



Island Identity and International Profile Policy Development Board

Minutes from Meeting 4 of The Policy Develop Board
Monday 09th December 2019

Board:

Minister for International Development, Deputy Carolyn Labey (Chair)
Deputy Jeremy Maçon (JM)
Deputy Russell Labey (RL)
Geraint Jennings (GJ)
Ben Shenton (BS)
Simon Boas (SB)
Alexia McClure (AM)
Tom Hughes (TH)

Executive Support:

Paul Milbank – Programme Manager (PM)

Apologies:

Deputy Carina Alves,
Adv. Christopher Scholefield
Jacqui Rutter
Kate Nutt

Guest contributors:

John Henry Falle (JHF) – Artist, Performer and Poet
Gary Moss (GM) – Chairman, Brand Vista

1. Welcome and apologies

1.1. The Chair welcomed all the attendees and conducted introductions. Apologies were noted.

2. John Henry Falle: The Entire History of Jersey in Ten Minutes or Less – a Poem

2.1. The Chair invited JHF to open the meeting by performing his poem *The Entire History of Jersey in Ten Minutes or Less*. The Poem was commissioned by Art House Jersey and first performed at the opening of its new headquarters at Greve de Lecq barracks. Members of the Board expressed their approval and admiration for the poem and gratitude to JHF for his performance.

2.2. The Chair asked JHF for his thoughts on how the poem could be used and presented. The following points were made:

- The poem will be recorded with a view to Art House Jersey creating an animated version.
- The general objective is for the poem to reach as wide an audience as possible.
- The Chair asked JHF if he had considered other ways of using the poem – in education for instance.

- JHF would particularly like to see the poem used to present a longer and wider view of Jersey history and to present a coherent narrative. He cited Scotland as an example of a jurisdiction using who are making good use of historic narrative. Scottish school children are educated to have knowledge and pride in the key moments and narratives that define their national history.

- SB offered the example of the story of the 12 Saints whose names have been given to the Parishes – how many children could tell the story of their Parish saint?

2.3. JM asked JHF if there was anything he thought that we ought to steer clear of as we develop Island identity locally and internationally? JHF replied that in his opinion there is a double edge sword in the ways that we talk about both the wars and the occupation. There is the danger that a certain way of talking about the wars can lead to an unpleasant nationalist agenda. As a Jewish Jerseyman he is particularly sensitive to exclusive ways of thinking about national identity and advised that we need to work towards an inclusive vision of national identity. GJ highlighted that there is also a danger in over-emphasising the occupation history because other places had a worse experience during WWII.

2.4. JHF was asked by members of the Board if he has been approached by anyone else to film the poem. GJ commented – in his capacity as a Member of the Jersey Heritage Board – that there is going to be an increasing focus on ‘intangible heritage’. In other countries such as Scotland and Wales, literature and its performance has been a primary way of promoting identity; this has not been the case in Jersey. JHF commented that he had first-hand experience of Welsh literature being taught to very young Welsh school children in the dialect. GJ commented that Jersey’s connection to William the Conqueror and the poet Wace are not adequately celebrated and would be front and centre of the historical and literary profile of any other place. JHF concluded by saying that he was open to other ideas about how the poem could be presented – particularly for identity and education purposes.

2.5. JHF left the meeting with the thanks of the Board.

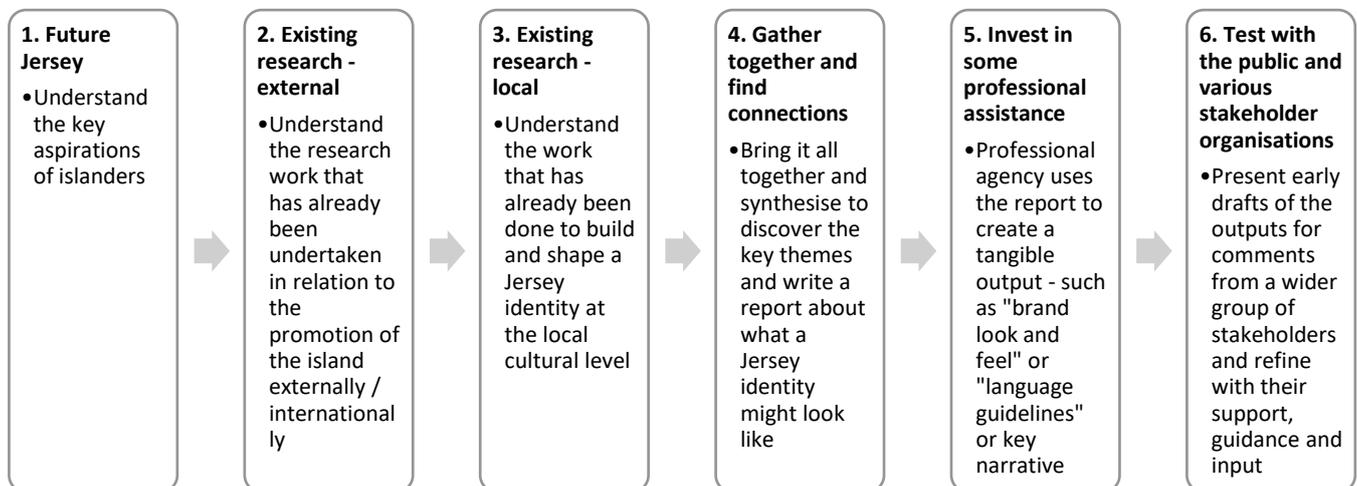
3. Jersey brand identity and building a national brand profile

