

- Senior managers are equally in the dark about the impact of the 7th and 21st July bombings in London. One in three London based organisations were negatively affected, but very few have actually done anything to counter the shortfall;
- Opinions are split regarding the impact of the 2012 Olympics. Managers are more likely to be concerned about shortfalls in both public and private sector funding than to regard it as a potential benefit;
- There are many arts organisations with no marketing or PR experience on their boards. What is perhaps more concerning is the proportion who simply don't know – even among chief executives. Those who know this experience is there tend to find it useful;
- Professional synergies occur most frequently with other external facing departments, although channels up to the chief executive are generally positive. Marketing departments are most likely to struggle to work well with curators or artists;
- Chief execs are significantly more likely than others to feel that their organisation's brand values are well-understood

Living the Brand: Marksteen Adamson, ArthurSteenHorneAdamson

Marksteen discussed managing your brand internally, and ideas for encouraging staff to become active brand ambassadors.

It's not an easy task; it's less easy when the messages are shoddy and unclear, and when the processes get in the way.

Put simply, he says, to create internal brand ambassadors you need to let your people 'create, be and live'. And to do that you need to find ways of releasing the creativity within them. There is an accepted formula for the way to do this:

- Discovery
- Audit
- Analysis
- Creation

But, he said, it is important to keep it simple; the process can become 'processed', and then we suffer from the unproductive state of analysis paralysis.

When the process becomes more important than the product you get brands like Consignia (the Post Office name change). The process was done well, and the brand made sense, but no one wanted it and it was dropped quickly. Marksteen's advice, when developing a brand, is always to test the words you come up with against their opposites. For example, 'we want to be known for our honesty'. He asks what kind of organisation would want to be known for their dishonesty – in other words, this should be a given and therefore doesn't need to be part of the organisation's brand values.

He explained the difference between vision, mission and values:

- Your vision defines your long-term dream. It should not be achievable. The objective is for your vision always to be just slightly out of your reach. It's what you constantly strive to attain, and it becomes your reason for being. This should be relatively easy for organisations to identify.
- Your mission is what you intend to become or accomplish. It should be challenging but achievable. A well-written mission statement demonstrates that you understand your business, have defined your unique focus, and can articulate your objectives concisely to yourself and others. This also should be relatively easy to identify.
- Your values are what you believe in. These are tricky because these cannot be manufactured; you either have them or you don't, and are especially difficult if they are not driven by one person.

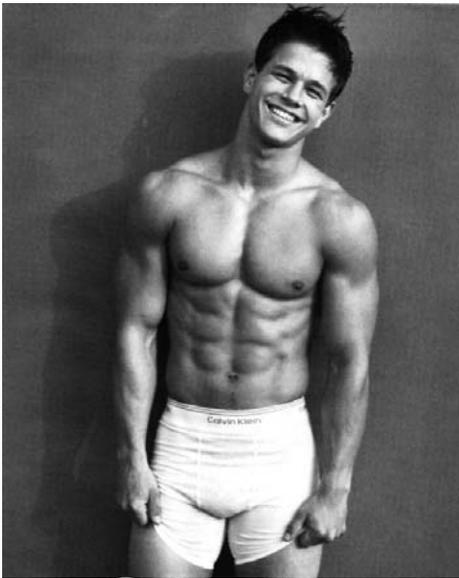
Marksteen went on to discuss the difference between value-driven and purpose-driven brands. Walmart, Disney and Oxfam are all good examples of purpose driven brands. Their brand statements are:

- Walmart: 'to give ordinary folk the chance to buy the same thing as rich people'.
- Walt Disney: 'to make people happy'.
- Oxfam: 'for Oxfam to no longer be needed in the future'.

He firstly compared these with 'nonsense driven' brands:

- Ecco: 'shoes for living people'
- BT: 'people are coming back to BT' (hardly any, and only because the competitors are often even worse)
- Avius: 'it's your roof'
- Peugeot 406: 'search for the hero inside yourself'.

