



Best Practice Guide

Branding

Inside Out

“Brand is a charity’s way of saying ‘You can trust us. Trust us with your money. Trust us to deliver and to tell it like it is.’”

Betty McBride, director of communications, British Heart Foundation

Supported by

Welcome



Vicky Browning,
director
CharityComms

We live in tough economic times. Supporters have tightened their belts and organisations are zeroing in on efficiency and value for money. More than ever, charities must demonstrate how their cause is unique, effective, relevant and worthy of support. A charity's brand is key to achieving this.

Research shows brand as the most significant single factor in driving a personal connection and commitment to a charity. But justifying spending on measures that don't instantly show tangible results can understandably be a challenge.

That's where this guide comes in. We've scoured the sector for the latest thinking and best examples of excellence from many of the leading lights in charity branding. You'll find plenty in here on how to create and maintain an inspiring charity brand – and how to convince senior management and trustees of the value of investing in it.

The content includes the reality of what brand means (Chapter 1), the theory and practice of brand development, management and maintenance (Chapters 2 to 13), a discussion of the psychology behind brand marketing (Chapter 14), and some trend-spotting from the commercial sector (Chapter 15).

As with all our Best Practice Guides, we're sharing knowledge and ideas in order to improve the quality of charity communications and reduce the burden and workload of comms professionals. We hope this guide shows where brand's place is within charities – embedded like the words in a stick of rock, transforming the organisation from the inside out.



Simon Martin,
chief executive
Oliver Marketing

Oliver Marketing is proud to sponsor *Branding Inside Out*. The guide gives valuable, practical advice on how to enhance your brand in challenging times.

We believe it's vital for charities to harness the power of brand and the growing number of communications channels to provide existing and potential supporters with tangible benefits of what you are achieving. It is only by "making real" your organisation's mission and results that you will be able to retain donors and supporters, and acquire new ones. Your brand is the tool that allows you to do this, differentiating you in the marketplace.

Maintaining a consistent, well executed brand can be challenging. Oliver Marketing recognised the opportunity to redefine agency structures, to make them more client-focused and able to deliver more communications and a more consistent brand for less investment. By basing creative agency resources in the heart of our client organisations, and constantly seeking to use technology to improve efficiencies, we can deliver a streamlined, bespoke service that allows our clients to achieve more with their budgets.

We know you'll find invaluable advice in this guide to help you enhance your brand assets, ultimately allowing you to reduce acquisition costs and retain more supporters.

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Introduction

by Joe Saxton

Ten years ago I wrote a free report called *Polishing the Diamond*, published by market research consultancy nfpSynergy. It was designed to be a simple introduction to the ideas and importance of branding for charities and other non-profits. It clearly struck a chord with the charity community, as it has been a continuously popular and well received report ever since.

However, it is now out of date. It barely mentions the internet, let alone social media. The body of knowledge on what works and what's needed to develop great charity brands has grown ten-fold. Equally importantly, a number of organisations and individuals have moved centre stage in championing the importance of brand and great communications - and I am not among them!

So this is not so much a second edition as a completely new version of *Polishing the Diamond*, itself rebranded as *Branding Inside Out*. There are new authors, and indeed even a new organisation, CharityComms, as the publisher and holder of the intellectual property. This new report is a team effort and more details about the team can be found at the end.

In the intervening 10 years, something else has changed. Branding has become more important for charities. More charities have brand plans and brand managers. More organisations realise the importance of creating and communicating an image for the outside world that does justice to the work, values and mission of an organisation. More charities realise how important their reputation and the things they stand for are in a world of austerity, failing banks, economic turmoil and institutions that don't live up to their promise to the world.

Brand remains important for charities because it allows them to punch above their weight. When you spend £50 at a supermarket, you have a basket of goods on which to judge whether your money was well spent. When you give £50 to a charity, the only thing you have to judge whether your gift is well spent is the reputation and the image of the organisation. In the absence of the concrete and the tangible, the intangibles of image, personality and reputation have a much greater importance. For a sector that deals in ideas, values and intangibles, making sure an organisation's brand does justice to the work is of paramount importance.

Brand isn't just a tool for great communications for charities; it's also a secret weapon. A brand helps pit the small against the large, the David against the Goliath, particularly in the age of the internet and social media. Reputation – a key aspect of your brand – helps people decide who they take notice of, often initially by following them on Twitter or liking them on Facebook. Reputation also helps people decide who they might listen to in a debate about tax justice or government budget cuts.

In almost every conceivable way, a charity's brand has grown hugely in importance. That is why we are delighted to publish this new report on best practice in branding for charities.

1 What is brand and why is it important?

Branding Inside Out has been compiled with the guidance of a steering group of brand experts. We asked them to give us their definition of brand, and why it matters to charities.



It's about perception

Claire Sandham, Diabetes UK

In a world where we're being bombarded by communications every day, our brands need to work harder. Customers are savvy – they see beyond a slick advertising campaign and, whether we like it or not, they will form an opinion (consciously or subconsciously) about our charities and the work we do.

Branding is about what people say, think and feel about you, and these perceptions are shaped in lots of different ways. It could be through a phone call with a customer, a partnership with a corporate, or via the products and services you offer. The point is that perceptions are created, and brands are built, through more than just your communications activity.

Charities are getting better at recognising that the impression they make (however they make it) is everything. They are investing in all aspects of their brands, recognising that it doesn't start and end with a nice logo.



It's about trust

Betty McBride, British Heart Foundation

Put 10 communicators in a room and they'll come up with a dozen cliché definitions of "brand", with elements of name, logo, promise, experience, perception, belief and value in all of them.

Brand is the "how and why" of closing the deal with customers – the corporate marketers in sharp suits know that. But what does it mean for a charity, an organisation whose strongest desire is for a future in which they aren't needed and won't exist?

Brand – manifested by everything from a welcoming smile to a multi-million pound campaign – is a charity's way of saying "You can trust us. Trust us with your money. Trust us to deliver and to tell it like it is."



It's about personality

Selena Chapman, Marie Curie Cancer Care

It's personality. There is no stronger brand than a person, such as an artist or entrepreneur, who knows who they are and remains true to that.

When we get it right, it's pure authenticity. It enables people to feel and behave how they want to with us. As charities we have a significant head start. The value of a strong, known and understood personality as a starting point is immense; it provides a solid substantial base layer to everything that the organisation does – ensuring that no charitable activity has a standing start.



It's about strength

Serena Donne, Cancer Research UK

To be there for people, easily found, enabling them to be heard or helped. The need for a strong brand has never been more important.

Recipe for a strong charity brand:

20g of ambition – initially from a passionate and visionary few

10g of a plan – how to achieve it

20g of hard work – disappointments, tears, laughter, success, bravery

50g of support – action, time, money, optimism

Put into the oven of unwavering determination.

A charity brand is all the above, and ultimately how people feel and experience us – simple really!



It's about impact

Imogen Wilson, Plan UK

For me, the value of brand communications is how it increases organisational equity and targets audience propensity to support, not just in the short-term but in the long-term, by building awareness and trust. Brand-led communications help showcase why the organisation exists and its impact, providing a sense of joining in – thereby lifting the whole ship, not just one part of it.

Charities investing in brand communications reap the rewards

Charity professionals know how difficult it can be to directly attribute and track hard impact back to brand investment and demonstrate value. But it's worth noting that promoting a fundraising activity or campaigning action on its own rarely increases brand awareness or significantly impacts overall propensity to support.

Instead, it's those charities like Macmillan and Save the Children which have invested heavily in brand communications and are stars in the sector that are reaping the rewards in terms of PR, fundraising and awareness.

There are exceptions like the 38 Degrees forest campaign, or mass participation events like Cancer Research UK's Race for Life. But without a focus on brand, there's a risk that fame is attached to the product, campaign or even the channel you use to recruit, rather than the good work and impact of the charity itself.

My organisation, Plan UK, spent years making child sponsorship famous without badging our unique version of the product and protecting our brand. As a result, we moved from being the child sponsorship organisation of choice to third position behind two other child sponsorship charities with higher brand awareness.

The beauty of brand-led communication is that, unlike those that are purely acquisition driven and need to focus on the problem, it is not bound by these constraints. Instead, it can convey messaging that gives the solution greater prominence than the provider.

Having an integrated approach that gives space to solution and mission-focused messaging matters. Brand-led communication ensures the charity's work is presented in the round, stopping target audiences from becoming desensitised to single issue problem-focused messages and enhancing propensity to support. It's exactly the right medicine for charities in these tough times. Bring on the brand!

The business case for brand investment

Dan Dufour and Max du Bois

“Charities that invest in their brands reap the rewards of rising awareness and income.” That’s a great line for a brand manager or comms director to spout, but your average, hard-nosed financial director will want to see some numbers to back it up. How can you make the business case for investing hard-won income back into the brand?

There are a number of examples of charity and healthcare sector organisations refreshing their brands to clarify their positions, broaden their appeal and engage with supporters more effectively. Here are three charities which produced hard evidence of the success of their rebrands: there are plenty more throughout this guide.

The rebrand with the biggest impact recently has been that of **Macmillan Cancer Support**, which has seen its brand recognition and market share increase rapidly since its rebrand in 2006.

Awareness among its core audiences of people diagnosed with cancer and their families/friends rose from 41% and 38% to 65% and 66% from 2006 to 2011.

The new brand has provided the backdrop to sustained growth. Fundraising income has increased from £97m in 2006 to £141m in 2011. The number of people calling Macmillan’s Support Line rose from 34,000 in 2006 to 132,000 in 2011, web visitors increased by

over 400% to 3.8m visitors, and 65% more people have been supported by a Macmillan nurse, taking the total to 528,000 in 2011.

Following its recent rebrand, **Blind Veterans UK** (formerly St Dunstan’s) saw significant uplift in several key areas. In fundraising, direct marketing response rates for cold acquisition increased by 31%. The charity also developed a partnership with Specsavers for a key fundraising event. In terms of brand clarity, nfpSynergy’s CAM March 2012 showed that 22% of the British public would consider supporting Blind Veterans UK compared to 16% for St Dunstan’s – a 38% increase. The new brand engaged more younger supporters: the amount of event applications through the website increased by 60%. And media coverage in the launch month was over three times the average, while the number of sign-ups to the charity’s newsletter improved by 700%.

At **Teach First**, the charity which is working to end inequality in education, research carried out in early 2011 showed awareness among graduates, a critical audience, increased significantly after its rebrand. 82% had heard of Teach First, up from 70% in 2010, with 40% showing high awareness, up from 28% in 2010. 4% said they had applied to join Teach First’s Leadership Development Programme – double 2010’s figure.



A new website to accompany the rebrand saw a dramatic rise in unique visitors. When comparing an average week in February 2011 to a week in 2010, unique visitors had risen from 4,213 to 7,258, an increase of 72%.

In April 2011 Teach First was named the UK's 3rd most popular graduate employer in the *Guardian UK300* survey of 17,000 graduates – up from 8th in 2010. This outlined the strength of the presence of the charity's brand on university campuses and more widely showed how the brand messages and visual identity helped act as a focus for the rapidly growing organisation.

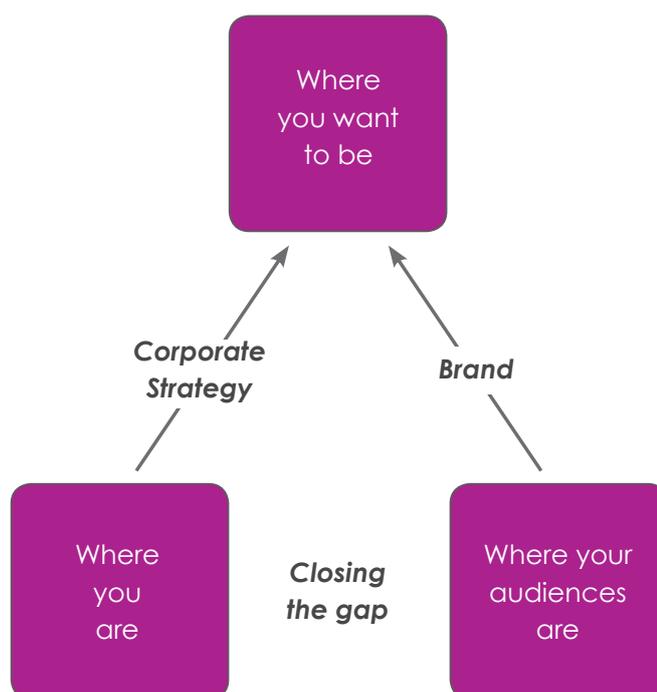
2 Aligning your brand and corporate strategy

by *Dan Dufour*

When I talk about what I do for a living outside work (which I seem to do far too often) many people are surprised by how business-like it all sounds, as they seem to presume that branding is predominantly design-led. “What you do sounds more like management consultancy rather than design,” my partner once commented.

But if you think brand is the remit of only the communications and marketing team, think again. Successful brands are led from the top, and fit together with strategy development like hand and glove.

The aim of “brand identity” is to bring the foundations of your brand (vision, mission and values or their equivalent) to life. Your corporate strategy should build upon them with a specific plan towards achieving your charity’s long-term ambition. If your corporate strategy is the plan that will take you from where you are now to where you want to be in the future, branding is the complementary process of shifting your audiences’ perceptions from where they are today to where you need them to be in order to achieve your strategy. Thus, branding is the process of closing the gap.





Tie your brand ambitions into your strategic objectives. Your brand can provide the bridge between your past and your future.

Rob George, head of insight, RSPB

TOP TIP

Many brand reviews are initiated by the arrival of a new chief executive, or follow the development of a new corporate strategy. In other cases, brand reviews may precede new corporate strategies, or may be developed alongside them.

With the rebrand of Parkinson's Disease Society to Parkinson's UK in 2010, the brand was one step ahead of the corporate strategy development (see p11). With the brand refresh of Mind in 2011 (p15), both brand and corporate strategy edged forward together. And with Blue Cross in 2012 (p19) and RSPB (in development at the point of publishing – see p74), the strategic intent came first followed by the desire to create a compelling brand to fit the future direction.

In all cases, rebranding led to those responsible for developing the brand (both internal staff and external agencies) working closely with colleagues in charge of strategic development. This process ensures the brand complements the business strategy and vice-versa.

Whichever way your brand is developed, it should enable you to deliver your corporate strategy, not stand in its way. After all, your brand isn't just how you look and what you say, but an expression of who you are and what you do. It should run through everything - from services to policy, from campaigns to fundraising - and should include securing financial stability and growth. Think carefully about how the brand may need to adapt to meet the needs of these different departments, and its role in helping to achieve their individual strategic objectives.



Get buy-in and leadership from the top of the organisation, ideally the CEO. Without this you have real limits to what you can achieve, not least because the CEO's role is key in gaining trustee support.

Louise Stevens, head of publications & brand, RSPCA

TOP TIP

Leading from the top and involving trustees

The most successful brand development projects are those that are led by, or closely involve, the chief executive. Only this shows the crucial importance of branding to the whole organisation. However, chief executives come from a variety of different industries and walks of life, so may not be particularly brand savvy. If this is the case, you may have to show them what branding can do for your charity.

Start with the basics. Make sure your chief executive, the rest of the senior management team and trustees understand what you mean by brand and how

important it is to invest in developing it. Use case studies from across the sector that have led to increased income and impact, as well as examples of where things haven't gone quite as well as they could. Draw on robust research to show the benefits and expected return on investment. You could set up meetings for senior staff to meet colleagues from other charities who have rebranded successfully to share their lessons and concerns.

Trustees are also critical to a brand development process, as you are likely to need their approval at key stages for any required change. There are plenty of horror stories of trustees blocking brand development at different stages or even from the start. But there are also projects that have sailed through trustee meetings at every stage on time and to budget.

Both Parkinson's UK and Blue Cross set up a "brand steering group" for their branding projects, which included their chief executives, two or three trustees, directors of key departments such as communications and fundraising, relevant staff such as creative services or design managers and their brand agency. This meant there were advocates on board with a good understanding of branding, having been involved in the brand development journey. Their involvement was critical to getting full trustee approval in both cases.

Key points for integrating brand and strategy:

- 1 Make sure whoever is responsible for developing your brand is aware of your future strategic direction or working closely with the person who is. Many brand development projects coincide with a strategy review, but if yours doesn't, be aware of when the next corporate plan will be developed.
- 2 Make sure the foundations of your brand (your "brand platform" – vision, mission and values or equivalent) clearly link with your strategic business objectives and goals.
- 3 Get your chief executive, directors and trustees on-board from the outset.
- 4 Set up a brand steering group to meet at each stage of your brand development, involving the chief executive, key directors and trustee representatives, to ensure everyone is (and remains) on board.
- 5 Consider how your brand will have to adapt to meet the needs and strategic objectives of each department.

A brand to deliver strategy: Parkinson's UK

Caroline Ledger, marketing manager

The development of Parkinson's UK's five year corporate strategy (2010 – 2014) and brand went hand-in-hand, and the charity's new vision, mission, values, goals and identity were launched together.

The brand positioning developed a much clearer focus on finding a cure for Parkinson's, as this was what supporters most wanted. This coincided with more investment into medical research.

As our chief executive, Steve Ford, said: "We wanted more people to know what we stand for. We wanted to reach out to people living with Parkinson's and raise £110m. We wanted a brand identity to help us do all this – not a brand that absolutely everyone will like, or one that fits nicely on a badge, but one that will help us deliver our strategy."

Our vision:

To find a cure and improve life for everyone affected by Parkinson's.

Our six goals (how we'll achieve our vision):

1. No one will have to face Parkinson's alone.
2. We will listen and respond to the needs of everyone affected by Parkinson's.
3. We will improve life for everyone affected by Parkinson's.
4. Our research will have resulted in better treatments and progress towards a cure.
5. We will raise more than £110m

to meet the costs of delivering our ambitious plan.

6. We will be a united, focused and effective organisation.

Start with research

The first and most important stage was comprehensive research. We had in-depth conversations with a range of stakeholders: members, non-members, people who were newly diagnosed, politicians, health service staff, charity staff and the public. It gave the charity a sense of how people saw us and how they wanted to see us in future.

Set goals that flow from your vision

We set a target of achieving six goals within five years. Staff, stakeholders, beneficiaries and the public can see these goals, and know exactly where they fit in. People understand and are excited about the vision behind the charity because they can see their role within it.

Establish your brand values

Our brand values – short, simple, bold, bright and human – informed our creative approach. The strongest aspects of the brand are the stories, the personalities, the courage and sadness of people living with Parkinson's.

The charity wanted to make sure the voice of people with Parkinson's came through in everything it did. Pictures of people holding placards bearing



the charity's core messages are now used throughout the brand. This gives the feel of representing people in their own communities, and helping them have their say.

That's what the stencil font is about. It's not a corporate brand but belongs to people living with Parkinson's and is part of how they get their messages across. The brand gets local branches involved, makes them part of the action and binds them to this great charity.

Results

- 97% of employees felt the charity had a clear vision, compared to 40% before
- 74% of members believe the new brand will help the charity achieve its five year goals, including raising more money
- 72% of local branches adopted the new brand in the first month

3 The elements that make up a brand

There are three fundamental elements that make up a brand, which this chapter explores in three parts. They are a clear expression of who you are, what you do and why you do it. This is commonly articulated in what is known as a “brand model” or “brand platform”. Brand models can vary but usually consist of a number of elements such as “purpose”, “promise”, “proposition” and “essence”.

The most common elements used across the charity sector are your vision, mission and values (part 1). It doesn't really matter what brand model you choose to use. Use one with terminology that you are most familiar or comfortable with, or which already has equity within your own charity.

Having laid the foundations, you then need to create your visual identity (part 2) and the language and tone of voice you'll use to bring your brand to life (part 3).

PART 1: THE HEART AND SOUL OF AN ORGANISATION: VISION, MISSION AND VALUES

by Max du Bois

Vision, mission and values are at the heart of an organisation and are an exceptionally powerful tool, when developed correctly, for invigorating an organisation and driving it forward.

At their best, vision, mission and values define what we do, why we do it and how we want to change the world around us. They act to inspire and motivate all the people we need to work with to achieve our plans and ambitions, both internally and externally. They are the basis for developing both strategic goals, and the activities we'll undertake to achieve them. They guide our actions and are the foundation for all our communications.

Vision, mission and values run from the heart of the organisation through to every external touch point. They drive us from where we are today to where we want to be tomorrow. They set us apart from others in our field.

Often they fall short of this potential. Often people can only remember them in part or, not knowing how to use them in their day-to-day work, ignore them altogether. Our noble ambitions and powerful sentiments wither into obscurity and irrelevance, begrudgingly trundled out in annual reports or hidden deep within websites.

Breaking it down

Vision (ambition): This describes where an organisation is going. It's our heart-felt ambition, our ultimate goal, how we want to change the world around us. It's the solution to the issue we are tackling, what we need to achieve to put ourselves out of business.

