

Differentiate. Build. Inspire.

Messaging and Branding: A How-To Guide



NATIONAL ASSOCIATION OF INDEPENDENT SCHOOLS

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Introduction

What is your school about? Do people recognize your brand? Does it matter to them?

As authors Carol Cheney and Peter Gow explain in the following chapters, messages and brands help create long-lasting relationships with current and prospective constituents, relationships that are essential to your institution's sustainability. While it has always been important to articulate who you are, now it is critical to not only know how to distinguish your school from the competition, but to actually make it happen.

This collection of articles covers two facets of marketing: branding and messaging.

Look for NAIS's *Marketing Handbook*, to be released in Winter 2011, to cover marketing as a whole. *Messaging and Branding: A How-To Guide* is full of practical thinking and suggestions that will make the process of deciphering what your school is about manageable and engaging. While each article stands alone, taken together, they can help you devise an effective messaging and branding plan for your school.

We hope you find the *Guide* valuable. It is the latest addition to our collection of financially sustainable school resources (visit www.nais.org/go/finance for more information), prepared exclusively for NAIS schools.

And, stay tuned for an interactive version of this publication that will encourage sharing of messaging and branding examples from our community. There is so much we can learn from each other!

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Marketing: Deciphering the Jargon

By Carol Cheney
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“...marketing is
**BUILDING AND
MAINTAINING**
lasting relationships
with shared benefits.”

Marketing: Deciphering the Jargon

What is Marketing? It's not sales. It's more than promotion. And it's not just about admissions.

Marketing is the intentional management of mutually beneficial relationships. Or, more simply put, marketing is building and maintaining lasting relationships with shared benefits. Carefully cultivated, these relationships can endure for a lifetime, even for generations. These connections are what keep your school going. And relationships can make or break your brand.

So, then, what is **brand**? One definition of brand is your institutional identity system—your graphic standards (wordmark, colors, logo, and so forth). But, caveat emptor! Don't get talked into thinking that a new identity system or a cool tagline will magically secure the "idea" of your school in people's minds.

The best definition of brand (image) is how people remember you. In this sense, brand is a collective idea about who you are. How you measure up to your audiences' expectations is important when it comes to brand. How well are you delivering on the promise you make with your mission statement and core values?

Brand strategy refers to the work that goes into capturing your personality and key messages on a single piece of paper. This process is research-oriented and conceptual, ultimately directing the creative execution of all your communications—electronic, print, and face-to-face.

YOU EXIST TO SERVE

Schools need to communicate in order to positively influence the personal experiences of key audiences. Relationships, after all, are a choice. And the foundation of the best relationships is how you make people feel in the way you interact with them.

People can't have a relationship with you if they don't know you exist. The main objective of marketing communications is to move important audiences through a sequence of engagement, from initial awareness to sustained loyalty.

Building pride among faculty, students, parents, alumni, and friends fortifies your visibility and enhances your reputation. The goal is to meet your institutional objectives—attraction and retention of qualified students and teachers, philanthropy, and good will. The content and timing of your communications should provide a link between your strategic objectives and the interests of your audiences.

In order to be heard, your message has to be relevant to your audience. Who your school is and what you have to offer must be important and beneficial to the people you are seeking to influence. Too many schools make the mistake of devising their communication as a one-way street: They talk at their audiences through unfocused, boring—often self-congratulatory—materials.

NOW IT'S A TWO-WAY STREET

How can you find out what your audiences want? By actively listening!

A surge in market research has been helpful in getting independent schools to see themselves from the outside in. A whole range of information—from collaborative studies to informal focus groups and individual discussions—is opening schools' eyes to how they are viewed and what their audiences' priorities are. You can access data on demographics and market trends, cost sensitivity, satisfaction, name recognition, competitor comparisons, what people know about and want in an independent school, and much more.

But an even more compelling prod toward approaching marketing as a management discipline is the emergence of multidirectional communication made possible by the Internet and the growing influence of social media. You can't not listen or be inattentive anymore.

And these new media make it possible to communicate about your school in exciting ways. The old adage, "If you don't tell your story, someone else will" used to refer to gossip in the carpool line. Now schools are

discovering the true power of the grapevine through social networking sites, wikis, and blogs.

Some say, if you can't tell your own story, why try? But if your school wants to encourage good buzz in the marketplace, it's more important than ever to demonstrate your command of communications and your attentiveness to audiences. The quality and timeliness of your communications should be equal to the quality of what's going on in the classroom. Parents and students, especially, expect the school to be proficient in harnessing technology (databases, website, email, and social media) in the service of good management. Interesting, relevant content, great photography, and sophisticated graphic design are a must in this information-saturated environment. This work can best be accomplished when the school takes an active interest in and dedicates adequate resources to how it communicates with different audiences. Just as important as establishing and maintaining a robust infrastructure is building a shared consensus around your identity and key messages. When all of this is working together, you will spend less time getting better results.

"The goal is to meet your institutional objectives—attraction and retention of qualified students and teachers, philanthropy, and good will."

What's in a Brand?

By Peter Gow
Director of College Counseling,
Beaver Country Day School

“the elements of the brand
must be relevant to
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HOPES AND DESIRES
for the school experience.”

What's in a Brand?

Every independent school, like any other entity that offers a product or service, is represented in the public mind by its *brand*. Brand, in its purest form, might be thought of as “what pops into your head when you hear a school’s name.” Brand is nothing more or less than a cumulative, collective, and subjective “truth” projected on the school by constituents, potential parents, students, teachers, and staff, as well as the community at large. The brand may not be firsthand or complete, and it may not be “accurate” (at least in the opinion of school leaders). It is nonetheless a reality that cannot be dismissed—and that becomes a kind of reference point for any consideration of the school.

Brand might be viewed as being nearly synonymous with *reputation*, but brand goes further and is less subject to short-term forces. Brand management should be an institutional priority, as the vitality and appeal of the brand play a broad and crucial role in the school’s admission prospects, development success, and long-term financial sustainability.

To a certain extent, a school’s brand lies beyond its control, affected by history and by what passes for common knowledge. This does not mean that the brand cannot be shaped and even reconfigured, but even the most aggressive branding effort must acknowledge and build on existing perceptions of the school. In ideal

circumstances, the internal brand experience matches the external brand expectation and consists of elements that affirm the school’s stated aspirations and prized accomplishments. A durable, robust brand sustains, confirms the school’s founding principles—it’s inspirational and existential.

