SCHOOL OF STOLEN GENIUS
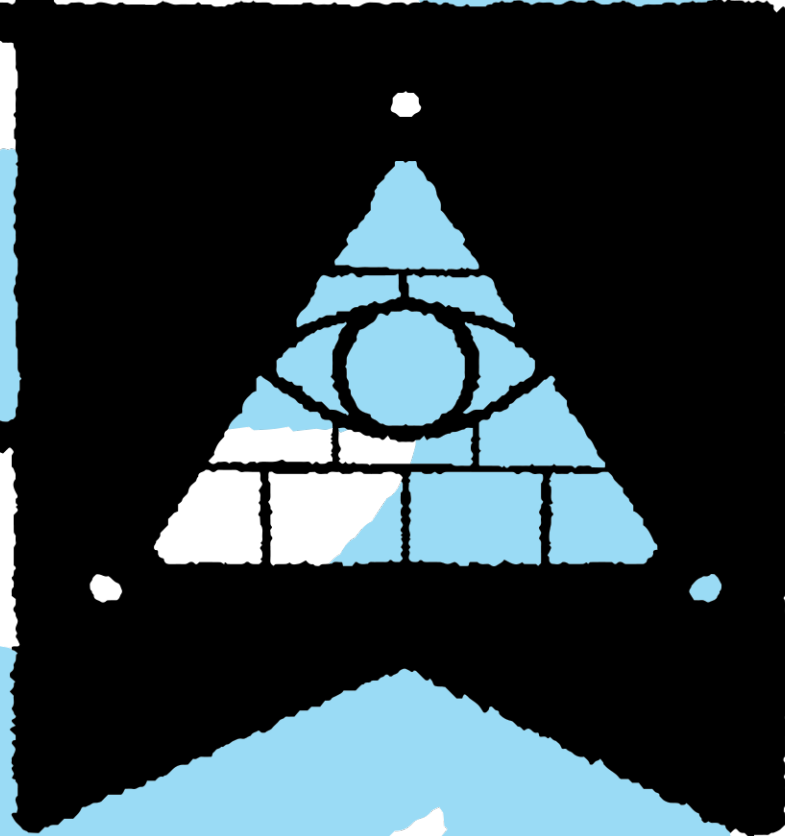
PRESENTS

INTEGRATIVE BRAND MODELS

SCHOOLOFSTOLENGENI.US

WHAT IS A BRAND?

DEFINITIONS OF THE WORD "BRAND" ARE COMPLEX

...BECAUSE HOW WE HAVE USED THE WORD HAS CHANGED

(Don't panic! The meanings of words change based on how they are most commonly used. This is totally normal.)

WE DON'T MEAN THIS

BUT THIS MEANING IS STILL PART OF IT

WHAT IS A BRAND?

TODAY WE USE THE WORD IN A VARIETY OF DISTINCT WAYS:

- IDENTIFYING SYMBOL / NAME / LOGO

- A PARTICULAR PRODUCT MADE BY A PARTICULAR COMPANY

- TRUSTMARK

- CORPORATE REPUTATION

- A SET OF ASSOCIATIONS IN THE MIND OF THE CONSUMER [FELDWICK]

- A SET OF VALUES AND PRINCIPLES THAT INFORM ADVERTISING

- TYPE OF ADVERTISING INTENDED TO CREATE LONG TERM IMPACTS

- SHORTHAND FOR THE COMPANY

- INTANGIBLE ASSET / GOODWILL [ON BALANCE SHEETS]

...WHICH MAKES IT FEEL A BIT BLURRY
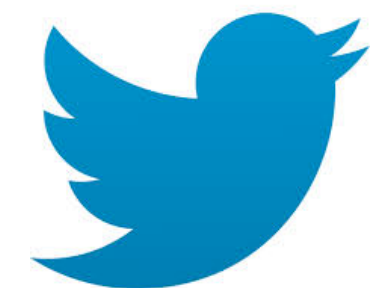
BLURRY WORDS MAKE STRATEGY MUCH HARDER...

philosophy.gif
@robistyping

90% of problems with strategy discussions come from a lack of clear shared definitions.

11:57 AM · Jun 30, 2020 · Twitter Web App

HTTPS://TWITTER.COM/ROBISTYPING/STATUS/1278009663938854913?S=21

...AND MAY NOT HAVE THE CONNOTATIONS WE THINK

"

"I recently asked a group of CMOs "what do you think when someone from your agency or your team starts talking 'brand' or 'branding'?"

The reply was pretty rapid and unanimous: "expensive", "not going to drive acquisition" "embarrassing in front of my CFO".

Not good news if you're a brand-believer or someone who resorts to brand as marketing top trumps."

"

MARK EARLS

OUR MODERN CONCEPTION OF BRAND BEGAN HERE

FEATURE

Stephen King 1971: What is a brand?

The definitive essay on brand building, with a foreword by Guy Murphy.

[YOU SHOULD READ THIS – IT'S FOUNDATIONAL]

LINK: HTTPS://WWW.CAMPAIGNLIVE.CO.UK/ARTICLE/STEPHEN-KING-1971-BRAND/743160

BONUS! YOU CAN WATCH THIS VIDEO VERSION – IT'S FUNNIER

JWT TRAINING VIDEO 1973

LINK: HTTPS://WWW.YOUTUBE.COM/WATCH?V=T-NSFQR1_HG&T=6S

WHAT IS A BRAND? AN EXPANSIVE DEFINITION

CONSUMER |

- A SET OF ASSOCIATIONS CREATED IN THE MINDS OF CONSUMERS, AND IN CULTURE, BY THEIR PERSONAL AND COLLECTIVE EXPOSURE TO ANY MEDIATED INFORMATION ABOUT OR EXPERIENCE OF A COMPANY OR PRODUCT.
  - THESE MEMORY STRUCTURES FUNCTION AS DECISIONS HEURISTICS AT THE POINT OF PURCHASE.

CORPORATE |

A BELIEF, OR SET OF BELIEFS, THAT GUIDE THAT THE BEHAVIOR AND COMMUNICATIONS OF THE COMPANY, SYMBOLICALLY REPRESENTED IN A MARK.

- BRANDS CONFER PERSISTENT ECONOMIC ADVANTAGES OVER TIME, CREATE PRICE INELASTICITY OF DEMAND, AND HAVE STANDALONE ECONOMIC VALUE THAT CAN BE SOLD AS GOODWILL

WHAT ARE BRANDS FOR?

- DECISION HEURISTICS
FAMILIARITY CREATES FLUENCY
CREATES FAVORABILITY –
EASIER DECISIONS ARE
PREFERRED, STRONG BRANDS
HAVE STRONG MENTAL
AVAILABILITY, THUS MORE
IMPACT AT POINT OF PURCHASE

- INELASTICITY OF PRICE DEMAND –
STRONGER BRANDS CAN INCREASE
PRICES MORE WITHOUT LOSING
DEMAND

- ORGANIZATIONAL FOCUS
STRONG BRANDS ENABLE EMPLOYEES TO
MAKE DECISIONS IN LINE WITH CORPORATE
PRIORITIES MORE EASILY + ATTRACT
BETTER TALENT

AND THERE IS RENEWED FOCUS ON BRAND STRATEGY

Brand Strategy Is the Most Vital Marketing Capability in 2020, Overtaking Analytics
Top 3 Rank Summary

Capability	
Brand Strategy	33%
Market Analytics	29%
Marketing Operations	28%
Digital Commerce	26%
Market Research and Competitive Insights	25%
Strategy Development and Planning	22%
Marketing Technology Strategy, Adoption and Use	22%
Content/Campaign Creation and Management	21%
Multichannel Marketing Strategy and Orchestration	14%
Customer/User Experience Research	14%
Personalization/Testing	14%
Talent/Skill Development	13%
Creative Design and Development	12%
Demand Generation and Lead Management	12%
Advertising/Media Buying and Placement	12%

DISTINCT FROM ADVERTISING PLANNING
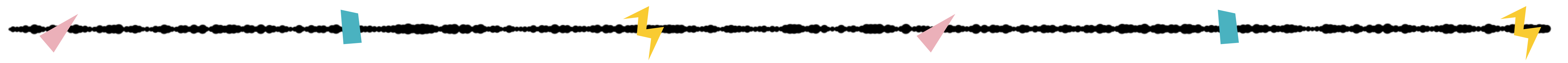
n = 432 Marketing leaders
Q: What are the top capabilities you consider most vital in supporting the delivery of your marketing strategy over the next 18 months?
Source: 2020 Gartner CMO Spend Survey
715362_C

THERE ARE MANY BRAND MODELS.

THEY TEND TO INCLUDE A LOT OF THE SAME ELEMENTS.

BRAND MODELS EXIST FOR A REASON

- They are designed to make things easier for the organization

- They help organize information and align stakeholders by ensuring that everyone who acts and speaks for the company understands how to do so

- This is more important than ever because media options have exploded, which created organizational and creative integration issues, and because brands are increasingly extending their proposition into customer experiences

IT STARTS WITH THE BASIC ELEMENTS

FOR EXA, CLASSIC BRAND POSITIONING TEMPLATE

FOR _____ (TARGET CONSUMER),

(BRAND) _____ IS

THE _____ (CATEGORY REFERENCE)
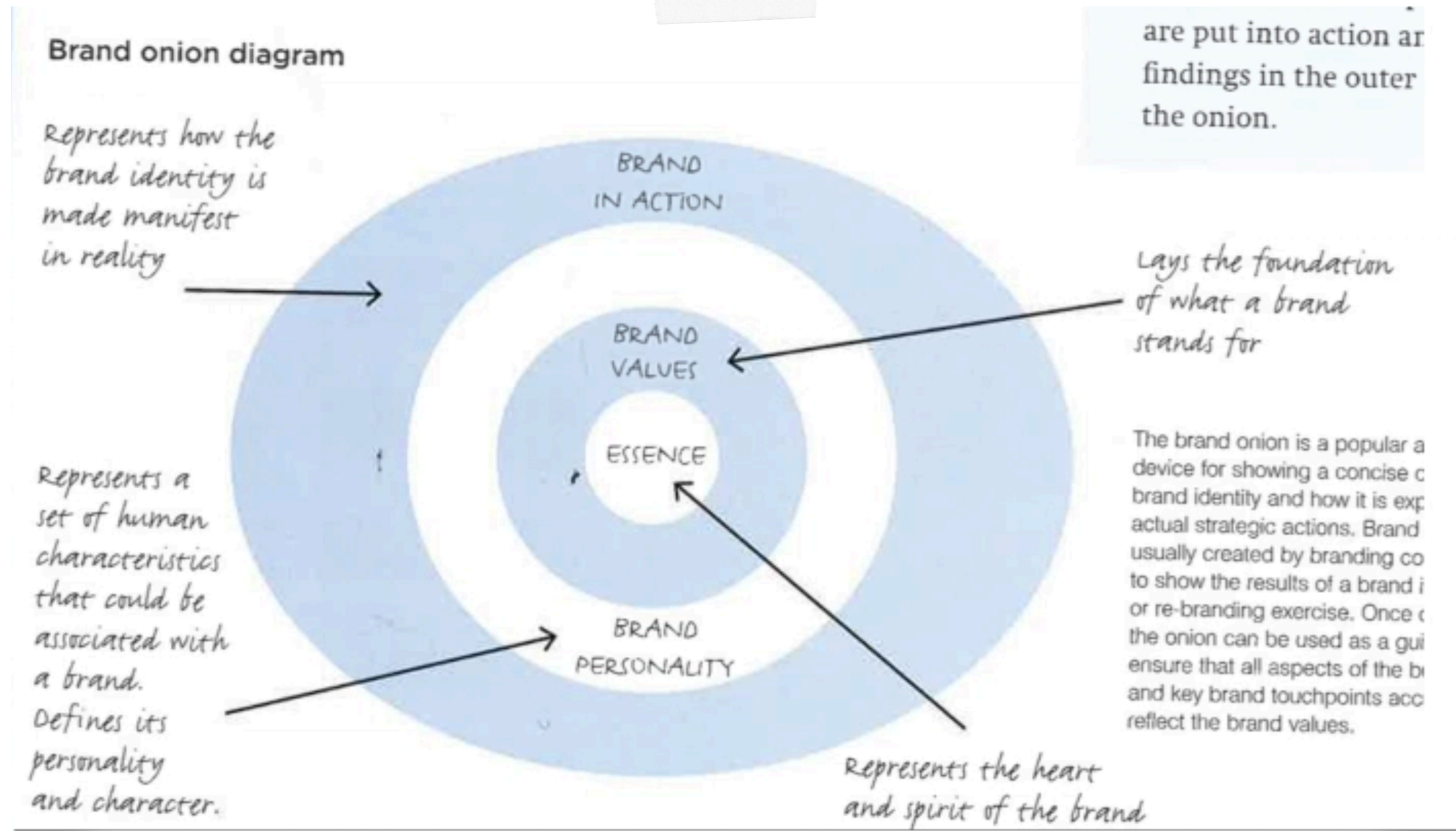
THAT _____ (THE BENEFIT)

BECAUSE _____ (PROOF)

BRAND IDEA / CORE / ESSENCE /MISSION / CONVICTION

- The heart of most brand models is an organizing thought that comes by a lot of different names

- They are mostly different articulations of the same thing:

  - A brand's position and ambition

  - How the world is and could be

  - What they uniquely do for customers

THE ONION MODEL: LAYERS FROM THE INSIDE OUT

Brand onion diagram

Represents how the brand identity is made manifest in reality

are put into action ar findings in the outer the onion.

BRAND IN ACTION

Lays the foundation of what a brand stands for

BRAND VALUES

ESSENCE

The brand onion is a popular a device for showing a concise c brand identity and how it is exp actual strategic actions. Brand usually created by branding co to show the results of a brand i or re-branding exercise. Once c the onion can be used as a gui ensure that all aspects of the b and key brand touchpoints acc reflect the brand values.

Represents a set of human characteristics that could be associated with a brand. Defines its personality and character.