There is a balance that needs to be struck for the vision to be effective. Some visions fail to be relevant by being too far “over the horizon” for people to see,

while others don't feel credible and so need to be brought nearer to where we are today.

Be wary of "making the world a better place" or "a world free of". These are the right sentiments, but we should ground the vision in the way we are going to do this.

Mission (scope and status): This is what we do. To be effective it should be divided into two elements. The first covers our organisation's scope, our area of activity. The most effective missions combine the practical functions we perform with the benefit they bring. Avoid simply listing services and activities. Also avoid wishlists, things the organisation does a bit of (campaigning, awareness raising, etc) but feels it should "big up" for the sake of ego, pride or domineering departments.

"Make a difference" and similar phrases often crop up. Again, while the sentiment is right, it's what we do to make that difference that's important. The best missions balance benefit with practicalities.

The second is the status we want to achieve. Why would Paxman invite us onto *Newsnight* and give us an opportunity to state our case? Status can be impact related ("national", "champion", "voice of", "expert") or more emotional ("at the heart of"). The power of status is in its blend of where we are today and where we want to be tomorrow. It's a very powerful way to help stretch and drive an organisation to its next stage of growth, but be wary of being delusional or self-serving.

Values (drivers): Values are an organisation's ethos, the principles that drive collective actions. To have meaning, they need to be translated into behaviours that people can follow, values that staff can be recruited, assessed and remunerated against.

Many organisations have too many values, or they are too vague, too generic or too abstract to be of use. They might be unnecessary (e.g. "professional", "trustworthy", "inclusive", "accessible", "respectful"), a wish-list (e.g. "innovative", when an organisation isn't or shouldn't be) or most often, confuse behaviours with values.

A good way of defining values is to think about what would drive us from our mission (scope and status) to our vision (ambition). See Chapter 9 for more on how to create your values.



Keep it simple, keep it human and be consistent.

Ali Sanders, head of brand, Macmillan Cancer Support

TOP TIP

Differentiation

When developing vision, mission and values, it's important to focus on how you will differentiate your organisation. Differentiation is rarely "one big thing". It's often a combination of factors around the mission (scope, status), either in its entirety or the detail of its practical delivery. It's also often in the way an organisation expresses itself in its personality and how it communicates. One of the most useful exercises is to ask "if I take the organisation away, what will the difference be?" If there is nothing significant or unique, then the brave question

has to be asked: "are we better off merging with another organisation?". After all, duplication of effort is a major criticism of the voluntary sector and being a "me too" is an unsustainable business objective.

What your statements should look like

Effective vision, mission and values statements are often short, precise "headlines". This is the hook that grabs people's attention and allows you to elaborate further. These headlines should always be supported by a short narrative, explaining their context and expanding the description of what the organisation does, drawing on "points of proof" that highlight activities, impact and future plans.

They should be written from an external audience's perspective, in clear, engaging and emotive language that focuses on the benefits of what you do. Too many are bland or jargon-laden, written from a purely internal perspective.

Bringing your vision to life

Now comes the hard bit. Once you have your vision, mission and values, they have to be brought to life by being applied practically to people's roles and behaviours and communicated internally and externally (see Chapter 9).

The first step is crafting them into your brand. Then we need explicit guidance on personality. Not to be confused with values, this is about defining the way we go about our business, and is the basis for things like the tone of voice and communications style.

Another valuable addition is thinking about "response" or one phrase or sentence that defines "the way we want people to describe us" or our brand's essence, providing a reference to test and align any communications.

The next step is to look at each internal and external audience and, based on the vision, mission, values and additional brand elements, translate them into key messages for external audiences that will inspire and motivate them and, for internal audiences, provide the behaviours to take the actions we need to achieve our goals.

It's a tough challenge but the rewards of an inspirational clarity of purpose, and the journey to define it, are substantial.

When are vision, mission and values effective?

When they are:

Distinctive Inspiring Motivating Relevant Realistic

Quick questions to test your vision, mission and values

- Can you remember them?
- Can you see them throughout the organisation?
- Do they inspire and motivate you?
- Do they clearly articulate what the organisation is about?
- Do they give you a clear idea of where you're heading?
- Can you see how they fit into your work?
- Can you see how your work helps realise them?
- Are they relevant to everyone else's work?
- Can you see how they fit into the corporate objectives?

PART 2: VISUAL IDENTITY

by Dan Dufour



The most recognisable part of your brand is your visual identity, and this is still what most people think of when they hear the word "brand".

A strong visual identity is made up of much more than just a logo. Although important, the logo is just the tip of the iceberg. Colours, fonts, shapes, graphics, photography and illustration all have a role to play. Put together effectively they can project your charity's own distinctive personality to boost brand recognition.



Ideally, you should be able to put your thumb over the logo on any piece of communication and still tell what brand it is.

Logo

A good logo is your charity's most important visual signifier, like a flag on top of a castle. Although only one of many elements, it is probably the one that people (including the media) will remember the most, and talk about the most following a rebrand.



Logos come in all shapes and sizes, purely typographic (like Greenpeace) or symbolic. If a logo has a symbol it can be something abstract (like Friends of the Earth's symbol) or more realistic (like RSPB's symbol). Don't forget you can trademark your logo for legal protection which is represented by the initials 'TM' being displayed alongside the logo.



Some logos include a built-in strapline (sometimes referred to as a "lock-up") like NSPCC's logo. Others have a separate strapline or slogan, in which case there are usually rules within the brand guidelines around how they should be positioned in relation to each other.

Whilst some brands choose to change their logos to keep up with the times, others stick with the same logo and refresh or update it overtime (such as WWF's logo).



Whatever your logo, you'll want to make sure it works on its own, in partnership, in black and white (mono) and colour and is available in common artwork formats (JPEG, EPS, TIFF). Some logos are designed to be in a box, but if yours isn't then it should ideally work without one with clear visibility on a variety of coloured backgrounds for practicality. Logos that are presented in boxes rather than being integrated into designs can look like mistakes. Above all, do make sure your logo and strapline are legible – a surprising number of charities don't take this important step.

Look and feel

The other elements that make up your visual identity such as colours, fonts, photography, illustrations and graphics are commonly referred to as a "look and feel". So much attention is often paid to logos that the "look and feel" can sometimes be forgotten, but it is crucial to building a strong and memorable brand.

Colour

One way to build recognition of a brand is through association with a colour or palette of core colours, regardless of the sector. If you think of Easyjet you'll

probably think of orange for example. Coca-Cola is clearly red and the Yellow Pages and yell.com are... yellow, funnily enough.

There are so many charity brands clamouring to command (and maintain) public attention that picking the right colour isn't easy. NSPCC is green, but so is Barnardo's. The Dogs Trust is yellow, but so is Cats Protection. Shelter, British Heart Foundation, and of course the British Red Cross, are all red.

Charities' use of the same colour is most apparent with breast cancer causes. Breast Cancer Care, Breakthrough Breast Cancer and Breast Cancer Campaign are all pink. Breast Cancer Awareness month in October is even referred to as the "pink mist", as all these brands compete for attention at the same time with the same hue.

No brand can completely "own" a colour, but they can seek to differentiate themselves through the use of it. If you want your brand to truly stand out from the crowd, ignore colour at your peril.

On a practical note, ensure you have references for your colour palette for print (CMYK and Pantone) and online (RGB and HEX) for consistency. Nothing upsets a brand manager quite like different shades of a primary colour.



Typography

Just like colours, typefaces and fonts can help people to recognise a brand; think of Google, Disney, London 2012 or Macmillan Cancer Support. When choosing a signature font, the options are endless. And if there isn't already a font available that reflects the personality you want to project, you can always have one created especially for your brand as Mencap did (although this can be expensive).

There is a trend for charities that are refreshing their brands to adopt "sans-serif" fonts (like Arial or Helvetica) as they appear more modern. However, some fundraising direct marketing specialists prefer "serif" fonts (like Times New Roman), as their traditional appearance is more effective for targeting older donors, or even handwritten fonts for authenticity. If in doubt, test, and evaluate the response rate. Also, ensure your charity's policy on font size and accessibility is agreed before design commences and include it in your creative brief.

Typography can also be more than just fonts. Action on Hearing Loss both underlines and scores out words in its logo, and Breakthrough Breast Cancer places part of its logo at a 38-degree angle.

Photography, illustrations and graphics

Distinctive brand identities also include defined styles of photography and/or illustration and signature graphic devices.

Some brands only use photography or illustrations, while others use a mixture of both, like Plan UK which places white line drawings of the solutions it provides over coloured photography. As with typefaces, the options are endless: colour or black and white, portraits or "reportage" (real-life), "full bleed" (photos that run



to the edge of the page) or “cut outs” (photos placed on a clear or coloured background), line drawings, children’s drawings and cartoons. The options go on and on, so choose wisely and stick to one style (or at least a limited selection) to boost your brand’s levels of awareness.

It is also common for brands to have a distinctive graphic device (sometimes known as a “super-graphic”). This runs throughout all designs to help hold everything together and ensure brand consistency. Examples include Age UK’s multi-coloured “colour loop”, Breast Cancer Care’s ribbon or Macmillan’s green silhouettes. These types of graphic devices work best when they have a clear visual relationship to the brand’s logo.

PART 3: TONE OF VOICE: THE ROLE OF LANGUAGE IN BRANDING

by Dan Dufour

People too often underestimate the importance of language within branding and how words and images need to work together for maximum impact. Alongside your lovely logo and brand identity, wording is an integral part of all designs.

What is tone of voice?

“Tone of voice” is the branding term used as shorthand for the style of language an organisation adopts to express its personality. A brand’s personality can, of course, be expressed visually in colours, fonts and graphics. It can be expressed in sonic mnemonics (like the Intel tune). It can also be expressed in the words it chooses. Tone of voice means making sure the words you use fit with your brand and connect effectively with your target audience(s).

Why is it important?

Tone of voice should be an integral part of any brand, as it helps users to recognise, locate and understand the brand. In an increasingly crowded marketplace, where consumers and service users are constantly bombarded with visual, auditory and text information, it is vital that every element of the brand is working as hard as possible to attract and sustain attention. To overlook language is to miss an important trick.

To create a meaningful and memorable tone of voice, it is important to fully understand the brand’s personality. If the brand is youthful, energetic and quirky, the language used will be very different to a brand which has a personality that is established, traditional and reassuring. It is also important to ensure clarity around the relationship the brand is to have with its audiences – an authoritative expert, a supportive friend, a campaigning trailblazer, arm’s length, cool or fun.

An effective tone of voice accurately and consistently expresses the personality of the brand and its relationship with the target audiences.



It is crucial that everyone within your organisation understands how you use language. Where resource allows it, create a roll out plan with staff training and examples that can act as a guide for achieving consistency and flexibility at the same time.

Rachel Grocott, assistant director of communications, World Society for the Protection of Animals

TOP TIP

Creating a brand for pets: Blue Cross

Debbie Curtis, head of communications

Blue Cross has an amazing history. Originally founded in 1897 as Our Dumb Friends League, it helped injured animals on the war fields of the Balkan, First and Second World Wars. It also established the world's first animal hospital in London in 1906, which is still operating today.

Despite helping pets for 115 years, the charity has low brand awareness, especially when compared to the Red Cross which is well known for helping people. For many, the blue cross is a symbol that represents a retail sale, like the one that runs at Debenhams. So the charity updated its brand identity for the first time in 60 years.

Laying the strategic foundations

Interviews were carried out with the charity's directors and trustees to establish how they viewed the brand and to assess their appetite for change. A communications audit of current materials was also carried out alongside an audit of other animal welfare charity brands. The audit found that while Blue Cross had a consistent brand identity it was lacking in warmth and personality.

Perceptions-based research with the charity's main audiences was also conducted to inform the future brand direction. The charity had prided itself on championing the relationship

between people and their "companion animals", terminology that it had used for many years. However, the research found that supporters didn't really understand the phrase "companion animal" and wanted a clearer focus on helping pets. This led to a new vision: "every pet will enjoy a healthy life in a happy home," and a brand essence of "healthy happy pets".

Visual identity: bringing the brand to life creatively

Research explored whether a name change was required to inspire and acquire new supporters. This established that the name was not a barrier to engagement and that knowledge of the charity's heritage helped to build trust. The short and simple strapline "for pets" was added alongside the name to add greater clarity.

Three concepts for a new visual identity were tested across all the audience segments, with particular attention paid to the views of potential future supporters. The creative options were tested using qualitative focus groups and a quantitative online consumer panel to make sure the new brand would appeal to the right target audience segments.

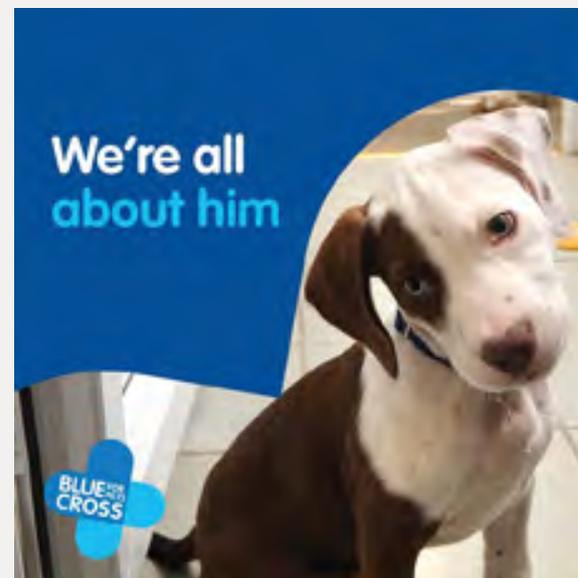
The new Blue Cross logo is softer and friendlier to reflect Blue Cross'

caring nature. It has soft rounded edges and is made up of two overlapping hearts, which look a bit like a plaster.

The logo shape is used throughout designs as a graphic to ensure the identity is consistent.

The main typeface reflects the logo with a soft friendly appearance, supported by a core palette of shades of blue.

There are three styles of photography within the guidelines – pets in need, Blue Cross in action, and healthy happy pets – to allow effective storytelling and fundraising. The focus of the photography is always on the pet with eye contact to heighten the emotional connection and to establish the important "aahh factor".



The words that make up your brand

Words can communicate a powerful brand story, from your name and strapline to standard descriptions of who you are, what you do and why.

People underestimate the importance of language within branding

What's in a name?

Argos, Orange, Apple. If we didn't know these brands and were asked to guess what they offered, would their names give us any clue? No. Yet they are unique, distinctive and memorable.

More often than not, charities adopt descriptive names. This isn't surprising, given that the cost implications and resistance to change from staff, volunteers and supporters can be considerable.

Over recent years, a number of charities have adapted or changed their names to make their brands more modern, easier to recognise and quicker to understand. The National Canine Defence League became Dogs Trust. NCH became Action for Children. RNID became Action on Hearing Loss. St Dunstan's became Blind Veterans UK.

Name change is often led by the need to shift perceptions of the brand or from research demonstrating that the name is a barrier to engagement. There are lots of different naming approaches to choose from:

- Traditional: The ones with "Society", "Foundation" "Association" or even "Royal Society" within them. Many charities are moving away from these types of names to shrug off a dusty and elitist image
- Eponymous: Charities that are named after people like Marie Curie, Terrence Higgins and Sue Ryder. These are good as long as we know who the people behind the brands actually are
- Evocative: Names that paint a picture like Sense or Scope, but may not necessarily express exactly what they do on the tin
- Campaigning: Names that suggest action and involvement like "We are Macmillan Cancer Support", "Save the Children" or "Action for Children"
- Composite: Bits of words put together to create something new like Oxfam or Mencap

Whatever name you end up with, don't forget to check its meaning in languages other than English!

Developing your strapline

Name changes shouldn't be considered in isolation. Where it gets really interesting is the relationship between the name and the strapline, if there is one. If you have a descriptive name, why not pair it with a strapline that has more punch in order to project your brand's ambition or personality?

Just like names there are different types of straplines you can experiment with:

- Descriptive: Like Mr Kipling and his "Exceedingly good cakes"
- Emotive: Think Dove and "Real Beauty"
- Attitudinal: Brave like Apple who "Think differently"

- Call to action: “Try something new today” as encouraged by Sainsbury’s, before they switched to exhorting customers to “Live well for less”
- Or benefits driven: Domestos “Kills all known germs, dead”

New names should be carefully researched and considered in terms of their cost implication and likely impact. Will a new name help you to reach out and engage new supporters? Would a new name upset or cause outrage among your existing supporters? Do you have the budget to inform all your existing supporters of the change and justify it to them, as well as building public awareness of a new name from scratch? Renaming can also take bravery, strong nerves and a leap of faith.

You will also want to research name and strapline availability before embarking on any change, as well as checking possible legal implications of any change to your charity status or royal charter. Initial searches can be made on the Companies House website, on websites to check URL availability and by seeing what Google searches may bring to light. You’ll want to be confident that you can own a name and strapline without any room for confusion with another brand, especially one in the same sector.

Describing what you do consistently

It’s common for brands to develop standard descriptions (short, medium and long) of who they are and what they do in their tone of voice to encourage consistency and build awareness and understanding. There are many names for these – “descriptors”, “boilerplates”, “core scripts” and “positioning statements”.

It’s worth remembering that people don’t choose brands with the rational side of their brain, so brands that can explain “why” they exist are more likely to achieve engagement than brands that only focus on “how” and “what” they do (see Chapter 14). Remember, strong brands are known for doing one thing well, so avoid listing everything you do like a shopping list. It is almost inevitable that every part of the organisation will want to see themselves represented in the text, but in saying everything there is a danger of becoming unfocused and bland.

Brands that explain “why” they exist are more engaging

Here’s an example:

Save the Children – what we stand for

“We’re the world’s independent children’s charity. We’re outraged that millions of children are still denied proper healthcare, food, education and protection. We’re working flat out to get every child their rights and we’re determined to make further, faster changes. How many? How fast? It’s up to you.”

Finally, only use facts if they don’t distract attention from the mission. When I was brand manager at Shelter our positioning statement started with the line: “We are the fourth richest country in the world, and yet millions of people in Britain wake up every day in housing that is run-down, overcrowded or dangerous.” This created perspective, but also an endless debate about whether the UK was actually still the fourth richest economy.

How RLSB uses language to reflect its ambitions

Lalayn Baluch, content editor

Creating a brand personality, particularly for a charity, is crucial if you want to draw people in. An organisation's personality can help it stand out from the crowd and become instantly recognisable.

By using the right style of language, your communications can establish and convey this personality. And that's what tone of voice is – the way you use words in a particular style to convey your messages.

So where do you begin? At RLSB we took our brand and ethos – “to help blind and visually impaired young people live life without limits” – as a starting point. These words sit at the heart of everything we do. It's a belief that informs the way we communicate with the world.

Of course, as with people, organisations need to have a degree of flexibility with the language they use to communicate. Just as you might use a different tone with friends in the pub than you would in a business meeting, so an organisation's tone of voice needs to vary. You're likely to have different communication channels – from radio ads to funding applications – so you need to adjust your register of language to make communications as effective as possible in different situations.

At RLSB our tone of voice has two levels. The first is the voice of us, RLSB, which we use in most communications. And in keeping with our ethos of “life without limits” our tone is dynamic, active and stuffed full of personality. It always reflects our ambition for blind young people. We use short, snappy sentences and straightforward language.

In channels where we want to be at our most distinctive and persuasive we use our second level: the voice of blind young people. After all, they sit at the centre of everything we do.

This voice is confident and optimistic – dispelling preconceptions about blind young people and reflecting instead how they live – or want to live – a life without limits. It can sound punchy and opinionated, but always positive and cheerful.

We use this tone sparingly for maximum impact, in headlines and the highest profile channels such as above the line advertising and posters. It may be a compelling quote on a door-drop leaflet, or a great point of view that draws the eye towards a web banner. It conveys a perspective that the voice of RLSB, as an organisation, couldn't give.

We use these tones of voices together in different ways



depending on the type of communication.

When creating your communications, consider this practical checklist:

- Who and what are you writing for?
- What's the one thing you want someone to take away or do after reading it?
- Based on this, what's the approximate balance between different levels of tone of voice?
- Is what you are writing distinct to your organisation? If you took the logo away could your copy reflect anyone else? If so, then start again.

4 Coherence or confusion: creating a brand hierarchy framework for sub brands and products

by *Max du Bois*

Charities seem particularly vulnerable to “logo-it is”, often spawning a mess of unrelated logos and sub brands.

Charities have multiple and diverse audiences. In trying to engage with them, they often develop a plethora of different offerings, from information to initiatives and fundraising asks. Unless ordered by a suitable brand hierarchy, this can lead to an unstructured and incoherent portfolio that is confusing to people both inside and outside the organisation.

A rash of random sub brands can result in the overly large success of sub brands, often at the expense of the overall organisation. They sap the core brand's power and reduce its salience. As more and more separate sub brands are created, the core brand is increasingly pushed out of sight and out of mind.

Alternatively, if the core brand is too dominant, it stifles any opportunity to extend an organisation's reach and relevance or fails to engage with people in the right way to get them to use the product.

