

as for the unemployed. For the over-60s, standby tickets were issued at half the full price, while Passport to Leisure card holders could get tickets for £11 in the circle and £7.50 anywhere else. Concessions purchased in advance were family tickets, on which an adult pays £15 and a child £7.50; and for disabled patrons, half price for them and half price for a companion if required.

## In summary

The key issues when thinking about pricing:

- Pricing is a 'neutral' discipline: your strategy depends on your objectives, and remains defined by the parameters of costs and customers;
- 'It's the value, stupid': you must understand customer perceptions of value;
- The importance of price differentiation;
- Don't discount indiscriminately;
- Aim to create genuine accessibility.

## Further Reading & Case Studies

- [www.baker-richards.com](http://www.baker-richards.com)

## Branding: A Working Guide

*Alex Beech, Laban*

Laban is a contemporary dance education institute based in Deptford, which is just about to merge with Trinity College of Music to form the UK's first conservatoire for music and dance. Laban underwent a major re-brand in 2002 and the Trinity Laban re-brand is happening at the moment. So, most of examples for this presentation come from those two processes, but the principles are general enough for to apply to your own organisation.

What is a brand? When we talk about brands we are not talking about a logo or a clever strap-line – we're talking about an idea that comes from within the organisation that drives everything that the organisation does. It is a promise of something unique that will make people want to get involved with organisation and interact with the brand and which sits behind the smart logo and clever strap-line.

So why would you need to brand or change? The two main reasons are to do with the lifecycle of the brand or a shift within the organisation. According to a paper called *The New Rules of Branding, Building Stronger Brands Faster*, the average retail lifecycle of a brand fell from twelve years in the 1970s to five years in the 1990s. This doesn't mean we need to re-brand every five years, but indicates a shortened lifespan that we need to be aware of when thinking about keeping the brand fresh.

In both of the two Laban case studies, a substantial shift in the organisation was involved:

- In the first instance we moved location, from a small building in New Cross overshadowed and hidden by Goldsmiths College to a world class, purpose-built award-winning building by Herzog and De Meuron at the time when they were still in the midst of the Tate Modern success. So this was a big shift for the organisation and we wanted the brand to signal this shift and keep the profile of the organisation in line with that of the building - especially when it won the Sterling Prize and the Prime Minister's better building award.
- The second project involves the merger between Trinity College of Music and Laban. In the middle of last year we were working with Trinity on their new identity and Trinity College of Music and Trinity College of London

(examinations board) decided to take on the same family brand identity, which would also incorporate the newly acquired Blackheath Concert Halls. My job was to establish how this new brand would complement and sit with Laban's existing identity which they all respected and looked up to as a very successful brand, and to develop an umbrella brand for Trinity Laban to represent the joint aspects and activities of the two organisations in the future.

Here's an example of a very successful re-brand. Back in 2000, Tate Modern successfully launched a new building and a brand that incorporated other venues such as Tate Britain and Tate Liverpool. Together with the new brand, the free entrance fee and their thematic curation, they managed to become the biggest tourist attraction in London, with 7.5 million visitors in first year. The Tate is a good example of how an arts organisation can have a successful brand, but also find the balance with artistic integrity - the brand doesn't have to be a corporate monster that people are resistant to taking on board.

The first key element when undertaking any sort of brand project is the research. It is very important to identify where you are currently and where you are seen to be, as well as where you want to be and where you think you want to go in the future. But remember research is easily misinterpreted and can often be made to support many alternatives or action that you want it to, and to be thorough it is hugely time intensive. The ideal solution would be to employ an independent research company - we employed a company called Market Link Research who carried out 41 interviews inside and outside the organisation, and set up 2 focus groups on our behalf to gather opinion.

*'... research has its place when carefully conducted, but it should never be taken as gospel truth'<sup>26</sup>*

In 2001, McDonalds developed a deluxe sophisticated burger – a kind of Michelin starred gourmet burger aimed at adults, as research had indicated there was a gap in the market. But just because there is a gap in the market doesn't mean necessarily that you should fill that gap at that particular time, if it is wrong for your brand. The deluxe burger failed and more recently McDonalds has tried to access the same market using the health eating tack, which has been much more successful.

