INTEGRITY ACTION

Brand Guidelines V1.1

Introduction / Contents

The guidelines within this document are written to ensure that communications materials created for Integrity Action remain consistent in applications across various media. They encompass the graphic components that are used to build the Integrity Action identity, and anyone working with the brand should be familiar with the principles outlined here.

Although this document is not intended to be definitive, it does provide guidance on the most common applications of the Integrity Action brand, and should be adhered to wherever possible.

Overall, we want our unique approach to community engagement and citizen monitoring to come across in our visual communications. We use clear, simple graphics in a quirky way that is friendly and recognisably us. We want to be fresh and bold but not too light-hearted.

SECTION 1

THE LOGO

The tick in our logo symbolizes that a problem found by citizen monitors has been fixed. The circle denotes the feedback loop and the cycle of monitoring, i.e. the cycle that monitors go through and which is closed when they are able to get the issue resolved and the community knows.

Both elements are positive, forward-looking, and show the power and possibility of citizen monitoring and social accountability.

The symbol can be used alone as an illustrative element of a design but note that when using the logo both the symbol and words must always be shown in tandem.

Horizontal is the preferred orientation, so this should be treated as the master Integrity Action logo for use in the vast majority of potential applications.

The vertical orientation is to be used on any brand materials where horizontal space is restricted.

On dark backgrounds (A/B) the negative white and orange version of the primary logo should be used.

On mid colour tones (C) the mono white version may be preferable but aim to use the primary logo wherever possible

A

B

C

If it is impossible to use the full colour, primary version of the logo on printed material the mono version should be used. If for instance the printing process only allows for black and white, or there is no other option than for the logo to appear on a coloured background - and the primary version isn't working - then the mono black or white version should be chosen.

Care should be taken when choosing the background on which the logo sits. The logo should always be clear and legible and should not be obscured by imagery (see 'Things to avoid' section for further details).

Mono - Black

The mono colour black option shown here should only be used on printed material where full colour is impossible i.e. faxes.

Mono - White

The mono colour white option should only be used when the logo will be sitting on a dark background.

To ensure the Integrity Action logo is always displayed clearly and prominently the following rules regarding size and spacing should always be adhered to.

Clear space

To keep impact and clarity of the Integrity Action logo to a maximum, a minimum free space has been established that should be maintained throughout all occurrences.

The minimum free space can be easily calculated by using the height of the 'O' within the logotype. This way of calculating will work at any scale or size of logo.

Minimum size

To promote good legibility, The master logo should never be printed smaller than 40mm or displayed on screen at less than 150px. This applies to both the landscape and horizontal versions of the logo.

The 40mm / 200px width is measured across the name and symbol combined.

These minimum sizes must only be used in exceptional circumstances.

40mm / 150px

40mm / 150px

Here are a few quick guidelines around how NOT to use the Integrity Action logo.

1 Avoid using the logo on tonally similar background colours or images. Try using a mono black or white version if the colour logo won't work.

2 Don't attempt to recreate the logo or change the brand typeface.

3 Never separate the tick symbol from the text element.

4 Don't rotate the logo

5 Don't distort the proportions.

6 Don't use any off brand colours

7 Never change the size of the tick symbol in relation to the wording.

8 Don't add drop shadows or other effects to the logo.

9 When using a mono white logo over a photo make sure the area behind it isn't overly cluttered.

SECTION 2

COLOUR PALETTE

Our colours — Core brand palette

The is the core colour palette that must always be used across any brand communications.

Here you will find all the CMYK colours for any branded print materials, along with the relevant hex / RGB codes for digital materials and websites.
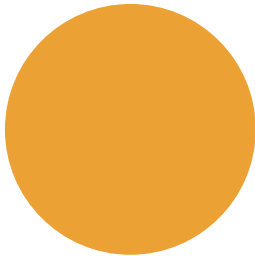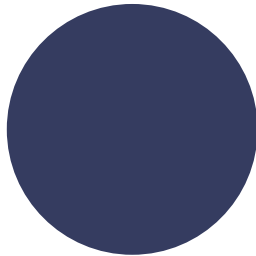
Tangerine

Four Colour Process

Cyan (C)	06
Magenta (M)	40
Yellow (Y)	91
Black (K)	00

RGB

Red (R)	236
Green	163
Blue	39

Hex Code
#eca327

Deep blue

Four Colour Process

Cyan (C)	85
Magenta (M)	78
Yellow (Y)	35
Black (K)	28

RGB

Red (R)	59
Green	58
Blue	94

Hex Code
#3b3a5e

Light grey

Four Colour Process

Cyan (C)	04
Magenta (M)	03
Yellow (Y)	05
Black (K)	00

RGB

Red (R)	247
Green	246
Blue	244

Hex Code
#f6f6f4

Pure white

Four Colour Process

Cyan (C)	00
Magenta (M)	00
Yellow (Y)	00
Black (K)	00

RGB

|	
Red (R)	255
Green	255
Blue	255

Hex Code
#ffffff

The secondary colour palette has been designed to support the core palette and should only be used sparingly where certain aspects within a design may need additional emphasis.