In both cases, we lose the collective power and visibility of all our activities for nominal, short-term gain or lack of planning.

What is a brand hierarchy?

A brand hierarchy simply structures the way in which an organisation presents its activities in a coherent way to the outside world.

Its underlying value is in expressing a mutually beneficial relationship between the core brand and sub brands and products. It should have a clear and coherent set of rules and a visual system for linking the core brand to events, initiatives, campaigns, information and the like to bring the credibility and value of the core brand to them.

At the same time, the brand hierarchy should recognise that people need to find their way around a diverse set of activities and differentiate between them. Different products also often need to appeal to people in different ways to the core brand, with a different tone or focus, to hook them in.

Fundraising is a case in point, where the portfolio also needs to “cross sell” or “cross involve”, persuading people who gave for one thing, to give for another.

Types of brand hierarchy

In effect, a brand hierarchy should provide a set of conduits to carry the positive aspects of the brand portfolio from one to another, as needed.

The core brand should provide a positive set of messages that support the individual products' "pitch" to their audiences.

If the parent brand and the products share exactly the same set of values, then what's called a "monolithic endorsement" is used. The core brand is dominant, with a simple descriptor signposting products.

When should you create a sub brand?

In some cases, the values of the core brand will not be relevant enough to effectively appeal to all audiences and to differentiate across all the activities or products of an organisation.

If this is the case, the product will need to articulate additional values to appeal to the specific needs of the target market. This is when a sub brand should be developed. Sub brands come in all shapes and sizes, from fully logo-ed up independent entities to more discrete entities that are little more than a font or a name.

How independent from, or close to, the core brand a sub brand is depends entirely on how relevant the core brand is to the audience being targeted. If it has barely any direct relevance, then the sub brand will need to be more assertive in its own right. If it can draw on much of the core brand's awareness and strength, then it should be a much closer relationship.

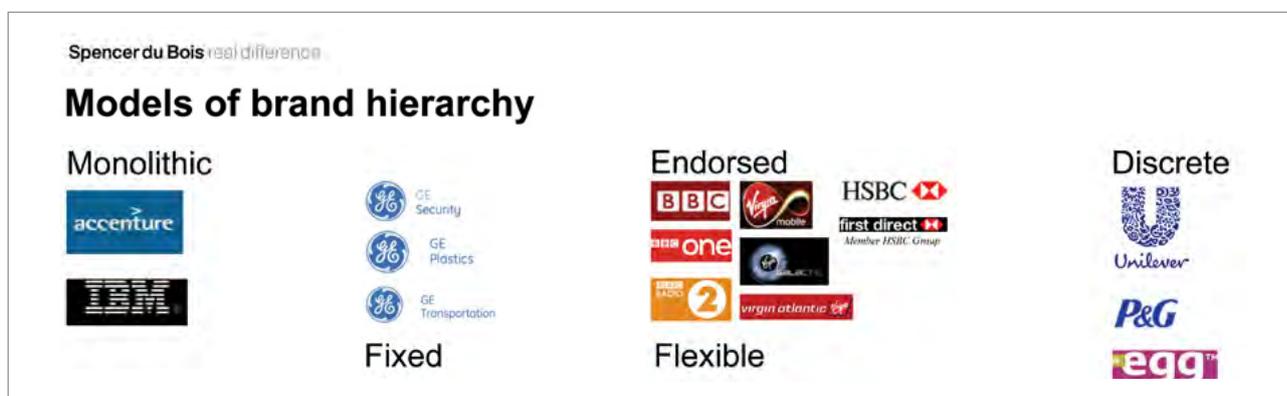
Developing a sub brand strategy

There are two kinds of sub brand strategy: the "fixed" and the "flexible" endorsement. The fixed endorsement is where the relationship between the core brand and sub brand remains constant across all the sub brands. It locks them into a rigidly uniform system.

The flexible endorsement is where, according to need, the level of parent to sub brand values is varied as needs dictate across the portfolio. The value of the flexible system is "appropriate enhancement". It allows the sub brands to be supported as needed by the core brand. It feeds back, by positive association, to the parent brand and, through the common link, to all the other linked sub brands in the portfolio.

It also allows sub brands that share values and benefits to cluster together, such as fundraising events, while allowing others to be more distant, such as information.

Where there are no similarities between a core brand and sub brand, and none are desired (through risk or the parent brand having a negative effect in a market) a "discrete" system is used where there are no visual or brand links at all.



The right system for the right strategy

Some organisations smother the effectiveness of their sub brands by using a



Find the brand promise that will join up all the things you do.

Sylvie Barr, senior brand and publishing manager, RNIB

TOP TIP

monolithic system. Others lose a vital enhancement by not linking them at all and spend large sums supporting these isolated sub brands.

On occasions, a core brand might have the wrong values to appeal to, say, a younger audience, but rather than create a discrete stand-alone sub brand, which would be ideal, the decision is made to help "feed" the core brand and begin to extend its relevance, by association, to the younger audiences.

Choosing the correct system is a process of defining the values and relationship between the parent and sub brand and how these appeal to their audiences. This involves looking at what each needs to be successful and understanding how to support each other.

It's essential to view this from the audience's perspective and not from an internal structural point of view. You can then create a simple flowchart to help people understand what goes where, with a set of guidelines on its practical application.

Getting the right system is crucial to maximise all an organisation's opportunities and assets. It pays rich dividends for everyone involved. A process of logic, sensitivity, planning and consultation can help charities overcome the barriers, silos and egos that can promote a chaotic mess of meaningless logos.

Questions to test your brand hierarchy

Is the whole portfolio greater than the sum of its parts?

Does the brand hierarchy support the goals at both the individual level and the corporate level?

Does the brand hierarchy provide clarity and relevance to our audiences?

Does the brand hierarchy promote logic and synergy?

Does the brand hierarchy provide a sense of order, purpose and direction to the organisation? Or does it suggest ad hoc decision making (that will lead to strategic drift and an incoherent brand)?

Some key questions

Is your charity's brand strong enough for you to get cut-through to make a sub brand really work?

How can the core brand and its activities effectively leverage each other?

What provides competitive advantage for the core brand and engagement with its audiences?

What can the core brand give to the activities?

What can the core brand gain from the activities?

How do the activities relate to each other?

What role does each activity specifically play?

A runaway success: how Race for Life's partnerships go beyond co-branding

Sam McAllister, senior manager – sponsorship



Now in its 18th year, Race for Life still flourishes in a market crowded with competing charitable opportunities, in an economic climate still struggling to recover. Without the money our supporters raise by walking, jogging or running 5k, we cannot save lives – it's that simple.

From nearly 600 participants at the first event in 1994 to over 550,000 in 2012, over six million women have taken part in Race for Life and our audience continues to grow. Cancer Research UK is the country's largest charity and Race for Life the UK's largest women-only fundraising event. Consequently, the audience is predominantly female. In commercial terms, this offers a rich vein of consumer to converse with, so most of our brand partners tend to come from traditional FMCG industries. That's not to say that the brand fit will be immediately obvious: our audience is smart and loyal so we need to think outside the box when it comes to corporate support.

This is not a mere co-branding exercise: our partners understand the need to embed their story with ours, to support us in our

core objectives of increasing fundraising and participation, and, where possible, add value to our supporters' journey.

In exchange, we offer a unique proposition. Race for Life is an emotional journey. Cancer will impact all of us in our lifetimes. We don't shy away from that. As well as offering tangible benefits of awareness and promotion, Race for Life offers unique intangible propositions to the brands we work with – a way of engaging their audiences in a genuine, impactful and emotive conversation.

CR-UK developed a new strategic approach for 2012, with a three-tier model of support for Race for Life. Tesco, our flagship partner of 11 years, maintains the top spot, with a further four brands occupying official sponsor status. Our champions (of which there can be between six and nine) sit at the foot of the pyramid. This is not to denigrate their importance, however. Each brand is only as good as their activation – we value our champions as much as our flagship. We work hard to create a package that makes the most of the budget available, while delivering our integrated objectives.

Each tier of sponsorship has a bespoke set of rights. These

follow an agreed template but are tailored to meet both our own and our partner's aims. In line with our pioneering spirit, we're open to discussing new ideas which add value. We're always looking to progress our product and we evolve our relationships accordingly. While our data is not for sale, we can offer inclusion in carefully selected marketing communications, engagement with our loyal fans through social media, and on-the-ground experiential activity at over 240 events UK-wide.

Without our sponsors, Race for Life would not be what it is today: successful, engaging, life-affirming and bringing us all closer to the day when all cancers are cured.



5 How to develop a strong brand

by *Dan Dufour*

You could write a whole book just about how to create a strong brand and indeed, many already have. Different specialists and agencies will have their own brand development methodology and terminology, each claiming theirs is most effective.

The following process isn't designed to be definitive, but is a summary of the most common stages you can expect to go through, based on my experience of working for charities on both client and agency side. Many of the steps can be carried out in-house or are scalable to suit different budgets.

Step 1. Set clear objectives

If you are about to embark on brand development you'll want to have clear objectives from the outset, including agreement on how they will be measured.

What do you want your brand development to achieve and why? Do you need to:

- update or refresh your brand to reflect your future strategic direction?
- change or correct perceptions of your charity among particular audiences?
- increase support for advocacy and campaigning?
- increase financial support through commissioned services, or the various forms of fundraising to achieve stability or growth?
- maintain or grow your market share compared to other charities in the same market?

The answer could be any combination of these or more.

Step 2. Understand your audiences

It is wise to start with a clear idea of your target audiences, especially if you want your brand development to help achieve market growth. Most charities will need to address a wide range of audiences. These often include such diverse groups as donors, beneficiaries, staff, volunteers and influencers (such as the media or politicians).

Firstly, decide on the range of your relevant audiences. It may be helpful to think about:

- Who delivers your organisation's activities?
- Who provides your income?
- Who helps you achieve your aims?
- Who receives or benefits from your organisation's activities?
- Who else might have an interest in or connection to your activities?

Remember that people can give their money, time, expertise, influence and advocacy.

Then, you must decide upon the relative importance of each audience to your particular organisation. How essential is each audience in helping you deliver your aims? For some charities, fundraising takes the lead and for others campaigning, policy change or commissioned services may be more important.

Although charity brands need to work for multiple audiences, most strong and successful brands are designed with one core target audience in mind. If you are designing a new brand identity, and testing it with multiple audiences, I would recommend you decide which audience segment you'll listen to most, and give more decision-making weight to than others. Trying to please all audiences, and design by committee, does not lead to the best designed brands.

Don't forget that a successful brand must also have the support of colleagues from across your organisation. Ensure you cover any audiences that may become more important in the future too. I strongly believe that if you don't identify your potential future income streams (whether individuals, corporate support, grants, commissioned services or a combination of these) at the outset, you'll risk the growth that should result from your brand development.

It is a good idea to map out your audiences on an axis such as audience size against value or influence to help establish their importance, according to your objectives. Finally, once you have identified your key audiences, consider what they are like. Look at their demographics (age, sex, location, income, life stage etc) and build in attitudinal information (how they think and behave) to develop a deeper understanding of their personalities (see Plan UK's case study on p66).

There are two good places to start when identifying future target audiences. The first is to analyse your existing database for trends (also known as "data mining"). Who you currently have should offer insight into who you should get more of. Find the segments that drive the most long-term value and those with the most potential. A good data analyst or planner will be able to do this for you if you don't have the skills in-house.

There are lots of different audience planning tools available for identifying new target audience. TGI – the Target Group Index – is a particularly good one that is easy to access. TGI is used by most media planners, and is one of the largest media industry sources of information on consumer behaviour. It provides demographic and attitudinal data on thousands of brands, and can be used to help identify what type of people support particular charities and then how to target them through media. There are ready made segmentation models out there you can subscribe to, and you can also invest in a tailored model built specifically for your charity, as many medium to large organisations do.

Most strong brands are designed with one core target audience in mind

If you are not aware of how your audiences currently perceive your charity, it is common for brand development projects to start with qualitative (investigative) perceptions-based research, like focus groups or in-depth interviews. This should inform you of what your audiences currently know, think and feel about your charity brand and what it stands for. Again, it is a good idea to map your audiences together with their current perceptions and where you want them to be in the future. What journey does your brand need to take them on, to shift their perceptions and inspire their support? By identifying your audiences, prioritising them, and understanding their perceptions, you'll know what your brand development has to help achieve from the outset.

Step 3. Lay the foundations

The strongest charity brands are those whose staff, volunteers and supporters alike all have a clear idea of what the charity is striving to achieve. Your charity's range of activities and products should also flow naturally from your vision, mission and values, such as your membership offer, if you have one, or your fundraising "case for support".

In order to agree your vision, mission and values, or equivalent, a combination of the following activities are commonly carried out:

- A review of the charity's origins and history
- A review of the charity's future corporate strategy
- Interviews or workshops with key stakeholders such as the chief executive and senior members of staff
- A review of the vision, mission and values of charities in the same marketplace
- Qualitative (investigative) and/or quantitative (statistical) research with key audiences

Identifying your position

Achieving cut-through has never been so important in a crowded and competitive environment where charities compete for support. Differentiating one brand from another (see Chapter 2) is what's referred to as "positioning", the position being the space you occupy in a competitive charity marketplace. Once you have agreed your market position it is frequently expressed in a few short words known as a "proposition".



Tell the truth, live the truth. Don't build a brand around values you're not already demonstrating corporately and, if you're in leadership, also living out personally.

Daniel Jones, head of business development, Stewardship

TOP TIP

A proposition is:

- A core idea or thought that drives your unique market position
- An internal mantra that inspires and motivates staff and volunteers
- A launch pad for all communications and expressions of the brand
- Truthful
- Aspirational

A proposition is not:

- Always used as a strapline externally
- Exactly where you are today

There are two core ingredients to brand positioning. The first is what you offer or what you make the "hero" of your brand story. Cancer Research UK does research. Macmillan Cancer Support obviously does support. Marie Curie Cancer Care provides palliative care. There are undoubtedly similarities between what they all do, but they have differentiated themselves by taking a different market position. I've picked a relatively straightforward example; for other areas of the charity sector, it is far more complicated.

The second ingredient is personality. Take Greenpeace and Friends of the Earth for example. Both protect the environment, but their style and tone are in stark

contrast to one another. In the commercial world, we have British Airways and Virgin Atlantic. The personalities these brands convey are very different and this is projected through their advertising campaigns. British Airways communicates its brand promise "To fly, to serve" with a strong link to its heritage. Virgin's advertising on the other hand, suggests a more glamorous flying experience which is supported by their exclusive "rock star" service. By differentiating their brand positioning and personalities they have enabled me as a consumer to make a choice and charities should enable their supporters to make a choice in the same way.

It becomes more challenging with organisations that have multiple functions. Strong brands are known for doing one thing well, but how can you achieve that if you provide information and support, campaign and conduct research as many charities do? In this instance I believe that less is more, and propositions that just roll everything up together such as "Fighting X or Y on all fronts" end up being unfocused and not achieving their aim.



A strong charity brand can't encompass absolutely everything that the charity does. You have to remain very firm about that internally, or the brand will become diluted and bland.

Jane Heath, head of communications & marketing, Breast Cancer Care

TOP TIP

Let's take another look at Virgin as an example from the commercial sector. It does lots of different things including space-flight, media and now banking, but it still has the core proposition of "making things better" which it has kept for 40 years. The brand has always been positioned as the consumer champion, and its brand's personality based on Robin Hood (hero of the underdog).

For any charity looking to achieve cut-through in a crowded market, if you can differentiate your brand through both your positioning and personality, you're onto a winner.

Your brand's positioning and personality may be implicit in your vision, mission and values. If not, you may wish to make them clearer by articulating them on top. Again, keep them short and simple.

Step 4. Bring the foundations to life through words and images

Before commencing creative development, you may wish to conduct some further research to understand how you currently present yourself in relation to others within your marketplace. Communications audits and analysis of competing brand identities are frequently carried out at this stage. This will help ensure your new or refreshed brand is fit for purpose and will stand out sufficiently among others in your sector.

Once the foundations of your brand are in place you can bring them to life through words (your tone of voice) and images (a visual / brand identity). Read more about both of these in Chapter 3.

Creative brief

The starting point of creative development is a creative brief which outlines what you want to achieve. This should include your objectives, target audiences and a summary of what you want your brand identity to communicate. It should also

Testing

Once concepts have been developed, it is standard practice to research (test) them with the target audiences to see which one has the best appeal. The most common methodology adopted is qualitative (investigative) research, usually in the form of focus groups. It is also possible to research creative brand development via online quantitative (statistical) research, although there are limits to how much can be shown on screen.

Make sure you test your creative development with the right audiences, keeping your objectives front of mind. You may find different audiences have different preferences to the concepts, so think about weighting or prioritising your decision-making accordingly. Beware of “design by committee”, as trying to please everyone risks diluting the impact of the end result.

Development and delivery

The research findings should enable you to choose one concept to take forward. It is unlikely that a concept will be spot on first time, and a further stage of design development is often required. This may involve another creative brief, so everyone is clear of the changes to be made.

Before signing off your brand identity, it is important that you have considered if it can be successfully implemented across different types of media, for your range of target audiences as well as internally across all departments.

Upon approval, most brands are delivered through brand guidelines which outline the elements that make them up and document how to use them correctly. Brand guidelines come in all formats, shapes and sizes, from a few pages to hundreds of pages, depending upon the size and scale of the organisation. There is also a shift taking place from printed to online guidelines, such as be.macmillan.org.uk (see case study, p50).

The best brand guidelines cover the foundations of the brand (what it stands for), then how to bring it to life through both wording and imagery.

Take people on the journey with you

Despite several charities successfully rebranding over recent years, staff and supporters are still likely to remain sceptical of branding's worth. The passion found within charities also means the resistance to change can be immense. Taking your audiences with you on the journey is therefore essential, especially in the charity sector. The best brand development projects are those that are “done with” not “done to”.

On collating top tips from people who have been through brand development, or are responsible for managing charity brands, the most common tip by far was the importance of internal engagement. That's why you'll find the whole of Chapter 8 devoted to that very subject.



In order to develop a strong charity brand, you need to ensure all your staff, volunteers, fundraisers and other key stakeholders are “on board” with the brand and clearly understand what the key messages are that need to be communicated.

Emily Burgess, creative services manager, Guide Dogs

TOP TIP

A new name for a new direction: Action on Hearing Loss

Joanne Grubb, former brand manager

In 2011, the Royal National Institute for Deaf People (RNID) changed to Action on Hearing Loss. The key driver for the change was the charity's new corporate strategy which formalised its move over the previous 10 years into areas of hearing protection, prevention and biomedical research into a cure for hearing loss.

The rebranding process started with both qualitative and quantitative brand research to find out what the general public and current donors, supporters and service-users thought of the charity; to understand why people came to us; and establish a baseline to test every year to ensure the brand strategy was working. RNID spoke to over 3,300 people in four countries over three months.

The key finding was that audiences knew very little about RNID and those who knew RNID didn't know the full extent of its work. The other problems were with the name, which hid the cause, and the logo, which people found confusing.

All staff were asked to help generate ideas for the new name through the intranet and internal newsletter. Volunteers and members were also asked to send in ideas, so RNID's warmest

supporters felt they were helping to shape what the new name would be. Hundreds of people sent in thousands of ideas. After a shortlist was drawn up, the team made sure that relevant URLs were available and a legal check whittled down the names further.

The decision was made to change the charity's trading name to Action on Hearing Loss from 9 June 2011 – the organisation's 100th birthday. The official name of the charity was to stay as "The Royal National Institute for Deaf people".

Timing the launch to coincide with the centenary meant the rebrand turned into a celebration – a party with bunting, balloons, and branded cakes. This combined approach meant that the focus was on what the charity had achieved and where it wanted to go, rather than on the fact the logo had changed.

The brand and centenary teams coordinated with internal comms to work out a communications plan – "the 100 day countdown". A timer appeared alongside different daily messages on the walls and intranet, which was a good way to engage people and build excitement.

The offices were rebranded overnight so all staff and

volunteers came into Action on Hearing Loss buildings on the morning of the launch. There were branded goody bags containing mugs, t-shirts and pens for all staff, volunteers and service users. The new website was launched and at 11am, everyone stopped for a mass tea break across the country and a photocall. The celebration went across the country and was a great way to get service users excited about the name change.



6 Integrating brand with other functions

PART 1: INTEGRATING BRAND WITH FUNDRAISING

by *Dan Dufour*

Charities incorporate their communications and fundraising functions differently. Some sit within the same department and work together harmoniously. Some fundraising functions are outsourced to agencies who may not understand branding, and vice versa. Where the two are internal and separate, the battle lines can be fierce.

Such internal structures are of no relevance to supporters, and for a charity to succeed, the two disciplines simply must work together in harmony.

The silver lining is that there is growing appreciation of the importance of branding in both communications and fundraising divisions, and its enormous potential for creating unity and integration.

