

*Magic's guide to*  
**Making technology  
marketing more  
memorable**



LogicLogic**Magic**<sup>®</sup>

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Alistair Ross, LogicLogicMagic®

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**Foreword**

The most effective marketing ideas don't make logical sense. Instead they evoke feelings more than thought. Engaging the subconscious mind as well as the conscious. That's the magic. These emotions then solidify into positive brand-related memories. This 'mental availability', a term coined by the Ehrenburg-Bass Institute in the seminal 'How brands grow', is the by-product of successful implementation of the fourth of Marketing's Ps, promotion.

Promotion is for many technology marketing teams the only P which still falls under their jurisdiction (*product, price & place now being controlled elsewhere*). But promotion is the key driver of growth too, so remains of paramount importance.

Without effective promotion and the creation of those relevant memory structures, your brand won't be familiar and salient with your audience at the vital moment of competitive consideration. And when your brand doesn't make that consideration list, everything else in the traditional marketing mix, including product and price, becomes irrelevant. Buyers, and the businesses they represent, don't seriously consider the unfamiliar; however good the products or services may ultimately be. Human psychology believes there's a reason we have, or haven't heard of brands, however unfair that may be. So fame becomes the key consideration driver.

Memorable promotion of your brand takes a crafted blend of logic and magic as you move through the buyer journey. More emphasis on magic at the start, more logic at the end, where the conversations can become more rational.

With 75% of B2B creative offering zero impact to the bottom line, LogicLogicMagic® was founded to try and help fill this gap in memorable B2B communications, but with a particular focus on partnering technology brands.

At LogicLogicMagic® our focus is on helping tech brands deliver growth through injecting what we call Competitive Creativity® into their marketing communications. Giving their technology brand the personality that creates popularity, and drives consideration, trial and adoption ahead of their competitors.

We believe that the differences between B2C and B2B audience buying behaviours, although subtly nuanced, have been greatly exaggerated. Something which both neuroscience and [research data](#) now substantiates. Either way B2B brands deserve B2C standards of creativity and that's where we really excel. I worked for 20 years in B2C advertising across over 100 brands, before deciding to focus on raising creative standards primarily in the B2B technology vertical.

The human brain loves to be surprised and delighted, whether as individual consumers or collective buying committees. It's that simple; but equally that difficult.

The LogicLogicMagic® formula for delivering Competitive Creativity® is simple: Literal + Lateral = Memorable®.



*Alistair Ross,  
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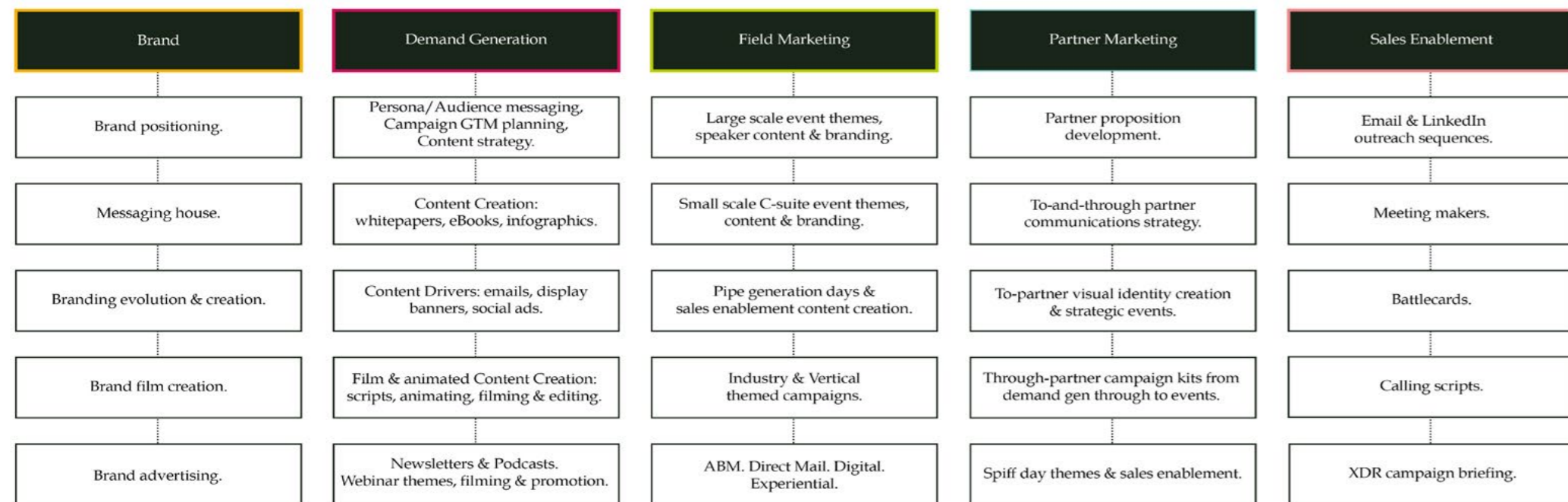




# What marketing do we do & for who?

Before we embark on the journey of how we help create more memorable technology marketing, here's a quick overview of who in tech organisations tend to partner with LogicLogicMagic®, and what we deliver, from brand through to sales. LogicLogicMagic® are in the business of delivering growth. To help our tech clients do that, we use our expertise to help move their audiences to remember, consider, buy and renew.

If you can see yourself or what you might need mentioned below, then we can certainly help.



# Does tech marketing need to be memorable?



Now it's back to a competition for attention and consideration. How well will your product-focused, rational messaging compete now?

Unfortunately it gets worse. What if your buying audiences, the 5% currently in-market, have become familiar with and pre-disposed to a competitor's brand when out-of-market? A familiarity driven by your competitor's investment in marketing tactics such as advertising, content programmes, ABM and events.

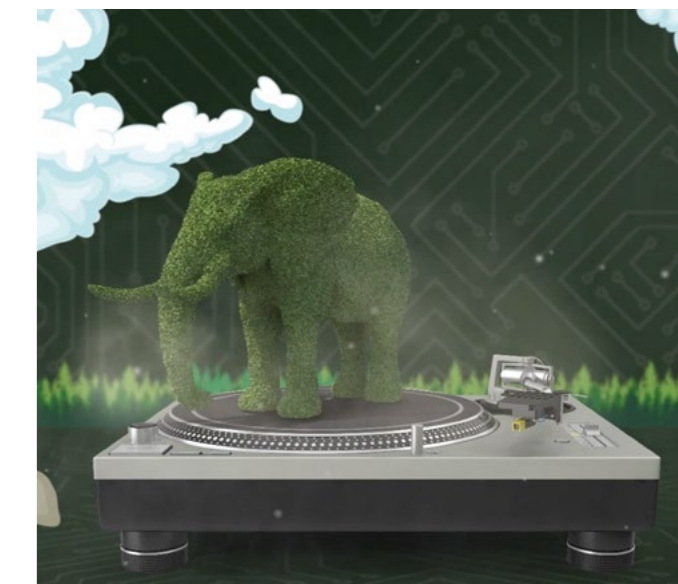
Once competing brands have access to the same martech & channels, it's back to square one - the battle to be remembered, considered, purchased and renewed. Then it's time to change the product marketing record, and put on something more memorable and popular.

This is not a stupid question. Because for the past two decades, digital publishers have promised brands that they will put 'the right message in front of the right audience at the right time.' Marvellous. We can all put our feet up and relax.

Clever martech will recognise and interpret buyer intent, stalking audiences through their journeys across the digital realm, serving up the right content across multiple touchpoints, to serendipitously offer to solve their problems and drive sales. Bingo!

For the sake of heated debate, let's assume this technology works as promised. Marketing communications can now focus on being functional rather than memorable. This is where the majority of tech marketing comms is currently pitched - at a product level. If your buying audience are in the 5% currently in-market, then there you are - right time, right place, with hopefully the right message. Happy days.

But what if your competitors have access to the same digital publishers? And the same promises? What if their product messages are then served alongside yours? How can you all be in the right place, at the right time with the right message?



# The cleverest versus the most popular

Think back to your school days. Closest friends aside, which of your classmates first come to mind? Is it the cleverest kids in the class, or the most popular? Probability dictates it's the most popular kids. Because popularity, by its very nature, indicates a stronger emotional connection with a greater number of people. It creates deeper memories and faster recall. Seems obvious, doesn't it?

To make the most memorable marketing communications, aim to create popularity. It's more effective than trying to assert superiority. Instead, position your tech in a way that makes the audience feel clever.

Many technology brands have an obsession with conveying that they are the cleverest kids in the class; convinced their features and functions make them smarter than their competitors. This technical approach misunderstands how humans build trust in potential unknowns – and new technology is very much an unknown.

Popularity delivers reassurance faster than superiority. Audiences seek out popular choices, hence a bias towards existing category leaders. If your technology happens to be superior, that's great, but technology that makes audiences feel stupid isn't adopted as fast as technology that makes them feel clever. Simple really. And in turn, making audiences feel clever helps drive brand popularity faster.

Tech brands like Apple excel in this area with their intuitive design and marketing focus on the benefits. 'A thousand songs in your pocket' was the product launch line for the first generation iPod, rather than 'the 5GB mp3 player'. Explaining the relevant audience benefits, not just the technical product features, is going to be more memorable and build brand popularity over time.

Audiences also use popularity as a shorthand for success and hence the correct choice. 'No one got fired for buying IBM'



Gecko Gecko launched in 1999. Voted America's favourite advertising icon in 2005, and still going in 2024. Apple's iconic iPod posters focus on the distinctive white product and create a sense of ubiquity – made for everyone who loves music.

Magic's guide to making technology marketing more memorable

understands the loss-aversion which drives many technology choices. Risk is something we all continually weigh up, but more of that later.

As a newer technology brand, getting onto a buying committee's consideration list involves creating familiarity to break into the existing popularity hierarchy. To do this requires more memorable marketing, with more personality and persuasion than the existing market leaders. Me-too marketing is a sure-fire way to have your brand go unnoticed or misattributed.

Personality and popularity go hand-in-hand. So consider how your branding conveys your personality. Fun creates some of the strongest memories. Although to many this is the antithesis of what 'business' should be about. Make your audience smile and your chance of brand recall just quadrupled. Remember, a smile can be elicited as much through a knowing observation as slapstick comedy.

The 'cleverest kid' approach is often pursued by technically-minded company founders or product marketing teams. Logically, they believe that the product story is the only story. But mainstream technology sales success is driven primarily by focusing on the audience story. Empathy with the audiences's needs and desires creates the most popular or salient brands, even if it involves paying a price premium for the technology.

