

<b>Committee(s)</b>	<b>Dated:</b>
Policy and Resources Committee Cultural Hub Working Party – For information	19 May 2016 24 May 2016
<b>Subject:</b> Cultural Hub Identity & Marketing/Communications Strategy	<b>Public</b>
<b>Report of:</b> Town Clerk	<b>For Decision</b>
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### Summary

The plans for the City of London's Cultural Hub have been developing rapidly, driven by the Cultural Hub Programme Board which reports to the Cultural Hub Working Party of your committee. The Barbican and Golden Lane Area Strategy adopted by the Court of Common Council has established working principles for the area, which are being taken forward in a 'look and feel programme' developed by the Department of Built Environment.

The programme is now ready to progress to a public presence towards the end of the year/beginning of 2017. It has been agreed that the working title 'Cultural Hub', while useful internally, is inadequate as a public formulation. What the areas needs is a distinctive and dynamic identity that differentiates it from other cultural districts within London and across the world.

This report sets out a proposal to fund an identity and marketing/communications strategy as a next step in the development of the City of London's Cultural Hub. This piece of work should be delivered by a specialist consultant in close collaboration with the City of London and the Cultural Hub's core partners (Barbican Centre, Guildhall School, London Symphony Orchestra and Museum of London). This is a complex project, balancing the strong identities of the partner organisations with the need for a public profile for the area.

Whilst the requested budget of up to £100,000 is a significant sum of money, this compares favourably when benchmarked against similar exercises conducted elsewhere.

### Recommendation(s)

Members are asked to:

- Approve funding of up to £100,000 towards an identity and marketing/communications strategy for the Cultural Hub Programme to be allocated from City Fund Reserves; and
- Note that a paper will be prepared for the committee's next meeting outlining various tasks/initiatives to be undertaken as part of the Cultural Hub Programme and requesting an allocation of funds to move these forward.

## **Main Report**

### **Background**

1. The Cultural Hub Working Party was established in November 2013 to oversee the creation of a cultural hub in the Barbican Area. The new working party has explore the regeneration of an area with outstanding arts institutions supported by the City of London Corporation but which inhabits an underwhelming, tired and disorientating environment. Much progress has been made over the past two years in exploring how to reshape a distinctive, vibrant and welcoming cultural district for London. For example, the core area of the hub has broadly been defined, a vision has been established, a draft property strategy has been developed, a governance structure for coordination and delivery of the property, public realm and content work streams has been established and initial work on the three largest projects, Beech Street, Centre for Music and a new Museum of London is now underway.
2. At the Cultural Hub Working Party on 3 February 2016 the need for a long term and distinct identity for the Cultural Hub was established and Members were advised that officers were looking at options, including the establishment of a website and communications strategy. The proposals within this report are the result of collaborative working across the City of London' and Cultural Hub core partners and it seeks to provide a lasting identity, possibly including a name for the Cultural Hub together with a marketing/communications strategy.
3. The arrival of Crossrail in 2018/19 which will bring an estimated 1.5m additional visitors within a 45 min journey of the City will present an incredible once in a generation opportunity for the City of London Corporation and the core partners to capture new audiences. In order to successfully market to potential and existing audiences a new definition or name for this new cultural district is now needed. This will need to navigate how the existing brands of the core partners might fit within an umbrella brand identity for the whole area.

### **Current Position**

4. For the past two years the working title 'Cultural Hub' has been used in association with this programme however this name lacks distinction.
5. There are numerous collections of arts organisations all over the world who are seeking to define themselves as loci of cultural/creative activity. In London alone, there is Olympicopolis, Exhibition Road, the Knowledge Quarter and the South Bank. The City of London Cultural Hub currently lacks an identity it can celebrate and communicate to the rest of London, the UK and internationally.
6. The term Cultural Hub tells you nothing of the character or location of the area which are key ingredients in attracting visitors, businesses and residents to a cultural destination. With such a rich heritage it would be a disservice to the long

history of the Square Mile to settle for such an unremarkable label for a programme that aims to transform this part of the City.