Examples include highlights, iconography, pull-out quotes or image treatments.

The secondary palette must always be used in conjunction with the core palette, never in isolation.
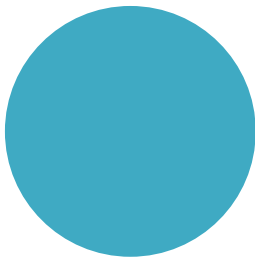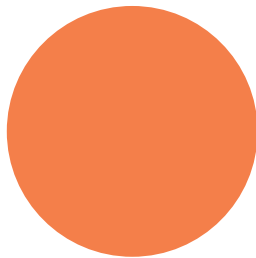
Cerulean blue

Four Colour Process

Cyan (C)	67
Magenta (M)	15
Yellow (Y)	18
Black (K)	00

RGB

Red (R)	79
Green	170
Blue	198

Hex Code
#4faac6

Coral red

Four Colour Process

Cyan (C)	0
Magenta (M)	62
Yellow (Y)	77
Black (K)	0

RGB

Red (R)	238
Green	123
Blue	66

Hex Code
#ee7b42
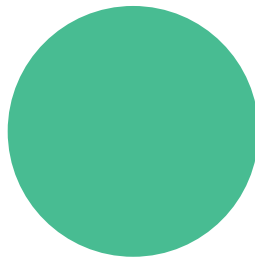
Sea green

Four Colour Process

Cyan (C)	65
Magenta (M)	00
Yellow (Y)	56
Black (K)	00

RGB

Red (R)	90
Green	183
Blue	141

Hex Code
#5ab78d
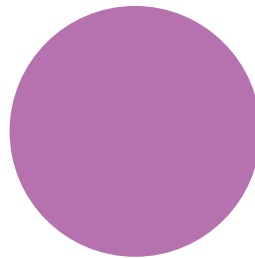
Lilac

Four Colour Process

Cyan (C)	29
Magenta (M)	65
Yellow (Y)	00
Black (K)	00

RGB

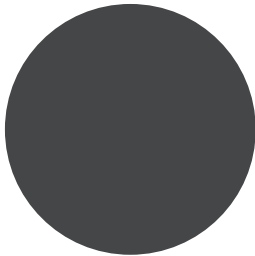|	
Red (R)	198
Green	113
Blue	186

Hex Code
#c671ba

These colours are useful for applications such as; backgrounds, text colours, borders, etc. They may not be used frequently but remain an important segment of the overall colour palette.
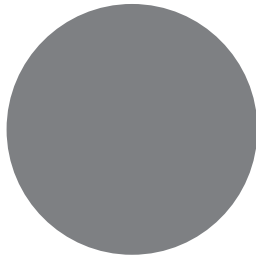
Dark Grey

Four Colour Process

Cyan (C)	0
Magenta (M)	0
Yellow (Y)	0
Black (K)	88

RGB

Red (R)	65
Green	65
Blue	65

Hex Code
#414141

Mid Grey

Four Colour Process

Cyan (C)	0
Magenta (M)	0
Yellow (Y)	0
Black (K)	61

RGB

Red (R)	134
Green	134
Blue	134

Hex Code
#868686

Cream

Four Colour Process

Cyan (C)	08
Magenta (M)	06
Yellow (Y)	11
Black (K)	00

RGB

Red (R)	239
Green	237
Blue	229

Hex Code
#efede5

At times a piece of design may benefit from a slightly lighter or darker version of a colour from the core and secondary palettes.

The details to the right explain how you should go about creating these new tones.

Note: Tints and shades should never be used in place of the brand colours defined on the preceding pages, only in addition to them when required.

Defining tints and shades

To create a tint we simply add more black to the CMYK values of the colour (K = black).

To create a shade we reduce the proportions of all CMYK values equally e.g. a 50% tint would require each CMYK value to be reduced by 50%.

New Hex/RGB values can be determined after the CMYK changes have been applied.

