



*social
brands*

refresher

AUDIT A BRAND

**highlighted assignments collected in class and graded*

WEEK	TALK	GUEST	DUE	LAB
1 APRIL 10	exciting times what do we mean by "social brand"?	everyone getting to know one another	nada mandatory team formation April 11 @ d.school atrium	the project overview, inspiration & resources
2 APRIL 17	brand & business what is the power of brand in the business sense?	JetBlue Marty St.George, CMO Joel Peterson, Chairman	plan have a team, have a brand, schedule check-ins	fieldwork getting human-centered
3 APRIL 24	socializing how do brands engage?	Coke Wendy Clark SVP, Marketing	*brand audit hand in completed audit, brand advisor check-ins	ideation sharing of audits, brainstorming

DESIGN AN EXPERIENCE

WEEK	TALK	GUEST	DUE	LAB
4 MAY 1	co-creation how do you design for participation?	CP+B Dan Fox, VP/Creative Technology Director	concepts bring concept boards of experience ideas	get buildy pick a concept, get build coaching, start constructing
5 MAY 8	how to tell a story getting smart about your brand narrative	Nike Jason Mayden, Director of Innovation Kalen Thornton, Brand Manager	props be done building everything you need for your experience	storytelling tips from Twitter corporate design, meet story coaches & share props
6 MAY 15	experience design what is a brand experience? why is it important?	IDEO Dana Cho Partner	results share learning from your experiment	iterating evaluate and evolve your experiment

CRAFT A STORY

WEEK	TALK	GUEST	DUE	LAB
7 MAY 22	social media how do you leverage technology to create ripple effects?	Facebook & Google Amber Saloner, User Ops Charles Warren, UX Lead Social Products	impact know how you're measuring success	work session jam with story coaches
8 MAY 29	the big picture pulling it all together	all of us discuss collective learnings	final edit bring your (nearly-finished) video	amplification leveraging social media to spread your story
9 JUNE 5	grand finale epic presentations and feedback	you team presentations	*final project share the story of your quarter	nada

THE SOCIAL BUTTERFLY FRAMEWORK

INVERT & ALIGN 4

BE HUMAN CENTERED 10

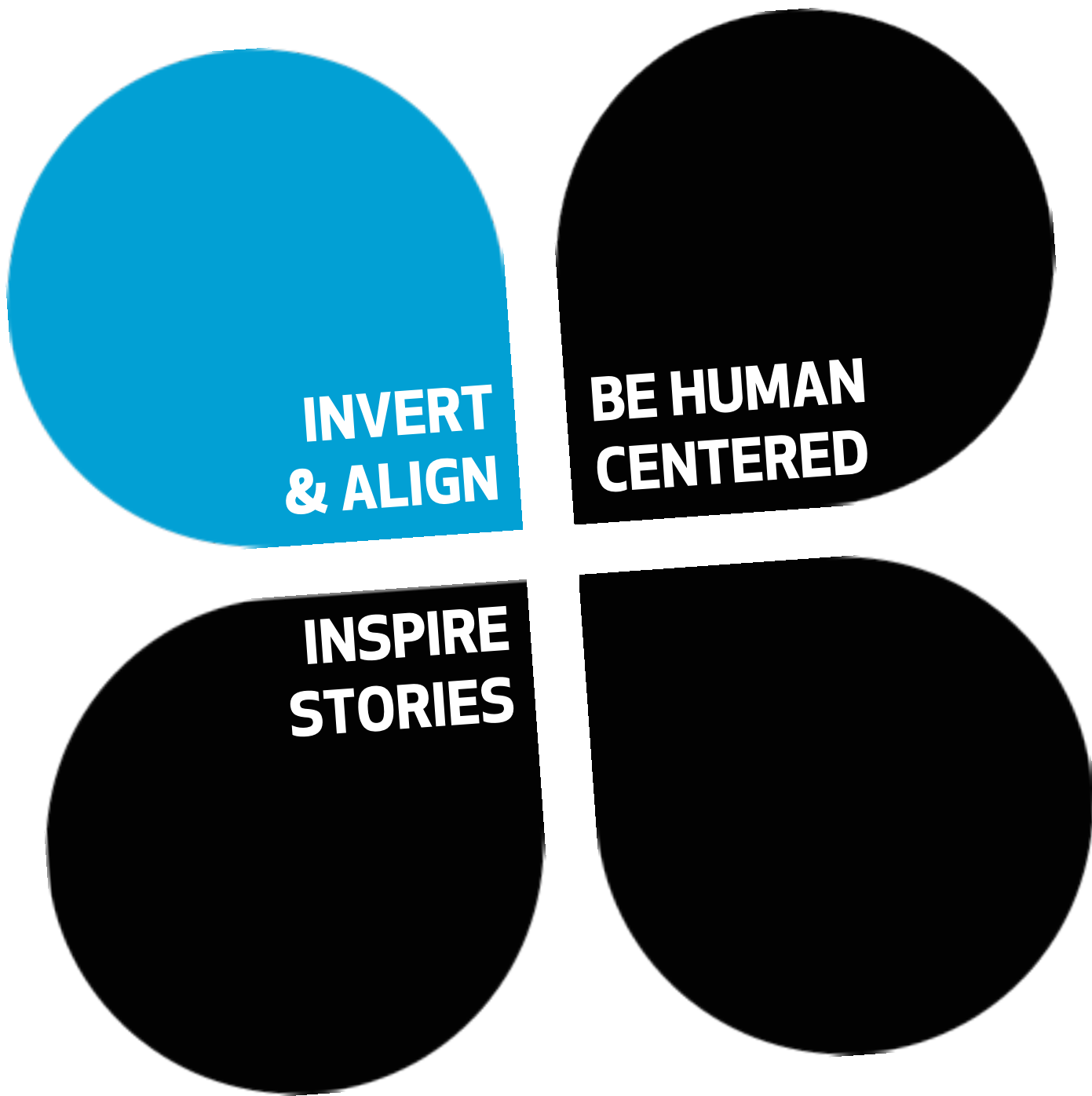
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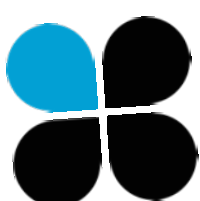


Build from the inside out. Go from employees to customers.

Know who you are and adorn yourself accordingly

Line things up. When all the parts of the brand are aligned, the heart beats louder

BRANDING VS. BRANDING



Branding

Products
Events
Sponsors
Partners
Customer
Donors
Employees

DEFINE

EXPRESS

UNDERSTAND

*Principles
Beliefs
Personality
Attributes*

CLARIFY

*Vision
Philosophy
Story*

CONNECT

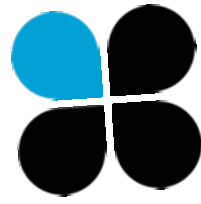
*Story
Messages
Promise*

IDENTITY ASSETS

*Symbols Logos
Colors Typography
Voice Photography
Tone Sound*

TOUCHPOINTS

*Letterhead
Packaging
Website
Signage
Advertising
Spaces*



BUILDING BRANDS INSIDE OUT

POINT-OF-PARITY:

Shared brand associations
*needed to be player, to
neutralize 'competition'*

POINT-OF-DIFFERENCE:

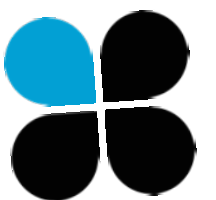
Unique brand associations
needed to stand out

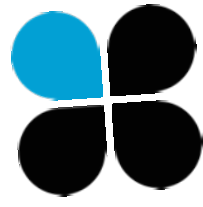
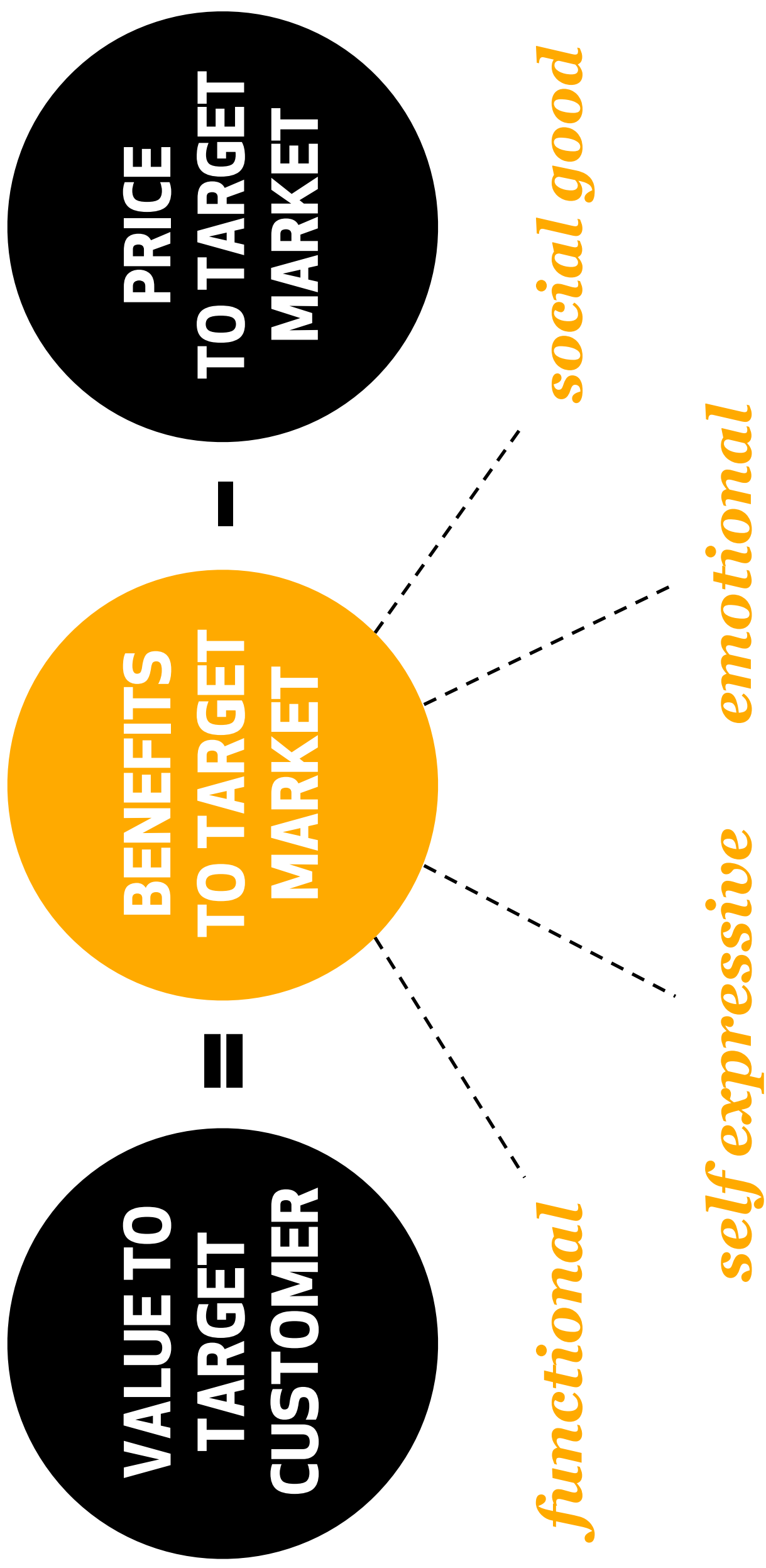


