

# Kala Sangam Brand Report

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# Summary and Recommendations

We – Out of Place Studio – have, over the last several months, undertaken a process of surveying and engaging with Kala Sangam users and the wider Bradford public to help advise on the future branding of Kala Sangam. This research has been done with the aim of discovering how people feel about the current brand, and how they may feel about changes to the branding in the future, such as the name, visual language, and tone of voice.

Out of Place Studio is a brand based design studio specialising in brand and design, working with clients in the local area, across the United Kingdom, and Europe. Our process involved a public survey, open to anyone, which was promoted through Kala Sangam's social media channels, as well as our own. This stage was followed by a series of focus groups – fifteen of them in total – in which we asked questions and participated in open discussion with various community groups, Kala Sangam's tenants and neighbours, and performers from the local area.

The research has shown that there is a strong foundation to build upon at Kala Sangam, but that efforts to attract audience members from more diverse backgrounds must continue until the most engaged users represent the demographics found in the city of Bradford. A rebrand would be a powerful way to set this in motion, positioning the venue as a dynamic, forward-looking, multicultural, and multidisciplinary arts centre on a national stage, rather than an inconsistent local venue.

The majority of people responding to the survey were middle-aged white people from predominantly affluent areas of Bradford, showing a continued need to communicate and market to other communities in the city. Recognising this, we also ran a comprehensive series of focus groups to ensure our findings were representative of Bradford's diverse communities.

One of the most pressing issues is younger audience members which form the future of the organisation, who, at the moment, are not engaging with Kala Sangam, and rarely attend of their own volition.

Attitudes towards the name change are mixed, however, most participants are open to the idea of

a new name if it is clearly communicated as to why it was changed. Transparency was something that participants also wanted to see more of in general.

If the name is changed to something similar, participants would like to see Sangam retained, as it refers to the meeting place (confluence) and removes the confusing element of Kala.

There was a consistent opinion across the majority of groups that a name including "Bradford" would be the best option. This was due to participants feeling that "Bradford" highlights the organisation's programme and desire to improve diversity and inclusion in the arts due to common associations of the city both internally and externally.

There are some concerns that if a name including "Bradford" is adopted, that the centre would need to step up its professionalism and service to match the elevated status it would be adopting. This includes better signage, professional looking staff, and an accessible, high-quality space.

In regards to the name change, it is apparent that there will always be some people that are left disappointed by the name change, feeling a loss of ownership over something that was unique to an under-represented community in Britain. It should be expected that this may lead to some negative press, as there could be a clear opportunity to do so if the rename is poorly communicated and invested groups desire to challenge it. This will need to be handled with care and due diligence, with an honesty about the concerns raised regarding colonialism and whitewashing.

It's also clear that one of the biggest opportunities for the art centre is the café. Not only does the café serve as a place that attracts people during the day – opening avenues for advertising the programme to local people – but it also serves as a place to communicate the diversity and inclusivity that Kala Sangam wants to communicate further. This would be most beneficial if the food represented the different cultures that work and come to Kala Sangam. Bringing this under the umbrella brand and ensuring a level of consistency across all touchpoints with Kala Sangam will only serve to strengthen the

organisation's brand within the city. This will also serve to strengthen the venue's positioning as not just a theatre, but a space open to all throughout the day.

Across the focus groups, the Pay What You Decide model was unknown and sometimes contentious. Some users didn't know it existed at all, while others felt that it devalued the art and the performers, as people often value things less if they are perceived to be free. In both instances it had not been seen as something that had attracted people to attend that otherwise wouldn't.

Messaging for this scheme needs to be clearer, highlighting the wider brand mission of making art accessible to everyone, as well as showcasing the value of art to a community and encouraging people from Bradford to follow a career in the arts.

Users felt that the current brand visual language and designs were outdated, inconsistent and needed updating to be more modern, fresh, and accessible.

Users wanted to see something bright and colourful, ideally staying away from clichés associated with South Asian culture, without abandoning it completely. However, this would need to be done in context of the brand vision.

Younger audiences would like to see an increase in social media activity on Instagram, with more video and animated content showcasing creators, performers, and more. This more dynamic content is what they feel they are most likely to interact with, and should be a priority in any future marketing.

## Our Recommendation

Whilst we have heard from participants for whom the name Kala Sangam has a real resonance and historic connection, the majority of participants were either in favour of a name change or were neutral but could understand the reasoning behind why the company has embarked on this process.

There is consistent opinion amongst both those in favour of and those opposed to a name change that the name Kala Sangam no longer reflects what the company does. For many groups, including those of South Asian heritage, the word 'Kala' was problematic, sometimes with extremely negative connotations attached.

With this in mind, our first recommendation is that if Kala Sangam is looking to reduce barriers to access and increase its relevance to all communities in Bradford, including its diverse South Asian populace, the company should change its name.

We would however also recommend that the organisation retains 'Sangam' somewhere within its building or delivery. This word, and its meaning (a meeting point or confluence of rivers), continues to have relevance and retaining it as the name of a space or programme of work would allow the company to maintain a connection to, and honour its past.

Whilst other potential names were suggested, there was one name which was consistently brought up in focus groups of all heritages and backgrounds. In the end, it was suggested with such regularity, that we believe it to be the clear and only realistic option for a name change. We agree with participants that this name would better describe what the organisation does – as many people didn't know what happens at Kala Sangam – and also allow for a more expansive and inclusive approach to representing the array of communities that make up the city.

It is therefore our recommendation that the company changes its name to Bradford Arts Centre.

# Focus Group Results

# Who took part?

We engaged with a large number of community groups and stakeholders from across Bradford, including:

## **BIASAN (Bradford Immigration and Asylum Support and Advice Network) Refugee Communities**

A group of migrants and Asylum Seekers living in Bradford, representing a mix of nationalities and heritages.

## **Bradford-based Artists and Creatives**

Freelance artists and creatives, working across a range of art forms, including dance, theatre and visual arts.

## **Bradford-based Primary School Children**

Year 3 and 6 Pupils from St Mary's and St Peter's Primary School in BD3, representing a range of backgrounds including Indian, Pakistani and African heritage.

## **Bradford College Students**

Young people studying performing artists and media at Bradford College from a range of ethnic backgrounds.

## **Bradford Producing Hub Creativity Council**

15 artists and creatives from a range of backgrounds and heritages, working across Bradford's cultural sector.

## **Bradford South Asian Festival Organisers and Attendees**

People from a mix of South Asian heritages engaged with the annual Bradford South Asian Festival as both organisers and audiences.

## **Kala Sangam Audience Members**

Individuals from across the many focus groups that had attended Kala Sangam before.

## **Kala Sangam Board Members**

Members of the board's marketing sub group including Indian and Neurodiverse people.

## **Kala Sangam Staff**

A diverse team including those from Pakistani and Jewish heritages, as well as members of the LGBTQ+ community.

## **Kala Sangam Founder, Dr Geetha Upadhyaya OBE**

## **Kala Sangam Tenants and Neighbours**

Including representatives from Mencap, Bradford Cathedral, and organisations that engage with young people.

## **Mind the Gap**

Artists and staff from England's leading learning disability performance and live arts company.

## **National Classical Indian Music and Dance Artists**

Performers from across the United Kingdom, working in art forms including Bharatanatyam, Kathak and Carnatic vocals.

## **Rockwell Centre, Bloomin Buds Audiences, and Communities**

Primarily white working class communities based in BD10.

## **Womenzone Users**

Primarily older Pakistani women who attend regular groups at Womenzone Community Centre in BD3.