Original brand colour
Cyan (C)	06
Magenta (M)	40
Yellow (Y)	91
Black (K)	00

Lighter shade
Cyan (C)	03
Magenta (M)	20
Yellow (Y)	45
Black (K)	00

Darker tint
Cyan (C)	06
Magenta (M)	40
Yellow (Y)	91
Black (K)	15
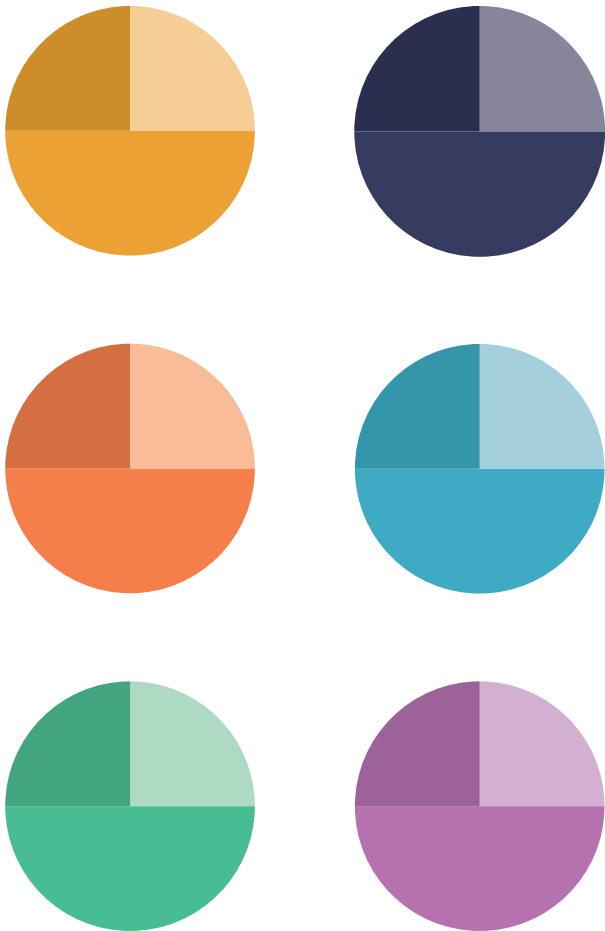
SECTION 3

TYPOGRAPHY

The display typefaces are used for titles/headings and large introductory sentences in both digital and print applications. Specific examples are given on the 'Hierarchy' page later in this section of the guidelines.

For large blocks of body text use the Barlow typeface described on the following page.

Draft natural
hi-res Two D - Regular / bold

ABCDEFGHI
JKLMNOPQR
STUVWXYZ

abcdefghijklm
nopqrstuvwxyz

1234567890!@
£$%^&*()}:"<>?~
[];'/|\,._+-=

ABCDEFGHI
JKLMNOPQR
STUVWXYZ

abcdefghijklm
nopqrstuvwxyz

1234567890!@
£$%^&*()}:"<>?~
[];'/|\,._+-=

Draft natural
hi-res A - Bold

ABCDEFGHI
JKLMNOPQR
STUVWXYZ

abcdefghijklm
nopqrstuvwxyz

1234567890!@
£$%^&*()}:"<>?~
[];'/|\,._+-=

Barlow is our body font typeface. It should be used across all print and digital applications for any large expanse of text.

We use three weights; regular, medium and bold. Italics can be used where necessary across all three weights too.

Barlow regular

ABCDEFGHI
JKLMNOPQR
STUVWXYZ

abcdefghijklm
nopqrstuvwxyz

1234567890!@
£$%^&*()}:"<>?~
[ ];'/|\,._+-=

Barlow medium

ABCDEFGHI
JKLMNOPQR
STUVWXYZ

abcdefghijklm
nopqrstuvwxyz

1234567890!@
£$%^&*()}:"<>?~
[ ];'/|\,._+-=

Barlow bold

**ABCDEFGHI
JKLMNOPQR
STUVWXYZ**

**abcdefghijklm
nopqrstuvwxyz**

**1234567890!@
£$%^&*()}:"<>?~
[ ];'/|\,._+-=**

The guide opposite outlines how our different typefaces should be brought together to create a coherent hierarchy when creating written documents.

This obviously doesn't cover every eventuality or requirement you may have when putting together a new document but gives a solid basic structure on which to start.

Body copy line height
Set to approximately 1.3x the font size e.g. A font size of 10pt would require a line height of 13pt

**Note on use of fonts
– External and Internal**
If you are sending any document externally (especially word documents to be shared for comments), consider using Verdana instead of Barlow, as most external contacts will not have Barlow installed.