horse with party hat



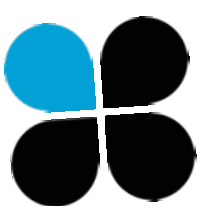
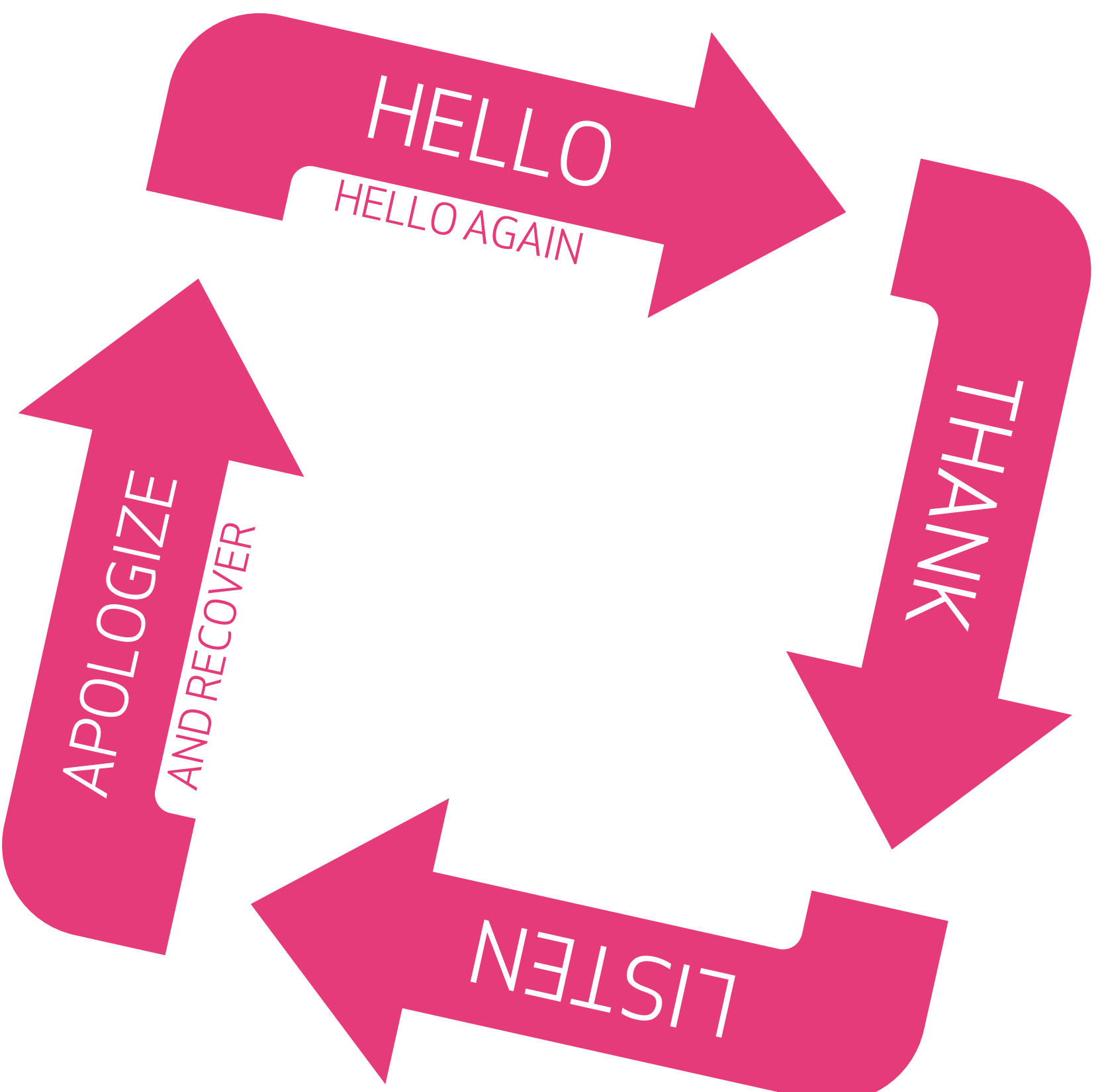
unicorn

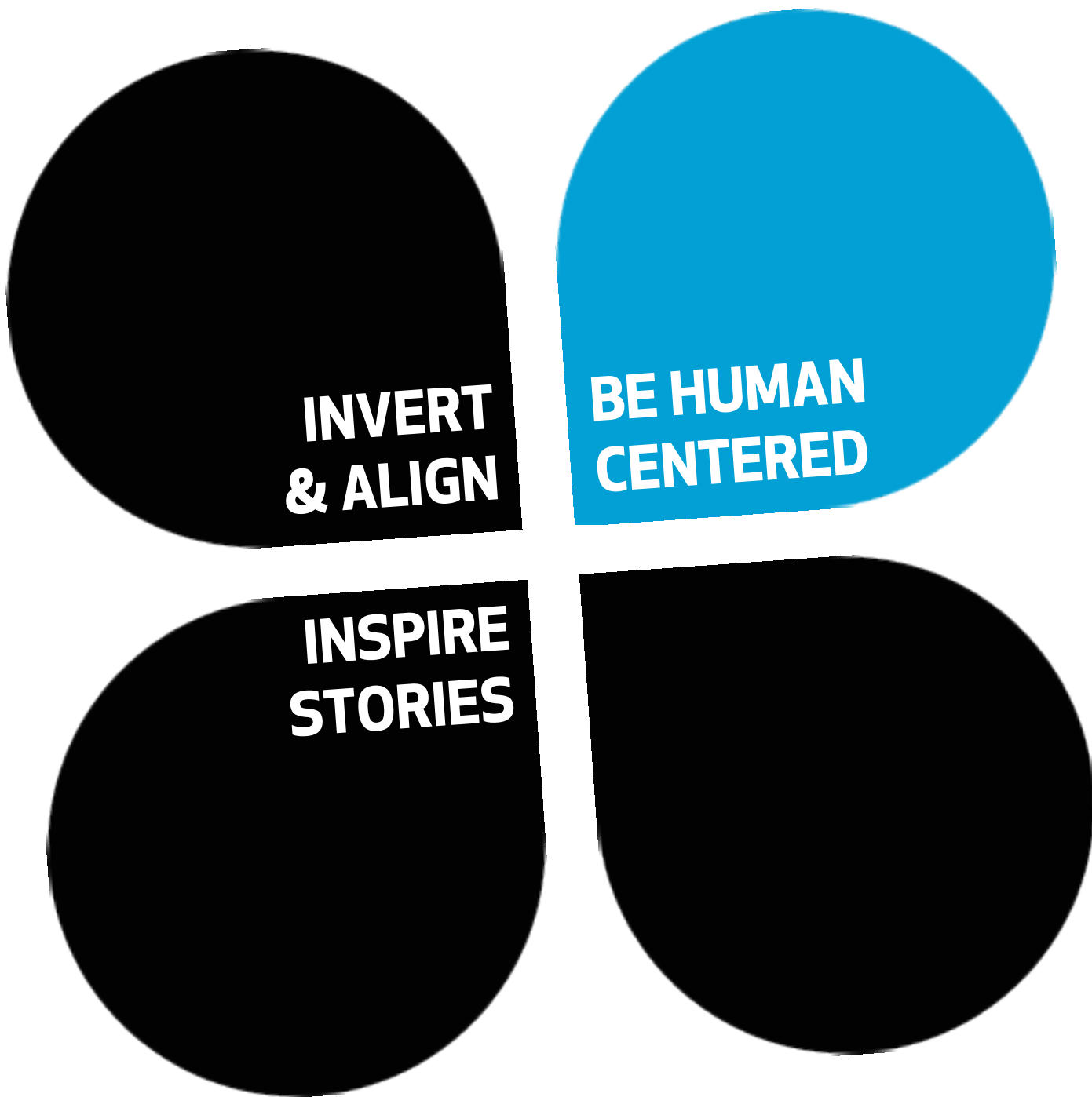




CLEAR VALUE PROPOSITION

SOCIALIZING





Listen actively. Get to know your customers intimately.

Recover gracefully. One misstep doesn't mean it's over.

Focus on relationships and needs. This is where true value resides.

Brand experience is not just one thing. It's everything taken together.

