



# BRAND OF GOLD

*Increasing the value of your brand*

The Barbican,  
February 2001

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## Introduction

Branding is about communicating an organisation's character and value, and a strong brand can help us retain existing customers and persuade potential customers to experience what we offer in our arts organisations.

For the arts sector, however, there are particular challenges about developing an effective brand, which are not just about our scarce resources. In the commercial sector we see strong brands that are about one distinct product, with one distinct market, with a prescribed relationship. In the arts we are producing a different product sometimes every day, sometimes every month. We want to, and we have to, deal with lots of different markets, and we want a wide range of relationships. Moreover, we do not just have financial objectives. We also have social and artistic objectives. This can make it difficult to have a clear offering, and a strong brand.

Brand of Gold demonstrates that branding in the arts is no more difficult – and no more easy – than branding in any other sector.

## Using this Report

The AMA put together the programme with three learning objectives in mind:

- a) Understand principles and scope of branding
- b) Able to analyse and identify strengths and weaknesses of own organisation's brand
- c) Apply process of branding to own organisation

There is an introduction to the aims and scope of branding from Jules Griffith. This introduction provides a context for the remainder of the report.

There then follow three case studies – two from the arts and one from outside the arts. Each case study considers how to assess a brand, how to develop a brand management strategy, and how to manage the process internally. In this way, each case study takes a 'mile wide – inch deep' approach.

The case studies are followed by three 'how to' sections which have an 'inch wide – mile deep' approach. Each 'how to' focuses on one of the three elements from the case studies (assessment, strategy development and process management) and considers it in depth.

## Contents

Speaker biographies		3
Who needs brands?	Jules Griffith	5
Case study: Skoda – the brand from hell	Simon Lidington	6
Case study: Contact – searching for the ideal audience	Lesa Dryburgh	12
How to assess your brand	Heather Maitland	16
How to devise a strategy for the future	Dave Cobban	19
How to manage the process internally	Ivan Wadson	26

## **BIOGRAPHIES**

### ***Dave Cobban***

Dave has been working in business and marketing for 10 years. The way he describes the journey of his employment is simple. He started work looking at the past, then he worked looking at the present, now he works looking to the future.

He started working life in 1991 as an accountant at KPMG in London, auditing companies such as Grand Metropolitan, John Laing, Haagen Dazs, and Burger King. Then he moved into the management consultancy arm of KPMG working on the William Hill bookmakers litigation. In 1994 post qualification he seconded to KPMG Sydney to work on the Qantas floatation. Then in early 1996 had a serious change of career and moved to the planning department of DDB Sydney. There, he worked on brands like McDonald's, Microsoft, Hasbro, NSW Dairy Farmers, NSW Lotteries, and Hyundai. In 1998 he returned to sunny London to begin working at M&C Saatchi on Foster's, Sega, PPP healthcare, and helped set up eMCSaatchi. Finally, he moved to HHCL & Partners early last year to work on Guinness Ireland and ITV.

### ***Lesa Dryburgh***

Lesa Dryburgh has almost fifteen years marketing experience, promoting the cultural industries. She has run her own independent fashion business for some ten years, within a cooperative organisation. Her career includes marketing for the Royal Exchange Theatre and one of the UKs oldest and most respected live music venues, Manchester's Band on the Wall.

Lesa has commissioned the design, implementation and development of several corporate identities for diverse businesses; including fashion, craft, design, live music, public art, live art and a community radio station. The aim has always been to raise awareness and develop brand loyalty to a product or place, in order to facilitate the enjoyment and appreciation of work created by cultural industries. Her challenge has always been working within tight budgets!

She is currently Head of Marketing and Public Affairs at Contact, Manchester's live art venue, where she has been wholly responsible for re-positioning the organisation with a focus on today's 'youth culture'. The entire process has involved a total re-branding from the outset, combined with a holistic approach to interpreting the corporate style in tune with the on-going development of the organisation's artistic aims.

### ***Jules Griffith***

Jules is a consultant at Wolff Olins. She specialises in working with media, publishing and arts clients, and her client list includes Tate. Before joining Wolff Olins she spent three years as brand manager for Guardian Unlimited, the network of websites from the Guardian newspaper.

### ***Simon Lidington***

Since 1989, when Simon joined his two current Partners in buying Quadrangle from WCRS, he has been a management consultant. In the 14 years prior to that he worked in a wide range of research environments, including: academic qualitative research during his research degree in inter-organisational relationships at Exeter University; social research at the MSC; marketing

research at Fiat Auto UK; quantitative and qualitative experience in both consumer and business-to-business markets at PAS, BJM and as a Partner in The Business Research Unit.

Simon specialises in helping clients think differently about how they might grow, and in designing programmes and tools to help them do so.

In particular he works with senior management teams to develop customer strategies that enable them to become 'whole' brands, learn to think and behave in a healthily interdependent way, and base their futures around a full understanding of the customer eco-system.

Over the years he has worked with a wide range of clients in the public and private sector – from the Cabinet Office to Volkswagen Group. Throughout, he has always worked to bring fresh thinking, insight and creativity that helps clients create a different future.

He has been a Full Member of the Market Research Society since 1985, and is a Fellow of the RSA .

### ***Heather Maitland***

Heather Maitland has worked for a wide range of arts organisations: from the smallest of touring theatre companies to running the London end of the Royal Shakespeare Company's marketing operation and including both classical and contemporary dance. She worked on audience and art form development with around 40 small scale venues and companies in the East of England while at Eastern Touring Agency. She spent over two years at Midlands Arts Marketing working with 60 arts organisations of all scales on audience development, market research, business planning and marketing projects and including working with the in-house graphic design studio on rebranding projects.

Heather has written *A Guide to Audience Development*, *The Golden Guide: Marketing for Touring*, *The Silver Guide: marketing for touring companies with few resources*, all for the Arts Council of England, and a study of audiences for new work entitled *Is It Time for Plan B?* published by the Arts Marketing Association. Her 324 page guide to arts marketing *The Marketing Manual* was published at the end of last year, also by the Arts Marketing Association.

She currently works as a freelance arts consultant and is a part-time lecturer on the MA in European Cultural Policy and Administration at the University of Warwick.

### ***Ivan Wadeson***

Ivan has been working in the arts since 1988. Starting in box office, this includes stints at Edinburgh International Festival, Liverpool Playhouse, First Call and Stoll Moss Theatres. Between 1993 and 1999 he worked at Sadlers Wells where, as Head of Marketing, he was part of the team that oversaw the Lottery-funded closure and redevelopment of Sadler's Wells and the relocation to the Peacock Theatre, including the development of a new visual identify for the Theatres. Ivan is currently Marketing Director at the Royal Exchange Theatre in Manchester and sits on the Boards of the Arts Marketing Association and Arts About Manchester.

# WHO NEEDS BRANDS?

*Jules Griffith*

Who needs brands?

Nike. Apple. McDonalds.

These organisations are all instantly recognisable, just from seeing part of their logos. With that recognition comes all kinds of ideas and opinions about each. They make us feel a certain way whether it's admiration, distrust, desire.

Why?

To be successful, an organisation needs to build relationships with its customers. If it's done successfully, we feel that we have something in common with that organisation. The logo is just one symbol of something that is at the heart of each of these companies an idea.

An organisation needs a big idea to succeed. The idea needs to be clear and simple, true and relevant.

The idea behind Nike? Winning.

This is what the organisation is all about. It's not just about running shoes, but the idea that drives everything that Nike does. It's an idea that's big and true enough to give Nike permission to produce other sports products.

Sony? Miniature perfection.

Pret A Manger? Passionate about food.

To be successful, everything must be driven by the idea behaviour, products, communication, environment.

Does this affect the arts sector? Working in the arts sector can be a balancing act, especially for marketers. How do you attract revenue and sponsorship without being constrained in what you want to do? Remain cutting edge and experimental but still attract audiences? Increase the number of visitors without turning into a theme park?