BRAND PERSONALITY

Represents the heart and spirit of the brand

- The visual model is a symbol which helps us interpret the meaning

- The core informs the values, which inform the personality, which informs the brand actions

THE ONION MODEL IN DIFFERENT EXECUTIONS
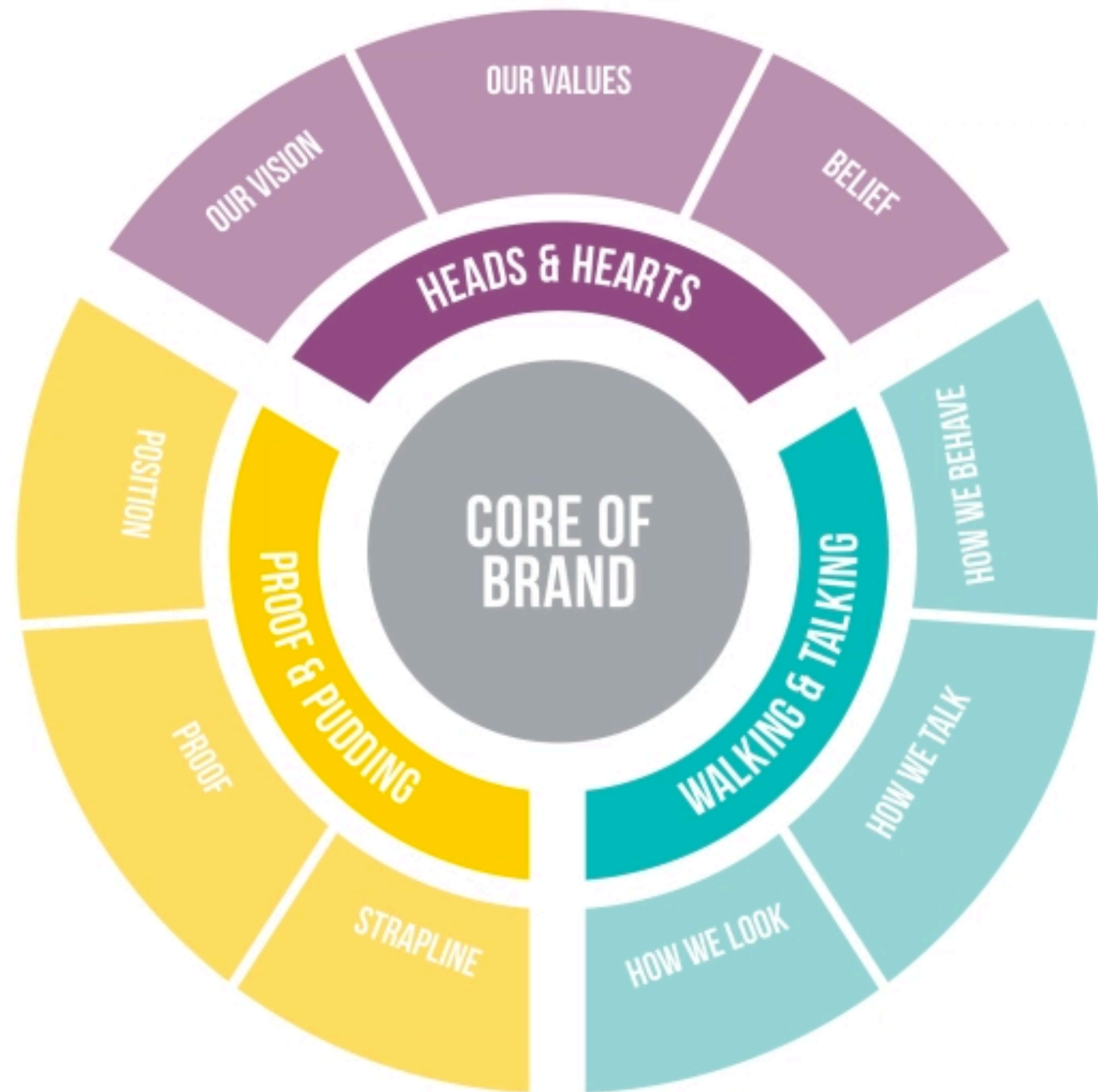
Tesco Brand 'Steering Wheel'

MISSION, VISION, VALUES: SIMON SINEK'S 'WHY' MODEL

MISSION:

VALUES:

VISION:
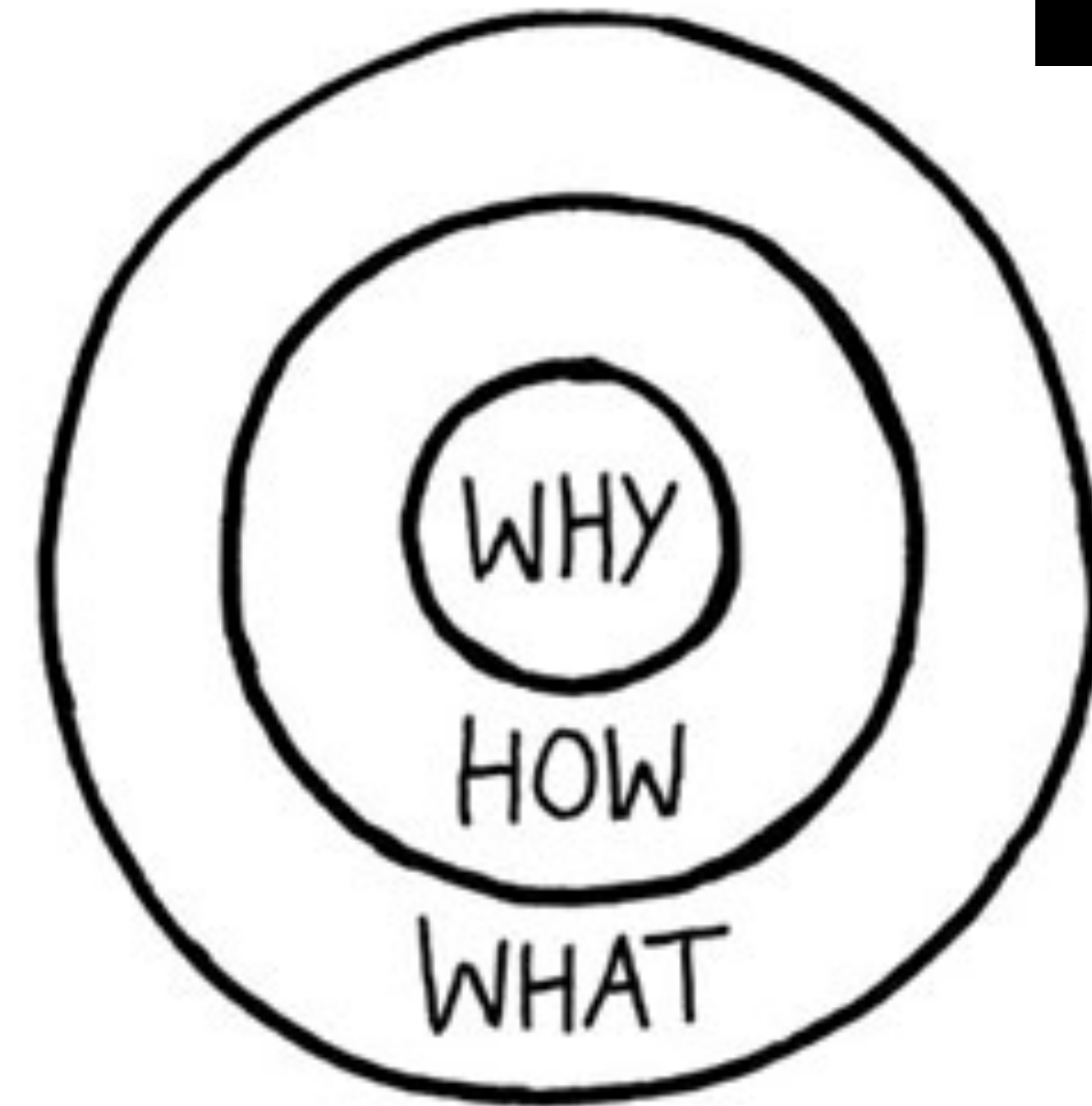
- The WHY [Mission] Informs the HOW [Values] informs the WHAT [Actions]

- It is often expressed in Mission/Vision (+-Values) statements

EXAMPLE: COCA COLA

THE *Coca-Cola* COMPANY
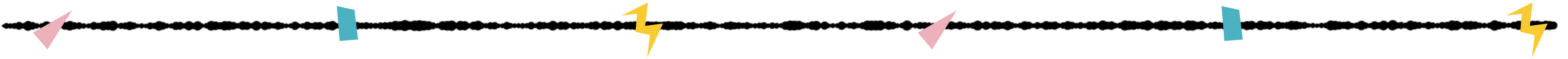
Our Purpose:

Refresh the world. Make a difference.

Our Vision:

Our vision is to craft the brands and choice of drinks that people love, to refresh them in body & spirit. And done in ways that create a more sustainable business and better shared future that makes a difference in people's lives, communities and our planet.

DEFINING ABSTRACTIONS MEANS PEOPLE OFTEN DISAGREE ON WHAT GOES WHERE IN THESE MODELS, AND ON SPECIFIC ADJECTIVES USED.

IT CAN BE EASY TO CONFUSE MISSION AND VISION, FOR EXAMPLE, AND ARGUE OVER ADJECTIVES FOR VALUES.

PYRAMID MODELS ARE FORMS OF PROPOSITIONAL LADDER
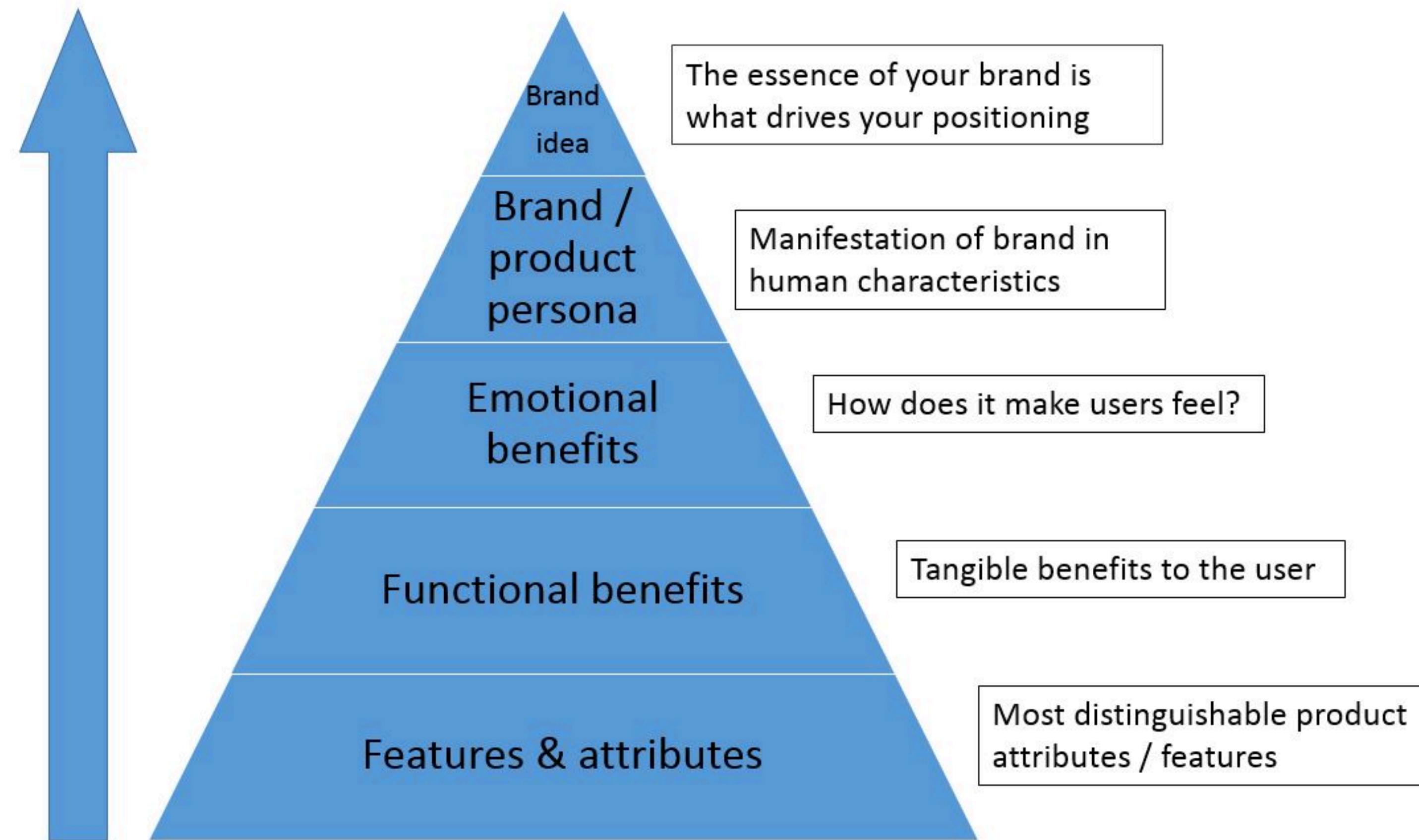
Brand idea — The essence of your brand is what drives your positioning

Brand / product persona — Manifestation of brand in human characteristics

Emotional benefits — How does it make users feel?

Functional benefits — Tangible benefits to the user

Features & attributes — Most distinguishable product attributes / features

PRISM MODEL

- The Prism Model looks at the intersection of the brand and the audience, through touchpoint and culture

KAPFERER'S BRAND IDENTITY PRISM

PICTURE OF SENDER

Physique

Personality

EXTERNALISATION

Relationship

Culture

INTERNALISATION

Reflection

Self-image

PICTURE OF RECIPIENT
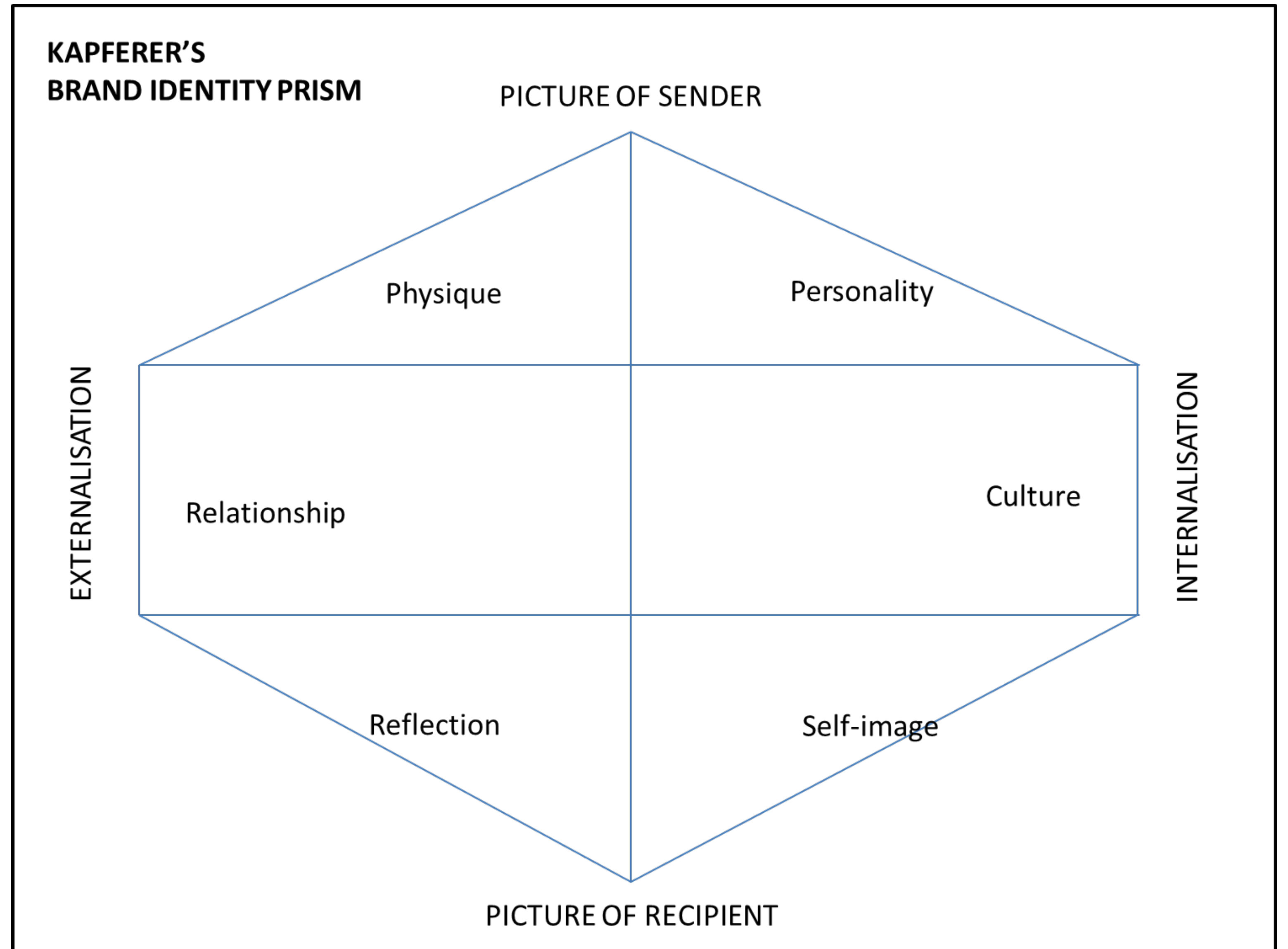
PRISM MODEL

Brand identity refers to the producer's side of a brand. Having an identity means being your true self.