3.1. Guest presenter Gary Moss was invited to join the meeting and the Chair introduced the next section of the meeting as a discussion about the process of building a national brand profile for Jersey. AM, who has expertise in the area of branding, was invited to address the Board and share some thoughts on the kind of process the Board might follow towards a coherent presentation of Jersey identity.

3.2. AM spoke to the Board and made the following points:

- Creating a 'collateral set' and tools for the formation and communication of identity, such as JHF's poem, will be relatively straightforward.
- The more difficult aspect is to understand exactly what Jersey identity is and how best to communicate it.
- In thinking about the process, it is important to recognise that there are lots of organisations out there who are promoting Jersey already.
- Those organisations will have done significant research and we do not need to reinvent the wheel, but rather build on what is there.
- AM therefore thinks that the Board ought to give time to PM to collate existing work.
- We must recognise that the various organisations all have particular (and varying) agenda.
- We can then collate and understand the existing research – both from the local cultural angle and from the international angle – and PM should work to identify common themes, present back to the Board and then suggest the most important and influential organisations for the Board to speak to.
- Among all the existing research, Future Jersey stands out as possibly the only example that is significantly grounded in public opinion.

3.3. So therefore, as a linear process AM suggested the following:



3.4. BS did not think that the Future Jersey work was the best starting point because its findings were not sufficiently Jersey - specific, or were too generic, and it could be argued that these answers would be given in any jurisdiction. AM responded that although we may disagree about the validity of outcomes of that particular research, our role as a Board is to bring together what is out there in a somewhat neutral way and try to coalesce in a way that accurately represents the diversity of the many different perspectives. Once the scoping work has been done and we have created some representations of Island Identity, we can go back to the different organisations and sections of the community to 'sense-check' the work and

ensure that it does resonate.

- 3.5. RL asked about what the hoped-for outcomes from this kind of brand development process work. AM responded by citing the example of her current work with Jersey Business – the work is to ensure that when someone looks at our brand and its various representations, they get an accurate sense of the identity and personality of the business – so that outward representations are authentically reflective of the character of the actual organisation. However, it is imperative that the representations and brand profile are accurate and do truthfully represent what is really going on.
- 3.6. JM made the point that there is a difference between a brand for the sake of marketing – where an idealised image of a place is expected and acceptable, and a cultural brand where the public will be much more sensitive to an inaccurate or exaggerated portrayal. AM responded that this makes the case even more strongly for the sense-checking process – citing the example of her experience of living in Glasgow and how the strap line (*‘Scotland with Style’*) really did resonate with her lived experience of the city. PM made the point a good and authentic brand serves a dual function of a) representing the place in a way that people can be proud of and get behind and b) setting the cultural trajectory into the future
- 3.7. AM said Jersey has lots of different features that could resonate in this way, but they are just not adequately brought together. The Chair said that when this work is done well it can create a more cohesive society as people find something they can identify with. AM made the point that developing a cultural brand and identity is a long-term project and will not happen quickly. In addition to the brand development work, the implementation of the brand and ensuring its wider usage is a long term and gradual process.
- 3.8. AM stated that PM should be given the task of going out and speaking to all the organisations – using our question set – which are responsible for marketing Jersey elsewhere. PM should then present his findings to the Board. PM should then recommend to the Board two or three of the most impactful organisations, which will then be invited to present. This process should then be repeated for local cultural organisations. The Chair asked PM to circulate the question set and the list of organisations to be consulted with to the Board for feedback by the end of next week (20th December).