These are hard-fought issues in any organisation, but particularly in the arts. If you have an idea driving your organisation it can help to provide a focus. It's not about making everyone do or think the same things. It's about synergy.

Recently we worked with Oresund, a new link between Denmark and Sweden. Different groups of people with different interests. They needed to find consensus, not make people compromise. The vision we developed for Oresund was The Human Capital. We worked on different sets of values and messages for the different audiences who had an interest in Oresund from business and research industries, to the people who live there and those who visit. It was flexible enough for everyone to feel involved but clear enough to ensure that there was a focus and a direction.

Brand isn't just for commercial organisations. It's more than a mission statement, or an advertising slogan. It's an idea that can help you win.

# SKODA – THE BRAND FROM HELL

*Simon Lidington*

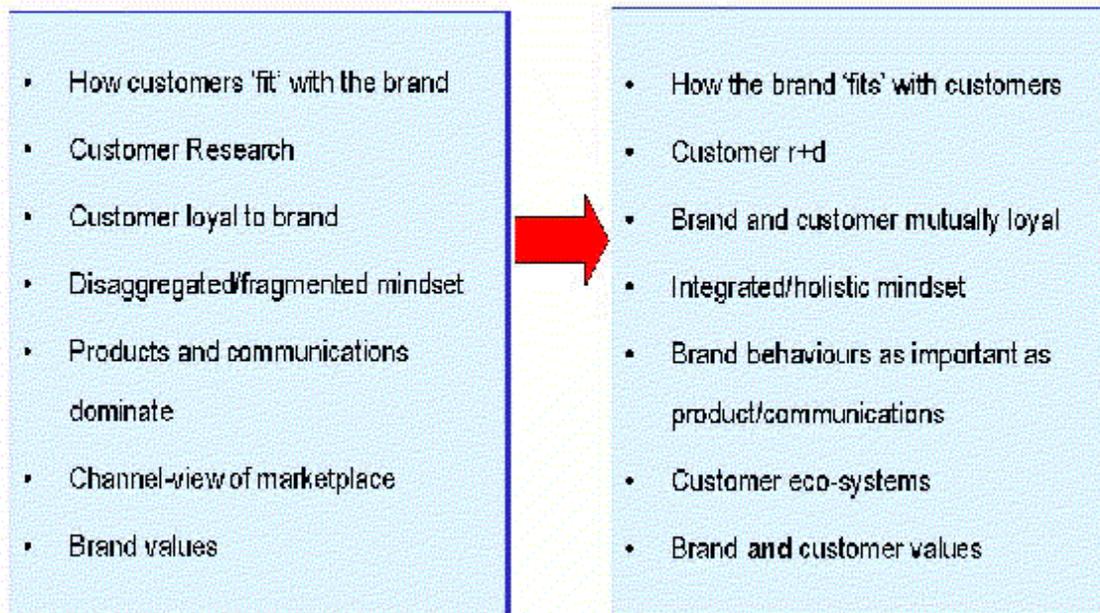
## **Introduction**

*How do you double the value of a Skoda? Fill it with petrol.*

Quadrangle was asked by Volkswagen to turn Skoda (Czech for 'what a pity') from a joke into a serious car brand. Skoda was the lowest rated brand of any sector in the UK at the time. Our starting point was to consider how to turn Skoda from a 'two-dimensional' to a 'three-dimensional' brand.

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## From Two-Dimensional to Three-Dimensional Brands



A 3D brand is one that has real, identifiable, describable values. To achieve it, you must have a strong understanding of your customers, their needs, and the worlds they inhabit. You will fit the brand into the customer's life, and not shoe horn the customer to 'fit' the brand.

## ***The Skoda Story***

When we took the account, the name Skoda was known by 98% of the UK population but little was known of the product. Skoda had become a social phenomenon. Opinions about Skoda were clearly defined and passionately held. However, they were entirely different depending on whether the opinion holder was a Skoda owner (internal perspective) or non-Skoda owner (external perspective).

The external perspective comprised a brand image that was inherently negative. The car was synonymous with poor quality and the owners were characterised as being 'flat-capped old men' – poor people who could not afford anything else. The brand positioning was light years away from the mainstream positioning of competitive marques. For these people ownership was highly undesirable. Non-owners took a negative stance, rejecting the brand for themselves and undermining ownership amongst their peers.

The internal perspective showed that owners were not 'poor' (a Skoda then cost £5,000), but were highly satisfied with their car, their dealers, and were passionate about the brand. For them, purchasing a Skoda was a positive choice, ownership was a rewarding and satisfying experience which made a statement not about image, but about their 'life values'. Skoda owners were the nicest, most genuine people we had ever met.

## ***Assessing the Brand***

We did not want to change the Skoda name: in central Europe it was an extremely prestigious brand, and rebranding does not come cheap – launching a new global brand can cost one billion dollars. Our starting point was to identify something from Skoda that would endure, something upon which we could then build a long term strategy. To do that, we reviewed the 7 Ps:

- Product: 'Favorit' had improved after VW had worked on it for two years
- People: Skoda owners loved the product and felt positively about the brand
- Price: Moved up from 'budget' sector and association with Lada
- Place: Skoda owners loved the Skoda dealers and would pop in for coffee; Skoda dealers never discounted and were the second most profitable dealer network in the UK after BMW. Absence of haggling brought about high level of trust.
- Provenance: Czech Republic meant nothing to people, so national identities meant nothing eg Germany builds safe cars that endure, France builds comfy cars that bounce
- Personality: The brand was friendly, accessible, human, had a sense of humour and was straightforward (WYSIWYG), good value for money
- Turning it from cheap and nasty to cheap and cheerful to value of money was the transition we were seeking*
- Perceptions: role of VW provided an opportunity to eliminate the view that Skodas were poor quality

We concluded that Skoda values were not and are not about car values but are derived from people and the way they live their lives. We suggested that Skoda express its values through its cars, management and communication.

## ***Defining Values***

### **‘Skoda values derive from people...**

Skoda values reflect the value system by which ‘ordinary’ people try to live their lives. This means that Skoda values are:

- In perspective           there are much more important things in life than a car
- Social                    both in terms of community and sociability
- Ethical                  covering honesty and social responsibility (Skoda was in tune with a growing sense of unease and guilt about car ownership)
- Modern                 in line with the change in societal values and attitudes from the 1980s to the 90s: ‘understated solidity’ rather than ‘flash vulgarity’

### **...and from the way people lead their lives’**

Skoda values are rooted in the lives real people lead in their (local) society or community. This means that Skoda values, particularly compared to other marque values, are:

- Attractive, accessible and shared
- More fulfilling and richer
- Unpretentious, down to earth and honest
- Neither transient nor superficial

### **‘Skoda values are expressed in the cars Skoda makes...**

Skoda values are expressed as Skoda’s honest intention in making cars which:

- Fit people’s lives
- Are fit for function
- Have integrity
- Are classless

This means Skoda makes cars which:

- Can be relied on to do what they should do/people need them to do
- Provide everything a modern car should do
- Use proven technology (ie not leading edge): ‘simple engineering with integrity’
- Are not ‘over’: eg over-designed; over-specified; over-complex; over-glitzy; over-priced

### **...and the way Skoda does business’**

Skoda’s integrity and honest intention are also evident in the way Skoda does business: ‘transparency trading’.