The five most common tensions and solutions and how to address them

1 Having the right brand perceptions to fundraise

The first issue occurs when a charity is debating how much of what it does needs to be communicated publicly to encourage support, which is often linked to a brand review.

Many people probably still believe that Shelter runs hostels and soup kitchens when it doesn't. This may actually work in its favour, encouraging support. Does it matter? From a moral point of view as a charity, it probably does. And it mattered enough for the charity to embark upon brand repositioning starting in 2004.

Marie Curie Cancer Care provides palliative care for terminal illnesses beyond just cancer, although many people don't know this. Does it matter? Well, if the charity is losing out on being commissioned to run services, it probably does.

To prevent going round in circles, agree how far you want or need to build or correct perceptions of your brand in order to fundraise effectively. Also ask yourself how much detail people need to know about the entirety of what you offer, as you may not need to talk about absolutely everything you do to build a compelling brand story.

The next step is to make sure your fundraising activities and communications support your brand story and help to build the correct perception. I am aware of a healthcare charity producing a direct marketing pack with a sad looking fluffy kitten on the front because they thought it would be easier to fundraise with images of pets, even though pets have nothing to do with their cause. In contrast, a good example of a fundraising product that supports the brand is Centrepoint's "sponsor a room". Its brand is all about giving homeless young people a future, so donating towards a room as a means of help makes complete sense.

If in doubt, review your brand's vision and fundraising proposition(s) together and ensure they complement each other and help to build an understanding of the brand.

“ **Put the brand at the heart of how you do things wherever you are in the organisation. You must be true to who you are as an organisation and let your brand shine through everything from services to finance, HR, communications and fundraising.**

Nicola Tallett, director of fundraising & marketing, MS Society

2 Balancing the need for consistency with flexibility

One of the biggest challenges with creating, and then managing a charity brand identity, is balancing the need for consistency with flexibility.

On one hand, you'll want your brand to be consistent enough to be instantly recognisable every time people see it. On the other hand, it needs to be flexible enough to meet the needs of different departments and audiences, including fundraising from appeals to events, which are notorious amongst brand managers for the creation of new logos (or sub brands). After all, unlike consumer products, charity brands usually have multiple audiences, from politicians to school children, from volunteers to donors.

The best way to ensure your brand identity is robust enough is to apply the identity to a range of exemplar pieces. Take tricky, key pieces from different parts of the charity and apply the new identity to them: corporate pieces and merchandise; campaigning pieces; services marketing or promotional pieces; and fundraising pieces, like appeals, direct marketing packs and events promotion. Departments like direct marketing may insist they use their approach, because they know it works. Involve them from the start, and ensure your brand guidelines actively balance consistency with the needs of the departments producing the materials.

Don't forget the need for an identity that also works online, as your website will be a primary channel used by people to interact with your brand (see Chapter 11). Not only will this help to ensure your brand identity is fit for purpose, it'll help you get everyone across the charity on board, as they'll be able to see it can work for them.

It is also a good idea to conduct an audit of your brand communications (online and offline) at regular intervals to ensure you're walking the fine line between consistency and flexibility effectively. This will help to identify where things are going off-brand so you can put remedies in place.

“ **Get to know every department's role, remit, objectives, how they manage their audiences and where they want to take them. As you do this let them all know your role and objectives too – it'll cement relationships and help you make the right decisions together.**

Ben Hunter, brand manager, YMCA England

3 Balancing positivity with negativity

The other thing to keep in mind is that your brand identity will probably need a degree of flexibility in tone for fundraising purposes. Effective fundraising requires storytelling to engage donors in the charity's cause, and these stories often require a demonstration of the problem (negative) and the solution (positive), as well as a role for the supporter in making it happen.

There can also be a difference between what people say and then do. If you test your brand identity development using traditional (qualitative) focus groups it is likely participants will say they don't like negative images and prefer positive ones. Yet if you test your brand identity online (quantitative research), or do a live test with negative images showing the "fundraising need" these are likely to perform better. Empathy is still the strongest emotion for evoking a fundraising response. Although this will differ by charity, it is important to understand the motivations and emotions that your brand needs to evoke, from donors in particular.

The best solution is to ensure fundraising colleagues are involved in your brand development from the beginning, and to test the brand identity by applying it to key exemplar pieces including direct marketing. You'll notice many direct marketing appeals show the fundraising need with emotive images, but they also often show the positive impact of donations which are more up-beat in tone and can frequently link with the brand's vision.



Accept trade-offs with fundraising. Otherwise you'll go mad. But never give up demonstrating the value your brand gives to fundraising activities and why they should respect and nurture it for the long term. Research is your friend.

Gemma Routledge, brand manager, WWF UK

TOP TIP

4 Identifying the fundraising element of your brand

Strong brands are known for doing one thing well, which can sometimes be tricky in a charity context. But what do you do if your charity does lots of different things: information and education provision, research, care and support and campaigning for example?

The important thing is that you don't hide the most compelling part of what you do to donors. Research and care and support provision are often proven to be good motivators for donors, where information provision and campaigning are a harder sell, or appeal to a particular type of donor.

There are examples of health charities that have adopted new brands that look and sound more overly campaigning only to see a drop in fundraising, so just be careful and keep what your donors want to fund at the forefront of your mind when developing branding. In a similar vein, if your brand is managed in the same department as policy and campaigns, be careful communications don't become laden with "policy speak" which can also be tough for donors to connect with (see part 3 below for integrating brand with campaigns and policy).

One healthcare charity that balances the need for campaigning and fundraising well is the British Heart Foundation. The BHF talks about different parts of what it does in the appropriate context, like research for fundraising purposes,

which it knows is motivating for its donors. It is worth remembering that not all areas of your work need to be communicated in one fundraising appeal. The most successful are those which have a single focus – this might be raising money by telling a story about a particular project, particular country or just one person's case study.



If your fundraising is not creating brand loyalty, and your brand isn't helping you deliver amazing fundraising results, something's wrong. Tackle the root cause head on. Treating symptoms will be a constant pain and frustration for all involved and worse still, end in compromises that serve neither purpose.

Angharad McKenzie, head of supporter development, Water Aid

TOP TIP

5 The brand doesn't target the donor

More and more brand development projects come with a financial imperative to grow income and market share. And many charities seemingly want to broaden their appeal and reach out to younger audiences.

The starting point should therefore be an understanding of your donor base. Who supports the charity now? Who might consider supporting the charity in the future based on patterns of charitable giving? What's the gap between the profile of your current and your potential future donor? How do they both perceive your current brand? How does it need to change in order to target and appeal to them both?

Segmenting your audiences from the beginning of a brand development process, knowing the size (and potential) of the segments, and having a core target audience in mind will help you create a brand that will support and encourage effective fundraising.

Design is subjective. Your brand can't be all things to all people. Often in a brand development project different audiences will have different preferences when it comes to visual identity development. There is a need to balance the preferences of existing supporters (generally older in age for well-established charity brands) with the need to appeal to new (generally younger) audiences, which comes with a need to prioritise decision making. Which audience are you listening to most, or do you really want a broad brush solution which may dilute its impact in order to appease everyone?

A good example of a brand that has its audiences in sight is Help for Heroes. Unlike more traditional charities for the forces like the Royal British Legion, SSAFA Forces Help or The RAF Association, it has followed a more mainstream and populist approach to marketing to broaden its appeal beyond the normal donor profile. Partnerships with *The Sun* newspaper, charity singles with X-Factor and large scale concerts with Robbie Williams have brought charitable giving to younger audiences and those of a broader socio-demographic.

Checklist for integrating brand and fundraising:

- 1 Make sure your fundraising links to your brand vision and helps build the right perceptions.
- 2 Make sure your brand is flexible enough to meet fundraising needs without compromising on consistency.
- 3 Make sure your brand is flexible enough to demonstrate both the emotive need for your work and the positive income, from a fundraising perspective.
- 4 Find the most compelling part of your offer for fundraising and make sure it doesn't get hidden by, or within the brand story.
- 5 Make sure you use data to ensure your brand targets prospective donors.



Your brand story isn't just about telling people who you are and what you do, it is about actively engaging them in it. There has to be a call to action built into the brand story, and it's as much about your audiences and donors as it is about you.

Annie Morton, head of individual giving, Save the Children

TOP TIP

PART 2: INTEGRATING YOUR BRAND WITH SERVICES AND PRODUCTS

by Max du Bois

The use of brand in service delivery is one of the most important elements for commercial companies but one that is still remarkably under-exploited in the charity world. Yet it's one that, as commercial companies and other competitors are becoming increasingly active in our sectors, can provide a critical edge.

Instead of brand being at the heart of service delivery, it is often undefined or ignored or, worse still, irrelevant to the day-to-day actions of those delivering our services.

The most obvious value of brand is in promoting the charity and raising awareness. With the increase of personal choice, if a potential user doesn't know you exist, then to all effective purposes, you don't. Searching for services in our digital world throws up a bewildering array of providers. Brand must go beyond a simplistic "look I'm here" and fulfil two core functions.

The first is "preference": the brand must answer the question "why choose me?". Why is what we provide better than anyone else?

The second is "trust" or "why what I'm saying is believable and I will deliver what I'm promising".

If a charity is providing services in an area where it is known to have a specialist skill (say cancer nursing or palliative care or mental health), things are simplified. If it's an area where the charity doesn't have high visibility or where it is known for something else, the service will need to leverage any relevant values from the charity's brand and augment these to provide a compelling reason for the service to be used (see brand hierarchies, Chapter 4).

Save the Children goes back to basics with **No Child Born to Die**

Annie Morton, head of individual giving



After years of trying to be an all-things development organisation, in 2010 Save the Children went back to its core brand story. Why? Because at the heart of the organisation, it's about what its very name calls for – child survival. That's because eight million die each year before the age of five, and four in 10 die within a month of birth due to inadequate medical support.

Most children die of diseases that are easily prevented or treated and a third die of malnutrition. Save the Children has been instrumental in improvements in these child mortality rates in recent years, as governments weren't felt to be moving fast enough. Save the Children set ambitious strategic goals requiring more political action by governments, an expansion of its own services and significantly more public support and income to make it possible.

The No Child Born to Die campaign was launched with a

highly visible and emotive brand TV campaign, supported internally with a refresh of the brand identity and guidelines, and an extensive programme of staff engagement. The campaign had a flip-side message of Every Child Born to Shine, allowing communications to flex the positive as well as the negative, speaking of children's potential and dreams. This aspect was particularly attractive to UK corporate partners, helping Save the Children secure partnerships with Arsenal Football Club, ITV with a summer-long *Born to Shine* talent show, Morrisons and Lloyds TSB.

To support public fundraising, where the needs and emotions of suffering children had to be more prominent, a message framework was created that mapped out the key programme areas which told the story of helping a child survive past the age of five, and ensured a focus on the core brand story: pre- and post-natal health care, prevention and treatment of basic diseases, nutrition, and accessible trained health workers and

medical facilities. Previously, fundraisers had used any case study that had enough content to be usable, but the framework helped determine which areas of the programme best supported the brand narrative, and crucially, which did not, and so would not feature in fundraising.

This became one of the most valuable outcomes of this message framework; not just identifying the best content, but providing the rationale for what to leave out. Save the Children still does a lot of amazing work beyond the core brand story of child survival that doesn't need to be talked about as much. Making this work has required discipline and rigour, and communicating internally that not everything important to the organisation's mission is relevant to engaging audiences.

This framework also resulted in investment in sourcing better content from overseas programmes, and the right sort of content for communications and fundraising. It set out what a good Save the Children story looks like, one that is effective at fundraising, but also one that reinforces the wider organisational brand story.

The overall result of brand and fundraising working together was a 30% growth in income and an increase in awareness.

There is also huge value in simply being a charity. While price and deliverables are major factors, the ethos behind charities often gives a competitive advantage. It's too often taken for granted that buyers, be they individuals or organisations, know what a charity is about. Charities need to articulate what the tangible value of their charitable status is to that specific buyer or user of the service. They must show how their delivery of the service is by staff or volunteers who, to borrow from Oliver Cromwell, "know what they fight for and love what they know".

They must also show how their service is guided by a compassionate understanding of what's really needed and delivered by an organisation which cares beyond the bottom line. They must show that whether it's tackling homelessness or supporting those with disabilities, successful delivery for them goes beyond mere contractual obligation, straight to the very ethos of their organisation's existence.

This articulation can strike a blow to the heart of commercial companies and their need for profits for their shareholders. We can show that our values go beyond the bottom line and that our surpluses are reinvested in "the cause" or service delivery or innovations for the benefit of those who are using our service.

Translating brand values into behaviours

Brand shouldn't be a blunt dogma that is echoed in word rather than deed, as it often is in the commercial world. These drivers need to be translated to practical behaviours and actions guiding what services we provide and the style in which it is done. To be embedded effectively they should be extended to staff's remuneration and performance assessments, as well forming the bedrock of recruitment.

A relevant set of values and behaviours is also invaluable for new staff settling in, helping them understand how to apply their skills to a new job. With our multicultural workforces it also provides a clear tool for the reframing of cultural bias. For example, in some cultures caring for people with severe learning difficulties means "doing what's best for them" from the carer's perspective. If an organisation believes that it's the individual's right to choose how they are cared for, an interpretation of a choice-centred brand into a clear set of behaviours will help the carers realign their actions and understand why this is important.

To implement a powerfully aligned brand, five interrelated "gaps" need to be closed, which often cumulate to create an overall "service quality brand gap":

- 1 The gap between what the senior management team defines as the service and the service being delivered;
- 2 The gap between what the senior management team briefs the communications team to deliver and their interpretation of this;
- 3 The gap between the promises and expectations made by communications and sales and the service actually being experienced;
- 4 The gap between what the client thinks they should be receiving and what the frontline staff think they should be delivering;
- 5 The gap between the senior management team's perceptions of the service and what the clients actually want or bought into.

While brand alone cannot close these gaps, it can create an effective framework to minimise them by making sure that the users' perspective is clearly represented, that their expectations are managed and that the drivers and the behaviours of the organisation are clearly understood, communicated and used.

For brand to have a valuable and vital role in service delivery, it has to be developed with those who deliver services and relevantly interpreted to a set of behaviours and actions. Staff that know what they do and love what they know will be more motivated and more effective, and deliver better services.

Using reputation to shape service provision: Motor Neurone Disease Association

Sarah Fitzgerald, head of communications and information, and Farah Nazeer, director of external affairs

The transformation of the health and social care environment has presented challenges and also opportunities for the Motor Neurone Disease (MND) Association. In a state system that attempts to do the greatest good for the greatest number of people, those with a relatively rare, complex and rapidly-progressing disease like MND – affecting just 5,000 people in the UK – are constantly at risk of slipping through the net. This risk increases when systems change.

Like many so-called “niche” charities, we can claim to be brand leaders in our unique specialism of MND. However, in order to influence health policy and position ourselves in a new role of provider, we have also leveraged non-specialist values from our brand. We have brought to the fore our ability to foster best practice in highly specialised and complex care, in a way the state is not easily able to.

By emphasising this in our national policy activity, we won the chance to work with the Department of Health (DH) over many months to shape and influence thinking on the flagship “Any Qualified Provider” (AQP) initiative. We also secured DH funding to set ourselves up as an AQP provider of wheelchair services to people with MND, expanding our current Oxford-

based service to cover other parts of England. By investing in and leveraging the policy value of our brand, we were able to shape the AQP market in a way that allowed us to enter it from the start. This is a great example of how a relatively specialist charity can change the game to its advantage, and in our case, to the benefit of people with MND.

AQP has come at a time when the MND Association is developing a more diverse range of income streams, having previously relied almost entirely on voluntary donations. Our brand is already an asset in our direct service delivery to people with MND, where we are widely recognised and trusted by the population of people with MND and their carers in England, Wales and Northern Ireland. While we are also a familiar and respected organisation among practitioners, managers and commissioners in health and social care, we know that entering the transformed NHS market as a provider will require new and different things from our brand.

This has required us to renew a strong focus internally and externally on our authority and expertise in MND care, particularly the knowledge and lived experience of our staff and volunteers. We understand that this, added to our in-depth understanding of people with

MND's own views and thoughts about their care, is our USP and in the right circumstances will give us a critical edge over more “generic” providers. An internal review of our positioning has shown we don't always appreciate the value of our brand in promoting ourselves as an equal partner to the NHS and social services, and our future brand development will focus strongly on reinforcing this.



PART 3: INTEGRATING BRAND WITH POLICY AND CAMPAIGNS

By Jenni Bacon

Our sector deals in ideas, values and intangibles. Each of the functions of a non-profit organisation deals with these elements differently. Where fundraising looks to convert these intangibles into the very tangible cash that keeps the wheels turning, policy and campaigns look to convert this currency into change of a different kind: change in attitude, change in behaviour, change in government policy.

There are several mechanisms by which we do this – primarily through influence. The research and policy unit is often where many of these ideas are generated. The challenge is to get them acted on.

Having influence depends on consistently being credible

Having influence depends on being and consistently appearing credible in the areas and with the people you need to be; it means knowing where the levers are and how to push them so you can apply pressure when and where you need to. It can also mean “kudos” – being so respected in a particular way that others actively want to associate with you. In the play of all these dynamics, the importance of brand – as tool, and as “secret weapon” – becomes apparent.

“Campaigning organisations” and those with “campaigning identities”

Greenpeace and Which? are two very different organisations. Greenpeace is an independent “global campaigning organisation”. Which? is a “consumer champion” with campaigning at the heart of what it does. Signalling their independence is key to both attracting the support and membership they want.

Both organisations have prioritised the creation and cultivation of strong and distinctive brands to help them achieve what they need. Both clearly know their audiences well. They know what they are and what they are not; they highlight features of their organisation that will resonate with their desired audiences; they adopt distinctive tones and develop clear messages. Their integrity shines through. They show off their heritage, their people, their members and supporters to best effect.

The overall impression is of organisations that are greater than the sum of their parts. Organisations that present a coherent vision of themselves and the world, organisations that have the power to bring people with them. In short, they look like organisations worth listening to, or at the very least, that are hard to ignore. That is a foot in the door for influence.

Charities need to be careful to balance their campaigning work with the rest of their charitable activity, particularly if campaigning in the political sphere.

However, sometimes it can be appropriate for charities to build a whole brand around a “campaigning identity”. Charities looking to differentiate in a crowded space, and those with a very defined mission or cause can particularly benefit.

Integrating policy and campaigns in brand-building

The extent to which organisations adopt a campaigning identity should depend on their vision and strategic objectives, and not simply where brand and communications historically happen to be located.

The most important principle of integrating brand with policy and campaigns when it comes to building a brand is the same as for any other department: involve policy colleagues in development from the outset. There can be some nervousness about this, possibly due to an assumption that policy people might insist on using technical language, or get everyone bogged down in the detail. There seems to be a general feeling that people in policy just won't "get" brand. This is ridiculous, and says more about how brand gets spoken about than anything else. If people are disengaged, it might mean they've never found anything useful to engage with or that they don't yet see the value.

Find out what the issues are

Maybe policy stopped using the logo because it looks like it was designed for a children's party, and they were embarrassed to have it on their party conference literature. Maybe they invented their own sub brand for a policy blog to boost credibility among online opinion-formers because the rest of the brand and the organisation's messages were created with a fundraising audience in mind. Asking questions helps to identify what the issues really are.

Link brand to reputation

There will probably always be someone who says that policy work should speak for itself. For those who really do think that brand is just about making things look pretty, it helps to remind them that what we're really talking about here is reputation. This might not always make people feel better. As the philosopher Alain de Botton tweeted, with his tongue in cheek, "The importance of reputation: a sign of how seldom people think for themselves."

Brand isn't about making things look pretty: it's about reputation

But if this is so, it actually just highlights one of the very good reasons why policy and campaigns departments need to care about brand. Policymaking is done by people. The senior civil servant who won't schedule a meeting, the MP who's never in the office; they're people who respond as other people do when they have limited time, limited energy, limited attention spans and limited budgets.

Balancing "sexy and simple" with "serious and complex"

Other concerns that policy colleagues might have about branding likely stem more from bad branding experiences than from the concept of brand per se. What they might boil down to are questions about credibility, concerns that people will be prevented from talking about anything too complex. Or worse still, that the new brand will undermine credibility by providing an inappropriate backdrop to policy and campaigns work.

Policy work is serious. But "serious" doesn't have to look like it hasn't tried with its brand. Imagine two charities which have invested in research evidence that an intervention delivered in this way instead of that way will change people's lives and save the Government money in the long-term.

One is a new charity no-one has ever heard of with no particularly distinctive visual identity, no reputation in Whitehall, no media presence and no clear messaging. The other has their credible and thorough research evidence, a partnership with a respected university, a striking visual image, a large number of supporters, a neat little phrase that can be remembered and passed on, a CEO who got good national media coverage last week, and is a lead player in a public awareness campaign and charity alliance. Which charity might get the Treasury officials to come along to its event?