At Laban, we commissioned research from an independent research company, and also the brand consultants we employed (Wolff Olins) undertook their own additional research. From this we learnt:

- We need to move from being insular to being more outward looking;
- We need to raise our profile, to be more talked about;
- We need to make our communications more coherent and pull them all together;
- We need to expand our focus from simply training the dancer's body to developing the whole person.

<sup>26</sup> 'Brand Failures', Matt Haig, 2003

While we were going through that process we got a lot of really interesting quotes – it is always enlightening to hear someone else talk about your organisation:

- 'It's about competing with yourself, not each other' (internal);
- 'We train artists with something to say' (internal);
- 'Informed creativity' (external).

Moving on to the pitch and the budget, it is really important when you hold a pitch to get a range of companies to look at so you can get a real spectrum of the different approaches that you might want to take. So, if you look at small and larger companies, brand consultants and designers, you will get different approaches. Brand consultants will tend to offer more strategic planning around the research, brand idea, architecture and launch,

whereas a designer will go through the same process, but will more likely concentrate on the outcomes of the process, and you might find you have to do a lot of the preparation work, strategic planning and launch yourself, so it might be more labour intensive. Ask for recommendations from people and check client lists on websites to see if you like the work they have already done and if it matches how you want your organisation to be projected.

We asked six designers to come and pitch and from those we decided to work with Wolff Olins, because we felt that we really needed the support of a big company. Be clear and realistic about the budget. What you will get for your money will change radically. It is also worth remembering at this point that some designers won't pitch for free any more so bear this in mind - you may have to offer a small fee to each company who pitches.

As with any arts organisation we had a very limited budget and we were very lucky that Wolff Olins wanted to work specifically on our project and therefore were willing to work with us within our budget (they would normally have charged more). However, this did mean that we only got the re-brand from them – we didn't get any design work. We got a set of notional applications, which meant they showed how the brand might work within a range of publicity once it was launched but they didn't do any design work for us because we couldn't afford it. But other design companies might offer you a certain amount of design work so you can get started and launch the brand on a really strong footing.

With Laban we wanted maximum impact, with immediate roll-out to exactly coincide with our move to our new building. This meant there was additional expense involved of having everything produced so that everything from 1<sup>st</sup> February onwards was new brand and the old brand disappeared. With Trinity Laban there has been a more relaxed approach because it is an umbrella brand, so we are using the new logo on new applications, as and when they come out. This means some applications will be in old brand.

The brief is your official document that goes to your designer and the thing you refer back to in terms of your agreement. It should give the brand consultants as much information as possible and might run to thirty pages, including the history of the organisation, the full research document, current organisational structure (to look at any other business areas that might form sub-brands or affect the brand architecture), budget and examples of competitors.

Have a clear timeline of what you expect and when you expect the brand to be delivered and launched - at Laban we commissioned the first phase, the research, in July 2001 and the design pitch was held in November 2001 for a September 2002 launch date. So, allow quite considerable amount of time as it is quite a considerable chunk of work.

Also in the brief include information on who will be the core project team for brand. This should include people who will be actioning the brand i.e. representatives of the marketing team, but also representatives of senior management and the director. With both projects I have worked on, I have been very lucky in that the Director and Deputy Chief Executive were involved from the start and therefore were and still are completely behind the brand idea, brand architecture and it's look and feel. There have been many cases I have been told about from designers, where the brand has all but been signed off and then it has been presented to, say, the Director and the whole thing has had to go back to the drawing board because they weren't involved in the process. So, it is important to get anyone you think might be resistant onto the core project team so that they have an ownership of the process and any objections are identified early on.

The brand idea needs to have the following characteristics:

- The brand idea needs to be big - big enough to challenge the organisation but realistic enough to be achievable;
- Simple enough for people to understand and support;
- True – there is no use having unsubstantiated claims: if it isn't true your audience will know and won't buy in to the brand;
- Unique – this is the key to a brand, especially if there are other organisation offering similar things. You need to ask yourself, 'How are you different?' (effectively your USPs), both in the brand story that you offer - but also in look

and feel of brand.

For example, we all know that Coke is red/white and Pepsi is red/white/blue. According to Matt Haig, Pepsi is cited as having a bad colour response to Coke. When Pepsi launched, they incorporated the red to symbolise the coke but this meant they didn't differentiate themselves far enough away from Coke, the brand leader. More recently Pepsi has started using less red and more blue so there is much clearer separation.

