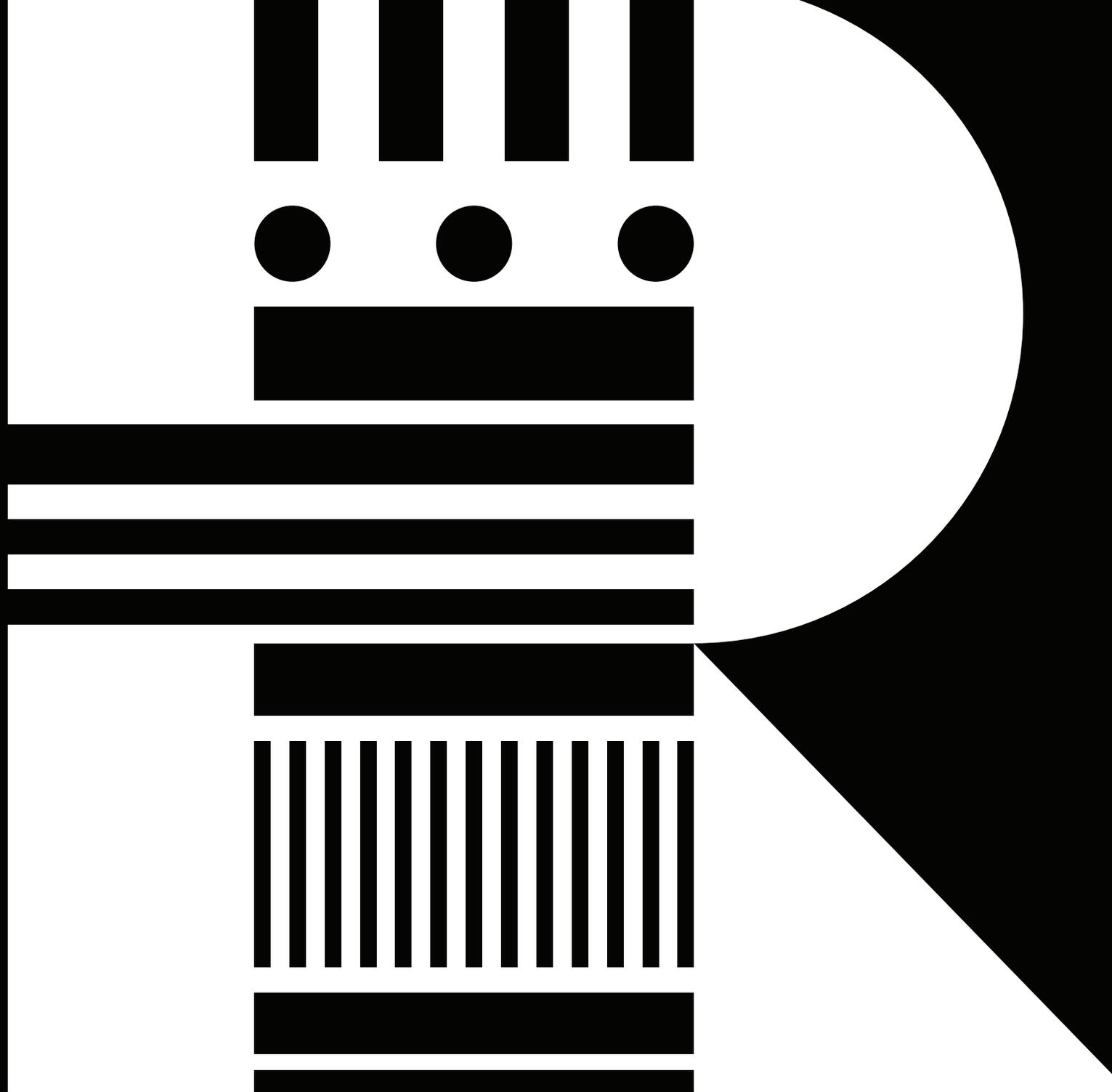


I TOO, SING
AMERICA
HAR
LEM
RENAISSANCE
100

Brand Bible

2018



BACKGROUND

IN THE 1940s, '50s AND '60s, THE SOUNDS OF JAZZ spilled out onto Mount Vernon Avenue and Long Street. Up-and-comers jammed with the masters they revered at the Yacht Club, the Pythian Theater and the 502 Club. Audiences clamored for performances at the Lincoln Theater, the Cameo, the Dunbar and the Empress.

Wil Haygood grew up on the Near East Side toward the end of this decades-long period of exuberance and art. What he saw in a landscape of slowly fading speakeasies and jazz clubs were the remnants and simmering legacy of the Harlem Renaissance, a specically African American cultural and artistic explosion born in New York in 1918 that spread to other American cities, including Columbus, Cleveland and Cincinnati.

The Harlem Renaissance gave us artists and a body of work that remains unparalleled. Out of this groundswell of African American art, writing, theater, music, political thought and journalism emerged Langston Hughes, Zora Neale Hurston, Eubie Banks, Jacob Lawrence. Chester B. Himes, the seminal crime novelist, got his start writing under inauspicious circumstances — tapping out short stories while doing time in the Ohio Penitentiary just a mile from where we sit today.

“It really is the story of America, not only black America,” Haygood says. “It is the story of a nation through the prism of artistic soldiers. And all they wanted was peace. There’s not been another epochal period like this when we saw giants — and I mean giants.”

In 2018, Columbus will host a thrilling and accessible opportunity to appreciate the past and understand what the Harlem Renaissance can teach us about our nation today.

“It’s hard enough to create art that will endure, but it endures,” says Haygood, who curated an exhibition of Harlem Renaissance art and ephemera that opens in October. “Zora Neale Hurston’s short stories endure. Langston Hughes’ poetry has been quoted by Black Lives Matter activists. It endures.”

Haygood found himself at a profound personal and professional crossroads while researching the Harlem Renaissance during the last year. The movement has been a ribbon woven between the lines of his biographies — including those about Sammy Davis Jr., Sugar Ray Robinson and Thurgood Marshall. “To research that period now, when this nation is undergoing another racial crisis and there are constant assaults against blackness and ethnicity, it really dawned on me: When freedom erupted in this country, art and poetry and writing were an underpinning of freedom.”