Protecting and enhancing a reputation

Managing a brand to protect and enhance a good reputation extends beyond what is communicated through words and images. It extends into the behaviours of staff; it requires integration with day-to-day systems of "quality control" on all the work, whether formal or informal. For policy staff or any organisation with a reputation to uphold, articulating what you are respected for – and by which audiences – can help in the evaluation of any piece of communications, any policy report, or any web content that goes out in the name of the organisation.

An effective brand does justice to the work

Collaboration and social media

Campaigning in collaboration can work well for individual campaigns but the creation of a single "campaign identity" can present challenges for the visibility of individual brands. Determining the benefits of joint-branding, single campaign identity, or loose collaboration will depend on the campaign's objectives and the strengths and weaknesses of individual brands in relation to those. Campaigners will also want to exploit social media to reach and engage with supporters in a freer dialogue than some brands might be ready for. Again, staff need to understand the brand, and feel empowered to work with it, understanding the rationale for its tone of voice and the style it wants and needs to project.

Doing justice to the work

An effective brand that does justice to the work means being better able to do the work. Organisations whose reputation is good and solid, built around genuine assets and clearly articulated values may also be better able to keep up sustained pressure over time. Charities with a strong brand may be better able to retain loyalty beyond a single campaign if they can create and harness communities of people who have a genuine affinity for their brand.

Charities with effective brands are also more able to capitalise on the opportunities that corporate partnerships represent. In a consumer society, these are becoming a much more necessary part of the campaigner's toolkit.

An effective brand gives policy and campaigns staff opportunities and benefits the entire charity as they are better able to gain, retain and use the influence that leads to meaningful change.

Guide Dogs gets ahead of the pack

Nikki Malin, head of communications and campaigns

Guide Dogs is one of the best loved charities in the UK. This bounty of goodwill is an obvious asset, and when we launched our brand refresh in 2011 we needed to maintain the warmth people felt for us. However, we also needed to get spiky. We wanted to increase understanding about our campaigning work and the serious issues we need to tackle to break down barriers which prevent blind and partially sighted people from getting out and about on their own terms.

Because of these barriers, Guide Dogs has a long history of campaigning. It's perhaps difficult for people to remember a time when it wasn't the law that guide dogs had access to all areas. Even today we have to remind some businesses about our guide dog owners' rights to enter the premises with their dog.

This capacity to "show our teeth" was a central part of the consideration with our recent brand refresh. Campaigning had to be a central part of our positioning in order to get ourselves heard.

Campaigning is central to our vision: "We will not rest until blind and partially sighted people can enjoy the same freedom of movement as everyone else." Our values talk about maximising impact, as well as being passionate and determined.

This positioning was put to the test in 2012 with our campaign to tackle dangerous dogs.

We had already been lobbying MPs about the issue before the Government announced it was consulting on a review of the Dangerous Dogs Act. Our research showed that guide dogs were increasingly under attack, with an average eight guide dogs a month being assaulted by out-of-control dogs. An attack isn't just a traumatic experience for both guide dog and owner:

in the case of the owner it may also mean they lose their treasured companion and their means to get to work, take their children to school or just get out of the house. We don't just want all dogs microchipped so the owner of the dog faces the consequences, we also want an attack on an assistance dog to be seen as an attack on the person.

The brand refresh meant our staff, supporters and service users all understood we were a campaigning organisation. We were able to galvanise the support of thousands of people for the campaign.

As a result we achieved blanket national coverage in the broadcast and print media. Over 5,000 people lobbied their MPs to attend a parliamentary reception about the issues and 150 MPs attended – treble the usual number – including prominent ministers. Following the reception the Association of Chief Police Officers invited us to brief them about the issues and our chief executive was asked to give evidence at a select committee hearing. nfpSynergy research shows 77% of MPs were aware of our campaign.

We await the outcomes of the Government's deliberations, but we know the combination of a fresh brand and a strong campaign has opened the door for Guide Dogs.



7 How to manage your brand

by **Dan Dufour**

When Shelter rebranded in 2004, there weren't many charity brand managers around. There were doubts about the very word "brand"; many colleagues at Shelter believed it was a dirty word, and that our supporters did too.

While some things have changed, others haven't. Brand management is now a common function in many charities, with some having whole teams dedicated to it. But despite several charities successfully rebranding over the years, staff and supporters remain sceptical of branding's worth. The passion found within charities also means that the resistance to changing brands can be immense. Because of this, the hills we must climb as brand managers are often still as steep.

The reality is that unless your brand is carefully managed internally, it will unravel the second it leaves the door. Staff and volunteers are a huge part of your brand. They must like it, or at least appreciate its value, understand it and live it. Unless these people are on board your brand will soon go cold, along with your public.

Managing a charity brand can be tough. Here are 10 points I hope will make it less stressful and more effective:

1 Win over the sceptics and lead by example

Brands are now part of our everyday lives. However, the term "brand" is off-putting for some. So remind them that what brand really stands for is "reputation". A simple explanation of the importance and impact of branding in the charity sector, illustrated with relevant case studies, will also help to win over the sceptics. Hopefully this report will also prove useful.

The most successful brands are actively supported and led from the top with a visible spokesperson, like Virgin's Richard Branson. The more directors you have standing behind the brand the easier it'll be to manage, so if they're not all on board, invest time in winning them over.

2 More carrot, less stick

Some brand guidelines are like volumes of *War and Peace*; perfect for bashing non-compliant colleagues around the face with when they go "off-brand" or hiding behind as a safety net when colleagues challenge the rules within them. Guidelines should be designed to encourage best practice and provide those using them with direction. I believe the "brand police" should be banished.

It's far better to promote the benefits of staying "on-brand", so people understand the reason for having rules in the first place. The most important skill required to be an effective brand manager is diplomacy. People are bound to challenge the brand, the guidelines, and your judgement from time-to-time, so stay calm, smile, and bite your tongue when required. Positivity and a thick skin are essential.

3 Make sure everyone understands what you stand for

The most exhilarating charity brands are those where everyone is united through a common purpose. After all, branding isn't something that is just painted on, but a reflection of your charity's heart and soul.

Your staff, volunteers, partners and supporters are your brand's best ambassadors and a ready-made sales force for it, so make sure they all know what you stand for and can sum up what your charity is about on the spot. This is hard to achieve if the foundations of your brand (vision, mission and values or equivalent) are collecting dust in a filing cabinet somewhere. Make them readily available and promote them on your website, in the office and on inductions. Pocket-sized leaflets or little booklets of key messages and facts are popular for this purpose.

When I worked at NSPCC, I remember the sense of pride everyone felt, because everyone knew what we were all there to achieve: to end cruelty to children, full stop. Such team spirit was also seen by President Kennedy on a visit to NASA in the 1960s. The President asked a man in overalls who was sweeping the floor what he did at the space centre, to which he replied with a grin: "Mr President, I'm helping to put a man on the moon." These are the rewards of a focused vision.



Give your colleagues the emotional context of your brand, not just the nuts and bolts.

Louise Kyme, brand & design manager, British Heart Foundation

TOP TIP

4 Integrate your values into everything you do

Values are so important to a good brand that a whole chapter has been dedicated to them (Chapter 9). But the most important take-away is that they should run through everything you do. Much more than just a bundle of words on posters on meeting room walls, they should inform your charity's culture and communications, both the way it behaves and the way it presents itself. Embed them through HR (recruitment, inductions and appraisals), strategic or departmental planning cycles, internal communications and the infrastructure. Make sure they are not just run-of-the-mill adjectives, but words that differentiate your brand from others. Regularly monitor how effective you are at living them.

5 Consistency is king

The more we see or hear something, the more likely we are to remember it, which is why consistency is so important to branding, regardless of the sector (think O2 and its air bubbles).

However, consistency can be hard to achieve in a charity, with multiple audiences and different departments pulling the brand and identity in different directions. It takes strong brand management and a good understanding of the importance of consistency across the charity to make it work. This is where most charity brands fall down over time.

Even brands renowned for flexibility still have parameters. Google is a good example. The creative expression of the company's name on its home page changes often, yet is still always legible as Google.

Conduct regular audits of your brand communications (online and offline) to ensure the consistency isn't creeping away. Collect pieces of communications from across the charity, put them all together and do the "logo test"; if you were to put your finger over the logo, could you tell they were from your charity? British Heart Foundation holds regular internal meetings to share creative output to help keep a tight rein on what goes out.

6 A clear process for briefing and approvals

Depending on the size of your charity, you are likely to have different people producing communications on your behalf, whether that's an individual designer or copywriter, in-house creative team, freelancers or agencies.

When creating a brief for a new piece of communication or project, from a leaflet to a full blown advertising campaign, those producing communications on your behalf must understand the parameters of your brand, including visual identity, tone of voice and values. Produce a creative brief template which already includes mandatory factors such as brand compliance, and make sure those responsible have easy access to any brand guidance and assets, such as signature typefaces, illustrations or photo libraries. If multiple people are managing the creative production process, encourage them to critique any designs or concepts against the brief, including brand compliance, and if they are in any doubt make sure they check what's permitted.

Have a clear approval process in place with an indication of a realistic turnaround time. Depending on the size of your charity, you may need to delegate and empower people to approve things on your behalf. Even the most dedicated brand manager can't have sight of absolutely everything.

7 Guidelines

Staff or volunteers producing materials without any consideration of the brand are the stuff of brand managers' nightmares. But managers are also responsible for these situations. They should ensure they have promoted the benefits of a consistent brand, produced straightforward guidance of what staff can and can't do, and – crucially – made it easy for them to produce the things they need.

A good set of guidelines is a must, outlining all the elements that make up the brand and how to use them correctly. For me, the best guidelines include a summary of the foundations of the brand (vision, mission and values or equivalent), and guidance on how to use both words (tone of voice) and images (visual identity). Guidelines come in all shapes and sizes, from a few pages to hundreds of pages. Think carefully about how much information different people may need. A designer in an agency will probably need more technical guidance than a volunteer in a branch or shop, for example.

8 Let go, and make it easy

Brand management is easier when lots of people are aware of the rules concerning the brand, but not everyone will need to know your brand guidelines inside out. It may be worth having different documents or tools for different purposes. At NSPCC, we had a small desktop check list for staff, to ensure most people knew the basics without having to wade through reams of guidance.



When rebranding, really invest in the introduction and rollout. The more time you spend at this stage, the fewer headaches you will have further down the line with people not understanding it and wanting to deviate from it. Also hit new starters with a comprehensive brand induction and/or tool kit.

Nicola Davies, communications manager, Sightsavers

TOP TIP

Templates for frequently produced pieces such as newsletters, event invitations and posters are also effective, especially at a local level.

People can access most of your brand's assets online, so it doesn't make sense to try and hold on to them too tightly. More and more guidelines are now being produced online rather than in print. Many have open access for the public alongside password protected sections for charity staff and agency suppliers. The online resource be.macmillan.org.uk is a great example of this.



A brilliant idea might excite your senior management team, but if the busy frontline staff or volunteers who deliver your services don't find it relevant, useful, easy and quick to implement, it won't work.

Sally Wrench, brand manager, MS Society

TOP TIP

9 Empowerment

Brand management is not a single-handed job. You'll need other people to support you to make it work effectively. Responsibility for protecting the brand should be shared across the organisation and not left to one team or individual.

A number of leading charities have established a scheme of "brand champions": members of staff who help to promote and protect the brand throughout the charity (see Chapter 8). Several charities also facilitate a brand steering group, meeting at least every quarter (see Chapter 2). The composition varies, but they are often chaired by a brand manager or someone in a design and/or marcomms role, with representation (brand champions) from each division.

The introduction of a brand champions scheme or brand steering group involves both time and commitment, but is well worth the effort. There is no better way to promote and protect your brand, embedding it across the whole organisation.



It's not about what you do as a charity; it's about how you do it. Once you identify what that is and how it makes you stand out, you can help colleagues understand, articulate and live it. It's got to be everyone managing the brand, not just the brand manager.

Gemma Routledge, brand manager, WWF UK

TOP TIP

10 Review. Learn. Improve

Brand management is an ongoing process. It's a good idea to have an annual plan and activities to monitor your brand in relation to your objectives or agreed key performance indicators. Popular activities include regular communications audits, staff surveys and brand tracking of awareness, understanding and perceptions for each audience group (see Chapter 12). Some charities agree and track "brand health indicators" to monitor their brands over time. I would also recommend regular competitor reviews and ensuring your brand is working for fundraising purposes, if managed in a different department.

Giving the brand away: Macmillan Cancer Support and Be.Macmillan

Carly Wilson, brand manager

Design your own leaflets, posters, business cards, badges... download logos, identity guidelines, marketing materials, facts and figures, cancer information...order certificates, booklets, collecting tins... Welcome to Be.Macmillan.

Be.Macmillan was first launched in April 2006 when Macmillan rebranded. Our rebrand was a catalyst for fundamental changes to the organisation. Not just a new look and feel, but a significant shift in the services we delivered and the way we communicated with our audiences. At the heart of it was our brand idea – life force – and the desire to become a movement to improve the lives of

everyone affected by cancer. We wanted to go from being rooted in hospitals to being part of people's everyday lives and from being an old fashioned charity to becoming a relevant cause that everyone can be part of.

Be.Macmillan was developed as a tool to help us bring this to life. It provided a platform to educate people about our new brand, both the identity and tone of voice and the thinking behind our brand idea. It enabled us to share up-to-date facts and information with staff, stakeholders and supporters that meant we were able to influence communications in a way that we'd never have been able

to before. More importantly, it equipped our audiences with the tools to promote Macmillan services and fundraising activities, while saving us time and money and enabling us to manage our resources more effectively.

Be.Macmillan was vital to embedding the new brand. It meant we could give it away to more and more people, while ensuring the key elements remained consistent and had stand-out and impact. Giving people tools in this way helps them feel part of Macmillan and inspired to do more.

Be.Macmillan is now in its third iteration. There are thousands of users, from staff to healthcare professionals to supporters, producing hundreds of different promotional items every week – all of them on-brand. We also distribute millions of cancer information booklets and leaflets each year to anyone who needs them as well as a range of merchandise to brand our services and support our brilliant volunteers and fundraisers.

And there is still so much untapped potential. We're currently working out how Be.Macmillan can not only help us manage our brand, but also support our wider vision.



Delivering your brand – how Oliver helps to **achieve more marketing with less budget**

Simon Martin, chief executive, Oliver Marketing

To create consistent and effective communications, you need the flexibility to work across all marketing channels. Traditionally, this has involved managing a variety of specialist agencies, each working on different areas of communications, from print design, copywriting, digital design and strategy. This approach can be difficult to manage and expensive to implement, with agencies working on separate projects, but not always collaboratively.

Managing multi-channel marketing

More “full-service” agencies will undertake all or more of these different strands in one place. However this often comes at a premium that is out-of-reach for many not-for-profit organisations. Given the explosion of channels, organisations need more flexibility, but also more control over their communications. They need to deliver more than ever before, generally with less budget.

Accomplish more by moving your agency on-site

To achieve this, Oliver Marketing places a bespoke mix of agency staff within our clients' offices. From designers, to copywriters, social media experts and video producers, a wide variety of skill-sets can be dedicated to

your marketing department. These work seamlessly with your team, championing your brand guidelines and consistently applying them to a greater range of communications than previously possible. Not-for-profit organisations including GSI and Relate as well as corporate companies like HTC, Britvic Pepsi and AXA utilise our flexible in-house creative teams to create video channels, digital communications and offline printed collateral. The range of materials, and the speed at which they can be created, allows them to roll out a strong brand identity into a highly competitive market, reacting quickly when market opportunities present themselves.

To meet the challenge charities face from the explosion of media channels, on-site agencies deliver:

- 1 Rapid speed to market due to the proximity of the agency team and the marcoms departments.
- 2 Consistent brand delivery and brand management.
- 3 An understanding of the organisation's goals and values which consistently delivers brand objectives.

Branding in partner environments

Clear branding and consistently high quality design help to position your company in a



positive light among potential sponsors, who receive an increasingly high volume of personalised messages. Perhaps one of the most challenging environments to achieve this is where a large number of partners are involved in creating and disseminating communications. Traditionally, these partners would produce ad-hoc communications using their own means such as word processing, often out of line with the brand look and feel. To overcome this brand dilution, organisations such as The Prince's Trust, Relate, Scope and Mencap are turning to Web2Print technology to allow their partners access to a range of artwork templates, giving them the freedom to create the bespoke communications they need, but within strict brand guidelines. The result is more consistency and a stronger brand identity at the grass root touch-points.

8 Getting everyone on board

by *David Hamilton*

Engaged staff, volunteers and trustees are your greatest brand asset. A brand's authenticity depends on engaging staff successfully from the very beginning. They will represent your organisation, your values and your ambitions better than a logo ever will. Why, then, does engagement with staff often fall off the radar when an organisation rebrands?

Your number one audience

It's very easy for efforts to promote the brand to get held back by your organisation's internal politics. Staff are often confused between the internal culture and the brand that is being presented to the outside world. The best way to address this is through a comprehensive internal engagement strategy which initiates two-way communication with staff and ensures they receive consistent messages. Even difficult messages being delivered to staff should always relate back to your brand values; the communication of unpopular internal decisions should explain why these are necessary to further the organisation's mission.

This is true for all organisations, but especially so for charities. In the public mind, charities are primarily about people who want to help improve things – from addressing poverty in the developing world to protecting vulnerable children. The people providing this support are often your staff. So a charity simply cannot afford to ignore the mood in the workplace and how its employees feel about their work when they get home.



Including relevant, representative staff is crucial to developing a strong charity brand. If you want to go quickly, go alone. If you want to go far, go together.

Krishani Ranaweera, head of PR & communications, ORBIS

TOP TIP

Show, don't tell

There is no point in simply telling your staff what your brand values are in a set of bullet-pointed statements; they have to believe in those values, and believe you are living up to them. For a charity, this means demonstrating what a brand means, showing how it's delivered in practice and proving that it really works.

For staff, the most effective brand messaging fits with what they already do. Whether you're using case studies, promoting your recent big successes or running a staff awards ceremony, you can link effective branding to making staff feel good about their work. This will make them more keen to tell your other audiences about it.

A greater challenge occurs if segments of your staff have similar concerns about an aspect of your proposed rebrand. You should seriously consider whether they have a valid point, as this could have long-term implications if not dealt with. It could also serve to tell you that your new brand does not fit with what they feel the organisation stands for.

People who take the time to complain are already engaged with brand issues – they have a view on what your brand should look like and it means something to them. They are, therefore, ideal people to bring on board when you're going through a rebrand, whether through face-to-face discussions, online forums or other forms of two-way engagement. Get them on board, and they could become your strongest brand ambassadors.

People who take time to complain are already engaged with brand issues

Owning the story

If a rebrand is going to succeed, trustees and senior leaders need to be seen to believe in it. They need to own the message: they cannot just treat a new brand as some sort of imposition. They need to tell the story of the new brand, explaining why the organisation is rebranding and take accountability for translating what it really means in practice for their own teams and departments.

All members of staff should be able to do the same thing, and easily give examples of how their own work reflects the brand. You can help them sell the story by cultivating a wide understanding of the key messages behind the brand. This will make promoting the brand come naturally to staff.

The 24/7 challenge

Finally, no organisation should forget that this really is a 24/7 challenge. Staff don't just talk about your brand in working hours; everything they say about your organisation, no matter when they say it, can have an impact on how external audiences see your work.

This is particularly true online. If a member of staff uses Facebook, Twitter or any other social media, they will probably use it to talk about their work. Engaging your staff with a rebrand is not only about making sure they represent you in the right way from 9 to 5 – it's about making sure they do it whenever they talk in public about their work, through any medium.

Turn critics into allies

Staff can be your strongest allies or your sternest critics. If they aren't signed up to your brand, they can keep it firmly on the launch pad. If you want your colleagues to take branding seriously, you need to show why it works, tie it into the work they do each day, engage with concerns properly and make sure you can tell the story behind the brand. If you do, your rebrand is much more likely to be a success, with everyone excited about the future and the benefits that the new brand will bring.

Playing the PIPES

Use the PIPES engagement model to help you carry your brand programme out to staff across your organisation.

Prepare

Prepare for challenge. How are you going to explain the benefits of your brand platform in a way that resonates with staff? It should be tangible and meaningful and avoid marketing speak and jargon at all costs.

Involve

Engage with staff early on. Don't just inform staff of a done deal. Get valuable insight from them and ensure that new brand values will fit with the work that is done at all levels of the organisation.

Promote

Recruit enthusiastic and engaged staff members as brand champions. Make them feel special and give them a role in the programme. Get them talking to people across sites and departments. Make sure that people responsible for internal communications are on board from the start and surround staff with examples of what the brand looks and feels like.

Empower

Channel people's creativity and enthusiasm. Provide a resource kit with templates and materials that give them the opportunity to develop their own branded work. Try and ensure your brand is flexible enough to meet the needs of each department or team. This requires trust, and also a proper control framework so you can intervene early if standards start to slip. Provide guidance for social media and digital activity to allow staff to reflect their work in the right way.