From a features perspective, [Samsung should be the logical choice for smartphone buyers](#), but the magic of Apple's brand and intuitive products sees them capture [66% of industry profits from 32% of overall handset revenue](#).

Popular tech brands are perceived as less risky than technically superior competitors. By injecting more personality into your marketing, popularity increases and consideration follows.

# From obscurity to familiarity, then popularity

The tech sector is naturally an oasis of newness. New brands sprouting each year with a roadmap of new products. Many growing at unprecedented rates, creating multi-billion dollar companies less than a decade old, fuelled by venture capital.

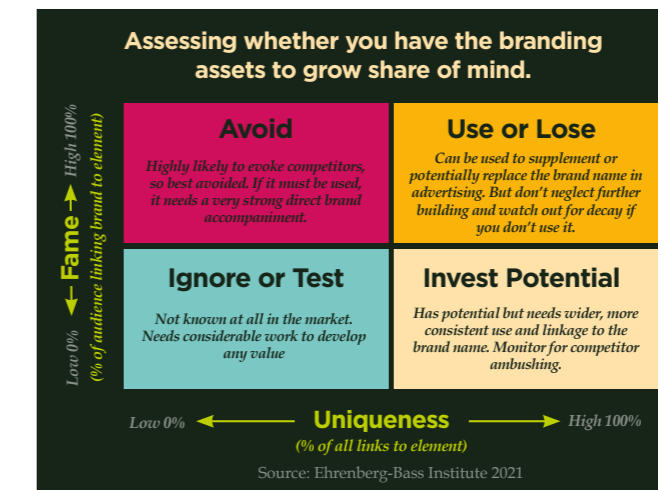
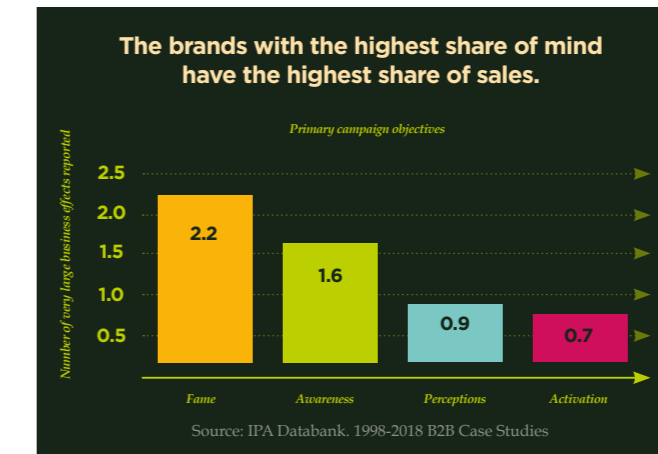
Many tech brands are high value companies with sporadically deep pockets, but much shallower marketing experience. They haven't reached their valuation through decades of successful marketing. They are the trust fund kids of business, many of whom are yet to turn a profit.

Tech is a challenging sector for the professional marketer. Tasked only with promotion, but conscious of the need to strategise for long term growth, while tactically delivering ambitious quarterly pipeline targets. How can you balance both? Well it's proven that brands with the highest share of mind have the highest sales (see right), so let's start there.

The Ehrenberg-Bass Institute for Marketing Science asserts that brand growth comes primarily from gaining new users (penetration), rather than driving increased loyalty. Brands therefore need to focus on physical availability (distribution) and mental availability (familiarity & saliency). This guide primarily focuses on growing mental availability, as this is one of LogicLogicMagic's areas of expertise.

To drive mental availability, [progressive B2B technology brands should be investing at least 50% on brand initiatives](#). Tech buyers don't trust and consider brands they haven't seen or heard of consistently in the marketplace. Promoting your brand confidently builds trust with your audience. It implies confidence in your product offering, however small or targeted your audience.

35% of buyers have a vendor preference before even talking to a sales rep. To influence this, [LinkedIn's B2B Institute recommend driving familiarity should occupy 46% of a B2B marketer's budget.](#) Does yours?



Brand awareness shouldn't be a separate channel of activity. It's much more cost-effective to incorporate memorable branding assets into demand generation activity. We recommend doing this as most B2B marketers don't have the budget to do both. Moving your brand from obscurity to familiarity with prospects can be simplified to three areas:

- Audience reach
- Distinctive branding assets, imbued with personality
- Frequency of audience exposure

Audience reach and exposure are medium and media dependent. Knowing where to reach your audience is the first task. Then you need to appear relevant to their pains and challenges in a distinctive and entertaining way, across multiple touchpoints. Frequency is important here. It takes a minimum of 6-8 exposures to a marketing campaign for it to register clearly with an audience. The more distinctive the campaign the lower the frequency needed though to create familiarity.

But how do you know if you have distinctive branding assets? This Ehrenberg-Bass grid (left) plots fame against uniqueness. It's a good start point to assess whether your audience consider elements of your branding to be distinctive. Your audience are not designers, but it's their attention that your branding needs to be catching.

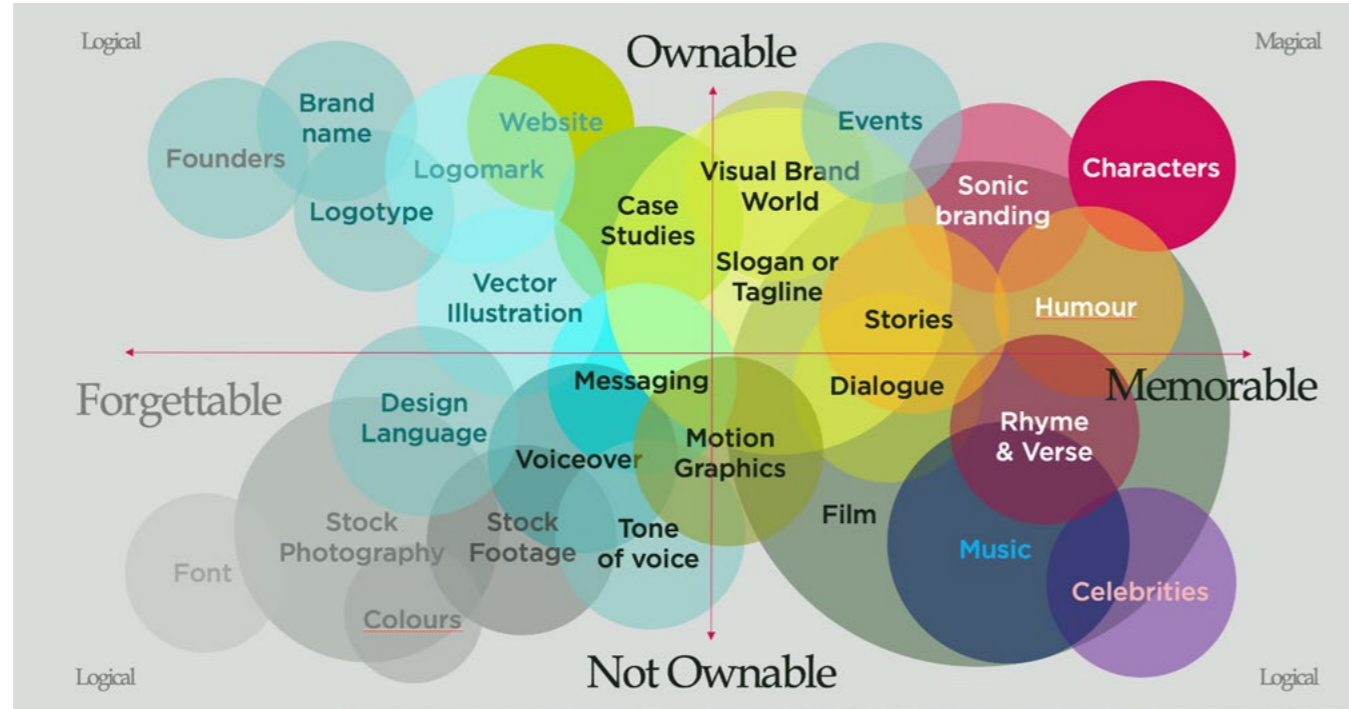
To assess how distinctive your company's branding is, LogicLogicMagic evolved our own Competitive Creativity analysis; blending the Ehrenberg-Bass approach to distinctive assets with Ipsos research into the most memorable creative devices. The resulting matrix creates a clear picture of how competitive your marketing collateral is compared to your three biggest competitors. We explore this further in our next chapter.

# The creative competition for memory space

The proliferation of tech brands has meant that the battle for brand familiarity and growth has become much harder in such a crowded space.

With differentiation becoming harder to achieve, believe or prove, distinctiveness becomes the marketing team's best weapon.

It's essential that branding is considered in the competitive landscape. Its purpose is to make your communications stand out from your competitors. If it fails this task, be prepared to multiply your media spend to be remembered by your buying audiences. The best branding amplifies a competitive brand positioning and includes elements that are ownable, distinctive and memorable.

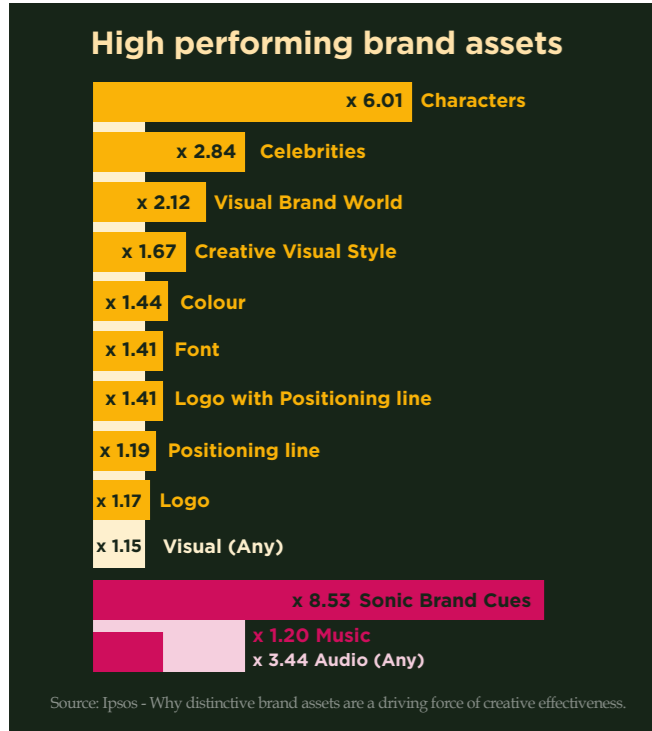


The majority of traditional branding elements are design-focused and score lower in audience recall research. Buying audiences are not designers and don't respond to subtle style nuances in the same way.