### What do you know about Kala Sangam?

Most groups were familiar with the name, but there were mixed responses as to whether participants had attended Kala Sangam.

One of the most common responses was that participants didn't know where it was – especially those that weren't familiar with Bradford City Centre.

Similarly, some groups didn't realise it was a theatre, and assumed it was a community centre or place of worship. Something that they often learned wasn't the case after becoming more familiar with the city centre and Kala Sangam.

#### **“I know there are lots of activities there but I don't know what's happening.”**

Many artists that had not worked with the theatre thought it was exclusively South Asian arts and had never applied to put on a show or piece of work because they didn't know what the criteria was and whether they would be accepted into the programme. Those that have worked with Kala Sangam before felt it was much more eclectic and diverse than the South Asian label gave it credit for.

It was widely considered that over the last few years Kala Sangam's reputation has been reinvented, and participants can't see why artists and audiences wouldn't want to engage with Kala Sangam now.

Some groups felt the placement of Kala Sangam in Bradford, with its predominantly Muslim community, is probably a difficult thing to handle from a programming point of view, and think that it's seen more as a Hindu organisation.

Some concerns were raised that Kala Sangam doesn't have South Asian decision makers that are familiar with the lived background, and that there is a growing disconnect with the community.

Similarly, some questioned that although the work is rich and diverse, it might not appeal to working class people.

### How do you feel the vision for Kala Sangam has changed over the years?

Some of the groups felt that, historically, the vision used to be rooted on bringing people in to see South Asian arts, but now the organisation is focused on high quality arts, in line with new audiences. They saw this as something that has evolved and clarified rather than shifted.

### What would you say are the biggest challenges for Kala Sangam?

The most common response was improving access to the building, and the first floor in particular.

Similarly, many felt the quality of the building doesn't reflect the quality of delivery, with the building not being at the same standard as the work, – as well as visitors needing a better welcome to the building.

Across several groups, there were comments about the marketing and outreach being inconsistent. Many participants simply didn't know what was on and when, and felt that some communities didn't get exposed to the programme at all.

### Have you ever experienced any problems when interacting with or attending a performance, event or service at Kala Sangam?

By far, the most common thing that was mentioned by all the groups was the elevator. Everyone seemed to have had an issue with it at some point in time. Similarly, other accessibility issues were also a concern, including – but not limited to – poor way-finding, not being able to find the building, not knowing which entrance was the right one, and not knowing where to go once inside the building.

Historical issues with the management were also mentioned by those that were familiar with the organisation. Many participants said that before Alex Croft, Creative Director, was involved they did not want to work with Kala Sangam. There is the potential that some people will still have issues with the management based on historical experiences. There were no issues with the history of the organisation with younger focus groups.

Across the groups that regularly use the building, there were some issues with the front-of-house staff.



These issues were not about the effectiveness of staff, but more about the professionalism in terms of appearance. For example, many felt that because the staff did not have a uniform it made the organisation seem less professional, and more like an amateur arts centre. This also made it difficult for some people to know who to speak to, particularly upon entering the building.

These issues were raised alongside the idea of using a name that assumes a position of outright leadership within the city – as this kind of name would elevate the theatre's status both locally and nationally. There was a feeling, from a brand reputation point of view, that uniforms and those sorts of things needed to be introduced to match the elevated professionalism of the theatre. It was proposed that if the theatre were to market itself as a higher value proposition, that it would also be judged to a higher standard too.

Some participants mentioned that travel can be a barrier, particularly for those that rely on public transport from the local area – particularly Keighley. This often means that they have to convince someone they know with transport to attend – or be unable to attend. This seemed to be quite common for low income individuals, even if they live locally. Some groups in particular said that bus tickets use up the majority of their daily allowance, so they were unlikely to travel around any other way than on foot.

Signage and directions in and around the building were a concern too. Signage around the city is minimal and older generations know the building as the General Post Office.

Many of the groups feel there is a whole generation of people that prefer to go to Leeds.

It was very common for participants to call the lobby poor and outdated with no signs to say welcome. As a result, the public doesn't know where they are when they enter.

Visual brand consistency is a problem. Participants felt Kala Sangam doesn't have a specific logo, doesn't have a specific colour, or anything that forms a strong sense of familiarity.

### **How has the way Kala Sangam presented itself over the years affected your decision to visit? And why?**

Those that had opinions on this question said that they felt like it was solely South Asian and dance focused, with a leaning towards classical interpretations of those art forms. Most participants have noticed its focus has broadened in recent years, but not entirely sure what the aims of the programme are.

Knowing Alex Croft, Creative Director, has helped artists and performers understand how to use the space, but if one is not involved in the cultural fabric of the city, one may only use the building as a cafe.

It's worth noting with the café that most focus groups were familiar with it, but thought that the offering should be reflective of the space and its diversity, including elements such as dishes inspired by Bradford's many cultures.

For many groups, the name causes confusion, as they don't know what it means, or what the space does as a result.

Some groups – particularly those that included older white members – said that it felt like Kala Sangam wasn't for them.

Some groups felt that the programme should be more diverse, but that they would be disappointed to "lose" a venue that so strongly associated with South Asian classical arts if the programme moved too far from where it is now.

Additionally, some groups felt that the term South Asian could be considered offensive if used in certain ways when engaging with communities. These same groups said that the name is flawed: some sub-continental audiences will never get past the name, so South Asian becomes pointless.

### **How would you normally find out about arts and culture centres?**

Across the board this was largely social media. Older focus group members tended to use Facebook, which mirrors the results of the survey. Many of these users also had WhatsApp groups that they would share events in when they thought their friends might be interested in them.

As the focus group members got younger, this shifted towards Instagram, with some TikTok usage. For these users, they typically stay off Facebook altogether. They also said that they were much more likely to engage with an organisation based on the type of content being produced for social media feeds – particularly video.

Many of the suggestions, regarding the type of content they would like to see, included content such as interviews with directors and performers from shows; behind the scenes content, such as rehearsals; and more video and animation in general.

All groups said that they would be more likely to engage with a colourful theatre brand that stood out from the rest of the content on their feeds.

Key touchpoints to consider:

- A lot of participants used the Telegraph and Argus events section due to the lack of a clear city-wide event listing
- Newsletters were popular with older group members and artists
- Word of mouth was very popular with all groups
- Social media will always be necessary
- Young participants do not use Facebook – it has a stigma of being where your parents are. They are much more likely to use Instagram and TikTok

### **When you go to cultural events (whatever that means to you), do you go on your own or with family or friends? And why?**

Across the board, most participants were likely to attend an event with someone, rather than on their own. However, the person they would attend with was different depending on the group. A large percentage said they would attend with a friend – one that they regularly rely on to attend events – whereas others said they would attend with their family, if the event felt family-friendly and something they would enjoy.

There were a few participants that would attend events on their own. Often this was because the event was niche and relevant just to them. Some participants felt like it was a good way to meet people.

### **Does the fact that Kala Sangam presents itself as distinctly South Asian affect your decision to engage? And how so?**

**“It does as a performer and a theatre company - not sure if it's a platform for me and my work.”**

**“If it wasn't for links to Bradford Producing Hub I would not have considered coming to see something here.”**

**“See it as a benefit as it's an audience hard to engage with.”**

There was a mixed reaction to this across the groups. Many felt that becoming more diverse was a good thing, as it matches the programme and reflects the audience of Bradford.