This can be clearly defined by answering the following questions:

- WHAT IS THE BRAND'S PARTICULAR VISION AND AIM?

- WHAT MAKES IT DIFFERENT?

- WHAT NEED DOES THE BRAND FULFILL?

- WHAT ARE ITS PERMANENT VALUES?

- WHAT ARE ITS VALUES?

- WHAT ARE THE SIGNS THAT MAKE IT RECOGNIZABLE?

The answers to these questions constitute the brand's identity.

Kapferer, J.N. (1997). *Strategic brand management.*

PRISM MODEL IS BASED ON REPRESENTING BRAND IDENTITY CONSISTING OF SIX INTERRELATED CONCEPTS
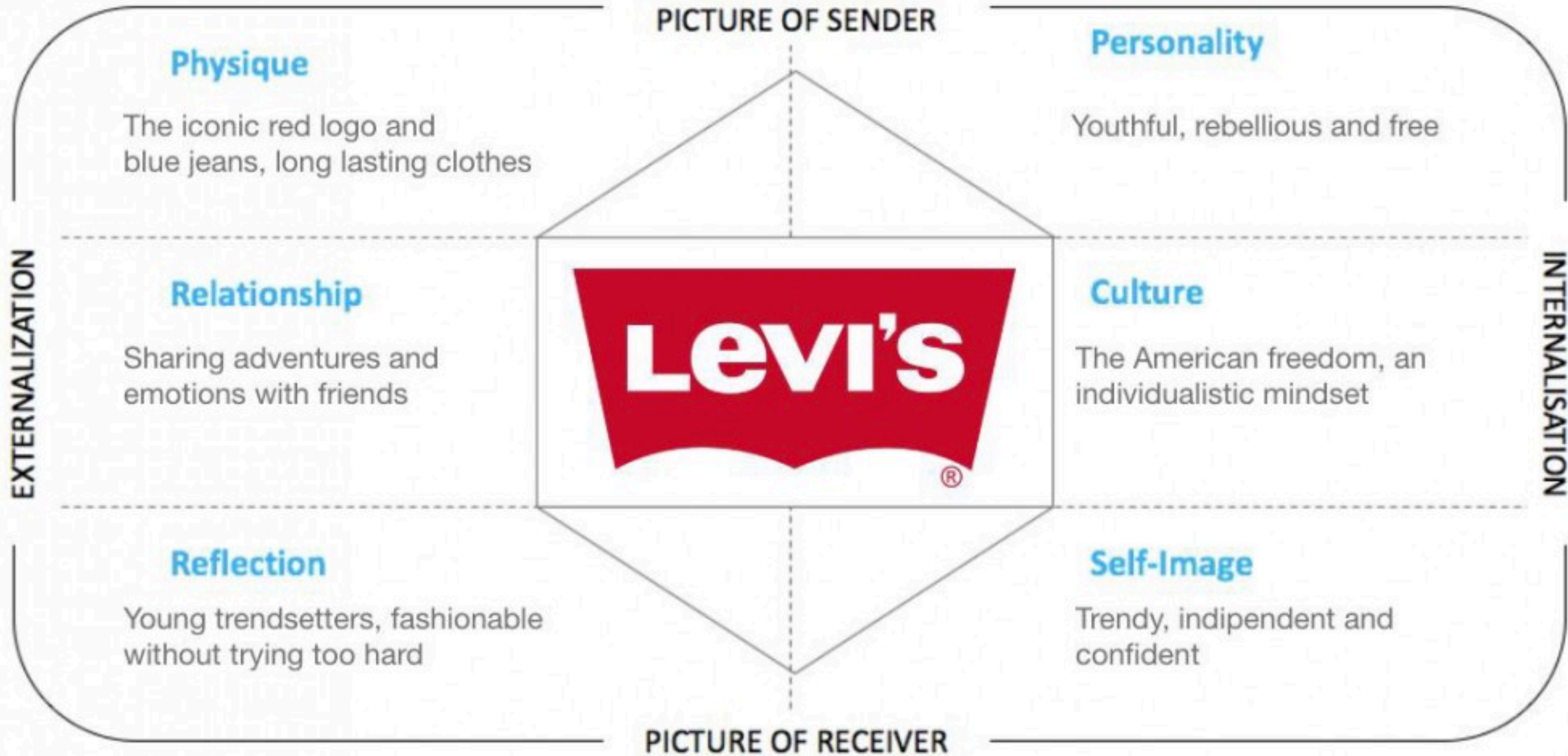
The brand identity prism also includes a vertical division. The facets to the left-physique, relationship and reflection-are all visible social facets, which give the brand its outward expression. The facets to the right-personality, culture and self-image-are those incorporated within the spirit of the brand.

1. **The brand's physique:** The salient objective features which define the product, including its packaging and physical appearance. What is the brand? What does the brand do? What does it look like?

2. **The brand personality:** What kind of person would the brand be if it were a human?

3. **The brand's own culture:** The basic principles governing the brand in its outward manifestations (products and communications). This is a set of values that feed the brand's management.

4. **The brand's relationship:** The brand is at the crux of transactions and exchanges between people.

5. **The brand-user's self image:** The target-group's own internal mirror; how they perceive themselves.

6. **The brand's reflection:** The perceived user type (the 'user image'). A brand will always tend to build a reflection of the buyer.

LEVIS EXEMPLAR

PICTURE OF SENDER

Physique
The iconic red logo and blue jeans, long lasting clothes

Personality
Youthful, rebellious and free

EXTERNALIZATION

INTERNALISATION

Relationship
Sharing adventures and emotions with friends

Culture
The American freedom, an individualistic mindset

Reflection
Young trendsetters, fashionable without trying too hard

Self-Image
Trendy, indipendent and confident

PICTURE OF RECEIVER

UNILEVER BRAND KEY

Unilever uses the key as a metaphor to describe and 'unlock' brand potential. It encodes their belief in consumer insight, USPs, and competitive positioning through differentiation.

Values, beliefs & personality:
The brand values – what the brand stands for and believes in and/or its personality

Reasons to believe:
The proof that the brand delivers the benefits that it promises and that the benefits are true and credible. Arguments why brand/product X is the best option for the target group.
"I buy brand X because …"

Essence/ brand idea:
The destillation of the brands's genetic code into one clear thought

Benefits:
(Functional & emotional) Benefits that help consumers solve their problems or improve a situation – the reason to buy
Functional benefits: based on a product attribute that provides functional utility to the customer
Emotional benefits: give positive feeling, add richness and depth to the experience of using brand X

Disciminator/USP:
Single most compelling reason the consumer chooses a brand One brief sentence what gives brand its competitive edge.
"Only brand X has …"

(Consumer) Insight:
That element of all knowledge about the target consumer and their needs.
Latent needs, purchase motives.

Competitive environment:
The market & alternative choices as seen by the consumer and the relative brand offers in the market. The choices available to the consumer with which brand X competes.

Target:
Describes the chooser of the brand/the person for which the brand is always the first choice. Chooser should be defined in terms of attitudes, behaviour and values as well as socioeconomics.

Root strenghths:
The basic/original attributes and values/benefits that the brand is built on and known for.

DOVE EXEMPLAR

VALUES & PERSONALITY:
- honesty
- purity
- feminity
- optimism
- innder confidence

BENEFITS:
- won't dry my skin like soap can
- makes my skin soft and smooth
- helps me feel more feminie

ESSENCE:
Restoring feminity

REASONS TO BELIEVE:
- contains ¼ of moisturizing cream
- recommended by doctors / dermatologists
- indicts other products with clinical proof
- - ensorsed by users

DISCRIMINATOR / USP:
„Dove won't dry my skin like soap can, because it contains of ¼ moisturizing cream"

INSIGHT:
„Soap leaves skin feeling dry and tight"

COMPETITIVE ENVIRONMENT:
- dove bridges soaps & skincare
- competes directly with premium soaps such as Lux, Pears, Camay

TARGET:
Women (35 – 50) who begin to feel the effects of dry skin and therefore want to care for their skin; women who want to look and feel their personal best
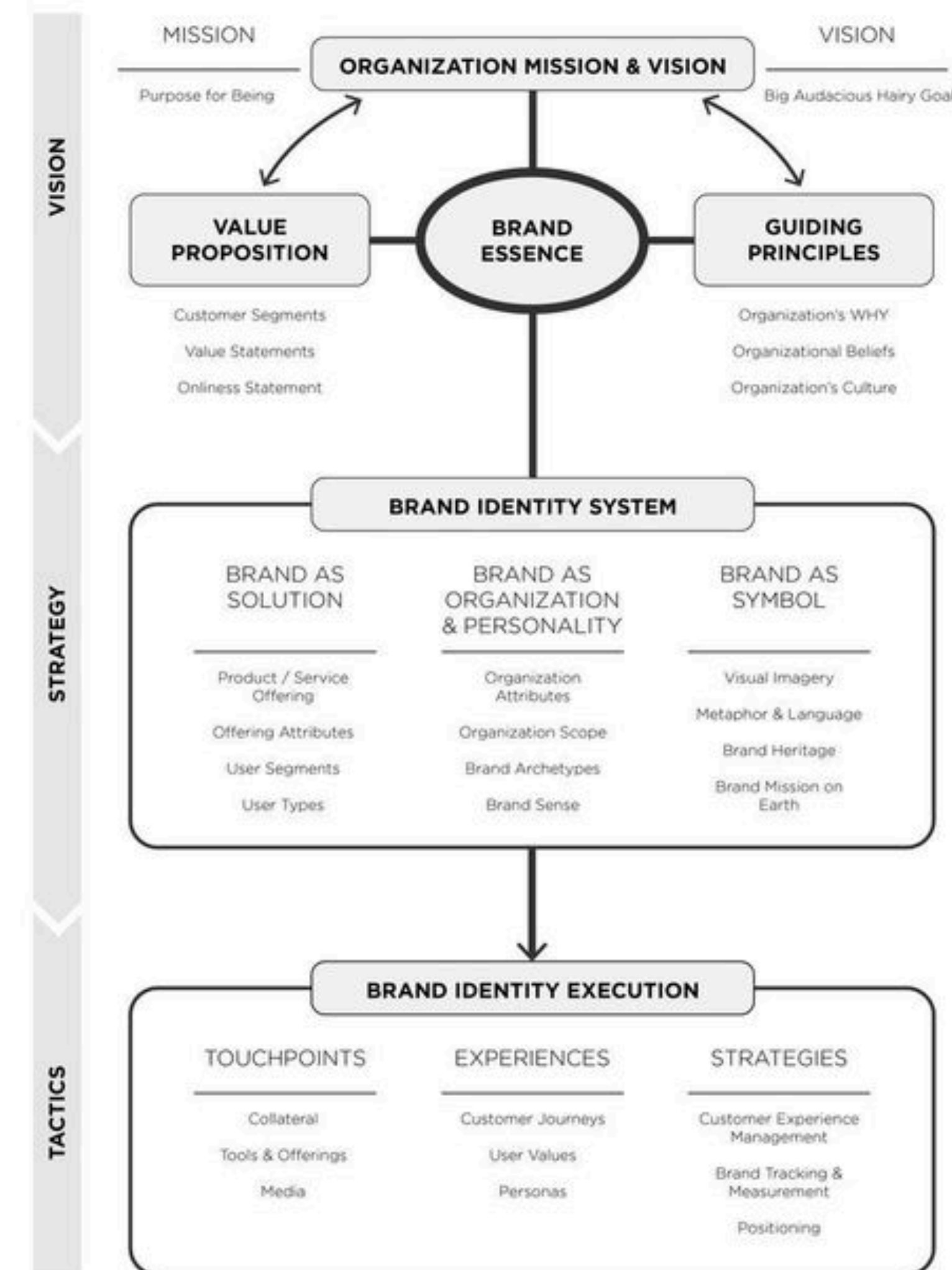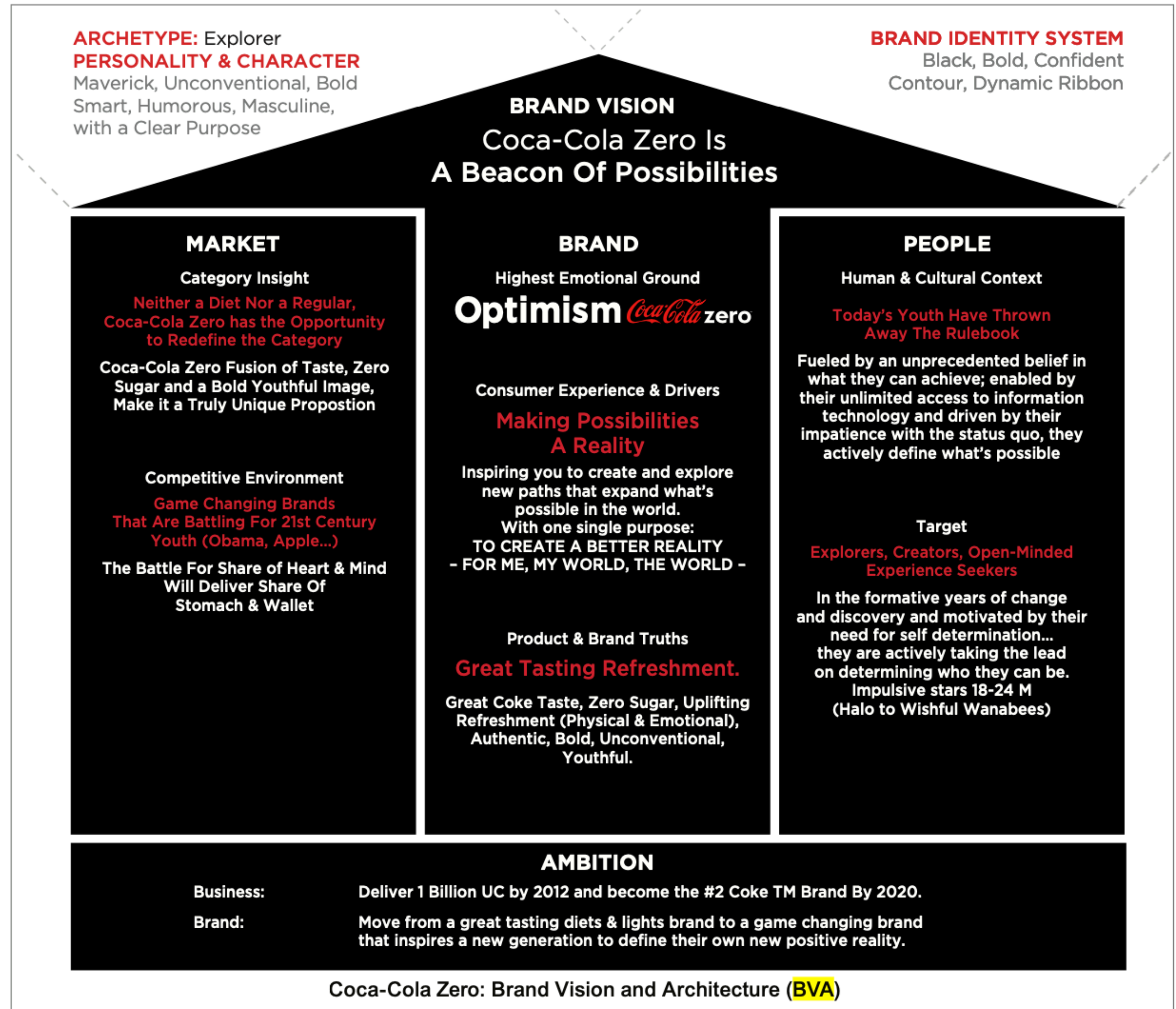
ROOT STRENGTHS

Dove

ACKER'S BRAND FRAMEWORK

Coca Cola uses a modified version of Acker's Model, which encodes organizational parameters from the brand as well as brand design and actions.

