

Hong Kong PSR Conference, 28th March, 2008

The Relationship between Branding and Design

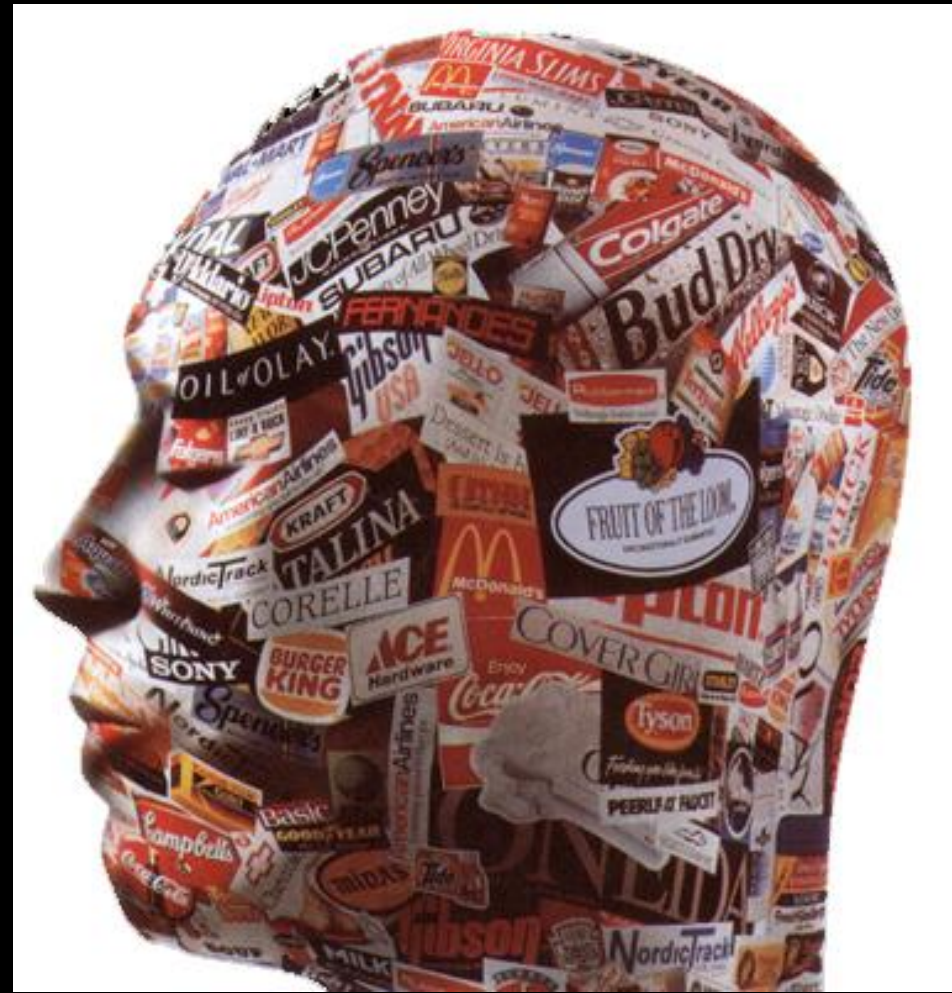
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The Logic of Logos

It has been said that we all see over 4,500 logos every day – each representing an effort to communicate a brand of some kind in some way.

They seek our attention through a wide variety of means.

But what is their purpose?