Logos, colours, fonts and graphic design elements are important for consistency within marketing materials, but they need to be supplemented with more memorable creative devices that exude more personality. Characters, rhyme & verse, music, humour and stories are all more likely to lodge in the audience memory for longer, because they evoke emotion which is the foundation of strong memories.

To assess what we call Competitive Creativity®, LogicLogicMagic® devised the Ownable/Memorable map (above). This visualises research from Ipsos and System 1 quantifying which creative devices deliver greatest impact and memorability for audiences. The Ipsos research findings (left) display the average likelihood of marketing featuring different brand asset types being high versus low performing on brand attention.

When we start working with a tech brand we analyse how competitive their branding elements are compared to their biggest competitors, to look for areas of strength and weakness. Then we suggest areas to help improve their odds of being remembered, considered, purchased and renewed. Even if branding sits outside your marketing role remit, it's important to understand how competitive it is or isn't.



# Making tech brands famous with fluent devices

Brand and branding are two words often unhelpfully interchanged. Branding is your armoury of potentially memory-creating devices which collectively serve to make your organisation salient at the point of consideration. Brand on the other hand is the mental associations built in the mind of your audiences through every touchpoint. Naturally branding influences the audience perception of brand, but brand encompasses and is influenced by way more than just branding.

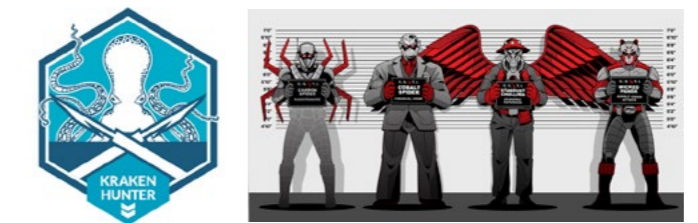
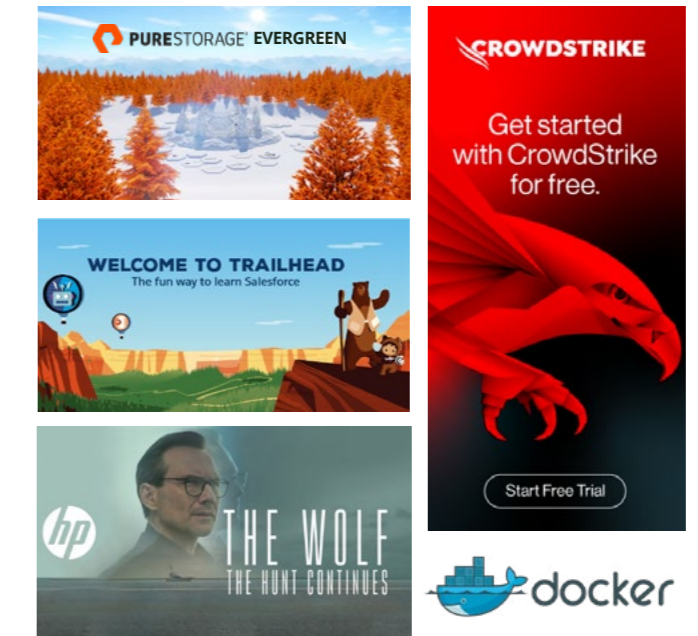
Branding devices could be colours, shapes, characters, visual worlds, slogans, songs or sonic mnemonics. The more effective of these are known as fluent devices. Fluent because they are repeatable, speak clearly for the brand and can become part of the visual brand language.

Their role is to create distinctive memory structures and help move brands quicker from obscurity to familiarity. Fluent devices are proven to give brands a greater chance of generating profit gain and market share growth.

Personifying abstract technology concepts as identifiable fluent devices is a very shrewd marketing move.

Two of the most popular fluent device types are:

- Brand character.** This could be a person, creature or object, and either photoreal or illustrated/animated. It could represent the brand or a series of brand adversaries. Think Salesforce's Astro racoon-boy.
- Brand world.** Usually illustrated, then animated. Filled with a plethora of brand characters who tell aspects of the brand story. Creating a visual continuity across all communications. Think Salesforce's Trailhead world



Resistance to personifying a brand is common, because it takes an experienced advertising skillset to get it right. Usually the argument used is, "It's not very professional or business-like."

Let's address this. It's 2024 not 1950. The visual notion of what work and business looks like has evolved. Salesforce is a \$34.9 billion dollar business. They consistently embrace fluent devices in the form of both a brand world and characters in all their marketing, through Salesforce Landia, Trailhead and Astro & friends. Personifying the brand works.

The more abstract or invisible your product or service, the more you need to inject personality into your marketing communications, using fluent devices to be remembered.

Progressive tech brands get it. Docker has a friendly whale character, Moby Dock. CrowdStrike use a falcon to personify its cybersecurity prowess, while pouring imagination into visualising global cyberthreats in its Adversary Universe. Sysdig have an octopus (or kraken) to reflect their cybersecurity reach and intelligence.

Google Android has evolved a range of characters since 2008, keeping the same distinctive form, but developing features to reflect different cultural influences and personalities. HP had Christian Slater play The Wolf hacker in a memorable series of films. While Pure Storage created a VR brand world called Evergreen with distinctive orange pine forests.

The value in creating, maintaining and evolving brand characters and worlds is huge, as they can be highly memorable, adaptable and make logical messaging land more effectively.

# Bringing stories to life more memorably

The more of your audience's senses you engage, the greater the chance of creating lasting brand memories. Film and animation remain the most effective mediums to tell engaging stories. There's a greater probability that a moving narrative will evoke the emotional response which will then crystallise into a strong memory of your brand.

Brand films, beyond the traditional tech explainer video, are a fast-growing medium with brands like [Workday](#) & [Crowdstrike](#) investing in Superbowl spots. They understand that fame builds consideration and trust. But you don't have to spend at this level to create brilliant, imaginative film narratives if you have a great idea.

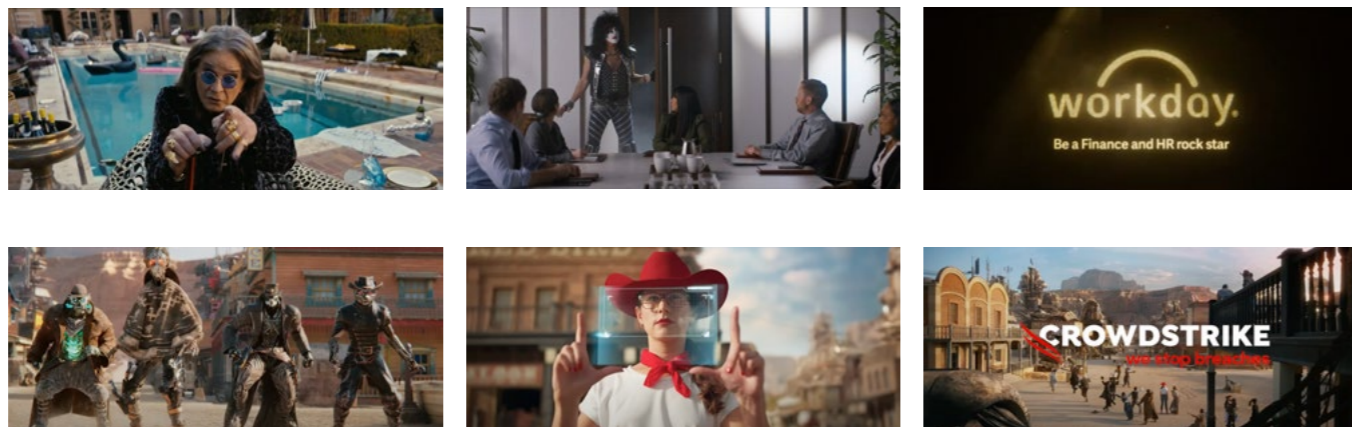
At first glance film appears like a significant expense compared to other forms of cheaper, more static content. Film, like all marketing activity, should be viewed as an investment in fame building rather than a cost.

The perception that you are a successful brand if you use film still remains high however. Another reason to use it. This links back to the fact that success is often equated with popularity. Commissioning film makes your brand appear popular. That in itself drives consideration from prospects.

The shelf life of a film should be considered and viewed as an investment. A great film that covers long-term themes will deliver value for many years and help increase the effectiveness of tactical campaigns from the same brand.

Film content doesn't have to be Superbowl-style spectacular narratives. Shorter, more social media-friendly campaigns that cover different aspects of the business, but use the same distinctive assets can be equally effective.

Workday took a risk with its 'Rockstar' campaign, using stars with more fame than them. Memorable but not ownable assets. The risk being that audiences remember the rockstars, not Workday.



It's always better to create interest, rather than borrow it from popular culture. But some clever subversion, where some of the rockstars are shown in imagined HR roles, helps maintain the Workday relevance.

Crowdstrike elected to bring to life its distinctive brand assets - the Crowdstrike Falcon, Adversary Universe & Charlotte the cybersecurity expert, into a sci-fi meets spaghetti western ad. There's plenty of visual imagination and even a bit of humour in this 2024 Superbowl spot.

It's not as memorable as the Workday 'Rockstars', but is a big improvement on Crowdstrike's 2023 '[Trojan Horse](#)' Superbowl spot, because it uses the brands fluent devices as integral parts in the simple 'we stop breaches' narrative.

There's an over proliferation in tech marketing of voiceover-driven, generic stock footage montage films; scattered with colourful branding graphics in a futile attempt to make the footage ownable. Sound familiar?

Even with modest production budgets it's possible to deliver film and animation that feels bespoke to a brand, authentic and memorable. Sometimes constraints can help elicit creativity.

Storytelling is a skill that can easily be demonstrated. Just ask to see how an agency tells its own story. Is it the ubiquitous montage of snippets of work done for other clients, or is it a clear brand positioning articulated in a memorable way? Put your trust in those who understand how to market themselves cost effectively.

If your tech brand doesn't have a hero piece of film or animation content that sets out succinctly and memorably why your audience should care about what you can do for them, then you're missing a trick. But it's easily fixed.

Twenty years ago reaching audiences with film content used to be prohibitive for B2B brands due to media costs, but social media has changed that. More film and animation content is consumed in social channels than through television now. So it's worth spending time on quality film and animation content that will stay in the audience's minds, until they are in-market to consider your solution.