Skoda’s intention is that people have access to an affordable new car:

- At a fair price
- Without denial/compromise on quality, specification, modernity or reliability

Skoda values are accessible through dealers:

- Local and part of the community
- No hype, no haggle, no hidden extras

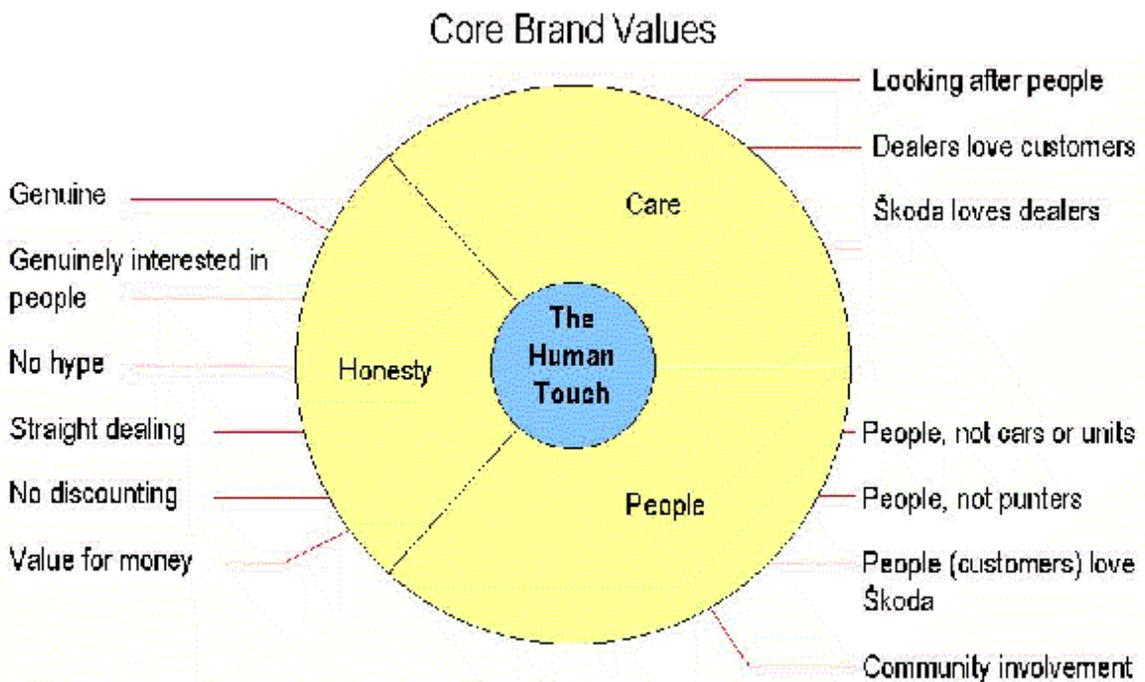
- Friendly, trustworthy and unpretentious

Skoda's values are explicit in Skoda's marketing

### **Identifying Core Brand Values**

The key word here is 'love'. 'Love' in the brand sense, that is to say, that Skoda owners love their Skodas, and Skoda as a company – in its manufacture and through its dealers – should love Skoda customers.

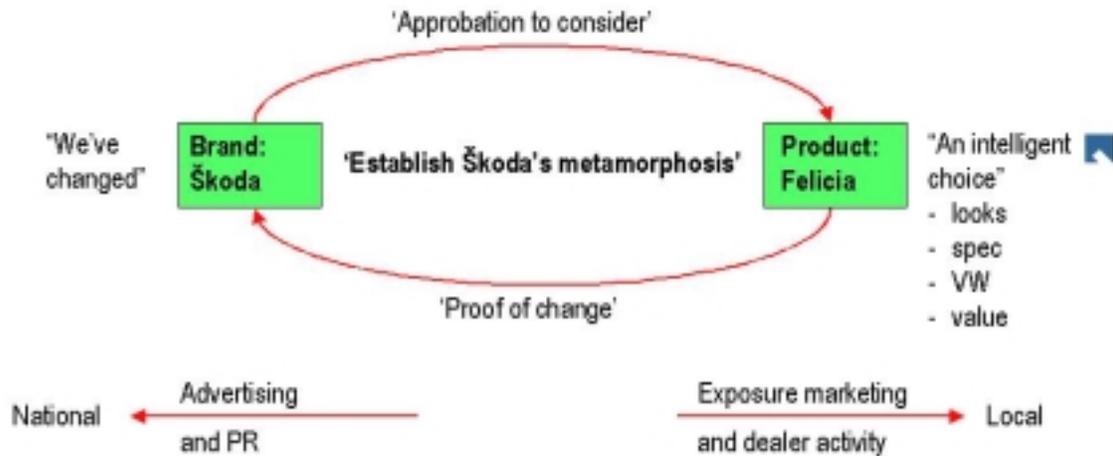
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The strategy was focusing on brand and product at the same time: we needed to communicate that the product had changed, but we also needed to create a climate in which people felt comfortable with the Skoda brand.

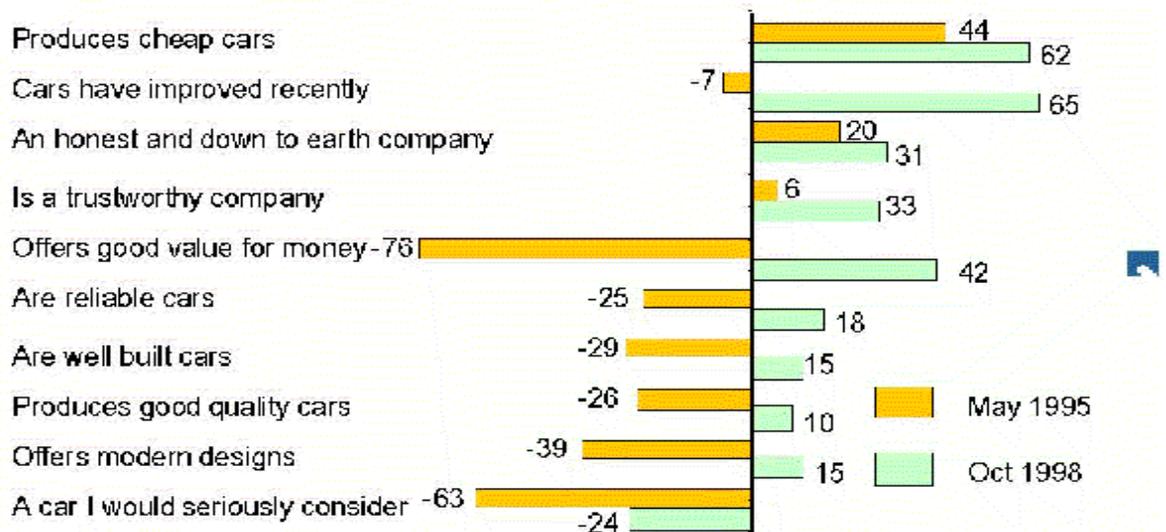
### The Brand Strategy for the Felicia Era 1995-97

- A brand job **and** a product job to be done, in parallel
- A communication strategy which directly addresses the negative brand heritage



### Monitoring and Evaluation

#### Improvements in Net Image Strength (May '95 vs October '98)



The biggest shift here is in people's perception of Skoda offering good value for money. This demonstrates some success in moving the brand from 'cheap and nasty' to 'cheap and cheerful' to 'value for money'.

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### Brand Loyalty\*

Model Year	90/92	92/93	94/95	96/97
<b>Škoda</b>	<b>82.7</b>	<b>74.6</b>	<b>75.1</b>	<b>82.7</b>
Fiat	61.0	52.1	53.0	61.2
Mercedes	63.9	59.2	59.7	60.3
Jaguar	51.1	44.4	45.7	54.5
Ford	61.0	55.2	56.9	54.4
Nissan	50.6	54.4	57.6	52.6
VW	54.0	49.0	43.9	52.1
Citroën	53.0	51.6	43.0	40.1
Volvo	51.8	47.7	42.5	37.2
Mitsubishi	59.6	34.5	38.4	44.5

\* Proportion of previous owners of a brand who buy the same brand again

Source: New Car Buyers Survey December 1997

Skoda's brand strategy focused on 'loving Skoda customers'. The success of this has been reflected in the high brand loyalty of Skoda customers, which is significantly higher than other brands such as Mercedes and Jaguar.

Sales performance of Skoda has increased from 1992 to 2000:

1992	8,000 vehicles
1998	24,000 vehicles
1999	30,000 vehicles

# SEARCHING FOR THE IDEAL AUDIENCE

*Lesa Dryburgh*

## **Background**

In 1961 the University of Manchester built a theatre to support the drama department and employed a resident company, Century Theatre, which was succeeded by Theatre '69 at the end of the decade. When Theatre '69 moved to establish the Royal Exchange in 1972 the building became the Contact Theatre, home to Manchester's Young People's Theatre Company.

