

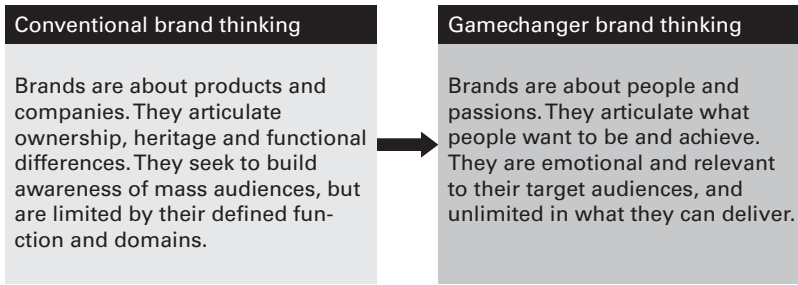
Step 1: Frame . . . innovating the brand purpose

Brands are not about what you do, but what you enable people to do. Brands are about people not products. Brands are about customers not companies.

A great brand is one you want to live your life by, one you trust and hang on to while everything around you is changing, one that articulates the type of person you are or want to be, one that enables you to do what you couldn't otherwise achieve.

Brands were originally developed as labels of ownership. They were factual and introspective – the best cosmetics company in the world, the most innovative technological solutions, or the original hand-made shoe company. They relied upon their names and logos,





articulated through superficial taglines, and delivered through generic service.

Just like internally motivated mission statements, this does little to engage customers; it doesn't reach out to them, it doesn't describe their world, it doesn't cut through the noise of crowded markets, or gain the trust of sceptics. It can also be limiting to the business, with less ability to flex and stretch into other markets and applications.

Brands are engaging to customers when they are about them, when they reflect who they are, or want to be. They define what customers want to do – or be, become, or belong to – rather than what products do. They capture the dreams and aspirations of customers, or at least the applications and benefits to them.

A brand builds on the purpose of a business, articulating and visualizing it in a clear and compelling way, relevant and about customers, standing out from the crowd and touching people more deeply.

Brands can become 'anchors' around which customers live their lives, representing something familiar and important, while everything else is changing. Yet brands must also evolve as markets and customers evolve, with the portability to move easily into new markets, and glue to connect diverse activities.

A great brand is not designed for everyone, but for their target customers. In reflecting these people, they seek to build affinity and preference, encourage purchase behaviour, and sustain a price premium. They seek to retain the best customers, building their loyalty, introducing new services, and encouraging advocacy.

The brand identity, communication and experience is designed to reflect the target customer. Look at the typography of the Build a Bear

TABLE 3.1 What are brands about?

Brands are not just about	Brands today are more about
Image	Aspiration
Promise	Experience
Difference	Resonance
Values	Spirit
Consistent	Coherence
Awareness	Participation
Personal	Shared
Engaging	Enabling
Like	Love
Relationship	Movement

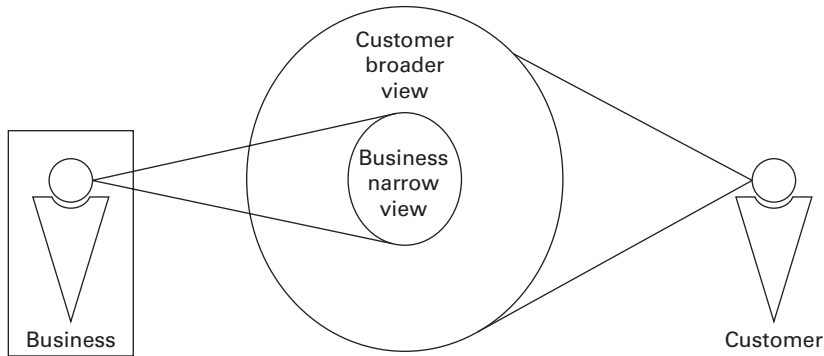
Workshop logo, the layout of its stores, the programme of activities – all designed to be child-like. Consider the design of Apple – from its logo to its typography, the black T-shirts of its people, and industrial design – they all capture modernity, coolness and simplicity.

If a brand seeks to reflect its target audience, then this also means that a brand must be prepared to alienate other people.

As Scott Bedbury, the man who put the ‘just do it’ into Nike, and the Frappuccino into Starbucks says, ‘a great brand polarizes people – some people will love it, and others will hate it.’ FC Barcelona can never be everyone’s favourite sports club, but it is everything to its fans. McDonald’s is heaven to some, hell for others. Some people adore their Mini Cooper, other people think it is ridiculous.

To find a brand’s purpose, we must see the world like customers do, capturing aspirations and priorities as they see them, and in their language. However, the customer’s perspective is usually very liberating. Customers don’t live their lives in categories, defined by products. They exist in a bigger world, where they live and work in more joined-up ways.

FIGURE 3.4 Reframing brands from a customer perspective creates more opportunities to innovate.



SOURCE *Customer Genius* by Peter Fisk

This ‘reframing’ creates a bigger space in which to define the brand, and what it seeks to achieve. Take a mobile phone company. Instead of being in the communication business, we reframe as entertainment for one customer, being close to family for another, and mobile working for another. Having reframed, we have to find the core idea. This depends on whether you want to be all things to all people, or special to some. The latter is easier.