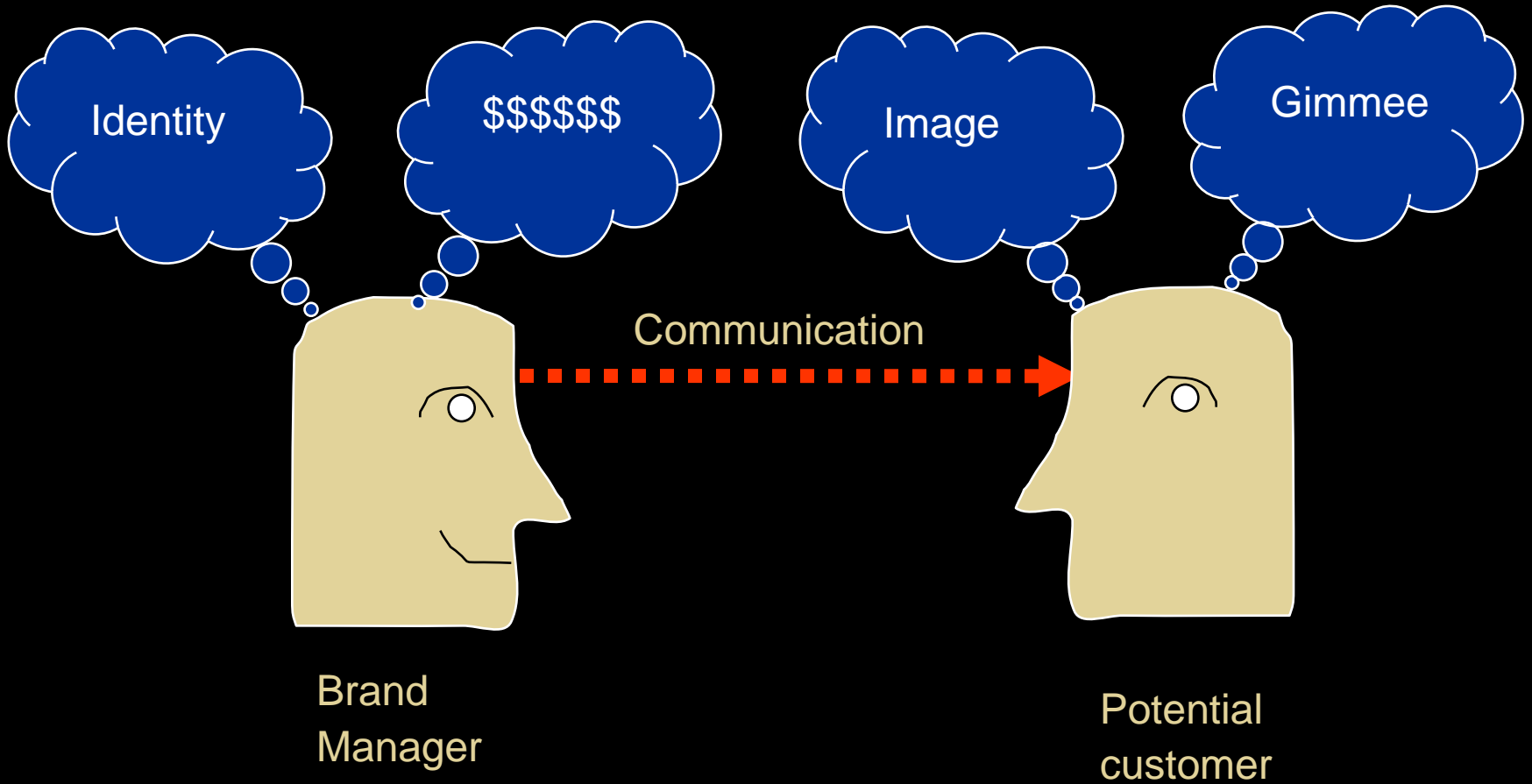
Hong Kong Brand Development Council

“On the Relationship Between Brand Image and Brand Identity

(Source: CMA-CityU Center for Entrepreneurial Development)