In 1995 ACE awarded £4.5m to Contact Theatre, and the new building was due to open in 1998. By that year, a new corporate identity was ready to launch, and the artistic programme – focusing on theatre for children and young people, was in place. However, a fire in the summer meant that the reopening was delayed by one year, and all core staff were made redundant.

The theatre's Board took the opportunity to re-examine the role of theatre in young people's lives, and the cultural trends that shape it. The Board appointed an Artistic Advisor who suggested that the radical change in the external environment meant that the theatre had to find new and wider ways of engaging with young people.

Lesa was appointed in February 1999 to develop a brand for the new organisation.

## **Developing a Contact Brand**

*'Exciting new live arts venue WLTM interested diverse audience for meaningful relationship and fun nights out!'*

### **Step 1: Desk and field research**

The rebuilding time gave me a window of opportunity to focus on the audience and the organisation's mission. The organisation had a chance to re-examine the role of theatre in young people's culture, and become aware of cultural trends and the changes in the lives of young people.

I researched our target market of 13-30 year olds in some detail, compiling influences from the everyday commercial world that surrounds young people. I did not look at other theatres, because it was clear that Contact was going to emerge as something very new and far different to any other theatre in the country. I created 'mood boards' which would shape the Contact brand.



## Contact



### Desk Research

- Insight into diversity of 'youth culture' 13 – 30 yrs
- Media influences which already appeal to the target group

I sought the opinions of young people who I had invited on tours of the building as it began to take shape.

## Contact



### Field Research

What do young people think of the building-in-progress & what might they like to see in the new venue?

'The colours inside look good...  
I'd like some drum 'n' bass & top DJs' Bajjet Chima, 20

'Don't like the building...but it's different...a statement.  
I'd go and see comedy & stuff in there' Jane Coughlan, 25

'I'd like somewhere round here to  
hang out with my mates' John Sheppard, 16

### Step 2: Logo commission

Contact had to be perceived as something very different to before, and very different as a theatre – both by the new audience, and by the industry itself. How were we to reach 13-30 year olds? How do you engage with a population that is ever evolving, in a fiercely competitive market, alongside the desires, aspirations and attractions in a commercially-led environment?

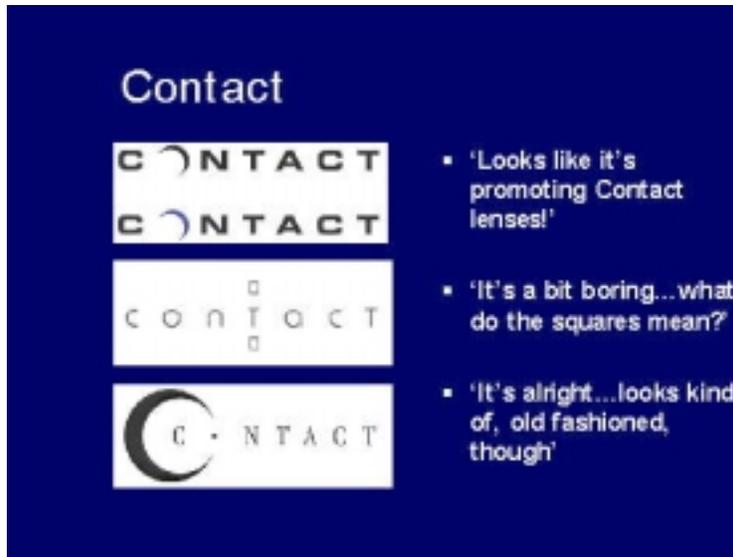
#### Writing a design brief

- Appeal to the 13-30 culturally diverse male and female group
- Appeal to those who influence youth – teachers, advisers, artists
- Not date quickly – need a lifespan of 10 years
- Be clear and discerning
- Represent the accessibility of the mission statement
- Reflect quality and innovation

- Attract multicultural, regional, national and international appeal
- Be cost effective to reproduce
- Be two-colour (cost effective to reproduce)
- Be strong in black and white
- To have versatility (work on small stickers, and huge posters)

### Selecting a designer

Of the four designers selected to tender for the work, their submissions were subjected to both my own reaction based against desk research, and feedback from young people. These submissions were rejected.



This is the logo I accepted. It was a desirable brand image that will stand the test of time.



The image needed to fit with the audience (youth culture) and Contact's long-term vision. It also needed to work as a branding style on stationary, print, tickets, merchandise and signage.

## ***Launching the Contact Brand***

I decided to drip feed the brand, and started with a few discreet business cards that were covetable and collectable. I then moved on to stickers, and data collection cards to build the database. The teaser campaign used posters with 'Find your own space'. This played on the idea of Contact as a new venue, but also young people's aspirations to simultaneously be individual, but part of a group. Rather than work with one agency, I worked with individual photographers and practitioners who all fed into the branding process. For example, the first image was commissioned from Michael Spencer Jones who did the artwork for the first Oasis album cover.

Contact opened in October 1999. Rather than go for a traditional theatre brochure, I went for a Guardian-type 'guide' which we call an 'infozine'. It is printed on pulpy paper and includes interviews with DJs and recommendations for nights out. This appeals to the younger and older brackets of our target audiences. The programming and marketing message support each other and the relationship is working well.

For some Contact productions the Contact brand is prominent, and for others it is virtually invisible. We have taken a flexible approach to the application of the Contact brand because this allows us to reach our particular target audiences more effectively. For example, we used 'Unsuitable Girls' to develop an Asian audience. We used typography and appropriate language to encourage Asian people aged 13-30 to attend, and will promote the Contact brand in future campaigns. Similarly, for club nights we promote the club night itself and not Contact. As they develop a relationship with the venue and trust the Contact brand, they will begin to attend other types of events.

## ***Evaluating the Brand***

Contact operates a scheme called 'Action Contact' which holds meetings every month attended by 50 young people. These people tell us what they think about Contact programming, marketing and facilities. This qualitative research suggests that our attenders have a strong allegiance to the Contact brand:

'a top place to be'  
'we always say we're going to Contact!'  
Everyone knows Contact. It's a place to meet new people.'

Within 15 months, young people know what Contact is, what kind of experience they will get if they come, and that it is a desirable place to go. That desirability and 'cool factor' was a critical objective of the branding process.

The whole process, from design costs to printing costs and signage (internal and external) was £17,000.

A brand or campaign cannot achieve success in isolation. An holistic approach to programming, marketing and sales is required to capture the interest and build the loyalty of the target audiences. When identifying the strengths and weaknesses of your organisation's brand you may wish to consider:

- a) Does your brand accurately reflect the mission of your organisation?
- b) Does your brand position your organisation in the appropriate target market?
- c) Does your organisation want to refocus any strands of its activity?
- d) If so, do you need to consider the flexibility of your brand to reflect this?
- e) Will you reach your ideal audience through strong corporate branding, or discrete branding?
- f) How will you monitor and evaluate your success?

# **HOW TO ASSESS YOUR CURRENT BRAND IMAGE**

## **Heather Maitland**

### **Introduction**

Your organisation's identity must spring from a sense of purpose, and a sense of belonging – not just a logo or a slogan. Its artistic work, the buildings in which it operates and shows it work, the way it tells people about what it does and the attitude and behaviour of its staff must all reinforce this sense of purpose and belonging. Nicholas Ind defines a brand image in his book *The Corporate Brand* (London: Macmillan Business, 1997),

'The corporate image is simply the picture that an audience has of an organisation through the accumulation of all received messages. Image is... an ongoing uncontrollable relationship. The aim for any organisation is to exert as much credible influence over that relationship as possible.'