4. Presentation from Gary Moss: A roadmap towards a Jersey brand and national identity

- 4.1. Gary Moss (GM), Chairman of the commercial agency Brand Vista – based in Manchester – was invited to present to the Board. His presentation included the following key points.
- Brand Vista’s approach is not simply to create a marketing profile, but rather to help companies, organisations and governments work out what they should stand for and then deliver it
 - Brands are built through thousands of small gestures – for example the taxi driver who took GM into town criticised the Government and was very negative about the island
 - Brands have to be:
 - i. Believable ii. Visionary iii. Inspiring to the people who represent the brand
 - There has been a fundamental shift in branding in recent times – shift has been from
 - a) A brand is what it says
 - to
 - b) A brand is what it does

- A place identity and branding programme is not a short-term easy fix, but a long-term project: e.g., Blackpool – a 10-year project for Brand Vista. It involved a great number of stakeholders to bring everyone onto the same page
- First create a simple vision, and then create a narrative – which can be used by anyone who is out there representing the place
- Every place is trying to say something different. Every individual place is trying to say something distinctive about themselves. The narrative must mark you out as different
- As well as creating the narrative, Brand Vista help to bring the people of that place along on the journey. This is a crucial aspect – if people are not bought in and not invested in the vision then it will not go anywhere
- Another crucial aspect is to bring together the different threads. Place identity involves many stakeholder groups – industry, tourism, culture etc and the goal is to create a unifying narrative

4.2. AM made a comment that the logo for all the places referred to in GM’s presentation features stylised presentations of a famous landmark. They have chosen to use something physical that represents the place as the basis for their brand.

4.3. GM continued:

Two big mistakes that are made in the process of place identity and branding programmes:

- a) They develop the proposition in silos
- b) They don’t develop the brand or the identity through the eyes of the customers

4.4. There are four key stages in the process of place branding:

- 1) Exploring
- 2) Visioning
- 3) Developing a narrative
- 4) Aligning

1) Exploring

- Engagement
- Understanding the starting point
- Consultation and allowing people to express themselves qualitatively e.g. How do you feel about your relationship with Jersey?
- Engaging with the different Ministries
- Build a wider team of stakeholders
- A new research project with previously unconsulted groups (investors, media professionals etc.)
- This stage provides you with realism about where you are, and realism about where you can go
- Bring all these together and express in themes

2) Visioning

- You need to discover the kinds of language that will work for everyone
- The only way to do this work is to get everyone into a room who is responsible for delivering the brand, and then let them develop it together
- Draft a vision that ties all the different threads together. It must be simple

3) Developing a narrative

When you have created a vision and received buy-in from all of those who will be representing it, you can then use this vision as the basis for a simple and inspiring narrative

4) Aligning

- This phase may include outputs such as:

- a) A guide for how to use the narrative (“one voice communications”)
- b) Promotional frameworks
- c) Training for stakeholders

4.5. The Chair asked GM about the starting point and how to proceed with a questionnaire. GM responded that the first stage is to discover what is already out there and then possibly to engage in qualitative research, which is different to questionnaires. The difference between the questionnaire approach and the qualitative research approach is that a qualitative approach lets those being questioned decide on the questions for themselves

4.6. RL said that he had, in the past, felt somewhat sceptical about qualitative research until he was recently able to take part in some focus groups and found them to be extremely illuminating and ultimately more valuable than quantitative research processes such as surveys.

4.7. The Chair explained that two years ago she had attended a Jersey Policy Forum event which managed to draw attendees from a refreshing mix of different groups including a significant number of young people. The overriding conclusion from this event was that there is a great desire to ‘Change the Narrative’ for Jersey. People wanted to be able to travel to other places and not be confronted with the association of Jersey as a tax haven. Therefore, we know that we must change the narrative, or help to create a new one. RL said that he would like to see qualitative research carried out amongst visitors. PM responded that this work has been comprehensively undertaken by Visit Jersey. GJ said that he knows of other visitor experience work that has been carried out, for example by Heritage. GM said that the Liberation Group now has a great deal of research because it has helped to produce it.