BRAND STRATEGY FRAMEWORK
BUILDING BRAND ARCHITECTURE
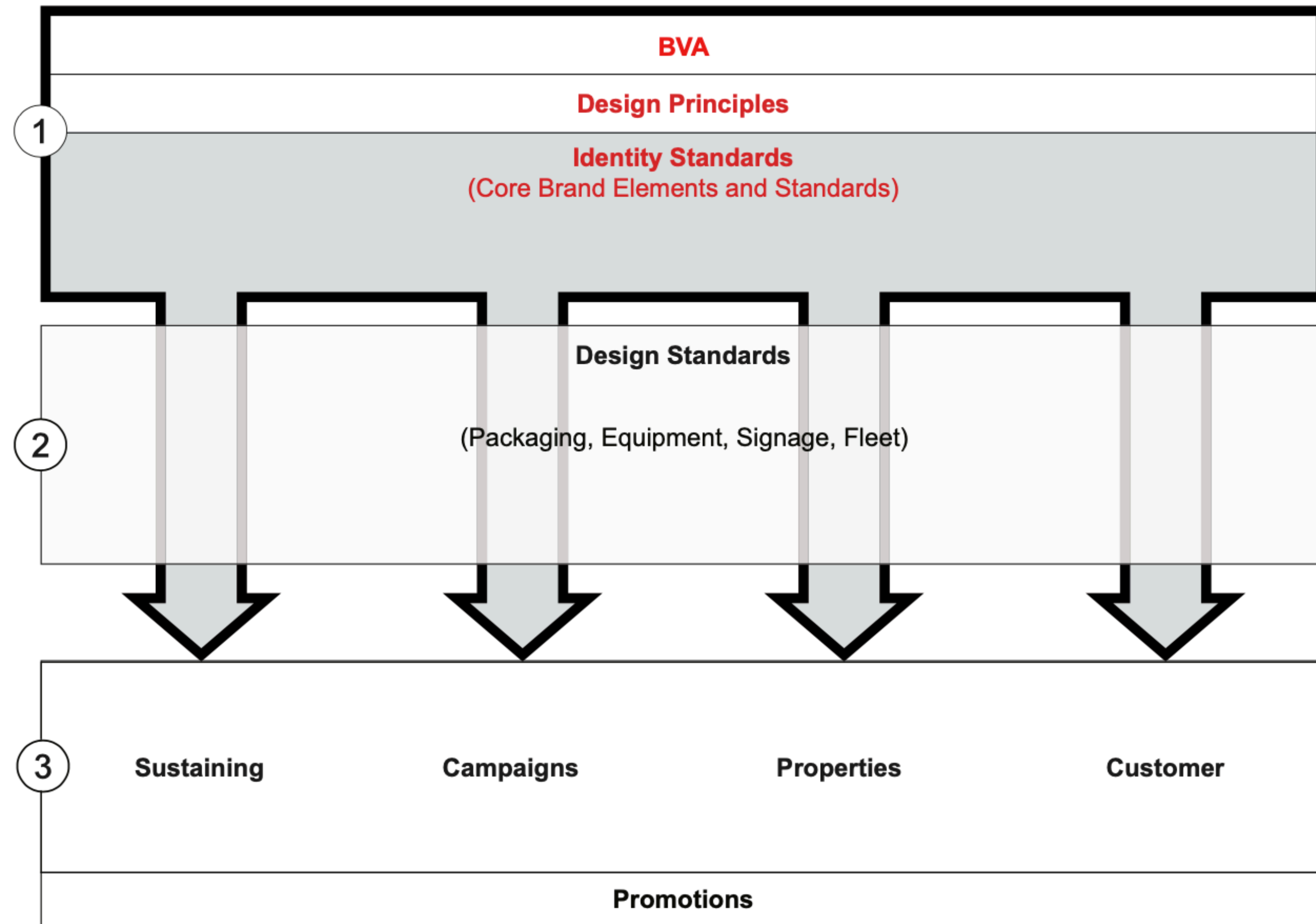
COCA COLA BRAND VISION AND ARCHITECTURE [BVA]

ARCHETYPE: Explorer
PERSONALITY & CHARACTER
Maverick, Unconventional, Bold
Smart, Humorous, Masculine,
with a Clear Purpose

BRAND IDENTITY SYSTEM
Black, Bold, Confident
Contour, Dynamic Ribbon

BRAND VISION
Coca-Cola Zero Is
A Beacon Of Possibilities

MARKET
Category Insight

Neither a Diet Nor a Regular,
Coca-Cola Zero has the Opportunity
to Redefine the Category

Coca-Cola Zero Fusion of Taste, Zero
Sugar and a Bold Youthful Image,
Make it a Truly Unique Propostion

Competitive Environment

Game Changing Brands
That Are Battling For 21st Century
Youth (Obama, Apple...)

The Battle For Share of Heart & Mind
Will Deliver Share Of
Stomach & Wallet

BRAND
Highest Emotional Ground

Optimism *Coca-Cola* zero

Consumer Experience & Drivers

**Making Possibilities
A Reality**

Inspiring you to create and explore
new paths that expand what's
possible in the world.
With one single purpose:
TO CREATE A BETTER REALITY
– FOR ME, MY WORLD, THE WORLD –

Product & Brand Truths

Great Tasting Refreshment.

Great Coke Taste, Zero Sugar, Uplifting
Refreshment (Physical & Emotional),
Authentic, Bold, Unconventional,
Youthful.

PEOPLE
Human & Cultural Context

Today's Youth Have Thrown
Away The Rulebook

Fueled by an unprecedented belief in
what they can achieve; enabled by
their unlimited access to information
technology and driven by their
impatience with the status quo, they
actively define what's possible

Target

Explorers, Creators, Open-Minded
Experience Seekers

In the formative years of change
and discovery and motivated by their
need for self determination...
they are actively taking the lead
on determining who they can be.
Impulsive stars 18-24 M
(Halo to Wishful Wanabees)

AMBITION

Business:	Deliver 1 Billion UC by 2012 and become the #2 Coke TM Brand By 2020.
Brand:	Move from a great tasting diets & lights brand to a game changing brand that inspires a new generation to define their own new positive reality.

Coca-Cola Zero: Brand Vision and Architecture (BVA)

COCA COLA STRATEGIC FRAMEWORK

Strategic Framework:

The Strategic Framework is the means by which we ensure the Brand Identity is experienced consistently by consumers and protected at every touchpoint.

1. The BVA, Design Principles and Identity Standards are part of the Coca-Cola Zero Brand. Everything created for the Brand ensues from them. The preceding page reviews the Design Principles.

2. The Design Standards further define and articulate Identity Standards for all Brand executions in categories such as Packaging, POS and Equipment.

3. All work done across the Brand should directly leverage Tier 1 and Identity Standards. It should also refer to the Design Standards for touchpoints that are covered in depth there.

BVA

Design Principles

Identity Standards
(Core Brand Elements and Standards)

1

Design Standards

(Packaging, Equipment, Signage, Fleet)

2

3 | Sustaining | Campaigns | Properties | Customer

Promotions

BRAND MOLECULE = BRAND AS A CLUSTER OF STRATEGIC, CULTURAL IDEAS

John Grant advises that companies use branding to encompass all business activity under one identity so that it is easily recognisable through all forms of media, so that 'branding becomes more like the frame around the picture, than the picture itself' (Grant, 2006, p.10).

An integrative brand approach informs actions not just advertising.

Grant suggests that a brand can be viewed like a molecule, as 'a cluster of strategic cultural ideas'

HTTP://EPRINTS.BOURNEMOUTH.AC.UK/15595/1/GOODWIN__FOX_FINAL1.PDF
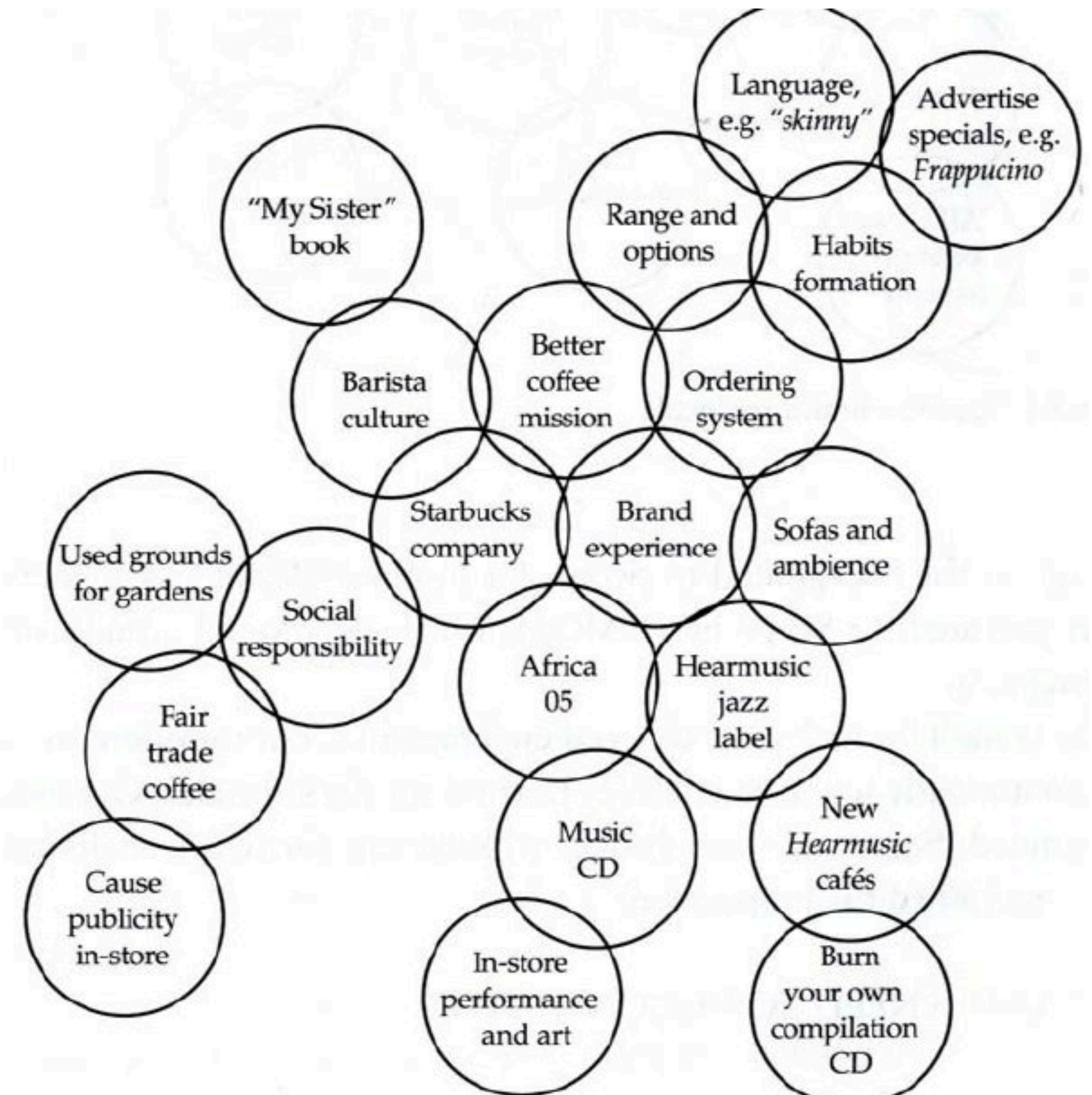
MARK POLLARD'S VERSION OF BRAND ON A PAGE
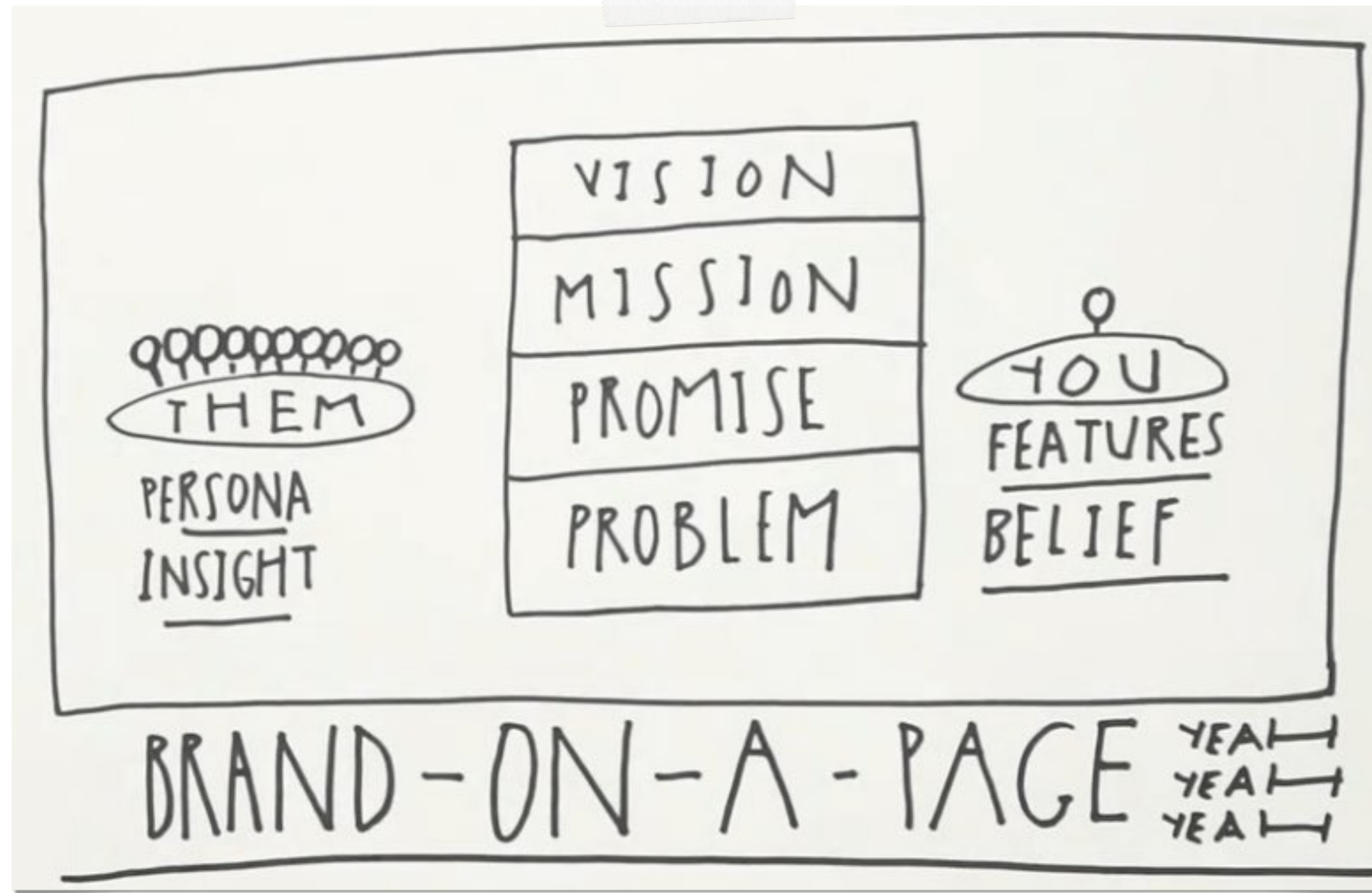
MARKPOLLARD.NET

The brand on a page

Purpose   To invite the world to experience the Australian way of life

Ambition   To be the ultimate destination, no matter how long or short it may be

Positioning   More than bush and beach - it's everything in between.