Some of the groups said that by being seen as distinctly South Asian they would not attend as it didn't feel like it was for them. However, it's also worth noting that some of the individuals did not attend theatres and arts and culture events on a regular basis, and were unlikely to do so even with a change of name or programme.

There was also a number of participants who said that the name shouldn't be changed because the South Asian focus made the centre unique in its offering – not just on a local stage, but a national one too, and that's something Bradford should be proud of.

Some participants did note, however, that for a centre with a South Asian focus, that there wasn't enough well-known South Asian performers brought in to Kala Sangam.

### **How would you feel if Kala Sangam changed its brand perception to be more culturally and ethnically diverse?**

Most participants felt that this would be good, but also felt that Kala Sangam keeps skirting around the issue due to the loss of the South Asian focus.

These individuals said that Kala Sangam couldn't please everyone, but it's important to present what the audience wants, and engage with current creative conversations.

One question raised was:

**“Would moving away from Indian dance compromise the audience? Would any of the strands compromise relationships? How important is the South Asian speciality to Kala Sangam from a business perspective?”**

### **Do you think Kala Sangam does a good job at representing a broad spectrum of society, including religious groups, ethnic groups, age groups, and LGBTQIA+ groups?**

Overall, participants responded positively to this question – when it was a personal consideration to them.

Politically liberal groups felt that being more diverse is always a positive, and felt that there were a few things that could be taken further:

- More events on faith communities and LGBTQIA+
- Need to showcase more disabled artists
- Deaf audiences to reach

On the opposite end of the scale, some groups said that they weren't interested in these topics at all, and would rather see something like a pantomime, comedy, or general drama.

### **Do you feel included and welcomed by Kala Sangam?**

This question was touched upon in other questions, but not often answered directly.

Some groups had issues with the lobby, the welcome, and the signage – which put them off visiting –

however most participants were positive – especially when they had become familiar with Kala Sangam.

Some participants said that it was a nice, warm place to go when the weather was poor.

**“Yes. The best thing about Kala Sangam is that it is warm in the winter. Our dance class [Dance United Yorkshire women's company] used to be there and it was good. We moved to a different space in Bradford that was so cold I stopped going. I think maybe we now go back home [Kala Sangam].”**

**“It is so cosy. It's a good place to stay warm when it is freezing outside.”**

### **How do you feel about the term South Asian in relation to the events, performances and services offered by Kala Sangam?**

In the groups that had thoughts about the term, they felt it was more strongly associated with India than anywhere else, overlooking many of the other nations that could be included.

However, there was a strong sense of ownership in Indian South Asian groups; having an organisation like Kala Sangam gave them a voice and a sense of representation on the national stage – particularly as there aren't many distinctly South Asian arts organisations in the UK.

The consensus was also that the term doesn't accurately reflect some of the other performances offered by Kala Sangam, and that it sometimes seems like the organisation is torn between two identities.

There were also concerns about the term itself, and how it doesn't really reflect the nuances of cultures within the global region, with some participants comparing it to the term “European”, as an example of over-generalisation.

**“Wasn't a term used in my vocabulary until I joined the creativity council”**

**“Potentially problematic as it is amorphous - some people from Punjabi community wouldn't necessarily engage”**

**“Quite broad, Indian people might prefer to be specified as Indian rather than South Asian.”**

**“What do you mean when you say South Asian?  
Either be specific or use an umbrella term  
that actually represents who you mean.”**

The name was also a contributing factor to the interpretation of South Asian, with the confusion of how to pronounce Kala Sangam, and it's meaning, being an active turn-off for some people the artists had talked to.

**Do you feel Kala Sangam is focused on certain groups more than others?**

Overall, participants felt the programme looked quite varied in terms of the people and experiences covered. They did note that it looks drama focused more than anything else.

**Do you feel that South Asian heritage is a vital part of Kala Sangam's identity?**

Some groups discussed the idea that it would be nice to have traditional and contemporary South Asian art forms due to the understanding of South Asian differing between so many groups.

Some groups also said that the new approach needs to be balanced, as specialising too heavily in any particular area may put others off.

**Do you feel that being Bradford-based is a vital part of Kala Sangam's identity?**

**“Make it a Bradford institution within its own right. Pride in Bradford should cover the other personality aspects without excluding groups.”**

The majority of groups felt that “Bradford” acts as a sort of umbrella term that includes all of the different communities and people in the city, including South Asian communities, and diversity in general.

Groups wanted to see Kala Sangam promote the idea that you can do well by being from Bradford, with lots of home-grown talent coming through alongside established performers from all over the country. Bradford has a strong DIY ethic, and is “a bit weird”, and participants would like that to come through.

Most creatively engaged participants liked that Kala Sangam gives local artists a place to grow; that it felt

like this was its key strength in contrast to venues like The Alhambra.

A lot of the groups said that sometimes things in Bradford felt half-hearted. Kala Sangam wasn't an exception to this, and that if a Bradford-based name was to be adopted, that a clear step up in quality and presentation would be needed to combat these perceptions.

In general, participants felt organisations do shy away from being associated with Bradford due to a negative reputation nationally and locally, but these participants were also keen to point out that people always seem to hate their home towns.

However, many of the groups pointed out that they have felt more of a shift in civic pride, particularly after the announcement of 2025 City of Culture, and that being proud to be in Bradford would give Kala Sangam a sense of place and help build relationships with the wider community.

There were some concerns that it could be seen as an amateur venue, by Bradford people, for Bradford people.

Overall, the groups felt that focusing on Bradford more makes it sound bigger and gives it more weight. But with that comes more responsibility.

It was thought that a Bradford focus would also contribute towards Bradford developing its brand.

**Do you feel that inclusivity is a vital part of Kala Sangam's identity?**

It was quite consistent across all groups that Kala Sangam needs to be inclusive, looking at ways it can continuously appeal to broader and more diverse experiences and people.

Most groups felt that by emphasising Bradford as part of the identity all people are covered, as Bradford is a diverse, inclusive place.

### **If you had to choose one of the three, which is most important: being seen as South Asian, Inclusive, or Bradford-based?**

This was almost unanimously “Bradford-based”. However, there were many different reasons for this that were worth considering.

Many South Asian focus group members said that they identified above all else as Bradfordian. These individuals said that Bradford was made up of many kinds of people, and that other people – such as those not from Bradford – associate the city with a diverse population.

Other groups said that the term “Bradford” was an umbrella term that included “South Asian” and “Inclusive”, and felt more fitting to the programme and the audiences attending shows.

However, some groups felt that Bradford had some negative connotations – particularly with people from outside of Bradford – including crime, poverty, and racism. They said that when they were not in Bradford they would sometimes refrain from mentioning to others that they were from Bradford. Many of these participants felt this stemmed from news stories that focus predominantly on the negative things that happen in Bradford.

### **Changing the name – how it would make you feel?**

Generally, participants were open to the idea of changing the name, however there were some groups that were against it, for legitimate reasons.

Some participants felt that it was frustrating that organisations had to be Anglo-centric to be palatable to audiences and consumers, and that successful messaging would be more beneficial. The question that was asked the most by participants was:

#### **“Why does something have to be less Asian to be popular?”**

These participants felt this point was even more pertinent in the context of a British society that is increasingly talking about and dealing with its colonial history – particularly its role in South Asia.

Many artists have been working in and around themes of post-colonialism for many years, and some of the artists we spoke to also said that they felt that

a name change which abandoned Kala Sangam could be interpreted as an effort to erase South Asian cultural identity. They felt that the deciding factors behind the name change may be genuine, but that the optics are something which could be used as a talking point once the name has changed – even outside of South Asian groups in Bradford.