EXPERIENCE DESIGN



communication



service

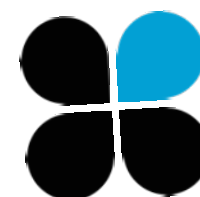


environment



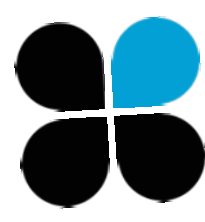
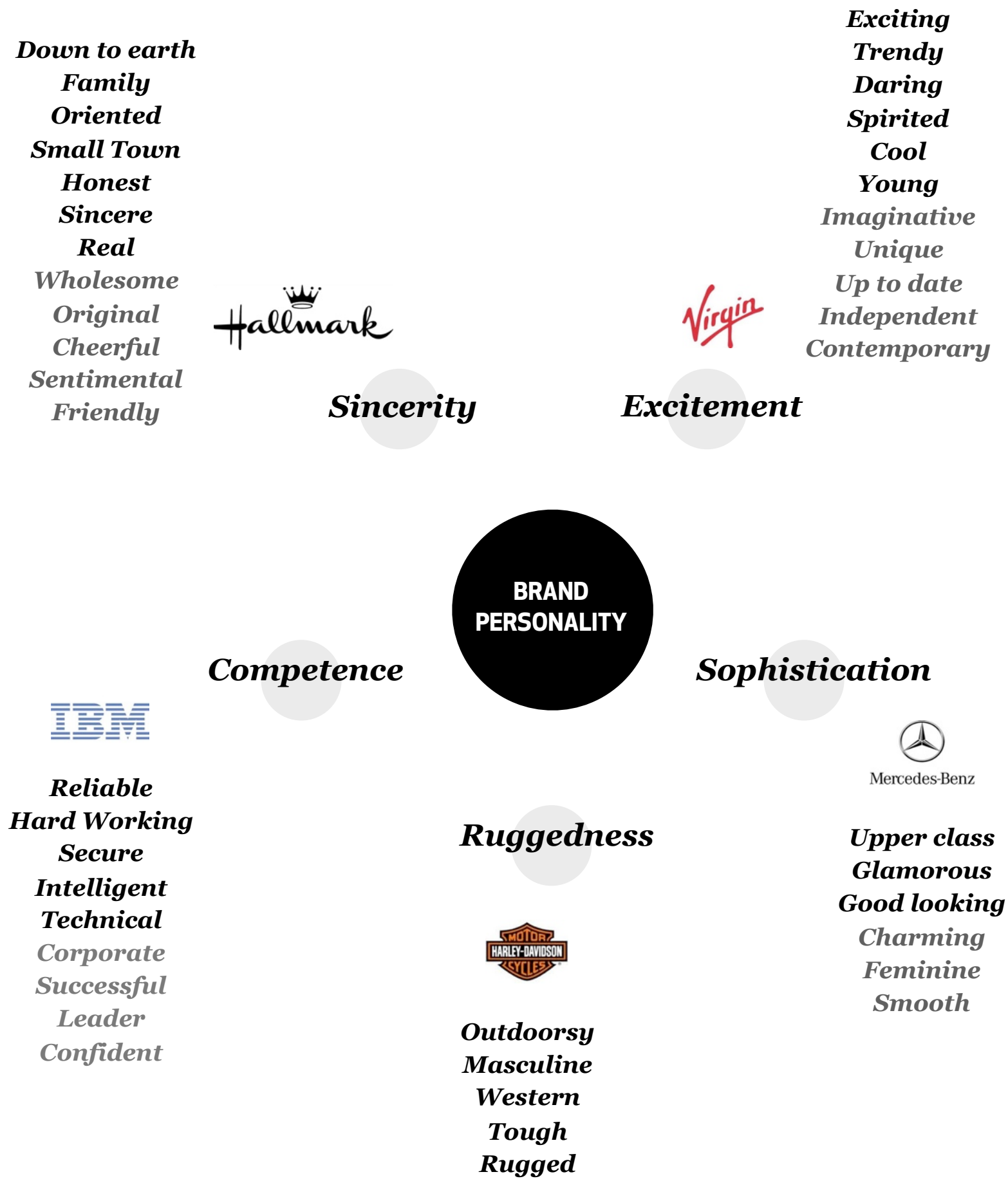
product

employee

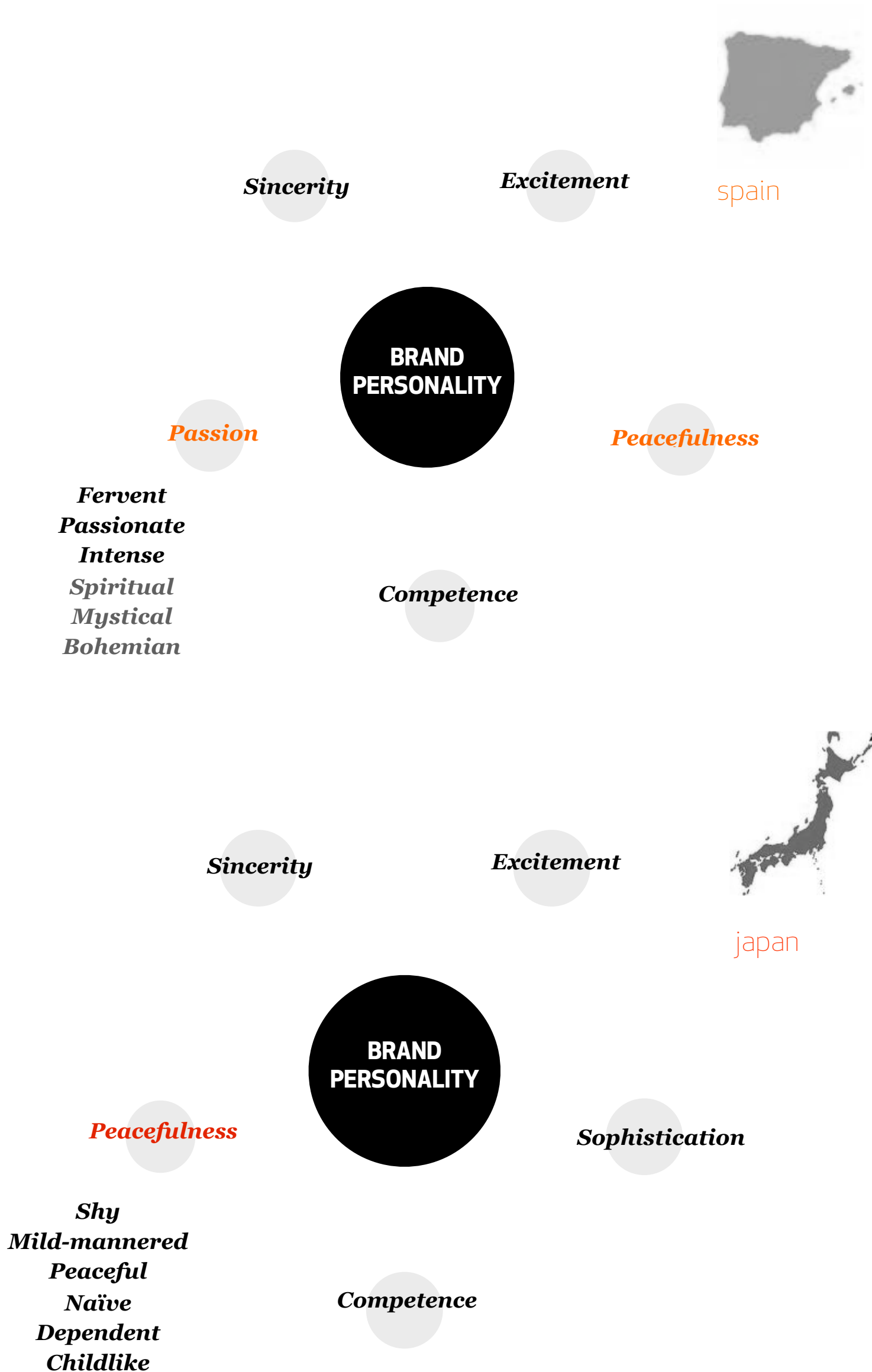


Brand personality can be characterized along these 5 axes.

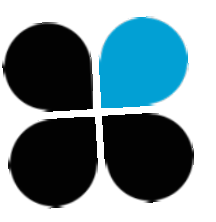
"BIG FIVE" DIMENSION (IN THE U.S.)



Two alternate axes of brand personality are present in Spain and Japan.



“BIG FIVE” DIMENSION (IN THE U.S.)



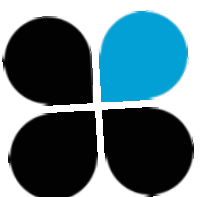
A sample quantitative survey of brand personality.

please rate the extent to which the following personality traits describe Apple.

