

GREATERLONDONAUTHORITY

Mayor's Office

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Date: 11 May 2011

Dear John

Thank you for your letter regarding the London Brand and Sport Accord. Please accept my apologies for the delay in providing you with the information you requested.

As per your request:

- 1) I attach a breakdown of how the final cost of brand development was spent;
and
- 2) I attach the commissioning documentations relating to the Saffron contract and a description of the services provided.

Please note that these documents are potentially commercially sensitive, and are therefore confidential and not for release into the public domain.

I can confirm that my PA is holding both 9 June and 7 July in my diary for me to attend the Budget and Performance Meeting as required.

I will provide the Sport Accord information that you requested shortly.

Yours sincerely



Daniel Ritterband
Director of Marketing

Brand was spent as follows:-

Phase 1 Saffron	100,000
COI Charges	10,000
Phase 2 Goosebumps	35,000
Baseline Perception GfK	5,500
Dave Adams Associates	55,000
Brand Promotional Film	40,000
Brand Activation in New York	35,000
Market and Design	10,000
Total of	290,500

£59,500 still available to spend.

Common Questions and Answers for Brief PN493 and PN493/2

1. Does the creative brief include ideas for brand activation?
The brief focuses on the creative design of Master brand portfolio; however, proposals on the best methods of activation should not be excluded.
2. Should the creative brief focus primarily on logos and visual or should it include taglines and wording?
The brief specifies the need for the creation of a tone of voice; submission should take into account potential taglines and wording within this specific.
3. Do you have any research about your target markets that you can share?
We have undertaken research in relation to perceptions of London (the Headlight Vision work, this is available on request, however, other available research on perceptions of London may also be taken into account.
4. Does the brand need to address multiple audiences at once?
Consideration should be given to the variety of audience, both in significant target geographical and sectoral markets as outlined in the brief.
5. Will the public engagement ultimately inform the realisation of the creative brief?
Tenders for the creative brief should take into account the possibility of the public engagement strand reviewing their brief. However, this will be determined in consultation and discussion between the 'public engagement' agency and the GLA to find the best approach.
6. Is the brand hierarchy completely immutable? We have reviewed it and it fits with our own taxonomy – is it possible to update the hierarchy?
We recognise that bidding agencies may have already developed brand value proposals and that a matching and synergising process might be necessary. However, there is not at need for significant new research in this area.
7. Does the creative brief include the redesign of all existing Logos of all agencies? Is there anything fundamental that cannot be changed within those agencies?
The 'TfL/LU Roundall' symbol is immutable.
8. Is the creative brief simply a design identity or is there scope for introducing activation proposals?
Consideration might be given to the how a design identity might manifest itself in creative activation proposals.
9. To what extent is the creative brief able to inform the public interaction element?
A strong interaction between public engagement and creative agencies is fundamental to the efficient execution of this brief. There will be scope for interaction throughout the development process.
10. Will the public engagement piece ultimately inform the creative output of the creative brief?
The two elements of the brand development are necessarily interactive and iterative in their realisation.
11. To what extent does the design and creative output need to consider international cultural sensitivities?
Special consideration should be given to cultural sensitivities in specific geographical markets. Depending on your creative execution, universal or specific approach developed as necessary.

12. Is there any research or work addressing these issues that we might review?

There is no specific research that has been conducted by the GLA but your international experience of culturally specific design issues will be taken into account in evaluation.

13. **Representation:** to what extent does the GLA want to be able to claim that the engagement has been representative of London's population and / or are there any specific requirements that they can share in terms of:

- a. Age / SEG / Location (borough etc)
- b. Language
- c. Citizenship (should we make sure we include the issue of foreigners living in London, e.g. the 300,000 French citizens....London is the 4th largest French city idea....)
- d. Ethnicity
- e. Occupation

Agencies should consider how best to ensure engagement on the release of the brand. The international and diverse citizenship of London is paramount to the projection of the London brand internationally.

14. What is the proportion of effort that should be allocated to the 'Londoners' / Public part of the work versus the opinion formers and stakeholders (we know Londoners are the primary persona, but is that 90% or 60% of the focus)

Agencies should formulate a view on the best method to ensure buy-in from both segments of the audience.

15. How do the GLA define opinion formers – is there any shopping list of types of people who need to be involved?

Please review the tender specification which highlights the relevant sectors.

16. What is the audience (to what extent to stakeholders need to be involved in the preparation and planning for the engagement as well as in the process itself)?

Stakeholders are critical to the projection and realization of the brand

17. What help can GLA provide in terms of promotional support, e.g. through stakeholders – are they all on board or do you have a list of people to invite to participate?

The GLA will generate promotional support for the project through its existing promotional agencies and the championing by the Mayor.