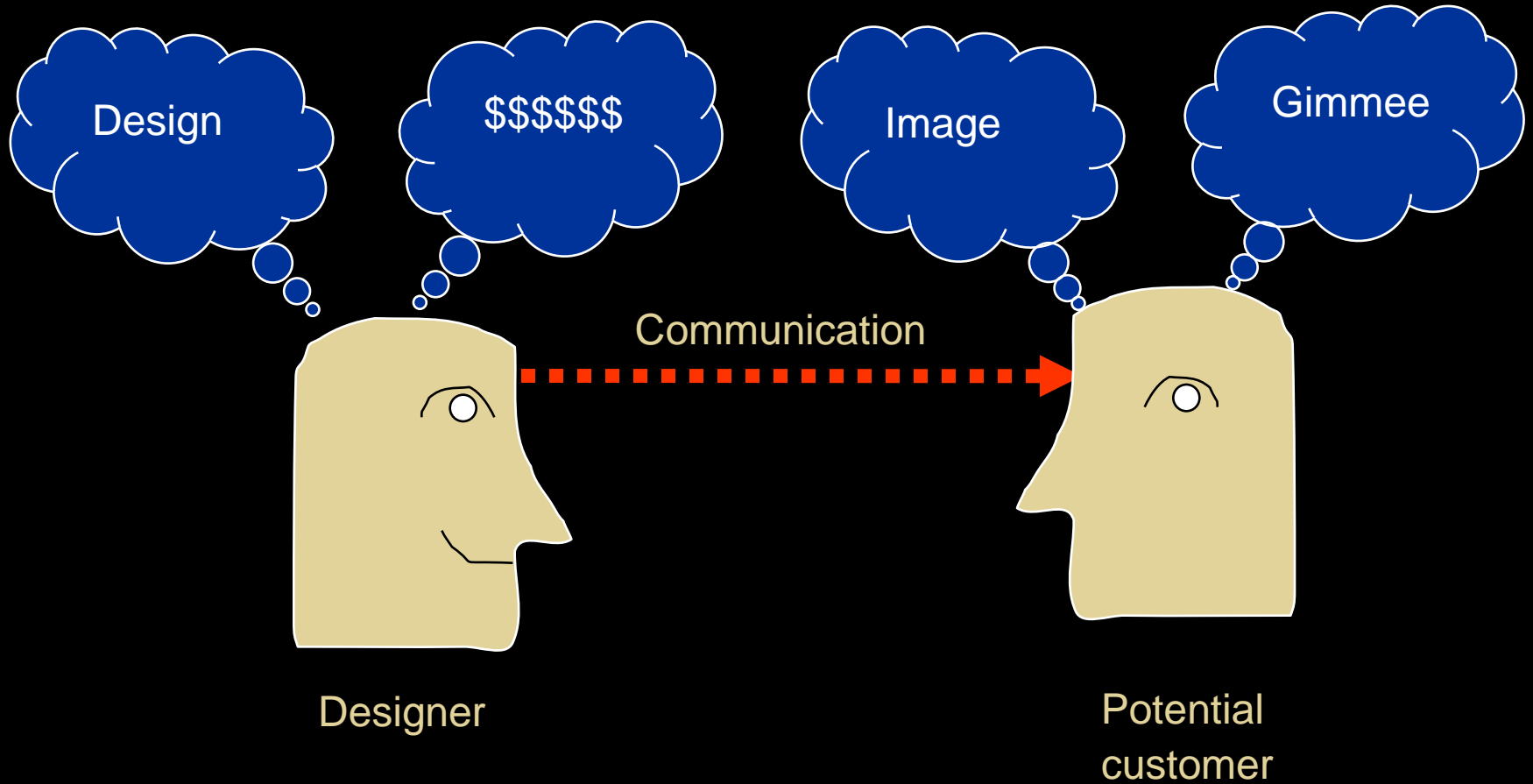
- Brand image is the way in which the target groups decode all of the signals emanating from the products, services and communication covered by the brand.
- Brand identity is to specify the brand's meaning, aim and self-image.
- Brand identity is on the sender's side, while brand image is on the receiver's side.
- Brand identity precedes brand image.”

http://www.hkbrand.org/eng/6/6_1.html?id=20



Reality? Values?

The Design Version



Reality? Values?

The identity/image theorem

Two problems:

It assumes the identity projected is beneficial.

Its purpose is to persuade receivers to suspend critical judgement and accept the projected image or design in its own terms.

