

★WINNER★  
BRITISH HEART  
FOUNDATION

## British Heart Foundation

By John Stones

'The really exciting thing is that we are helping someone at a very traumatic part of their life,' says Louise Kyme, design manager for the British Heart Foundation. What's more, the charity is using design to get the message over in innovative and interesting ways.

While it is, of course, a staple of British society now, the sheer size of the charity may come as something of a surprise. It is responsible for about 500 design commissions a year, Kyme claims, and at any point in time she will have around 30 jobs on the go.

Some 300 people are ensconced across two floors in the Art Deco splendour of the charity's Mornington Crescent head office, Greater London House – ironically, originally built as a cigarette factory. Of those 300, some 25 are design commissioners who will approach Kyme for advice about who could create materials for them, which could be anything from advice following diagnosis of heart disease to guidance for doctors through to psychological support for the bereaved. Every year, the charity distributes around seven million publications to heart patients, healthcare professionals, researchers, MPs and the general

public, and most are available for free.

At one end of the offices there's a bank of nurses taking calls from the public, providing advice, information and reassurance. The printed materials are the BHF's design equivalent, requiring a similarly careful blend of approachability and authoritative tone.

'The brand is out there trying to get attention as much as anyone else, but it avoids using a corporate tone. We also do things with an even tighter budget, so we get really good value for money,' says Kyme. Like all big brands, it has a strong slogan – in this case summed up by the triad of 'vital, pioneering and caring'. 'The brand is very warm and very people-oriented, which is why we use a lot of photography,' says Kyme, adding that the same pioneering attitude to medical research should also apply, in an appropriate fashion, to its design output.

To achieve these high standards and enable an effective oversight of the brand, Kyme invited independent consultant Jan Casey – who worked on the Land Securities roster that Kyme had admired – to come and work similar roster-magic for the BHF.

'I prefer to call it "a collective of design groups" – the word "roster" tends to mean something

**1 and 2** Campaign toolkit, created by Hat-Trick Design

**3** World Experiences leaflet, designed by B&W Studio

**4** Questionnaire for the Artie Beat programme, designed by Marc & Anna and here filled out by a nine-year-old child



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different to everyone,' says Casey. As part of the new set-up, Hat-Trick Design – which had already worked successfully with BHF having been approached after winning a Design Week Award – was made the lead agency and was joined by B&W Studio, NB Studio, Marc & Anna, Magpie Studio, Neon Creative, Wheatcroft & Co, Academy Design and Partners SMR.

'They all meet every two months, sharing what is going on from the perspective of the marketing strategy,' explains Casey. 'What's important is the groups are not commissioned in isolation.' Casey also says she was impressed by the culture within the charity. 'It's as professional as any FTSE 100 company, the team is passionate about what they do and really up for it.'

It's a view also endorsed by Jim Sutherland at Hat-Trick. 'They are a really nice bunch of people, all quite busy and juggling different jobs,' he says. 'They are very enthusiastic about pushing forwards and not just settling on what's been done. They want to keep ahead of the game, even though it would have been quite easy just to carry on doing what they've been doing, as some of the work was pretty good.' Kyme herself joined the charity more than six years

ago while studying part time for an MA in Illustration at Kingston University. 'For my final project I shadowed a heart nurse, drawing the encounters with people in their homes. It really brought home to me what the charity does,' she says. Now her father's heart disease also informs her work. 'I often ask him what he would think about a certain idea,' she says.

Somewhat coyly, Kyme also lets slip that she sings, plays the guitar and accordion and is part of a family band that has recorded and toured internationally, but prefers not to disclose the band's name.

When she finished her MA, Kyme was offered the role of design manager and cheerfully accepted. Now she only draws in her spare time and laughs off the suggestion of commissioning herself. She remains, however, a staunch believer in the power of illustration. 'It's a useful resource; illustration allows you to say things you otherwise couldn't,' she says.