The participants that spoke most strongly in favour of keeping the name were younger audiences. To them, the name has less history, and they said it felt unique and different from other things, which made it seem more interesting.

Key considerations:

- Name needs to be easily absorbed.
- The languages spoken in Bradford need to be considered.
- Every name is unique and has its own story – “people always refer to things by the old name.”
- The mystery of the name is appealing and intriguing to some groups
- Some groups felt it's more about what happens at Kala Sangam rather than the name
- Needs to be explained fully - so it's important it's communicated well

### **How do you feel Kala Sangam compares to other arts centres? Both nationally and locally**

Most participants felt it was unique in its South Asian offering.

Most groups felt that there isn't much else in Bradford, and what does exist is too expensive.

Participants felt that because the space can be hired and used for many purposes, Kala Sangam has a key advantage over other local venues, but they felt the space could be cleaner, tidier, and easier to use.



### **How do you feel about the Pay What You Decide pricing model?**

Most groups were unaware of this payment model for shows, so we would recommend this be part of the messaging if it is desired to make this clearer – possibly positioned as a commitment to the people of Bradford to provide affordable art.

It's worth noting, however, that some groups didn't feel it was necessary to offer these kinds of tickets, and that the diverse nature of the programming would attract people rather than price. Similarly, some groups said that they would have a difficult time deciding on what to pay.

The participants that had the largest issue with the Pay What You Decide model were artists and performers: these participants felt that not having fixed prices undervalues the work they are doing, and reduces the chance of being able to make a reliable income from being in the creative arts.

### **Is there anything you feel Kala Sangam could do to attract more visitors?**

First and foremost was improving the access issues. These included both physical and cultural access issues. The groups would love to see more languages, disability access, and assistance when needed.

Some groups felt that Kala Sangam was let down by inconsistent branding, and poor marketing. They would like to see more assistance when organising events, including toolkits and promotional help.

Most participants feel Kala Sangam needs to promote the variety of programming more effectively, particularly activities for young people, with a clear and consistent tone of voice and mission.

### **How do you feel about working with the current Kala Sangam branding?**

Inconsistency was the main theme here. There needs to be more guidance on how things should look and feel, and if templates existed that would be really helpful.

### **What would make you visit Kala Sangam more often?**

The main themes in the responses to this question were around accessibility for people who are living on the periphery of the Bradford district and struggle to get into the centre of town on the bus due to finances. (For reference, asylum support is £5.83 a day and a First Bus adult day rider in Bradford is £4.50).

Participants spoke of liking that Kala Sangam is in the city centre near Broadway but also that people only came into the city centre on an infrequent basis.

There was a strong desire for greater community engagement and outreach. Students and high school aged students in particular.

**As Kala Sangam develops its new brand, what would you like to see considered?**

There were a lot of proposals for this:

- Better signage on and around the building
- Multiple languages for different types of users
- Accessibility
- A bright, bold colour palette
- Toolkits for event organisers and artists
- Stay away from South Asian clichés
- Consistency
- Animation
- Including the cafe in the overall Kala Sangam brand – with an offering that aligns with the theatre's culture and programme
- Alex Croft, Creative Director, should be more visible within the brand
- Clear brand statement
- A bigger focus on Bradford
- Better marketing
- Community engagement
- Something that decolonises the arts

# User Survey: Brand Awareness



**Do you know what Kala Sangam is and what it does?**

1. Yes – 90%
2. I've heard of Kala Sangam but I don't know what it does – 7%
3. No – 3%

When the results are separated so that we're only looking at "I've heard of Kala Sangam..." and "No", we identified the respondents as being from the following postcodes. Note: each result had the same number of responses, so we have presented them in no particular order:

- BD1
- BD16
- BD9
- BF1
- HD3
- HD6
- LS28
- LS4
- LS8
- OL14

We also examined the lack of awareness by age groups, with the following results:

- 25-24 – 9%
- 35-44 – 18%
- 45-54 – 36%
- 55-64 – 18%
- 65+ – 18%

**Have you ever been to Kala Sangam before?**

1. Yes, more than once – 88%
2. Yes – 7%
3. No – 5%

**Within the last year, which other venues have you visited?**

1. The Alhambra Theatre (82%)
2. The National Science and Media Museum (82%)
3. Salts Mill & 1853 Gallery (76%)
4. Cartwright Hall (73%)
5. St. George's Hall (73%)

**What brought you to Kala Sangam?**

1. A performance or event – 22%
2. Attended a talk, workshop, or class – 18%
3. The Rooftop Café – 15%
4. An Exhibition or display – 11%
5. Attended a conference or meeting – 9%

**Do you follow Kala Sangam on social media?**

1. Yes (63%)
2. No (37%)

**Of those that do follow Kala Sangam, these were the most common platforms:**

1. Facebook (59%)
2. Twitter (36%)
3. Instagram (30%)

# What is your preferred social media platform?

The top three social media platforms for survey respondents were:

1. Facebook (41%)
2. Instagram (26%)
3. Twitter (16%)

As a result we would recommend that all three form the foundation for online marketing efforts. However, we also looked at different social media platforms in relation to different groups.

## Most popular social media platforms in the United Kingdom (UK) as of the third quarter 2022, by usage reach

1. Facebook (70.7%)
2. Instagram (56.4%)
3. Twitter (42.8%)

Source: Statista

### Asian and South Asian respondents

Respondents that identify as Asian or South Asian, preferred these platforms:

1. Facebook (70%)
2. Twitter (13%)
3. Instagram (13%)

### Regular visitors

1. Facebook (41%)
2. Instagram (26%)
3. Twitter (16%)

### Have Not Visited Kala Sangam Respondents

1. Facebook (50%)
2. Instagram (33%)
3. Twitter (17%)

### Young audience members

When respondents over the age of 34 are removed, the platforms change significantly, with the top three becoming:

1. Instagram (79%)
2. Twitter (14%)
3. Facebook (7%)

This shows a large shift from Facebook – something that was echoed in the focus groups – towards Instagram.

### Artists and performers

1. Facebook (39%)
2. Instagram (26%)
3. Twitter (16%)

# User Survey: Brand Sentiment

### How would you describe the reputation of Kala Sangam?

This question asked for qualitative answers, with common threads such as:

**“Positive”**

**“Good”**

**“Improving”**

**“Not strong outside of Bradford”**

**“Was awful among most of the Bradford’s creative community, but has improved hugely over past few years.”**

Word count from answers (in instances):

1. Good (25)
2. Positive (11)
3. Excellent (8)
4. Known (8)
5. Asian (8)

### What three words would you use to describe Kala Sangam’s values or beliefs?

Word count from answers (in instances):

1. Inclusive (23)
2. Arts (10)
3. Community (9)
4. Creative (8)
5. Diverse (8)

### I feel the Kala Sangam tone of voice properly reflects the venue and its values

30% of respondents scored this at 4 out of 6. The most common score for respondents. Overall, 83% scored this question positively.

### Would you recommend Kala Sangam to Friends and Family?

1. Yes – 95%
2. No – 4%
3. I don't know – 1%

# Statements

## Kala Sangam is a place where you can learn

Score	Percentage of respondents
6 (strongly agree)	33%
5	21%
4	15%
3	18%
2	10%
1 (strongly disagree)	3%

Overall, the total positive responses were 69% of respondents.

