

Almost everybody has heard of Vogue UK

With a box-fresh logo and slogan stimulating great interest in trade and consumer magazines, Jennie Mayou, marketing executive for Vogue UK, believes the 18-year-old brand has been reinvigorated for the digital age, portraying "progressive and innovative thinking, and is just one of the strategic moves Vogue UK has introduced that visualises its brand individuality." Jennie predicts retailers cannot afford to stand still in this era of mass sell. "As we continue to seek long-term growth and add real value to the business, re-branding investment makes good strategic sense. It also enables us to clarify our position in the market and build a strong brand that is based on our experience and track record in manufacturing innovative products right here in the UK." The rebrand is accompanied with a complete refurb of Vogue UK's website, incorporating easy-to-use content management, email marketing, ecommerce and sophisticated website trend analysis, allowing for a quick response and empowering the marketing team to maximise customer engagement. "We have been able to create new themed promotions online and respond to external marketing activity across product ranges and brand awareness has already been greatly enhanced," says Jennie.



The idea behind the campaign was to capture the reader's attention through the means of a catchy statement and accompanying image. We hoped that this in turn would be a successful way of getting us noticed and create the attention that we set out to achieve

Jennie Mayou, marketing executive, Vogue UK

The art of persuasion

Whether it's traditional print and tv advertising or up-and-coming new boy internet ads, we look at how the big money behind branding is on creating an attention-grabbing storyline that the ad-weary consumer can identify with

Words Katy Bell



An ad less ordinary

If Dove was thinking outside the box when it put non-models front and centre, Samuel Heath's refreshing use of the older generation in its Life Less Ordinary campaign that began in early 2007 running into 2008 for the consumer and interior design press, pretty much threw out the box and started again. "We began a partnership with McCann Erickson Birmingham to create a new advertising campaign for 2006/7," describes marketing manager Vanessa Allan. "The brief was to create a new brand campaign to create standout and communicate the brand value of Samuel Heath. We needed a campaign that would create impact and emphasis the qualities that make us different."

'THE THINKING BEHIND THE CAMPAIGN WAS TO USE MODELS WHO CONVEYED THE SAMUEL HEATH BRAND ATTRIBUTES OF A LIFE LESS ORDINARY. WE WANTED OUR CONSUMER TO CONNECT'



Paul Thompson, rmd, Baumatic UK

People can become anaesthetised by too much advertising. We have individual campaigns to suit individual ranges but any advertising is designed to build the brand, which is why we have our 'You will be mine' straplines

Across magazines, television and the internet, the message is clear – out go one-dimensional ads with concepts and momentum that fizzle out as soon as a new product is launched, and in comes philosophy as salesperson. Brand image, a famously complex beast, has moved on from the bold The future is Orange, or delightfully vague Ask Sid, to a communication method previously unheard of – that is, turning those tricky spectator buyers into partners in 'crime'. If, as George Orwell described, "advertising is the rattling of a stick inside a swill bucket", consumers have their own stick.

Not so long ago it would have been unthinkable not to have rammed home the usual purchase drivers, the tangible differences between the competition – whiter, brighter, cleaner – but since the late 90s in a bid to bond with an increasingly cynical and ad-blind consumer mass, it became less about what the product did and more about what it meant. Giving these modern buying tribes a reason to belong, reflecting society's wants and needs, is regarded the marketing of the future. It's almost, this widget is so good you'll envy yourself for buying it. But it's a risky business. Get it wrong, and the connection is broken.

This radical makeover of the modern machinery of selling also faces a dilemma, with consumer short-term memory assaulted from a multitude of media. How are advertisers to breakthrough the 'clutter' – an ad industry favourite bit of jargon – and solve that age-old problem of building brand image while simultaneously shifting product?

Iain McKinlay, Hansgrohe md, agrees that ads must appeal to very specific

essential special report advertising values

demographic as well as the highest denominator. "Hansgrohe carries out regular media campaigns in both the consumer and the trade press. They are generally full colour pages for maximum impact and we favour a lifestyle approach, whereby a Hansgrohe product is shown in an aspirational environment usually with people, such as the current campaign showing the Raindance Rainmaker AIR." In Hansgrohe's consumer advertising, where the aim is to raise brand awareness, he still expects the marketing "to encourage readers through the door of our dealers". It is also vital says Poggenpohl Group UK Ltd md Martin Gill to ensure the right blend of coverage. "Poggenpohl's advertising spend is almost entirely through carefully selected national consumer magazines and national newspaper supplements. A small percentage is spent on design press and building trade press. In addition, Poggenpohl supports its nationwide network of studios with local magazine and newspaper advertising." Of its around £250,000 marketing budget, Martin says "the spend has not changed

significantly in any particular direction." The retailer also ensures regional studios receive details of all relevant enquiries. With a hotline and fully specced out website, Alno UK is well placed to take full advantage of the interest its advertisements generate, which is split 70:30 consumer to trade publications. "Our annual advertising spend is carefully spent to ensure we maintain a regular presence in both our core consumer and trade press," explains marketing manager Anne-Marie Reed. Customer care is paramount. Once a reader or personal letter is sent out, all details are passed to the regional retailer to be followed up. "The UK is an extremely important market for Alno and we now have our own UK website which is an important lead generator for us. Most importantly, visitors can easily find their nearest Alno dealer or John Lewis department store. We have recently employed someone specifically to develop the website and look after our search engine optimisation."