He explained that the difference between a brand being aspirational and ridiculous is the different between a man who is fit and beautiful and one who is a body-builder.



Value driven brands usually have a person at the helm (because it is about beliefs). Orange is an interesting example of a previously value-driven brand. It was founded by Hans Snook, with the values:

- Simple: eg *'the future's bright'*
- Honest (not such an inappropriate word in the telecoms world): *'per second billing'*
- Dynamic: strong, distinctive identity
- Refreshing: everything about Orange.

It had, in Marksteen's words, Mojo (magic).

Hans then left; Orange 'got democracy' and lost it's Mojo. The brand was over-analysed, egos got in the way, agencies became involved and everything became very complicated. There were too many diagrams, too many people in the marketing department, too many ideas. They suffered from schizophrenic advertising, unhappy staff, and uncertainty about the future. It had started *selling*, rather than being bought. The nadir of this period was the 'Smile' campaign, which told you to smile, rather than making you smile (and was satirized by Virgin with their 'Smug' advert).

More recently they have divested themselves of the trappings of process, and gone back to their original values. Revisiting first principles resulted in a new campaign: 'good things can happen when your phone's off'.

A good example of a mission driven band, said Marksteen, is Nike, who's original mission was to 'Crush Reebok'. Their logo ('the swoosh') embodies speed, individuality and innovation. The brand message combines:

- Brand guidelines: 'Don't mess with the swoosh'
- Brand ambassadors: 'We don't recruit'; they place no recruitment advertising and head-hunt employees only – which tends to ensure loyalty
- Brand fit: They choose people who engender and embody the spirit of winning
- Motto: 'There's only one way – the Nike way'.

The product, operations, sales, marketing and distribution are fully integrated under this brand message.

Marksteen suggested that 'if you don't have Mojo – invent it'. Pharmacia & Upjohn did just this by creating a corporate brand from nothing.



Their mission is to 'find a cure for cancer'. The three words they used to describe themselves are *humanity*, *innovation* and *aspiration*, and their logo incorporates three elements that illustrate these words. They wanted a corporate brand that required everyone's participation, so their corporate ID involved everyone in the organisation creating a handprint, and signing it. They then used the logo elements for jewellery and other merchandise which staff members could wear all the time.

Marksteen led us on a whistle-stop tour of other brands that have involved their staff in an interesting way:

- Price Waterhouse Coopers: invited big name photographers, to take pictures of their employees all over the world. The project produced a massive employee

buzz and real involvement in the new identity. The project is still going eight years later.

- Estonia: created a 'welcome to Estonia' logo that was stamped in every visitor's passport.
- Care: who instead of creating traditional merchandise produced free phone cards so that young women could call their crisis pregnancy centres, and cushions for politicians to sit on!
- Lloyds: their brand idea was 'constant originality'. To solicit employee buy-in, they invited them to attend photography workshops and take photographs to express their values. They created exhibitions, and the photographs are used in their corporate literature.

Marksteen summarised what has been going on in branding over the last 25 years or so. The 80s were prescriptive, with heavy corporate identity guidelines and lots of rules; the 90s he said, were about emotional fluff, big budgets and glamour. In the present decade, we are finding the emergence of more human-centric integrity, and practical business tools. He ended with a question to the assembled company: 'how are you going to release your people to help create your brand'?

Questions:

Q: we learning this morning that 40 per cent of arts organisations don't know what their brand values are. How can we persuade our bosses to accept the necessity of this?

A: there is no difference between public and corporate organisations when it comes to branding. Have the right ideas, and keep it simple.

Q: a lot of work that goes on in branding is unnecessary and counterproductive. The brands are manipulative and empty.

A: the best brands come from being clear about what makes you distinctive compared with your competition. You brand when you are in competition with others.

Q: Disney and Walmart's brand is ultimately about people making a lot of money.

A: Everyone in the room is about making money. The fact is that we choose to do it in different ways.

Q: In the arts our brand values are more innate so we don't go through the process of unpicking them. We live our brand a lot more.