Already several Columbus arts organizations have committed to this opportunity to unite, collaborate and make a statement that will be heard far and wide. Just as the Harlem Renaissance was ignited in a crucible stirred by outsiders, cabaret performers, self-taught students of jazz, as well as academics, scholars and classically trained artists, I, Too, Sing America will draw from and reflect our city’s diverse community of creators, makers, artists, educators and organizations. We all have a role in this conversation.

“At the beginning of ‘The Butler,’ there’s a quote from Martin Luther King Jr. that says only light can drive out darkness,” Haygood says. “Throughout that history of dark tyranny against minorities in this country, artists’ light has served to change

VALUE PROPOSITION

From community initiatives to global brands, the collaborative of these organizations combines decades of expertise in brand development, design, marketing, community engagement, program development, education, arts programming, event planning, and performance production. Bringing this experience, resources, and creative talent together allows for the collaborative to develop a visual identity, marketing strategy, and series of experience spirit of the Columbus creative culture. Each organization involved has years of award-winning work and recognition for their impact on Columbus communities and beyond.

HR 100

ADVOCACY DOCUMENT

ADVOCACY

The HR100 Branding collective joined forces to create a branding and marketing campaign to celebrate the 100 year anniversary of the Harlem Renaissance. As we began to work we realized that this was not just a campaign but an opportunity. With such a vibrant local Black arts community in Columbus we thought it would this reflection of Harlem provided an opportunity to reflect, revive, and recognize the rich history of Black people in Columbus. With that in mind in addition to developing assets for the campaign we developed tenets that would serve as a spring board for our inspiration.

Education: Educating the greater Columbus community on the significance of the Harlem Renaissance and the Rich Columbus Black Arts community.

Exposure: Expose opportunity, talent, and history of Columbus Black Arts community.

Expression: Building a platform of creative expression through the lens of the Harlem Renaissance. .

PURPOSE

TO UNIFY THE GREATER COLUMBUS COMMUNITY THROUGH THE HISTORY, HERITAGE AND GLOBAL INFLUENCE OF THE HARLEM RENAISSANCE.

VISION

TO UTILIZE THE LENS OF THE HARLEM RENAISSANCE TO AMPLIFY THE CONTRIBUTIONS THAT BLACK ART AND BLACK ARTISTS HAVE MADE TO THE GREATER COLUMBUS COMMUNITY.

MISSION

To offer an unique approach to creating an engaging, educational and empowering interactive marketing campaign for the “I, Too Sing AMERICA: The Harlem Renaissance at 100” with a mission to create a catalyst to unite, collaborate and celebrate the Columbus Black Arts Community through EDUCATION, EXPOSURE, and EXPRESSION. All done through the lens of the great historical movement that was The Harlem Renaissance.

We know that a strong brand consists of key attributes that establish trust, recognition, and more. The key attributes of this brand are to establish...

TRUST:

We understand a strong and consistent brand establishes trust with our key audience.

PARTICIPATION:

Our modular brand system seeks to encourage participation from stakeholders and community members alike..

ADVOCACY:

We understand the power of word of mouth. In addition to tradition channels we understand that our biggest strength will be buy in from the Greater Columbus community.

HR 100

POSITIONING

POSITIONING STATEMENT

The goal of Harlem Renaissance Campaign is to develop a brand that serves as a vehicle to unite Columbus around the 100 year celebration of the Harlem Renaissance.

The visual aesthetic of the art, bold type treatments and literary work of the Harlem Renaissance is core to the HR100 identity system. Drawing inspiration from the geometric and simplified art of Aaron Douglass to the interior architecture of local landmarks like the Lincoln Theatre.

To build a fully integrated system, we sought to create a solution that would serve as a window into the past while allowing a modular and flexible system that makes room for the present and future.

BRAND VOICE

Vestibulum id ligula porta felis euismod semper. Maecenas sed diam eget risus varius blandit sit amet non magna. Integer posuere erat a ante venenatis dapibus posuere velit aliquet. Donec ullamcorper nulla non metus auctor fringilla. Fusce dapibus, tellus ac cursus commodo, tortor mauris condimentum nibh, ut fermentum massa justo sit amet risus.

DISTINCTIVE ATTRIBUTES

INSPIRING

HR 100 strives to inspire genuine unity in the city of Columbus around the reflection on the Harlem Renaissance.

HISTORICAL

HR100 seeks to reflect, revive, and recognize the spirit of resistance through art as expressed in the Langston Hughes poem "I, Too, Sing America".

EMPOWERING

HR100 seeks to build an empowering brand that unites the community through the lens and spirit of Black artists from the past present and future.

SLOGANS AND MOTTOS

HR100 has several different sayings that can be used in different circumstances. These phrases could be the basis for the advertising campaign or as a reminder of our personality.

Reflect, Revive, Recognize.

Exposure, Education, Evolve.

I Too, Sing America.

Hashtags

#CBUSHarlem100

#HarlemtoCBUS

TONALITY/VOICE :
SAMPLE COPY

Messaging tone is the expression of the campaign personality. Please review the following copy, not for content, but for the style in which it was written. Reflect on how it conveys a strong sense of brand voice – one that reflects the personality points noted above.

IN THE 1940s, '50s AND '60s, THE SOUNDS OF JAZZ spilled out onto Mount Vernon Avenue and Long Street. Up-and-comers jammed with the masters they revered at the Yacht Club, the Pythian Theater and the 502 Club. Audiences clamored for performances at the Lincoln Theater, the Cameo, the Dunbar and the Empress.

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ELEVATOR PITCH

WHO WE ARE

Lorem ipsum dolor sit amet, consectetur adipiscing elit..

WHY IS COLUMBUS CELEBRATING HARLEM RENAISSANCE?