# Want to be remembered? Embrace the physical

Digital changed the way brands communicate. It has many strengths, but its Achilles heel will always be that you can't smell, taste or touch it. [Our strongest memories are evoked by these senses](#). Step up direct mail, you're back in the marketing mix!

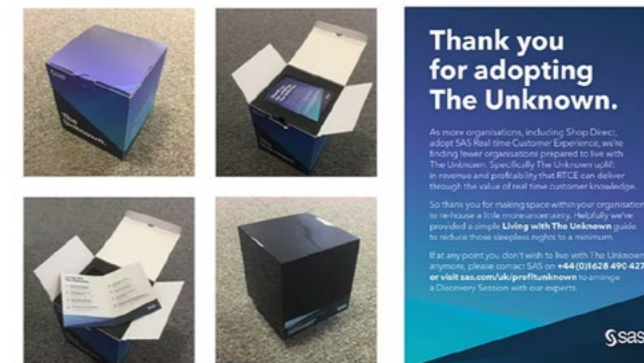
It's tough for a tech brand to associate itself with a smell or taste in a relevant way, but the physical nature of the right kind of direct mail can be incredibly effective in being remembered.

Physical trumps pixels in creating brand impact and building memories. With B2B buying audiences being on the small size, the kinds of direct mail pieces you can create and send within a reasonable budget opens up too.

Direct mail pieces need to be more imaginative than the paper junkmail that pollutes our letterboxes, in order to pass what we call the 'bin test'. Consider what stops the recipient, or more likely the 'gatekeeper', from simply binning your direct mailer, most likely unread?

Whatever you send should have utility or entertainment value, or ideally both. It should also provoke conversation within an office environment too. Tech buying decisions are usually committee based, so creating a talking point within the company you are targeting should be the main objective.

This was thinking behind our ABM campaign, '[The Unknown](#)', for SAS analytics. Their brand positioning was 'The Power to Know'. Our logic was that organisations not using SAS business intelligence were happy to adopt and live with The Unknown.

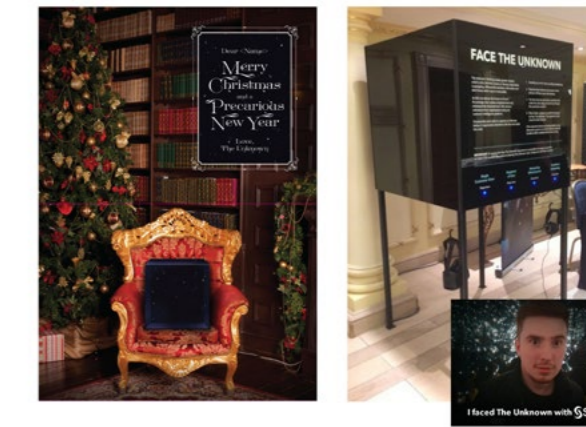


So we adapted a black visual illusion cube to send as targeted DM. The cube appeared to contain an endless expanse of star-filled space. As an experience it captured the notion of staring into the deep, dark unknown perfectly. Messaging explained that if businesses wished to stop living with The Unknown, SAS would dispatch a team to pick it up and explain how SAS can deliver 'The Power to Know.'

The Unknown then became an audio character for a soundchip enabled Christmas card and an interactive event stand, which immersed prospects inside a giant cube for binaural audio encounters with The Unknown.

The DM piece alone delivered a 5% meeting conversion, helping secure a six figure deal from a UK financial institution.

Film has always been the most powerful storytelling medium, making video DM an effective way to reach select audiences where email is proving less effective. It's not a very environmentally friendly medium so use it sparingly!



We brought to life the [Invisible Man](#) (left) to extol the benefits of Identity brand, Okta, within a personalised video DM pack. There's still something impressive and memorable about a crafted film inside a card mailer. It feels like it shouldn't be there (*more of that in the next chapter*), which is exactly why video DM is so memorable and likely to be shared with others in the organisation. For high-value, small audiences it can be the perfect solution.





# Focus on what shouldn't be there



Volvo 'Epic Split'

Humans have become very adept at screening the 3000+ communication messages we are bombarded with daily.

You are 100x more likely to remember what shouldn't be there than what should. It's a hard-wired human survival instinct to spot danger – the lion in the tall grass!

So, think as much about what shouldn't be there as what should – the best ideas don't have to make complete sense. Embrace the nonsense. It works!

Volvo Trucks could easily have created the logical product demonstration within 'Epic Split' without Jean-Claude Van Damme and the Enya soundtrack. But it's the addition of these last two magical elements that makes this film watchable, memorable and shareable. 100 million people who are not in the market to buy Volvo trucks would not have watched it otherwise. We watch and share what shouldn't be happening more than what should. There's social currency in sharing the unusual. Don't underestimate the power of the unexpected.



[The Gnome Experiment](#) combined the high precision of Kern & Sohn's scales, calibrated for local gravitational differences, with a kitsch garden gnome. The combination of the precise and the absurd is what made this campaign so memorable and effective, increasing sales by 22 percent within two years. It was voted Corps Comms Campaign of the Decade.



Sony Bravia 'Balls'



Mailchimp 'Customer'

Remember [250,000 bouncing balls](#) down the hills of San Francisco to sell televisions? Or a cluster of customers, [or 'Clustomer'](#), to sell Mailchimp's targeting? There's logic underpinning these, but the magic is created because they don't make sense in a rational world, so we are much more likely to remember them and importantly talk about them.

Memories are the crystallisation of emotions, so think about how what you are creating is going to elicit human emotions and which emotions in particular. Not all emotions are triggers to help the sales of a product or service, but all will usually make a brand more memorable.



# The costly me-too mistake

Since the millennium, we have been living through what has been termed by strategist Alex Murrell as ['The Age of Average'](#). Two decades of convergence towards homogeneity in every corner of culture. For smart marketers it's an opportunity to stand out.

"The interiors of our homes, coffee shops and restaurants all look the same. The buildings where we live and work all look the same. The cars we drive, their colours and their logos all look the same. The way we look and the way we dress all looks the same. Our movies, books and video games all look the same. And the brands we buy, their adverts, identities and taglines all look the same."

Alex Murrell, *The Age of Average*

Perhaps in times of uncertainty people look for familiarity. It's a cultural cycle between heterogeneity and homogeneity that Orlando Wood identifies in his book "Look Out". It can last years, decades or centuries. So what does all this mean if you are in charge of marketing a tech brand and making it memorable?

Well there are few greater branding mistakes than looking at a glance like your competitors. It's tempting as an up-and-coming technology brand to try and mirror the category leaders in an attempt to borrow credibility or 'grow up'. Imitation maybe the sincerest form of flattery, but it's not smart marketing.

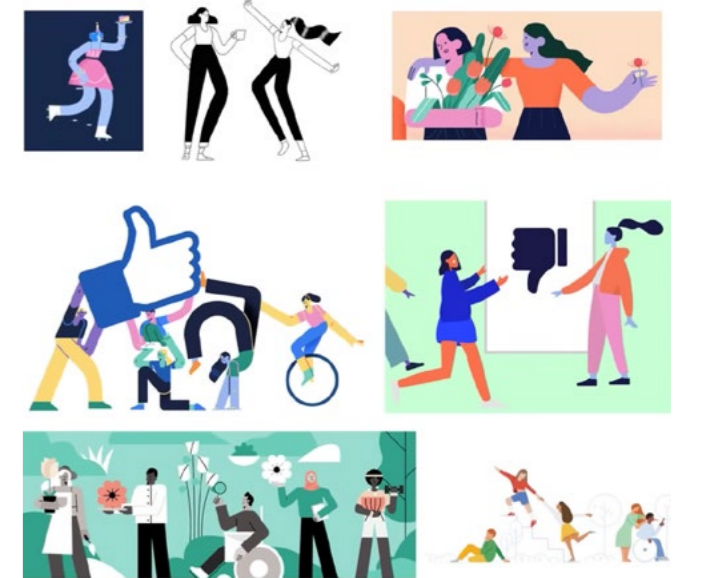
The chance of misattribution to the more popular brand is huge. At a simplistic level, if the category leaders or key competitors are blue, be anything else but blue. It's easier to prove the effectiveness of brand distinctiveness rather than the imbued meaning of any specific colour psychology. Create an individual brand personality and ensure it's unmistakable.



Compare the Rackspace visual language to that which pervades 95% of B2B tech brands. It's a sea of sameness – ubiquitous flat vector illustration and stock photo imagery, without any meaningful fluent brand devices. [The evidence of this homogenous trend is clearly presented here by American YouTuber Solar Sands.](#)

So why is any of this an issue? Isn't it just about subjective taste? Why should marketers care if their branding looks like many others? Surely there's safety in numbers? Not in marketing.

The less distinctive, and commercially competitive your branding, the greater your media spend to be noticed and remembered. It's the penalty for brand homogeneity.



Cloud computing brand Rackspace sell a commodity (*web hosting and cloud services*) but, working with cultural design group GapingVoid, Rackspace adopted their distinctive, almost anti-corporate visual and verbal stream to their internal branding. Cartoons built around an anarchic cat character embody Rackspace's Fanatical Experience™ brand positioning.

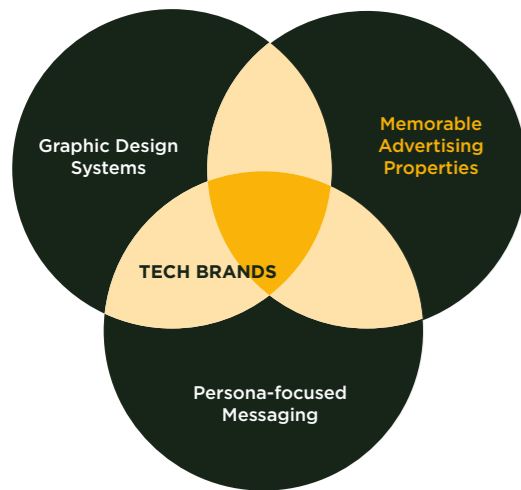
It has great personality, was loved by employees and customers, and couldn't be mistaken for any other tech-brand. The work may appear to be the doodlings of a poetic teenager to some, but it galvanised a culture. Rackspace was bought in 2016 for \$4.3 billion by private equity.



# Personifying your brand memorably

Branding - that's logotypes, colour palettes and graphic design systems, right? The domain and responsibility of the brand team. For 95% of B2B tech brands that appears to be the case.

A branding update or refresh, is usually new colours, shapes or fonts. Condiments to accompany the predictable main course of persona-focused messaging, with a side order of photographic visual humanity, from the stock libraries. Right?