4.8. PM commented that a strong theme in GM’s presentation was the idea of tying multiple threads together to create a consistent and unified message across the different organisations which are representing Jersey. BS commented that he doesn’t think this is possible. He cited the example from a Telegraph article at the weekend for Locate Jersey. He asked how the narrative promoting relocation to Jersey for wealthy individuals can be compatible with the kinds of narratives that the Board may wish to promote. AM responded that our narrative could still inform the language that they might use and their messaging. So, the challenge of this Board is to encourage other agencies to reach out to their audiences but using the identity that is the outcome of the work of this Board – rather than one that they have created themselves which may not align. GJ commented that you can create a particular spin or slant from the basic message, narrative or concept. The concept may be wide or narrow, but it will be applicable to every group because there is a basic truth at the heart of it.

4.9. AM commented that to get to a narrative that can be applied across the different organisations and stakeholders, GM’s point about involving those stakeholders in the process is incredibly important. Therefore, once we have collected the data we can then bring others in to the process. We can’t expect organisations to change their messaging if they have not been involved in the process of creating the new messaging.

JM and RL left the meeting.

5. AOB

5.1. Discussion about Student Ambassadors programme

TH introduced his idea of a Student Ambassadors Programme by commenting that Jersey's identity is taken with young people as they travel. There is a natural break in the educational process as young people consider their options before University. TH suggested that this could present an opportunity to use young people as ambassadors for the island, in the context of a programme which also exposes them to opportunities in the business sector and provides work experience in a field they are exploring for their career. The Chair suggested that Jacqui Rutter's work on a Jersey Cultural Passport could be worth connecting with and encouraged TH to consider getting together with JR to discuss. TH commented that Hautlieu School already offers off-island opportunities and that the fee-paying schools generally have access to travel and work experience opportunities. However, the States schools do not have access to off-island opportunities. The Chair commented that JOA is currently working with Highlands College to provide travel opportunities to Nepal for students as part of a leadership development programme.

5.2. SB asked TH what the benefit to the Island Identity Programme would be. TH responded that students would be representatives of the island. AM suggested that TH's idea fits more into the rolling out phase of this programme. BS agreed and suggested the idea of an 'Island Ambassadors Network' is a good idea and should be thought about as an outcome of the programme. CL agreed and suggested that, as part of the action plan to be produced in the second half of 2020, we ought to explore how education and the industry and trade bodies could be brought together on a collaborative project of this nature.

5.3. The Chair closed the meeting at 1440.

6. Key points and actions

Member	Point	Action
John Henry Falle (guest presenter)	Poem could be used to present a wider and more comprehensive narrative of Jersey history and identity	Explore with JHF and ArtHouse Jersey how to use and make the poem more widely available
Deputy Carolyn Labey	An inspiring brand vision can provide a powerful focal point for social cohesion	Hold social cohesion up as a primary objective in the brand / identity development process
Alexia McClure	Developing a cultural brand and identity is a long-term project and will not happen quickly. In addition to the brand development work, the implementation of the brand and ensuring its wider usage is a long term and gradual process.	
Deputy Carolyn Labey		PM to circulate the question set and the list of organisations to be consulted with to the Board for feedback by the end of next week (20 th December).
Gary Moss (guest presenter)	Brands are built through thousands of small gestures – for example the taxi driver who took GM into town criticised the Government and was very negative about the island. And Brands have to be: i. Believable, ii. Visionary, iii. Inspiring to the people who represent the brand.	
Alexia McClure	All the places referred to in GM's presentation feature stylised presentations of a famous landmark. They have chosen to use something physical that represents the place as the basis for their brand.	Consider the use of imagery – and how a physical landmark can be included
Gary Moss	Two big mistakes that are made in the process of place identity and branding programmes:	

	<ol style="list-style-type: none"> 1. They develop the proposition in silos 2. They don't develop the brand or the identity through the eyes of the customers 	
Deputy Carolyn Labey	There is a great desire to 'Change the Narrative'. People want to be able to travel to other places and not be confronted with the association of Jersey as a tax haven. We must change the narrative, or help to create a new one.	Direct the process of Jersey identity development towards the creation of a new narrative
Alexia McClure	To create a narrative that will be used by other organisations we must get their buy in by involving them in the process. Organisations will not change their messaging if they have not been involved in the process of shaping the alternative.	Build a consultation and focus group stage where we try to gain buy-in from all the stakeholders and allow them to have a shaping influence.
Deputy Carolyn Labey	An Island Ambassadors Network is a potential project to be included.	Explore how education and the industry and trade bodies could be brought together on a collaborative project of this nature.