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Nullam quis risus eget urna mollis ornare vel eu leo. Donec id elit non mi porta gravida at eget metus. Integer posuere erat a ante venenatis dapibus posuere velit aliquet. Nulla vitae elit libero, a pharetra augue.

WHAT MAKES THIS RELEVANT?

Nullam quis risus eget urna mollis ornare vel eu leo. Fusce dapibus, tellus ac cursus commodo, tortor mauris condimentum nibh, ut fermentum massa justo sit amet risus. Curabitur blandit tempus porttitor. Donec ullamcorper nulla non metus auctor fringilla. Nullam id dolor id nibh ultricies vehicula ut id elit.

THREE TAKE-AWAYS ARE...

1. Inspiring
2. Historical
3. Empowering

IDENTITY
GUIDE: LOGOS

1. *Logo overview*
2. *Primary & Secondary Logos*
3. *Do's & Don'ts*

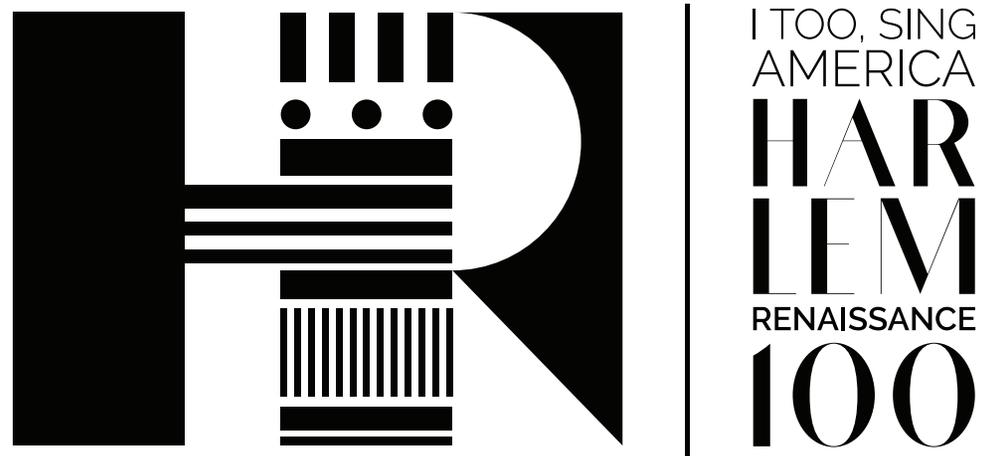
Your logo is the visual representation of your brand. In order for it to work effectively, consistency is key.

Use the following sections as a guide for proper usage.

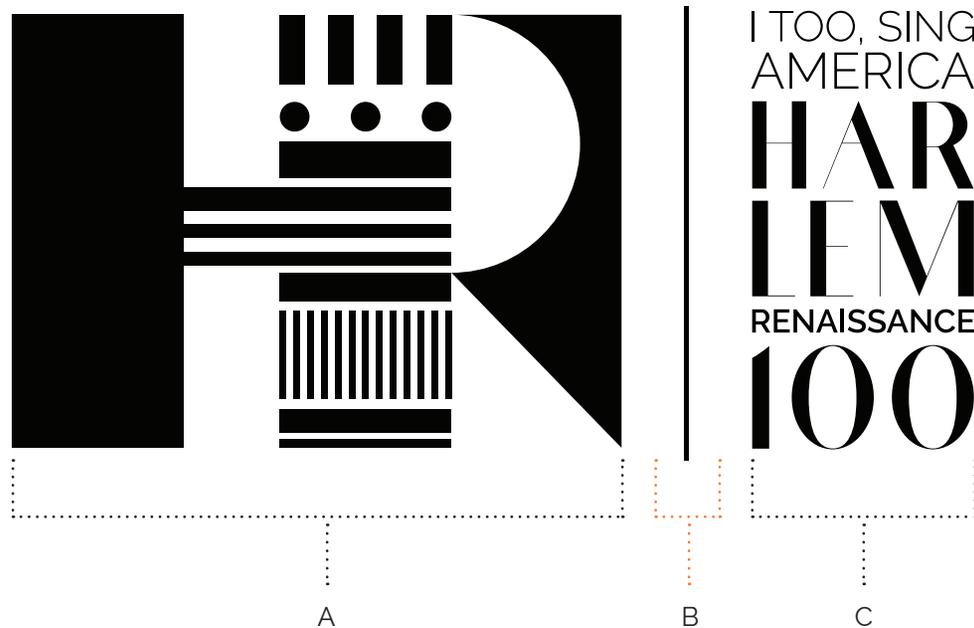
BRANDING RATIONALE

1. **Scalable:** A scalable mark that could convey the spirit of the Harlem Renaissance campaign in constrained spaces.
2. **Modular:** A modular system that allowed incorporation of partner logos for co-branding that responded to the campaign at all stages of it's application.
3. **Systematic:** A systematic approach to branding in all campaign elements and owned events to provide consistency in people's daily encounters with HR100.
4. **Unifying:** A refinement of what makes us Googley, combining the best of the brand our users know and love with thoughtful consideration for how their needs are changing.

PRIMARY
LOGO



Primary Logotype is to be used in the majority of applications.



Overview

The HR100's primary logo consists of three main elements: the logotype, spacer, and the brand mark. The relative sizing, spacing, and alignment of the elements should not be altered.

The approach to the primary logo was to make it modular, scalable, and stackable. We accomplish this by creating a ligature of the stem of the 'HR' and utilizing the crossbar of the 'H'. This overlapping area becomes a frame for different treatments as the branding grows recognition and grows.

Although not encouraged at the start of the campaign, the brand mark and logotype are both designed to also function separately. HR100's primary logotype should be used in the majority of applications.

Anatomy

A. Brand Mark

The logo mark is a custom brand symbol. The overlapping HR utilizes negative space and pattern to create a distinct mark. The right stem and cross bar of the "HR" serves as a frame for stories and creative treatments. During the introductory stages, the mark should stay with the logotype, and follow brand guidelines for optimal brand recognition.