(1) (2) SECTION 1

PARTNERSHIPS

(3) Integrity Action always implements projects in partnership with other organisations. Strong partnerships are central to our strategy, approach and to how we work.

(4) ### Partner with us

We believe that the most effective way to support communities to demand integrity in local projects and services is by partnering with organisations which already work in these communities. This means our work is informed by in-depth knowledge of the local context to maximise its potential impact.

(5) One of our values is collaboration, and it reflects our view that partnerships are essential to Integrity Action - we never work alone. We have already benefited hugely from working with and exchanging learning with organisations in a range of countries. Their insights are crucial as we seek to embed and sustain accountability mechanisms in different environments.

(6) *Combined with this, Integrity Action is increasingly partnering with international NGOs, which bring the potential to scale up our work to a degree that Integrity Action could not currently contemplate.*

(1) Section descriptor
Barlow Bold
All caps
Tracking: 80

(2) Primary title
Draft Natural
Hi Res A - Bold
All caps
Tracking: 80

(3) Introduction
Draft Natural
Hi Res Two D - Regular

(4) Sub Title
Draft Natural
Hi Res Two D - Bold

(5) Body copy
Barlow Bold

(6) Quotes
Barlow Medium Italic

Verdana is the chosen email typeface for the Integrity Action identity and should be used on all email communications.
It is supplied as a system font on all computers.

Wherever possible it should be used in only the two weights described:

Verdana bold: Titles / Headings

Verdana regular: Body copy

IMPORTANT
To keep impact and clarity of the typeface the font size should be set at no smaller than 12pt.

Verdana regular

ABCDEFGHI
JKLMNOPQR
STUVWXYZ

abcdefghijklm
nopqrstuvwxyz

1234567890!@
£$%^&*()}:"<>
?~[];'/|\,._+-=

Verdana bold

**ABCDEFGHI
JKLMNOPQR
STUVWXYZ**

**abcdefghijklm
nopqrstuvwxyz**

**1234567890!@
£$%^&*()}:"<>
?~[];'/|\,._+-=**

SECTION 4

ICONOGRAPHY

We have a library of 'drawn' icons that we use to identify various aspects of our work and sections of the organisation.

These icons are styled in line with the tick symbol that forms the basis of our logo and can be used in a similar manner as illustrative elements within brand communications.

Care should be taken if creating new icons to match the stroke weight and simplicity of those in the existing library.

Approach

Our work

Impact

Funding & finance

Work with us

The team

Governance

Integrity clubs

Monitors

Inclusion

Our library of line icons are less illustrative than those on the preceding page and should not be used as the primary component of a piece of visual communication.

These icons are designed to be used almost like bullet points alongside written content to visually express meaning.

Some of these icons relate to our resources, please see the following page for further details on this.

Care should be taken if creating new icons to match the stroke weight, simplicity and curved corners of those in the existing library.
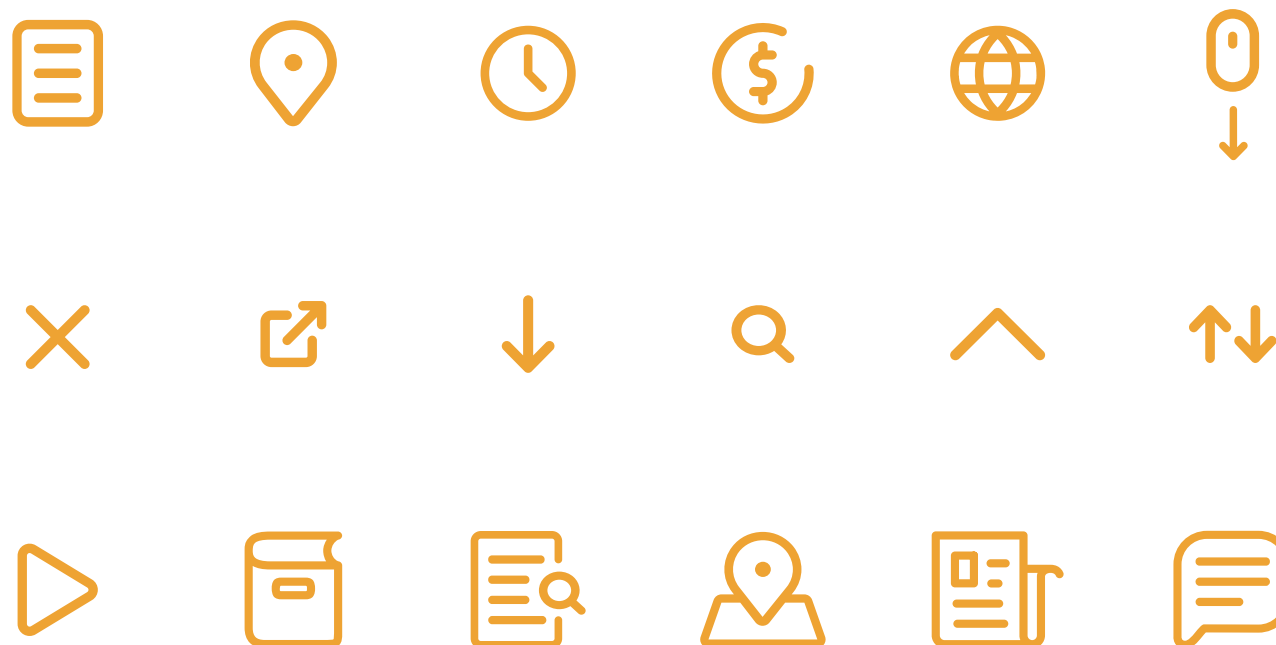
On our website we use line icons and different colours taken from the core and secondary palettes to distinguish resource types.