A strong brand has the ability to:

- Differentiate to enable choice
- Offer consistency to reassure
- Offer empathy to help people define who they are

### **When to assess an organisation's brand**

There are usually three catalysts for reviewing an organisation's corporate identity:

- When the organisation is starting out
- When the organisation is undergoing change and that change needs to be signalled
- When an organisation is in trouble and needs to reflect positive values

The review can be undertaken internally, but you need to acknowledge that the assumptions that guide our attitudes and behaviours within organisations are unconscious and unquestioned. This means that organisations develop myths about themselves. These myths mean that it is very difficult to be objective and honest, so you may wish to use a consultant if you have the resources.

## **12 Steps to Assessing your Brand**

### **Step 1: Set up a steering group**

This will vary from organisation to organisation but will probably comprise the following:

- 3-9 people
- power to initiate change
- control over the project budget
- understanding of the organisation's politics
- forum for debate

### **Step 2: Define your stakeholders**

A stakeholder is someone who has a relationship with your organisation. You will have internal and external stakeholders. Schultz et al in *The Expressive Organisation* (Oxford OUP, 2000) states the case for involving internal stakeholders,

'For a corporate brand to be more than an empty promise to customers, employees have to follow through on the images marketers put forth... Setting up systems to control behaviour with rewards simply gets business superficial compliance. The behaviour that supports a corporate reputation or brand needs to be more deeply rooted, it needs to rest in the organisation's identity. Employees must feel the message they are sending with their behaviour, not just go through the motions.'

External stakeholders may include:

- current attenders
- potential attenders, and people who actively choose not to get involved in your organisation
- funders
- colleagues from other organisations, including competitors
- journalists

### **Step 3: How to they see you?**

Unfortunately, we are not good at hearing bad news, and our ideas about how our attenders see us are not always true. For example, I worked with a theatre who believed that the variable quality of productions was resulting in a drop in attendance levels. Research showed that attenders thought the productions were fine, but did not find the venue welcoming.

Your research needs to give you objective information on how your internal and external stakeholders feel about the following areas:

- your work
- the buildings/spaces in which your work is performed/exhibited
- the way in which you tell people about what you do
- the attitude and behaviour of your staff

### **Step 4: How do you want to be seen?**

This process looks at what an organisation is for. If you cannot answer this question, then how can your customers? You need to identify the following:

- your purpose, beliefs and values
- who you are
- who you are not
- what you do
- how you do it
- where you want to go

### **Step 5: How to you communicate?**

- Who do you communicate with?
- What methods do you use?
- How do you present yourselves?
- What messages do you send out?
- How are these interpreted?
- How well does your visual identity function? (What does it convey? It is flexible enough? How consistently is it used?)

### **Step 6: Identify mismatches**

Compare what your organisation says it does with what it actually does, and with what all the people who come into contact with it think it does. Identify and explain any discrepancies. Could

adapting, changing or developing your organisation's identity help resolve any of these discrepancies?

### **Step 7: Present your findings**

At this stage you need to present the steering group's findings to the rest of the organisation's staff at all levels. This is not just a board issue. It is an ownership issue for all staff. It is important to ask them to endorse your findings even if they don't like what they hear. This can be a difficult time for people.

### **Step 8: Evaluate solutions**

Positioning now becomes a key issue and you need to consider the potential conflicts between the differing attitudes and ideas of your target groups. There are three key approaches that you can use to develop your position and resolve these conflicts:

- A single, strong idea expressing the set of values all the activities and target groups have in common
- A single strong idea used in conjunction with separate identities that express the individual nature of each activity type
- A set of completely separate identities which each express a different single strong idea.

### **Step 9: Make recommendations**

You now need to go back to your organisation's staff and present the steering group's recommendations very clearly. Again, ask them to actively endorse your findings. Otherwise, when you get to the end of the process you will not have the support of staff.

### **Step 10: Develop a brief**

Work with the steering group to put together a brief for the development of the graphic identity, and get it signed off at the highest level. It may not be necessary to develop the graphic identity – reviewing a brand does not always mean fiddling with the logo!

### **Step 11: Develop an action plan**

Work with the senior management team and board to put together an action plan to implement the agreed recommendations. Your recommendations should cover the four areas listed previously in step 3.

### **Step 12: Monitor the brand**

Continue to talk to internal and external stakeholders to monitor the picture that they have of your organisation through the new messages they are receiving.

# HOW TO DEVISE A STRATEGY FOR THE FUTURE

*Dave Cobban*

## ***Introduction***

HHCL is extremely well regarded within the advertising agency, taking a cutting edge approach to campaigns such as Egg, Pot Noodle and Tango. HHCL focuses on idea-led marketing and uses a range of exercises to release creativity and generate ideas.

The key learning objectives for this presentation are as follows:

- an understanding of the way advertising agencies use planning
- a tool box of agency planning techniques
- real life examples from non-arts businesses
- motivation to get stuck into planning your business

## ***Planning your Strategy***

Firstly, you need to **understand the task**. This means obtaining a clear understanding about why you are doing something. This comprises three parts:

- you have business objectives you need to achieve
- you use marketing to solve these
- communication is one part of the marketing mix

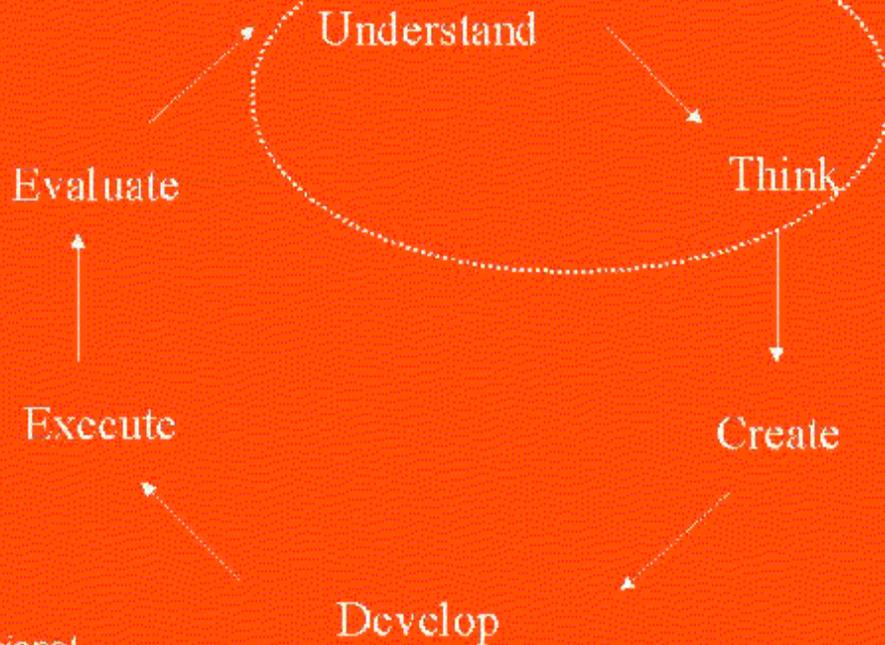
The 'four Ps' have now been replaced by the '10 Ps' that reflect the growing sophistication of businesses:

- product
- price
- place
- promotion
- people                      Archie Norman had 'colleagues' at Asda and not 'employees', the purpose of this was to instil positioning within the staff of the organisation so that these people would then sell the organisation for you
- physical facilities        McDonalds uses colours and music designed to move you on as quickly as possible
- politics                     understanding the role of politics and its relationship with consumers became core to the Body Shop's marketing
- packaging                 the visual image is vital to the marketing mix
- processes                 First Direct used the idea of the phone to build a business
- promise                     Virgin promised to take on the 'big boys' on our behalf

Planning is a cyclical process. Lucozade's promise was about being well – the drink was given to sickly children. The turning around of two words to 'well being' transformed the entire company.

hhcl and  
partners\*

## A Cyclical Process



\*professional  
marketing

### **Getting People Involved**

There are steps that you can take to get people involved in devising an 'ideas-led' brand strategy:

- Facilitation gets the best out of your people
- Using a simple thinking exercise aids idea generation and builds structure to thinking
- Set guidelines which will keep people focused and motivated eg 'we will... maintain momentum, enjoy ourselves, use intuition, be positive, be imaginative'
- Getting people involved means collective ownership

### **Positioning: Developing a Positioning Statement**

With an estimated 3000 brand messages hitting us everyday in some form or another, a differentiated positioning creatively presented is far more likely to be found and then stick with the finder. Positioning is useful not only when talking to consumers but suppliers, stakeholders, investors, and importantly for motivating staff. Positioning gives you a space, a space where people can be with you.