What we wanted to say about Laban was about:

- Training the body in the best techniques; and also
- Developing the mind to question, create, innovate and articulate.

This linked us to our brand idea:

- The body and spirit of contemporary dance.

This is not something we say to anyone or communicate in any print or as a strap-line, but it is the idea that is behind everything we do and which underpins how we feel about Laban.

So, if we move on to the what, why, who and how we communicate the brand. Firstly, what Laban does is to develop artists with something to say, to engage the local and international community through dance and push forward the art form of contemporary dance. Why? Because we're passionate about and believe in making dance a vital part of contemporary culture. In terms of whom it is for, there are a number of constituencies:

- The best students (we want the best to make Laban their first choice);
- The local community (realizing their potential through learning, watching and performing);
- Dance audiences (creating the stars of the future); and
- Dance professionals (developing the art form and being a leading voice).

The brand idea, therefore, drives how we do things in the following ways:

- Having a rigorous but supportive and creative culture;
- By speaking with an intelligent yet accessible and passionate voice;
- By open, generous and collaborative behaviour;
- With a celebratory, fresh energetic new look.

These are all words that we use to personify the brand and for tone of voice.

The old brand had lots of acronyms (MIRC, ETC), which were not very friendly for people who did not know the organisation, and lots of sub-brands like Transitions Dance Company; Discourses in Dance, Dance Theatre Journal – all sub-brands competing with the main brand. This was how we looked pre 2002, quite confused and inconsistent, with varying quality, and the whole thing does not really sit or hang together, as there are lots of sub-brands, competing titles, colours that don't sit well together or complement one another and a lot of clashes within the family:



The new brand architecture was designed to simplify the whole thing, with Laban at the top (the brand hero). Underneath that are location activities, which are clearly tied to an area of our building that has its own special business area (the architecture below includes a couple of examples) and below that we have endorsed sub-brands. We have kept those slightly further away from the main brand because we feel that those three areas have very specific niche markets and by doing that we can create a little bit of brand leveraging. So, for example, if the Dance Theatre Journal audience see that the journal is endorsed by Laban, then they will have some awareness of the other work that Laban does.



Other examples of leveraging from bigger companies are Virgin Airlines and Baby Gap, where the sub-brand, in some senses, can make the main brand stronger by being part of the whole thing. But, conversely, it is very important to realise that the sub-brand can damage the main brand as well, for example, Virgin Cola, which was discontinued.

Everything you need to say about the brand can't be communicated through a logo type, so there are lots of elements that are part of the whole brand toolkit:

- Logotype: the actual marque you would reproduce on your publicity material;
- Graphic device: an element that can work alongside the logo, or separately;
- Colour palette: a range of colours which can be used to identify your specific brand (there was an alleged court case recently where Orange and Easy Jet entered into legal proceedings over the use of a particular orange, as colour is a powerful way of communicating your brand);
- Photographic style: you might have a particular way of treating photography which is specific to your organisation;
- Font: it is important for consistency that you use the same font for everything to give it a consistent look;
- Tone of voice – this is the least obvious, but the way you communicate through language is very important: so in our case, as we were aiming to be open, accessible and passionate, we were needing to be careful about not getting caught up in academic speak or language.

So these are examples of our logo, the old on the left and the new on the right:



The old one was looking dated and the new one is stronger, simpler, cleaner and builds in thickness towards the end, which we use to show a sense of movement and development.

In the early days in 2002, to establish the new brand and the new name we looked at tying the logo with this graphic device which we call the lumen (a measurement of light) and we think that this displays a lot of movement and links with the texture of the building (the colours and translucency also reflect the light you find in the building):



This is the type of print that we used to communicate to our core audience that we had changed and to create the link between the logo and the lumen in the first instance.

Below is an example of our photographic style. We used lots of black and white figures to complement the colour of the lumen and they are very dynamic figures that carve up space, but also have a relationship to the lumen and a lot of white space in the general print:



Below are examples of how we have started to develop it. We created the brand in 2002 so according to my own rule we are already half way through our brand life cycle and that is where I come in as the brand manager. I pull all the pieces of print together every six and twelve months and I look at how things are hanging together, checking if everything still has a consistent voice, and then look at how we can develop the brand into the future. This is one of the ways we're looking at developing it, incorporating more coloured imagery and more interesting crops of images:



TRANSITIONS DANCE COMPANY  
Available for booking March – July 2005

... choreography which captures your attention and doesn't let it go...