These icons and colours should be used across all other print and digital applications for consistency where resources are mentioned.

Case studies	Evaluations	Initiatives	Papers & reports	Blog

SECTION 5

IMAGERY

We have a bank of illustrations available that form an important part of our brand identity.

These illustrations can either be used as the focal point of a design or simply as a secondary illustrative element.

Care should be taken when choosing an illustration to ensure it reflects the subject matter of any accompanying written content.

We have a varied selection of photography available taken from various initiatives. This library is constantly expanding so speak to our brand manager for access to the latest library.

As with our illustrations, care should be taken when choosing photography to ensure it reflects the subject matter of any accompanying written content.

We use a selection of masks to create borders around photographic elements in our visual communications. These masks don't need to be used on ALL photos within a design but when used alongside our logo and icons they help to visually tie together the different elements into a cohesive whole.

Designed literature should always reflect the Integrity Action brand with the correct fonts, iconography and colour-ways used at all times.

Whether it is a poster or an A4 brochure document, you should always take great care with the brand and make sure it is portrayed in the correct manner.

Our stationery has been designed to be easy to use and is a strong reinforcement of our brand.

As it is one of our most frequently used forms of communication, the same amount of care and attention should be taken when producing a letter as it would be with a high-profile brochure.
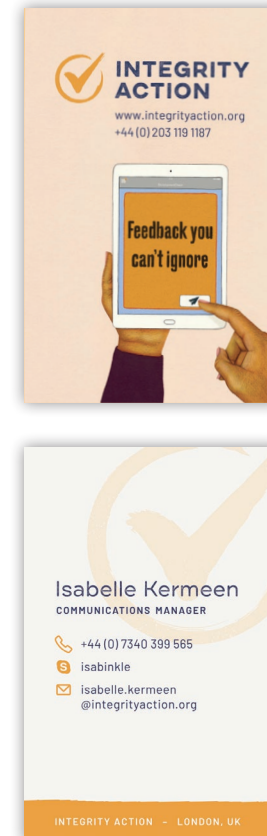
Letter head typed content
Font: Barlow
Weight: Regular
Size: 11pt
Leading: 14pt
Colour: #414141

Letterhead

50mm

60mm

Avoid text running below this point

31mm   31mm

Business Card

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isabinkle

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@integrityaction.org

INTEGRITY ACTION — LONDON, UK

Our website was where we first
developed our new brand. The
methodologies described across the
preceding pages are all applied on the
website so it's a great resource to see
how best to work with the brand.

www.integrityaction.org

On occasions it may be necessary to co-brand a piece of design. When positioning the Integrity Action logo alongside another the proportions of the two must be considered in order to choose the best orientation.

A narrow, squarer partner logo should be placed alongside the Integrity Action logo to create a horizontal pairing.

A wider partner logo should be placed beneath the Integrity Action logo to create a vertical pairing.

The heights/widths of the two logos should be matched as per the examples on the right.

An optional divider line can be positioned between the two logos if it will benefit legibility.

Horizontal Pairings

Vertical Pairings

DevelopmentCheck is a mobile app and accompanying website, developed by Integrity Action. It is used by citizens to monitor vital projects and services in contexts where they are all too often failing.

The DevelopmentCheck logo will frequently be used alongside the Integrity Action logo and – as per the instructions on the previous page – it should always be positioned beneath the IA logo, at the same width and with a horizontal divider between the two.

INTEGRITY ACTION

THANK YOU!