Collectively, independent schools face a peculiar “parent” brand issue. Whatever the mission and program differences between one institution and another, independent schools share an identity as members of a community offering an education that is perceived in a particular way. Historically, independent schools have been associated with academic excellence, supportive learning environments, quality teaching, community involvement, and personal growth. But some have also been associated with exclusivity, aggressive social striving, and elitism. This is ultimately a brand issue for all independent schools, as it distracts the public’s attention from the positive benefits of independent schools.

Schools can correct misunderstandings, however, by focusing attention on their own most special qualities. For the individual school, the challenge is to identify its own “best” brand and, above all, to promote this brand as the essence of the school’s institutional identity. The brand must have clear and compelling appeal to potential best-fit teachers (an often-ignored but crucial audience) and to families of potential best-

What's in a Brand?

fit students. It must strike equally strong chords among existing and past constituents: students, parents, graduates, faculty, and staff. Ideally, the brand will also resonate in positive ways in the community and world at large.

A successful brand must meet three criteria:

- First, its message must be authentic. Factual indicators of the brand, such as college-acceptance lists or assertions about facilities or programs, must be obviously, palpably true.
- Second, the elements of the brand must be relevant to students' and families' hopes and desires for the school experience. Above all, the elements must not invite the question, "Who cares?"
- And third, the elements of the brand must contribute to and emphasize the school's differentiating factors—or at least present aspects of the school in fresh and differentiating ways.

In sum, the brand must be *nonfiction*—not a pitch or a slogan, but rather an encapsulation of demonstrable and distinctive qualities.

Most schools will seek advice in undertaking a branding effort, and branding consultants

are likely to begin their work with a thorough study of the school, its daily practice, its "look and feel," and the ways in which it is perceived internally and externally. The effort may take the better part of a year, with commensurate cost.

Those involved with brand development should pay special attention to the faculty, who live the school's brand on a daily basis and will spot and reject sour or inauthentic notes. Once the branding program is ready for launch, faculty and staff, as the school's most visible frontline communicators, will play important roles as primary brand representatives.

Even the most successful branding initiative will not necessarily produce instant results. Because a brand is an accumulation of experience, it will take time for a school's revised or new brand to take root. A strong, sustainable branding program will grow out of past brand associations and build on new principles. Above all, credible members of the school community must devote themselves to being the brand's champions—to making the brand a pervasive and persuasive part of all the school's endeavors.

“Whatever the mission and program differences between one institution and another, independent schools share an identity as members of a community offering an education that is perceived in a particular way.”

What's in a Brand?

Once assembled, tested, fine-tuned, and launched, a new brand identity plays a central role, along with the mission, in the school's ideology and strategy. Because it stems directly from experience, a school's brand can be a reliable touchstone in the assessment of current programs as well as in future planning. If the brand is well understood and broadly supported, excitement and innovative thinking can inspire further extension and deepening of the brand. Brand can also offer a rationale for rejecting or dropping programs or policies that do not fit the school's core identity or purpose.

Any branding initiative should include the development of simple but precise language—both verbal and visual—that communicates and reinforces the brand in clear, consistent ways. The language can then be shared with members of the school community to enhance their ability to communicate effectively with constituents outside the school as well as with one another. Many schools have even included parents, as potent *de facto* grassroots marketers, in their messaging training.

Because a brand needs to represent as well as differentiate a school, a full-on branding effort should include every aspect of the school's public identity. Everything a school uses to express itself—from its logo and website design to its photographic style and

subject matter to its social media voice—should reflect an internal consistency as well as a tone that underscores the school's heritage, values, and goals. Above all, a school's brand symbols must not fall into cliché or echo the look and feel of other (and especially market rival) schools.

A well-understood and agreed-upon brand will build a strong defense against internal crises and external adversity. A school committed to its brand as well as its mission will, among other things, have the courage to avoid the temptation—felt especially among schools in hard times—to relax standards and principles and try to become all things to all people. A strong brand gives the school permission to be itself, to reject enticing but mission-inappropriate initiatives, and to turn away teaching candidates and families that are not the best fit. In a crisis, the brand can help shape the communication of bad news from a position of relative confidence. In better times, the brand will positively echo and reinforce the school's historic purpose and clarify its identity and value for new and expanding audiences.

3 Three Exercises

for Understanding the Elements of Brand

- **List 10 well-known education “brands.”** What is the essential truth at the core of each of these brands?
- **Gather a broad sample of your school’s printed or electronic materials:** stationery, brochures, summer program materials, newsletters, application forms, Twitter messages, invoices, address labels, school profiles, health forms. Spread these out on a table. To what degree are these documents visually and stylistically consistent with one another? Do the style and substance of each document reflect or contribute to the expression of the mission and values of the school?
- **As a thought experiment, try filling in the blank in this statement:** [Your school] is the ONLY school in the world that ...

Acknowledgments and Resources

Sources for this chapter include extensive correspondence and conversations with Tiffany Hendryx, senior marketing strategist at Crane MetaMarketing, Ltd., with contributions from Shelly Peters, director of program management at Crane MetaMarketing.

Other recommended print and online resources include:

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Message: The Voice of Brand

By Peter Gow
Director of College Counseling,
Beaver Country Day School

“The main goals must be to
DIFFERENTIATE THE SCHOOL
from others and
TO HIGHLIGHT THE BENEFITS
of the school’s programs.”

Message: The Voice of Brand

“**M**essage” is both the voice and the vocabulary by which brand is expressed. This vocabulary is verbal and visual. And like brand itself, messages may be either intentional—crafted, purposeful, controlled—or unintentional. Both kinds have enormous power.

Messages are manifestations of an institutional brand. They’re conveyed in taglines, logos, visual styles, and all the other methods of communicating what the school is about. The main goals must be to differentiate the school from others and to highlight the benefits of the school’s programs. The challenge is to create messages that are accurate, truthful indicators of the school’s culture and principles, values and aspirations, while also being memorable and engaging. Mixed or incomplete messages can confuse, distract, and even alienate audiences.

Schools are seldom at a loss for things to say about themselves, but in crafting specific messages they must focus on the needs and desires of their audiences while maintaining consistency in tone and content. Effective messaging begins with the school’s coming to a clear, concise, and consistent understanding of itself, and its purposes and values—in other words, its brand.

“Messages are manifestations of an institutional brand.”