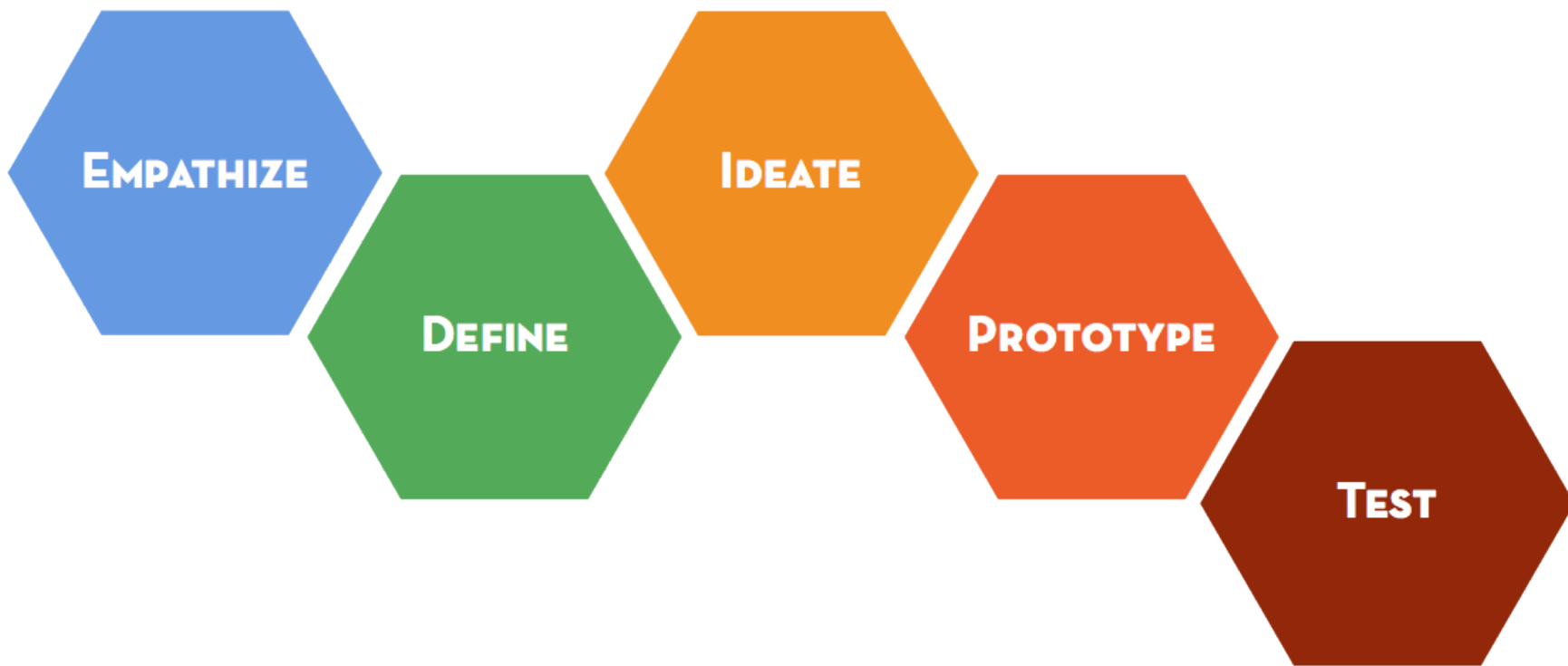
(1 = not at all, 5 = very much)



- Down-to-earth
- Exciting
- Competent
- Sexy
- Masculine

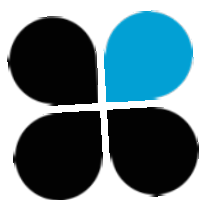
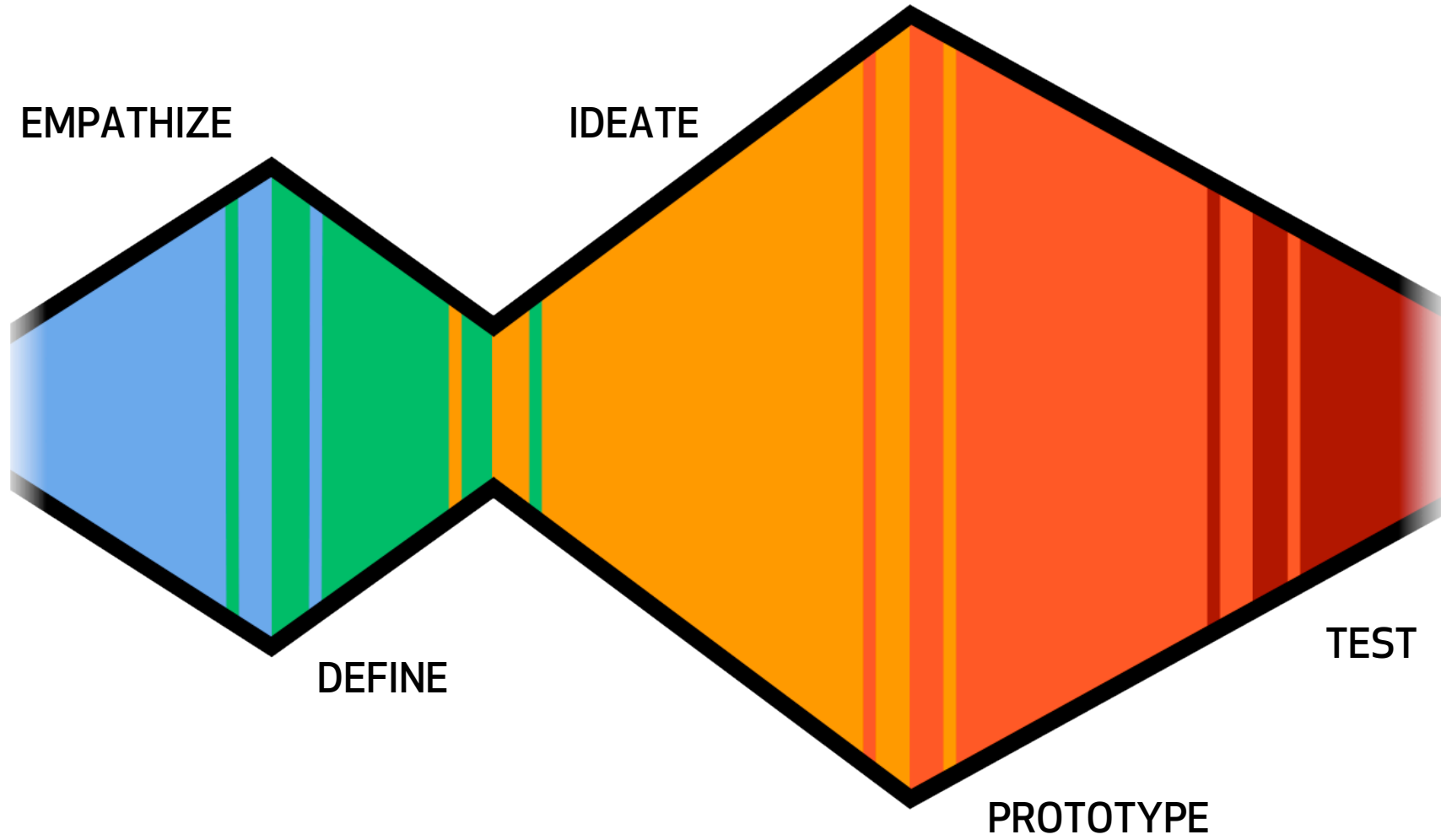


The steps in the design process.



DESIGN PROCESS

Points of flaring and focusing.





FOCUS ON
HUMAN VALUES



SHOW
DON'T TELL



CREATE CLARITY
FROM COMPLEXITY



GET EXPERIMENTAL
AND EXPERIENTIAL



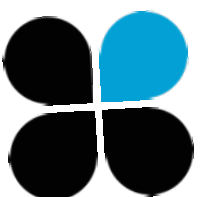
BE MINDFUL
OF PROCESS



COLLABORATE
ACROSS BOUNDARIES



BIAS TOWARD
ACTION



SPARK PARTICIPATION



***Invite participation.** Open up and design for co-creation.*

***Live in beta.** Create just enough so that others may still add to it.*

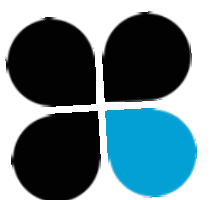
***Be nimble.** You can have a focused goal but consider how you will adapt as conditions change.*

There are many ways to spark participation. Here's where some of them lie along the gradient of sharing-creation.

CREATION

CREATION PLATFORMS*Kickstarter, Quirky, Threadless***COMMUNITY ACTIVITIES***Harley Posse Rides***SOCIAL GOOD CAMPAIGNS***Pepsi Refresh project***PARTICIPATORY MOMENTS***Target flash mob, Apple retail***CONTESTS & VOTING***Ikea giveaway, Vitamin Water*

SHARING

SHARABLES*Coca-Cola*



SCENOGRAPHY

SETTING THE STAGE

Designing brand experiences isn't about writing a script. It's about setting the stage and allowing consumers to participate in the story. In theater, it's the job of the *scenographer* to set the stage.

How might you set the stage for memorable customer experiences? How might you embed stories into brand experiences that customers can discover for themselves and retell over and over again?

For a luxury hospitality brand, IDEO designed a tool called *Scenography*. Scenography helps to create not only a strategy or a design, but a culture that thinks about and values experience design. The structure allows a corporate body to set some guardrails and principles, but ultimately, the experience design is up to the implementors at the front-line.

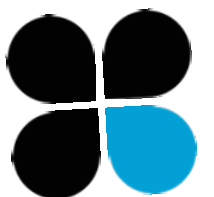
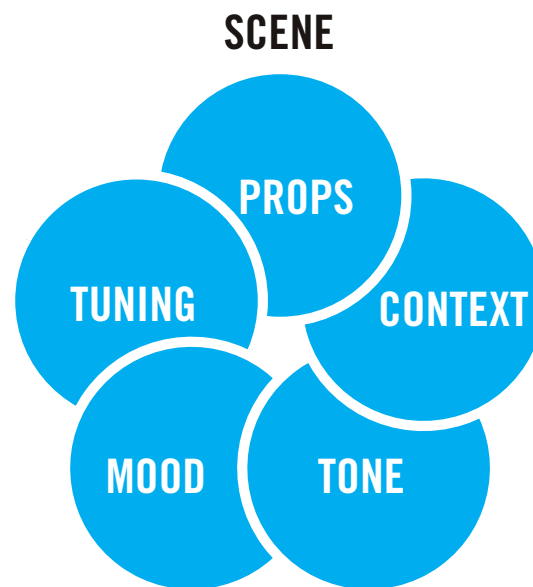
THE BASICS

The Scenography approach asks that participants (in this case, all the employees of a hospitality brand) view the customer experience in terms of *Scenes* – highly crafted, specific, emotional moments that demand participants to set the stage for a specific, emotional outcome (I feel cared for, or I feel excited, etc).