At the core of this new breed of brand marketing is the acknowledgement that people are motivated for different reasons. To publicise your product, service, or brand you need to find what motivates consumers to take the action you desire, and you need to reflect their lives on a primal level – to root out the 'buy button'. Researchers in the US claim to be able to quantify these human reactions in the interest of more effective selling. Neuromarketing experiments using Magnetic Resonance Imaging have identified patterns of brain activity that reveal how a consumer is actually evaluating a product, object or advertisement. Reportedly tested on soft drinks, it has been described by critics as unethical or brainwashing, but does this mean marketing will become just a series of numbers? Or is this purely a new way agencies can reassure their clients they have the data to back up their predictions and advice? Kevin Roberts, ceo of Saatchi worldwide believes he can predict the future of advertising. "You feel the world through your senses and that's what's next. Brands that can move to that emotional level, that can create loyalty beyond reason are going to be the brands

how it all ads up

The latest Nielsen Media Research figures for advertising spend for 2006 show a decline in all media from the previous year, except internet and radio. The UK leads the world in internet marketing, and accounts for 39% of all spend in Europe. Head of media buying group ZenithOptimedia Steve King predicts the internet will overtake magazine advertising by 2010.

	£	%
Cinema	114,909,195	+7.0
Direct Mail	1,380,197,740	-4.9
Internet	322,968,958	+37.6
Outdoor	537,593,439	-1.8
Press	2,554,378,878	-1.3
Radio	450,095,539	+1.1
TV	2,797,229,534	-4.3
Grand Total Spend	8,157,373,283	-1.7

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where premiums lie." In his thinking, successful brands will become objects of desire – or in his words "lovemarks", with consumers taking full ownership. Only by doing this will marketing overcome what he describes as the "death of a thousand yawns".

WHEN TRADITIONAL DESIGN SWUNG TO MINIMALISM THERE WAS NO POINT IN SHOWING TRADITIONAL IN YOUR ADVERTISING. SIMILARLY NOW THAT SWING IS SLOWLY MOVING BACK

Mark Wilkinson, founder, Mark Wilkinson Furniture

Display advertising will always have a major role to play in positioning and creating awareness of brands



Anne-Marie Reed, marketing manager, Alno UK

The main thrust of the advertising is for overall brand awareness. We believe that targeted display advertising is very important for large purchases of this calibre and for building on the brand

Martin Gill, md, Poggenpohl Group UK Ltd

Unmistakably quality

Mark Wilkinson's lushly photographed advertising serves two masters according to the man himself, both brand building and lead generating, and is created with each individual publication in mind. "Because our main focus is to supply and install complete kitchens direct to the consumer all of our advertising is in the consumer press and most specifically in a chosen number of monthly magazines," explains Mark. "Advertising spend has not decreased – we have invested to ensure that our internet activity has matched developments over the past year, with more news items on the web as well as the latest information

on the products and services that we offer. We have also recognised the internet's role in our media activity by launching a picture archive for journalists – also used by our showrooms to supplement the brochure." Being on-message and consistent is a key element over all media, Mark insists: "Marketing includes many things, for instance quality and location of showroom, signage, print, vehicles, brochure, website, PR – no matter what the marketing activity it is all coordinated under the Unmistakably Mark Wilkinson strapline and the black and white colour scheme to ensure the correct corporate message is transmitted."



This is not an ordinary ad...

William Ball's smart take on the hugely successful M&S catchphrase that has appeared in trade and consumer publications was something of a departure for the retailer, however in Terry Ball's estimation it builds on the emphasis on UK manufacture and locally sourced components of quality that has run through all its campaigns. "We were having a brainstorm in the marketing department about how to get the message across that William Ball furniture is so special. We were already thinking along the lines of our kitchens being 'out of the ordinary' so this strapline was a natural progression of our thinking process. It is a little bit 'tongue-in-cheek' but it's also absolutely perfect for our company's ethos, which is all about creating high-quality, style-driven furniture in the UK." Although he acknowledges the inexorable rise of internet advertising, admitting his industry is undoubtedly spending more on the medium, glossy magazines will remain the predominant vehicle for luxury brands. "Consumers are information-hungry and will look in both magazines and on the web, but magazines are more portable and can be read on the train, in bed and pretty much anywhere, while internet connection is still relatively desk-based." For Terry, brand-emphasising advertising goes hand in hand with introducing specific

Consumers are often more swayed by editorial marketing – particularly furniture that is presented as case studies in real homes – and I think that is partly due to a 'keeping up with the Jones' mentality. They see something that someone else has and want it too



Terry Ball, md, William Ball

offerings, and that each route to market trades off the other. "The way we look at it, as long as the William Ball logo is there, then there will be a certain level of brand building achieved but I have no doubt that it's the appeal of the images that ultimately makes the phone's ring! In the world of advertising it remains true that a picture tells a thousand words."