The essential elements of message, as an expression of brand, are few but non-negotiable:

- The message must be true: nonfiction, supported by evidence, its accuracy readily apparent. Particularly in the nonprofit world of independent schools, the message should reflect the integrity of the institution.
- The message must be specific and relevant to the needs of the audience. This also requires that the message not contain jargon or language that is idiosyncratic to the school.
- The message must be consistent in tone and content. Language must be precise and persuasive, voice must be compelling, and chosen media must reach the correct audiences and represent the institution positively.

Beware the unintentional messages a school may send because of either carelessness or a lack of internal clarity. The gravest error a school can make is to attempt to be all things to all people. Messages that over-generalize—or that claim to be almost, but not exactly, what the school is—can attract customers for whom disappointment is likely, thus weakening the institution and the brand. Such messages can do even greater damage internally than externally; faculty who see what they have long understood to be a school’s mission and special qualities undermined or undervalued may become confused, frustrated, and ultimately cynical.

Message: The Voice of Brand

Serious damage can result when teachers and staff, the school's most important brand representatives and front-line marketers, lose the will or the ability to support the school knowledgeably and confidently.

Inconsistent messaging can also cause damage. Visual messages that do not align with the school's verbal messages can create confusion or even an impression of hypocrisy. Often such mixed messages are the result of institutional inertia, such as when traditional and beloved images or expressions have not kept pace with the dynamism of the school. Beware, as well, either a dearth or a repetition of images that might imply a lack of diversity, whether programmatic or demographic. This can be avoided by bringing people with multiple perspectives into the planning process.

As more independent schools undertake program innovation, many find themselves hard-pressed to communicate the ways in which these new initiatives are linked to their core values. The key is to make explicit connections between a school's enduring culture and its future direction and to clearly demonstrate how the new programs can help move the school forward. It is often during times of significant change, incidentally, that schools seek third-party expertise in the areas of branding and messaging.

Message plays a fundamental role in the well-being of all schools. Patrick Bassett of the National Association of Independent Schools has suggested that the perceived value of an independent school education can be calculated by dividing "perceived outcomes" by "perceived price." In each element of the formula the key element is perception. For a family to continue its investment, the education must be perceived as a positive experience. Not only must the school be able to provide such an experience, but it must also communicate its promised outcomes in a powerful, positive, and authentic way in order to attract that family in the first place. In addition, the school must position the "perceived price" to be paid by families—a cost in not only money but also time, energy, and commitment to a new community—as an expenditure, even a sacrifice well worth making. Schools that effectively and consistently communicate these messages of value—backed up by strong programs—are positioned not just to survive but to thrive.

3 Three Exercises

for Understanding Message

- Compose the “elevator pitch” that expresses the essential truth at the core of your school. Ask six to eight other people at your school to do the same. What are the common elements of these messages? How do they reflect or not reflect your school’s mission and current (and aspirational) reality? How do they relate to its current marketing tagline? How do they resemble or differ from the messages of other independent schools in your market?
- Review your school’s core messages as they pertain to key audiences, such as young alumni/ae (under 30), parents, prospective families, prospective teachers, students, and donors. Consider whether the messages are audience-appropriate and relevant and if not, they should be modified.
- Look at your school’s website for key visual (non-navigational) elements of the home page. How do they compare to other school home pages in your market? What do you need to do to ensure your site articulates your uniqueness?

Acknowledgements and Resources

This chapter incorporates the thoughts of experts who have shared their time and expertise: including Kathy Hanson, senior consultant at Marts and Lundy; Tiffany Hendryx, senior marketing strategist at Crane MetaMarketing, Ltd.; Paul Massey, senior vice-president of Weber Shandwick; and Myra McGovern, director of public information at NAIS.

Other recommended print and online resources include:

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The Elements of Message

By Peter Gow
Director of College Counseling,
Beaver Country Day School

“The most effective way
TO GAIN CONTROL
is to focus not on the message
itself, however, but on the substance
that underlies the message.”

The Elements of Message

If brand is the essence of a school's work and message is the voice of brand, crafting effective messages must be regarded as crucial to the school's operation and success. In the broadest sense, every human interaction involving the school is a part of its message.

The challenge for schools lies in controlling this message. The most effective way to gain control is to focus not on the message itself, however, but on the substance that underlies the message. If the work of the institution consistently adheres to the fundamental values and principles expressed in the school's mission and strategic plan, you achieve the ideal state of messaging—having all parts of the school community “singing the same song.”

In an educational environment in which public schools, charter schools, and parochial private schools offer a range of alternatives to parents, independent schools, in particular, must craft and communicate messages that resonate with families hoping to provide an optimum education for their children. Schools' messages must also strike chords with other constituencies: alumni/ae, prospective teachers, and friends. Schools must also attend to the community at large, which tacitly supports private education through favorable tax and regulatory policies; there is enormous messaging power in a school's detailed and widely disseminated community impact statement.

Much has been written about “sticky messages”: messages designed not only to attract but also to build lasting and positive brand images. Most independent schools, as mission-driven nonprofit organizations, can look to their mission and core values as the foundation of a messaging program, but, often, these documents—substantive and idealistic as they may be—are either too long or too general to serve as more than supporting statements in a focused messaging initiative. More often, the messaging or branding program focuses on developing such elements as:

- **a tagline** — a simple statement, usually eight words or fewer, that serves as a shorthand expression of the school's essence;
- **a positioning statement** — a succinct description of the school's attributes and advantages; and
- **a logo** — a potent and distinctive symbol or icon that also serves to establish the visual style of the school.

These elements are important. But a tagline, positioning statement, and logo do not make a messaging initiative; they are only representations of the school. A messaging program must build on a set of well-understood and universally agreed-upon messages that provide the deep context for the school's internal and external communications. These points might flow directly from and enhance the key points of

The Elements of Message

the positioning statement, but they are both less than and more than that. They are the “thesis statement” that the school’s programs and policies must prove.

Chip and Dan Heath, authors of the book *Made to Stick: Why Some Ideas Survive and Others Die*, point out several pitfalls in developing durable messages. One is the “curse of knowledge,” the tendency of message developers to promote what they believe to be the most significant and valuable aspects of their product or service rather than what their audience wants and needs to know about it. Schools that focus on specialized programs, esoteric technology, or unique services in their promotional materials may be missing the point that families and students want above all to learn about the actual experience of being at the school.

Another danger is the tendency to overpack messages, a trait not unknown to educators accustomed to wringing every last teaching point from any opportunity. As models, consider the core messages of the Obama presidential campaign’s “Hope” or Bill Clinton’s “It’s the economy, stupid.”