Scenes are created by a collection of props (tangible objects), context (when and where a Scene occurs), tone (service and language), mood (aromas, sound and tactile qualities) and tuning (customization for customer types). This framework establishes a common language of experience design for different parts of the company and various locations.

QUESTIONS

What are some of the key customer moments or touchpoints that make or break your brand experience? How might you fine-tune the Scene framework for the specifics of your brand?





SCENE TEMPLATE

In addition to the Scene framework, which helps establish common ground between various stakeholders and functional groups, IDEO created a Scene Template that provides direction and ways to engage in Experience Design. The Scene Template breaks down the design process of a Scene to facilitate the design process. The purpose of the Template is to guide the process rather than prescribe the actual outcome. The following maps out the different parts of what a template could look like, with an example of a hypothetical Scene at the Apple Genius Bar at the Apple Store.

ANATOMY

- 1. GUEST'S EMOTIONAL FEELING** (brief statement)
I just met the smartest, nicest person ever.
- 2. GUEST STORY** (a detailed first-person narrative describing a successful guest experience)
I walk into the store with a huge problem. My iPod, the one I got from my girlfriend as our anniversary gift, completely died on me. I'm feeling really stressed out. I go straight to the bar and ask for help. A guy tells me there's a line, oops I didn't see that in my rush to the bar, but he can also see that I'm really agitated and could use some help. So he says to me, "I know you haven't signed up yet for the Genius Bar but tell me what's wrong and how much time you have, and I'll tell you if I think it's worth waiting or if you should just come back tomorrow, how's that?" I really appreciated the triage mentality and it was a lot better than not knowing what's going on. [So on and so on until the end of the Scene.]
- 3. SCENE NAME** (short, memorable)
The Thoughtful Genius
- 4. VISUAL REPRESENTATION OF THE SCENE** (mood board, photography, sketch)
- 5. SCENE OBJECTIVE** (simple statement describing the goal)
Introduce thoughtful service gestures that anticipate the agitation customers may feel when faced with long lines and slow service at the Genius Bar.
- 6. BACK STORY** (an explanation of why the Scene is important for the company)
The Genius Bar has become a hallmark of the Apple Store. Recent feedback from customers show that although our customer service, when it comes to technology, is stellar, crowded stores and overwhelmed geniuses often lead to interactions that aren't as rich or memorable as needed to keep our competitive edge. [So on and so on.]
- 7. ACTION PLAN** (brief description of the beginning, middle and end of the Scene)
 - Diagnostic/triage conversation with the customer in line
 - Outline of clear next steps and setting expectations
 - Close the loop directly and suggest a reason to visit again.
- 8. ACTION ITEMS** (list of props, context, tone and mood for each step of the Scene, and why each is important)
For step A. *Diagnostic/Triage Conversation*:

WHAT

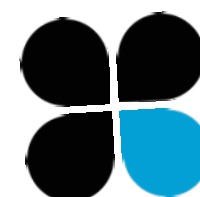
Prop: Wireless hand-held with access to Genius Bar queue
 Prop: Business card for Genius with email/contact-info
 Context: When waiting time is over 45 min

WHY

To equip Genius with ability to make appointments and provide accurate queue assessments
 To ease anxiety with a personal touch / ability to contact the Genius directly, even from home
 To anticipate customer frustration of perceived 'long' wait time

QUESTIONS

How might you bring individuals from Marketing, Customer Service and Product Development together to work on a Scene together? What might "training" for human-centered design look like for your brand's employees?





BRAND EXPERIENCE BLUEPRINT

CREATING A SHARED VISION

A Brand Experience Blueprint can create a northstar for a brand – something to strive for. Like a blueprint, it has many layers – from the big picture to tactical direction for implementation. It cannot be created without a deep understanding of the customer.

At the literal center of the blueprint is the customer experience. It also suggests constants and variables: anything above the guest journey is considered constant: the core of the brand. Anything below the guest journey, the concepts and actions, should change and emerge over time with testing and prototyping.

FOUNDATION



BRAND POSITIONING

The big idea. A few words should do it. Try to finish the question, “Brand X delivers _____ to the customer.”

Is it aspirational, does it stretch your brand? Is it differentiating? (“Authenticity” or “quality” isn’t enough.)



BRAND PRINCIPLES

Personality traits of the brand. Principles give the brand dimension and define what the brand stands for. A clear set of brand principles helps filter what feels off-brand and on.

To they describe the company’s offering, culture and business practices? Do they help make key decisions?



CUSTOMER JOURNEY / MOMENTS THAT MATTER

Where and when to innovate. The moments that matter represent powerful, memorable customer touchpoints that bring the brand to life.

Are these truly high impact moments from the customer’s point of view, rather than an operational or business-centered ones? Do they challenge standard-thinking in the industry?



CONCEPTS

Ideas that bring the moments that matter to life. Tangible space, product and service concepts that can be created and tested.

Are they aligned with the Brand Positioning and Brand Principles? What would the first prototype look like?



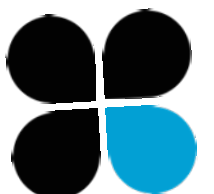
ACTIONS

Tactical mandates to get concepts to market. Can be organized by function/discipline. Think “punch list.”

What needs to happen in the first month? 6 months? What are the key milestones?

QUESTIONS

What are the Moments that Matter for your customer? What is the most challenging part for your brand – the big idea, the customer journey or creating a plan to take ideas to market? Who needs to be involved in creating the Experience Blueprint? How might it be shared with key stakeholders? The entire company?



AT-A-GLANCE

The truth about our brand or product that pushes against current culture and beliefs.

QUESTION

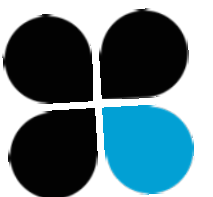
How can we release the tension and therefore adjust our target's thinking to fit the brand and product into their lives where it didn't fit before.

TENSION

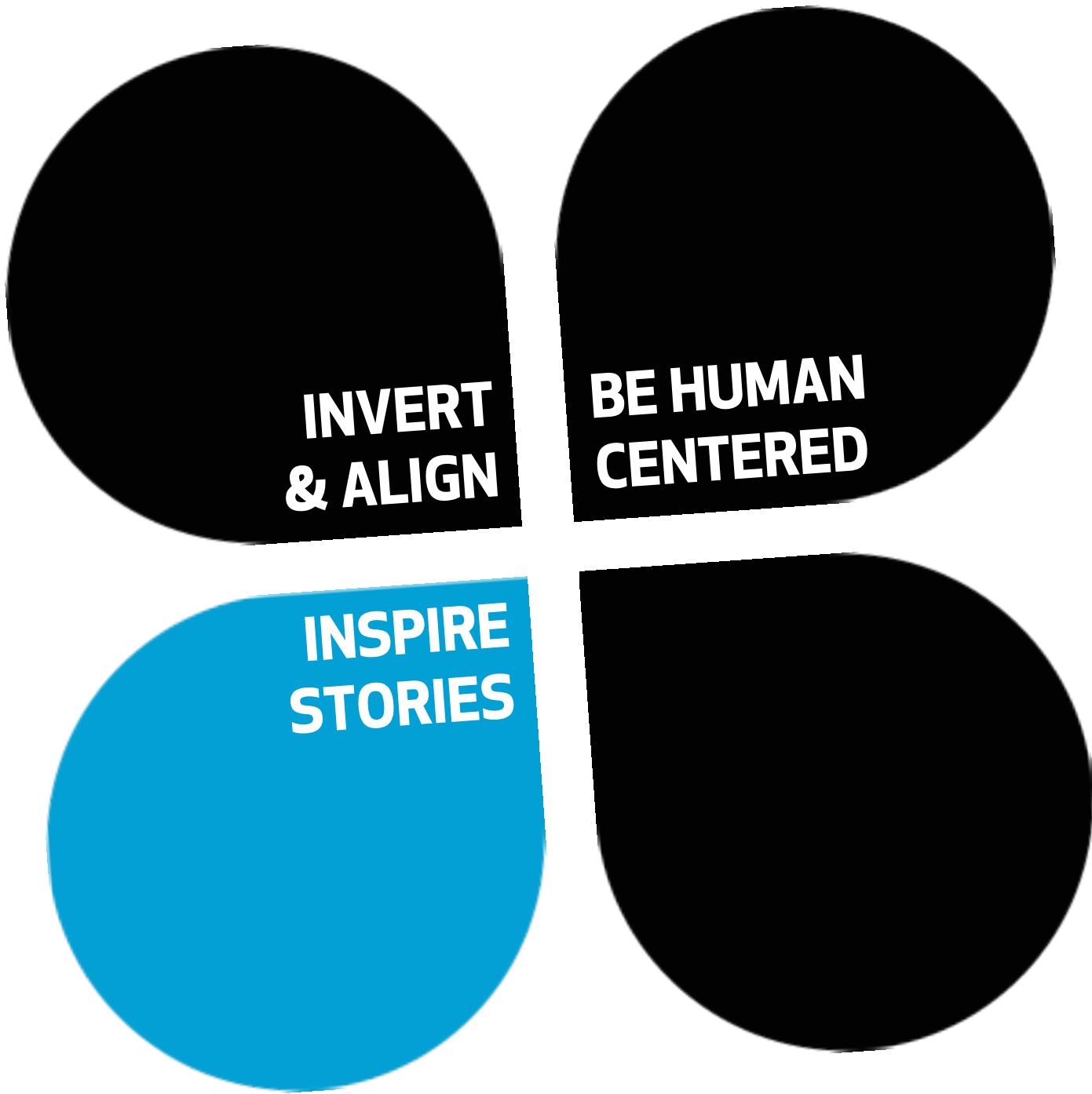
Why what we do is tense with current culture. It can be a psychological, company-centric, sub-cultural, or cultural tension.