## Kala Sangam is a place for building your knowledge, understanding, skills and expertise

Score	Percentage of respondents
6 (strongly agree)	29%
5	21%
4	16%
3	17%
2	13%
1 (strongly disagree)	4%

Overall, the total positive responses were 66% of respondents.

**Kala Sangam is a place for inspiring you to use what you've done or seen here in other aspects of your life**

Score	Percentage of respondents
6 (strongly agree)	27%
5	15%
4	25%
3	17%
2	13%
1 (strongly disagree)	4%

Overall, the total positive responses are 67% of respondents.

**Kala Sangam builds pride of the local area**

Score	Percentage of respondents
6 (strongly agree)	35%
5	21%
4	17%
3	15%
2	8%
1 (strongly disagree)	4%

Overall, the total positive responses were 73% of respondents.

**Kala Sangam is a place for the whole Bradford community**

Score	Percentage of respondents
6 (strongly agree)	37%
5	20%
4	15%
3	15%
2	7%
1 (strongly disagree)	6%

Overall, the total positive responses were 72% of respondents.

**Kala Sangam is a place where all sorts of people can mix and understand each other's cultures**

Score	Percentage of respondents
6 (strongly agree)	42%
5	20%
4	14%
3	13%
2	6%
1 (strongly disagree)	4%

Overall, the total positive responses were 76% of respondents.

**Kala Sangam makes you feel welcome and comfortable**

Score	Percentage of respondents
6 (strongly agree)	43%
5	21%
4	12%
3	15%
2	4%
1 (strongly disagree)	4%

Overall, the total positive responses were 76% of respondents.

**Kala Sangam has knowledgeable and responsive staff**

Score	Percentage of respondents
6 (strongly agree)	36%
5	24%
4	13%
3	15%
2	9%
1 (strongly disagree)	4%

Overall, the total positive responses were 73% of respondents.

**Kala Sangam is responsive to your needs**

Score	Percentage of respondents
6 (strongly agree)	31%
5	24%
4	11%
3	18%
2	12%
1 (strongly disagree)	4%

Overall, the total positive responses were 66% of respondents.

**Kala Sangam encourages participation in the community and life events**

Score	Percentage of respondents
6 (strongly agree)	36%
5	16%
4	13%
3	19%
2	8%
1 (strongly disagree)	8%

Overall, the total positive responses were 65% of respondents.

**Kala Sangam is good for Bradford's image**

Score	Percentage of respondents
6 (strongly agree)	46%
5	21%
4	12%
3	13%
2	5%
1 (strongly disagree)	4%

Overall, the total positive responses were 79% of respondents.



Kala Sangam enhances the sense of community in Bradford

Score	Percentage of respondents
6 (strongly agree)	39%
5	18%
4	13%
3	17%
2	7%
1 (strongly disagree)	6%

Overall, the total positive responses were 70% of respondents.

# Current Branding Survey Results

## The Logo

# kalasangam



kalasangam



### **The Kala Sangam logo is modern**

The highest scoring category was 3 out of 6 (39%). Overall, 57% scored this as either 1, 2, or 3, showing generally negative views of the Kala Sangam logo in terms of appearing modern.

### **The Kala Sangam logo is engaging**

The highest scoring category was 3 out of 6 (29%). Overall, 60% scored this as either 1, 2, or 3, showing generally negative views of the Kala Sangam logo being engaging.

### **The Kala Sangam logo is recognisable**

The highest scoring category was 3 out of 6 (26%). However, 58% scored this as either 4, 5, or 6, showing generally mixed views of the Kala Sangam logo being recognisable.

### **The Kala Sangam logo gives me a good idea of what Kala Sangam is and does**

The highest scoring category was 1 out of 6 (35%). Overall, 75% scored this as either 1, 2, or 3, showing generally negative views of the Kala Sangam logo being representative of what the organisation does.

# Existing Kala Sangam Print Designs



## The designs accurately describe what happens at Kala Sangam

The highest scoring category was 3 out of 6 (29%). However, 57% scored this as either 4, 5, or 6, showing generally mixed views of the Kala Sangam designs describing what the organisation does.

## The designs reflect the quality of the performances at Kala Sangam

The highest scoring category was 3 out of 6 (27%). However, 58% scored this as either 4, 5, or 6, showing generally mixed views of the Kala Sangam designs reflecting the quality of the performances.

## I see myself or my community reflected in Kala Sangam's designs

The highest scoring category was 3 out of 6 (28%). Overall, 62% scored this as either 1, 2, or 3, showing generally negative views of the Kala Sangam designs being a reflection of them and their community.

## The Designs feel consistent and cohesive

The highest scoring category was 3 out of 6 (32%). Overall, 58% scored this as either 1, 2, or 3, showing generally negative views of the Kala Sangam designs in terms of consistency.



## The designs feel modern

The highest scoring category was 3 out of 6 (37%). Overall, 54% scored this as either 1, 2, or 3, showing generally negative views of the Kala Sangam designs in terms of modernity.

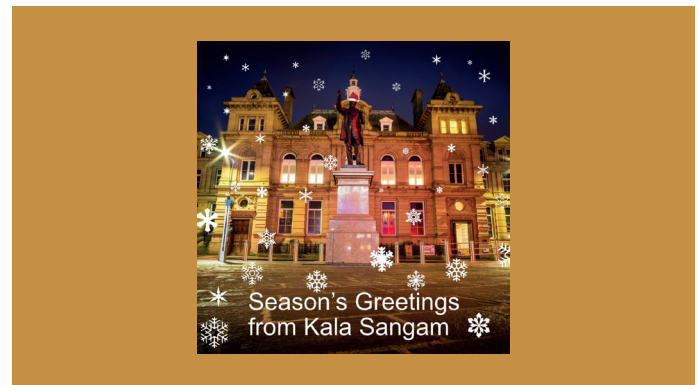
## The designs are engaging

The highest scoring category was 3 out of 6 (29%). However, 51% scored this as either 4, 5, or 6, showing generally mixed views of the Kala Sangam designs in terms of engaging visual design.

## The designs would make me want to take a copy [of the Programme]

The highest scoring category was 3 out of 6 (29%). Overall, 59% scored this as either 1, 2, or 3, showing generally negative views of the Kala Sangam designs in terms of leading to a programme being taken.

# Existing Kala Sangam Social Media Designs



## The designs are Modern

The highest scoring category was 3 out of 6 (33%). However, 51% scored this as either 4, 5, or 6, showing generally mixed views of the Kala Sangam designs being modern.

## The designs are engaging

The highest scoring category was 3 out of 6 (36%). Overall, 57% scored this as either 1, 2, or 3, showing generally negative views of the Kala Sangam designs in terms of engaging visual design.

## The designs would make me want to follow Kala Sangam

The highest scoring category was 3 out of 6 (35%). Overall, 78% scored this as either 1, 2, or 3, showing generally negative views of the Kala Sangam designs in terms of making them want to follow Kala Sangam on social media.

## The designs would stand out on my social media feed

The highest scoring category was 3 out of 6 (30%). Overall, 59% scored this as either 1, 2, or 3, showing generally negative views of the Kala Sangam designs in terms of standing out on their feeds.

# General Brand Feedback



## How do you feel about the tone of voice of Kala Sangam's brand materials, such as programmes, social media posts, and more?

The highest scoring category was 4 out of 6 (43%). Overall, 64% scored this as 4, 5, or 6, showing generally positive views of the tone of voice.

## Do you agree with the following statement: I feel the Kala Sangam tone of voice properly reflects the venue and its values?

The highest scoring category was 4 out of 6 (30%). Overall, 70% scored this as 4, 5, or 6, showing generally positive views.