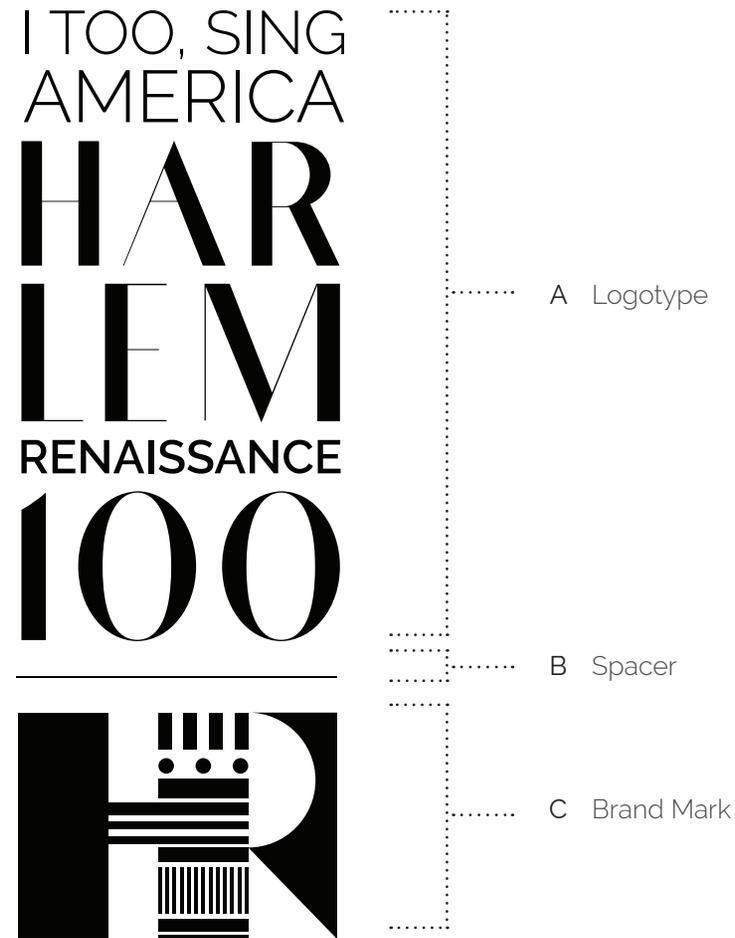
B. Spacer

The spacer provides a clear line between the brand mark and the logotype. It also is designed to serve as a divider for partnering logos.

C. Logotype

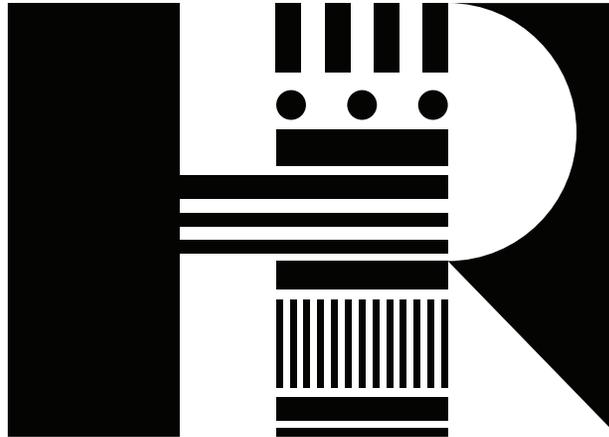
The logotype uses a classic sans-serif font for "Harlem...100" and a Raleway typeset for "Renaissance & I Too, Sing America" The logotype should not be altered.

PRIMARY
VERTICAL
LOGO



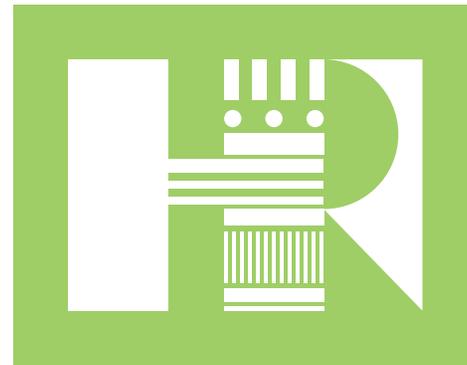
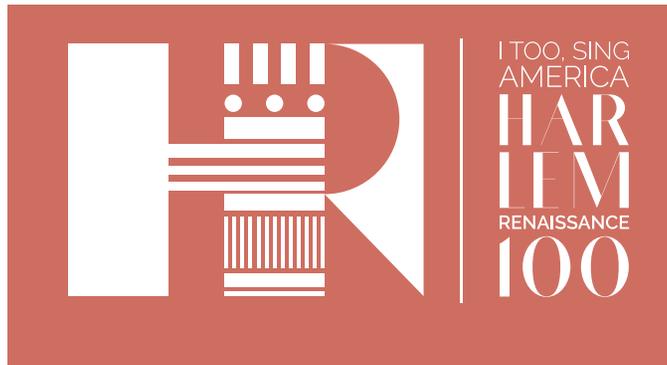
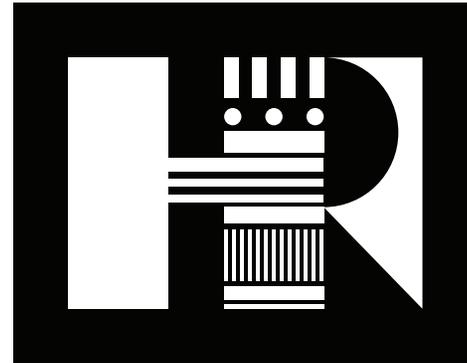
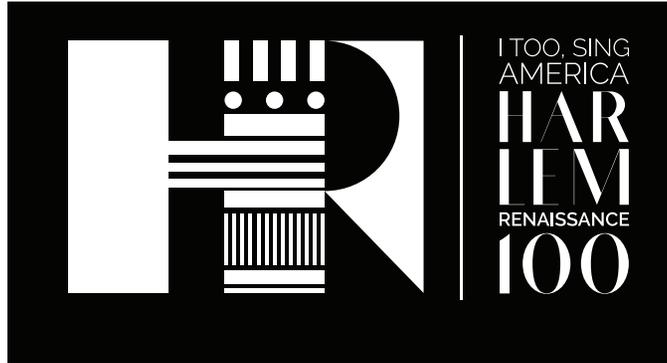
The HR100's vertical logo utilizes the same three components as the horizontal version. These two motifs are meant to be used interchangeably when most appropriate.