Success

Importantly, share the success of your brand development. Think about your audience and use measurements that will resonate with your staff. Celebrate achievements in campaigning, fundraising or volunteering, rather than just awareness ratings or more abstract evaluation.

Engaging staff in a brand repositioning: Diabetes UK

Claire Sandham, marketing & brand manager

Diabetes UK's new brand was designed to reposition diabetes as an urge are: getting staff and stakeholders on board was going to be fundamental to achieving success. Here are our top tips for gaining crucial support for your rebrand.

Position the rebrand in the right way

Staff needed to know the rebrand was driven by business need, based on evidence which showed the old brand was not well recognised, did not clearly communicate the new vision for the organisation and appeared dated.

Recognise different stakeholder groups

Tailored engagement and communication plans were developed for each audience, and time was spent understanding the concerns from each group and responding appropriately. We worked especially hard with voluntary groups, knowing it was crucial to get them on board early and turn them from potential critics of the new brand into enthusiastic brand ambassadors.

Listen, feed back and listen again

Diabetes UK carried out extensive research among all audiences – including people with Type 1



and Type 2 diabetes, volunteers, supporters, partners, staff and trustees – to understand how they viewed the organisation.

As we got closer to defining the brand concept, we commissioned two co-production sessions with Type 1s and Type 2s, as it had become clear that the two audiences reacted very differently to different brand routes. The challenge was to find common ground. By working with them to explore brand territories and strapline options, we developed "Care. Connect. Campaign", a route that best met the needs of both of these important audiences.

Put time into staff engagement

Visiting each of the charity's 11 offices and presenting the new brand face-to-face paid dividends. Importantly, tools like FAQs and presentations were provided to customer-facing teams, so they could engage directly with their own audiences.

Line up your launch plans

Having consulted with supporters

and volunteers, we realised that a major concern was wasting existing materials produced with the old brand. A phased approach and brand amnesty was agreed to allow time for the old materials to be used up and for the new brand to be rolled out.

Be a partner, not a policeman

Rather than telling people what they couldn't do with the new brand, the brand team was keen to work closely with other teams to show what was possible and how the brand could be adapted for their work. This had a further benefit – it helped position the brand team, and therefore the brand, as a key part of others' activity and improved working relationships with teams across the organisation.

Report back

Remember to keep sharing examples where the brand is working well – no matter how big or small. A more impactful annual report, a positive comment from an MP – these are all tangible successes that help keep brand enthusiasm up.

9 Living the brand through **your values**

by **Dan Dufour**

Why do values matter?

The reputation of your brand can live or die depending on someone having a good or bad experience of it. Experiences stay with us, and every interaction we have with a brand impacts on how we feel about it, whether it is a piece of print or broadcasting, a piece of digital or social media or even a person.

We've all heard PR horrors of when people and their behaviour have damaged a brand's reputation, like Virgin Atlantic staff getting sacked for being overheard calling customers chavs, or Argos staff tweeting their displeasure at working for their employers.

Every contact you have with an organisation helps to form your perception and understanding of it. An organisation should therefore seek to make sure, through consistent communications and good service, that it reinforces the kind of perceptions and reputation it wants its customers to associate with it.

Whether on the phone or face-to-face, every interaction can influence whether or not people want to work or campaign for you, or donate to you. In fact, it is often human contact, and hearing personal stories, that make the biggest difference to new supporters. Human contact makes a deeper, more emotional connection than any piece of marketing or printed brand collateral, hence the continued popularity of face-to-face fundraising.



Brands are built on the experiences people have with you. Focus on delivering fantastic customer experiences (for service users, for donors, for volunteers, for staff) and you'll create a powerful brand. Communications can enhance that, but by themselves can't create it.

Ali Sanders, head of brand, Macmillan Cancer Support

TOP TIP

How to create your values

It is best practice to involve staff, at all levels, in the creation or evolution of your brand's values. A common question is what words people would use to describe the charity as it is today (the good, the bad and the ugly), and what words people would like to describe the charity of the future, say in five or 10 years' time. This helps to identify common frustrations on one side and aspirations on the other.

Some values and brand attributes, like “caring” or “supportive”, are already built into the DNA of simply being a charity, and will be expected by your audiences. Try to focus on the ones that will differentiate your brand from others in your sector, and if possible take a look at theirs first. A good place to start is by understanding which attributes people expect of your particular type of charity using research like nfpSynergy’s Brand Attributes Monitor.

How to embed them

People can often become so hung-up on all the aesthetics that the importance of the values can get overlooked. But where would you be without your employees and volunteers? The best brand projects are always those where the values, and their role in guiding the charity’s culture, are launched together with what the brand stands for, as well as how it sounds and looks.

You can embed your values in your organisation by linking them to core competencies, recruitment and appraisals. Ensure your HR department is involved in their development to make this easier. Some organisations also hold annual awards to acknowledge staff who demonstrate and live the values.

Ask each team or department to rate where they are on a sliding scale in terms of living the values. Get them to provide examples of the behaviour that would best demonstrate each value in their particular area, and to identify where there is a need for improvement, what needs to change and how, with practical examples. After all, values are meaningless if they are not put into practice and translated into actions. It is also a good idea to weave your values into an annual planning cycle or process so they are always considered in departmental development.

Internal communications (in print and face-to-face) concerning the brand should also highlight the impact of staff behaviour and the importance of professionalism and customer service. The importance of interpersonal communication can also be illustrated using “moments of truth”. These are the occasions or episodes when people decide whether to support a particular charity, demonstrated as follows.

Focus on brand values that differentiate you from others

Positive moments of truth

Local authority procurer: Robert Jacobsen is responsible for placing his local authority clients with learning disabilities in specialist residential care. He handles around 200 cases every year. He has to choose between two suppliers, both charities. One supplier is charging £100 more per week than the other. Perhaps surprisingly Robert is inclined to use the more expensive supplier. He has always been impressed by the professionalism of its staff and they have always been prompt at responding to his queries.

Junior health minister: Nita Patel is a junior health minister. Her days are always long and crammed full with meetings and briefings. There are numerous charities clammering for Nita’s attention. Most never get a look in: they come without understanding the constraints of the health service and without solutions. One charity stands out head and shoulders above the rest. It has obviously done its homework and always provides Nita with well researched trustworthy information. Its staff are always welcoming and happy to help.

Negative moments of truth

Donor: Sally Norton has been supporting her favourite charity for as long as she can remember. However, at a charity function she is let down by members of the fundraising staff, who she feels are rude and evasive. When Sally phones to complain she is put on hold for ages and then passed from pillar to post. Sally is left feeling really disillusioned.

Journalist: Ben Cotton is a journalist with a large regional newspaper. He covers lots of charity stories and receives endless press releases in his inbox. He is particularly interested in a story about the NHS neglecting patients with learning disabilities. So he calls the press office of a leading healthcare charity to ask for a quote. The charity is slow to respond and by the time it gets back to him he has found a quote from another source. Ben will think twice about approaching that charity again.

**Monitor the performance
of your values on an
ongoing basis**

How to monitor values

Once you have your values in place, you'll want to monitor their performance on an ongoing basis. This is most commonly done through external brand tracking and within staff surveys. This will allow you to highlight which values aren't being implemented correctly in order to construct targeted remedies. It's useful if this data can be interpreted via region or department, depending on the structure of your charity.

Linguistic analysis gets to the heart of the brand: Prostate Cancer UK

Vivienne Francis, deputy director of communications

Prostate Cancer UK launched its new identity in June 2012. As an organisation on the cusp of huge opportunity and facing considerable change, the time was right to quite literally “man up” and reflect this through a striking, brave identity.

The process behind the brand was carefully constructed to involve everyone at the charity early, and all the way along. Comprehensive research was undertaken into how the organisation, then The Prostate Cancer Charity, presented itself to the outside world, communicated and how staff behaved towards each other, and others.

Working with linguistics consultancy Linguistic Landscapes, the discourse of the charity, as expressed through everything from publications to meetings and online, was put under the microscope, which proved to be pretty cathartic. As the unconscious layers of what we had come to accept as the “norm” were peeled away, there were some genuine – and collective – penny-dropping moments. There was recognition that the charity was overly polite, somewhat patriarchal, and sometimes held men at a distance.

This research paved the way for a new set of “working principles”.



A commitment to become more open, direct and confident, and present the cause in a more urgent way, was fostered. There were no surprises, or awkward attempts to bolt a “culture” onto a visual identity. The principles were based on a shared and organic vision of “how we want to do things here”. This involvement also eased the letting go of existing values, which were a definite part of the heritage and fabric of the charity, without reluctance.

The working principles are much more than a set of internal values. They are a living reminder of how to express the identity in all we do, and work across external boundaries too. Just as the design reflects a bold, warm and open approach, so too the principles are a reminder of how to enact this through language and behaviour.

Embedding the principles is seen as everyone’s responsibility. There is real energy behind doing so, and commitment from the top to live by them.

Following a “grand unveiling” and discussion at an all-staff away day, a series of workshops were devised to give detailed examples of how to put them into practice. These will initially focus on language and communication. Learnings arising from these sessions will be captured in “The Book”, a manual of how we do things, which can also be given to new recruits.

Above all, the principles will be embedded across leadership, delivery and performance. They form the bedrock of how we work. They have been designed as an evolving, living piece of work, to act as a bridge until they reflect new and unconscious “norms”.

However striking the new identity for Prostate Cancer UK is, it was never about aesthetics alone. The working principles give depth and credibility to the identity, and have invigorated staff to feel part of breathing life into it. It is this which will give currency to the brand, making all interactions with it more meaningful, real and consistent.

10 Promoting and repositioning a brand externally

By *Max du Bois*

How you promote your brand depends where you are now, where you want to go, and the small matter of what resources you've got to take you there. There is no "one size fits all" solution, but there are a number of good rules of thumb.

The cornerstone is knowing exactly what you want to achieve. You must be crystal clear as to why what you're doing is important to people and how this is going to help you achieve your strategic goals. The more precise you are, and the more detail you go into in terms of outcomes, the better your ability to plan and execute a successful programme. As the point of a brand is to inspire audiences to act in a way that will help us achieve a goal, this is a good starting point.

Identify your key audiences

It is important to identify the key audiences you need to achieve your goals and what part they will play. Focus on what action you want them to take. If you have more than one action for each audience, prioritise these ruthlessly. Then prioritise the audiences; who are the most important? These two tasks are far from straightforward and can be fraught with political nuance, but there is a simple rule: go for everyone to get them to do everything and you'll get no one doing anything.

A good way to trim down a long list of audiences is to use MAP. Is an audience Measurable (can you define it clearly), Accessible (can you get to it) and Profitable (how does the expense and time of getting to it help us achieve that goal)? Once these have been identified, look at (using research or simply your best hunch) what they currently think about you. Then identify what they will have to think about you to take the actions you need them to take. This should dovetail with your brand positioning to produce key messages to effectively engage them.

The "action gap" between where you are and where you need to be can vary enormously. If it's a slight shift for a topic that has caught popular imagination, say, and where you have awareness, that's straightforward. If you're after a large-scale shift in perceptions, say to move from organisational obscurity to financial support or large-scale behavioural change, that's ambitious, but not impossible.

Scope out the channels

Once you've looked at the audiences, actions and messages, you can identify the best blend of channels to reach them. This could be a case of reviewing and aligning the existing channels, often reweighting investment in these, rather than adding new channels or increasing investment. This is no quick task. Be prepared to think and rethink. Look at all your current communications assets. Are they all working as hard as they can? Are they all carrying the right messages? Are they effective? This "soft launch" or "trickle through" approach is cost-effective

but does result in a slower shift in external perceptions. This is about taking what you've got and using it better. It's a good strategy but don't be over ambitious about the short term. Be realistic and manage internal expectations.

If you are maximising all your channels, remember that other people's channels, most notably fundraising, aren't there purely to serve our brand communications. Thankfully, brand does make a positive impact on these but there are many successful fundraising tools that are not cause specific, or even linked, like challenge events. These non-cause related methods have to cover off their specific functions. Brand should be well thought through enough, flexible enough and inspiring enough to accommodate this. If people feel that their needs are being smothered by the brand, then you'll have an uphill battle (see Chapter 6).

Bring people with you

If you are doing a radical shift – such as a name or purpose change – give your current supporters plenty of notice, bringing them along gently over a long period of time. If you have volunteers, major donors, members or highly active supporters or stakeholders, make them part of the repositioning process (see p29 for more on positioning). Bring them along step-by-step. They'll probably be suspicious at the start but invest time in finding what they think is the exciting opportunity. Keep them close and take every opportunity to remind them what you're doing and why you're doing it. Try to turn them into your first set of brand advocates.

Invest in your brand

If you want to get to a new audience, make a high impact, or effect a short-term substantial shift, you'll need to look at investment. Get outside help if necessary to plan for possible scenarios, get the right blend and, if specifically adding new channels, to understand the cost implications and the return on investment.

Looking for new opportunities is key. Commercial partnerships are valuable not just for their money, but for their channels to carry your brand and message. Spending money to announce you've changed is a waste. Big bang launches hardly even happen in the corporate world anymore. Spending money to create actual change and using this to highlight your change is the best approach.

Spending money to announce you've changed is a waste

In understanding how much time and money to invest, go back to your goals and build a plan around the results you want. Identify the soft and hard key performance indicators (KPIs) to make sure you can test and get the right results and show a return on investment. This will help you plan what you can and can't do, and what timescales (whether short, medium or long term) to plan to.

A word of caution: KPIs and firm outcomes are important to guide our plans and to measure success, but they are a means to an end, not the end in themselves. They are measures and guides and must not become the sole drivers of what we do. They must always be set in the context of our wider goals. Success has many set-backs and can take many different paths. Flexibility and adaptability, learning from situations and adjusting plans, make the crucial difference.

When planning brand promotion these days, I remember the words of Thomas Edison, who, among other things created the light bulb and founded global corporation General Electric. "We have no money, therefore we must think."

Ideal Home hijack helps to reposition Shelter's brand

Dan Dufour, former brand manager

Before Shelter rebranded, its biggest problem was that the main cause it existed to address was no longer deemed a big issue. Shelter was synonymous with the need to tackle street homelessness, but the Labour Government had invested in trying to eradicate the problem, and made a lot of noise about doing so.



Research demonstrated that Shelter's audiences associated the charity with cardboard boxes, hostels and soup kitchens, which wasn't accurate. The focus had shifted to the plight of millions of people in the UK living in housing that was simply unfit for human habitation, helping people to find and keep a home and campaigning for decent housing for all. The brand, positioning and identity needed to shift to remain relevant and reflect the reality of Britain's housing crisis.

The creative solution

The new brand identity was built around the core thought that "bad housing wrecks lives", to alert the public to the true nature of the housing crisis. The simplest of ideas shone through, adjusting the "h" in the name Shelter to show a pitched roof to represent housing, not just homelessness. This typography ran through all communications to literally create a "house" style, combined with a narrow colour palette of red, black and white as well as images of people in bad housing conditions.

Promoting and repositioning the brand

The brand was launched with Shelter's One Million Children Campaign. This focused on the one million children living in run-down, overcrowded or dangerous housing, robbing them of security, health, education and a fair chance in life.

To maximise a limited media budget and embody the brand value "intrusive", the campaign was kick-started with a stunt. Outdoor media was block booked at Ears Court underground station for the duration of the Ideal Home Show. Shelter hi-jacked the aspirational brand to create the Un-ideal Home Show with posters of squalid conditions. The organisers of the event were far from pleased and complained to



Transport for London, who refused to take down the posters.

The stunt was a success, and achieved national PR coverage. We followed it with a national poster campaign, with spoof ads of popular TV home improvement shows of the time such as *Changing Rooms*, *DIY SOS* and *Location, Location, Location*.

The second step was to actively engage people in the campaign by getting them to take part in The Big Shelter Sit-in, a twist on a traditional sit-in protest. Red armchairs, similar to the *Big Brother* diary chair, travelled the country from supermarkets to summer festivals. People were invited to sign a pledge stating "One million children are suffering in bad housing; I'm not standing for it" and have their photo taken in the chair. The photos were added to an online gallery and presented together in a London gallery, thus staging the world's biggest virtual sit-in protest.

The brand campaign helped the charity enlist 100,000 new supporters, and raise an additional £7m from a related fundraising appeal to fund services and provide a solution.

11 How to bring your brand to life online

by *Matt Collins*

The social web has had as big an impact on the voluntary sector as the rest of the world. Once upon a time, charities would solicit donations via direct mail alone, post quarterly newsletters to their supporters, and deliver their work in silos. Today, the internet connects us to organisations and people from our past and tangential present, with the connections of the future only clicks away.

This leaves charities with little choice but to build and maintain their brand online. Like it or not, your supporters and detractors will be talking about you online, often in sticky and permanent ways. If you want to protect and grow your brand, you simply cannot ignore these conversations.

Start with the website

Online brand begins and revolves around the charity's website. Within a split second of loading, Joe Visitor has an instant, often subconscious impression of the organisation. First impressions of size, approachability, and personality are all bound up in the website's logo, layout and content. A colourful logo with rounded edges and pictorial elements suggests a playful and positive image, while a sharp edged, text-only font says "we mean business".

Visual brand inevitably impacts on supporters' decisions and judgements about the charity, and whether they will offer it support.

Listen as well as talk

But looks alone won't do the job. Brand is as much about positioning as logos. The listening tools available online mean charities can essentially eavesdrop on conversations about them and their cause online, helping them carve out a niche and know their place in an increasingly crowded charitable landscape.

Google Analytics can tell you the most popular content on your website, as well as the search terms that led people there in the first place. This will create a treasure chest of data about supporters' online behaviours and attitudes towards your brand. Setting aside the time and resources to analyse it, draw conclusions and iterate behaviours as a result therefore, becomes vital.

Content is king

Nothing speaks of a charity's brand more than the content it produces. Charities bring their brand to life through the video, audio, imagery and text that reports their work. Recognising the importance of video for search engine optimisation (SEO), YouTube set up YouTube for Non-Profits, making it simple for charities to create and distribute emotion-packed footage that transforms a run-of-the-mill children's charity into a passionate, dedicated group that meets the needs of truly vulnerable children – real children who can look you in the eye from your computer screen.

And it's not just video – there's other useful content like guides, top 10 tips, audio clips, social media updates and photos that bring to life every wrinkle and smile of

the people whose lives are changed by charities' work. Even vox pops with staff and volunteers at a charity's events or at their desks, working tirelessly to deliver the mission, will bring the personalities behind the brand to life.

Spread the word

Once a charity's brand is established, the next step is to spread their brand online using respected opinion formers. Strong opinion pieces on a charity's area of work as guest posts on Huffington Post, *ThirdSector* and of course CharityComms establish an organisation not just as activists within a cause, but as spokespeople for the entire movement. This makes a charity the go-to people when relevant news stories break or when government decides that now is the time to act on that issue.

Live your brand's tone of voice through social media

Reach out with social media

Brands are inherently social. Not only are Facebook, Twitter and LinkedIn great conversation monitoring tools, but also a unique form of outreach to potential partners, supporters and the public at large. Charities must live their brand's tone of voice through social media; for example, serious and authoritative for a charity campaigning against ecocide, more friendly and approachable for a dogs' charity – these are simple but often effective ways of representing what a charity is all about.

News stories about the organisation also become viral opportunities for discussion, with social buttons at the bottom of each page that allow users to share, discuss and evaluate within their own networks. Numbers of Twitter followers, Facebook likes and the levels of activity within those forums are crude yet often informative measures of popularity, activity and effectiveness of an organisation. A charity's social networks, like its entire online presence and brand, are like their own birthday parties – yes they do have to have one, and as the hosts, they also need to be the life and soul.

Risk to reputation

Reputation and brand go hand in hand. So what happens when social media threatens your reputation?

As with any form of communication, there are times when coverage will be less than positive. Negative stories about your charity's actions may break, or people may have less than complimentary things to say about you. But they will have these conversations about you anyway, so it's better to be part of that conversation than not.

Monitoring is central to minimising risk to your reputation online. You should have searches for your organisation's name (and variations thereof) set up on Twitter and Google Alerts, regularly read the comments on your Facebook posts, and check your Twitter mentions to see what's being said about you.

If you spot a negative story spreading via social media, act immediately. News travels fast online, so establish your communications plan and implement it straight away. Never ignore it – respond with your version of events.

Crisis management via social media is no different to via any other medium.

You will need:

- clear messages you want to get across to the public about the crisis
- clear reasons for any actions your charity has taken
- expressions of empathy for any negative effects of your actions, and the steps you are taking to mitigate them

Your response must be appropriate, but also consistent with your brand values and guidance on tone of voice. And keep monitoring: chances are that people will talk about this issue regularly online during the crisis. Respond as often as practicable.

Finally, don't let anxiety stop you empowering staff across the charity to use social media to defend your reputation. After all, they are your biggest fans. Worries about your own staff damaging your brand are a sign that you need to go back to basics and make sure your organisational values, key messages and tone of voice are fully understood across all departments.