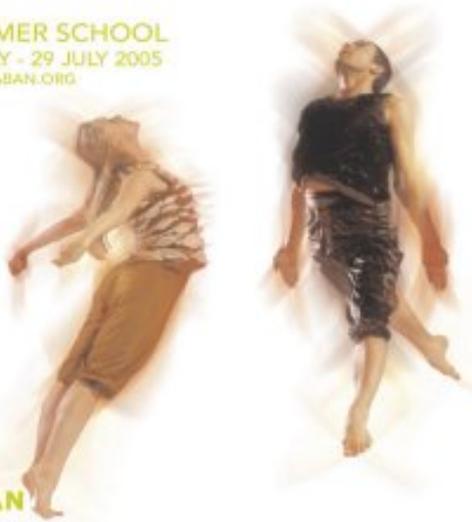
Rafael Bonachela  
Alice Herrera Senor  
Thomas Lehman  
Henry Mantas  
Crystal Pitt



In the future we're looking at continuing to use the coloured images but also looking at full bleed images which have the same ethos: still black and white and carving up space, but instead of so much white space we're looking at having more negative space, rather than having it quite so stark:

SUMMER SCHOOL  
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So that is one of the ways we're looking at developing and keeping it fresh. We're also looking at reducing the size of the Laban logo because we feel we have established a brand identity within that and therefore we feel that the logo can take slightly more of a back seat now.

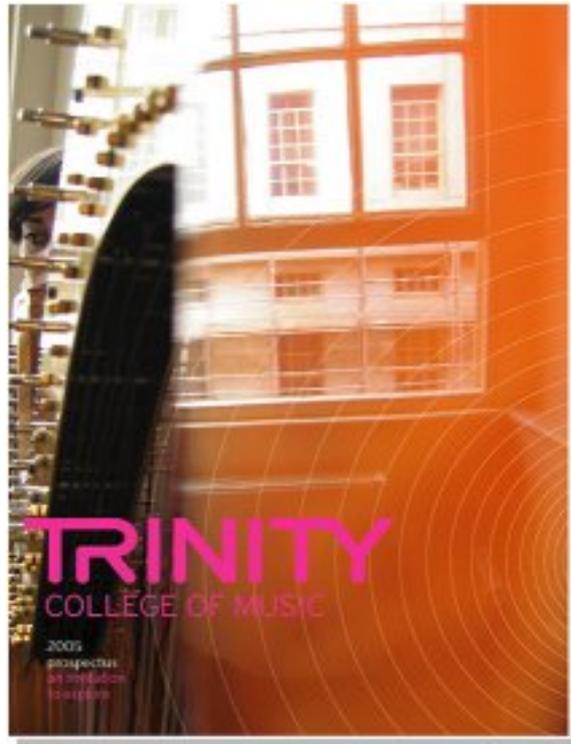
The other example I mentioned earlier was Trinity College of Music. Again the old logo is on the left and the new logo on the right:

TRINITY  
college of music

TRINITY  
COLLEGE OF MUSIC

Trinity were very keen to keep a sense of heritage and a sense of where they had come from because they are based in the old royal naval college and have a very strong sense of heritage behind them. But they also wanted to pull themselves into the 21<sup>st</sup> century and be

more contemporary looking. This is an example of how their print might look:



You can see that they also have a graphic device, with the concentric circles, which came from the idea of a sonic boom – the idea of sound generating out, which they felt tied in with the music element and for the examinations board (which deals with English language certificates, for example).

This is an example of the Trinity Laban brand, which we have developed to help visualise the merged business areas of Trinity and Laban. We decided that because both organisations are very successful in their own right, and have a very specialist audience, that we didn't want to confuse the two by bringing them together, so we are still maintaining the separate brand identities, but whenever we have a merged activity then we have developed an umbrella marque. As you can see the marque is very generic. It is tied up in the rectangle but it is a very generic text and we decided not to use either of the logo types within that because we decided that the umbrella brand did not really need its own personality because it is just like a holding company. So, when the two organisations split out into their own separate areas, then they start taking on their brand personality again.