Or you could develop a more competitive creative approach by taking a leaf out of the advertising playbook, and personify your brand into a more emotionally memorable property. Graphic design systems are important for branding consistency across the omnichannel environment, but they simply don't create fame, because they don't elicit the emotions which build memory structures. If internal brand teams disagree, then ask them to point you in the direction of your organisation's most distinctive and ownable visual assets. If you don't have any to speak of, ask why not? It's negligent.

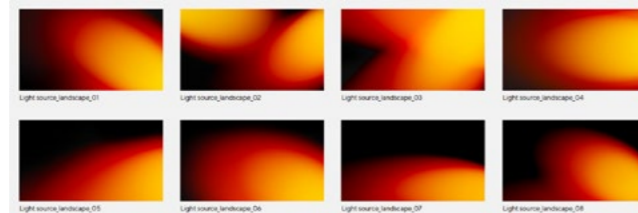
This was the situation we faced when invited to work with fintech brand Soldo. The challenge was to evolve the brand positioning above the functional into the emotional, then personify that in the most creatively competitive way.

The existing branding, created by a renowned design agency, was built around the notion of 'a brighter way'. But this generic design-led approach had never landed with audiences.

The LogicLogicMagic® way is always to try and build on what's there, rather than rip and replace. Most organisations don't need a complete rebrand, they just need more Competitive Creativity® added into their existing marketing toolkit.



The existing Soldo logotype/mark was distinctive, but detached from its original idea (a brighter way). What was left was graphic design with lost meaning and a visual identity nobody remembered.



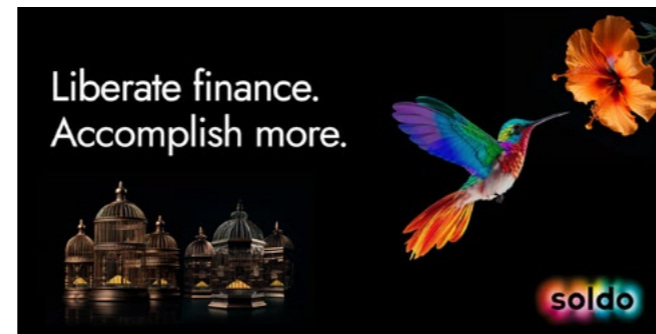
We devised the emotional proposition: *Liberate finance. Accomplish more.* The creative leap was to personify the Soldo brand as a rainbow coloured hummingbird, encapsulating the ideas of freedom, precision and productivity, in colours that echoed the existing logomark, but elicited genuine emotion from customers and prospects in quant and qual testing.



'Storytelling' is an age old concept in advertising, but one that's gaining huge traction in B2B tech marketing recently.

To tell memorable brand stories you need vivid characters and imaginative metaphors to bring to life the customer benefits of the clever technology you are selling.

The Soldo hummingbird helps tell the story of how Soldo is a new dawn in spend management; liberating finance, so everyone can accomplish more.



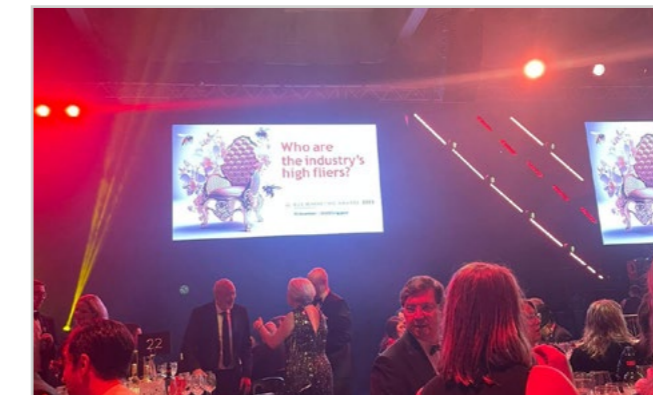
# Personifying the audience memorably



If personifying your brand feels uncomfortable, consider turning your audience into memorable characters instead.

In our 2023 campaign for the B2B Marketing Awards we asked 'Who are the industry's high fliers?' Using the homonymous idea of visualising the businesses or 'Bs' in B2B as bees. But to add a little more magic, hybrid bees fused with modern technology.

Bees also tied in with B2B Marketing's orange brand palette, creating a theme that was both memorable and ownable and one that came to life in both static and motion formats.



# Bringing to life unlikely brand champions

Personifying your brand is an effective way to make it more memorable. The most obvious way to do it is with, you guessed it, a person. Create characters who epitomise your brand promise with humanity, in a way your audience can relate to.

Symantec needed to convey their expertise at tackling the pains of IT Security professionals. We created [The IT Security Confidant](#) to personify Symantec. His role was to listen to the woes of the IT Security professional, then point them to the relevant Symantec content that could help address their issues.

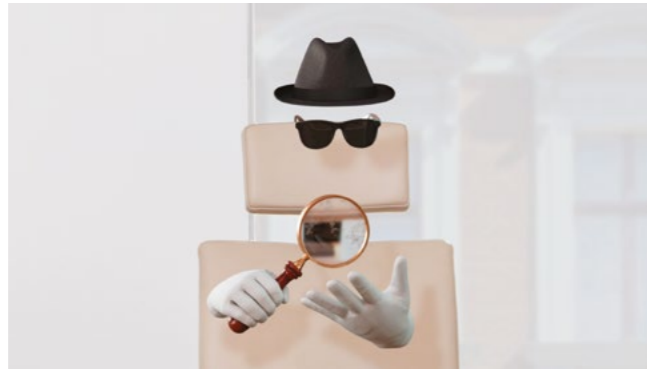
First and foremost this portrayed Symantec as a brand with humanity, that listened to its core audience, before trying to help in the most relevant way. Doing a job for both brand perception and product education at the same time, and driving prospects to engage with relevant content.

The IT Security Confidant wore Symantec brand colours. He was smart, articulate and helpful. We cast a great actor, but not someone with fame to overshadow his Symantec character.

Fame is a double-edged sword. Be careful if you borrow a famous actor, music or story – because it can easily overshadow your brand memorability. Relevance is key.



When creating content for Identity brand Okta, we borrowed HG Well's famous character [The Invisible Man](#). World famous, but now copyright-free, who better to talk about the concept of knowing your workforce or customers' identity, than someone whose identity was a mystery? It's a great creative fit.



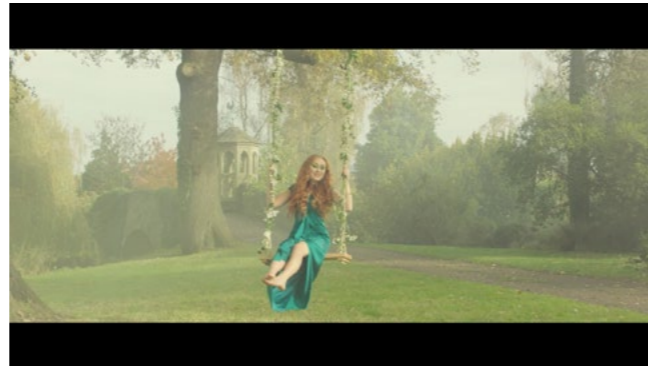
Customer testimonials are a core part of tech marketing. But because they are an expected format, how can you make them more memorable? This was the challenge we answered for Lenovo's ThinkPad brand, who had already scoured the globe for the most interesting business advocates. The lateral creative pivot here was to get testimonials from less obvious, but more famous 'business' people.

So we made a few phone calls and lined up [Father Christmas](#), [Lady Luck](#), [Cupid](#) & [The Devil](#). The kind of famous advocates money can't buy. They then succinctly conveyed the idea that Thinkpads are the most popular choice for high-profile business users who need reliable performance, but often in testing conditions. Celebrity endorsement, without paying for the privilege, but delivering carefully tailored scripts to ensure relevance and memorability to an audience of business owners.

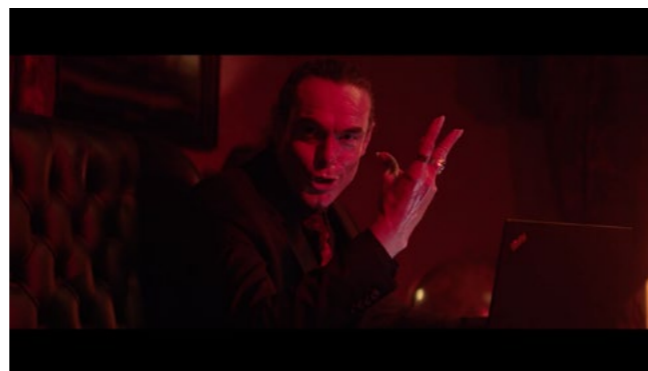
There's a truism that people buy from people. Creating a brand champion is a great way to imbue your technology with the personality that builds popularity.



Father Christmas extols the virtues of his Lenovo Thinkpad



Lady Luck (above) & The Devil (below) advocating for Lenovo Thinkpad.



# Creating useful brand adversaries

Sometimes memorability can be created by visualising the notional enemy or anthropomorphising the problem or challenge which your customers face. This approach can also avoid having to represent or personify your brand in a way that may not fit with existing brand guidelines.

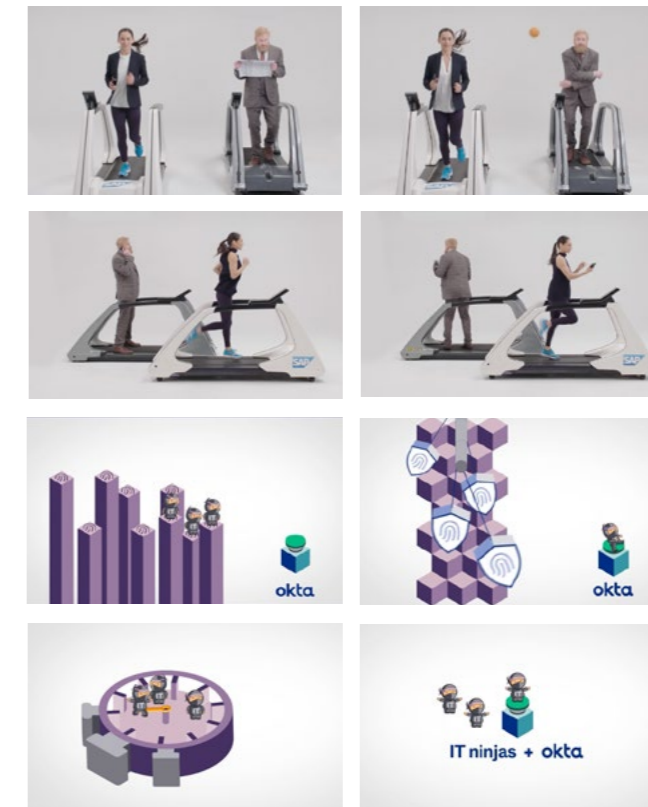
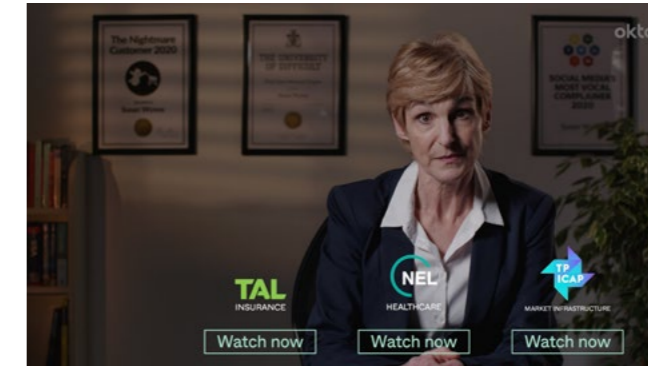
When the brand plays the straighter role, the brand adversary can provide the more lateral and memorable entertainment.