18. What is the intended afterlife of the engagement, i.e. does the work stop and the site die or will it need to be designed to be sustainable or reusable?

Consideration should be given to ensuring the sustainability of any proposed portal to ensure and enable continued brand activation.

19. Is there anything they can share on how the timetable for the creative brand development work will pan out?

The primary deadline is to begin activation potentially from early 2010 – there is scope to develop the creative and public engagement in consultation between appointed agencies and the GLA within that period.

20. They mention evaluation (the quality of public engagement will be assessed by looking at the effect to which opinion formers have been involved etc) – who will be responsible for evaluating the project?

The project will be evaluated by a core set of officers at the GLA. They will use data on current perceptions of the London brand and compare them with later assessments.

21. Will we have an opportunity to speak to someone from the GLA in advance of our submission to test our thinking?
There will not be an opportunity to do this. Initial shortlisting will be on the basis of the quality of the submitted proposals. There will then be opportunities for shortlisted candidates to pitch and discuss their proposals (see brief).
22. What are your expectations from the submission? What level of detail are you expecting?
We expect to get an overview of best methods for developing public engagement.
23. We are assuming the budget limit is £138,000 for the project. Can you confirm this?
The budget is within EU procurement limits for a nationally advertised tender.
24. What will the key selection criteria be for selecting your shortlist to present on August 28th?
How many companies will be shortlisted?
The selection criteria are outlined in the specification.
25. If we respond to the public engagement tender, will that in anyway affect our chances of winning/being shortlisted for the actual brand for London tender?
No, each tender will be evaluated based on its own merits.

PN493/2- A Brand for London – Creative Development and the design of the brand

1. Introduction

This is a brief for the creative development and design of a brand for London. The Mayor has set in motion a process to develop London's story and project it to the world. This programme of brand development will:

- Create a unified brand for London
- Set the vision for London post-2012
- Lead stakeholders around a shared brand
- Develop international promotion into a powerful policy mechanism

A London Brand Steering Group, chaired by the Mayor's Marketing Director, Dan Ritterband, has been established to take the process forward. Membership includes representatives from the key agencies involved in promoting London internationally, who are committed to unifying their marketing and communications under a cohesive London brand led by the Mayor's Office.

A detailed process of benchmarking perceptions of London and tracking them on an ongoing basis is being put in place. The GLA will contract separately for an agency to test that the creative proposals reflect the breadth of Londoners' views of their city and will engage with a wide range of stakeholders and commentators (this will be referred to as the 'public engagement' brief). The two agencies will need to work closely together under the overall management of the GLA.

London currently promotes itself internationally as a place to visit, study and do business and we wish to create a unified brand for London which reflects those promotional themes and the breadth and depth of London's story.

Timing

Submissions must be received no later than 9am on Thursday 3rd September 2009.

2. Scope

The GLA wishes to appoint a company that will be able to lead the creative design and realisation of a brand for London. The brief **excludes**: research and perceptions tracking of international audiences; public consultation; and the PR and activation of the brand in international markets. These activities will be undertaken (and procured) separately.

2.1 Background to the requirement

London's successful bid for the 2012 Games raised London's profile internationally. As we move towards 2012 there is a unique window of opportunity to capitalise on this exposure. There is a requirement for a single brand model and visual icon/logo that extends to all areas of the strategic promotion of London. This holistic brand positioning must capture the essence of London and resonate within business, student and tourist audiences - and Londoners - prompting a positive re-evaluation of London as a destination of choice. It is hoped that London's new brand will be visionary, differentiating, challenging and something that only London and Londoners can own.

A steering group representative of the city's prominent promotional agencies, chaired by the Mayor's Marketing Director, has defined London's brand values following an in-depth analysis of work undertaken in the past (see London's Brand Story So Far) and a review of the city's current brand values. London now needs a visual positioning that is differentiating and connects with its audience, reflects its status as host city for the Olympic Games and, most importantly, captures the spirit of the city.

LONDON'S BRAND VALUES

See appendix 2 – London's Brand Values

LONDON'S OBJECTIVES

1. To position and promote London as the undisputed business capital of the world.
2. To position London as Europe's number one city for culture.
3. To position London as *the* place to study for international students.
4. To position London as a leading centre of research, science and technology.
5. To position London as a leading centre of the Creative Industries especially film.
6. To position London as a low-carbon capital.
7. To position London as the number one city for inward investment.
8. To position London as the world's number one visitor destination.
9. To position London as the number one place to live and work.

AUDIENCES

- Londoners
- Domestic and International travellers
- Domestic and International businesses (FDI)
- Domestic and International students
- Domestic and international film audiences
- B2B audiences covering film, inward investment, creative industries, event management and business tourism.

3. The Requirements

Creative Development and design of the brand

3.1 Individuals or agencies pitching for this contract are advised to take into account the work already undertaken over the last 5 years and to adhere to the Brand values that the Brand steering group has signed off.