The idea template that the Heaths provide for constructing memorable and effective messages is built on the acronym S-U-C-C-E-S-S:

- **Simple:** Keep the talking points and core messages to a pithy, punchy minimum. Remember that the facts about your

school, its method of doing things, and its educational issues are not messages. The message is what your school stands for—and what you want it to stand for. Many independent schools are named supporters of public radio segments, for example; consider the message value in the association of a school’s name and tagline with a non-commercial, globally focused news program.

- **Unexpected:** Find ways of communicating your message that play against expectations or stereotypes. Surprise your audience by presenting your institution in ways that do not typify your kind of school, at least as most people perceive it. Messages that break stereotypes can create lasting hooks in the public mind.
- **Concrete:** Messages should contain specific examples of experiences that are real, tangible, and familiar to a broad audience. By all means, tout the success of your squash team, but focus on the sweaty, happy faces of victorious kids instead of the unfamiliar images of courts or racquets.
- **Credible:** Whatever you say or imply about your school, whether in words or images, make sure it’s not just true but readily visible as an accurate representation of the whole truth. Partial college lists that contain only the names of a few Ivies or photo galleries in which the same beautiful courtyard or faces of color

The Elements of Message

“A messaging program must build on a set of well-understood and universally agreed-upon messages that provide the deep context for the school’s internal and external communications.”

appear again and again invite skepticism.

- **Emotional:** For schools, whose stock in trade is child development in all its messy human glory, finding ways of adding emotional content to messages should be the easiest part of the job. Even so, maintain a good balance between *logos* (the logical, reasoned part of a message) and *pathos* (the aspects relating to feelings) .
- **Stories:** Because they are human institutions whose products are people and behaviors, schools should embrace every opportunity to relate stories or anecdotes that authentically illustrate life at the school. When possible, tell these stories in the words of students and teachers. Real-time blogs, online student publications, and continually updated videos of classes and other student activities can tell a school’s story far more effectively than the most exquisitely crafted viewbook. In particular, stories of students’ transformational experiences can have extraordinary power as sticky messages.

Some years back, Ben Jones of the Massachusetts Institute of Technology admissions office discovered that unfiltered,

unedited student and staff blogs were powerful tools not just for telling MIT’s story but for connecting applicants to the admissions office. As Jones learned, schools should take every opportunity to show what is actually happening on campus, as opposed to only showcasing conventional successes. Accustomed to interactivity and reality-based media, prospective, current, and even past members of a school community welcome opportunities to peer into and interact with the real life of the institution.

Messages in the 21st century could scarcely exist without visual and multimedia elements. When personal presentations are required, schools should take note of the well-known backlash against excessive verbal content in informational slideshows; Guy Kawasaki’s 10-slide/20-minute/30-point-font rule provides excellent advice for keeping messages simple, focused, and highly visual. Most school websites feature extensive photo sections, but it’s important to make sure that these represent the school’s key messages and brand in ways that would meet the test of an on-site inspection. In other words, don’t stage photos if you can avoid it.

The Elements of Message

Here's a final point to underscore: Because messaging is an ongoing and organic part of a school's existence, it should never be thought of as a "campaign." Ideally, the elements of a messaging program—tagline, positioning statement, talking points, logo—will be quickly and naturally absorbed into the life of the school. Although there may be good reasons to revisit and refresh these elements from time to time, messages should evolve with the school's essence, tracing its origins to the school's foundation but also representing the school's ongoing development.

3 Three Exercises

for Exploring Effective Messaging

Consider the following taglines, some of which are or were real and the last of which was never intended as a tagline but has sometimes been invoked as such for independent schools in general. In what ways do these call to mind (or not call to mind) a particular kind of school experience?

- “Every child deserves the chance to feel important”
- “Inspiring lifelong learners since 1938”
- “Excellence – Achievement – Leadership”
- “There’s something about the outside of a horse that’s good for the inside of a child”
- “The world is our community”
- “Because the journey matters”
- “The Battle of Waterloo was won on the playing fields of Our School”

Consider these from different points of view: prospective parent/guardian, current parent/guardian, prospective student, current student, prospective teacher, current teacher, graduate, advancement officer at a rival school.

- Identify three areas in your school in which your school’s fundamental message—as expressed in promotional materials, the mission, values statements, or other key documents—is at odds with actual practice. Consider why this disparity exists and what kind of change (in the practice or the message) might bring these into better alignment. When and why might this be important? Under what circumstances might a change not be worthwhile?
- Gather 10 stories or extended anecdotes from faculty, staff, parents/guardians, students, or graduates that you would regard as emblematic of the core principles and the value of your school. Consider ways in which these stories can become parts of the school’s intentional efforts to tell its story.

The Elements of Message

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How Does the World See You?

How Does the World See You?

By Carol Cheney
President, Cheney and Company

“Consistent satisfaction
matters, and that means you
NEED TO DELIVER
on your promise every day...”

How Does the World See You?

Well, it depends on the audience. **The insiders**—faculty and staff, students, parents, grandparents, neighbors, and key volunteers—will rank you according to how you treat them, which translates to “how they feel about their accumulated experience with the institutional family they bought into or live next to.” If they’re satisfied overall, they’ll be more willing to forgive the quirks, especially if you really make them feel proud. The more notable your reputation, the easier it will be to get a high score, even if you could have done better at certain things.

But if you make too many mistakes, get ready for a Facebook page, carpool line, or faculty room reexamination of “what am I getting/doing for my money?” On a grander scale, if there is too much unexplained and difficult change, you’re headed for trouble. This is the reality of the “perceived outcomes and perceived value equation” Pat Bassett talks about.

Consistent satisfaction matters, and that means you need to deliver on your promise every day, year after year, at every intersection of those internal audiences who bump into each other all the time. The message on the inside is *customer service*, set against a backdrop of expectation, pure and simple.

The insiders/outsides—alumni, past parents, former faculty, summer program attendees, and colleges—are definitely

complex cases. These prior investors weigh their involvement with your school from another time and circumstance against “what, if anything, are you doing for me now?”

You can hope for a positive assessment from people who remember you kindly. But your most influential allies among this group of would-be endorsers are the individuals you steward into the present and the future. Show Ms. Alumna, Dr. Parent, and Mr. College Admission Officer how you have carried forward familiar bedrock values to each and every student, and you will have them hook, line, and sinker. Forget to communicate with them or throw a new brand at them without a thoughtful plan, and be prepared for the cold shoulder.

The outsiders—these are the prospective students, families, and teachers; peers; partners; and the public, the audience segments we refer to most often when we use the word *marketing*.