Beliefs   You shouldn't have to compromise when it comes to your holiday getaway.

Character   Magnetic.

The business problem
Australia = no. 1 aspired travel destination, but 5th in actual visitation.

Challenge
How can we turn travel dreams into travel actions?

The strategic idea
An Australian getaway is not 'one day'. It's today.

Proposition
Come for a good time, not a long time.

SAME SAME BUT DIFFERENT

1. MOST MODELS HAVE MOST OF THE SAME ELEMENTS

2. IT DOESN'T REALLY MATTER WHICH YOU USE

4. CLIENTS HAVE MANDATES, SOME AGENCIES DO TOO

5. SO YOU NEED TO BE COMFORTABLE WITH ANY MODEL

6. AND HAVE YOUR OWN GO TO

BRAND CONVICTION IS AN OLD DDB MODEL WE LIKE

BRAND
CONVICTION
SPRINGBOARD

(SEE APPENDIX FOR DETAILS)

A SIMPLE GO TO - MAKE IT ANY SHAPE YOU WANT

WE BELIEVE

DNA

WE CELEBRATE	WE CELEBRATE	WE CELEBRATE	WE CELEBRATE
"Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat.	"Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat.	"Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat.	"Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat.

HERE'S HOW WE USE IT

We lead with **"WE BELIEVE"** because a company is made of people, and it focuses on a belief about the world (vision) and how it could be different (mission)

Genius Steals | WE BELIEVE:

the best ideas to transform and grow businesses come from looking broadly at the world, taking inspiration and combining it, with rigor and nuance.

YOUR LANGUAGE MATTERS

CELEBRATE

We like the language of 'CELEBRATE' because it can look inwards and outwards

DNA

The core beliefs of the company which inform everything

WE CELEBRATE
ASHTONISHING CLARITY

The middle of the road is where you get run over. We have a clear point of view, we make recommendations not reportage, we sharpen thoughts to succinct points with clear implications. The world is messy, but nothing we produce ever will be.

YOUR LANGUAGE MATTERS

Write these like insights not adjectives.

A list of adjectives will be argued over endlessly and not distinctive - they are always leaning into positive terms, all companies are customer centric by definition etc [without them they don't exist, despite shareholder interests.

Like a segment or trend or insight, give them depth, don't use jargon, make them true.

WE CELEBRATE
ASHTONISHING CLARITY

The middle of the road is where you get run over. We have a clear point of view, we make recommendations not reportage, we sharpen thoughts to succinct points with clear implications. The world is messy, but nothing we produce ever will be.

WHERE DO BRAND MANIFESTOS FIT INTO ALL THIS?

These commonly appear today, often in script formats for anthem type spots.

We believe that because they are copywriting, they are creative expressions of strategy, rather than strategic documents.

That said, they can be a great way to bring a strategy to life. And if you're struggling for buy-in, writing a manifesto might help you give yourself, and your audience some color.

CADILLAC MANIFESTO [2020]

"We are born of ambition, optimism, and a passion for what's next. Our mission is to inspire those who don't wait for opportunities – they make them. Those who do not long for success – they create it.

"The restless, undaunted, driven few who achieved greatness through guts, grit and determination. he ones who, powered by sheer force of will, go through obstacles, not around them, the ones who navigate the unknown with the fearlessness and unwavering belief in themselves, who wear their swagger like armor and live for the fight.

"These extraordinary people inspire us as well – inspire us to create an icon, change the game and raise the bar and then raise it higher still, because we believe you don't wish or hope your way to what's next. You make your way."

HERE'S THE PROBLEM WITH MANIFESTOS

"While Grady [Cadillac CMO] is demonstrably proud of this finely honed manifesto, she's currently **unsure what to do with it.**

She's not planning on publishing it in a full-page ad in the Times – not yet at least – but she is tempted to officially publicize it in some form, nonetheless."

NEWS ›

Why Cadillac's CMO has literally rewritten its brand manifesto

By **Katie Deighton** - 11 February 2020 15:36pm

THE BRAND STRATEGY TRAP

1. THE TRAP CAUSES LOTS OF ENDLESS MEANDERING DISCUSSIONS ABOUT APPROPRIATE ADJECTIVES IN TOO MANY MEETINGS

2. OCCURS WHEN BRAND IS CONFUSED WITH COMMUNICATIONS

3. THE GOAL BECOMES A TAGLINE, NOT A DECISION MAKING TOOL

4. COMMITTEE CONSERVATISM WEEDS OUT ANYTHING CHALLENGING OR INTERESTING

THE CULT OF BRANDING WORSHIPS WORDS .

BUT THE WORDS ONLY MATTER IF THEY INFORM ACTIONS AND A DISTINCT POINT OF VIEW

READ MORE >> HTTPS://WWW.WARC.COM/NEWSANDOPINION/OPINION/THE_CULT_OF_BRANDING/2257

REMEMBER: BEING GENERIC IS EASY — AND DANGEROUS

Mission: Provide exceptional service, with high-quality products and the best team of associates.

THIS COULD BE ANY COMPANY

Vision: We are the leading ▮▮▮▮▮▮ company, offering quality products and service that satisfy and exceed our customers' expectations.

Values: Ethics, Honesty, Teamwork, Customer Focus, Competitive.

BRANDS LOSE WHEN ACTIONS ARE AT ODDS WITH THEIR LANGUAGE

"**Volkswagen** Passenger Cars **brand** combines the three **core values**: "innovative", "providing enduring value" and "**responsible**".
(2008 Annual Report)

Everything You Need to Know about the VW Diesel-Emissions Scandal

(2015)

A half-million diesel Volkswagen models have been cited for emissions violations. Here's our handy, frequently updated guide to what's happening.

Volkswagen core values comprise "accountability, teamwork, servant's attitude, and **integrity**." (2019)

YOU WILL STILL HAVE TO USE THEM, BUT YOU SHOULD ALSO STRIVE TO UNDERSTAND THE CRITICISMS

BRANDS, CREATIVITY, MARKETING

Brand Onions: The Crying Game

LINK: HTTPS://WWW.MARTINWEIGEL.ORG/BLOG/2013/01/28/BRAND-ONIONS-THE-CRYING-GAME

The head of planning at W&K Amsterdam prefers stories -- but there still might be an organizational need for a single diagram that everyone, in all parts of the organization, understands.

BRAND ARCHITECTURE HAS ITS OWN MODELS
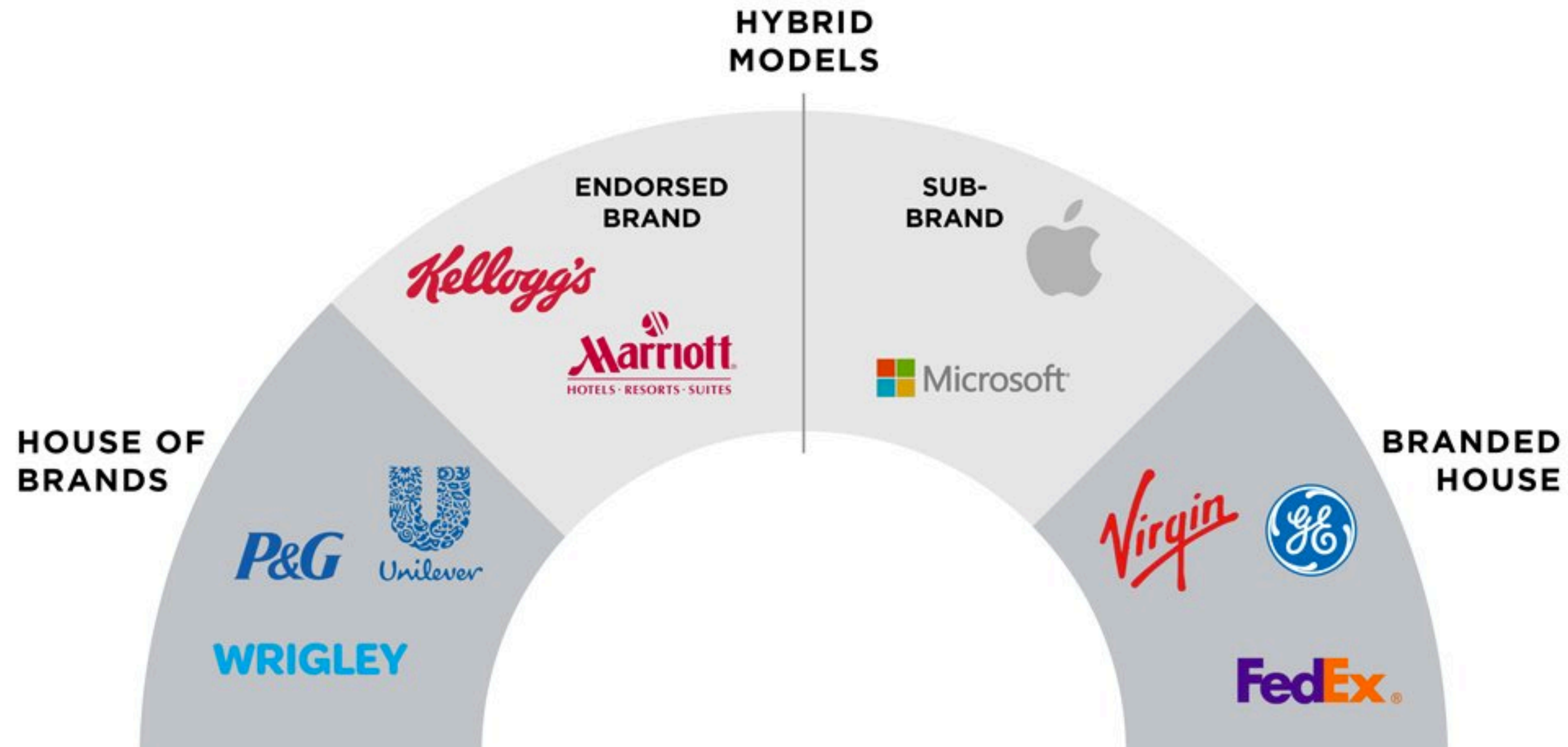
HTTPS://MUNCH.STUDIO/BRAND-ARCHITECTURE-MODELS/
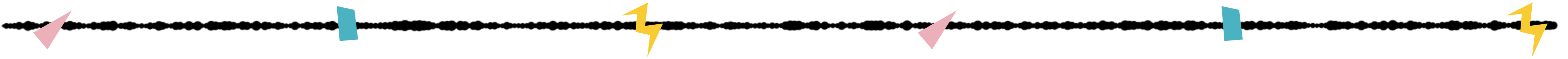
TRADITIONAL BRAND PLATFORM

SERVICES
COMPANY
PRODUCTS

BRAND

CREATIVE
ADVERTISING
MEDIA

But now, brands have innumerable touchpoint and consumers expect alignment across channels, and that every interaction live up to the stated (and often advertised) promises.

THE INTEGRATION PROBLEM – NUMBER 1 CLIENT DEMAND

INTEGRATION

"MACRO TREND FOR MEDIA AND CREATIVE COMING CLOSER TOGE*THE*R, AND FOR MORE JOINED-UP APPROACHES THROUGH *THE* FUNNEL BETWEEN BRANDING/ABOVE *THE* LINE, PERFORMANCE MARKETING, AND OPTIMIZATION"

AAR REPORT: EVOLVING CLIENT AGENCY MODELS
LINK: HTTPS://AARGROUP.CO.UK/DOWNLOAD-MODELS/

A CORE BRAND IDEA MUST BE EXTENSIBLE

IT IS NOT SUFFICIENT FOR IT ONLY TO INFORM ADVERTISING.

MOVING TOWARDS AN INTEGRATIVE BRAND

- Brand drives integration across creative, media and customer experience.

  - **BENEFIT** – **WHOLE > SUM OF ITS PARTS**

- Expectations match customer experience at every touchpoint

  - **BENEFIT** – **SATISFIED CUSTOMERS**

- Brand conviction should reflect the actual company, as well as inform products, behavior, experience design, and communications — internally and externally.

  - **BENEFIT** – **NO DISSONANCE, REINFORCEMENT, LESS BACKLASH**
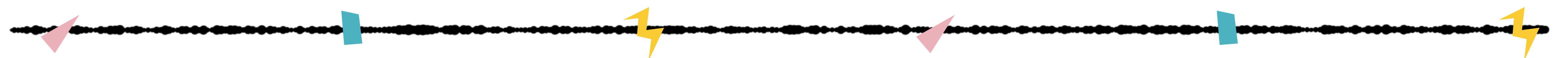
CONVICTION IS REQUIRED.

A BRAND BELIEF MUST INFORM THE BEHAVIOR OF THE WHOLE ORGANIZATION. IF IT ONLY INFORMS ADVERTISING, IT'S NOT A TRUE BELIEF.

- INTEGRATIVE BRAND PLATFORM -

Help People Live Better *with* **EXPERIENCES**
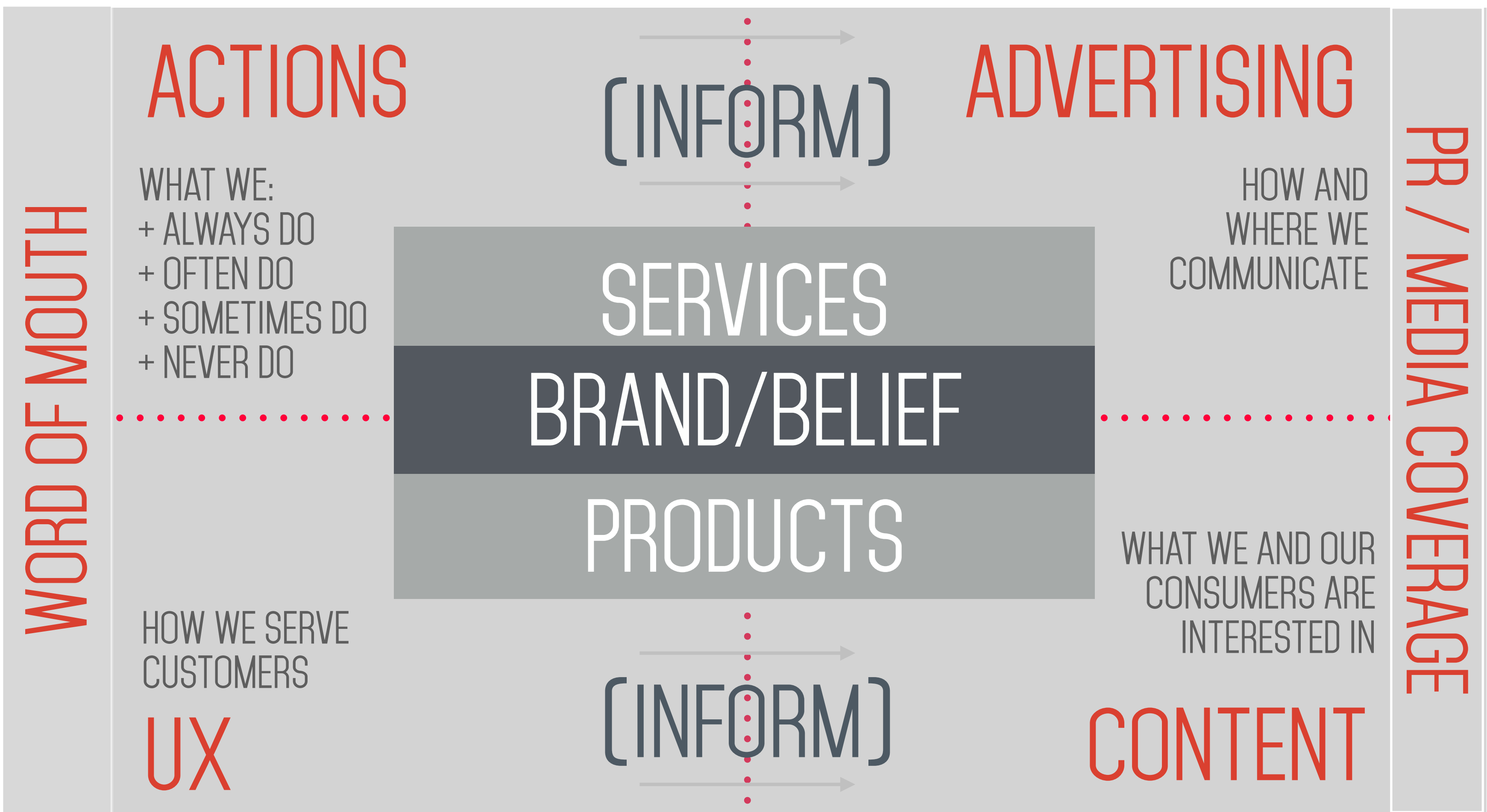
Inform and Entertain *through* **STORIES**

WORD OF MOUTH

PR / MEDIA COVERAGE

ACTIONS

(INFORM)

ADVERTISING

WHAT WE:
+ ALWAYS DO
+ OFTEN DO
+ SOMETIMES DO
+ NEVER DO

HOW AND
WHERE WE
COMMUNICATE

SERVICES
BRAND/BELIEF
PRODUCTS

HOW WE SERVE
CUSTOMERS

WHAT WE AND OUR
CONSUMERS ARE
INTERESTED IN

UX

(INFORM)

CONTENT

DO THINGS --> TELL PEOPLE

WATCH THIS SHORT VIDEO WE MADE ABOUT 21 CENTURY BRANDS

What is a brand?