## Do you feel it is clear what Kala Sangam's values are?

The highest scoring category was 3 out of 6 (24%). However, 52% scored this as 4, 5, or 6, showing generally mixed views.

## If there was one thing that you think Kala Sangam could do better, what would it be?

**"Deliver a clear message of purpose"**

**"Slideshow on the screens in reception."**

**"Make the full range of activities more explicit"**

**"The fliers are a bit busy"**

**"Have a clearer purpose"**

## Do you have any other feedback on the Kala Sangam brand?

**"Think contemporary, in terms of design. Change the name to a more generic one, because Bradfordians don't know what Kala Sangam means."**

**"Keep the sangam"**

**"It's quite weak"**



# Engagement with Other Brands

## **When you discover a new company or organisation, which kind of tone of voice do you find more appealing?**

For businesses in general, this was tied neck and neck at being scored 3 and 4 out of 6, showing a desire for organisations to strike a balance between professionalism and casualness. However, when looking at Art organisations specifically, this leans more towards casual, with 60% of participants scoring this for 1, 2, or 3 on the scale. The highest scoring category was 3 (34%) showing that this should still lean towards professional.

## **Do you prefer a company or organisation that is disruptive and challenging or familiar and safe?**

For businesses in general 72% of participants opted for familiar and safe over disruptive and challenging. However, this was reversed when looking at art centres specifically: 54% preferred an arts centre to feel disruptive. The narrow majority suggests that they should not be too disruptive.

## **Do you prefer a company or organisation that is modern or traditional?**

In both instances (in general and art centres) this was overwhelmingly in favour of being modern. In general 71% of participants preferred an organisation which is modern, and for art centres this was 78%.

## **Do you prefer a company or organisation that is local or national?**

In both instances (in general and art centres) this was overwhelmingly in favour of being local. In general 72% of participants preferred an organisation which is local, and for art centres this was 81%.

## **Do you prefer a company or organisation that is bright and colourful or softer and more neutral?**

In both instances (in general and art centres) this was overwhelmingly in favour of being bright and colourful. In general 68% of participants preferred an organisation which is colourful, and for art centres this was 91%.

## **Do you prefer a company or organisation that has branding that is luxurious, trendy, or simple?**

In both instances (in general and art centres) this was overwhelmingly in favour of being simple. In general 68% of participants preferred an organisation which is simple, and for art centres this was 58% – with a leaning towards trendy at 38%.

# Future Direction

## Which of these examples appeals to you the most?

These two examples were the most popular of all of the ones that were shown in the survey. They both have different approaches, but both opt for uses of mixed colour palettes, and both use serif typefaces.

The first image was the most popular, with 37% of the vote, showing a preference for saturated, bright approaches.



Fig. 1 – Barcelona by Requena Office.



Fig. 2 – Barcelona by Requena Office.

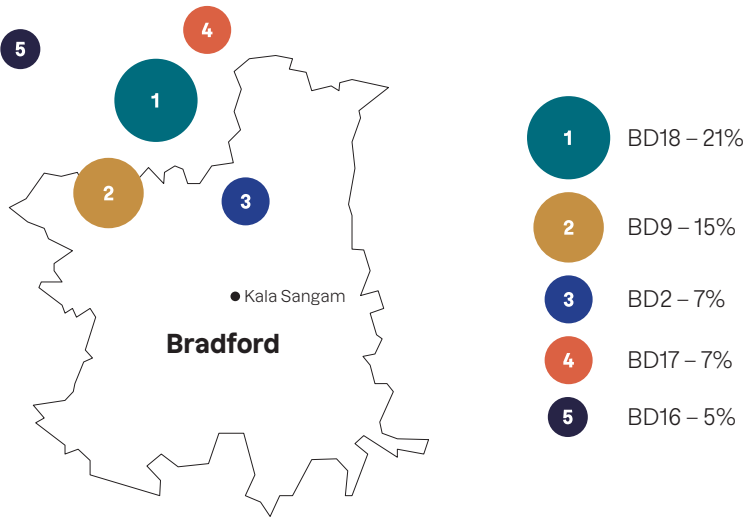


Fig. 3 – Leeds City Museum flyer by Foundry. Branding by Journal Ltd.



# Appendix: Questionnaire Respondent Data

# Location, by Postcode

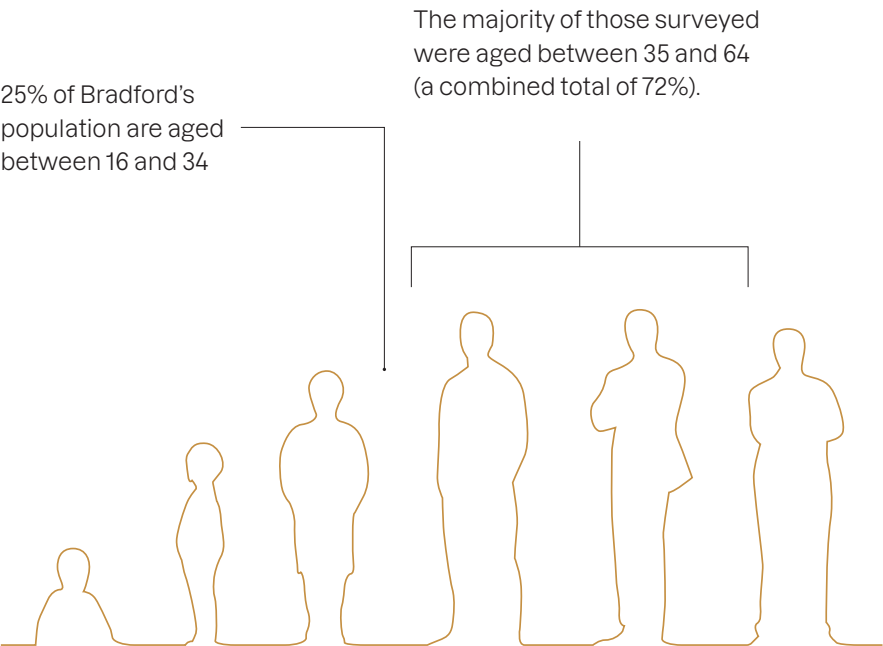


65% of respondents were from Bradford postcodes, while 35% were not.

The most common BD postcode was BD18 (21% of respondents from Bradford) which largely covers Shipley and Saltaire. The next four were BD9, BD2, BD17 and BD16.

These areas (totalling 55% of all Bradford-based respondents) are in the north of the city, including areas such as Mannigham, Shipley, Saltaire, and Baildon. This shows that representation in the survey for the rest of the city was low, and should be considered when using the findings.

# Age



The majority of those surveyed were aged between 35 and 64 (a combined total of 72%).

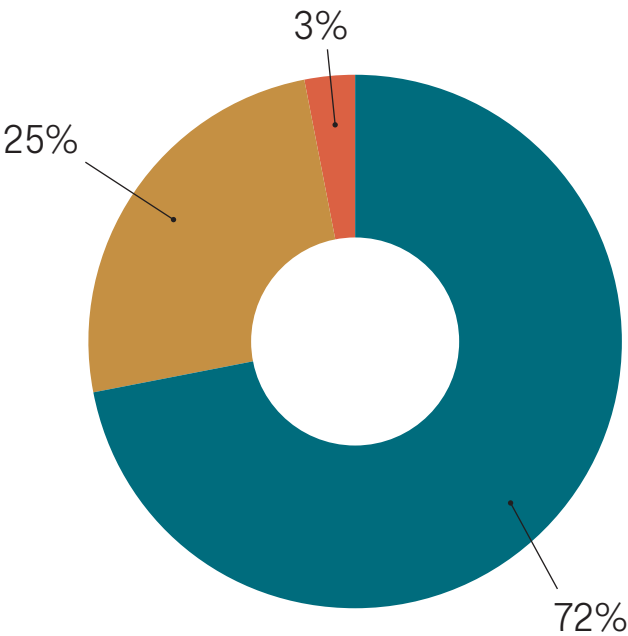
This represents a predominantly older audience for the survey, with the lowest three age categories being 16-24 (2% of respondents) 75+ (2% of respondents), and 25–34 (10% of respondents).