TERTIARY LOGO



The HR100 Brand Mark can be used as an accent, signature, background, watermark, etc.

COLOR APPLICATIONS



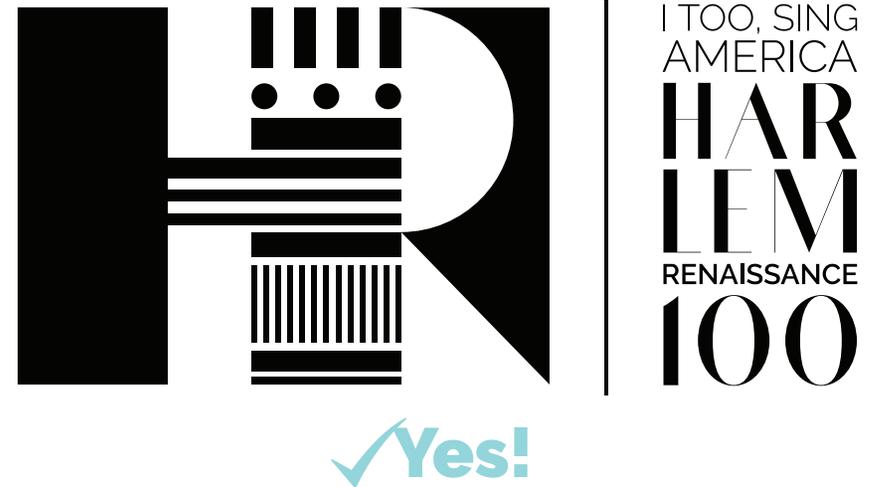
When color is an option, use black or relative color background with a white logotype. The HR100 mark can be used with a background color for avatars and social media.

USING THE LOGOS

Consistency is of paramount importance when using brand assets.

1 Correct Logo Usage

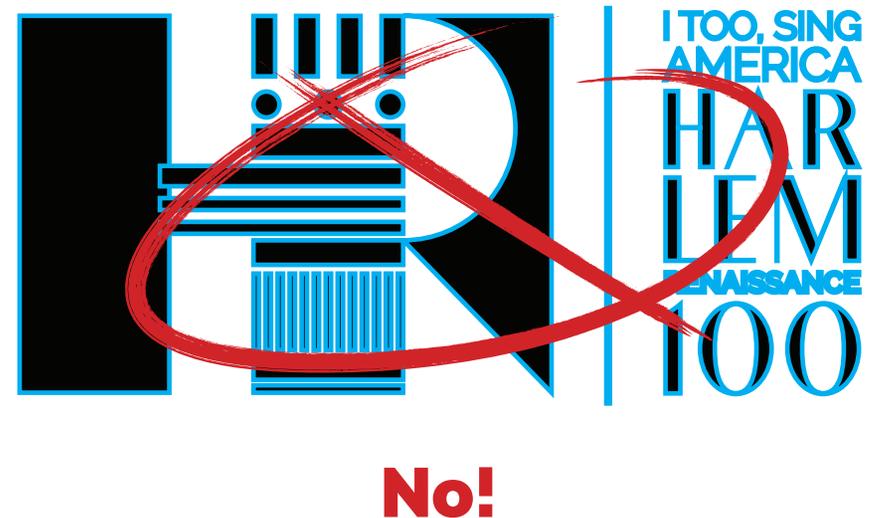
These are examples of proper usage of the brand elements. Notice the guides on spacing and sizing.



2 Incorrect Logo Usage

Incorrect logo usage usually consists of adding arbitrary strokes, gradients, fills, or effects to the logo that aren't in line with the brand guidelines.

This also includes squashing, stretching, or otherwise distorting the logos.



USING THE LOGOS: DON'TS



Don't alter its rotation.



Don't assign unusual colors to the logo.



Don't add an unusual stroke color.



Don't break the words onto different lines.



No drop shadows on white backgrounds



Don't use the mark in place of the word "Harlem Renaissance."

USING THE LOGOS: DON'TS



Don't squash or stretch the logo.



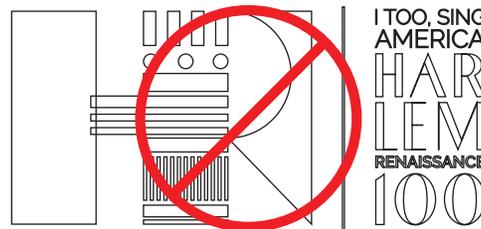
Don't place on busy backgrounds.



Don't bevel or emboss the logo.



Don't apply a gradient to the logo.



Don't use only a stroke or outline.

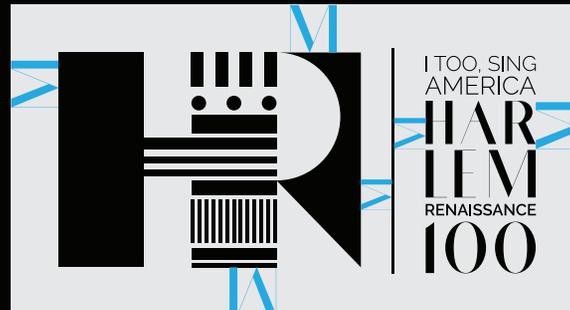


Don't shear the logo.