At the heart of the brand is this core idea, or brand purpose, which becomes a guiding direction for everything else we do, why we exist, how we make the world better. Having found it internally, it is often articulated in a more creative and memorable way.

- Coca-Cola’s brand is about happiness: ‘Happiness is anything that can bring a smile to someone’s face. We’re in the business of spreading smiles and opening happiness every day across the world’... or more creatively, ‘Open Happiness’.
- Crayola’s brand is about creativity: ‘We believe in unleashing the originality in every child... Helping parents and educators raise creatively-alive kids’... or more creatively, ‘Everything Imaginable’.
- Patagonia’s brand is about environment: ‘Use business to inspire and implement solutions to the environmental crisis’... or more creatively, ‘Nothing should be made that can’t be fixed’.

Brands are about more than words and slogans, images and colours, more than businesses and their cultures, products and their functional benefits. Brands are about people, their hopes and dreams, and enabling them to achieve more. For consumer brands, the people and emotions are obvious, but for business brands the same applies, helping people to succeed individually and together, driving growth, innovation and success. Brands are ultimately, in one way or another, about making life better.

CASE STUDY Dove, a brand about me, the real me

Dove's 'Campaign for Real Beauty' began in Brazil, back in 2004. A forensic sketch artist draws several women, first based only on their descriptions of themselves, and then based on the descriptions of a stranger who has observed them. The women, seeing the resulting sketches side-by-side, realize that the sketches inspired by strangers are much more flattering than the versions from their own self-descriptions. 'You are more beautiful than you think.' The first two versions of these videos each received over 35 million views within two weeks of being posted to YouTube.

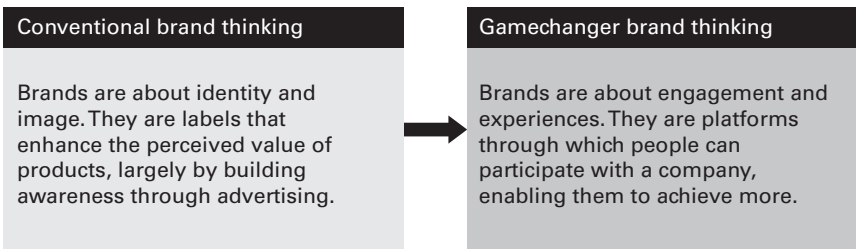
Led by Unilever's VP for Brand Development, Fernando Machado, the 'campaign' has many components. Advertisements showed real women, older or heavier than the 'ideal' but still beautiful. Passers-by were invited to vote on whether a model was 'Fat or Fab' or 'Wrinkled or Wonderful', and results updated live. The brand seeks to engage 15 million girls by 2015. It partners with Girl Scouts to promote self-esteem and leadership with 'Uniquely ME!' and 'It's Your Story – Tell It!' An annual Self-Esteem Weekend aims to inspire mothers to talk with daughters about beauty and confidence.

Dove is a brand that makes life better, connecting with deeper issues in a relevant way, challenging itself and its industry, building a movement among its customers, with new attitudes and purpose. Insights came through extensive immersive research; an advisory panel guides the campaign, in collaboration with consumers and specialist groups. One of the ads, 'Evolution', showed how much effort goes into creating a 'model look', winning unpaid exposure estimated to be worth over \$150 million. The platform sought to create a debate about the meaning of beauty, with products ranged from 'Nutrium' body washes and 'Weightless' moisturisers, through to Men+Care, and has spread across 80 countries.



Step 2: Create . . . innovating the brand concept

Brands are much more than a name or logo. These are just symbols of a much richer experience, uniquely delivered through stories and activities, products and services.



Renova is a Portuguese brand of toilet paper. It asks why all toilet paper is pretty much the same. White. After all it is one of the most personal products we use. Why can't it have emotion and be colourful, playful, lively and even sexy? Renova launched black toilet paper and found it was a big hit. Others liked lime green or raspberry. While most of the competitors were discussing personal hygiene and convenience, the relative benefits of three-ply or four-ply paper, Renova was talking about 'the sexiest bathroom on earth'.

Brand concepts are bigger ideas. Names and logos are just shorthand ways of representing this bigger idea. Products and services can make the ideas tangible, but so can packaging, pricing structures and retail displays, service style and communication stories. These are all part of the brand entity. The Apple Store says as much about the brand as the iPad. The friendly Starbucks barista is as important as the coffee. The cabin scent of Singapore Airlines is as distinctive as the logo on the head rests.

There are many complex models of brands. However a brand is fundamentally not about description, but enablement – what it does for people, rather than what it is. This is described in three components: rational, comparative and emotional:

- *Rational:* What does the brand enable customers to do? [Nike is not about great sports shoes or apparel, it's about people doing sports, such as running.]
- *Comparative:* Why does it enable them to do it differently or better? [Nike is not just about running, it's about running faster or further than you could ever before.]
- *Emotional:* How do people feel about the brand as a result? [Nike is an attitude to doing more, doing it better, and winning – just do it, no finish line.]

At the heart of the brand, connecting these different components is the core idea, which should be very similar to the business purpose for a corporate brand, but perhaps articulated in a more creative and memorable way.

FIGURE 3.5 Innovating the brand concept around what it enables people to do better