7. A significant piece of work has already been delivered by Publica in their 'Vision for the City of London's Cultural Hub'. This was completed as part of the Barbican and Golden Lane Area Enhancement Strategy and delivered in August 2015. It contained a vision, key principles and values for the cultural hub. The work proposed within this report seeks to build upon this foundation to deliver a comprehensive identity for the area which will resonate and attract audiences from around London, the UK and the World. Publica's Cultural Hub principles are listed at Appendix 1.
8. A workshop was held on 20 April 2016 with key officers from across the five core partner organisations to establish the key principles of the 'look and feel' of the cultural hub. These core principles will be integral to the brief which will inform the identity and marketing/communications consultant; they will help ensure a focussed and relevant outcome when the strategy is delivered in autumn 2016. The key principles are attached at Appendix 2. It is expected that these will evolve further as the process develops.
9. The Look and Feel programme, led by the Department for the Built Environment, will plan and implement a range of improvements within the built environment informed by this piece of work. The implementation is expected to be phased over a period of time as the major projects at West Smithfield, London Wall and Beech Street progress. The use of a marketing/communications strategy will allow a distinctive, cohesive sense of place and sense of arrival to be created that will draw audiences to the cultural district. Examples of how this could be achieved are through use of colour, alternative street furniture, on-street activities, creation of new public space and innovative lighting technology.

## **Proposals**

10. It is proposed that up to £100,000 be provided to employ a specialist marketing/communications agency to assist the City of London Corporation and its core partners in establishing an effective identity with a marketing/communications strategy that will articulate the values, distinctiveness and sense of place of this new cultural destination for London. The outputs listed below are examples of what we would expect to see delivered by the successful consultant: -
  - Identity/name
  - Website
  - Signage designs
  - Logo/visual identity (i.e Colour/typography/imagery)
  - Detailed communications plan to launch and implement the new identity
11. To come up with a new identity which appeals to a range of domestic and international audiences is particularly challenging. The intention of this process is to secure the services of a specialist agency with substantial experience working

with organisations to position brands within a global context. A diagram setting out an example approach to this challenge can be found at Appendix 3.

12. This is a highly specialised exercise which the City and its core partners lack the resources to deliver in-house. In many ways it is also helpful to have an experienced third party to provide a neutral, objective and original proposal. This piece of work won't be conducted in isolation but through a collaborative process of stakeholder engagement including input from Members, City officers and officers from the cultural organisations. The consultant's approach to the exercise will form a key part of the success criteria for the tender process. A summary of the expected process can be found at Appendix 3.
13. Working with the existing strong brands of the City and core partners to create a new shared identity for the area is vital to creating the vibrancy and magnetism that that will draw new audiences to the area and will mark it as a global cultural destination.
14. The £100,000 investment to secure the services of a specialist consultant will leverage greater audience numbers, audience spend and further investment across sectors, including those outside arts and culture, into the area. It should be noted that there is already significant investment in commercial property in and around the Cultural Hub plus an established development pipeline. This is a further feature of the Cultural Hub and the promotion of the area therefore needs to be of a suitable quality – maintaining the strong reputation of the Square Mile.
15. It is intended that the identity and marketing/communications strategy be delivered by the consultant in October 2016. The consultant will be selected via a tender exercise overseen by the City of London Procurement Service with the final selection being made by a panel made up of representatives from the Cultural Hub Programme Board.

### **Corporate & Strategic Implications**

16. Work towards the regeneration of the North-West Square Mile and the creation of a global cultural destination supports strategic objectives 2 and 3 of the City of London Corporate Plan 2015-19. It further supports Key Policy Priority 5 within that document to 'Increase the output and impact of the City's cultural, heritage and leisure contribution to the life of London and the nation'.

### **Key Risks**

17. Cities across the world are realising the importance of investing in their cultural infrastructure. This can be seen from Hong Kong, to Los Angeles, to Paris, Berlin and across the UK. Cities such as Birmingham and Manchester have helped shape their own redevelopment through the creation of cultural quarters. This trend is now spreading across London with developments across the capital. Exhibition Road bringing together multiple national museums in South Kensington, Olympicopolis in the Queen Elizabeth II Olympic Park and new identities for areas like the Knowledge Quarter in Kings Cross are all examples of

institutions coming together under a shared banner to better promote and draw audiences to their activities.