FREE IDEAS

Think of this as the idea clearing house, as considerations. They could be half-baked thoughts or other helpful information like the solid facts behind the brand and product truth. They don't have to be great ideas, but they need to be helpful.



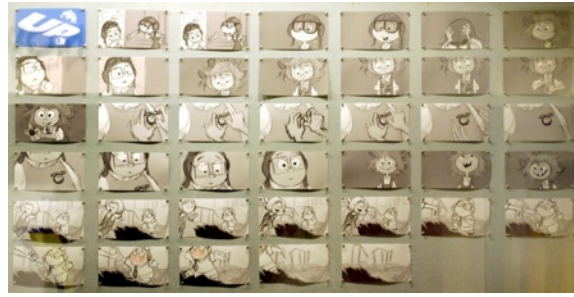
INSPIRE STORIES



Create never-ending stories that build value as they grow

Provide the raw material that enables clever storytelling

Inspire story sharing among both employees and customers



story arc

Good stories have a beginning, middle and end.

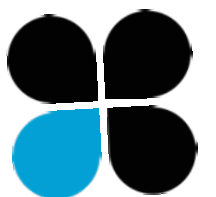
plot

Good plots keep the audience engaged and wondering what will happen next.



characters

Great stories get the audience emotionally invested in the characters.



STORY =

Situation
Desire

ACT I:

Set up your story.

Who? What? Where?

Establish dramatic question.

Complication
Obstacle

ACT II:

Core action happens here. This is what your story's about.

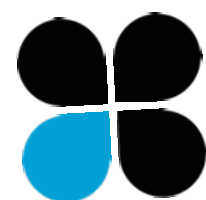
Stakes, conflict and tension should be escalating.

Solution
Outcome

ACT III:

Resolve the dramatic question.

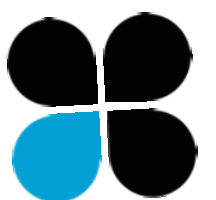
Show the consequences of the story.



CHAPTER 1:

STARTING OFF

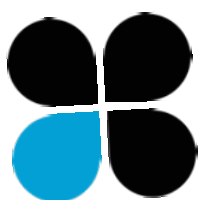
- 1. Reduce or eliminate the preface** – draw the audience in with a fact, story, or question so that you begin with energy and originality. (Avoid starting with "hi, my name is...")
- 2. Use short stories to connect** – when our guests hear stories of how your science impacts patients, they feel a part of something larger at Stanford.
- 3. Drive the slides, don't let them drive you** – wherever possible announce the next slide to come up before you bring it up. This adds crispness and confidence to your work.
- 4. Practice "one person/one thought"** – by making sustained eye contact with an individual (or section of the room) while you finish a complete thought; then choose another person and deliver the next one.
- 5. Avoid over-reliance on the screen** – make eye contact with us instead; if you need to reference the slides position yourself so you can see the slides (or monitor) without turning your back to us
- 6. Restate the questions** – both to "buy yourself time to answer" and to "shape the question you wish to answer." It also helps ensure the rest of the room knows the question.
- 7. Have a final thought prepared** – after q/a ends leave the audience with one final "takeaway" from your presentation. Own the final moment just as you own the first moment.
- 8. Design for emotion** – Coaxing out a specific behavioral verb and/or emotional outcome may be needed when you're designing for some experiences.
- 9. Compare specific vocabulary** – your goal statement and experience itself should be consistent.
- 10. YouTube title** – If you're stuck naming your project, think of it as if it was a creative brief or you were submitting it to Cannes for an advertising award.
- 11. Postcard from the future** – What does someone say when they SHARE the video? Defining that statement, then working backwards from there is incredibly aligning during the planning process.
- 12. If it's real, keep it real** – If the video is intended to capture a real life moment and bring the viewer into that real experience, the style should probably stay consistent instead of trying to make it part "acting" and part "real."



CHAPTER 1:

STARTING OFF

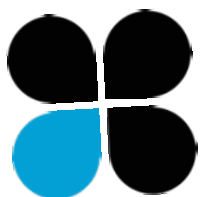
- 13. Focus, focus, focus!!** – Making one video and one experience is hard enough. No need to try to make 3 and weave them together! Have a *single focused goal* and build around it.
Example: The goal "reinforce the nutrition benefits of CLIF Bar" can lead in so many directions, which is a great starting point, but when I get to designing the experience, something like "reinforce the nutrition benefits of CLIF Bar as a breakfast food for busy female Stanford students" may be more useful in designing a specific experience.
- 14. Show, don't tell** – we are working with a visual medium, we should do a lot of the conceptualizing in terms of "what will we see" and then "is that worth watching?"
- 15. What is the ONE takes away?** – It's a great litmus test for effectiveness and shareability. This could be a message, a feeling, an image.
- 16. Tell the message with images** – Could your piece communicate the message if there were no explanatory titles or phrases, or even dialogue?
- 17. Get people active** – Involving someone in doing something active (planting a seed they can return to and watch grow) is far better than giving them something to read. People who are actively engaged in doing something are far more likely to deepen engagement, no matter how small the initial act was.
- 18. Know your from-to** – Articulate it in one clean sentence. May be emotional arc, narrative arc, character arc.
- 20. Don't ask for too much.** Remember a single focused goal is a single. Focus wins. And ask for less). The tendency is to ask for too much from our subjects -- we want them to take there steps instead of just one, etc. Make it ridiculously easy to participate in the intervention so ability is not the barrier
- 21. Plan it out** – Planning & pre-production is as important as production and editing (if not more). Envision how your piece would look if everything went according to plan. What would you see? What would you hear? Build a pre-production schedule and shot list and share it with your team. For the less visually inclined, you can use a three column structure to build a treatment for your film: <http://bit.ly/3columnstructure>
- 22. Humor is powerful** – Humor always entertains and keeps us wondering what will happen next. If it's consistent with your tone, have fun!
- 23. Leverage music** – Music is hugely effective in creating momentum, emphasis, tone and creating entertainment value for the piece. It's the third language used in filmmaking: visuals, text or dialogue, music. (Check out live.freeplaymusic.com)



CHAPTER 2:

HOW TO MAKE IT

- 1. Don't put too much writing on a screen** – A few words is all a viewer can digest at a time.
- 2. Think hard about graphics** – Ask yourself if any graphics or writing are presenting any new information. If not, remove.
- 3. Keep a consistent visual style going on for graphics, fonts, color schemes.**
- 4. Simplify everything** – Focus. Narrow focus lends power to your message. Don't dilute your focus with too much content, variety, variation in messaging or methodology. When in doubt, choose "less". Two minutes is fast - make it easy for the first time viewer to go "from - to".
- 5. Tell with images rather than words wherever possible.**
- 6. In your face** – Facial expressions communicate enormous amounts of information, both directly and at a subconscious level, and are engaging to watch even when subtle.
- 7. Music is a whole additional language used in a film** – Hold yourself to high bar and look for the right emotion and pace in music.
- 8. Cut! Then cut, cut cut** – After an assembly is done, it's time to cut, cut, cut. Beautiful shots that don't advance story need to go. So-so shots that keep the story moving? Worth keeping. Every decision about what to keep should be done with an eye toward causing the audience to go forth from watching and spread a message...
- 9. Choose music carefully** – Music is the "highest beta" element - the wrong music can destroy the perfect image, but the perfect music can lift a mediocre image
- 10. Show, don't tell.**
- 11. Set the scene first** – Start your film with establishing shots (typically wide shots) setting the scene before jumping into the action.
- 12. Shoot from a tripod whenever possible** – It forces you to really compose your shots and increases the chances that you'll be patient with your camera and hold each shot for a full 5 seconds before changing subjects.
- 14. Stay away from music with words -- it's distracting.**
- 15. Use subtitles if you have to strain at all to hear what the speaker is saying.**
- 16. Make sure the video gives context to itself**



CHAPTER 2:

HOW TO MAKE IT

17. 3 stages of development:

Conflict: problem, stakes, even worse

Development: first steps, set-back, second challenge

Resolution: problem revisited, solution, transformed

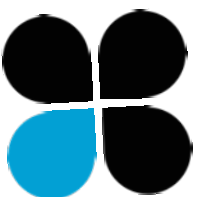
18. Think about story in terms of frames to help the viewer follow along – Start wide, go medium, go close up. This works for story as well as composition.

19. Think of all aspects of the video as a brand extension – When doing titles or other effects, take the time to make them fit visually and thematically with the story and brand.