CONSIDER: WHAT DO YOU AGREE AND DISAGREE WITH?

HOW TO USE BRAND MODELS

- Develop a broad toolkit of various types of models -you will find some work better in different contexts

- Hone your own point of view on brands, what they are, how they work, why people buy

- Learn to accept ambiguity - there are no definitive right answers in advertising

- Use a template to see what you are confident about, and where you need research

- Don't get stuck only using one tool - then everything becomes the same problem.

- But if your global client has one they insist on, work with it, make it useful and fun.

THE INHERENT TENSION IS IN THE COMPLEXITY

"

"Imagination, emotional response, originality, the human condition, persuasion, perception and creativity are notoriously hard to pin down, prescribe or codify, especially into a nice tidy model."

"

MERRY BASKIN
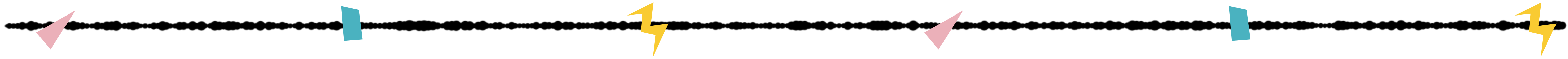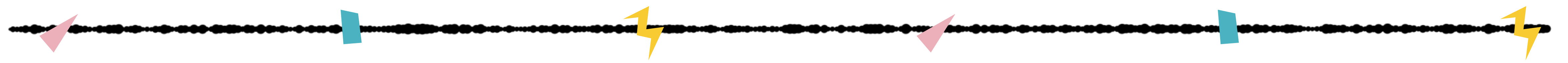
ULTIMATELY:

THE MODEL IS NOT IMPORTANT.

WORK WITH MANY, STEAL FROM WHICHEVER WORK FOR YOU.

APPENDIX: BRAND CONVICTION SPRINGBOARD [DDB]

BRAND
CONVICTION
SPRINGBOARD

'AT DDB, WE PRODUCE SOME OF THE BEST ADVERTISING CAMPAIGNS IN THE WORLD. BUT, WE ARE NOT SATISFIED WITH THAT. WE WANT TO BE THE MOST INFLUENTIAL COMMUNICATIONS AGENCY IN THE WORLD.'

CHUCK BRYMER, PRESIDENT AND CEO

If we are going to achieve that vision, we have to be the leaders of our industry.

We need to lead through a time where, to quote McKinsey, 'uncertainty is the new normal'. We've always lived with change – from the invention of the wheel to the invention of the iPad – but what's different today is the speed of change. For example, the speed of transportation has increased more in the last 50 years than in the entire previous 8000 years. Today, the adoption of new technology happens in months instead of years or even generations.

Today, the advent of digital technologies is changing the way we live, work and play. In what David Armano calls the 'post-consumer era', consumers are in charge – able to access information, join communities, and participate when they want, where they want, and how they want. Or when they don't want. We have to ask ourselves how we can inspire people – more empowered and connected than ever before – to connect with brands today.

So, how should creativity change in our hyper connected world? In a world where everyone can create, control and distribute their own content? In a world, where we now realise humans are hardwired to share and copy? In a world where our social networks influence our individual behaviour more than we had previously realised.

We think social creativity is what is needed.

It's no longer enough to craft a message which touches the individual. We believe that what we produce today (and tomorrow) has to be inherently social. Content that begs a reaction and has a clear social interface. Content which encourages playing, participating and passing on. Content which has what we call 'ShareValue'. Content which changes behaviour. Content which connects not only people with brands but people with people. Content which has the highest degree of effectiveness and efficiency by creating a '6 degree' ripple. Content which builds communities of brand advocates. Content which is social, not anti-social.

We have tried to encapsulate that thinking in our new toolkit.

What's really exciting is that, today, we are starting uncover all kinds of new insight into why people do what they do, why people participate and what changes a group's behaviour. The fields of network science, neuroscience, psychology and behavioural economics are all shedding new light on what prompts people to act and what inspires them to change their behaviour. Within the Planning Futures Group, we have spent our last two meetings reviewing the latest thinking from these fields and working out the implications for our business and how we can learn from them to inspire people to change their behaviour. That learning is woven into our new Springboards.

Like a living breathing thing, the Springboards will continue to evolve and change, as the world around us changes. We hope you find these new Springboards a simple, useful and inspiring starting point in your work. We have road-tested them on several clients and pitches with success, but we would like you to build on them, adapt them for your clients and their needs and give us your suggestions for what else you would like to see and what you have found particularly helpful.

Remember these are Springboards, not constraints. Ultimately, it's your imagination and talent that will make the difference.

Lucy Jameson
Executive Strategy Director

THE BRAND CONVICTION SPRINGBOARD

The Brand Foundations Springboard is currently the most widely used of the Springboards. We have therefore built upon these solid foundations, while re-directing some of the questions in line with our beliefs about social creativity. We have also renamed the Springboard to encapsulate a more active, forward looking mindset. This Springboard is the key to all future activity and should also be used as a reference point within the other Springboards. Without a clear brand conviction, a brand is unlikely to be able to inspire behaviour change.

THE BEHAVIOUR CHANGE SPRINGBOARD

The Behaviour Change Springboard is designed to replace the ROI (& Brand Collaboration Springboard). Like the ROI Springboard, it is more task-oriented.

The Behaviour Change Springboard, however, is designed to create action, rather than just change attitudes. As a result, we think it should benefit a client's business more.

The Behaviour Change Springboard is also designed to encourage social creativity, rather than just traditional creativity. It should help us explore different ways to change behaviour rather than just creating traditional advertising campaigns. So, it's designed to encourage us to think more openly about creating interactive experiences such as Monopoly City Streets or Telstra 'Cabbie-oke' to VW Fun Theory to the integrated Brita 'Filter for Good' campaign. By comparison, the ROI had a tendency to encourage more traditional TV advertising campaigns rather than more innovative, integrated campaigns. Questions such as reward, support, tone all pointed people in the direction of traditional 'message led' campaigns and are less helpful when, for example, planning an integrated campaign or a new website, a social media programme, an interactive experience or an event.

THE CREATIVE BRIEFING SPRINGBOARD

Finally, we decided it was time to supplement these Springboards with a new global creative briefing form. So, with the help of Creative Directors from around the world, we have designed a new briefing form. The form is designed to prompt you – as planners - to ask slightly different questions. The form is also designed to prompt creatives to come up with less traditional solutions.

Like the other Springboards, it is designed in line with our key beliefs:

- communcations should lead to action not just thought (i.e. they should change behaviour as well as changing attitudes)

- social creativity (rather than traditional creativity) is more likely to inspire change

The creative brief should naturally flow out of all the work you will have done in the Behaviour Change Springboard. Armed with the thinking from the Behaviour Change Springboard, you should easily be able to answer the key questions in the briefing form.

But, don't just use this to summarise your thinking from the Springboard, you need to think carefully about what is the key information, which will inspire creative teams. The essence of good briefs is sacrifice. How can you edit all of your learnings into a sharp and inspiring story?

CLASSIC 4 CS

CUSTOMERS

e. Who are my customers, advocates & influences

COMPANY

a. Where do I come from?
b. What are my ambitions?

WHAT DO I
FIGHT FOR?

WHAT MAKES ME
REMARKABLE?

WHAT AM I LIKE?

CULTURE

c. Where is my world going?
d. What is the cultural tension I resolve?

CATEGORY

f. What experience do I enable?

WHAT?

The Brand Conviction Springboard is an evolution of the Brand Foundations Springboard – which has been the most popular tool within the network. It is a simple set of questions that guide you to developing the core ideas which will drive your brand for years to come. Because it is a foundational tool, you will not recreate it on an annual basis. You will evolve it as key changes happen in the brand or the world surrounding the brand.

WHY?

The Brand Conviction Springboard ensures that the brand has a clear, inspiring and remarkable mission. This context guides all behaviors and communications for the brand. It aspires to create advocates amongst today's increasingly informed, connected and active consumers.

WHEN?

Conduct a Brand Conviction Springboard in new business pitches, at the beginning of new client relationships, when creating new brands for existing clients or when an existing brand has lost its way.

HOW?

The Brand Conviction Springboard is designed as a collaborative workshop. We facilitate the process and provide consumer and brand perspective. The client owns much of the content and the choices. Finally, we put it together in a meaningful way.

WHO?

The workshop attendees should include the most senior agency team (planner, account, creative, media). Aim to involve the senior day-to-day clients, senior executives (CMO, COO, CEO) and where appropriate senior sales, product, and innovation clients. Depending on the client and assignment, you might also involve other communications partners (PR and CRM etc). Finally, it can sometimes be inspiring to involve 'creative consumers' such as academics, artists, and naïve experts.

THE FOUR LENSES

Each of the Springboards asks you to look at the challenges at hand through four lenses – Culture, Category, Company and Customer. Applying these different perspectives ensures that we have considered all of the angles and brings some creative tension to bear on solving the problems.

The starting questions help us to look through each of the lenses. 'What in my roots gives me credibility?' and 'What are my ambitions?' provides us the Company lens, 'Where is my world going?' and 'What cultural tension can I resolve' provides us the Culture lens, 'Who are my advocates and influencers?' provides us the Consumer lens, and 'What experience do I enable?' provides us the Category lens. Once we understand these perspectives, we can move to the core of the brand.

1. COMPANY

WHAT IN MY ROOTS GIVES ME CREDIBILITY?

In this question, we are exploring the origins, history and anchorage of the brand. We are delving into the brand's story, experiences and symbols. Understanding and re-interpreting what made a brand successful in the past can be a powerful source of inspiration and credibility for the future.

Facilitation/Exercises:
For each of the questions in this Springboard, we will share with you several exercises that we've found helpful to open hearts and minds. You should use as many or as few as you feel are appropriate to thoroughly explore the question. And be sure to let us know about any other exercises that you develop along the way. The exercises do not directly answer the questions but will provide you with the thinking and materials to develop your POV.

For the 'What in my roots gives me credibility' question, there are four exercises that are particularly valuable. The first is Brand Archaeology. Digging up the physical and visual stimulus that defines the brand's history. These are things like old packaging, photos, advertising, press clippings, interviews, etc. This allows us to put the pieces of the history together much like an archaeologist.

The second exercise is Past Brand Behaviors. Here we are looking at everything we can find about how the brand has behaved in the past. Looking at a product or service history, past advertising and historic category overview.

The third exercise is Founder's Myths. Here we ask the team to mentally recreate the founder(s) and answer some questions on his/her behalf. What would our founder do at the company if he/she were here today? What would he/she be most proud of? What are the first changes he/she would make? Through these exercises we should be able to identify our roots of success.

YEARNING FOR PARADISE	CHANGING THE WORLD	CONNECTING THE WORLD	STRUCTURING THE WORLD
INNOCENT	HERO	REGULAR GUY	RULER
EXPLORER	OUTLAW	LOVER	CAREGIVER
SAGE	SORCERER	JESTER	CREATOR

The fourth exercise is 'Brand Archetypes'. We know that, from childhood, people learn about the world through stories. Jung found that right around the world, there are similar myths and legends, featuring archetypal characters – the lover or the hero or the outlaw - which seem to resonate across cultures. Tapping into your brand's archetypal character can really help to guide your thinking, giving clarity and clear sense of purpose. Use the grid (left) to discuss with your client which archetype you think your brand is. Remember, a brand should not change its archetype as this would mean a fundamental shift in character which tends to be unconvincing. However, you can update or refresh the interpretation of that character. Think of the difference between a classical hero and a modern day hero – just take a look at James Bond to see how that character has been updated while retaining its essence.

WHAT ARE MY AMBITIONS?

Here we move from examining the past and the unchanging elements of the brand to thinking more explicitly about the future. This can help us decide if there are opportunities to add new elements to the brand and expand, redirect, re-interpret or update its meaning/purpose in the future.

Facilitation/Exercises:

There are two exercises that can help us to answer this question. Both are intended to expand our thinking and remove our perceived limitations. The first is 'What ifs.' This is an approach to market and scenario planning. We ask 'What if' questions that can take us into the future such as 'What if my brand invited consumers into product development,' 'What if a revolutionary brand entered the category,' or 'What if my brand were introduced into a very different culture.'

Another exercise is Future Headlines. This is a projective technique to uncover client ambitions for the brand. What would a headline about their brand read 5 years in the future? What would the article say about how the world and the brand had changed over those 5 years?

2. CULTURE

WHERE IS MY WORLD GOING?

In this question, we are exploring what the future could look like and how we might exploit that.

Specifically, what are the macro and micro trends that impact our brand's world in term of consumer, culture and influence?

Facilitation/Exercises:
This exercise requires you to have done a healthy amount of preparation. 'PESTEL' – Political, Economic, Social, Environmental and Legal – is an exercise to look at the macro forces that impact the brand. In this exercise we lay out what changes we anticipate in each area and map how these forces will impact the brand. You can use information from trend companies or from DDB Signbank in this exercise.

WHAT IS THE CULTURAL TENSION I RESOLVE?

What trends and counter trends affect the category and consumers within it? Where do society's practices and values not align? Where are the resulting tensions and disconnects?

Facilitation/Exercises:
There are two exercises that can help us to answer this question.

The first is 'Culture Connections.' This is an approach to expand our thinking to make new connections between our brand and the world around it. Here we take trends that are emerging or mainstreaming in culture (depending on our ambition) and ask how might our brand participate in that movement. Where is there a cultural tension, mismatch, gap or problem which our brand could resolve?