According to the 2021 census, Bradford has one of the lowest median ages in the UK, at 36 years of age. 25% of the population are aged between 16 and 34, compared to 12% of respondents, suggesting that audience engagement in those groups needs organisational improvement overall.

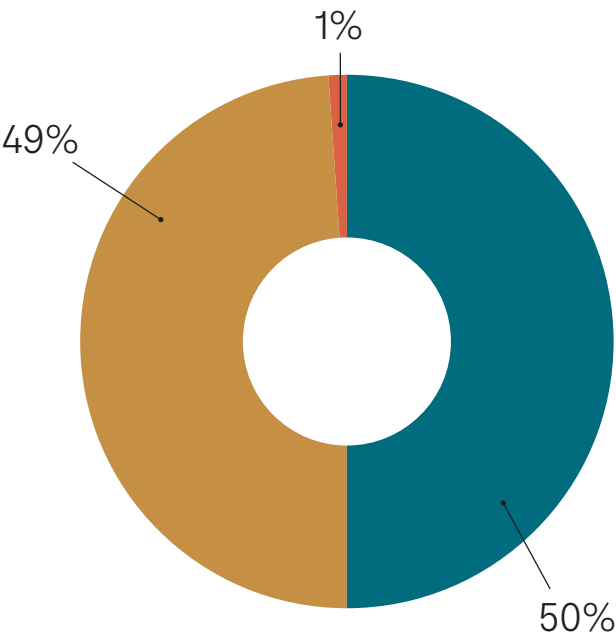
# Gender



Survey respondents  
by gender



Bradford genders  
– 2021 Census

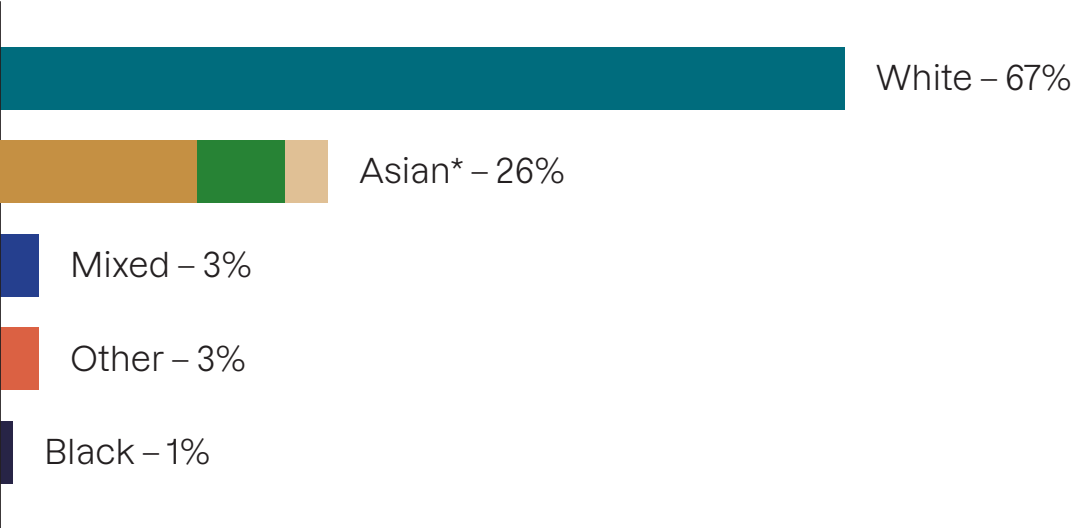


72% of respondents identified as female and 25% represented as male.

According to the 2021 census, Bradford is made up of 50% women and 49% men. This suggests that engagement – at least with the survey – is not as representative of the population as it could be. This should be considered when using the findings in this report.

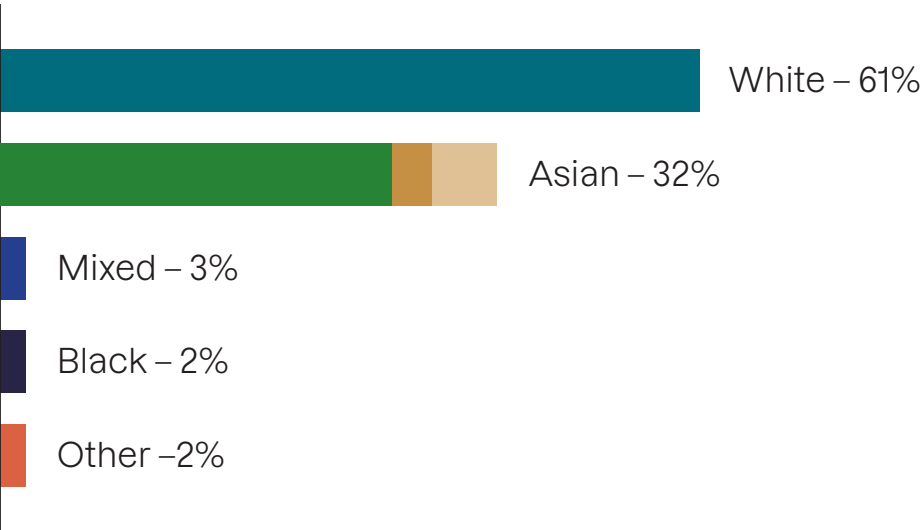
# Ethnicity

## Survey respondents by ethnicity



\*Of those that identified as Asian, 60% identified as Indian and 27% as Pakistani