Checklist for a great online brand

Look good

Ensure your logo, colour scheme and website layout all reflect your charity's personality.

Talk and be social

Establish active presences on the major social networks, including Facebook pages, Twitter and LinkedIn, and express your brand on them. Be leaders in your area by reaching out to people interested in your cause, and respond to those who reach out to you. Write guest posts and articles to spread your brand.

Produce

Push out video, audio, images and text content that brings your charity's work to life. Link to it from your social networks, and look for ways to produce more.

Listen

Use Google Analytics to find out what content your site visitors are really interested in. Use Google Alerts to find out what's being written about your charity or cause.

Plan UK defines its audience to bring the brand to life online

Libby Toscano, brand development manager

In a challenging economic climate and competitive sector, creating a cutting-edge brand-building campaign can be difficult. Defining your audience, engaging them with the right message and knowing how to reach them – both online and offline – is therefore crucial.

At Plan UK we invested time in defining and understanding our target audiences to create compelling content that would get their attention and drive engagement with us. We call our two audience segments “Natasha” and “Joanne”.

Natasha, our primary audience, is online every day and more than likely has a smartphone. She reads online news, listens to the radio, reads print newspapers and magazines and watches TV. We know what Natasha enjoys, how she travels to work and what newspapers and magazines she’ll be reading on her commute.

Joanne, our secondary audience, uses the internet a lot, but perhaps not as much as Natasha. We know what websites she likes to browse, what magazines and weekend papers she reads and what radio station she listens to.

With Natasha in mind, we built a brand campaign that had the right message for her and was targeted in the right way for her to see us and engage with us. The centrepiece was a video capturing the lives of three

13-year-old girls. While they share strikingly similar hopes and aspirations, they are aware of the differences in choices over their future.

The campaign aimed to educate Natasha and Joanne about the discrimination girls in developing countries face because of their gender, such as being denied the chance to go to school, or the choice to marry if, when and whom they wish. Both are poignant issues for Natasha who is likely to have completed a degree, and is quite possibly getting married in the near future.

We identified the channels that indexed highest with Natasha and Joanne to create the campaign. At the crux of it stood a PR-led interactive advertising experience fusing facial recognition and touchscreen technology. It was a PR hook that delivered content based on the viewer’s perceived gender to highlight the lack of choices millions of girls have in developing countries.

We also showcased our video content to engage Natasha through online channels, like on demand TV and an advertorial in Natasha’s highest indexing print title.

The campaign has helped increase awareness of Plan among the Natasha audience, and driven thousands of unique

users to the Plan website and our social media platforms. The facial recognition advert achieved worldwide press coverage in print, digital and broadcast, as well as extensive social media activity (#choicesforgirls was tweeted 40,000 times in launch week with four million direct reach of tweets). There was also a lot of social media around the Facebook App launch with #favouritechildhoodbook which trended on Twitter in London and the UK – with 27 tweets and 23 retweets a minute. We have more than doubled our Facebook fan base, in particular among Natashas, our video has been viewed over 4m times and we’ve generated over 40,000 new leads, including new donors and campaigners.



12 Measurement and evaluation of brand strength

By Joe Saxton

There are four different levels with which people can engage with a brand: awareness, understanding, affinity and engagement. Let's take each of these in turn in terms of what can be measured.

1 Awareness of the brand

The most fundamental aspect of measuring a brand is whether anybody has heard of it. The number of people who are aware of an organisation is a key measure of the success of a brand.

The most basic measure of awareness is total or prompted awareness. A question to measure total awareness might be "Have you heard of charity X?". It is always better to ask these questions nestled amongst other organisations; if you asked about just one organisation, people will tend to say yes more easily.

Other awareness questions could be "Can you name a charity that works in Rochdale?" or "Can you name a charity working in the field of mental health?". We call this kind of awareness "semi-prompted", where there is some kind of help to the respondent by narrowing the field of potential organisations or the respondent is given some kind of prompt. Typically, semi-prompted awareness will be lower than prompted awareness by quite a few percentage points.

The most sought after type of awareness is spontaneous. This is usually only high (more than 15%) for a few national charities (Oxfam, NSPCC, RSPCA, Cancer Research UK, British Heart Foundation etc). Spontaneous awareness is derived by asking the question: "Can you name a charity?" or "What is the first organisation that comes to mind when I ask you to think of a charity?"

2 Understanding of the brand

While people may be aware of the brand, do they understand the organisation and what it does – in other words, do they understand its brand? This may sound like a daft thing to worry about but it's amazing how many people have no idea what many very well known national charities do. The kinds of questions you can ask include some that measure semi-prompted awareness. On top of that, questions which go along the lines of "From the list of activities below, tick a box for each option indicating whether you think charity X does this" (with a scale of "definitely/probably/not sure/probably not/definitely not"). In this sense, brand strength is rooted in an understanding of what an organisation does.

Another type of understanding is whether somebody has a sense of the type of personality an organisation has. Most larger charities (and many smaller ones) have a list of attributes eg authoritative, professional, effective, innovative etc, that they would like their stakeholders to associate with them. You can measure this kind of understanding with almost any stakeholder group (see measure No. 1 below for seeing whether staff associate the right words with the brand).

It is almost certainly foolish to assume any stakeholder group understands a brand in way a brand plan would like; brand understanding should be tested and measured, never assumed.

3 Brand affinity

The previous two categories of brand strength could apply to anyone. People can be aware of a brand and they can understand a brand even if they aren't that keen on it. But not everybody will feel affinity for every charity. Do people like the brand they see? Do they trust a charity? Does it tackle the issues they care about? Do they feel a charity is one they want to support, give to, volunteer for, work for, and generally love to bits?

This is a very difficult aspect of brand strength to measure for two reasons: firstly because people lie about charities because they want to seem nice, and secondly because the affinity each desirable group needs to have varies from audience to audience. The charity may be hoping to recruit new fundraisers, to encourage men aged 18 to 25 to volunteer, or to get women over 55 to donate money. In terms of measuring affinity, the affinity or the attraction each audience has needs to be thought through and documented. This compares with awareness or understanding where the measure can be much more general.

Engagement is the most important measure of brand strength

4 Brand engagement

So people are aware of a charity, they know what it does, and they warm to it. But are they stirred into action? Engagement is the last measure of brand strength and the one that is most important in terms of actually changing the success of an organisation in delivering its mission. This last measure of brand strength moves from just measuring attitudes and conducting traditional market research to measuring the "numbers of" a charity has. Brand affinity can be measured by the number of people who say they "would support" an organisation (placing it midway between affinity and engagement). Measures of engagement include the number of people that volunteer for a charity, the number that give, the number that follow on Twitter or Facebook, the number that apply for each job, and the number that leave a legacy. Again, each charity will need to decide what to measure for brand engagement for each stakeholder group.

Measuring brand strength

1 Ask your staff and volunteers what words they associate with you

A very simple way to measure brand strength is to ask staff and volunteers which words they associate with the charity. Make sure the list is long enough to include some positive and negative words as well as the ones an organisation wants to measure. Usually it is best to give people an upper and lower limit on the number of words they can pick (say no less than three and no more than 10). This type of word association can be done on paper or on an online survey package and the results can be analysed by the location of the staff or volunteers, their roles, their longevity or a host of other factors. If you have the budget, donors and even the public can be asked what attributes they associate with a charity brand.

2 Measure your visibility on Google

There are some very simple measures any charity can use to measure its brand strength. Type the charity name into Google, Bing or any other search engine

and see how many results come up (assuming the name is sufficiently unique). This measure can then be plotted each month to see how it changes.

Another simple measure is how many people apply for a job advertised by the charity. As with measuring Google search results, it makes sense to track changes over time, and in addition to consider the difference in responses for different roles, such as roles like trustee or volunteer, for example.

3 Measure your website, social media, and media presence

Closely linked to measuring hits on Google is measuring activity in the digital space. There are lots of relevant measures here, and each organisation will have to decide what works for it. Some examples are: website page views; the number of unique visitors to a website; YouTube clip views; number of Twitter followers; number of Facebook "likes"; number of comments on website pages; number of retweets and many more. There are no rights and wrongs in what to measure, though it is important to take a broad basket of metrics and measure the changes over time.

4 Ask people to tell you what they think of your printed and digital communications

Most stakeholders don't spend a lot of time looking at the work a charity produces, even if they feel a high level of engagement with it. So it's often very useful to ask some of those stakeholders how they react to specific materials.

This could be as quantitative as asking website users to fill in an online survey giving their views about the website and the charity behind it. It could also involve asking a group of donors to analyse the fundraising materials from a charity. What do they like? What don't they like? What surprises them? What would they like to see more of?

This kind of more qualitative approach is usually best carried out by a professional market researcher, but this may be too expensive for some charities. Either way, the person or people used to moderate a group of stakeholders to elicit their views should not be too closely associated with the materials in question. Few of us are objective enough not to react badly if the materials we spent weeks putting together are torn apart before our very eyes. And few stakeholders are bold enough to be rude about something to the person they know has been intimately involved with producing it.

A survey is only as good as the questions it asks

5 Use free online software tools to survey your stakeholders

Many of the low-cost ways of measuring a brand's strength make use of free online survey software. Tools like SurveyMonkey, Wufoo and Google Forms can help measure the attitudes of staff (through an email to all staff), the understanding of website users (through a pop-up survey on a website) or the affinity and engagement of donors (through a link in an e-newsletter).

These can be really helpful in measuring a brand, but it's important to remember a survey is only as good as the questions it asks. Some simple guidelines for question creation are always to ask the question in a neutral fashion (ie give both positive and negative options), to always give several comparators for any recall questions (eg 10 campaigns, 10 charities, 10 services or 10 attributes in a

prompted question) and to bear in mind most stakeholders are itching to be nice about charities, so any questions need to avoid pandering to that tendency.

6 Compare yourself with your peers and competitors

No man is an island and nor is any charity. If a charity is told that 26% of its donors say it is one of their favourite charities, then it is important to know whether that percentage puts the charity as the highest performing or lowest performing of 10 charities. Comparison is a very useful way to gauge brand strength. For many of the digital measures, this information is publicly available via number of Twitter followers, YouTube views and so on. For others, networking with peers can help secure "data trades" in which charities agree to swap their data about donor numbers, attrition rates and so on. These arrangements can be relatively informal but also can be increasingly organised and/or formal; for example, several web and specialist interest groups in fundraising exchange quite extensive information.

7 Join your peers to measure your brand

A logical development of the informal sharing of information is increasing its formality and sophistication. Organisations like Fundratios pool charities' data on various different metrics of fundraising. At nfpSynergy, we create syndicates to measure brand strength in audiences as diverse as the public, MPs, journalists and GPs. Often these types of collaborative brand measuring activities evolve from the needs of one or two organisations who then network furiously to create the syndicate, which then takes on a life of its own. We say this because it may only take one energetic individual to create a syndicate that previously didn't exist.

8 Commission your own bespoke research of key stakeholders by professional market researchers

The last measure is perhaps the one that people traditionally think is the only way that a brand's strength can be measured: hire a professional market research agency to research different stakeholders to assess brand strength in both qualitative and quantitative terms. There is no doubt this is the most rigorous, the most independent and the most authoritative approach to measuring brand strength. But it is also the most expensive. For many organisations, using professional market researchers is simply beyond their budget, but for the rest, the investment is the logical complement to carrying out professional marketing and fundraising. The important thing is to get the balance right. We suggest a rule of thumb might be to spend 5% of a marketing, fundraising or communications budget on market research to evaluate the effectiveness of those communications: and that also applies to branding.

Three rules for measuring brand strength

- Make sure it is comparative: it's always more useful to measure your charity's brand in comparison to other charities
- Measure it over time: it's always more useful to track brand strength little and often over time, than to have a massive splurge all at once which is rarely, if ever repeated
- Try and stop people saying what they think you want to hear: the public hates to be rude about charities and wants to show how much it loves them. Try and stop research on brand strength from pandering to this tendency, otherwise you'll get a falsely positive view of your brand

Brand monitoring informs decision making at British Heart Foundation

Reno Pelekanou, customer insight manager

Like any organisation, it's vital that we monitor what the public think and feels about us. How the British Heart Foundation is perceived as a brand impacts on how people engage with the services we deliver and the level of funds we raise from donations.

We monitor attitudes through our brand tracking survey every six months, using an independent market research agency. Broadly speaking we monitor our performance in four key areas.

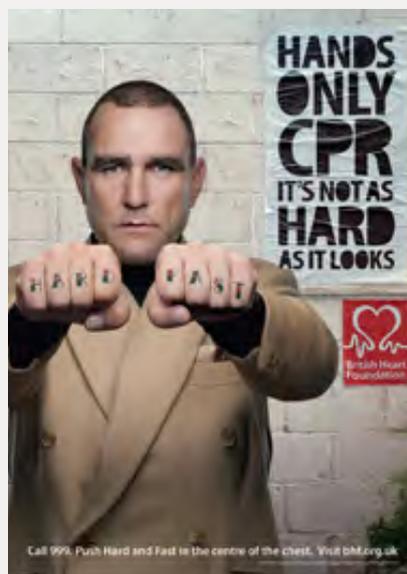
First, we measure "awareness" – have people heard of us? What percentage of the public spontaneously mentions the BHF when we ask them to name a health charity? We look at "perceptions" – what does the public think we actually do as an organisation? Also, what do they think of us and which words would they use to describe the BHF? We look at "relevance" – do people have an affinity with us and feel we are relevant to their lives? And finally, there is "engagement" – the extent to which people support and recommend us.

Context is a vital part of the picture, so we make sure we look at how we perform on these measures in comparison to other UK health charities.

All this gives us a consistent measure of our overall brand over

time. However we also monitor the impact our individual campaigns have on our brand. Our recent "Hands-only" CPR campaign using Vinnie Jones to demonstrate a lifesaving approach is a case in point. We conducted a pre and post campaign survey to measure public attitudes towards CPR (cardiopulmonary resuscitation) and found there was a significant increase in the number prepared to perform the procedure on someone in need. We also track the impact our campaigns have on the BHF in relation to our key brand measures.

It's important for us to actually then use the results of these surveys to inform decision making. We use the insights drawn from this research to



shape future BHF campaigns, looking at strategy, messaging and creative execution.

Commissioning our own tracking surveys gives us invaluable insight, and it's also important to be aware of other available research. Methodology and question phrasing differs from survey to survey, so we look at other charity trackers to get another perspective on how the BHF performs. For example, there's the Charity Brand Index produced by Third Sector Research and nfpSynergy's Charity Brand Attributes monitor.

In addition to brand tracking surveys, we use a range of other sources to get a broader picture of how we are perceived. This includes monitoring our PR coverage and using social media monitoring tools to track what the public says about us online. We also run an in-house digital customer survey panel to assess what our supporters and service users think about the work we do.

Using a range of research sources gives us a holistic view of the BHF's performance as a brand. This is vital in helping us make evidence-based decisions regarding our work. Ultimately it helps us to connect with the public and deliver our promises.

13 Rebranding: when is it time for a refresh?

by *Max du Bois*

How do you know when your charity brand needs a refresh? Simple really: when you're achieving your goals in spite of your brand and not because of it; or when you're spending time, effort and money overcoming its strategic and practical shortcomings, rather than reaping the benefits of your brand's strengths.

There are often tell-tale signs: drop in membership; drop in fundraising income; loss of services contracts. When these arise consistently over time, they cannot be taken as one-offs; it means the damage is already being done and there is an urgent need for a refresh.

Messages and the visual and verbal way branding is used in communications are there to inspire the people we want to reach to act in ways that will help us achieve our goals, from giving time and money to changing their behaviour and changing legislation. If your brand, and the way it is communicated through your branding, is not sending effective messages in an engaging, distinctive and relevant way to your audiences, something needs to be done.

What makes an effective brand?

An effective brand has three elements through which it reaches out and inspires.

At its heart is the brand positioning, the first element. This should translate the corporate objectives into a compelling and inspiring set of messages. Given the wide range of audiences most organisations have to reach, these should then be broken down into complementary messages and cases for support for each audience.

The first test: are these messages aligned with corporate strategy? Is the brand distinctive and relevant? Does it answer the question "why choose me?" in a compelling way? Do people in the organisation – from fundraising to policy, from service delivery to volunteers – "get it" and use it?

Then there is the market space and the competition. Can people tell you apart from the pack? Are there clear reasons why you and not the next charity should be supported? Sometimes this is a profound operational or philosophical reason. Sometimes it's one of geography or services. Sometimes you are fundamentally the same as the other players and it's a matter of telling your story better. Are you differentiating yourself from the pack?

If the answer to any of these are no, then you need a refresh. The degree of refresh depends on the gap between where the brand currently is and where it needs to go. If there has been a major shift of strategy, or a need to fundamentally differentiate yourself, or the brand is out of step with where the organisation is going, or where its audiences see it, then the refresh will be significant. If it's just a matter of realigning and reinforcing, then it may be less of a refresh and more of a nudge, or sometimes a shove, in the right direction.



Be clear on the rationale for rebranding and make sure your staff are clear too. Your colleagues are one of your most important advocates. If they don't understand the reason for rebranding, you won't get their buy in. And if they don't support it, they won't be able to sell it to their stakeholders and audiences in turn.

Claire Sandham, marketing & brand manager, Diabetes UK

TOP TIP

Carrying the message

The primary visual identity, name and logo often get the most attention in a refresh. Without doubt they are the most important, acting as the most prominent standard bearer for the organisation. Like the messages, these need to have impact and appeal. They should capture the spirit of the organisation, be distinctive and capture the imagination. However, they are also the most noticeable and controversial to change. The fear of change is a good counter-check to whim, but we must also remember that logos that are well past their sell-by date can hold an organisation back significantly.

If a logo or name fails to provide differentiation, fails to capture an audience's hearts, or is at odds with the positioning, strategic direction or organisational values, it's time for a refresh. If a logo looks dated, it probably is. If people around the organisation, especially volunteers, complain about it, it's time for a change.

If only it was always so clear-cut. Often, it's not a case of complete failure but cracks beginning to show. Research really shows its value here, especially with new audiences. If they don't engage with the logo, it's a problem. Current audiences are important but they are often against change by default, associating the things they love about an organisation with the familiarity of a logo. Well moderated research will help separate these out.

Often the name and logo get all the attention. Just as important is the visual and verbal brand language. This includes the language, the visual kit of parts (colours, type, image style, layouts, graphic elements). This is the real differentiation engine. When you lay out all your materials and digital assets, this is what links them above and beyond the logo. It also allows variations to reflect the different engagement needs of different audiences, such as warm and supportive for some or authoritative and factual for others. Refreshing the system can often pull a brand back on track when it's wandering, or keep it up-to-date. And adjusting this is often less high profile or contentious than the logo.

You know it's time for a refresh when your brand is failing on certain key measures: if the system doesn't reflect the organisation's values; if you can't cover the logo and you can't tell your communications apart from the competition; or if other departments aren't using them because they think they don't do their job in making communications inspiring.

To refresh or not and, if to refresh by how much, comes down to two questions: do the brand messages inspire the audiences you are reaching out to and does the visual and verbal expression carry this inspirational message in a distinctive and motivational way?

In short, dull doesn't inspire, hidden doesn't get noticed and dated is so last year. Build a brand for the future, and you will avoid these pitfalls.

Scope for growth prompts RSPB rebrand

Rob George, head of supporter insight

Deciding to rebrand a charity is no small matter: for a large charity like RSPB it involves a wholehearted investment not simply in materials but, critically, in staff. With more than a million members, RSPB must reflect on their diverse expectations. Based on a huge volume of material, including case studies, primary research and internal analysis, five factors in particular indicated that it was the right time to rebrand.

Underlying public concern

Starting with publicly-available surveys and bespoke research, the confirmation of a longstanding and widespread passion for nature told us that there is scope to grow support for our cause and support for RSPB.

Semi-prompted awareness

Despite the passion for nature, the UK public finds it hard to name charities that work in this area: when surveyed, the most popular answer is “don't know.” This suggested that RSPB's current brand was not achieving cut-through in a context where growth is possible.

Historic performance

Analysis of donation trends, acquisition rates and costs and

overall net income contributed to our decision. When there is a slowdown in the rate of growth of support, but an increase in the cost of delivering charitable objectives, it is time to start considering what needs to change to enable the charity to deliver more in the future.

Organisational readiness

The existence of an opportunity to rebrand, taking advantage of potential public support in order to grow capacity to deliver more, is not enough in itself. For us it was crucial that the whole organisation was ready for change. We determined this after an extended series of internal interviews and surveys with staff and volunteers. The results helped us to shape the rebranding project, fortuitously coinciding with the development of RSPB's new overarching strategy.

Supporter commitment

There was a paradox here: RSPB benefits from retaining a very high percentage of its supporters from year to year; but RSPB's “net promoter score” is surprisingly low. In other words, we have very many supporters, but few advocates. This gives us a further reason to change, but a degree of caution



when it comes to taking our supporters on the same journey.