CORRECT LOGO USAGE

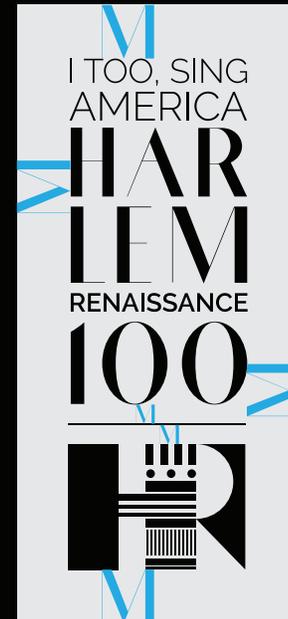
Placement & Clear Space

Clear space isolates the logo from competing graphic elements such as text, photography and background patterns that may divert attention from the logo.



For the horizontal lockup logotype, the clear space is equal to the height of the tallest letter. In this case it's the uppercase M.

For the vertical lockup logotype, the clear space between the spacer and the other two elements is slightly less and is equal to the height of the 'R' letter in 'Renaissance'.



Overlays

When overlaying the logo on another photo, it's good practice to darken the image behind the logo and the logo should be white.



Size & Orientation

It's good practice to keep the logo centered and with plenty of space (breathing room) around it. In most cases, it should remain right-side up.

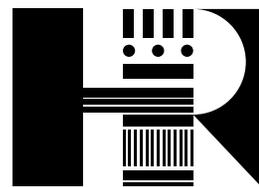
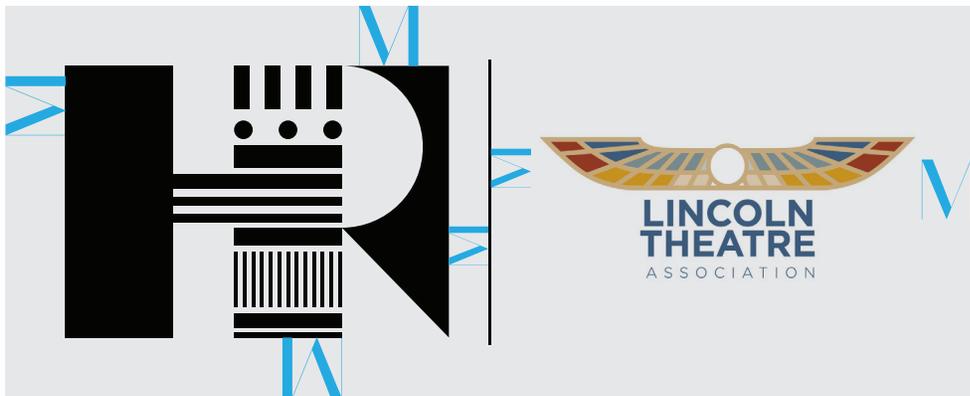


Co-Branding & Clear Space

For co-branding lockups the spacer should be utilized as displayed below. When using the brandmark the partner logo should reside left of the spacer. This can be used when there is a HR100 owned event.

When using the logotype the partner logo can reside right of the spacer. This format can be used when a partner wants to show association with the campaign but event or production may not be an owned event. For your convenience, we've provided two ways a Partner logo can be locked up with the HR logo.

Use the typeset option if no partner logo is available; or if a cleaner, simpler look is preferred.

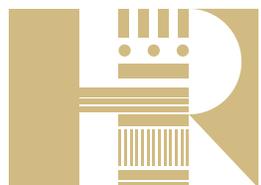
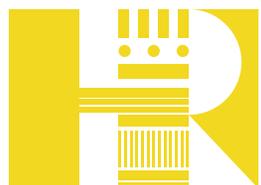
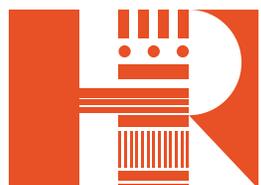
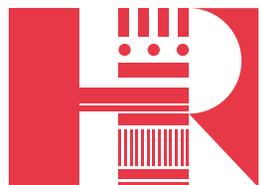
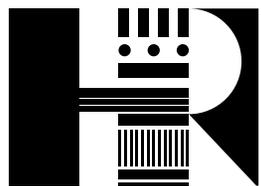


The Frank
Hale Center

In the case of partnership or collaborating with another brand on the same product, use the HR Tertiary mark or logotype.

Be sure to make a clear distinction that the event is a collaborative effort.

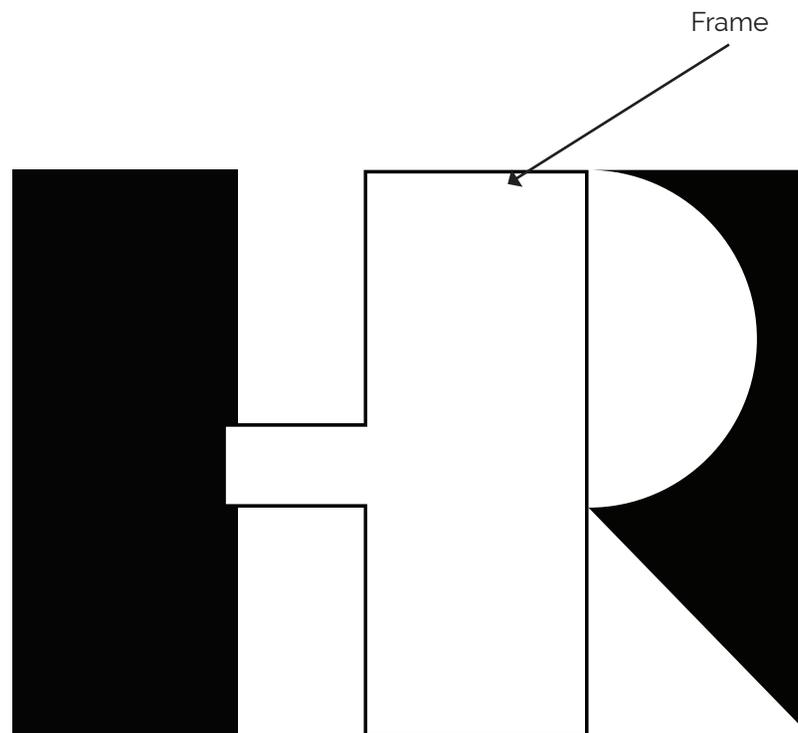
In some instances the HR logo can use a distinguishing color of the partnering organization as the primary color in the presentation.