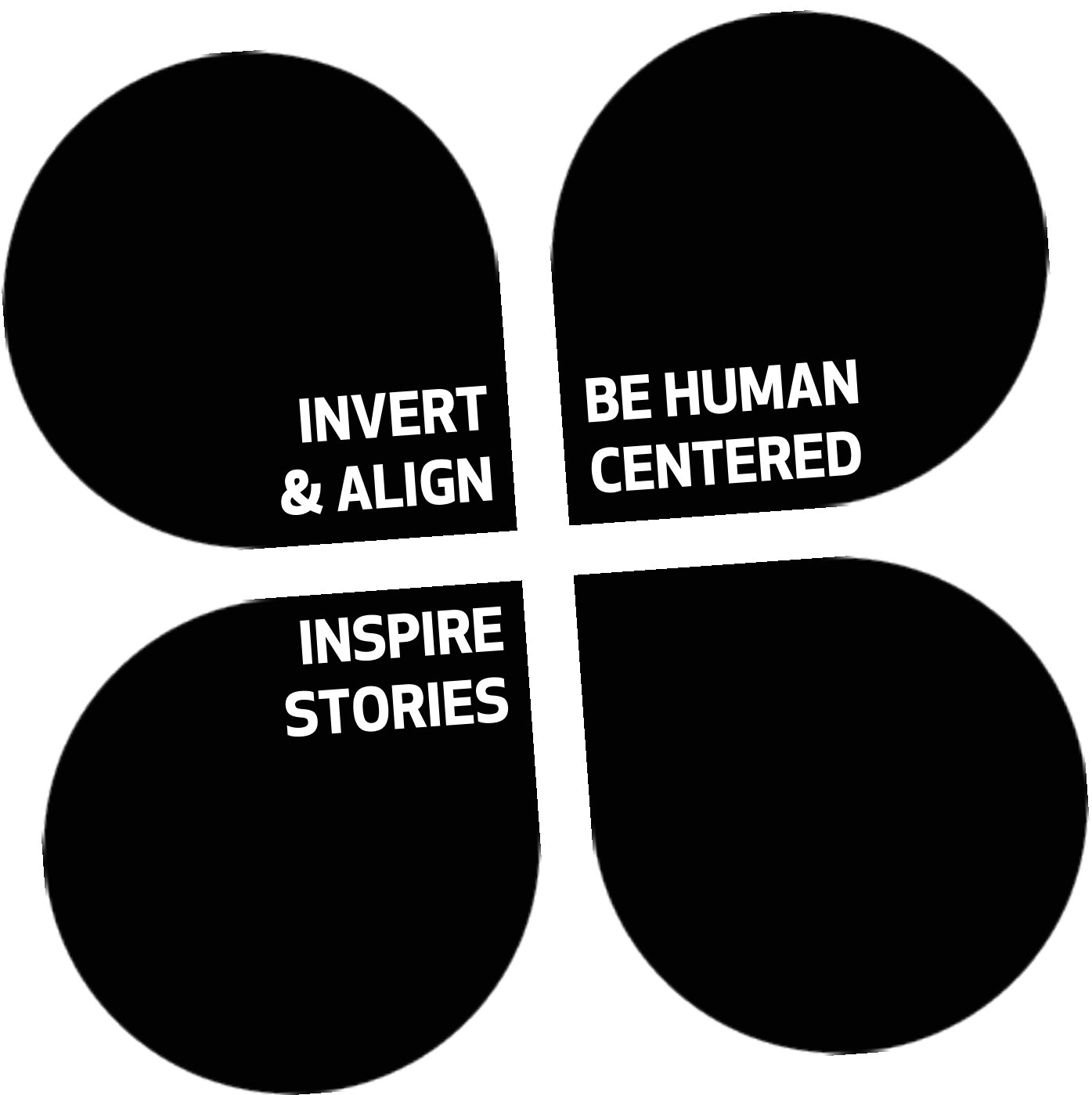
20. Capture real, raw emotion.

21. Message sent is not necessarily message received. Make sure you know what message is received. Test things out on people before launch.

22. What you say is just as important as how you say it (maybe even less so).



BRINGING IT ALL TOGETHER



Go forth and build social brands, experiences, and companies.

social
brands

IMAGE-IDENTITY GAP ANALYSIS

Mind + mine the gap! This is individual assignment #1 of three. It is due before class on **Tuesday, April 19**. Please submit a PDF of your one-pager to BEST.stanford@gmail.com.

WHAT

To nurture and sustain a brand effectively, you must be constantly in touch with what your stakeholders (consumers, users, members) think about your brand and what you (your organization) thinks of your brand. It helps to have some language to pull these constructs apart. **Brand image** is defined as the set of **actual** associations the consumer has with a brand; **Brand identity** is defined as the set of **aspirational** associations the organization would like to have of its brand. Perform a preliminary image-identity gap analysis by capturing the brand associations from these two perspectives (internal + external).

HOW

Much of the legwork you will need to do for the image-identity gap analysis will be extremely helpful to you for the other individual assignments on experience mapping and voice guideline development. As such, we recommend you putting aside 5-7 hours of time to do your field research upfront. Please refer to the sample research notes from your t.team for reference.

Step 1 : Choose a brand or an organization you want to study for your individual assignments if you haven't already. You may do this analysis for your group brand, but it might also be useful to use this opportunity

to do analysis on a competitor. We also recommend you finding a partner to do field work with - of course, complete your assignments separately.

Step 2 : Dive in. Get out there. Go talk to a minimum of 5 'internal' individuals and 5 'external' individuals. Aim for a minimum of a 5 minute conversation with each. You will learn a lot from them and their perceptions and experiences with a brand. At some point, ask them : "What five words come to mind when you think of [name of brand]? Probe deeper and ask why if you see or hear inconsistencies i.e. "You first said 'convenience', but then you grimaced when you said 'timing'. Why?"

Step 3 : Visualize and summarize your learnings on one-page. Limit yourself to a maximum of 500 words. Briefly address the topic, your process, and your findings. Come up with one recommendation for management that would help diminish the gap. [See backside of this handout for an example of output]

Note on grading : You only need to do 2 out of 3 of the individual assignments which in total account for 30% of your grade. If you choose to do all three assignments, the third assignment will be for extra credit. You will be evaluated on (1) Creativity, (2) Persistence, (3) Thoughtfulness, (4) Thoroughness.



EXPERIENCE MAP

Outline + overhaul the experience! This is individual assignment No.2 of three. It is due before class on Tuesday, April 26. Please submit a PDF of your one-pager to socialbrands2012@gmail.com. Thanks!

WHAT

Create a one-page experience map that captures the emotional state of a user through an essential interaction with your brand. That experience can be anything from buying and unboxing a new BlackBerry to calling AT&T customer service. Whatever the experience, it should be one that informs a user's lasting attitudes and opinions about your brand. Your map should highlight the best and worst parts of the experience and how those moments relate to the brand's intended personality. You should try to demonstrate the following:

BRAND PERSONALITY. How does it feel to interact with this brand? How does that differ from what's intended? How does the user characterize the experience?

HIGHS & LOWS. Where does the brand succeed? Where does it fail? What causes those peaks and valleys?

INFLECTION POINTS. What are the critical moments where the brand could save the day? How could the brand respond in a way that reinforces its personality?

Communicate who your user is, what they expect from the brand, what the brand delivers, and how much more the brand could deliver in a way that's consistent with its personality.

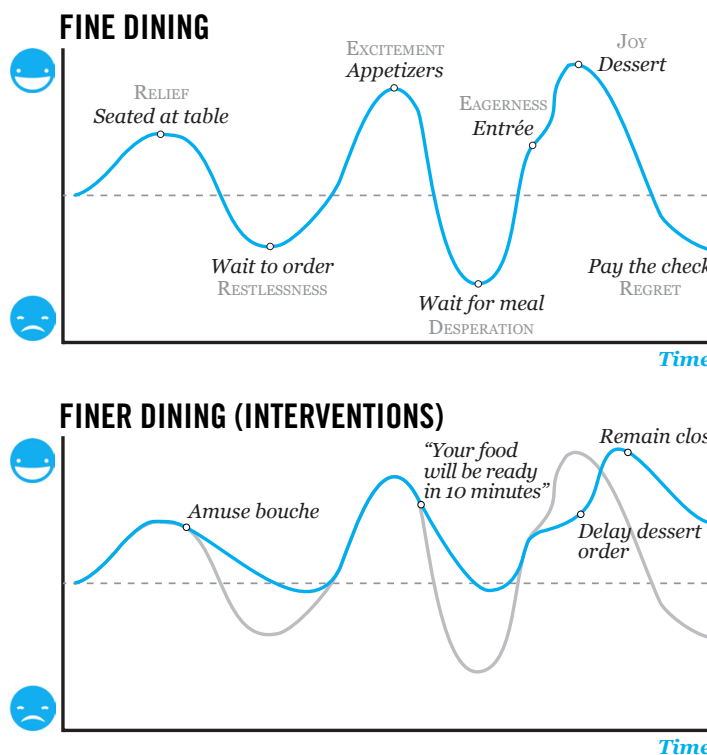
HOW

Plot the most important touchpoints within the experience – moments where people or materials representing the brand impact the user's emotional state (see Dana Cho's *Scenography*, *Scene Template*, and *Experience Blueprint* for several useful methods). The most successful experience maps will communicate creatively, demonstrate emotional insights, and clearly identify where transgressions against the brand attributes or personality could be prevented or repaired by solutions consistent with the brand.

INTERVIEW USERS. Try to unpack a user's emotional state throughout the experience and how that relates to the brand's intentions. try to understand what they feel, what they care about, and what that implies.

PUT US IN THEIR SHOES. Using photos, artifacts, or vivid descriptions, communicate what your user went through.

You will be evaluated on (1) Creativity, (2) Persistence, (3) Thoughtfulness, (4) Thoroughness.



The rough examples above show how, in the first graph, a user's experience at a three-star restaurant moves between positive and negative emotional states. The second graph shows how possible interventions could improve the user's overall impression of the brand. Please take this graph as a jumping-off point, you could as easily produce a storyboard, treasure map, photo essay, or boxplot to explain your user's experience. Be creative and have fun!

BRAND VOICE GUIDELINE

Define + refine your voice! This is individual assignment No.3 of three. It is due before class on **Tuesday, May 3**. Please submit a PDF of your one-pager to **BEST.stanford@gmail.com**. Thanks!

WHAT

Very few companies have a brand whose look, tone and sensibility is consistent across its touchpoints (e.g., its websites, customer interactions, packaging, advertising, etc.). This consistency is often missing because there is no attempt made to pinpoint and communicate the feel and rationale behind the brand's name, logo, slogan, personality and visual style. If such a document does exist, it often fails, either because it's a phone-book full of rules about what colors and fonts to use or because it's only delivered to a handful of people in marketing and PR.

The perfect voice guideline is like a Facebook profile: In one page, it defines a brand's personality (logo, slogan, verbal/visual style) while communicating its ideals, dreams, and relationships. This is a document that helps communicate your culture (your brand), and not what you might send to a creative agency so that they can create consistent collateral (your branding).