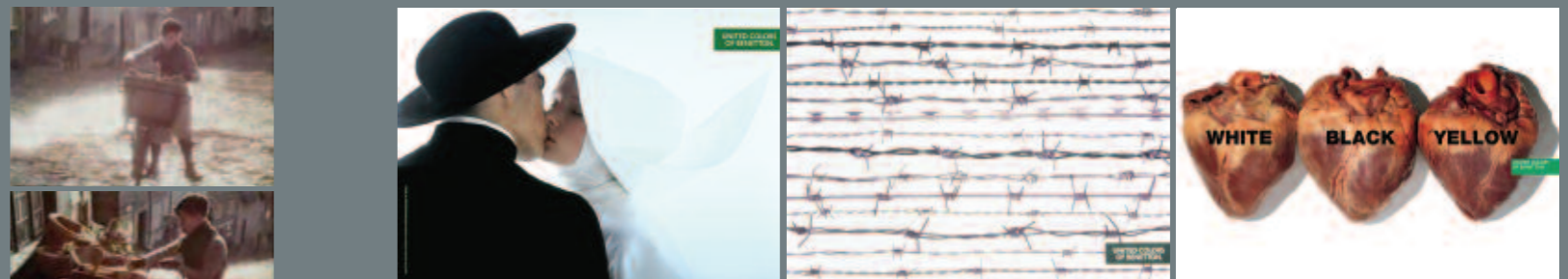


David vs Goliath

Created by advertising agency Chiat/Day, and directed by filmmaker Ridley Scott fresh from making Blade Runner, Apple's '1984' 60-second ad promoting its Macintosh computer in the USA has since taken on a life of its own. At a time when 'Big Blue' IBM dominated the personal computer business, the Orwellian commercial played on fears of its market domination and the grey world that would herald. Despite its worldwide impact, casting IBM as a Big Brother-type tyrant, and the upstart a saviour

of creativity, Apple executives initially balked at taking on the PC giant so overtly and instructed Chiat/Day to cancel their high-profile mid-Super Bowl slots, only for co-founder Steve Wozniak to offer to pay for the slot himself so the ad would run. Despite only airing once, the free publicity the subsequent media frenzy provided meant it was estimated by Nielsen to have reached 46.4% of American households, and has gone on to have international renown – a perfect example of event marketing.

The athletic heroine, chased by sinister storm troopers in riot gear, swings a hammer into the screen that is mesmerising the hordes of compliant drones played incidentally by British skinheads hired for the day. A breakthrough ad, it was to set the tone of Apple's brand for years to come. The implication was clear – we are different, and so are you



Winning prizes and condemnation in equal measure, Toscani's "truth" advertising posed hefty questions and let the controversy do the rest

Making headlines, selling sweaters

Tasteless, evil, and almost uniformly unpopular with the industry's wagging tongues, in 1989 Luciano Benetton set creative director Oliviero Toscani a seemingly insurmountable brief: "to produce international campaigns of global concern for global consumers", or in other words, communicate with every potential consumer in all of the 120 countries it retailed. Out went the youthful, joyful images featuring the Italian fashion house's clothes, in came a series of shocking ads, often shot against a recognisable super-white background, that rewrote

the rules of advertising. The images that ran until 2004 became, in Toscani's words, "not only a means of communication, but an expression of our time. Unlike traditional advertisements, our images usually have no copy and no product, only our logo. They do not tell anyone to buy our clothes, they do not even imply it. All they attempt to do is promote a discussion about issues which people would normally glide over if they approached them from other channels, issues we feel should be more widely discussed."



Such was the impact of the original Sid ad blitz, npower's display ads effectively hijacked the original concept, forcing British Gas to reply that as it was the first to announce price cuts, and that "there is no certainty 'Sid' will be better off. We are cutting our prices, npower isn't. Let Sid decide"

Tell Sid he's working for us

Back in 1986 the Conservative Government spent a whopping £32m to push through the privatisation of British Gas with the annoyingly catchy ads created by Young & Rubicam, which popularly came known as the 'Tell Sid' campaign and had an estimated 98% saturation rate on billboards, television, radio and press. The greed is good generation lapped up the simple matey storytelling that over time revealed their true intention, by which point everyone was using the catchphrase

Brands and branding are approaching the end-game. The discipline has been buffed by so many smart and eager practitioners that there is little traction left. Refinements on refinements on refinements are now called exciting new developments. Forget it. Everyone is chewing on the same bone and let me tell you – there's no marrow left

Kevin Roberts, ceo, Saatchi Worldwide

and wondering what it was all for. The talk of the pubs, clubs and water coolers, it is regarded now as the forerunner of today's viral internet campaigns so beloved of the YouTube generation. Fast forward to February 2007 and Sid has seemingly gone to work for the competition – npower 'kidnapped' the iconic character to promote its low price points. Kevin Peake, npower's consumer marketing chief, described the move to steal the Sid character as "cheeky rather than threatening".