Beyond these five factors, our research exposed the scale of RSPB's rebranding task. Since the charity enjoys such high overall awareness, it also suffers from the fact that detailed perceptions of RSPB are formed early and held deeply. Another paradox: where RSPB can claim to make the most significant impact on nature conservation, widely-held and inaccurate brand perceptions limit its public credibility; where RSPB enjoys the most credibility, it is in areas where the general population does not sense any great urgency for conservation. With the charity and the cause both suffering from these misperceptions, the task of rebranding is as difficult as it is urgent – and is underway.

14 Understanding successful brands: going beneath the surface

By *Seamus O'Farrell*

“Only 5% of our ideas reach consciousness: Moreover, the 95% below the surface of conscious awareness shape and structure all conscious thought.”

George Lakoff, *cognitive linguistics psychologist*

In the early 1970s, Nike was lambasted for the exploitation of sweatshop labour in some of the world's poorest and most vulnerable countries. Nearly 40 years' worth of wilting and highly-publicised accusations have continued to this day.

On 20 April 2010, a deep-water explosion caused a horrific spew of British Petroleum oil into the Gulf of Mexico. It caused 68,000 square miles of environmental destruction, enough to submerge England. Hugely critical global news coverage raged unabated for a year.

In July 2011, it was revealed that the phones of murdered schoolgirl Milly Dowler, relatives of dead British soldiers and victims of the London 7/7 bombings had been hacked. Rupert Murdoch and son were themselves, for once, exposed. The nation has been universally disgusted.

Over the past quarter of a century, Nike has become by far the biggest sportswear brand on Earth. And its market share continues to grow.

British Petroleum suffered a severe drop in its share price in the immediate aftermath of its disaster, but this quickly began to recover. And while roadside petrol sales for all the oil companies have been hit by the recession, BP's market share, on both British AND American soil, has held up just fine and dandy.

The Sun, a brand synonymous with its high-profile owner Rupert Murdoch, continues to sell two and a half times the copies of its nearest competitor. Furthermore, while total newspaper circulation is in inexorable decline, *The Sun's* is falling more slowly than all other newspapers.

How can this be?

This is the age of networked consumer activism. This is the era in which environmentalism is one of the big mainstream agenda items. This is a point in time when corporate ethics are in the dock and under the public microscope. Isn't it?

Surely people are burning their slave-produced Nike trainers and running to Adidas. Surely car drivers are by-passing the dark destroyer, BP, and turning into the Shell station. Surely the indignant, salt-of-the-earth *Sun* readers are picking up *The Mirror* instead.

An inconvenient truth

When it comes to brands in the real world, people simply don't think very hard about them or about many of their buying decisions. There are other things

competing for their attention and to which they attach greater importance. Like paying the bills, looking after the kids or just watching telly.

The vast majority of consumer decision-making and brand choice takes place beneath the level of consciousness and is prompted by small impulses which are evoked by emotional memories linked to a brand, which have often been built over years, even decades. These memories (or associations) are simple things like name, logo and simply what something is: "a tasty burger". A brand which has a stronger, more vivid set of memory structures attached to it than a competitor has greater salience. That is, it has a higher propensity to come to mind when a purchase decision is being considered, or is about to be made. Brands with the strongest levels of salience have a higher probability of being noticed, remembered and bought.

Familiarity breeds preference

A simple way of thinking about this is through the concept of mental availability. The "availability bias" was first identified in 1974 by the psychologist Daniel Kahnemann. It works on the basis that "if you can think of something it must be important". If you can think of a brand, you are much more likely to buy it.

Much of our lives are navigated by our automatic use of heuristics; rules of thumb for quick decision-making. Brands are heuristics; helping us not to have to think too hard is one of their *raison d'être*. We want to get out of the brand-cluttered supermarket quickly. We want to sort out the deathly-dull car insurance easily so we can get back to far more important things, like watching telly. Tired drivers want petrol; BP provides petrol. They're simply not that bothered about making a moral connection (if they know there's a connection in the first place). They just want to drive home to see the kids, and watch telly. People want the vast majority of brand choice decisions to be as quick and easy as humanly possible. It's as simple as that.

For commercial brands, it's not so much what people think "about" you that counts, it's that they even think "of" you.

If you can think of a brand, you are more likely to buy it

Applying cognitive psychology

Marketers are starting to look to science to discover how brands really work in the minds of consumers in terms of attention and memory. And to understand how and why buyers behave in the way they do. Cognitive psychology and the social sciences are starting to provide marketers with real empirical insights into how to create brand associations in long-term memory through the accurate evocation of relevant emotions that influence behaviour.

The opportunities for charity marketing

The first thing to do is to learn the knowledge and how it can be applied to brand and communication strategy. This will take a little time and effort, but it will be a hugely rewarding investment. And there are a few organisations who specialise in teaching brain and behavioural science to business.

Charity marketers will recognise that, on one key level, they have a head-start over their commercial counterparts; they represent causes which many

(perhaps most) people do care about, like cancer, child abuse, poverty, and animal cruelty.

Take the example of Help for Heroes. From nowhere to a national charity (and a veritable fundraising waterfall) in little over a year. They spotted a need; to help returning wounded soldiers. They hit on a consumer "sweet spot"; the universal appreciation for our boys and girls falling in the field. They coined an easily understood, rhythmically evocative name. And with little financial investment of their own in communications, they created huge salience; they got noticed and remembered with a very vivid set of associations (memory structures) which evoke emotions, which, in turn, stimulate donor behaviour.

Going beneath the surface raises the probability of long-term success

Here are three suggested questions charity brand managers should be asking themselves:

1. What distinctive assets and associations does my charity brand have, or not have, ie those things which people do or do not recognise (or remember) about us?
2. What is the single most powerful, emotionally evocative thing we can do to make our brand stick in people's minds?
3. What will make it easy for people to find us, physically as well as mentally?

Applying the knowledge which has emerged from "beneath the surface" over the past 30 years or so can raise the probability of a charity's long-term success. It can fuel more great creative ideas, ideas that are more effective more often.

Albert Einstein put it rather well: "Knowledge points to all that is. Imagination points to all that can be."

1.5 The future of branding for charities and beyond

by *Dan Dufour*

In order to succeed, brand managers must manage their brands as living business assets, constantly nurturing them to keep pace with a rapidly changing world. Here are some current trends in branding, both charity and beyond.

Commercial brands are behaving more like charities

It's not just charity brands that are changing. I can now walk into a branch of Starbucks, buy a coffee in a recycled cup and know the brand is both helping farmers abroad and employing young people in my own community, as they proudly promote. My mobile phone brand, Orange, encourages me to "do some good" by volunteering in my community, giving me music rewards like concert tickets in return.

Corporate brands are stepping into not-for-profits' shoes with intent beyond just the positive spin associated with corporate social responsibility related PR. Seven states in the US have passed legislation to create "B" (benefit) Corporations, like the brand Patagonia, which are required to publicly report their social and environmental impact alongside annual financial results. There are also UK examples of commercial brands that are building ethics into their DNA. TOMS Shoes will donate a pair of shoes to a child in poverty for every pair you buy, and Green Tomato taxis will transport you around London in the most environmentally-friendly cars around.

Brands that make our lives better... hang on a minute, isn't that charities' traditional brand category?

Make life easier

Modern brands enable. And more often than not they do it online to fit in with our busy lives. Whether it's Amazon or ZipCar, smart modern brands make our lives easier and more time-effective.

LoveFilm recognised that the future was in the entertainment coming to you via a click, for example. It had the vision to make its service available through PlayStation and Xbox. Acquired fully by Amazon in 2011 for a rumoured £200m, it now has over two million subscribers. Blockbuster sadly did not have this foresight. At its peak it had 60,000 employees, but in 2010 it went bankrupt.

There are also online brands which don't make or sell anything, but enable others to do so. Brands like Skype or eBay, Kivi or Just Giving. They simply provide a set of tools and the parameters for people to do what they'd have done otherwise, handing power over to consumers (and makers, sellers, lenders, talkers, etc). What can your brand help people do via clicking?

Entertain

Charity brands are becoming more entertaining in their approach to engaging with their audiences and donors. I can buy a single from the *X-Factor* finalists and provide help for heroes. I can visit the Albert Hall to see a concert hosted by the Teenage Cancer Trust, or head to a comedy night put on by Amnesty International. Just being worthy is no longer enough. This trend increasingly requires brand managers to be promoters, producers and curators.

When asked what they want from a charity brand, younger supporters, and more natural social media users, are increasingly demanding the same thing: a brand that is positive, sociable and fun. It's no wonder then that their favourite brands in 2012 were Comic Relief and Sport Relief compared to Cancer Research UK, Children in Need and Macmillan Cancer Support for donors of all ages.

What stands out among the brands popular with younger audiences (much sought after by many charities), is not only building momentum around a single day but their reliance on broadcast media and celebrities.

Be experiential

In the future, people will bounce from one brand encounter to the next through every available touch-point. Desirable brands are much more than just a product or service. They create an "experience" that influences the head, the heart and the hand.

Disney for example has always offered magical experiences, but has had to go one step further than just cuddly toys, movies and theme parks. It embraces technology, ensuring its purpose is delivered through every encounter with the brand. Its *Cars 2* app allows kids to interact with the iPad as if it were a play mat for example. Kids hold a toy car on the screen and complete races and missions. In comparison, shopping with Tesco may currently be limited to the till or a laptop, but in the future I may be able to place my order by talking to the fridge, TV or car.

The more experiential your brand is, the better. Modern charity brands should also be culturally relevant, driving not just interest but active participation. Don't just focus on the cause, but also on involvement. Don't just ask what the donor can do for you, but what you can do for the donor, because we are now in an era of fundraising "with" not fundraising "to".

The more experiential your brand is, the better

Work with your supporters

There is also a move towards "co-creation", where staff, volunteers and supporters have an active role in the brand identity development. A 2012 IBM survey of CEOs concluded "the most successful organisations are those that co-create with customers", and *Business Week* proclaimed co-creation as currently the "second largest innovation trend happening behind sustainability". Scope is a good charity example of this, as its visual identity is made up of illustrations and quotes based on the hopes and aspirations of people affected by disability.

Collaborate and multiply

The charity market in the UK is full to bursting point, with many charities doing the same thing or something similar, all competing for support. So why don't more of them work together? There are big united movements like Make Poverty History, but collaboration between charities is not as common as you might expect. Collaboration between charity and commercial brands on the other hand is now commonplace. Livestrong and Nike. M&S and Oxfam. Boots and Macmillan. Tesco and Race for Life.

Then there are the brands that have the ability to "multiply". Think of the charity/commercial brand mash-up that is RED, adopted by Apple, American Express, Gap, Converse and Emporio Armani. Even the London 2012 brand was intentionally designed so it could be used easily by an array of sponsoring partners – well worth thinking about when you next review and refresh your brand identity.

Frame what you do to cut through

Brand owners are increasingly "framing" what they offer in a cultural context to achieve greater relevance and cut-through. By "framing" I mean setting your offer within a context people will be familiar with.

**It's no longer enough
for a charity brand
to just do good work**

Take the highly successful M&S offer "dine in for £10" as an example. By "framing" staying in against the cost of a meal out in a restaurant, this appears more of a bargain than if not framed in such a way.

The second example that springs to mind is the way road safety campaign THINK "framed" its advertising into settings familiar to youth culture. One cinema advert I recall was based on MTV show *Cribs*. A successful teenage star was shown giving a tour of their luxurious mansion, drawing you in as a viewer, before suddenly being struck by a car out of the blue, with the caption "live before you die". A second advert showed a teenage film star living his dream in a spoof film trailer, again drawing the viewer in, before he's suddenly knocked over and killed. Both ads had a memorable impact because of the way they were "framed" in an appropriate but unexpected cultural context.

What's in it for me?

In conclusion, it is no longer enough for a charity brand to just do good work, to make people feel positive for donating time or money, or even guilty for not doing so. Consumers expect more back in return and will inevitably ask "what's in it for me?" They want brands to fit within their culture and their interests, and for charitable giving to enhance their own personal brand, whether that's as simple as wearing a wristband to enhance their own image or taking part in an enjoyable "brand experience". It doesn't matter whether your brand is its category leader, climbing the ranks, a new entrant or trendsetter, maintaining personal and cultural relevance will make that crucial difference to achieving success and support.

About the authors and acknowledgements

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Joe is driver of ideas at market research firm nfpSynergy, and is the founder and chair of CharityComms. Joe works on a range of specific projects particularly those looking at impact, communications or trusteeship. He also works on the overall direction and development of nfpSynergy.

About nfpSynergy

nfpSynergy is a research consultancy dedicated to the not-for-profit sector. Its aim is to provide the ideas, the information and the insights that will help non-profits thrive. It runs a number of surveys so charities can measure their performance and discover the attitudes and opinions of their key stakeholder groups. nfpsynergy.net Twitter: @nfpsynergy

Dan Dufour

As head of brand at The Good Agency, Dan works with clients to create, refresh and reposition brands, predominantly in the charity sector. Recent projects include brand refreshes for Mind and Blue Cross, as well as rebranding the Parkinson's Disease Society to Parkinson's UK, creating a visual identity for Living Streets and tone of voice guide for the Charities Aid Foundation. Dan has also worked on strategic communications and campaign branding for most of the major Whitehall departments, including the Government's THINK road safety campaign.

Before joining the agency world Dan was brand manager at housing and homelessness charity Shelter, leading the development and implementation of a new brand identity and strategy. Prior to this, Dan worked on the FULL STOP campaign at the NSPCC, where he refreshed the brand guidelines and scooped awards for being one of the first charities to use mobile and SMS to engage young people. Twitter: @BrandDufour

About The Good Agency

The Good Agency brings together expertise in brand, fundraising, campaigning and communications for the voluntary, private and public sectors. thegoodagency.co.uk Twitter: @thegoodagency

Max du Bois

Max is executive director of Spencer du Bois, winners of multiple awards for brand effectiveness. He consults on all aspects of brand development for his third sector clients. He has a passionate hatred for the bland and ineffective.

Max has recently been working with Neighbourhood Watch, Teach First, Merlin, Breast Cancer Care, Cass Business School, British Lung Foundation, IPPF, MS Society, the Ramblers, Healthwatch and Action on Hearing Loss.

Prior to Spencer du Bois, Max worked on commercial FMCG branding and corporate identity. As managing director of one of Europe's largest brand design consultancies' corporate identity divisions, Design Bridge, his clients ranged from Unilever to Philips Consumer Electronics and from Esure to The Coca-Cola Company.

Max has various academic baubles, including a Masters in Marketing. He speaks on brand (BBC, CharityComms, Institute of Fundraising, Royal Society of Arts and Media Trust), and publishes articles and blogs.

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Jenni has worked on a wide range of clients including Moorfields Eye Hospital Trust, British Lung Foundation, Social Enterprise UK and Healthwatch.

Jenni has experience of research and policy, publishing and marketing for a wide range of not-for-profit and public sector organisations including Sainsbury Centre for Mental Health, Charities Advisory Trust, Ashmolean Museum and BRF Publishing Charity.

About Spencer du Bois

Spencer du Bois creates great things for good people. The agency's award-winning branding work challenges attitudes, changes minds, motivates support and drives income. spencerdubois.co.uk Twitter: @spencer_du_bois

Matt Collins

Matt is a freelance digital marketer and communicator, helping charities change the world and deliver their organisational objectives via social media (from first steps to extensive supporter and partner outreach) and online technologies.

He has over 10 years' experience in the voluntary sector as a project co-ordinator, volunteer recruiter and trainer, online communications manager and digital marketer.

Matt has worked on digital and social media campaigns at BeatBullying and Chance UK, where he launched the charity's digital and social media presence, communications strategy and intern programme. He has also worked at national charities like St John Ambulance, CSV and ChildLine, at the heart of community fundraising, community project management and corporate social responsibility programmes. He is the trustee of a community arts charity in Brixton, and is passionate about how online and mobile technologies can change the lives of vulnerable people. Twitter: @charitychap

David Hamilton

David heads up Action for Children's public relations and engagement team, coordinating the charity's communications with key audiences across England, Wales, Scotland and Northern Ireland. He is also responsible for communicating with over 10,000 staff, volunteers and supporters in more than 500 locations around the UK.

He is an elected member of the PR Council and the CIPR's Fifth Estate Executive Committee. David has won several national awards for his work, including the coveted PRWeek Young PR Professional of the Year award and the CIPR's Outstanding Young Communicator award in 2008.

For over six years, David managed communications at Fenland Council in Cambridgeshire. He played a significant role in the council's transformation programme that saw Fenland go from one of Britain's poorest performers to one of the highest rated authorities in the country. His work included a culture change campaign which contributed to a record level of staff satisfaction – a staggering 92%.

Seamus O'Farrell

Seamus began his career in advertising in 1987, cutting his teeth on accounts such as Boots and the Met Police. In 1989 he moved to Abbott Mead Vickers BBDO where he spent seven years working with clients including BT, *The Economist*, Pepsi and Wrigley. He was elected to the board in 1996.

Seamus was lured to Bartle Bogle Hegarty in 1998 with responsibility for a third of the agency's business. In 2000 he left to co-found start-up agency Soul which attracted blue chip brands including Coca-Cola, Powergen, Uniqlo and Drambuie. From 2003-6 Seamus was at Leo Burnett, including a happy two-year stint managing part of the US Kellogg business in Chicago.

For some years Seamus has been fascinated by the emerging knowledge from behavioural psychology. Having learned and applied the teaching of Mountainview Learning and Ehrenberg-Bass, he has decided to devote his career to a more scientific approach to helping brands achieve salience through creative storytelling.

About the steering group

Branding Inside Out was compiled under the guidance of a steering group of formidable talent and expertise. Our thanks go to Selena Chapman, Marie Curie Cancer Care, Serena Donne, formerly Cancer Research UK, Betty McBride, British Heart Foundation, Clare Sandham, Diabetes UK, Helen de Soyza, Action for Children, and Imogen Wilson, Plan International.

About Brand Breakfast

CharityComms' Brand Breakfast is an informal forum where brand managers come together to discuss issues of mutual interest and share examples of good practice. The group meets quarterly in London and each event follows a theme with guest presenters, a group discussion and networking. Brand Breakfast is supported by Dan Dufour, head of brand at The Good Agency, and Serena Donne, former head of brand and creative resources at Cancer Research UK and now director at Spencer du Bois. charitycomms.org.uk/events

Thanks to

All the brand managers who gave us their top tips for best practice in charity branding; Jamie Matthews for project management; Matt Collins for editing; Nathalie and Mark Bowley for layout and design. bowleydesign.com

About CharityComms

Good communications lie at the heart of thriving charities, driving organisational success. As the professional membership body for charity communicators, CharityComms aims to improve the standard of communications and champion its role in the sector. We connect and inspire charity communications professionals.

Membership of CharityComms gives you access to great content, examples of best practice, networking events and a host of opportunities for professional development. Find out more at charitycomms.org.uk/membership

To explore more best practice on a range of key communications issues, check out our events calendar at charitycomms.org.uk/events

About Oliver Marketing

Oliver is a marketing productivity agency which places top creative resource right in the heart of your organisation. Oliver frees your brand by helping you enjoy more marketing, for less money. It works on site as part of your team, running a dedicated agency directly aligned to your goals. The agency is flexible, agile and always delivers a perfect fit. Its people are experts in creative activation for digital, content, moving image, print, pos, and marketing technology. It's growing fast, with 100 people across the UK and Ireland, with £14m in billings, and over £25m in spend management on behalf of its clients. oliver-marketing.com

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Further reading

The 22 Immutable Laws of Branding – Al Ries and Laura Ries (ProfileBooks, 2003)
Rules to abide by, but quite marketing focused and not charity specific.

Living the brand: How to transform every member of your organisation into a brand champion – Nicholas Ind (Kogan Page, 2007)
A good overview of branding and internal engagement with some relevant charity case studies.

The Brand Handbook – Wally Ollins (Thames & Hudson, 2008)
A very good overview of the basics of branding and common branding process. Good for beginners.

On B&and – Wally Ollins (Thames & Hudson, 2003)
A series of in-depth chapters on different aspects of branding. Much more detailed than the one above. Good to dip in and out of.

Brand and Branding – Rita Clifton and John Simmons (Economist Books, 2003)
Academic in nature and commercially focused but solid foundations. Good if you want to sound well-informed.

Lovemarks: The future beyond brands – Kevin Roberts (PowerHouse Books, 2004)
Inspires creative thinking with nice pictures.

How Brands Grow; What Marketers Don't Know – Byron Sharp (Oxford, 2010)
A practical, evidence-based book that aims to dispel traditional brand theory.

Thinking, Fast and Slow – Daniel Kahnemann (Allen Lane, 2012)
How our minds are tripped up by error and prejudice in perceptions of the world.

Polishing the Diamond. Free to download at nfpsynergy.net/polishing-diamond

And lastly, simply watch the ad campaign development on *Mad Men* Season One!