HOW

Design a one-page Brand Voice Guideline to embody the personality you think your brand should convey. This assignment should incorporate your learning from either the Image-Identity Gap or Experience Map assignments to help you define what *should be* the voice guideline for your brand. Give a codified voice to the best traits you've seen in your brand and fill in any significant gaps you've found in your brand's current tone or personality.

Although we recommend using your team's brand, you may do this for any brand you choose. Include any factors or traits that define your brand, while being as succinct and creative as possible. Here are a few such factors that your guidelines might include:

- NAME / NICKNAMES.** What is it called? How do its customers, employees, and suppliers refer to it?
- PERSONALITY.** What are your brand's core values? What is your brand passionate about? What is it striving for? What does it find fascinating? What books are on its coffee table? What are its guilty pleasures? Who are its friends? If it were at a 7th birthday party, would it talk to the parents or the kids? If you surveyed its brand attributes, where would it be positioned?
- SLOGAN.** What is its catch phrase? What words should it be remembered by?
- VISUAL STYLE.** How does it look? If it were a movie, what movie would it be? If it were a magazine, who would be its competitors? Does it wear a sweatsuit or a necktie? Does it shop at J. Crew or Juicy Couture? Does it fit in more at Walmart or farmer's markets?
- VERBAL STYLE.** What language and tone does your brand use? Does it use contractions or slang? What kind of jokes can it tell? Does it whisper or shout? Is it smiling or smirking or stifling a yawn? Does it pronounce *either* as Ee-ther or Eye-ther?

By reading your voice guideline, we should be able to intuitively understand how your brand would react in almost any situation – from its cocktail-party banter to its apologies to its tweets.

You will be evaluated on (1) Creativity, (2) Consistency, (3) Thoughtfulness, (4) Thoroughness.

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SINGLE FOCUSED GOAL

Focus, focus focus! This is one of (4) parts of your team's Brand Audit. It is due before class on **Tuesday, April 24**. Please submit a single PDF of your team's Brand Audit to the blog and title the post "Brand Audit - Section##: TeamName" (e.g. Brand Audit - Section01: Berkeley Bionics)

WHAT

In order to create a compelling experience for your brand, you'll need to harness your creative energies around a single focused goal. You've spent the past few days immersing yourself in your brand and its customers – what are some pain points you might address? inconsistencies you might resolve?

HOW

The Single Focused Goal will be both the impetus behind the social experience you build as well as the lens through which your impact will be measured. Use all the insights you've developed over the past few days and think about how you might create impact for your brand.

Some helpful questions to ask yourself while coming up with your goal:

HOW WILL YOU MEASURE IT? A well-designed goal is both measurable, testable and clear. Your team (and the teaching team) should know exactly what your goal means, and what metrics you'll be using to determine how effective your social experience is at achieving your goal.

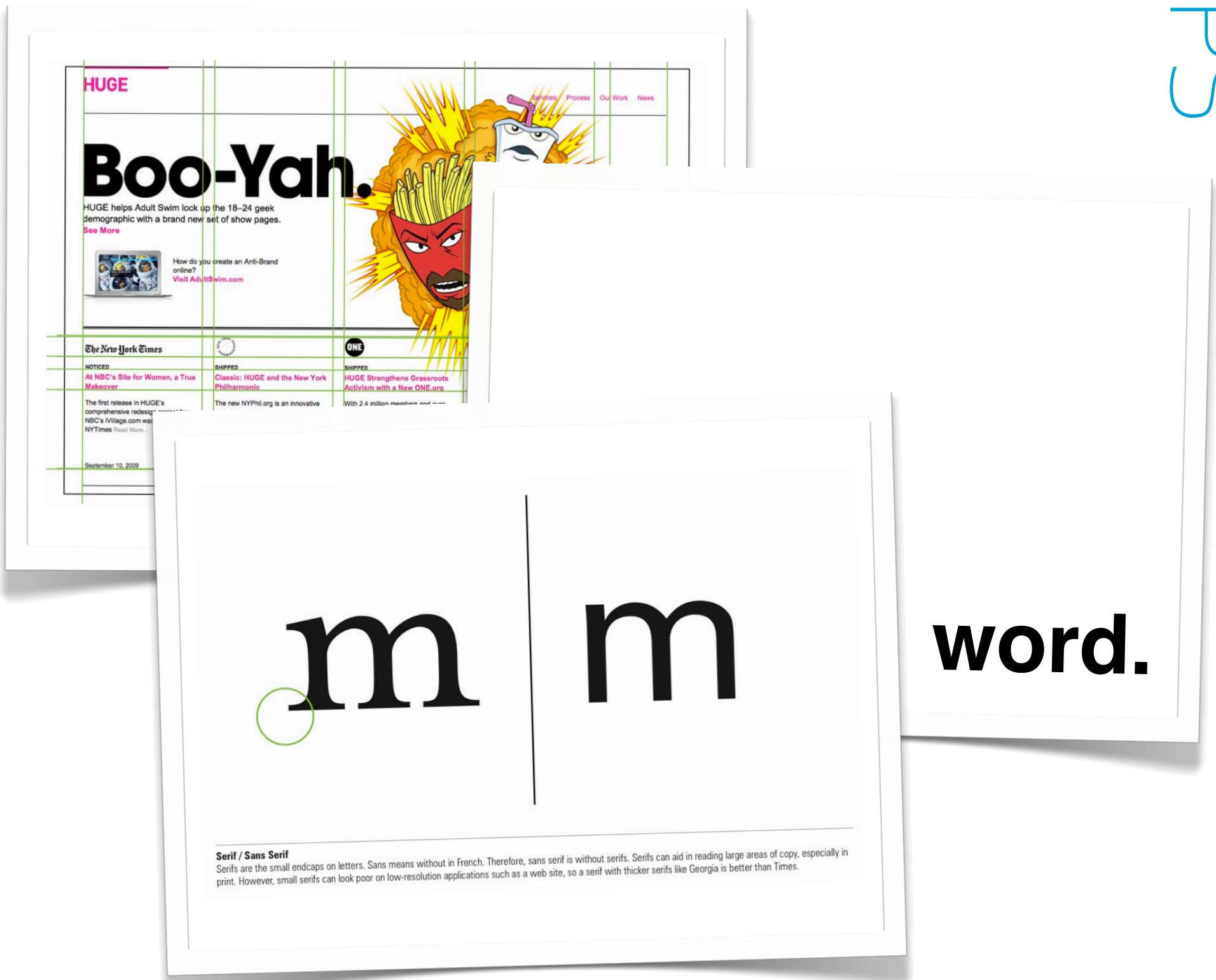
WHAT ACTIONS DOES IT INSPIRE? A good goal lends itself to specific, concrete actions. Your team should know exactly what it needs to do to achieve your goal and not have to spend time parsing through fluff.

HOW DOES IT AFFECT REAL PEOPLE? The best goals takes human interactions into account. At the end of the day, your goal is more than just numbers and spreadsheets – your team should spend some time considering the qualitative impact of your goal and how this might be measured or recorded.

DOES IT MAKE YOU HAPPY? You'll know your goal is awesome if the thought of achieving it makes your team happy and excited to be working towards it. It's tough to fake passion and the intense drive and motivation that comes from it, so choose a goal that your team will be proud to be working towards over the course of the quarter.

Note on grading : Each team will need to submit (1) copy of their Brand Audit including their Single Focused Goal, Experience Map, Image-Identity Gap, and Brand Voice Guideline. Teams may assign responsibility for each of these documents as they choose, but should work together to ensure consistency in layout, tone, and content. If your team has more than 4 members, an additional assignment will be given to you. You will be evaluated on (1) Creativity, (2) Persistence, (3) Thoughtfulness, (4) Thoroughness.

- 1. line things up
- 2. leave white space
- 3. use good fonts



APEX

Hi, I'm **Apex**. I'm *fun, fresh and open*.

Brands that want to appeal to younger audiences like AT&T, Virgin America and Social Brands all use variations of this font in their communications.



GOTHAM

Hey there, I'm **Gotham**. I'm *modern, non-offensive and aspirational*.

I'm basically the new Helvetica and you've seen me on Obama signs, at Chipotle, and just about anywhere that wants to look cool without thinking too much about it.



DIN

Guten tag, I'm **Din**. I'm, *no-nonsense, mechanical, and German*.

You can find me on European road signs, Mazda commercials, and other places where designers want to convey efficiency and modernity.



TRADE GOTHIC

Hello, I'm **Trade Gothic**. I'm, *clean, informational, and honest*.

You can find me on a lot of infographics and publications that value transparency and visualized data like GOOD magazine.



<http://bit.ly/QDFonts>

QUICK AND DIRTY FONTS: SANS SERIF

ARCHER

Hi, I'm **Archer**.

I'm *playful, friendly*
and *earnest*.

I've been used by brands like Martha Stewart Living and Wells Fargo that want to show off their approachability while not appearing overly trendy.



You'll know if you've
been bad or good

Account Ale

PALATINO

Hello, I'm **Palatino**.

I am *sophisticated, elegant* and *classic*.

I'm a popular choice for typesetting novels, but I'm also used by brands such as Cornell University that want to convey a rich sense of history and tradition.



Cornell University

LUBALIN GRAPH

Oh hey, I'm **Lubalin Graph**.
I'm, *hip, geometric*, and a little
bit retro.

Trendsetting brands like Nike and The Melt use me to give themselves a subtle edgy-cool that is still appealing to a lot of customers.



TRAJAN

NICE TO MEET YOU, I'M **TRAJAN**.
I'M, *stately, important-looking*,
AND *smart*.

I'M POPULAR THESE DAYS WITH
POLITICIANS LIKE MITT ROMNEY
AND COLLEGES LIKE COLUMBIA
THAT WANT TO CONVEY GRANDEUR
AND INTELLIGENCE.



LIBRARY OF
CONGRESS

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QUICK AND DIRTY FONTS: SERIF