Image and Reality

Branding exercises are not necessarily beneficial. Hitler's Third Reich in Germany had a visual identity that was extensive and brilliantly coordinated, but is just one example of the linkage between image and an evil, brutal, or corrupt reality.

Many other examples are evidence of this tendency – North Korea has a clear and strong identity, so does Zimbabwe.

Image and Reality



Batho Pele is a *Sesotho* phrase meaning 'People First', committing the public service **to serve all the people of South Africa**. The *Batho Pele* values and principles underpin the country's coat of arms. On 1 October 1997, the public service embarked on a *Batho Pele* campaign aimed at improving service delivery, to the public. For this new approach to succeed some changes need to take place. Public service systems, procedures, attitudes and behaviour need to better serve its customers – the public.

<http://www.saembassy.org/coatofarms.htm>

Image and Reality – South Africa's Constitutional Court

... the Court, a potent symbol of the democracy that replaced apartheid, has been erected on the site of the Old Fort, Johannesburg's notorious prison - symbolising the triumph of hope over a troubled past.



Image and Reality – South Africa’s Constitutional Court



“Few modern South African buildings have inspired as much awe and excitement as this one.”

Image and Reality

A similar polarized situation exists with corporate identity.



The sign
of the
crooked
E.



Paper shredder: **\$100**

Debt hidden in off-balance-sheet subsidiaries:
\$500 MILLION

Stock cashed in by executives while encouraging
employees to keep buying: **\$1.3 BILLION**

Sitting it front of a congressional committee and
claiming ignorance of any wrongdoing with a
completely straight face: **PRICELESS**

*There are some things money can't buy.
Integrity is one of them.*

TBHI
CORPORATE RESPONSIBILITY

ARTHUR
ANDERSEN

THE DOCUMENT COMPANY
XEROX

CO
RESI

MERCK

CORPORATE
RESPONSIBILITY

HALLIBURTON

CORPORATE
RESPONSIBILITY

CORPORATE
RESPONSIBILITY

CORPORATE
RESPONSIBILITY

CO
RESI

HARKEN
Energy Corporation

WORLDCOM

ENVRON

RE



Yes, all these
company's are run
by my friends and
my big contributors,
but that's just a
coincidence.

Image and Reality



In 1997 British Airways launched a new corporate identity featuring ethnic art-work on its aircraft's tailfins. An article in *British Airways News* stated the aim was to portray BA as “confident, open, friendly, modern and cosmopolitan”.

“The aim was to appeal to the 60 per cent of BA passengers who originate outside the UK. But what BA forgot was that the vast bulk of its business-class customers - who pay the airline's wages - are white, middle-class, British and conservative. They hated the tailfins and voted with their corporate wallets.”

“From ethnic tailfins to a shares tail spin: the £250m reason why Ayling had to go.”
Michael Harrison, Business Editor, *The Independent*, Saturday, 11 March 2000

Brand and Reality

Friends of the Earth?

bp



Brand and Reality

It is unlikely that a brand will be successful without a basis of quality in product and service. On the other hand, products and services can succeed on the basis of quality without a highly contrived brand identity.

The Sony logo, consisting of the word "SONY" in a bold, black, sans-serif font, centered within a white rectangular box.

Image and Reality

On a more positive note ...



Designed by Milton Glaser, introduced in 1976

Image and Reality



- New York was in desperate financial crisis with a reputation for being crime-ridden, dirty and a hostile place to visit.
- The Mayor undertook a programme to knit city fabric back together.
- PR campaign to rebuild city's reputation.
- Slogan was a rallying cry - uniting people.
- Bridged cutting-edge graphics and popular sentiment, age and social barriers (Flower Power to corporate culture)



I Love NY.
Lorraine

I Love NY.
Eleanor

I Love NY.
Nell

I Love NY.
Shane

I Love NY.
Melinda

I Love NY.
Lorraine

I Love NY.
Collen

I Love NY.
Angelo

I Love NY.
Nell

I Love NY.
Rosalia

I Love NY.
Inez

I Love NY.
Alma

I Love NY.
Florencia

I Love NY.
Curt

I Love NY.
Brett

I Love NY.
Gall

I Love NY.
Robyn

I Love NY.