For analytics giant SAS, who's brand positioning was 'The Power to Know', [we personified 'The Unknown' as a character that plagues many businesses](#). Those not using SAS analytics are effectively adopting 'The Unknown' to work alongside them in their businesses.



For Customer Identity platform Okta we created the [Nightmare Customer](#) as a virtual event concierge. As the harshest critic of customer experience, who better to guide businesses to the content and resources they needed to improve their authentication and CX?

Audiences were able to self-serve through an interactive video journey, downloading relevant content and watching video case studies. All helped along by our slightly acerbic host, as a memorable reminder of the high standards of CX audiences now demand from brands. A pain which Okta can ease with its frictionless, secure authentication.



A side-by-side contrast between brand representative and brand adversary can also be an effective way to land your product message in a memorable way.

To bring to life the idea that 'the best run SAP', [in a series of films](#), we visualised 'great CX' side-by-side on a treadmill with 'Legacy CX'. Great CX is visualised as a confident, agile business woman, whereas Legacy CX is a charming, but bumbling older man. The messaging the characters deliver is literal but the visual context of the treadmill is lateral, although highly relevant to the core idea - the best run SAP.

Tweed suits on treadmills don't make sense, so that's why the content becomes memorable, helping land the literal messaging that SAP wanted to deliver. Importantly at a glance it was easy to see the comparison SAP wanted to make between those businesses that run SAP and those that don't. Modern and agile versus legacy tech.

Mac vs PC was one of the most successful creative comparison campaigns for technology brands, but the format can be reworked and made ownable with some relevant writing and staging, as we delivered for SAP.

The animated [IT ninjas](#) were created to flatteringly illustrate the partnership between Okta and their IT advocates. Here the brand adversaries are the CX painpoints, visualised as Ninja Warrior style challenges.

Even the sharpest IT ninjas need to press the Okta button occasionally, to help them with complex identity issues. A memorable use of animation storytelling that could be translated into multiple languages across EMEA, because the visual metaphors transcended local markets.



# Making your branding sing

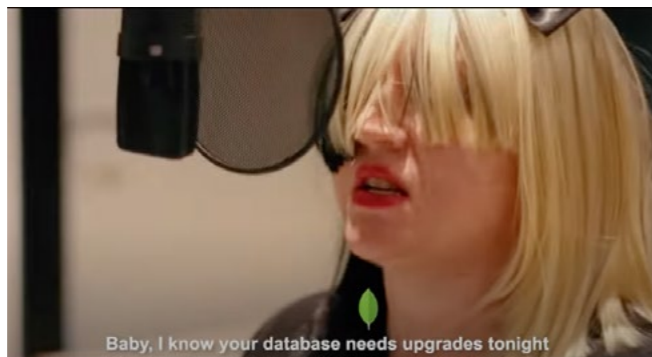
Music and sonic branding are totally underused in B2B technology marketing and yet they are fundamental in building memory structures. Rhyme and melody are used in learning processes from the earliest age, permeating the consciousness, whether we like it or not. Across social channels such as YouTube and TikTok, the musical element is 50% of the impact of any content piece.



The four note Intel-inside sonic mnemonic footnote is one of the most cost-effective pieces of branding ever deployed across technology marketing.



Honda: 'Hate something. Change something.'



MongoDB: 'Database Skills'

Familiarity that drives consideration when previously few would have been concerned about who made the processing chips within their computers.

One of the most famous and effective pieces of musical tech marketing came from Honda for their Diesel i-CtDi engines. 'Hate something. Change something' was a melodic earworm song written by Wieden & Kennedy London, accompanied by a charming animated film that showed the eco-friendly side of Honda diesel technology. It helped Honda reach new audiences who had never considered the brand before, driving a significant uplift in Honda diesel sales.

Writing original songs containing marketing messages takes considerable skill in both writing and execution. Some tech brands have instead opted to parody existing famous songs, rewriting the lyrics to further their cause. Document database platform MongoDB produced a series of parodies including 'Database Skills', a parody of Sia's 'Cheap Thrills'. It's amusing and well written, but ultimately hard to see past Sia's famous brand to remember MongoDB.

Oracle went one better scripting an original rap spoof for Java coders in 'Java life'. It's a solid approach to champion your audience like this, and rap is probably the best musical medium to deliver messaging with clarity, if not as catchy as a song.



Oracle: 'Java Life'

We created a social media campaign for Semrush where [their fireball logo was transformed into Rappin' Rush](#). A fluent visual and musical branding device, Rappin' Rush delivered a high density of product benefits memorably. If the messaging must be literal, make the delivery more lateral or in this case, musical.



Semrush: 'Rappin' Rush'



# Developing consistent, evolving campaigns: Year 1

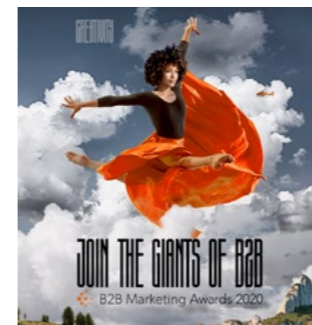
Consistency is a cornerstone of memorable marketing. When 95% of B2B buyers may not be in market, to be noticed takes a consistent multi-channel approach.

If the average B2B tech buying cycle lasts upto 12 months, what sense does it make to change campaigns frequently?

Consistency helps our subconscious notice the things that we don't yet know will become important. To be consistently interesting and engaging takes a certain kind of 'franchise' idea. One that can be reinvented each year but where the core elements remain consistent. Film franchises are a good examples where sequels explore different facets of the same theme, characters or narrative.

The 'Giants of B2B' was a franchise style idea we created for the B2B Marketing Awards. Our belief was that the industry's most prominent awards should lead by example and set the creative bar. The 'Giants' campaign ran for three years, evolving visually but maintaining the same core theme - created to strategically displace other award schemes into appearing smaller and inferior.

In 2020, nine giants were created to personify the facets needed to win B2B Marketing awards: Insight, Performance, Data, Originality, Bravery, Technology, Strategy, Creativity & Targeting. Designed to reflect the humanity and diversity across the industry, but within the existing brand colour palette of grey and orange.



Visual scale offsets the playfulness in the imagery to balance professionalism with fun. A marriage of logic and magic.



The invitation to 'Join the Giants of B2B' implied that this particular award scheme sat on a much higher level of prestige than all the others open to B2B brands and agencies to enter. Its success led to being asked to create the 2021 awards theme too.



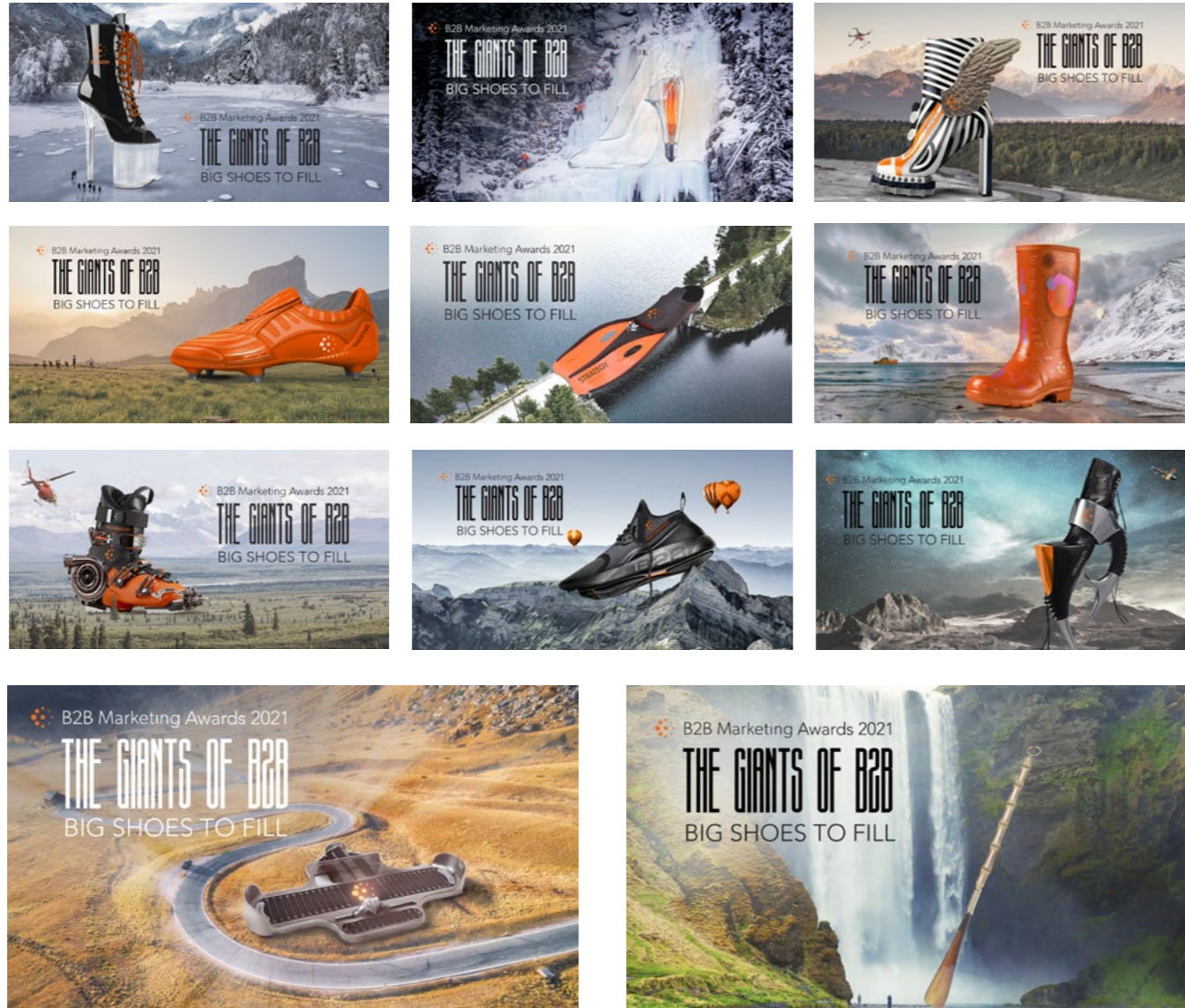
## Developing consistent, evolving campaigns: Year 2

Magic's guide to making technology marketing more memorable

Determined to show that a distinctive campaign idea can evolve, yet remain consistent, we explored different ways to visualise the Giants of B2B for the 2021 awards programme.