18. Against this backdrop the positioning and unifying identity of the City of London's cultural hub becomes increasingly important. The key risks are as follows: -

- Do nothing and risk audiences being drawn away by the increasingly dynamic range of activities in existing and new areas across London
- That the Cultural Hub becomes more disconnected. Without a unifying identity and distinct look and feel the proposed new developments at West Smithfield, London Wall and Beech Street are likely to lack cohesion. This could lead to audiences feeling further confused and disconnected than with the current offer which is currently focussed around a smaller area in the Barbican.

### **Financial Implications**

19. It is proposed that up to £100,000 be allocated from City Fund Reserves to fund the identity and marketing/communications strategy for the Cultural Hub.

20. A comparison of costs from similar exercises that have been undertaken previously by third parties and Cultural Hub core partners has been compiled and included within a non-public appendix (Appendix 5) to this report. The table demonstrates that £100,000 is a comparable level of resource for a marketing exercise of this nature.

21. It is anticipated that the design and implementation of a range of improvements within the built environment and property will follow the established processes for the control of projects with funding sources identified in the reports. However, the Cultural Hub Programme will also require expenditure on other tasks/ initiatives that will fall outside the usual projects process for which no funding is currently allocated. A paper will be prepared for the committee's next meeting outlining these future tasks/initiatives and requesting an allocation of funds to move these forward.

### **Conclusion**

22. The use of the name 'Cultural Hub' to describe the City of London's ambition to create a new cultural destination in the City of London has previously been acknowledged as inadequate within a London, UK and global context. Work such as that completed by Publica during the Barbican and Golden Lane Area Strategy has provided a strong foundation for a distinctive identity for the City and its core partners but specialist input is now needed to deliver an identity and marketing/communications strategy that will allow the area to be positioned appropriately as a cultural destination for London. It is therefore recommended that Members approve the proposals set out in this report.

## **Appendices**

- Appendix 1 – Cultural Hub Principles
- Appendix 2 – Key Principles of the Look and Feel Programme
- Appendix 3 – Brand Positioning Diagram
- Appendix 4 – Creating a new brand for the Cultural Hub – the process
- Appendix 5 – Non-public appendix (included within non-public section of the agenda)

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## Appendix 1 – Principles of the Cultural Hub (Publica 2015)

### PRINCIPLES OF THE CULTURAL HUB

- 1 The cultural hub acts a cultural leader and pioneer; it explores, researches and experiments, promoting and showcasing new cultural forms and understandings of culture, as well as the highest international standards of cultural production and curation
- 2 The cultural hub recognises and celebrates the unique character and heritage of the area in which it is located
- 3 The cultural hub values and promotes the processes of cultural production, providing a supportive environment for artists, dancers, actors, musicians, designers, technicians, curators, and all of those involved in the creative industries
- 4 The cultural hub is committed to delivering the highest quality education, outreach and learning for all
- 5 The cultural hub is committed to enabling access to culture for all, and to providing a welcoming environment for the widest possible range of visitors, residents and workers
- 6 The cultural hub functions as a unified group of organisations, institutions and individuals, working together towards shared goals and subscribing to a set of shared values. (The cultural hub recognises that, through collaboration, its whole can be greater than the sum of its parts)
- 7 The cultural hub is an open-minded place, which willingly embraces new ideas and opportunities
- 8 The cultural hub is a physically accessible and connected place
- 9 The cultural hub explicitly communicates its vision and aims beyond the hub, and informs visitors about its events and facilities
- 10 The cultural hub celebrates the diversity of its partners, recognising their extensive range of skills, experience, viewpoints and resources that contribute to the hub's unique character

## **Appendix 2 - Cultural Hub - Look and Feel programme principles**

### **Look**

LO1: That the cultural hub area will be the focus for a distinctive 'look and feel' across public realm, property and cultural content with key landmarks identified and promoted.

