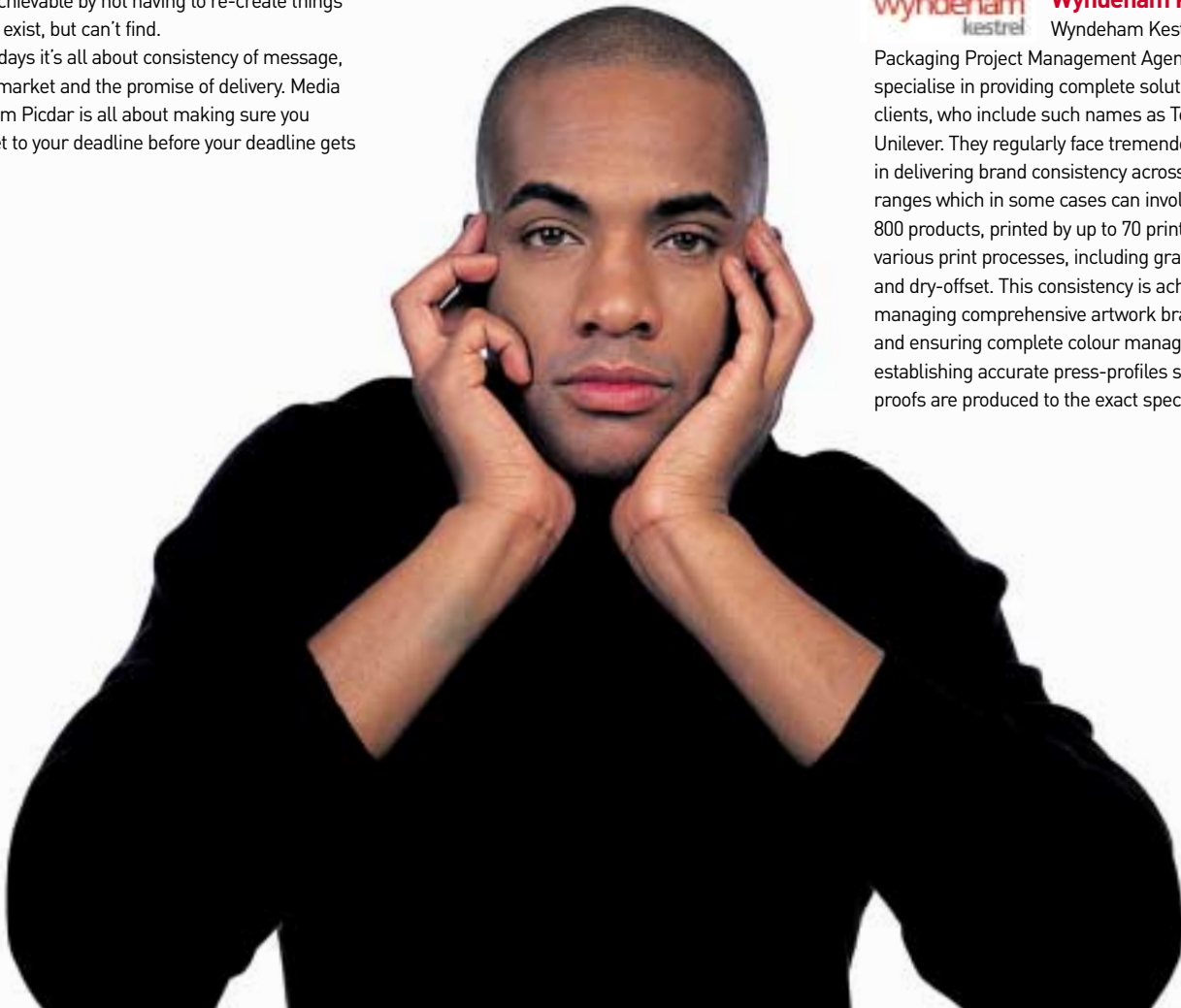
Turning Point Technologies is ideally placed to meet these needs, whether the customer is a corporate marketing department requiring a powerful storage and DAM system, or an entry-level digital printer looking for an economical and scalable server solution, TPT can provide the answers and the long-term commitment to quality service.



Wyndeham Kestrel

Wyndeham Kestrel is a

Packaging Project Management Agency which specialise in providing complete solutions to their clients, who include such names as Tesco, Britvic and Unilever. They regularly face tremendous challenges in delivering brand consistency across large product ranges which in some cases can involve as many as 800 products, printed by up to 70 printers across various print processes, including gravure, flexo, litho and dry-offset. This consistency is achieved by managing comprehensive artwork brand guidelines and ensuring complete colour management by establishing accurate press-profiles so that colour proofs are produced to the exact specification.



Fax the **booking form** to **01462 481622** to **confirm your place**

The **brand** registration form

Your Contact Details

Name: Mr/Mrs/Miss/Ms	
Company:	
Job Title:	
Address:	
City:	Postcode:
Contact No:	Fax No:
Email:	

Ticket Requirements

Conference fee £275 +VAT

Tickets booked before October 15th 2004 qualify for a £50 early bird discount

Ticket(s) required (please complete additional attendee(s) details below if applicable)

Additional Attendee(s) Details

Name	Job Title	Contact No
Attendee 2:		
Attendee 3:		
Attendee 4:		
Attendee 5:		
Attendee 6:		

Payment details (please tick appropriate box)

Conference fee £275 +VAT

VAT at prevailing rate will be charged as applicable

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Conference Information

BAFTA is located on the south side of Piccadilly a few minutes walk from Piccadilly Circus or Green Park underground stations.

Arriving by Underground?

From Piccadilly Circus – take the exit for Piccadilly South Side (Subway 3) and, at street level, walk along Piccadilly, past Waterstones' Bookshop and St James's Church. BAFTA is situated just past the church and opposite Sackville Street.



From Green Park – take the exit for Piccadilly South Side (also marked for St. James's Park & The Ritz Hotel) and, at street level, walk along Piccadilly, past The Ritz, St James's Street and Fortnum and Mason's. BAFTA is situated a little way past Fortnum and Mason's and opposite Sackville Street.

Arriving by Car?

Due to its central location, on-street parking around BAFTA is necessarily limited. Some short term metered parking is available in Sackville Street opposite, or in Jermyn Street and St James's Square behind BAFTA. If longer term parking is required, there is an NCP Car Park in Brewer Street, just a few minutes walk away.

Conference Fees

The conference price includes full documentation, lunch refreshments and drinks reception. However, fees do not include delegate travel or accommodation.

Cancellations

Cancellations will be accepted and fees will be refunded (less 20% handling charge) only if made in writing and received ten working days before the event. Bookings cannot be cancelled or fees refunded thereafter. Substitutions may be made at any time; please notify Sue Fox.

Note

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