The 2010 Annual Review, designed by NB Studio, is typical in its informal blend of illustration and photography (by Frances Castle and John Angerson respectively). Its clever design is also

reflected in its diminutive size, which makes it cheaper to produce and send out while also allowing it to be easily placed next to the tills in high street shops.

One of the advantages the BHF has over corporate brands, with which it must compete for attention, is that it is allowed into schools. So, for instance, when it came to updating Artie Beat – its children's club mascot – consultancy Marc & Anna was able to get often very touching feedback on its four proposed designs from questionnaires given out to school children.

'We're lucky that consultancies such as NB Studio, Marc & Anna and Hat-Trick want to work with us,' says Kyme. 'It's probably not the most profitable work for them, but it's rewarding in other ways.'

Next year the charity celebrates its 50th anniversary with various projects currently being planned, most of which are still under wraps. There are plans for a new website and Hat-Trick is producing a book that traces the charity's progress in fighting heart disease.

All plans will no doubt be carried out to the same high standards as its current work.





SHORTLISTED

Breakthrough Breast Cancer

Hat-Trick Design

Hat-Trick Design was asked to raise the profile of the charity Breakthrough Breast Cancer to communicate the work it is doing. The identity needed to reflect its research, campaigning and education programmes to remove the fear of breast cancer for good. The logo is a direct and clear graphic representation of how the charity believes in stamping out breast cancer. A strong use of the colour pink – which is often connected to breast cancer – is used throughout the identity to grab your attention. Photographic portraits of a range of people connected with the charity were used as inspiration points. The identity was applied to all advertising and marketing collateral.



SHORTLISTED

Pew Center for Arts and Heritage

Johnson Banks

Philadelphia's Pew Center for Arts and Heritage brings together seven art initiatives. Johnson Banks was tasked with creating a logo that presents the centre as a unified organisation, while showcasing other programmes that still use their own names. The logo has the Pew Center heading, but still shows glimpses of each initiative underneath. These cards can be shuffled online depending on which initiative you want to go into. The identity was applied to stationery, signage, printed items and online applications.



# Pharmaceuticals and Healthcare

## Summary

It is always amazing how few consultancies submit work into this category, given the strength of the sector in commercial terms. The vast array of new drugs and treatments constantly coming on stream and the competition between manufacturers to convince medical staff to trial and prescribe them is a branding challenge in itself. But either consultancies are coy about work in this field or packaging and promotions are handled in-house.

Significantly, it is a campaign that wins out this year. That it is generated by Hat-Trick Design for the British Heart Foundation – our Client of the Year (see page 5) – is perhaps indicative of what we might expect in the future. With the expected demise of public-sector spending on public awareness campaigns, we might expect to see more charities and non-Governmental health concerns using design to get important messages across. Responsibility might shift, but the need won't go away.



★WINNER★  
HEART HEALTH MATERIALS FOR  
BRITISH HEART  
FOUNDATION  
Hat-Trick Design



★WINNER★  
Heart Health Materials for British Heart  
Foundation  
Hat-Trick Design

The British Heart Foundation needed to revise the look and feel of its Heart Health Materials to make them more cohesive and engaging. Hat-Trick Design devised a campaign to help motivate people to change their lifestyle. A notebook format was used for flexibility with a simple typographic style so that the messages came across clearly. Images of ordinary people and heart patients holding illustration boards brought the dialogue to life and added humour. The idea was applied to brochures, workbooks, postcards, poster and banners.

### Judges' comments

This is an accomplished, well conceived and well executed idea that has lovely visuals



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# Property and Construction

## Summary

Property was proving a lucrative market for both developers and their designers before the financial squeeze hit. The scope was there for branding and communications programmes ranging from massive projects at home, but mainly in the developing world to create retail parks, spas and even new cities, with work on individual developments on the other end of the scale.

The economic downturn changed all that, particularly for retail-driven developers such as Land Securities, up till then an exemplary champion of design, and we are not anticipating a return to what had become the norm any time soon. China and some of the United Arab Emirates are still relatively active, but they are atypical.