To finish, a few practical tips. When you have developed your brand, the difficult part is maintaining it and keeping it consistent and having people see it at its best.

- Email sign off: one thing we can do is, given that we send out hundreds of emails a day and print out hundreds of documents, the potential for marketing on the footers or email sign-offs is very powerful;
- Wherever possible try to link brand strategy to corporate strategy – it is important for brand to be considered at the highest level of the organisation so that any endorsements the organisation might have, have the same feeling and passion behind them that the brand does and so the two don't conflict; also, for example, we were looking at our courses and they are now more practice-based, whereas previously they included a greater academic element, as we feel that this ties in much more with our brand proposition;
- Ensure all touchpoints give a consistent brand promise: touchpoints are any point at which a person can come into contact with your brand/organisation, including all the small things that have a massive effect on brand perception: how you answer the phone, greet people at reception, cleanliness of toilets and, in our case our students are important so we meet all new students when they come in and talk to them about the brand and their place within it and try and get them to become ambassadors;
- Circulate your brand story and style guide to everyone in the organisation: the staff are your biggest advocates so make sure everyone in the organisation knows and understands the brand idea so that they can convey it to the public - the organisation must understand it better than the public in order for it to succeed;
- Understand the power of Word of Mouth marketing;
- Brand Guardianship: get someone to be the brand guardian or steward - my role at Laban incorporates Brand Guardianship/stewardship and as part of that I give regular brand presentations to staff to inform them of any developments, to get feedback from the staff and also to introduce new staff to the brand and

present myself as the point of contact for all things brand generally. As you will find that people will unintentionally use the wrong font and the wrong colour, someone will need to keep a close hold on the brand that you've spent a huge amount of money and time developing. I get everything together every 6-12 months to look at consistency to ensure as long a life cycle as possible because we don't intend to re-brand in five years: indeed you shouldn't re-brand too often as this can be harmful to the core audience.

## More than Ticketing

*Alison Byard, Cheltenham Festivals and Kathryn Swain, Historic Royal Palaces*

This presentation looked at integrating ticketing systems into the overall marketing operation and using ticketing systems to sell more tickets, and to sell them more effectively.

### **Cheltenham Festivals**

Cheltenham Arts Festivals incorporates a portfolio of different festivals including Jazz, Science, Music and Literature Festivals, with some 130,000 attendances annually. But Cheltenham Borough Council also runs a programme of events in two venues with a further 80,000 attendances per year. Cheltenham has a national and international reputation as a festival town and has been described in the *Times* as the 'world capital of festivals'. One day in five is a festival in Cheltenham (if you include the cricket festival and the horse racing) and we have become one of the town's main tourist attractions. We don't have a castle or a cathedral so the Festivals have plugged that gap.

Cheltenham Arts Festivals benefits from a strong history steeped in quality and tradition (the Music Festival was the first post-war Festival) but the Festivals constantly evolve, with strong contemporary and cutting edge programming and we were the first-ever arts organisation to host a Science Festival (the Science of Love, Champagne and Chocolate).

My brief was to integrate marketing and sales activity across the Division, with no increase in budget allocation (quelle surprise!) and to create and deliver a marketing strategy. There were a number of critical success factors to consider, many of which were based around shared resources such as databases, the website, and budgets, all of which were geared around direct spend.

The Festivals had been using Databox since 1996 but hadn't really been making the most of reports or marketing information – there was loads of fantastic data about our customers trapped and begging to get out! There was no tie-in with other databases in the organisation and no way to deliver online booking.

To start with, it was crucial to find out what we knew about our customers already, much of which could be unlocked through the box office. Once you have decided what you want to achieve, you should always look at the intelligence you can get from your existing systems (this includes the box office staff who are the only people in your venue who have regular contact with customers). We then needed to use our ticketing systems to inform the best ways to communicate with customers: just because you mail a customer to death and they don't respond doesn't mean that you automatically remove them from the mailing list, but that you need to try and find a more effective way to communicate with them that they will respond to.

We had a number of non-active or low-frequency booking customers for both jazz and music festivals and we wanted them to book more. Evaluating booking behaviour through Databox reports indicated that the biggest barrier for low-frequency bookers is risk – they're not going to come to something they've never heard of no matter how many superlatives and quotes from the media you put on the flyer! So, we brainstormed ideas and came up with the idea