LO2: That new development and upgraded properties are designed to be welcoming and open, when cultural and public uses are proposed.

LO3: That information relating to cultural activities is visible and accessible to the public using the most appropriate media.

LO4: That the right type of lighting is provided in the right location at the right time.

LO5: That more high quality and greener public space exists for people to move through, dwell and enjoy.

LO6: That the brand strategy is represented in the aspects of the public realm including lighting and colours, digital infrastructure, street furniture, gateway entry points, way-finding, greening, public arts and events.

### **Feel**

FO1: That the area is a recognised part of London, known for its cultural activity nationally and internationally (also see LO6).

FO2: That the look and feel of the area successfully harnesses the distinct characteristics of places within it, highlighting attractive architecture and spaces and creating complementary 'zones' of cultural activity

FO3: That visitors want to come to the Cultural Hub area just to 'be' and experience the atmosphere, not simply to come in for a show and then immediately leave.

FO4: That the local economy is enhanced as a result of changes to the look and feel of the Cultural Hub area.

### **Function**

CO1: That a high quality network of public spaces is identified, enhanced and where necessary created to provide the location for positive, shared cultural experiences.

CO2: That the largest public spaces provide the focal point for congregation and are seen as the welcoming face of the area.

CO3: That unique and curated on-street cultural and learning programmes exist that successfully connect the content between the institutions and attracts a broad demographic, including local workers and residents.



CO4: That transport nodes are recognisable 'gateways' into the cultural hub and that information on the cultural hub is provided from platform to the door of the cultural institution (from platform to performance)

CO5: That first time visitors can find their way from key arrival points to the cultural institutions and main public spaces quickly and easily and that anyone in the Cultural Hub knows where they are or where they can find information to help at any point in their journey.

CO6: That a comprehensive and modern digital infrastructure exists to improve the interactive experience in the Cultural Hub.

CO7: That the Cultural Hub is actively managed to ensure high quality environment at all time (cleansing, servicing, highways safety, security and air quality).

CO8: That the design of public realm, whilst distinctive, remains consistent with City wide design policy and supports the need for robust maintenance and cleansing regimes.