## Bradford ethnicities – 2021 Census

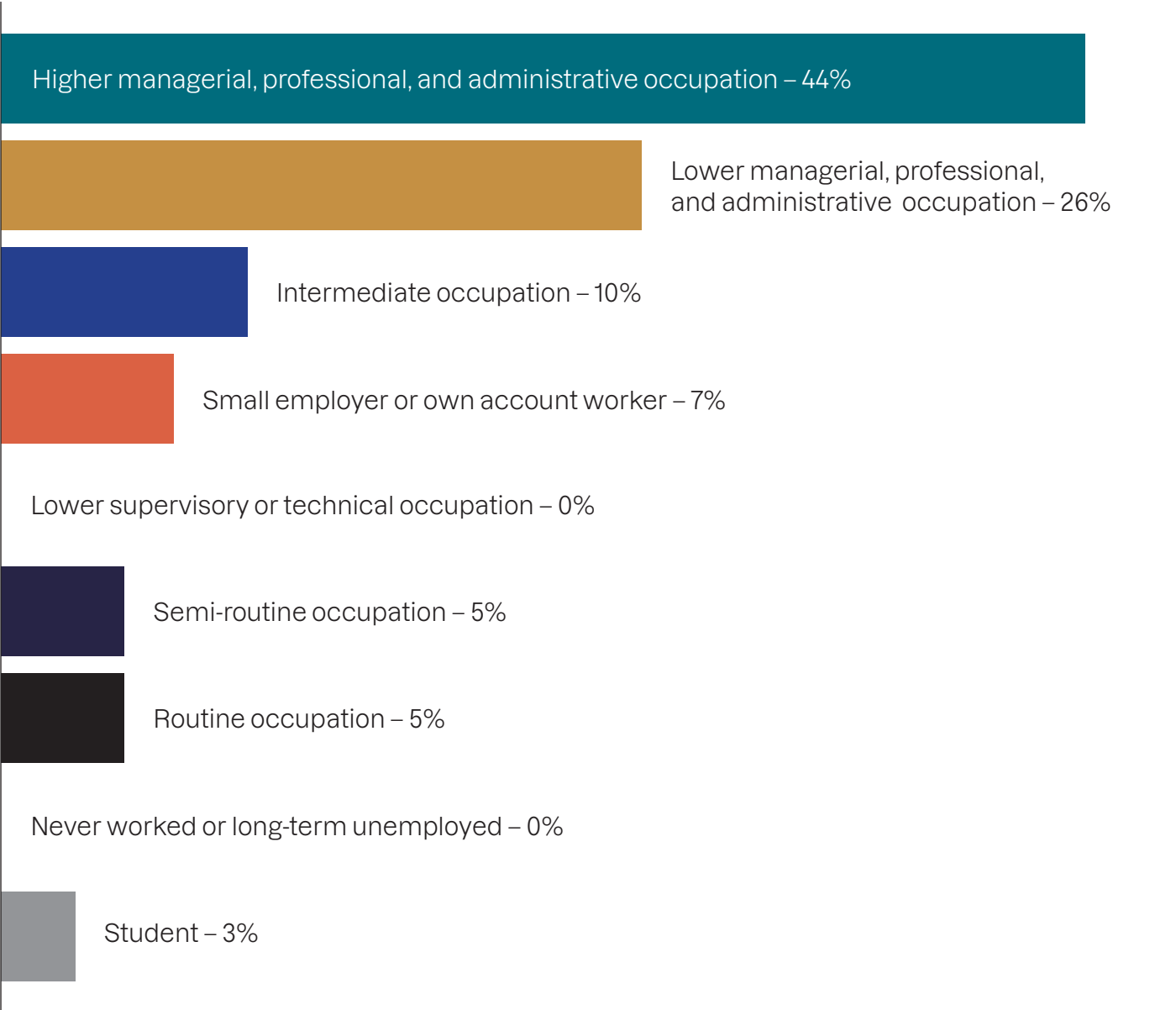


\*Of those that identified as Asian, 8% identified as Indian and 80% as Pakistani

When comparing the two data sets, our survey somewhat closely represents the diverse ethnic split of the city, however there is some over-representation of the white population, and some under-representation of the Asian population. This should be considered when using the findings in this report. It should also be noted that the makeup of 'Asian' is different with Pakistani heritage being the majority in 2021 Census but Indian heritage being the majority in our respondents.

# Employment

## Employment categories from highest to lowest earning



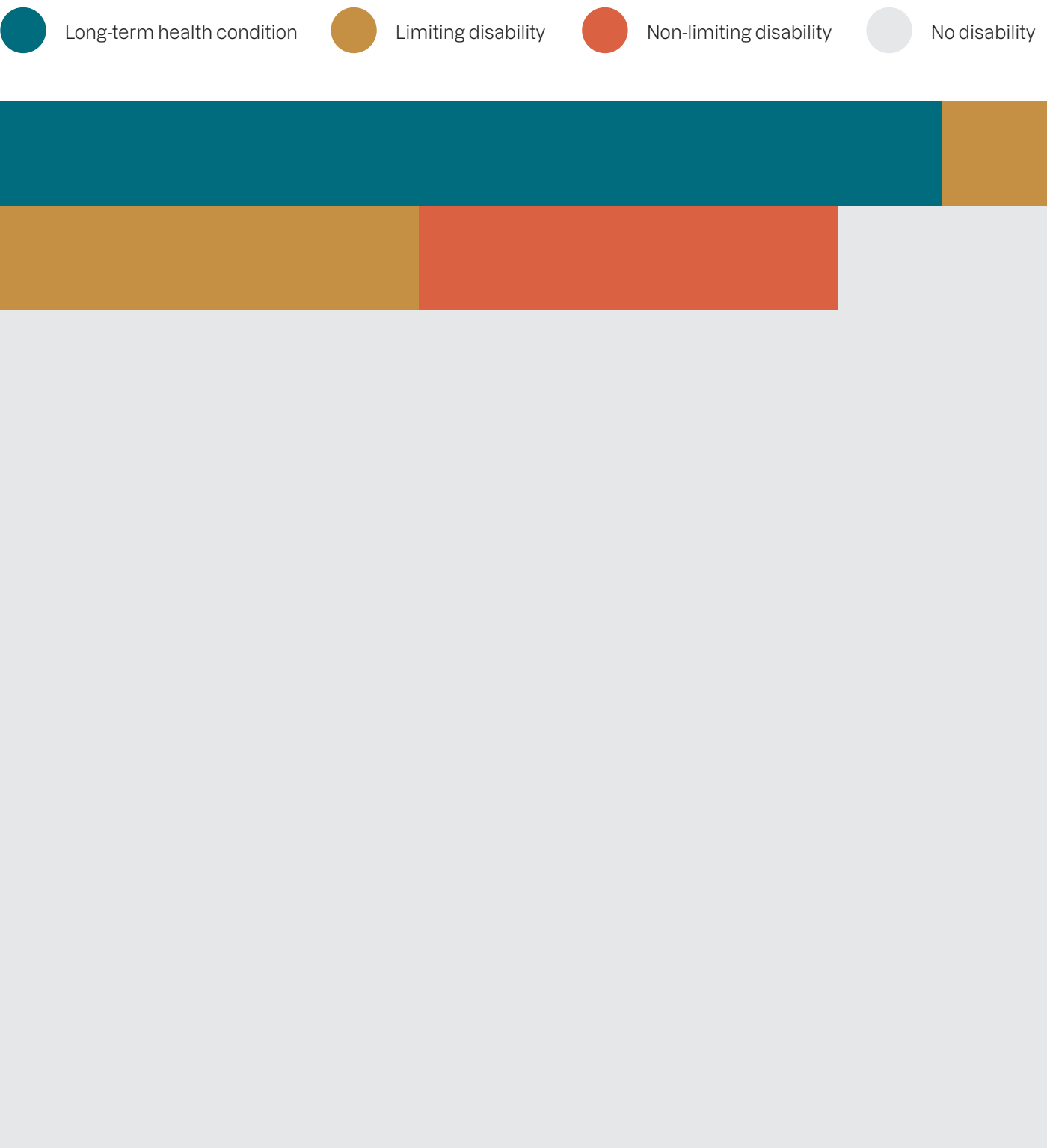
The largest overall category for employment level amongst survey respondents was Higher Managerial, Administrative and Professional Occupation, at 43%. Although Kala Sangam's audience data shows that a large number of bookers come from areas with low levels of income, the majority of those that completed the survey are more affluent than the average UK resident.

9% of those surveyed were in Routine or Semi-routine Occupations, which suggests that those employed in typically blue-collar jobs, were not as engaged in the survey as participants that are likely to work in white-collar jobs.

Only 3% of the respondents in the survey were students.

# Disabilities

18% of respondents identified as having a disability or long-term health condition..



Experience. Passion. Integrity

## **out of place**

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# Thanks