The selected approach imagined the oversized footwear the giants would wear, linked to the nine themes we had created in 2021: Insight, Performance, Data, Originality, Bravery, Technology, Strategy, Creativity & Targeting. The idea was that the winners of the 2020 'Join the Giants of B2B' campaign had left behind some 'Big shoes to fill' for those in 2021.

Nine different bespoke shoes were designed and then set in beautiful landscapes. It's such an unexpected visual combination that the mind notices and remembers the visuals.



A giant foot measuring device and shoe horn expanded the visual language of the campaign, while maintaining the core 'Big shoes to fill' idea.



## Developing consistent, evolving campaigns: Year 3

LogicLogicMagic

In 2022, we accepted the challenge to create the final chapter in the trilogy of 'The Giants of B2B' to show that an idea in B2B marketing could span three years, evolve, yet remain consistent.

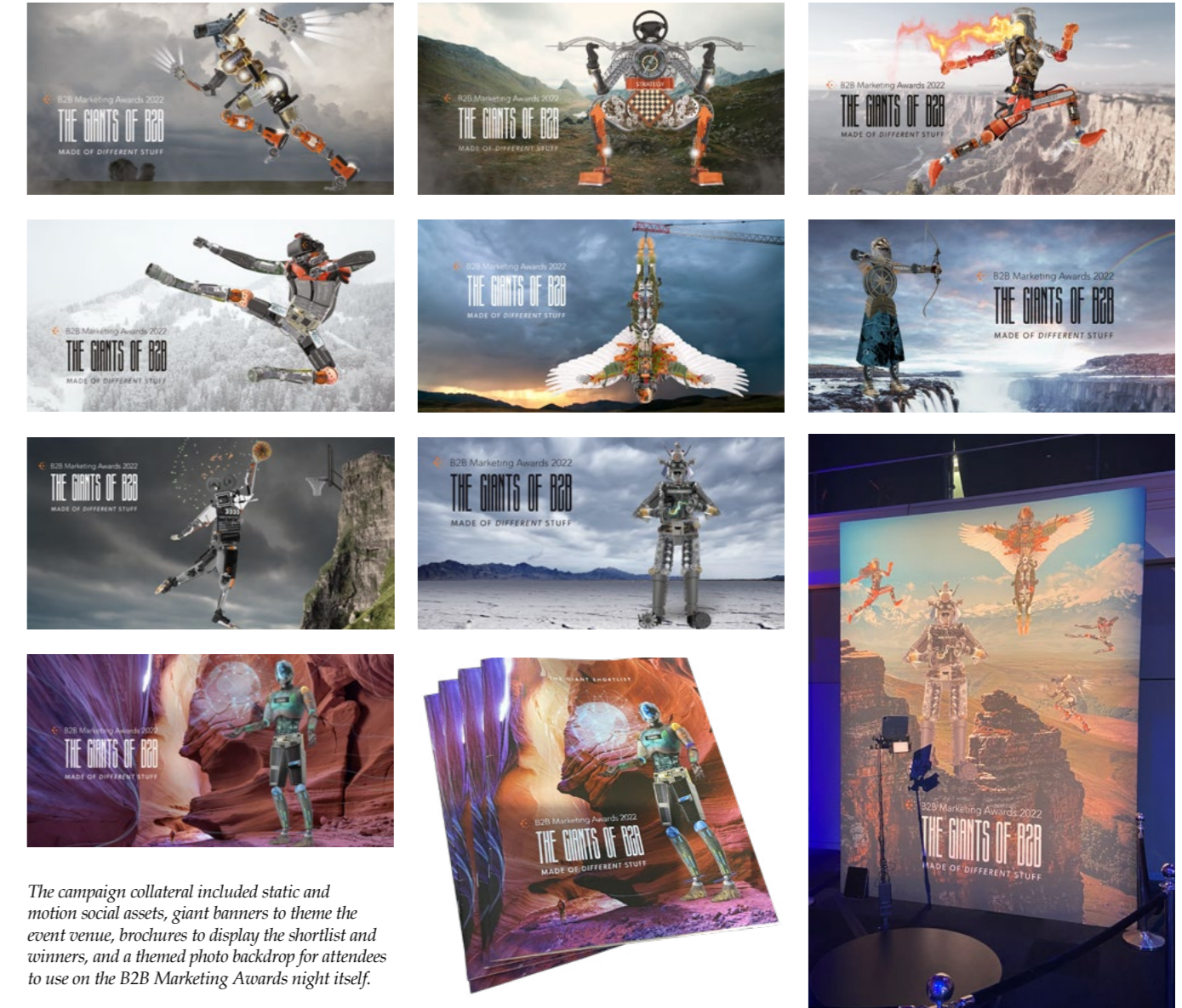
We created nine new giants that were literally 'Made of different stuff'. A flattering compliment to set apart those brands and agencies who were aiming to win awards. These giants were made of hundreds of smaller visual elements from multiple B2B industries, cleverly combined to create the super-size figures.

Each giant was built up in short animations to reinforce the 'Made of...' idea. Making an idea move is a critical part of cutting through in social feeds. These animations were then combined into a longer film to open the awards presentation. A consistent, franchise idea, that evolved for three years.

Imagination can be free to create strong visual memories while adhering to a consistent idea, year after year. It just needs to be the right kind of idea.

By maintaining the same conceptual theme, colour palette and distinctive typographic lock up for the 'The Giants of B2B' we were able to reinvent the creative approach annually for three years while keeping the consistency that builds mental associations with a brand over time.

Year-on-year from 2020-2023 the number of awards entries rose and the B2B Marketing Awards are now regarded as the 'Oscars' of the industry, taking both the lion's share of prestige and entries. Perhaps it's thanks to a really big idea!



The campaign collateral included static and motion social assets, giant banners to theme the event venue, brochures to display the shortlist and winners, and a themed photo backdrop for attendees to use on the B2B Marketing Awards night itself.



# Writing memorable malarkey

The majority of what we have discussed in this guide has been about creating associations and memories of a brand through either visual or occasionally audio branding. This is because our memories are triggered more by visual and audio stimuli than by language.

A picture may be worth a thousand words in the right context, but it's equally important that marketing messaging is memorable too. Strike the right balance between expertise and engagement.

[Princeton psychologist Daniel Oppenheimer argues that we tend to evaluate an individual's or an organisations' competence based on the language they use.](#) But not perhaps in the ways we might expect.

In controlled experiments readers rate the authors of simplified texts as +10% more intelligent, than those were the texts contained more complex terminology.

Many marketers - especially those targeting professionals - labour under the assumption that they need to use complex terminology to gain status. The opposite is true. Make the product or service appear smart, not the writer. Make the audience feel clever.

Swiss Life's 'Life's turns in a sentence' campaign is a great example of how simple, economy of language can deliver powerful life stories. Insurance, like Tech is often a dry, complex category, but these headlines deliver the insight that life can change dramatically and unexpectedly with huge memorability.

When writing about technology, focus on the product benefits for the customer rather than the product features. Framing the benefit through an insight into the audience's painpoints helps display greater empathy.

*She's my everything  
went wrong.*

*I like  
working with you  
is impossible.*

*You're the only  
woman I love a  
man now.*

*I never  
want  
children  
are great.*

*I love my  
house  
now belongs  
to my  
ex-wife.*

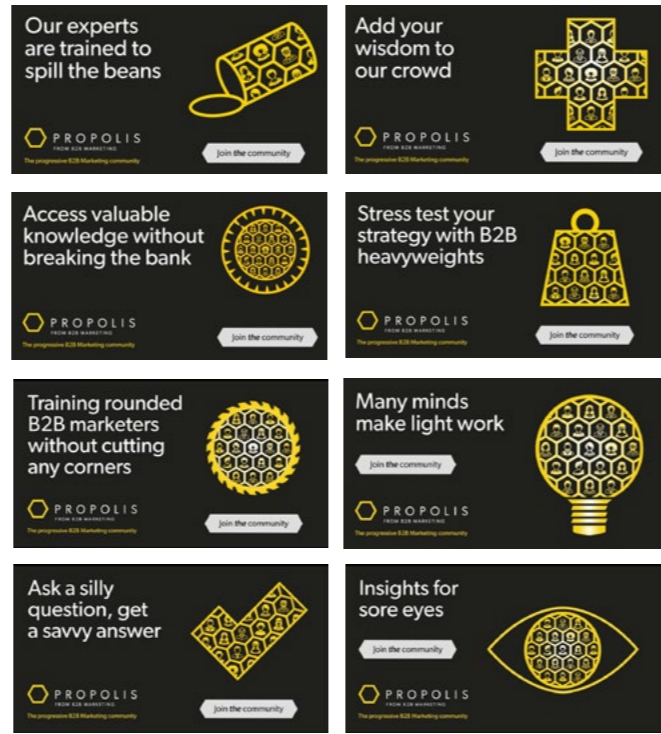
Conveying EQ is as important as demonstrating IQ when writing about technology. Consider what you want the audience to feel as well as to think?

If writing for a single market like the UK, don't be afraid of using a smidgen of colloquial language to make it more memorable. The occasional colourful phrase peppered across the copy will add interest without the messaging descending into self indulgent codswallop.