I Love NY.

I Love NY.

I Love NY.

I Love NY.

I Love NY.
Shawna



“The people of New York used to hate the cops. But when you saw a cop wearing an ‘I Love NY’ button, how could you hate him?”

Brand Integrity

The “I love New York” campaign focussed the minds of the public on positive aspects of their lives.

It has endured for over thirty years because it mirrors a reality felt by New Yorkers and visitors to their city.

But when you have a really good brand – don’t screw it up!

\$MOKING MAD AT 'KILLER' LOGO

By **BRUCE GOLDING**

- February 10, 2008 -- Even as New York taxpayers spend \$87 million a year urging smokers to kick the habit, the state is selling lighters and ashtrays plastered with the "I ♥ NY" logo.
- The disposable plastic lighters and ceramic ashtrays feature the 31-year-old logo as well as a copyright symbol and the initials of the Department of Economic Development.
- Famed graphic designer Milton Glaser, who created the "I ♥ NY" logo for free but does not control the copyright, said he would never have approved the deal.
- To combat smoking, the state Health Department runs 19 "cessation centers" and a toll-free telephone "Smokers' Quitline" that offers free starter kits of nicotine patches, gum or lozenges. It also spends \$20 million a year on anti-tobacco ads.

The Relationship between Brand and Design 1

The biggest problem in discussions of brand and design is that both are frequently thought of in trivial terms, as a convenient label or decorative aesthetic.

A consequence of this is a deep gulf between image and reality and a consequence lack of trust by the public in organizations.

The Relationship between Brand and Design 2

An effective brand depends not on the superficial visual appearance that identifies it, but the complex reality of design that underlies it.

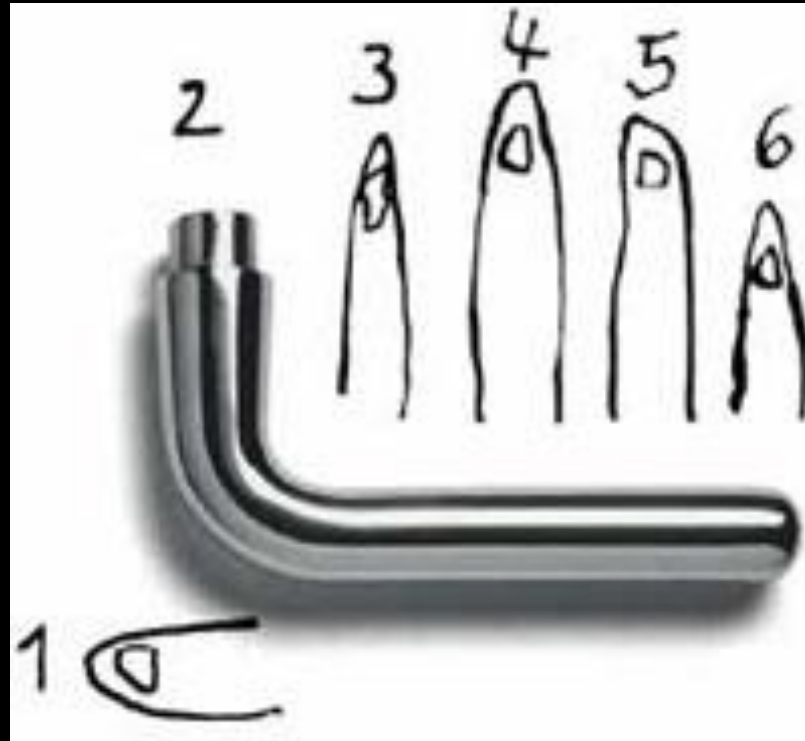
In other words, we need to concentrate not just on developing a distinctive image in an arbitrary manner, but an image that has meaning reflected in a sense of quality in the reality it represents.