The second exercise is 'Parallel Tensions.' Here we look back at the history of the brand and try to identify the cultural tension that it solved at key points in its life. We then look for a parallel tension in today's culture.

3. CUSTOMER

WHO ARE MY CUSTOMERS, ADVOCATES & INFLUENCES?

In this question, we are identifying who influences and participates in relationships with the brand. What unites them with each other and to the brand. It helps us to find our core consumer group or the community to whom the brand matters most and how they uniquely relate to the brand and what their shared interests or characteristics are.

Facilitation/Exercises:
Here, there are four helpful mapping exercises. In each case we look at users, advocates and influence.

The first is Network Mapping. With the brand at the center, we build a map around the brand of the different stakeholders and influencers. Those with the closest relationship will be closest in and the proximity between the groups identifies their relationship to each other.

Second is Contact Mapping. Here, too, we create a visual map. This time we map how people come in contact with the brand.

Third, is 'Day In The Life.' Here we track a typical advocate or core user of our brand and see how they relate to our category and our brand.

Fourth, we map what makes our customers different from the customers of competitive brands. What makes people part of these different tribes? If you have a particularly strong rival, you need to think about why people might chose your brand instead. Imagine there was a war or a tournament between two famous soccer clubs – how would you persuade people that they belonged to your group/tribe? What would be the character traits you would emphasize and what would you denigrate in your opponent?
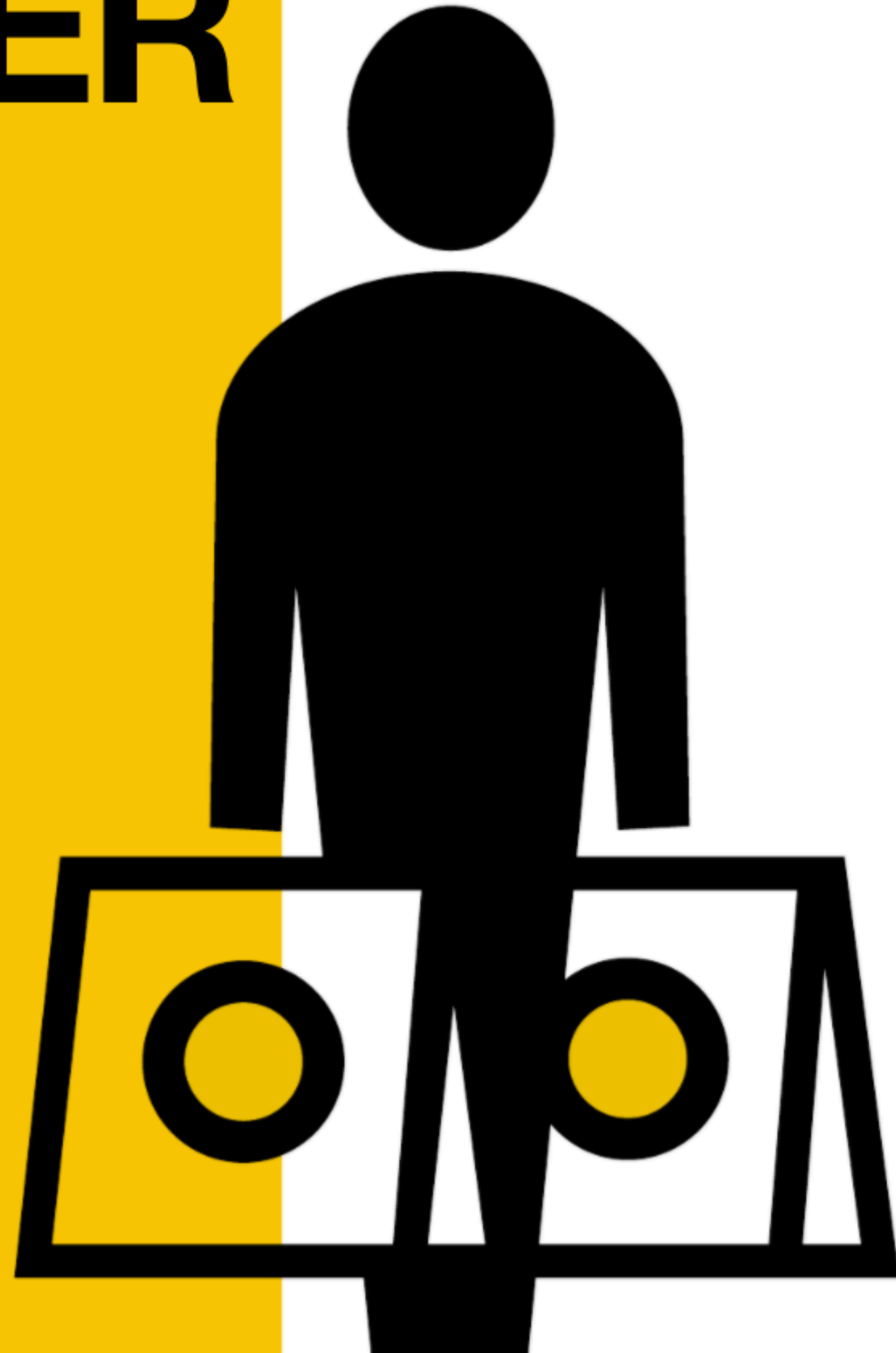
4. CATEGORY
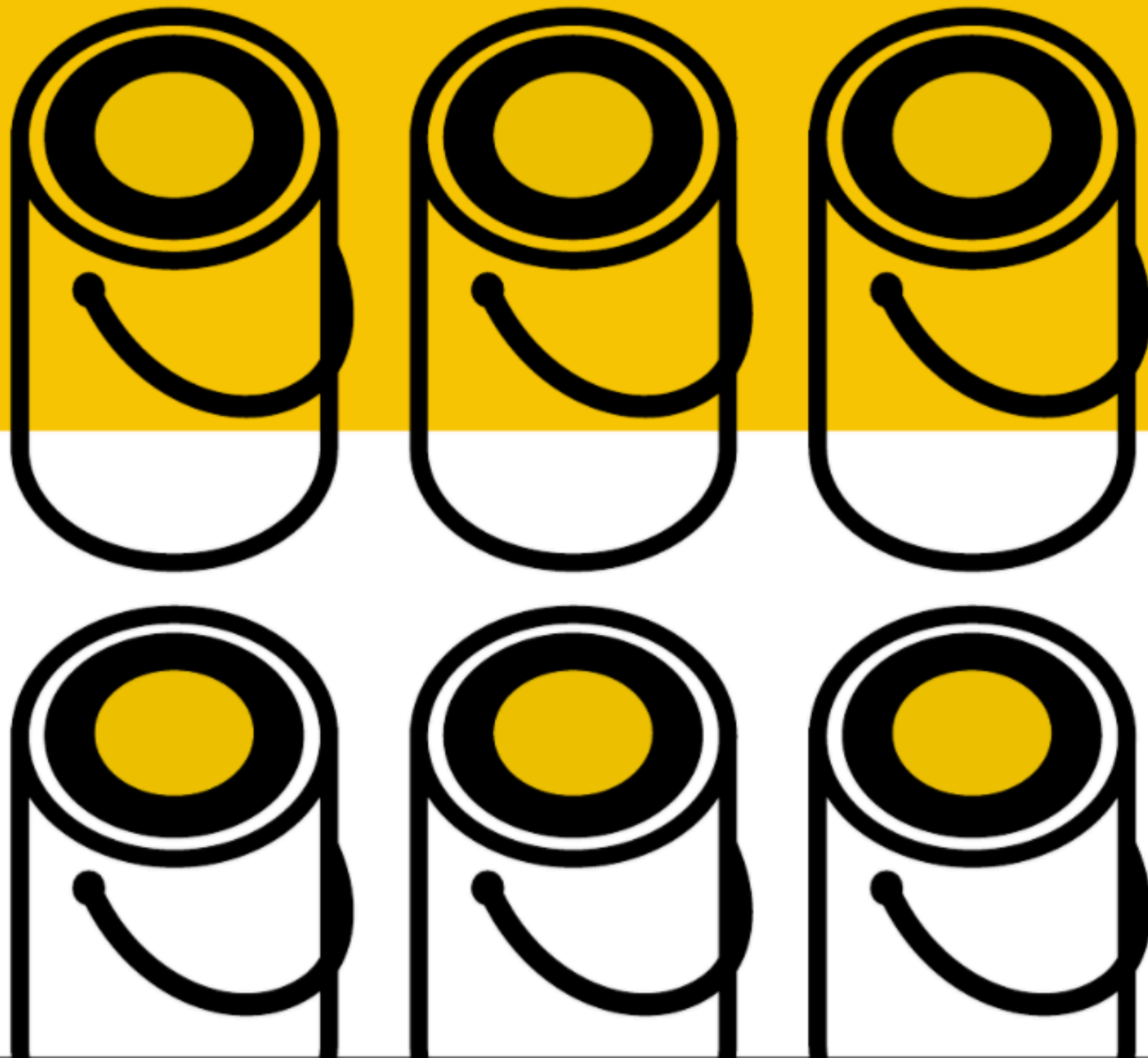
This question addresses what market the brand sees itself within and its ambition in it. We identify the key competitors, the conventions of the category, and the brand's field of competence. We clarify what does the brand do for people, what are its skills and what role it fulfills.

Facilitation/Exercises:
'Laddering' is the first exercise that we use in this question. We start at the most basic level of affinity and "move up the ladder". Starting with what the brand's product(s) does functionally, we then move on to think about what the brand does for a person emotionally and finally on to what the brand does for its community and the culture in general. We try to stimulate brand stretches and possible extensions.

'What Market Are We In?' is the next exercise. We start by defining exactly what our product is and then think about what markets it could expand to compete in. For example take orange juice, it is in the orange juice market. But you could also think of it as part of the breakfast market (as something that helps to give you a lift in the morning) or you could think of it as part of the 'five a day fruit and vegetables market' or you could think of it as a 'natural energy drink' or you could think of it as a soft drink. In each case you would look at it as not just competing for a share of orange juice market, but competing for a share of breakfast, share of fruit & veg, share of energy/soft drinks markets. This would lead you into different brand & npd strategies.

The next exercise is 'Competitive Mapping.' Here we contrast what our brand does versus our competitors. What do we do that makes us unique and how do we do it differently?

Finally, there is an exercise called 'Martians.' If a Martian came to earth today and looked at our category what would they see? What are the category 'rules'? What are the overt and hidden assumptions of our category and our brand? What differentiates our brand?

# 5. WHAT ARE MY VALUES & MY PERSONALITY?

Now that we have looked at the brand through all four of the lenses, we begin the questions that define the brand's core. The first of these questions is 'What are my values & my personality?' We identify the personality for the brand, its core values and the behaviors it exhibits. We determine how the brand relates to people and how it invites collaboration.

Facilitation/Exercises:
There are four exercises that help us address this question. The first is Personifications. This is about bringing the brand to life as a person. What are its defining characteristics in human terms? What car does it drive? What kinds of parties does it throw? What are other brands in other categories that it would use and become an advocate for?

The second exercise is 'Expression.' Here we use music, visuals, collages, textures and tastes to express the brand more holistically. Consider how the brand behaves at different points and times of contact to create a narrative for the brand.