The positioning equation breaks down into what, who and why:

What	it is you are	(your company)
Who	it is you are targeting	(your customer)
Why	would someone want your product	(competitive benefit)

Your benefit must be competitive, and not just a benefit. It is not enough just to win. You must destroy the competition. We have to persuade the customer that our product is the best, and therefore they should not bother with the rest. HHCL can be used to illustrate the positioning equation in practice.

What	HHCL	Radical Professionals
Who	customer	Breakthrough Customers
Why	benefit	Surprising Solutions

This then leads to a positioning statement, which for HHCL is 'radical professionals working with breakthrough clients delivering surprising solutions'. The positioning statement must be

True	the position has to be true – you cannot make it up
Relevant	it has to be relevant to the customers to whom you are talking
Competitive	it has to be something that makes you different from your competitors

The '4 Cs' is a way of describing the positioning statement. It comprises:

Company Soul	this is what you are and must be True
Consumers Anticipated	you need to be Relevant to them
Competitors Disadvantaged	this is your competitive edge that will eliminate the competition

You then need to make a Creative Leap, which is the process that brings your positioning statement to life – you make it happen.

### ***Positioning: Company Soul***

#### **Exercise 1: Muscles** *(similar to an analysis of strengths and weaknesses)*

The objective is to generate a list of the features of your business which most truthfully express the company, the service and the people who work there.

- a) Individually, spend a couple of minutes noting down on stickies what you perceive are the strong and weak muscles of your business.
- b) Collate on the board
- c) As a review identify which to keep and which to discard

**Exercise 2: Essence Wheel** (*looks more at values than the muscles exercise*)

The objective is to define the key values of the brand based on the company, the service and the people who work there.

- a) In pairs use the adjective sheet (appendix A) and spend five minutes choosing 4 values for each ring of the essence wheel that best express the company, service and tonal values. Two of the values should be for now and two for the future.
- b) Collate on the board



Some examples of companies' core values:

Disney – Happiness

Sony – Innovation

Volvo – Safety

McDonalds – QSCV (Quality, Service, Cleanliness and Value – now regarded as a single value)

Lego – Imagination

These companies now market their core value. Their core value shapes their 'promise' to the consumer.

## ***Positioning: Consumer Anticipated***

Traditionally, people have been grouped by demographics using 'portraits', eg Mrs Miggins is 65 and lives alone with her cat. Psychographics identifies 'needstates' that can be more useful to advertisers, eg Mrs Miggins feels vulnerable and would like to be associated with a company that offers security.

Portraits build a mental picture which aids focus and is more rational. Needstates gets to the core of fears, hopes, desires and is more emotional.

Needstates are more useful for defining brand positioning. HHCL used an analysis of needstates to develop a differentiated positioning for Dealtime, an online shopping site that compares prices from 1000 merchants. They identified a number of needstates for prospective customers, of which 'I leave no stone unturned when I go shopping' became their positioning statement 'Dealtime leaves no stone unturned'.

### **Exercise 3: Needstate Analysis**

The objective is to state all the possible needstates consumers experience when using yours or competitors products or services.

- a) Individually spend a couple of minutes thinking and noting on stickies what you love or hate about using them, what drives you wild or crazy now or in the future.
- b) Put these up on the board
- c) Ask why that is the case. Note down what are the needs that motivate us, and what are the needs that act as a barrier.
- d) Review and prioritise the top 10.

## ***Positioning: Competitor Disadvantage***

### **Exercise 4: Call to Arms**

The objective of this exercise is to:

- a) Establish the strengths of our competitors in meeting the key needstates we have analysed previously.
- b) Determine how your business can out-gun or out-manoeuve the competition

To do this, you consider each of the needstates and decide which of your competitors best meets that needstate and why. You then look at your business and see how you can position yourself to beat them on that particular needstate. It is also worthwhile considering who might become a competitor in the future. For example, with Dealtime, we considered how that business, as an online company, could compete with the retail heaven of Brent Cross. We addressed that by giving locations of nearby retailers where customers go. We also considered what Dealtime would do if a company such as Virgin moved into Dealtime's market.

### **Exercise 5: Competitive Summary**

This is a quick and simple exercise that draws together the work on competitive disadvantage.

- a) Complete the sentence 'My business is the most competitive because...' For example, 'HHCL is the most competitive agency because it delivers the most surprising solutions'.
- b) In pairs, decide on your top 4 'whys'.
- c) Review as a group.

## ***Positioning: working towards the positioning***

### **Exercise 6: Filling in Any Gaps**

The purpose of this exercise is to review all work to date, and establish whether you have a positioning territory that is true, relevant and competitive.

- a) As a group spend 10 minutes going back over the charts filled in and ask whether the answers are true, relevant and competitive.
- b) Fill in any gaps.

The result of this exercise should be that thinking becomes more focused. At this stage you are trying to refine your thinking, narrow down the field, and draw out key themes. One way of getting down to the nuts and bolts of what the company is about is the idea of squeezing out a couplet, for example, for HHCL it is 'radical professionals'.

### **Exercise 7: Squeezing a Couplet**

Some companies have a single word, for example, Volvo has 'safety'. There is less scope for using single words now due to market saturation, so you have to think of creative ways of getting new meanings from juxtapositioning. That is to say, that you put two words together that at first seem to grind together, but after a while create something quite exciting.

The purpose of this exercise is to make the 'why' of your positioning statement more punchy and inspiring.

Nike	Everyday Heroics
Dairylea	Playful Nutrition
The Economist	Vital Knowledge
Muller	Indulgence Legitimised
Playstation	Powerful Escape
Guinness Ireland	Intense Living

- a) Individually spend a couple of minutes trying to think of punchy couplets and put on stickies.

### **Exercise 8: Positioning Equation**

You should now be able to complete the following which says what you are, who you are attacking, and defines your competitive benefit:

What	→	Company	→	?
Who	→	Customer	→	?
Why	→	Competitive Benefit	→	?

## ***Positioning: Bringing it to Life***

It is the 'creative leap' that brings the positioning to life. It is important to do this imaginatively – it does not need to be expensive. For example, HHCL have used 'guerilla tactics' such as putting stickers ('caught with your pants down?') on the back of public toilet doors. Media coverage takes creative thought and planning rather than money.

In order to drive action through communication you need to consider:

- a) What do we want them to do?
- b) What will motivate them to do it?
- c) How do we communicate this?

### Exercise 9: Making the Budget Pay

The aim of this exercise is to briefly explore how you can make the budget really pay within the light of your potential positioning

- a) Generate random words which are related to the brand experience (see below)
- b) Link these words to your positioning area to generate marketing ideas on stickies
- c) Collate on the board and discuss



HHCL worked on the Hagen Daz account and at the end of the work the sales of the ice cream rocketed, for no apparent reason. We then discovered that Fosters had brought out an ad where a man went to the fridge and chose a can of Fosters over a tub of Hagen Daz and then went to watch the football on TV – much to the disgust of his girlfriend. If you can find other people to do your advertising you can save thousands!

HHCL managed the Tango account which included the megaphone campaign (phone up and buy a Tango megaphone). This campaign cost £500,000 but generated an income of £3 million. Do not underestimate the capability of promotions and competitions.

Identify 'connectors'. These are people who have a huge range of contacts and will do your word of mouth publicity for you. All you need to do is identify what it is about your product that is going to interest them, and give them something to say.

# HOW TO MANAGE THE PROCESS INTERNALLY

*Ivan Wadeson*

## ***Introduction***

Managing a rebranding project can be one of the most difficult things you will have to do professionally. In order to succeed this will require close tailoring to your own organisation's culture and needs, and the specific objectives of the identity programme. It will also call upon skills that most of you have and use: internal marketing, good communication, persuasion, persistence and thorough planning.