You are already communicating with all those internal and external groups in very personal ways, to the extent that your staff, volunteer programs, and budget will allow. But external audiences know you only through word of mouth plus advertising, directories, websites, and newspaper articles—and that’s where what you say becomes really important.

“We really know who we are; we just don’t know how to communicate it.” “We never brag about all the great things going on at our school.” “Our publications and website

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are drab and boring.” “Our logo looks like it came out of Camelot.” If these are maladies you suffer at your school, follow this four-step process, and you’ll be well on your way to improving your brand. The steps need not be sequential; this work can go on simultaneously.

1 LOOK IN THE MIRROR

You won’t really know how the world sees you until you start actively listening and asking. Do you really know yourself? Here’s the front-end homework:

- Test your mission statement against the reality of your school—does the founding philosophy remain relevant and accurate today and tomorrow? Are you living the mission 100 percent? Remember that a mission statement articulates a school’s core vision, beliefs, and hopes for the total educational experience offered to students. Viewed from a marketing perspective, this general statement does not necessarily differentiate a school from competing schools, which may have similar values and goals.
- Gather all the research you’ve done on your school in one place and study the findings. Consider accreditation self-studies, strategic plan meeting minutes, feasibility studies, exit interviews, admission studies, college freshmen surveys, reunion questionnaires, individual discussions, and so forth.
- Survey current parents to assess their satisfaction with your school. Parent satisfaction is often measured using a combination of quantifiable surveys and informal focus groups. One school found that the best way to capture parents’ attention was on fall teacher meeting nights when parents could fill out surveys on clipboards while waiting to see their child’s teacher.
- Conduct focus groups with representatives of your important internal and external constituencies to find out where they think you measure up or fall short. Engaging in discussions with small groups of people yields more than great stories. Focus groups get at the hearts and minds of your important audiences.
- List your school’s attributes and points of distinction that support the promise you want people to remember. Include signature programs, individual and community achievements, facilities, philanthropy and volunteer involvement, financial aid, location and access, and so forth.
- List obvious weaknesses and misperceptions about your school (you know they’re out there!). These may include uneven quality among departments or divisions, frequent turnover of staff, inconsistent discipline, too-frequent or confusing communication, cost, excessive homework, lack of good outcomes, and less-than-great facilities.

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- Look objectively and critically at your visual identity system, including the logo, and all your print and electronic communications. Does the overall presentation make an impact and match the quality of your programs? You can't expect your sterling reputation to do the heavy lifting while you're sending out dull or amateurish messages. The most discerning schools know that their communications materials send cues about their professionalism and management; mediocre and unmatched materials tell the world that the right hand doesn't know what the left hand is doing.

2 GET TO KNOW YOUR COMPETITORS

Become familiar with your competitor schools beyond hearsay and stereotypes; study your cross-over and aspirant schools closely. Among the steps you can take:

- Scour their websites
- Send for their publications
- Find out their tuitions
- Assign parents to mystery shop these schools and attend school fairs
- Ask your students about the schools their friends attend
- Look at the buzz on the parent networks and ranking guides
- Go to their athletic events
- Have your colleagues talk to their peers at competitor schools

3 COMPARE YOUR SCHOOL TO YOUR COMPETITORS

Market research can verify your findings. A combination of qualitative (opinions/feelings) research and quantitative (statistically significant surveying) works best.

4 SCAN THE HORIZON

What are the external factors in your area that may affect how you can talk about your school most effectively? For example, is your school located in a growth area? Is your prospective population changing? Is it expensive to live near your school? How far are people willing to travel to get to your school? Suggested homework:

- Send for your area's Chamber of Commerce relocation package and economic development reports
- Use the NAIS Demographic Center tool (www.nais.org/go/demographics) and StatsOnline (www.nais.org/go/statsonline)
- Assign business people on your board to talk to community influencers who can assess the awareness and stature of independent schools in your area and the relative strength of the public and charter schools

NEXT STEP: THE POSITIONING STATEMENT

You've gathered the data that will give direction to your marketing communications. No more guesswork! Now you can augment your mission statement with a two-sentence

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positioning statement about how you would like to be seen—the best in your category, of course. Remember that your wish must be based in reality (expect initial disagreement and forget being the premier school in the country).

The positioning statement articulates how a school wants to be viewed by the outside world. It focuses the messages that direct the marketing communications program. Its most salient benefit will be to help the school achieve its strategic goals through consistent, cohesive, and differentiated communications with important audiences. It is not intended as a public statement but is used internally to guide strategy, planning, tactics, and creative approach.

HOW TO CONNECT WITH YOUR AUDIENCE

In *The Myth of Excellence: Why Great Companies Never Try to Be the Best at Everything*, authors Fred Crawford and Ryan Mathews say that “a product’s features and functions are no longer enough to capture the imagination...For years, most consumer-

products manufacturers have relied almost entirely on the content of their products—that is functionality, quality, usage information, lowest price—to build their brands. But this approach is no longer sufficient.” Crawford and Mathews then go on to describe a “Customer Relevancy” index that includes five attributes:

1. access
2. experience
3. price
4. product
5. service

...with an emphasis on context over content.

“Consumers are looking for products that are inspirational, empowering, and that reinforce or improve their self-image. Manufacturers, on the other hand, are still by and large lost in the land of efficacy....Human values, not commercial value, have become the contemporary currency of commerce.” The authors note that “Today, differentiation is found in the manner in which the product or service is rendered, viewed through the lens of human values.”

“...the one overarching, defining message—must grow from ongoing internal dialogue, an unwavering commitment to core values, a strong connection between research findings and superb creative execution, and consistent, well-planned communication across all available platforms. ”

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The ideas they express should be part of school thinking, too. How a school interacts with its constituencies is as important as or more important than the programs it offers. *How* do schools make people feel welcome, valued, and safe? By doing such things as:

- answering the phone pleasantly—no automated trees
- caring for the facilities and the campus
- posting easy-to-follow signage
- responding quickly to email and other communications
- providing clear, trustworthy communication from teachers, the business office, and the website (from report cards to school closings to annual fund expectations)
- offering nutritious, tasty food
- making drop-off and pick-up fast and efficient
- being fair about discipline

FROM LISTENING TO MESSAGING

This all starts with listening! It seems so obvious, but schools are distracting themselves with the hunt for a “brand” as though this is something that can be heaven-sent. Often they are asking the wrong questions.