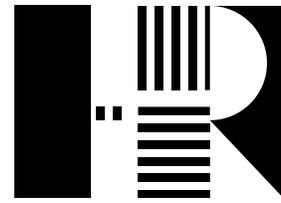
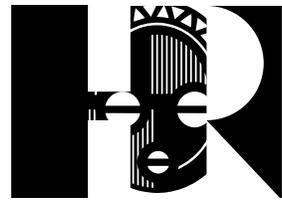
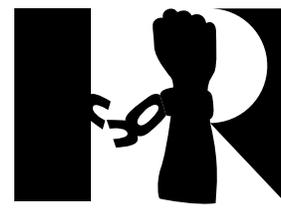
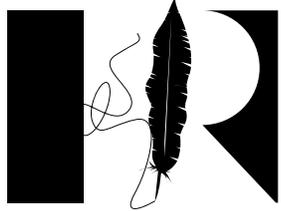
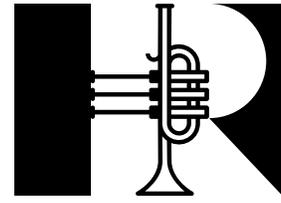
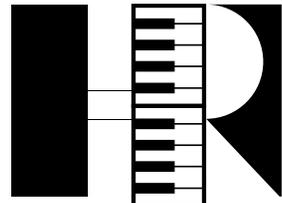
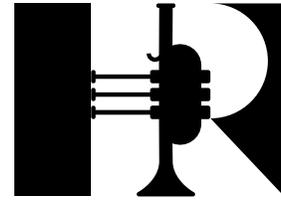
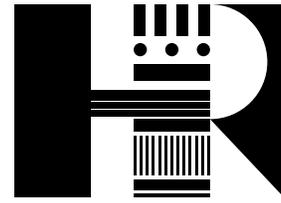
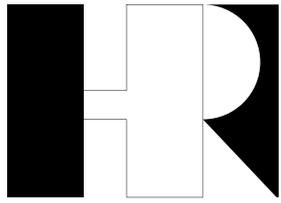


Container

The approach to the primary logo was to make it modular, scalable, and stackable. We accomplish this by creating a ligature of the stem of the 'H' and utilizing the crossbar of the 'H'. This overlapping area becomes a frame or container for different treatments as the branding grows recognition and grows.

As the campaign develops it's identity this container can act as a catalyst for creativity and storytelling. It can also be utilized to brand specific events and co-branding between partners.







IDENTITY GUIDE: GRAPHICS & TYPE

HR 100 Campaign uses specific typefaces and graphic styles to represent its brand.

Use the following sections as a guide for proper usage.

- 1. Typefaces*
- 2. Colors*
- 3. Photography*

TYPEFACES

HR100 uses several different typefaces for print and web.

1 PRIMARY HEADLINES

1. Raleway All Caps

In most cases, this is acceptable for both print and web. It's a friendly and approachable typeface and communicates in the style of the brand.

AaBbCcDdEeFfGgHhIiJjKkLlMmNnOoPpQqRrSsTtUuVv
WwXxYyZz1234567890\$%&(!,;:#!?)

2 *Secondary Headlines*

Playfair Italic

Go Media uses a strong bold typeface in a lot of our community-focused brands. This aligns with our message of solidarity and strength of our community.

*AaBbCcDdEeFfGgHhIiJjKkLlMmNnOoPpQqRrSsTtUuVv
WwXxYyZz1234567890\$%&(!,;:#!?)*

3 Body Copy Styles

Raleway Regular

In most cases the simple and classy serif typeface works to communicate our message. It's got great readability and consistency.

AaBbCcDdEeFfGgHhIiJjKkLlMmNnOoPpQqRrSsTtUuVv
WwXxYyZz1234567890\$%&(!,;:#!?)

4 Body Copy Alternate

Open Sans Regular

Sometimes on the web we will use the sans-serif typeface to communicate in a friendly and legible way. Clear, concise, attractive, and fun.

AaBbCcDdEeFfGgHhIiJjKkLlMmNnOoPpQqRrSsTtUuVv
WwXxYyZz1234567890\$%&(!,;:#!?)

I TOO, SING
AMERICA

HAR
LEM

RENAISSANCE

100



I TOO, SING AMERICA...

Harlem Renaissance

Vestibulum id ligula porta felis euismod semper. Praesent commodo cursus magna, vel scelerisque nisl consectetur et. Duis mollis, est non commodo luctus, nisi erat porttitor ligula, eget lacinia odio sem nec elit. Lorem ipsum dolor sit amet, consectetur adipiscing elit. Donec sed odio dui.

Curabitur blandit tempus porttitor. Morbi leo risus, porta ac consectetur ac, vestibulum at eros. Curabitur blandit tempus porttitor. Curabitur blandit tempus porttitor. Vestibulum id ligula porta felis euismod semper.

Aenean eu leo quam. Pellentesque ornare sem lacinia quam venenatis vestibulum. Maecenas faucibus mollis interdum. Sed posuere consectetur est at lobortis. Maecenas faucibus mollis interdum. Aenean lacinia bibendum nulla sed consectetur. Sed posuere consectetur est at lobortis.

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Duis mollis, est non commodo luctus, nisi erat porttitor ligula, eget lacinia odio sem nec elit. Maecenas sed diam eget risus varius blandit sit amet non magna. Lorem ipsum dolor sit amet, consectetur adipiscing elit. Aenean lacinia bibendum nulla sed consectetur.

COLOR

Inspired by the Black and White photography of the time period of the early 1900's our base color palette is Black and White. Our Brand colors represent power, elegance, and boldness.

Color should be used sparingly as accents or backgrounds to add vibrancy to relevant brand impressions.