3.2 Design work must be appropriate for use in all international markets and must be fit for use in all markets in which London operates (London, UK, North America, Asia-pacific, Australasia, BRIC nations, Europe). We will require evidence that the brand is appropriate for use in all markets and by all agencies.

3.3. Graphic devices will be assessed for trademark and copyright potential.

3.4 Agencies bidding for this contract will be required to work closely with an agency that will have been appointed to deliver the public engagement brief.

3.5 The brand may be used by the following agencies for corporate identity, consumer facing and B2B activity. The brand may be used by other organisations in due course:-

- Mayor's Office
- GLA
- London Development Agency
- Visit London
- Film London
- Think London
- Transport for London
- Study London

3.6 Key deliverables:

3.6.1 Master brand portfolio including: Single logo and relevant graphic devices for London and how a new logo/brands would visually interact with the aforementioned agencies, e.g.: the logo applied for Visit London's use.

3.6.2 Brand Guidelines. These need to include the following key pieces:

- Brand hierarchy- Visualising the work already done by the steering group
- Brand application- Logo size, colour pantone reference etc
- Tone of voice- Embedding the brand values and work done by the steering group

3.6.3 Brand Tools and assets,

3.6.4. Internal Roll-out support

3.6.5. The selected agency will be expected to present its ideas in draft and final format on separate occasions to a variety of audiences, including the Mayor, the Promote London Council, the Mayor's Marketing Director, his brand steering group, constituent members of the brand steering group, GLA and LDA officers, the public engagement agency and any PR agencies subsequently chosen to help promote the brand overseas.

3.6.6. More fundamentally, the winning agency will need to explain how the creation of their brand for London is likely to generate lasting net benefits to London's economy, by increasing consumer and business activity with London, Londoners and London based firms (as well as improving perceptions). (We are not expecting an appointed agency to develop a return investment model but they will need to be aware that this is a key consideration in our approach).

4. Performance Requirements

4.1. Flexibility to operate within tight timescales and responsiveness to client requirements.

4.2. Demonstrable commitment to work closely and flexibly with other appointed agencies, particularly the agency appointed to deliver the public engagement brief.

5. Constraints

5.1. The design work should be completed predominantly by 1st November 2009.

5.2 Interaction with other suppliers is critical to the success of the project.

6. Procurement Procedures

The timetable for procurement (and format of submission) is as follows:

Deadline for proposal submission	9am on 3rd September
Presentation to GLA (long list presentations) <i>Successful candidates will be notified at the end of the 4th September.</i> <i>A contact number should therefore be provided.</i>	8th September
Presentation to Promote London Council (final shortlist presentations) <i>Successful candidates from the long list will be notified by the end of 8th September.</i>	10th September
Contract Award	Mid September

Tender Process

6.1. A written submission, which should include:

6.1.1. A list of relevant projects you have undertaken with a short explanation of the nature of each project which you consider relevant to award of this brief.

6.1.2. An in depth case study of one relevant branding design initiative (ideally for a complex client with variety of stakeholders).

6.1.3. A short summary of the knowledge, skills and experience of persons who will be working on the project and their position within the organisation.

6.1.4 Initial design concepts for the master London logo and visual identity.

6.1.5 The selection panel requires 10 copies of the written submission (no more than 20 pages each).

6.2. Costs should be given for:

6.2.1 Day rates of key personnel involved

6.2.2. Proposed project fees for any specific components of the project

6.2.3. Total proposed project cost

6.3 Tenders will be evaluated on the basis of:

<i>Criteria</i>	<i>Weightings %</i>
<i>Demonstrate understanding brief and project scope</i>	25%
<i>Quality of creative approach to the proposal</i>	30%
<i>Experience of similar project with complex stakeholder requirements</i>	10%
<i>Experience, knowledge and skills of persons responsible for delivering project</i>	10%
<i>Costs</i>	25%

7. Contract Management

7.1 The contract will be managed within the Marketing and Promotion department of the GLA

7.2 The designated account manager to oversee the relationship with the supplier will be David Adam.

7.3 There will be at least weekly meetings between the supplier and the GLA to ensure appropriate client input

7.4 The supplier will also have regular interaction with Mayor's advisor on marketing through the brand steering group

8. Annexes

Appendix 1 – London's brand story so far

Appendix 2 – London's brand values

The following enclosures with Appendix H (procurement documents relating to the Saffron contract) have been removed but are available on request:

- background information for bidders, including *The London Brand: The Story So Far, Proposed Word Wheel for London* and guidance to bidders on the GLA's policy for access to information;
- a sample Business Questionnaire, form of quotation, document return checklist and pricing schedule (all blank);
- a GLA contract template.