Keep in mind that about 95 percent of an independent school’s identity is true of other schools. The 5 percent—the one overarching, defining message—must grow from ongoing internal dialogue, an unwavering commitment to core values, a strong connection between research findings and superb creative execution, and consistent, well-planned communication across all available platforms.

Active management of your brand means assuring that your school’s word-of-mouth index is five-star. What’s required is seeing things from the other person’s point of view and doing unto others as you would have them do unto you.

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Resources:

NAIS Advocacy Initiative Communications Handbook (core messages for all independent schools) <http://www.nais.org/files/PDFs/AICommHandbook.pdf>

“An Anthropological Context: Making Your Mission Statement Mesh with Your Curriculum” By Lauren W. Hasten from Fall 2009 *Independent School*

“Articulate to Resonate: Crafting and Communication Messages that Matter” by Eric Norman, Sametz Blackstone Associates www.sametz.com

The CMO's guide to: The Social Landscape (ranking ten social media in an easy-to-read matrix) www.cmo.com

Crawford, F. & Mathews, R. (2003). *The Myth of Excellence: Why Great Companies Never Try to Be the Best at Everything*. New York, NY: Three Rivers Press.

“Demonstrations of Learning for 21st-Century Schools” by Patrick F. Bassett <http://www.nais.org/publications/ismagazinearticle.cfm?ItemNumber=152280>

“How to Unleash the Power of Brand Repositioning: A Four Phase Process” by Gregory Pollack; “True Stories: A Cautionary Tale of Rebranding Gone Astray” by Liz Conlin; and other examples of smart thinking www.MarketingProfs.com

Managing communications, technology, and social media: a blog by Elizabeth Allen <http://adaptivateblog.com>.

“Mission, Mantra, Meaning” from Fall 2009 *Independent School* <http://www.nais.org/publications/ismagazinearticle.cfm?ItemNumber=152255>

“Office space: Don't lose focus” by Carol Cheney in the July/August 2010 issue of *Case Currents* (accessible to CASE members only): http://www.case.org/Publications_and_Products/CURRENTS/CURRENTS_Archive/2010/JulyAugust_2010/Office_Space_Dont_Lose_Focus.html

Conveying Your Message by Telling Your Story

By Carol Cheney
President, Cheney and Company

“The key to success
is starting with
HIGH-QUALITY
ingredients...”

Conveying Your Message by Telling Your Story

The realities and challenges of increased competition from private and public schools in a demographically shifting and economically squeezed environment are relatively new to independent schools. When seats and beds were full, no one thought too much about the importance of marketing communications, but not so today.

Responsibility for communicating has been scattered across offices and departments, and the tactical habit has been “Do what we did last year.” Under these circumstances it has been very difficult for schools to think strategically about their audiences and messages, and their materials generally fail to distinguish one school from another. Everyone is obsessed with brand and searching for an iconic emblem and tagline that will instantly set them apart in the crowd. They think that commercial branding models will work for schools. But schools are highly complex service organizations, and their stories can’t be told effectively in a word or two.

VISUAL BRANDING—THE THUMBPRINT OF YOUR STORY

The popular definition of branding is what’s at the top of your letterhead and on the spirit wear in your store.

Traditionalists stick with the time-honored heraldic approach to school identity. But this is ineffective in distinguishing one school from another except among the audiences

who already know you (alumni, past parents, faculty). Your indecipherable seal can actually reinforce the negative perceptions of elitism that independent schools work so hard to overcome. (Unless you want to be viewed as exclusive rather than inclusive, consider saving the shield for your diplomas.)

A warning to change agents! Schools have begun to put a lot of money and energy into so-called rebranding, mistakenly thinking it begins and ends with a new logo and tagline. There are often so many divergent yet strongly held opinions about a school’s identity that the process derails, distracting leadership attention away from building consensus in other areas, such as curriculum, financial aid, and new revenue streams.

The truth is, it’s not easy to find the magic tagline that avoids triteness or generalities—and, frankly, most big ideas have already been expressed by someone else. If you want to take a look, go to www.gettingattention.org and download *The Nonprofit Tagline Report*, which discusses the topic in detail and lists more than 2,500 taglines.

The most important element of an identity system is not the icon or the motto. It is your name and your ability to become more strategic and systematic about getting it out to the public. This is all about typography and color, not doodads. Think about Yale and Bryn Mawr and CalTech—it’s the name that conjures up your thoughts of the place first and foremost.

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GENUS & SPECIES—YOU'RE MORE ALIKE THAN DIFFERENT

Historically, independent schools have been preoccupied with demonstrating how different they are from one another, but the truth is that your institutional DNA makes your school part of a family. You are 95 percent like the other independent schools, and that's something to applaud, especially given the sorry state of American education today. You don't need to take your eye off your competitors, but you do need to redirect your view to focus on your customers.

Since you are far more similar to other schools than different from them, figuring out your distinct attributes and a way to express your "value proposition" is crucial. Acknowledge the elements that make up your independent school identity. People have come to expect that most independent schools will exhibit these traits, so you have to go beyond the obvious. To stand out in the crowd, you have to accentuate that small percent that is unique to you.

Your essence grows out of the interaction of the people who make up your community—students, faculty, administrators, parents, alumni, and friends. Families are seeking quality teaching and want their children to have strong relationships with their teachers, for example. Yet very few schools do much to present their faculty to prospective families and alumni as dynamic, dimensional human beings.

THE POWER OF STORYTELLING

When trying to define your school in emotionally compelling ways, one challenge you face is how to quantify your school's benefits. It's hard to prove you're worth the price tag.

And this is where storytelling comes into play. Storytelling conveys meaning at an emotional level, connecting the teller and the listener through metaphor, drama, and memorable details that leave a lasting impression.

Traditionally we have not associated storytelling with school recruitment materials, magazines, and websites, which have been designed to convey a broad array of information through a factual presentation.

The UMagazinology credo "Be read or don't bother" refers to magazines, but the principles apply to all marketing communications materials:

- The only people required to read our magazines are our life partners, and half of them duck out on us. For everyone else, reading a campus magazine is voluntary.
- If your magazine is not being read, every dollar that your school pours into it might as well be poured down a storm drain.
- What do people read? People read stories. Engaging, compelling, deeply reported, well-crafted stories. True stories.
- Ergo, if you want people to read your magazine, and thus not waste your school's money, you need to tell great stories, real stories that have narrative

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drive, vivid actors, and meaningful knowledge, all conveyed with a storyteller's verve.

Reading is a form of commitment, and the longer your reader engages with your material, the more your perceived value will grow in their minds as a leader and authority in your field. The longer they spend reading, the more likely they are to give serious thought to taking action.