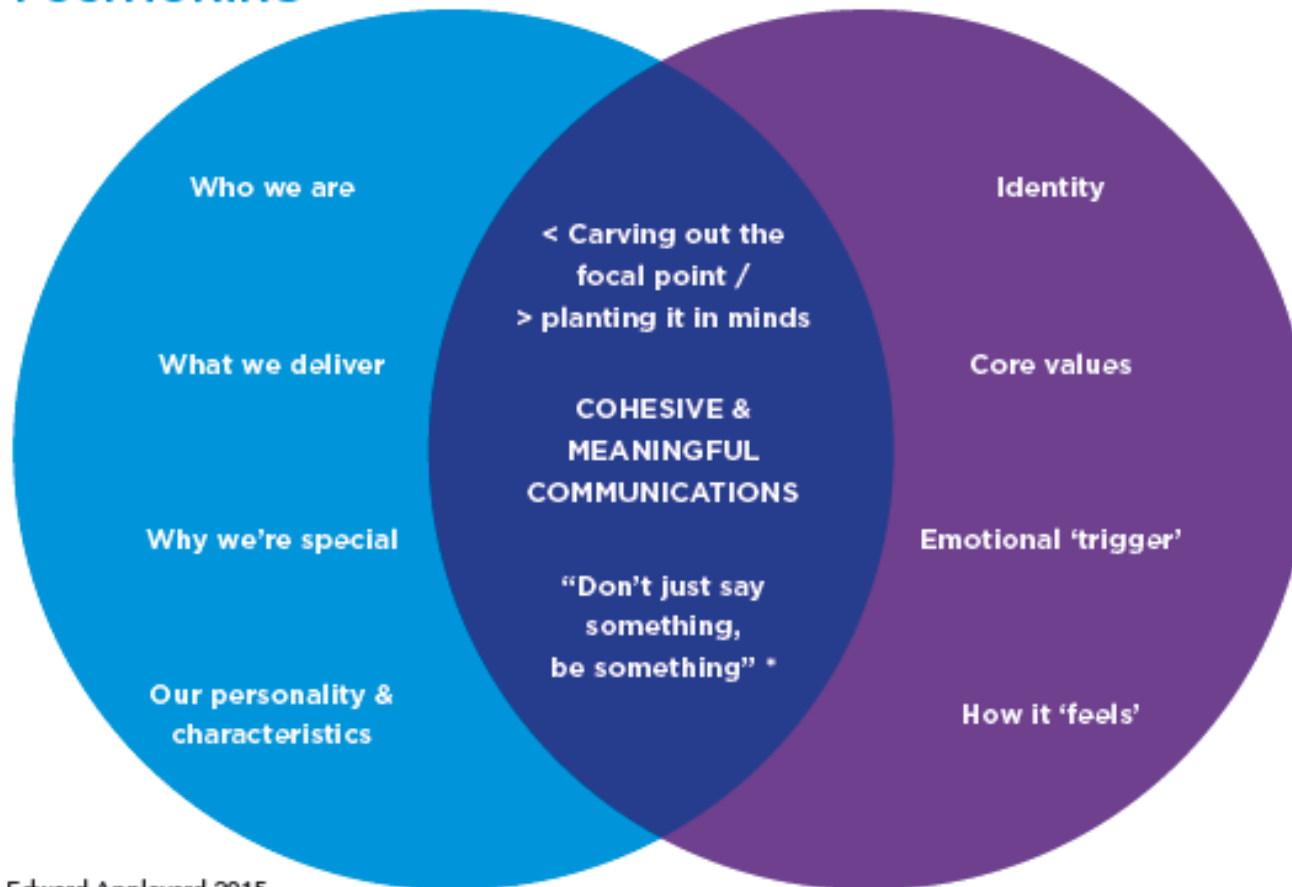
### **Funding and governance**

GO1: That retail and leisure spend and ticket sales increase in the area resulting in a ring-fenced income stream to support on-going cultural activities in the area and higher level of active management (maintenance, cleansing and security) where this is required.

GO2: That all partners agree to participate fully and developing and implementing look and feel in the area and actively break down silos that lead to better outcomes.

GO3: That principles and tasks identified by partners in respect of look and feel in the Cultural Hub are priorities, owned, implemented and reported in a timely manner.

## POSITIONING



Edward Appleyard 2015  
\* Simon Glynn, Lippincott

## BRANDING

## **Creating a new brand for the Cultural Hub – the process February 2016**

### **Stage 1: Audit, Immersion and Analysis**

This stage is all about immersion in our sector, the ambitions of all stakeholders and possibilities for the project. If we get the right information and people together at the beginning, it will provide the right foundations for success.

#### ACTIVITIES

- Kick-off and briefing meeting
- Discuss and agree project objectives and success criteria
- Discuss and refine the programme of work, key dates and deliverables
- Agree roles and responsibilities (core project team and steering group) and decision-making processes
- Brief the agency on any relevant background

#### DESK RESEARCH/BRIEFINGS

- Presentation by the client and review by the agency of research and partner branding
- Top-line desk research by the agency into the designs of sector/key competitors

#### STAKEHOLDER INTERVIEWS

- Discuss and agree interview candidates with core project team
- Prepare discussion guide for interviews and approve with core project team
- Conduct face-to-face interviews with senior leadership of the City, Guildhall School, Museum of London, London Symphony Orchestra and Barbican

#### AUDIT

- Conduct an audit of existing partner communications (printed and online)
- Conduct a top-line audit of 3-4 competitors or peers (to be suggested by the steering group)
- Audit existing partner brand architecture to include their sub-brands and products
- Meet and review work from existing agencies, as appropriate

#### REVIEW, ANALYSIS AND SUMMARY PRESENTATION

- Review and consolidate the key findings, insights, opportunities and initial recommendations
- Present findings to core project team for discussion
- Agree implications for the next stage of work

#### DELIVERABLES

- Agreed programme of work to include deliverables, timings and fees
- Presentation of findings and recommendations (to include brand audit)

### **Stage 2: Creative Concepts**

#### PURPOSE

This is a creative stage to translate the brand strategy and positioning into new brand identity concepts. The agency will illustrate each route across different applications to help the client imagine each idea coming to life within the Hub. This stage provides specific tonal direction for the design moving forwards. Defines three brand personalities and then create three creative concept routes to express.