Black

R113
G57
B115

PMS 2593u

C 70
M 95
Y 35
K 0

R247
G124
B50

PMS 021u

C 0
M 70
Y 95
K 0

R255
G200
B65

PMS 115u

C 0
M 22
Y 85
K 0

Color Guide

White

R102
G204
B51

PMS 375u

C 35
M 10
Y 100
K 0

R109
G110
B113

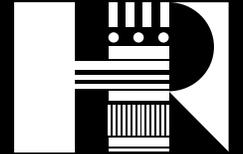
PMS 425u

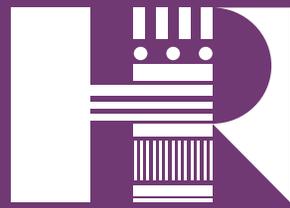
C 0
M 0
Y 0
K 70

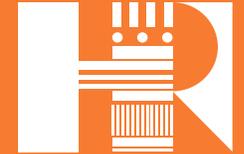
R168
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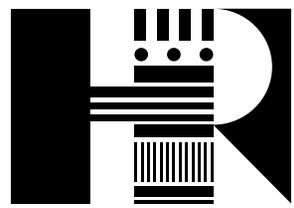
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M 0
Y 14
K 0

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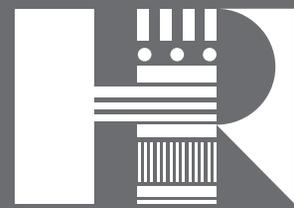
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APPLICATIONS

Here are some examples of HR branding and promotional materials. In general, use flat, solid colors and a lot of white space.



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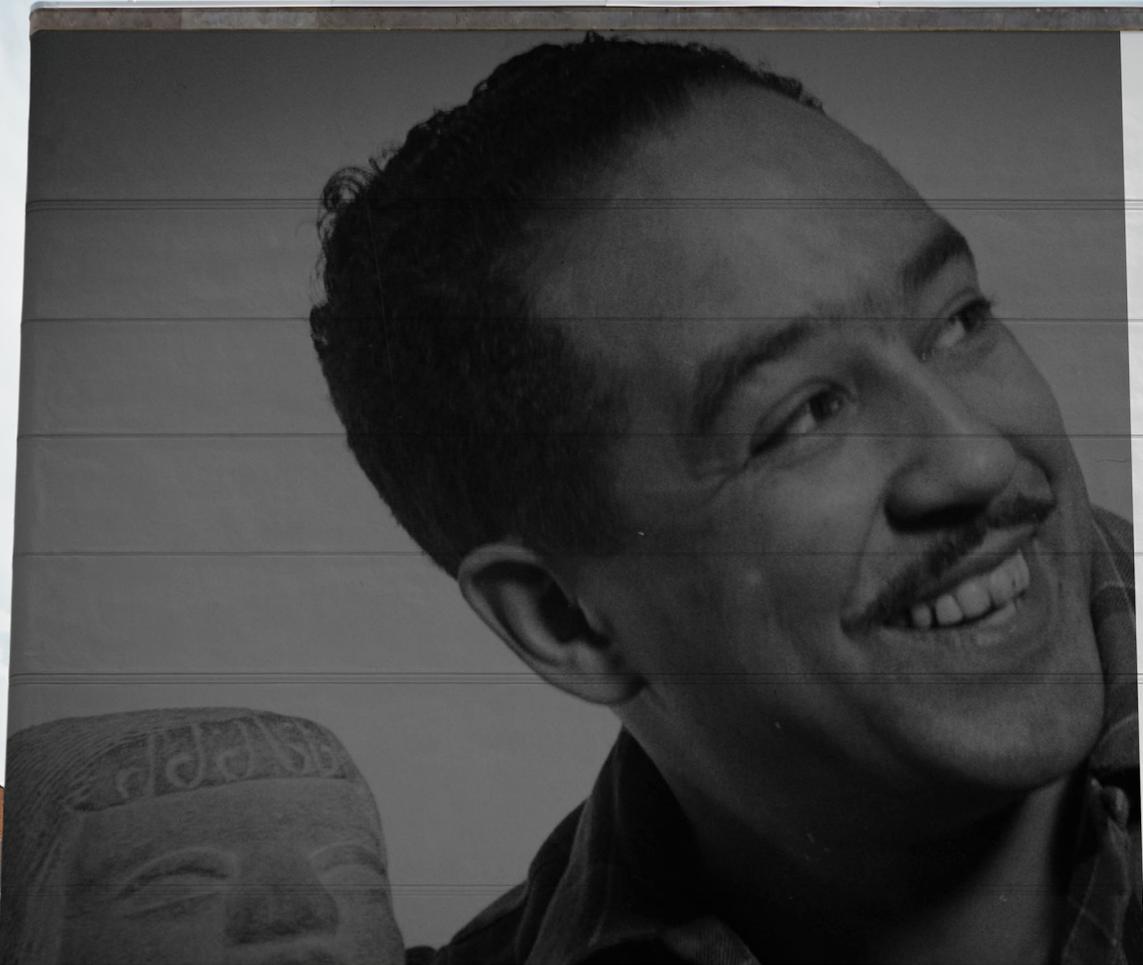


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RENE
THE RENAISSANCE

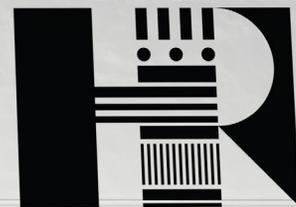
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TEAM

Our Branding & Marketing team is made up of a team of motivated and passionate Columbus based professionals and entrepreneurs. The “I Too, Sing America” campaign created a unique opportunity for us to bring our expertise together to develop a comprehensive brand and campaign that is sure to be a historical moment in Columbus, Oh and beyond. We are honored to work on such a historical project to develop a brand we believe be a catalyst to unify the Central Ohio community.

*Questions about how to apply the brand that weren't explained in this guide?
The following team members are here to help!*



Yohannan Terrell
CEO, Warhol & Wallstreet



Wendi Crump
President/ CEO, OwnOurOwn



Bobby Ferguson
Founder, The 22nd Foundation



Alonzo Edmundo
CEO, GetCR8V, LLC



Marshall L. Shorts
Principal, Artfluentia
Co-Founder, Creative Control Fest