The Relationship between Brand and Design 3

Design means structuring this reality through planning and processes resulting in a diverse blend of products, communications, environments, services and systems.

Designing these based on user needs gives the possibility of developing systems and processes with which people identify because of the benefits they bring to their lives.

FSB – manufacturer of door handles



... the way people make contact with our products is by reaching for door handles. A holistic approach to cultural history, philosophy, psychology, anatomy, ergonomics, design and production processes creates an entirely new view of the origin of handles and their interaction with human hands and minds.

FSB website

The Relationship between Brand and Design 4

If the same approach is brought to bear on the internal affairs of any organization, those working in it will identify more strongly with its aims and achievements.

The logic of this conclusion involving design on both internal and external levels is a concept that goes far beyond brand image or brand identity to speak of brand integrity, based on reliance and trust in our dealings with any organizational entity, whether commercial or governmental.

Brand and Design

A BRAND IS ONLY AS GOOD AS ITS UNDERLYING REALITY.

For the underlying reality to be understood and to be credible means that design has to function on several levels, from skills of execution to a strategic resource

Hong Kong Post 1



Hong Kong Post 2



Hongkong **Post**

香港郵政

.....
Linking people Delivering business

傳心意 遞商機

購指示燈
ge indicator

款額

電子郵寄機

Electronic Stamp Vending Machine

Hong Kong Post 3



Hong Kong Post 4



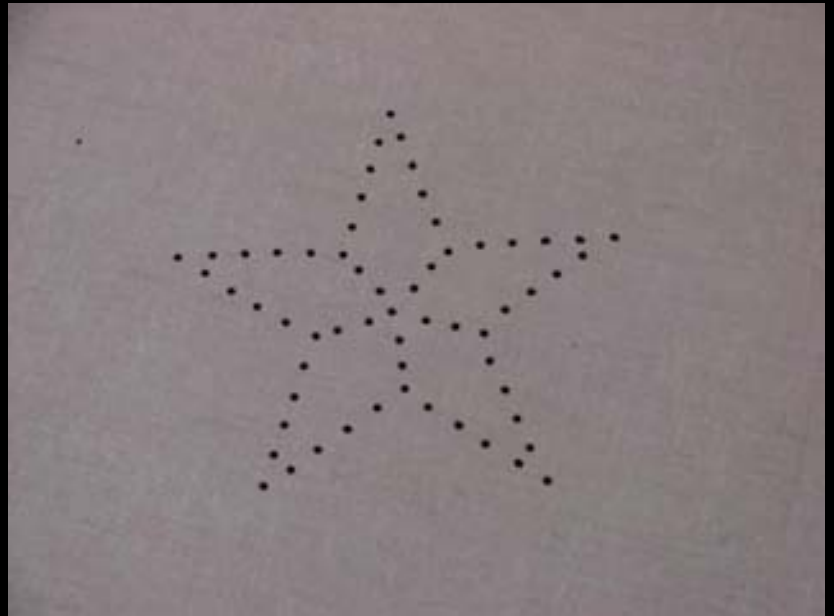
Hong Kong Post 5

Enhanced standards of design could be a visible manifestation of the quality of service that is the backbone of HK Post's strength and, internally, a recognition of the standards sustained by its staff.

Brand integrity

Brands with integrity have great durability.





Brand Integrity

But when you have a really good brand –
don't screw it up!

Manage it with care.



A5243 星 WORLD STAR 世

Managing Design

Questions:

How many designers are employed by the Government of Hong Kong?

At what point in the hierarchy are they positioned?

What are their key responsibilities?

By whom and how are they managed in the decision chain?

Do any of them contribute to policy formulation?

Are any of them considered to have a strategic role?

Does the government have a policy for design?

Do you want to emphasize top-down assertions of values?



Or values that grow out of the everyday experience of the people of and visitors to Hong Kong?

Both are necessary.

The End