Our campaign for B2B Marketing community Propolis (right) aimed to reflect the intelligence within the community through headlines that balanced wit and wisdom. Conveying what the community was about, but in language that cleverly subverted common phrases to make the messaging memorable. Even when budgets are tight, great writing can elevate your brand.



Occasionally, a single word can be the answer to a problem. This was the case when we created the word Techerati as a way to brand multiple tech shows for event company CloserStill. In a single word (inspired by the illuminati) we elevated anyone who attends these events, while deposing competitor events in the process. That's marketing gold dust.



# The LogicLogicMagic® philosophy

The strongest tech brands are built around a philosophy. Apple's *Think different* is the most famous example. LogicLogicMagic® has been a personal creative philosophy for twenty five years and an agency for the past four. So what does LogicLogicMagic® mean?

Making memorable marketing communications is a balance of logic and magic, reality and metaphor, literal and lateral.

We believe it's approximately two thirds logic, one third magic. Underpinning the LLM name is the proprietary L + L = M formula that sits behind the concept of Competitive Creativity™.

**Literal + Lateral = Memorable®**

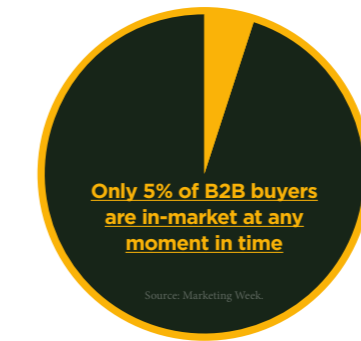
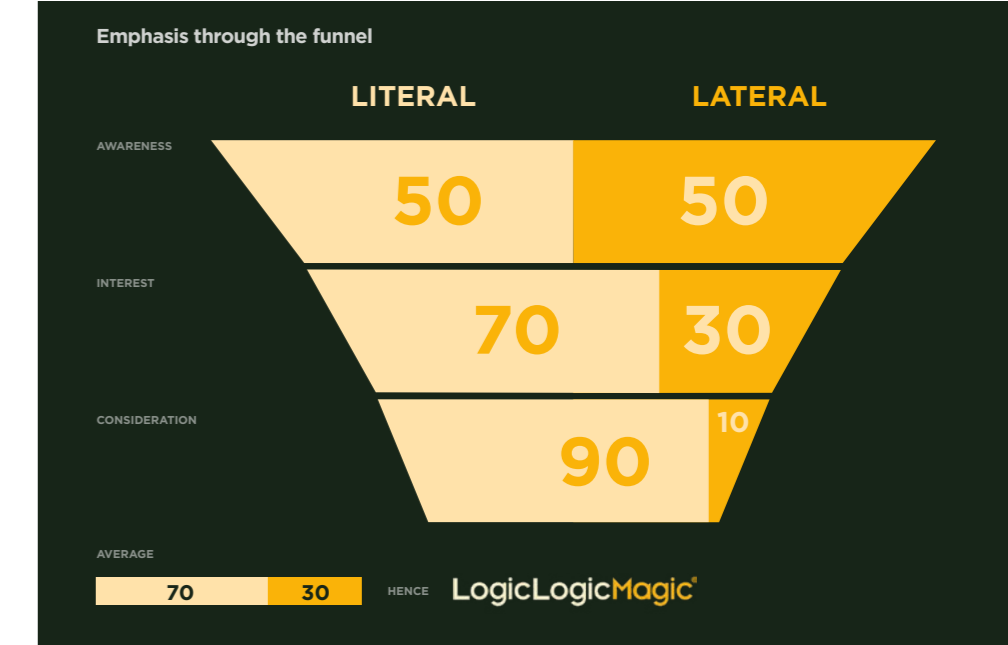
The majority of B2B technology marketing communications are actually LogicLogicLogic® sales activation pieces, talking to the 5% of buyers in-market in literal terms. Once a prospect has shown consideration, this is a good strategy, but it doesn't grow awareness for the other 95% of prospects.

**Literal + Literal = Unmemorable**

Importantly, literal & lateral are not alternative terms for rational & emotional. Marketing communications can be rational or emotional depending on whether the audience is in-market or out-of-market. Both approaches can be forgettable if there is not a lateral element to make them memorable.

Marketing language and visuals are like comedy double acts. One of the two has to be the straight man. It makes sense in technology marketing for this to be the messaging. So, the LogicLogicMagic® approach to creating memorable technology communications is often to:

- Verbally focus on the literal
- Visually focus on the lateral



With only 5% of B2B buyers in-market at any point in time, the need to establish your brand in the minds of prospects who are not actively looking is paramount.

90% of B2B buyers eventually choose a brand they knew before the search process, so being a distinctive, memorable brand will help permeate the subconscious minds of those who don't yet know that they need your products or services.

You might not be in-market for an agency right now, but our job is to ensure that you're aware of the LogicLogicMagic® brand now, to ensure we make any future consideration list. Practicing what we preach is a core belief and something we cover in the next chapter.



# Practising what we preach

If you've made it this far, well done. Or if your chapter hopping and this one has piqued your interest, hello.

Agencies are good at giving advice they don't take themselves. We never wanted to fall into that trap. Throughout this guide we've promoted the idea of Competitive Creativity<sup>®</sup>; utilising distinctive, fluent assets to grow memorability and brand awareness. But do LogicLogicMagic<sup>®</sup> take our own medicine?

To the right we've mapped our branding assets. Yes we have design language, but our most memorable assets are our brand character, brand film, and our LogicLogicMagic<sup>®</sup> card game. [The brand film](#) sets out our philosophy in rhyme, voiced in Scottish accent, by our brand character Movic. A cocktail of ownable, memorable things.

The LogicLogicMagic<sup>®</sup> card game is experiential (*our brains have high recall for experiences*), based on storytelling, and built around our *Literal + Lateral = Memorable<sup>®</sup>* philosophy. It couldn't be for another agency. The game works as a direct mail piece for us, with 90% recall in follow-up phone calls.

## But what if your marketing team can't influence your organisations branding?

The responsibility for branding is often siloed in B2B tech organisations within a separate brand team. They create, evolve and police the marketing communications for consistency. Let's hope it's not purely design language or consistently forgettable.



If you feel your branding might be uncompetitive, and improving it is beyond your jurisdiction, it's still possible to create memorable assets. You just have to step outside of what there's written guidelines for. Often the design-focused brand-cuffs don't extend to the most competitive types of creativity: *film, animation, characters and song.*

For example, Okta is the world's largest Identity brand, concerned with establishing digital identity and authorising digital access for workforces and customers. Their brand guidelines do not consider the notion of characters, because they focus on the usual design language, templates, and typefaces.

To engage with new prospects via an ABM programme we imagined the perfect advocate for an Identity brand - [the Invisible Man](#) - for a video DM for Okta (*see Chapter 12*). Who better to ask the questions about policing identity than someone whose identity is a mystery?

Okta's colour palette, typeface, and logo were all used in direct accordance with their brand guidelines, across the printed parts of the video DM mailer. The Okta design elements ensured recipients know which brand was communicating with them. The Invisible Man ensured that they remembered the communication, because of his relevance and memorability.

As always, it's a combination of logic and magic. There were the inevitable conversations about whether the communication was 'off-brand'. All we could do was reassure Okta that there was no danger of being mistaken for a competitor and that the character we had introduced was highly relevant to telling Okta's story. That to us is 'on-brand' marketing comms.



# Building a memorable technology brand

Hopefully much of what we have covered in the past eighteen chapters has provided food for thought on areas of strength and weakness in your current technology marketing communications.

Adoption of technology is slowed by human nature. On the whole we are fundamentally slow to adopt 'the new'. We see risk, more than reward. This is exacerbated when making decisions on behalf of an organisation, because loss aversion prevails.

But building a memorable, popular brand can significantly increase the chances that your technology will be considered and ultimately adopted. The more popular and well-known your brand becomes, the lower the perceived risk, regardless of the actual prowess of your product line.

LogicLogicMagic<sup>®</sup> has an award-winning track record of using Competitive Creativity<sup>®</sup> to create an advantage for [our client partners](#); by making technology brands more popular and desirable throughout the buyer journeys.

It's important to acknowledge that marketing communication is a business of probability not certainty. Anyone who says otherwise is over-selling their services. But by following some of the approaches we have discussed, you can significantly improve the probability that your marketing promotions will be noticed, remembered and acted upon, when the buying time comes.

Technology-buying audiences are likely to only be in-market for purchase on a cyclical basis, so building awareness to make their consideration list well ahead of this point is critical.

This means marketing to the broadest possible audience over the long term, balanced with short-term activations to pick up those currently in-market.

It's critical to metaphorically water and maintain the orchard, as well as picking the fruit.

Equally, you may not be currently in market for an agency to help with your marketing strategy or communications, but we'd like to keep LogicLogicMagic<sup>®</sup> front of mind for consideration when you might be. There's an over supply of marketing agencies, but few serve just the technology sector with the expertise and experience we possess.

This guide focuses primarily on our creative offering. In addition to this we partner with our clients to deliver strategic campaign services across all channels and audiences.

As a business-to-business brand LogicLogicMagic<sup>®</sup> practice what we preach in terms of marketing approach. If you feel that your organisation would benefit from our expertise to help first build your audiences, then move them closer to consideration and purchase, then [we'd love to have a conversation about how we could help.](#)



LogicLogicMagic<sup>®</sup> was co-founded by Commercial Partner, Jamie Blagden, Managing Partner, Sinead Woodley and Creative Partner, Alistair Ross. A triumvirate of operational excellence, commercial acumen and creative effectiveness, with over 75 years industry experience in helping create and grow brands through professional marketing.

We saw a gap in the B2B market for an agency capable of B2C standard creativity, but an understanding of B2B challenges, focused primarily in the technology sector. We also shared a desire to work with fewer clients, but build deeper relationships. Maintaining the objectivity of an external agency partner, but with an understanding close to that of an in-house team.

Four years after launching, we now have a clan of thirteen, and multiple industry awards including Marketer of the Year for our client, Isabelle Duarte. If you'd like to experience the ambition and commitment of a smaller agency with the expertise of a bigger one, then [we'd love to talk to you about making your technology marketing memorable.](#)

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# LogicLogic**Magic**<sup>®</sup>

Expertise that moves audiences

A black microchip with gold pins is placed on a green field. The chip has the text 'LITERAL + LATERAL = MEMORABLE' printed on it. The background features a stylized landscape with green hills, a forest of evergreen trees, and a snow-capped mountain under a dark sky with white clouds and stars. In the foreground, there are green plants and a circuit board pattern.

LITERAL + LATERAL = MEMORABLE