When putting together your magazine or other materials, you have to get out on the beat—teachers will not automatically come to you with story ideas. They are immersed in their students and classes, so you need to be the one to ferret out the individual tales of excellence that abound in every classroom.

ELEMENTS OF A GOOD STORY

Reading a magazine, paging through a school viewbook, or visiting the campus website should provide an experience, not an encyclopedia entry or list of “attaboys.” The content and presentation are far more effective when the focus is on feelings rather than features, and this means engaging with your audience on its terms, something schools often discount or fail to consider.

In other words, the key to bonding with the audience you seek to attract is empathy—putting yourself in the other person's shoes.

What are your audiences' hopes, fears, questions, and concerns as they contemplate one of the most important, deeply personal, long-lasting, and expensive decisions a

“The most important element of an identity system is not the icon or the motto. It is your name and your ability to become more strategic and systematic about getting it out to the public.”

prospective family can make? What about donors' thoughts as they review your appeal along with the other causes they want to support?

You must anticipate your audiences' needs and expectations and help them get a sense of what life is like at your institution. This is best done by connecting the overarching theme of your story with specific, interesting examples, often conveyed through the voices of real people who make up the school's extended family.

Authenticity is a key ingredient of a powerful story. A narrative engages its audiences through psychological realism—recognizable emotions and believable interactions among the characters involved. This is why it's so important that your materials use language and examples that are not full of inflated rhetoric or generalizations that will bring a “Yeah, right” or “Huh?” from your readers, especially among families new to independent education.

“Show, don't tell” should be a school's editorial mantra when producing materials

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to support recruitment and parent/alumni relations. Move away from the hugs and applause that fill hundreds of school publications and toward real photojournalistic content that matches the philosophy and excellence of your education. Magazines should not be glorified society columns, and viewbooks should not be owners' manuals. Let your audiences connect the dots. After all, the people you cater to like to think. But don't expect too much from them. People are busy and easily distracted; they're bombarded by all kinds of messages every day. Remember that a good story shouldn't be full of unnecessary verbiage.

Humor and surprise strengthen your story. Honesty and openness increase your credibility.

PHOTOS TELL STORIES

School communicators need to remember that photos are just as important as words in telling a compelling story. The text and visuals of your publications and website should support each other. Aim to combine interesting or unusual bits of information with relevant photos in an arresting graphic presentation.

When choosing photos, too often political considerations trump good storytelling. Insiders may lean toward selecting shots of popular students and faculty regardless of the quality and message the photos convey to the intended audience.

Today's young people are very sophisticated visually and technologically. Most independent school ninth graders can build a website in half an hour. Teen audiences respond well to a photojournalistic style that looks unposed and natural. Remember that people, especially kids, have an uncanny knack for spotting things that look phony or set up.

Every cell phone and PDA has a camera, and every user fancies himself a photographer. Snapshot photography is everywhere, and school websites and Facebook pages need constant feeding. To meet this need, bloggers and school webmasters rightly advocate for the use of in-house shooting to show the daily life of their schools. But there is a time and a place for everything. Professional photography can add to the impact of both print and online communications. Well-composed, beautiful images pull the viewer into a scene. Photos should be taken with high enough resolution that you can use them in print, not just online. A good rule of thumb is to budget for at least a day of professional photography every academic year, supplemented by informal shooting using in-house talent.

A DIFFICULT BALANCE

From an operations standpoint, schools face a real problem in keeping up with all the new delivery vehicles that seem to appear almost weekly. Web, email, and social media have been added to traditional print

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communications without new dollars or staff to support the expanded effort it takes to manage them.

And most schools already have inadequate staff to handle communications. Those with no designated director may be scrambling to take pictures, update the website, train faculty and parents on email and portals, and otherwise troubleshoot on top of editorial work, media relations, event planning, design, and direction of outside freelancers or agencies. And someone has to monitor and manage the social media.

No wonder different offices and departments do their own thing as an essential work-around. When this happens, though, coordination of strategy and message often flies out the window. Publications arrive late and the website features last year's content or empty pages. You've got to make some smart choices.

PAPER VS. PIXELS

"We'll do more and more reading on screens, but they won't replace paper—never mind what your friend with a Kindle tells you. Rather, paper seems to be the new Prozac. A balm for the distracted mind. It's contained, offline, tactile."

—William Powers, *Hamlet's Blackberry*

It's clear that the paper newsletter is vanishing, as it should, since electronic alternatives can be updated continuously. Forms are also going electronic, although many schools are finding the transition difficult since they do not have the capacity to

automatically accept data entered online into their software systems. Fix your databases and information integration—now!

Paper calendars, invitations, and even annual fund appeals are disappearing, and many schools are no longer publishing annual donor reports, which have suffered from low readership for years.

Schools and colleges continue to publish print magazines, but the content has become more thematic and timeless, with feature stories more tightly aligned with mission and program. (That's a good thing!) Those who can afford it adapt these periodicals for the website and electronic newsletters. This is not the same as simply posting PDFs of print pieces. You may save printing costs, but you are likely to lose even more audience interest because people don't like reading online and are not likely to download a bunch of PDFs. If you want to know how your audiences would like you to deliver various kinds of communication, you need to ask them—think survey or focus group.

It's pretty clear that print is here to stay, at least for a while longer. There is a tradition of paper that people expect, and its feel is satisfying. Paper is tangible and lasting and frees the reader from computers and hand-held devices. Paper also allows for in-depth stories and an emotional connection with the reader. One of the advantages of print is that you can run photos large, thereby increasing their impact.

Conveying Your Message by Telling Your Story

The downside of paper is that printing is expensive and consumes natural resources. Content is out-of-date by the time of printing, and publications require high-resolution photography. Some people view print as outmoded and anti-environmental.

COMMITTING TO THE STORY

When comparing the cost of print vs. electronic communication, many schools falsely view electronic options as low or no budget. They forget to factor in staff time. It takes people to develop content and maintain websites, and the same careful planning, content development, visual design, and brand consistency are just as necessary to electronic materials as they are to print—and time and talent are expensive.

The future holds less paper, for sure, but I hope it also holds more professional attention to all communications materials so they can better align school goals with audience interests. The key to success is starting with high-quality ingredients—smart, sparkling interviews and quotes, gorgeous photos, great design—and creating communications that demonstrate the relevance of your education and how you envision the future for your students.