Next we look at 'Parallel Experiences and Relationships.' For example, if our brand were a famous person, who would it be? Our brand is to our category as another brand is to its category.
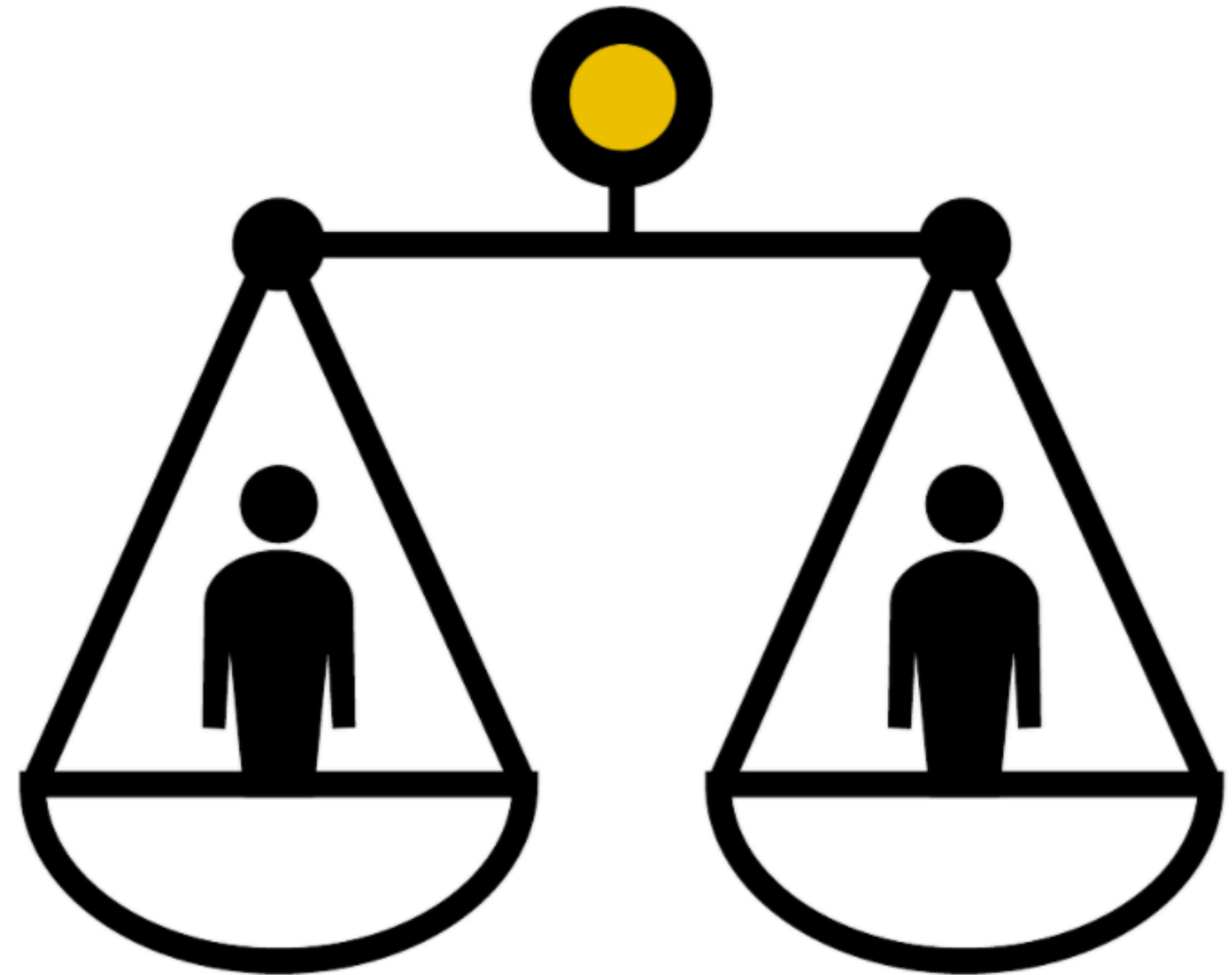
Finally, we can do a Transactional Analysis. Here we determine the type of relationship the brand has with its consumers and communities – parent/child, peer to peer, boss/subordinate, etc?
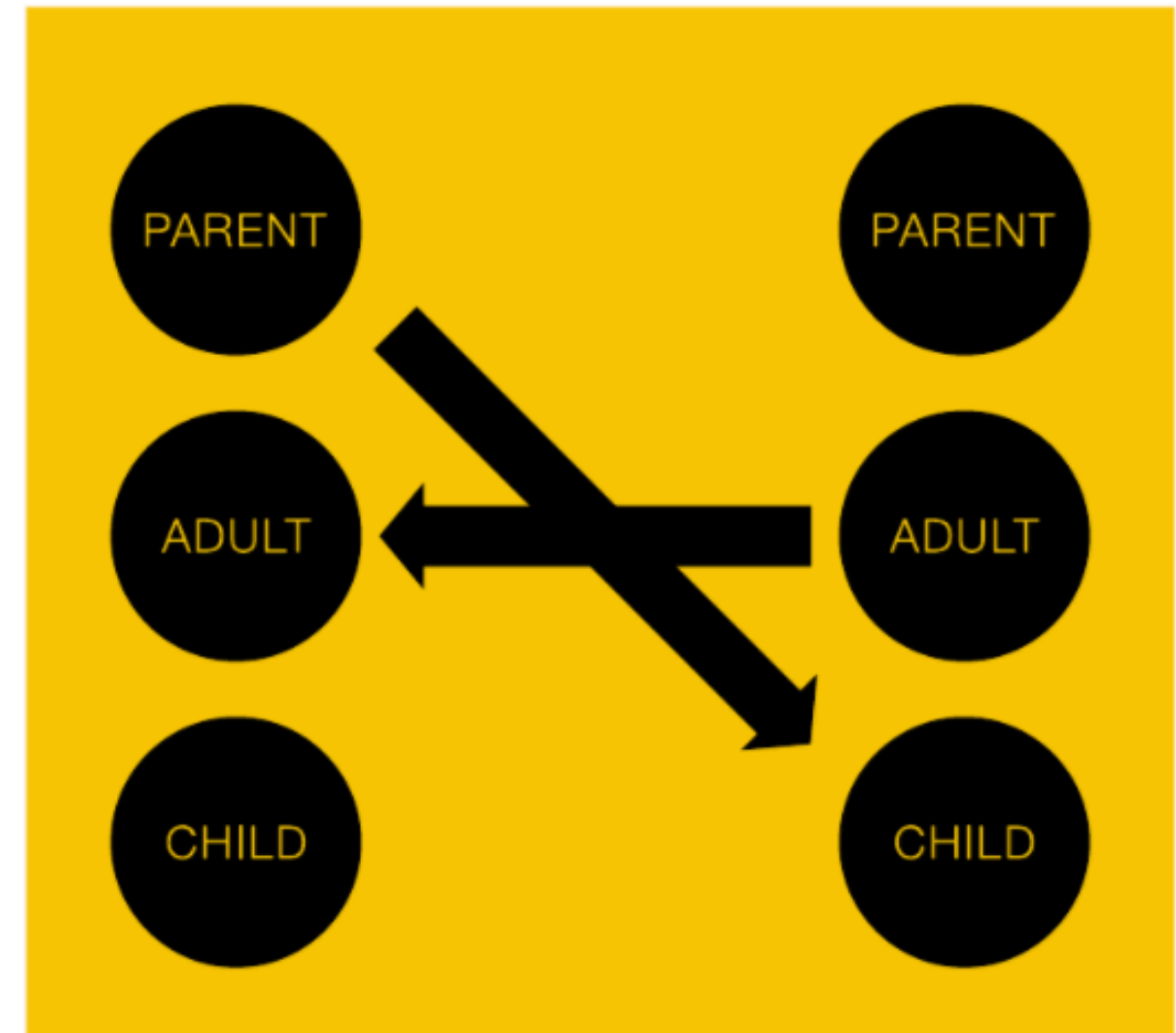
TRANSACTIONAL ANALYSIS (TA TODAY)
COMPLEMENTARY TRANSACTIONS
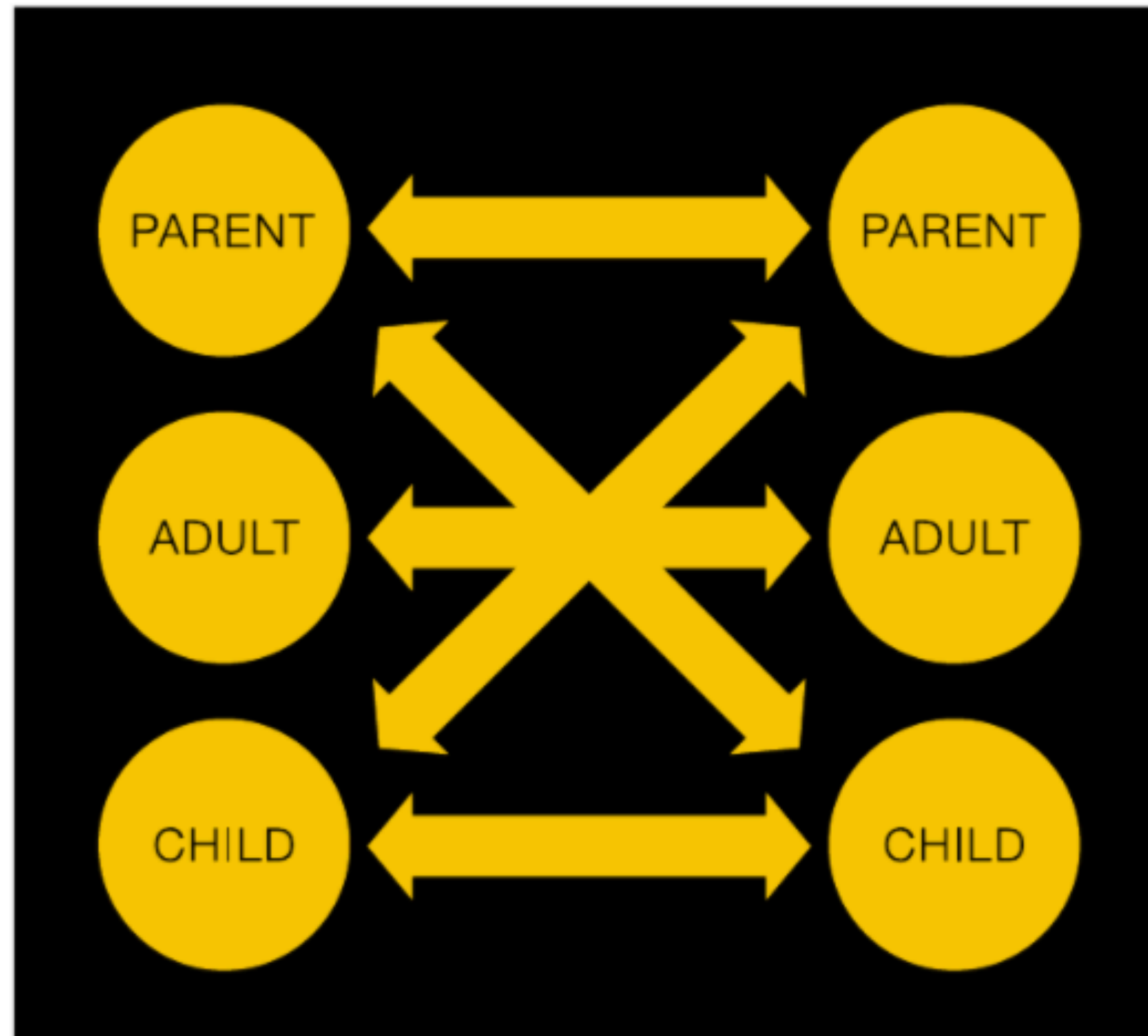
TRANSACTIONAL ANALYSIS (TA TODAY- STEWART & JOINES)
CROSSED TRANSACTIONS

6. WHAT MAKES ME REMARKABLE?

As we move deeper into the core of the brand, we must challenge ourselves to find not only what makes us different from the category and competition, but what makes us remarkable.

This question helps us to explore the unique nature of our brand and the experiences we enable. We need to understand what is different and special about the brand. What people value about the brand above its competitors.

Then, we need to understand how people currently talk about the brand - what (if anything) they say and in what context. From that and our understanding of its differences, we can figure out what might (in the future) make people talk about the brand, becoming advocates rather than just passive users.

Ideally we want to create a brand not just with 'TalkValue,®' but also with 'ShareValue.' A brand that doesn't just connect with people but helps people connect with people. A brand that invites people in to participate, pass on and even play with or produce its services, new products and communications. Giving people a share in the brand by asking for their input is a wonderful way of increasing their commitment and shifting them from passive consumers to advocates of the brand. Opening up the brand and allowing consumers to participate with the brand tends to make the brand more remarkable. This is generally much easier for brands in high interest categories (like clothes or sports etc), however, with a lot of imagination it is possible to get people involved in low interest categories. Think, for example, about how the 'love it or hate it' campaign for Marmite took a low interest savoury spread and made it a cultural phenomenon that people were prepared to engage in. Or think about the way in which, Brita Water Filters and

Clorox Green Works household cleaners used people's interest in the environment to create something remarkable.

Facilitation/Exercises:
There are four exercises used in this question.

The first is 'Competitive Mapping.' We want to use the competitive maps we created previously and identify what would make our space more remarkable or where we could move, using the answers to previous questions as a guide, to a more remarkable space. As we do this we should look at the category conventions we previously identified and challenge how we could rise above them, break them or re-invent them in a way that makes us remarkable.

Second is 'Deprivation.' In this exercise we paint a picture of the world without our brand. What would people miss? What would be the chain reaction? What brands would come to fill the void and how?

Third is Parallel Ownership. In this exercise we explore how the brand would be different if owned by companies extremely different from ours (and one another) – Virgin, Google, P&G

Fourth is 'Shared Ownership.' How can we give customers a sense of ownership of the brand... how could we involve them and get them to participate? What would the community change if they could? How could we involve them in this change?

7. WHAT DO I FIGHT FOR?
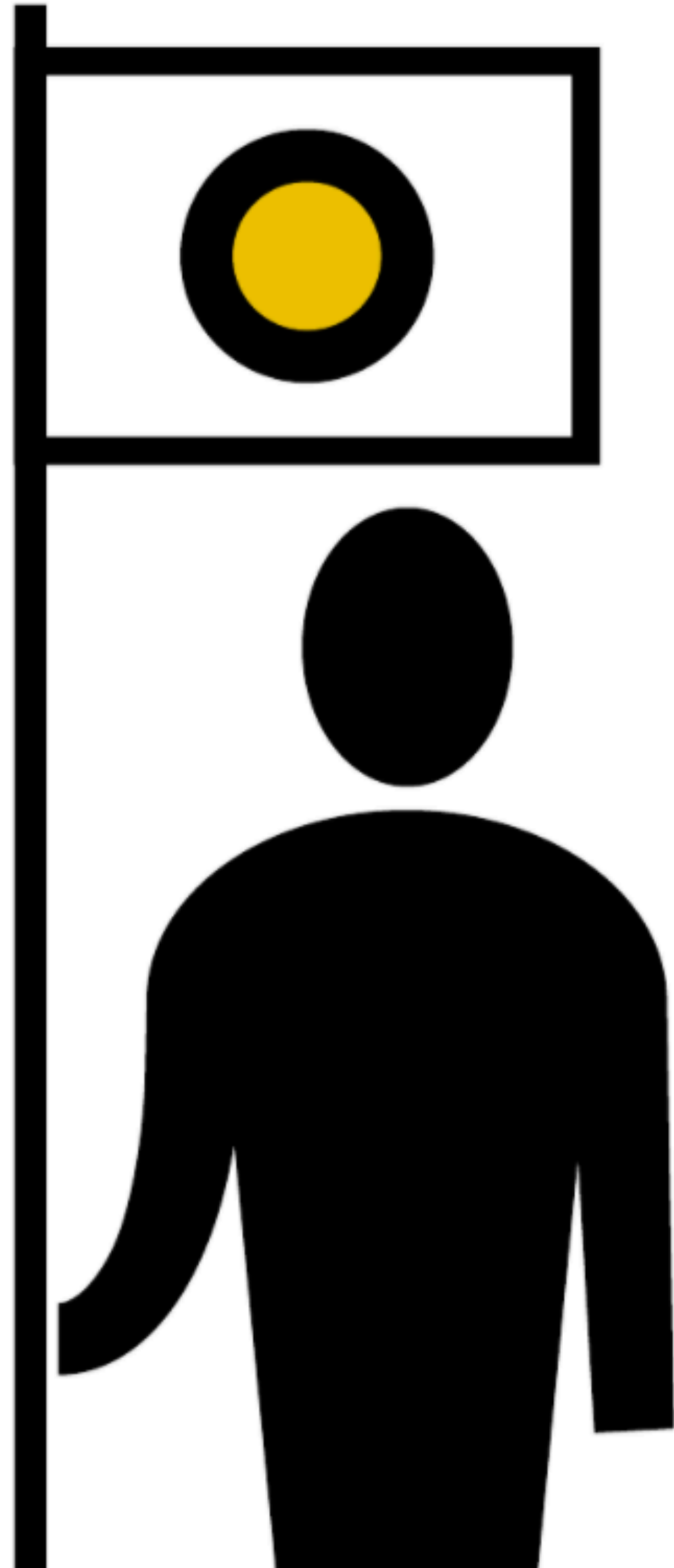
In our last question we explore the very heart of the brand – 'What do I fight for?' Our objective is to discover the brand's unique, driving purpose or mission in the world. How can this brand make a difference in its impact on society, on the environment, on culture or on individuals' lives? What cultural tension does this brand resolve for its community?

Facilitation/Exercises:
There are five exercises that help us to delve into this area.

The first is 'Brand as Verb'. Think of the brand as an action or impact. What verbs can best describe it and why. Its often helpful to look back at the 'What do I do' question for inspiration.

The second exercise is 'Vision and Mission.' Here we create a vision or mission statement. Now take that statement and turn it into a cause or create a statement of advocacy. What is it that helps everyone in the company to get out of bed and work for that company? Why did they join the company? What do they think their legacy will be? Think about other companies mission statements as inspiration, for example, Google's mission: to organize the world's information and make it universally accessible and useful.

The third is 'Commander's Intent.' Tom Kolditz, the head of Behavioural Sciences at West Point (the US Army Training Centre) always says 'no plan survives contact with the enemy'. So, what soldiers really need is a clear understanding of the commander's intent, rather than a detailed plan they must follow explicitly (because inevitably the circumstances will change as the chaos of a battle descends). Let's take an example - it's far more important that the soldiers on the ground understand 'Whatever you do, hold the flank' rather than being given a detailed instruction list of what times they should advance forward or move positions or engage the enemy or exactly what weapons they should use or bring (as this will inevitably change depending on what their opponents do). In our world, we might well adapt that thought to 'no plan survives contact with the customer' and think about what our overall goal is – so, what is the 'commander's intent' for our brand? What is the one thing that everyone in the organization should know we are trying to do? Let's take RyanAir for example. They are unambiguous about their desire to be the lowest cost airline (almost regardless of customer service), even to the point where they have talked about charging people to use lavatories on board, so that they can reduce the space taken up by lavatories, load more people and therefore charge less. Their position is extreme, but very clear.

The fourth is 'Sacrifice.' Remember to think about what you won't do as well as what you will do. In order to be the best at something, it's likely you are going to have to accept that you are going to be less good at something else. No brand (or person) can be brilliant at every dimension. So you need to be clear about what you are prepared to sacrifice in order to excel at your mission.

The final exercise in this section is 'Friends vs Enemies.' Generate a list of those who are with the brand and another of those who are against. For our list of friends, explore what is the common cause? How do we want the world to be or change? For our list of enemies, what is their fight? How does it help to define ours? Often understanding what other brands you are like and admire vs which brands you dislike or rally against, can really help you define your own purpose, style and fight.