"Corporate Identity is about corporate change. A new identity announces change, symbolises change and IS a catalyst for change"  
Wally Olins

"There is nothing more difficult to carry out nor more doubtful of success than to initiate a new order of things. For the reformer has enemies in all those who profit by the old order"  
Machiavelli

In managing a corporate identity programme you need to be aware of its scale, scope and complexity. Here are some of the problems that you may encounter.

## ***Issues to Overcome***

### **Dealing with intangible concepts**

What is our vision? Do we have one? Do we all agree on what it is?

### **Fixed behaviour and fixed mindset**

Some staff may be inward looking, and unable to engage with new ways of viewing the organisation. Considering the audience may be an anathema.

### **Inability to work cross-departmentally**

A fully integrated identity programme requires cooperation and involvement across many areas of an organisation, who may not normally work together, and may even be openly hostile to each other. Corporate Identity should affect behaviour, communications, information, environment, and possibly even influence the product.

### **Misunderstanding**

No one will fully understand what you are trying to do, so don't try to make them. Give them enough information for them to participate and understand the end result. Never use corporate identity jargon.

### **Resistance to change**

In the move from the present to the desired condition there will be driving forces and restraining forces. These forces may be:

- Personal
- Interpersonal

- Group
- Organisational
- Administrative
- Technological
- Environmental

As proved in physics, if you apply more force on one side – the driving force – it will be met with an equal resistance. So managing change is not just about forcing it through. You need to remove or reverse the restraining forces.

## ***Strategies to Adopt***

### **Explain it in terms that will be understood**

Do not use marketing jargon or corporate ID buzz words. Talk about who we are, what we think, what we do.

### **Explain it in ways that will benefit**

Talk to catering staff about the benefits of making eating and drinking in your venue pleasurable, discuss with your technical manager the benefits of making staff proud to be working for your organisation.

### **Clear objectives, clearly communicated**

You need to be clear about what it is you want to achieve, and you need to communicate it appropriately.

### **Inspire**

You will need to motivate, engage, intrigue and excite to varying degrees all those involved in the project, so you need to be clear about the aims, confident of success and enthusiastic about change.

## ***Managing the Process***

There are four stages to your identity programme, each of which you should plan in detail before the programme starts, in relation to staff, stakeholders and users. See each stage as an opportunity to listen, interact, inform and inspire.

### **Investigation, analysis, recommendation, and creating the design brief**

External agencies or behavioural audits can be intimidating, but can be illuminating and useful way to find out what people in and around your organisation think. Get issues and grievances out in the open so you can address them. Let people get things off their chest – hot air is acceptable at this stage?

*Your key role here is listening, and creating the right climate.*

### **Developing the design idea, communications & behavioural programmes**

As the process gets underway options may come up which may be unpalatable to some staff. One tactic is to float new ideas hypothetically with the appropriate line manager informally. For example 'If your staff did have to wear uniforms what would their reaction be? How would we go about telling them?'

*Your key role here is priming and preparing people for what might happen.*

### **Agreeing designs/programmes**

Avoid large committees here – they design camels! However you can still involve staff by discussing how they can interpret or personalise overall policies. For example, customers like staff, most are friendly and approachable but not recognisable. You need to introduce a standard outfit that makes them recognisable and looks professional, while retaining their friendliness and welcoming manner.

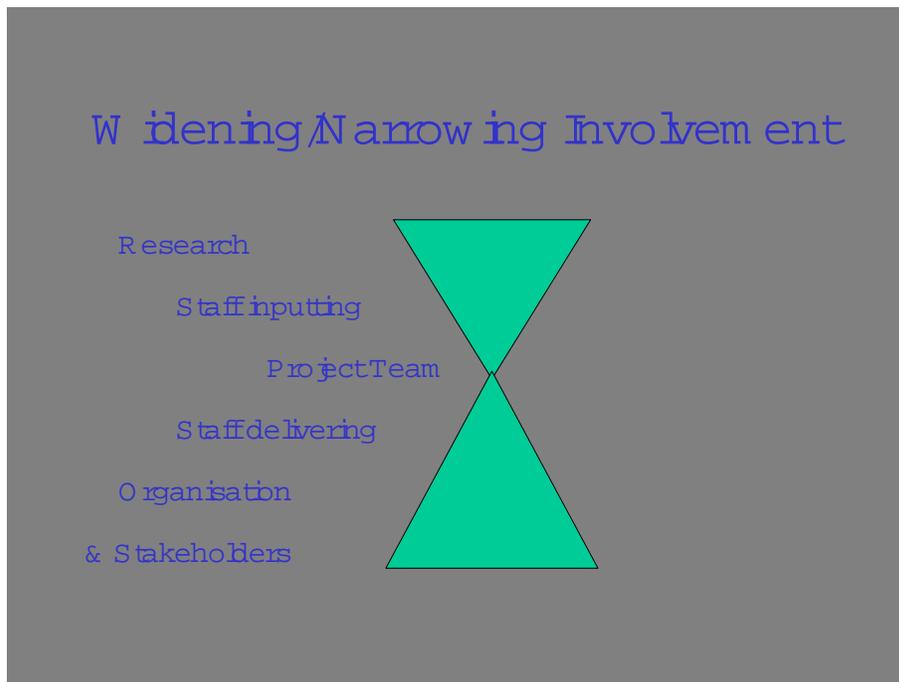
*Your key role here is informing and empowering staff at all levels.*

### **Launch and Implementation**

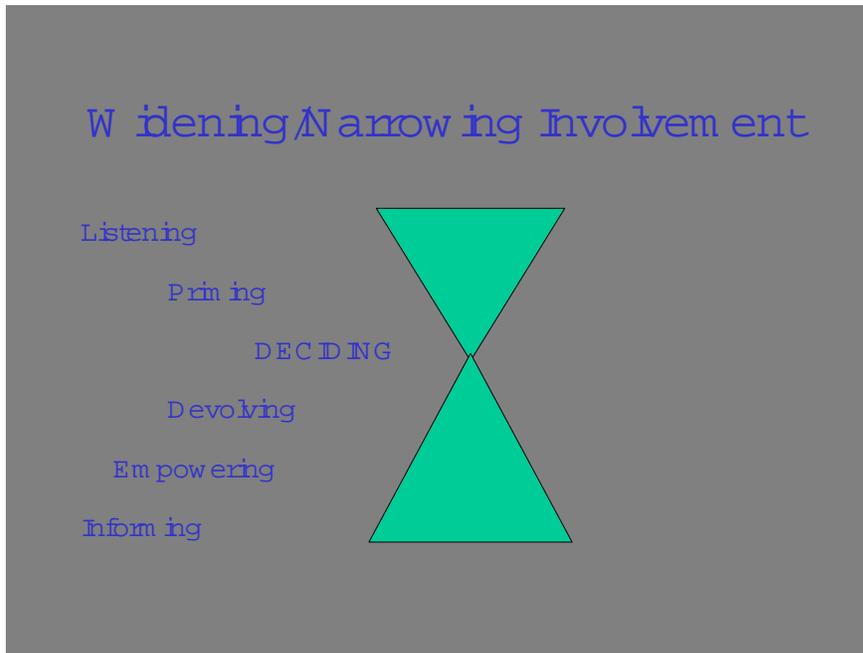
Monitoring and adjustment can cause friction. Balance this with a celebratory event, and give positive feedback.

*Your key role here is giving feedback and celebrating.*

It is not possible to involve the whole organisation equally in the whole process, but nor do you want to have a small team that decides everything and enforces their decisions on the rest of the staff. You need an hour-glass model where involvement is wide at the outset, then narrows, then widens out again.