Resources

“Articulate to Resonate: Crafting and Communicating Messages That Matter”
<http://www.marketingprofs.com/articles/2010/3505/articulate-to-resonate-crafting-and-communicating-messages-that-matter>

Tips on developing and using your message (membership required)

“Brand Control to Major Tom: The New Rules of Brand Management”
http://www.sametz.com/index.php?option=com_content&view=article&id=420:brand-control-to-major-tom-the-new-rules-of-brand-management&catid=22&Itemid=132

Advice on controlling (somewhat) your brand in the age of social networking and two-way communication

“Five Things to Think About Before You Launch Your Next Website”
<http://www.marketingprofs.com/articles/2010/3678/five-things-to-think-about-before-you-launch-your-next-website/?adref=znnpbsc42610>

A practical guide to planning a successful launch or relaunch (membership required)

“Lazy Eyes: How We Read Online”
<http://www.slate.com/id/2193552/>

Advice on writing for the web

Hamlet’s Blackberry: Why Paper Is Eternal
<http://www.scribd.com/doc/3562724/Hamlets-Blackberry-Why-Paper-Is-Eternal>

A fascinating essay on why paper isn’t going away

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“Operation Reputation: How to Manage and Protect Your Institution’s Online Image”

http://www.case.org/Publications_and_Products/CURRENTS/CURRENTS_Archive/2009/October_2009/Operation_Reputation.html

A great CASE CURRENTS article (membership required)

“The Social Media Cheat Sheet”

<http://highered.prblogs.org/2010/03/08/the-social-media-cheat-sheet/>

A terrific reference chart showing the best uses for each social media tool

“Ten Commandments for Online Social Networking”

<http://www.marketingprofs.com/articles/2009/3213/ten-commandments-for-effective-online-social-networking>

A 10-step plan for social-network involvement.

“True Stories: A Cautionary Tale of Rebranding Gone Astray”

<http://www.marketingprofs.com/articles/2009/3263/true-stories-a-cautionary-tale-of-rebranding-gone-astray>

Tips on avoiding the perils and pitfalls of rebranding (membership required)

“The UMagazinology credo”

<http://umagazinology.jhu.edu/2010/03/15/the-umagazinology-credo/>

An explanation of why readers read magazines

Wally Olins: The Brand Handbook
(Thames & Hudson)

The best book ever on all things brand-related

“Word Perfect: Rewrite Your Website to Engage Customers and Inspire Their Trust”

<http://www.marketingprofs.com/marketing/online-seminars/222>

An excellent online seminar (membership required)

Measuring Brand and Message Effectiveness

By Peter Gow
Director of College Counseling,
Beaver Country Day School

“Your school should expect to
HEAR POSITIVE ECHOES
of your key messages within
the hallways, from applicants...”

Measuring Brand and Message Effectiveness

A branding and messaging campaign must be built around clear, definable goals. Measuring your progress will improve the odds of meeting your goals and help you make changes if an approach or message is not working as effectively as you'd hoped it would.

To track and measure the effectiveness of your school's messages, consider three key factors:

OUTPUTS—the number of products generated by the campaign (press releases, articles generated, times the spokesperson is quoted, and so forth);

OUTTAKES—how these messages are perceived by important audiences; and

OUTCOMES—operational and behavioral changes, both internal and external, that can be attributed to the campaign.

Use the following dedicated, school-specific tools to evaluate brand and message effectiveness:

- **Web Analytics:** Drill deeply. Carefully monitor activity, including timelines, on your site's most brand- and message-rich pages; note spikes, or the lack thereof, that indicate whether specific messaging initiatives are driving traffic to your website. As in any measurement program, make sure you start with good baseline data to measure your progress against.
- **Media Coverage:** Monitor and analyze the media presence of rival or comparable schools. Apply marketing guru Katie Delahaye Paine's "Kick Butt Index": Is your school receiving more favorable, brand-resonant coverage than theirs? This would also apply to the school's social media footprint and activity level; work to win the battle of comparative data.
- **Inquiries Plus:** Consider the answer to "How did you hear about us?" as crucial information when processing inquiries—but extend the question by asking what factors made inquirers decide to take the next step and contact your school. For example, a prospective student might flag the school's strong commitment to environmental sustainability as a key reason for the admission inquiry.
- **Admission Funnel:** Think of the "funnel" from inquiries to interviews to applications to acceptances to enrollments. Yes, you want volume in inquiries, but you also want to see an upward trend in yield (enrollments as a percentage of acceptances), indicating deeper penetration of the school's values and

"Diminishing inquiry volume may mean that your brand is actually being better understood and that non-best-fit applicants are being weeded out..."

Measuring Brand and Message Effectiveness

messages. Don't forget that diminishing inquiry volume may mean that your brand is actually being better understood and that non-best-fit applicants are being weeded out—but the proof of this will be revealed in higher percentages of interviews, applications, and enrollments as measured against initial inquiries.

- **Faculty Count:** Don't forget prospective faculty as a brand and message audience, and track both yield (percentage of offers accepted by the school's first-choice teacher candidates) and attrition in the first one to three years of teachers' tenure. Exit interviews can provide further information about how well your school's messages match up to reality in the area of faculty recruitment.
- **Fund-raising:** Giving, quantified in both dollars and participation, is a brand measure on two levels: From current and very recent families, it is an indicator of customer satisfaction, and from past students, families, and friends, it shows both long-term satisfaction and pride of association. Watch trends, and monitor differences among constituencies. Address discrepancies by improving programming as well as messaging.

In the end, your school should expect to hear positive echoes of your key messages within the hallways, from applicants and families, and in the broader community—sure signs that your actions and communications are successfully securing your institution's brand and vitality.

Acknowledgments and Resources

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Other recommended print and online resources include:

Dawn Anfuso. "Measuring Brand Perception" (interview with Deborah Eastman). In *iMediaConnection* online at <http://www.imediaconnection.com/content/7332.asp>

Guy Kawasaki. *How to Drive Your Competition Crazy: Creating Disruption for Fun and Profit* (Hyperion, 1996)

Guy Kawasaki. *Selling the Dream* (Harper, 1992)

KDPaine & Partners. *The Measurement Standard* online newsletter. Subscribe at <https://app.e2ma.net/app/view:Join/signupId:43798>

Measuring Brand and Message Effectiveness

Katie Delahaye Paine. *Measuring Public Relationships* (KDPaine & Partners, 2007). The first chapter is available for free download: <http://kdpaine.blogs.com/bookblog/files/PaineRelationshipsChapter1.pdf>

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