That is reflected in the Property and Construction category of the Benchmarks this year. Only one campaign is shortlisted, but at least it demonstrates what can be achieved through strong client/consultancy partnerships – here between Land Securities and Hat-Trick Design.

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**Shortlisted**  
\_Mapping London A-Z for Land Securities  
\_Hat-Trick Design



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**SHORTLISTED**  
\_Mapping London A-Z for Land Securities  
\_Hat-Trick Design

Land Securities' London-based team needed environmental graphics to decorate its new two-floor office space. Hat-Trick Design was asked to convey the firm's extensive knowledge of London's historical and modern developments as this is the focus of its business. The managing director also specified that he wanted a map of London in his office. Hat-Trick complied by creating an A-Z series of 52 maps (26 on each floor) applied to walls, postcards and a website. Iconography was used to map everything from prehistoric remains and markets to football teams and street names, not only creating abstract art, but also introducing clever points of employer communication.

# Public-sector programmes

## Summary

It is ironic that public-sector projects should shine in this year's Benchmarks, with three winners overall (see also pages 65-69), given Government cuts across the piece. Whether this continues remains to be seen, but the category is broad, embracing all manner of client types, and we might expect pockets of activity to emerge.

It is significant that only one branding programme made it through the net this year, with shorter-term campaigns faring much better. But the Nature Plus visitor experience branded by Hat-Trick Design for London's Natural History Museum impressed the judges sufficiently to be named winner on the programmes side of things. The blend of graphic symbols and interactive features makes it an exemplar of its type.

Hat-Trick's relationship with the Natural History Museum dates back to the seminal picture-led redesign of the museum's identity, which won Benchmarks Best of Show in 2005, and the synergy they have generated continues to yield great work.



**★WINNER★**  
**NATURE PLUS FOR**  
**NATURAL HISTORY**  
**MUSEUM**  
 Hat-Trick Design



**..WINNER..**  
**..Nature Plus for Natural History Museum**  
 ..Hat-Trick Design

Nature Plus is a visitor experience in the newly designed Cocoon in the Darwin Centre of London's Natural History Museum. Visitors can pick up a free Nature Plus swipe card and collect content from selected interactive displays that can be viewed online later. Hat-Trick Design was asked to create a symbol for Nature Plus to signpost the journey and promote the new experience. A butterfly was chosen as a strong metaphor for nature, and designed to look like a plus sign. The symbol was brought to life through animations and used across all media including swipe cards, banners and posters.

### ..Judges' comments

This is a shining idea that is thoroughly recommended



**WINNER** ★  
**Lest We Forget stamp sets and mailers**  
for Royal Mail  
Hat-Trick Design

Royal Mail originally briefed Hat-Trick Design to create a one-off stamp to commemorate the Battle of the Somme in 1916, along with a presentation pack. The iconic poppy stamp was developed into a campaign over three years, with two more poppy stamps and packs created to honour those who gave their lives in World War I. The campaign proved so popular that the stamps were reissued as a set of three on completion of the campaign. Each stamp tells a war story and uses a strong, simple colour palette and a typeface tailored to make the letter 't' look like a cross.

**Judges' comments**  
This is a stunning, exquisite and big idea



ONE  
THING  
LEADS  
TO  
ANOTHER  
EVERYTHING  
IS  
CONNECTED



**COMMENDED**  
**One Thing Leads to Another, Everything is Connected for Art on the Underground**  
Rose

Art on the Underground asked Rose to create a name and brand identity for an exhibition showcasing its six Jubilee Line anniversary projects, as well as celebrating the 30-year history of the Jubilee Line in a show at City Hall. Rose devised a name taking the title from a work by British artist Richard Long – One Thing Leads to Another, Everything is Connected – which establishes the link between the projects. The logo for the exhibition is a thin silver line, which graphically reiterates the title and echoes the depiction of the Jubilee Line on the London Underground map.

**Judges' comments**  
This is great and brave commissioning