## ACTIVITIES

- Brand personality development (visual and verbal)
- Presentation of brand personalities (mood boards) with core project team
- One round of amends
- Develop 3 concept routes to express the defined brand personalities. Each route will include:
  - Colour
  - Typography
  - Photography/illustration
  - Graphic devices
  - Tone of voice
- Apply each concept route to 5 notional applications (to be agreed) to demonstrate the elements working together and their stretch across client requirements. This might include: website homepage, print advertisement, signage etc.
- One day workshop to share creative concept routes with selected core project team/steering group
- Agreed route to take forward
- Summarise feedback relevant to development of selected route

## DELIVERABLES

- Brand personalities mood boards
- Development and presentation of up to three creative concept routes
- One agreed route for development

### **Stage 3: Design Development and Finalisation**

## PURPOSE

The focus of this stage is the detailed development of the chosen concept route. The agency will develop the key elements and stretch test them, to ensure the brand identity works across the breadth of the audiences and channels. At this stage the final refinements will be made to the brand identity elements.

## ACTIVITIES

## DEVELOPMENT

- Develop the chosen creative concept based on feedback from Stage 2 presentation, specifically:
  - Graphic device: detailed development of use of partner logos under graphic device
  - Colour: development of primary and secondary colour palettes
  - Typography: selection of typefaces to work in harmony with the partner logos and selection of secondary typefaces if required and development of hierarchy
  - Imagery: define the exact visual style of either photography, moving image or illustration to look consistent and unique to the Cultural Hub
  - Explore and define aspects such as subjects (eg people, environments), composition, colour balance, light and style
  - Recommend best approach to generate and manage imagery (commissioning photo shoots or sourcing from photo libraries)
  - Carry out recce for static and moving image creation technique
- Graphic device(s): refine the graphic device to work in the context of multiple applications
- Develop the device to deliver an appropriate degree of both consistency and flexibility
- Develop the grading graphics
- Tone of voice: define key tone of voice principles to reflect the brand personality. Document specific principles with examples
- Apply the developed brand identity to 4-5 notional applications to test the stretch across audience and channel variants
- Presentation of developed concept to steering group for feedback
- Agree changes to be made for refinement

## REFINEMENT

- Prepare and carry out print and screen tests for legibility, sizes and colour variations across different media
- Prepare and carry out print and screen tests of the approved colour palette for colour consistency across media
- Present for final approval
- Create logo artwork

## DELIVERABLES

- One fully developed brand identity route illustrated across 4-5 notional applications and audiences
- Colour and graphic device print tests
- Artwork of final graphic device/text
- Presentation to the Steering Group

### **Stage 4: Core brand element guidelines**

In this stage guidelines are created to document the core elements of the brand positioning and identity. These can be used by the internal design teams of the partners to develop specific applications for launch.

The agency will scope and agree any specific guidelines required and cost them to our specific requirements.

## ACTIVITIES

- Provide recommendation on overall template and design of the guidelines to work in print and/or on screen
- Draft a hierarchy of contents (rank, flow, pagination of content) for approval by the core project team
- Create guideline content (text and visuals) for the following areas:

### Overview and Brand Strategy

- Brand positioning
- Brand personality
- Brand architecture

### Toolkit Elements

- Logo (positioning and usage)
- Colour (primary and secondary palettes)
- Typography (typefaces and hierarchy)
- Imagery (photography and illustration)
- Graphic devices
- Tone of voice
- Dos and Don'ts

## DELIVERABLES

Core brand guidelines as a printable/interactive PDF of 50 pages