If you consider your role at each stage of this process (see previous section), then your focus at each of these stages would be as follows:



To summarise, you are going to:

- a) Avoid misunderstandings
- b) Reverse restraining forces
- c) Explain in terms that will be understood
- d) Explain it in terms that will benefit
- e) Use each stage to listen, prime, empower, feedback and celebrate

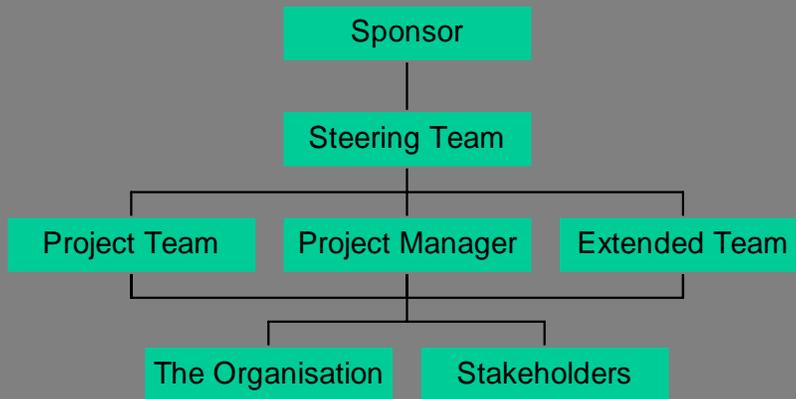
### ***Management Structures***

If the planning is right, then everything else will flow from it. You cannot spend too much time planning in advance of starting the process. The most relevant lesson I learned from project management text books was that 80% of the content was devoted to planning..

#### **Establish your project steering team (PST)**

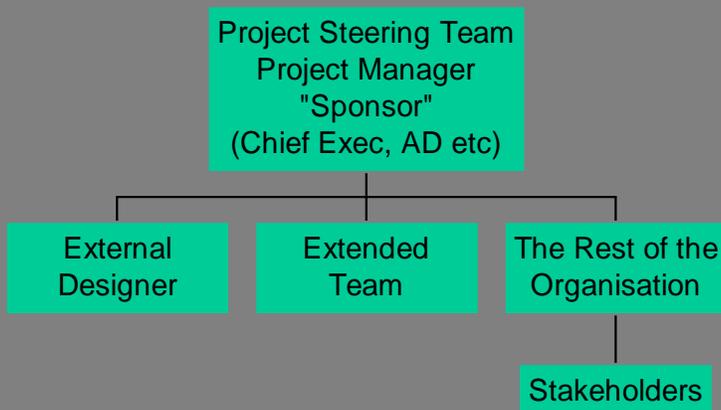
Project management text books suggest a structure like this:

## Project Management Team



This is going to be inappropriately unwieldy for most arts organisations. A structure such as this will be more likely:

## Most Likely Arts Version



You will be the Project Manager, the Sponsor (the person who gives the project authority) will probably be your Chief Executive, or equivalent. At this stage you need to segment the staff into groups and decide the communication and level of involvement of each group.

The project steering team (PST) will be responsible for the following:

- Forum for developing and debating the project
- Appointing designers and consultants (as required)
- Source of power
- Financial base
- Political sensitivity

You need to think about the frequency and length of meetings, in advance if possible. The constitution of this group will come from the culture of your organisation, and the objectives of the company. However, all PSTs probably need the following three people/roles:

- Chief Executive (the Final Decision Maker)  
You do not want to go through this process, present it to them, and for them to say 'no'. They need to own the process as much as anyone else.
- Marketing Manager (the Project Champion – this is you!)
- External 'Authority' (The Ally)  
You need an ally, someone who can bat for the cause of corporate identity, and who gives some perspective.

### **Set appropriate levels of involvement for the rest of the organisation**

You need to decide the criteria for the extended team (see previous diagram). Criteria may include those who input or advise; those who are responsible for delivery; and those who manage a sub-brand within the organisation.

When working with the extended team try and avoid subjectivity ('it's not what I think, but the audiences'); focus on objectives; empathise, but pull rank when you have to.

### **Choose methods of communication**

For the PST you need to keep things moving along, so after each meeting write down what was agreed, circulate your notes, and reiterate them at the start of the next meeting. For everyone else – the extended team and the rest of the organisation – this will be determined by the culture and objectives of your organisation.

For the extended team, you will want to give them information that is relevant, regular, consistent and concise because you need to keep them interested and involved. For the rest of the organisation, you need to give them relevant information when they it is ready.

To summarise, you are going to:

- a) Spend a considerable amount of time on preparation
- b) Set up a steering team with clear roles and responsibilities
- c) Ensure that the rest of your organisation understands how they relate to the project
- d) Select the appropriate methods of communication at the appropriate times

## ***Trouble Shooting***

What can go wrong? Anything. Everything. And it will...!

### **Cost**

Try to apportion the budget across all stages of the project, including tendering and monitoring. Try and put aside some contingency money, or identify a back-up source of funding. As the process is going through you need to ensure that everything comes in on budget and on time.

### **Schedule**

Set achievable milestones and monitor progress. Provide contingency for 'creative' parts of the project, and allow for holidays and major events at your venue/organisation.

### **Scope**

As the project moves along you may discover that you are starting to deal with issues that are too great for the steering group. You may need additional personnel. Focus back on the original objectives and prioritise.

### **Impasse**

You will reach stalemate at some point in the process, so you need to break that impasse. A checklist for techniques includes:

- Persistence
- Influencing people
- Seek new information
- Take control
- Stimulate lateral thinking
- Back to the drawing board

'Few organisations emerge very well from this kind of detailed examination. It's rather like going through analysis; the patient doesn't enjoy it, but he comes out knowing himself more clearly. He understands his strengths and weaknesses. He understands why he does things'

Wally Olins

## Appendix A

Which 6 words best describe what Dealtime is like?

<input type="checkbox"/> academic	downmarket	international	reserved
active	down-to-earth	inviting	robust
ageless	dreamy	irresistible	romantic
agreeable	dull	jolly	sad
aggressive	dynamic	kind	scheming
angry	easy-going	knowledgeable	secretive
amusing	elderly	lazy	self-assured
approachable	leisurely	level-headed	selfish
arrogant	elegant	lively	sensitive
artistic	enterprising	loyal	serene
aristocratic	exciting	majestic	serious
assured	exclusive	manly	sexy
attractive	exotic	masculine	shallow
authoritarian	experienced	mature	sham
bad-tempered	extravagant	mean	show-off
beautiful	extrovert	middle-aged	showy
big	fair-minded	middle-class	shrewd
boisterous	fatherly	mild	simple
bold	fashionable	miserly	slick
boring	firm	moody	smart
brash	flamboyant	naïve	smooth
bright	forceful	narrow-minded	snobbish
broad-minded	fresh	neat	sophisticated
budget-conscious	friendly	nervous	sporty
businesslike	frivolous	obliging	status-conscious
busy	fussy	ordinary	stimulating
calculating	generous	ostentatious	stolid
calm	gentle	out-of-date	strong
careful	genuine	overdressed	successful
charming	glamorous	overwhelming	superior
cheeky	glowing	pale	sympathetic
cheerful	go-ahead	patient	thorough
classic	grand	patriotic	traditional
clean	greedy	patronising	tranquil
coarse	grudging	peaceful	trendsetting
cold	gullible	persistant	trendy
cool	happy	persuasive	trustworthy
colourful	has-been	phoney	unbending
comfortable	haughty	pious	unchanging
complicated	heavy-handed	pleasant	understanding
composed	high-class	polished	uneducated
concerned	honest	polite	unique
condescending	hospitable	popular	unsociable
confident	hot	posh	untamed
conservative	image-conscious	powerful	unusual
considerate	imaginative	predictable	up-market
conventional	immaculate	presumptuous	vain
crafty	immature	pretentious	warm
cultured	impersonal	primitive	wealthy
deceitful	impressive	professional	welcoming
deep-thinking	incessant	proud	well-known
deliberate	independent	quiet	wise
determined	individual	recognised	worldly

devious  
different  
diligent  
distinctive  
distinguished  
dogged  
down-at-heel

inspiring  
intelligent  
interesting  
intimidating

relaxed  
reliable  
reputable

youthful  
zealous