Identity Guidelines

April 2020
The Global Challenges Research Fund is an integral part of the UK’s strategy to use knowledge and technology to help address key development challenges.

This action will lead to better lives and opportunities for people around the world, as well as contributing to the health, prosperity and global influence of the UK.
Introduction

The Global Challenges Research Fund (GCRF) provides funding to address global challenges which most significantly impact upon developing countries, such as extreme poverty, environmental degradation, infectious diseases and sanitation. It achieves this by supporting interdisciplinary research, strengthening capabilities for research and innovation within low and middle income countries, and providing an agile response to emergencies where there is an urgent on-the-ground need.
Our logo

The logo design is inspired by a target: We identify specific issues across the world, and focus on them with precision.

Master logo

This logo should be used wherever possible. Secondary logos (see page X) will sometimes be more appropriate for layout or accessibility reasons.

With or without strapline

The version without the strapline is the primary version, but the strapline may be necessary in instances where the audience is not familiar with the GCRF acronym, and what the letters stand for. Therefore you should consider the audience that you are using the logo for. Also consider space and composition, and which version of the logo is shaped better for your layout.
Colour variations

Never place the logo in a box of colour to make it stand out. Your background colour will dictate which version of the logo you use.

A master version of the logo should be used wherever possible. In some cases, other variations will be more appropriate.

White background

When placing the logo on a white or light coloured background, use the logo with the black text. If using a one colour print use the black version of the logo.

Colour background

Always use the white text version of the logo when placing it on dark coloured backgrounds. If using a one colour print use the white version.
Logo don'ts

The configurations of the logo must never be altered. Always use the identity artwork provided. Please see pages X for details of appropriate logo use.

- Don’t squash or distort the logo
- Don’t place the logo at an angle
- Don’t add a strapline near the logo
- Don’t distort the proportion of the target
- Don’t place the logo on images where it may get lost
- Don’t alter the colour of the logo
Logo exclusion zones

The exclusion zone ensures the logo is not compromised by other elements and helps it stand out.

The following is the minimum clearance area. Whenever possible, leave more space around the logo than the exclusion zone.

The height and width of the clear space is set by the width of the white space around the centre dot in the target symbol, as demonstrated here.

Logo sizing

On A4, the preferred size for the logo is 55mm wide. On A3, the size is 77mm. (See page 9 for co-branding). Please scale proportionally for other sizes.

Minimum size for print

To make sure the logo is clear and legible, it should never appear smaller than a width of 26mm in print.

Minimum size for digital

The logo should never appear smaller than a width of 100px on screen.

Minimum logo size:

26mm (print)
100px (digital)
(not to scale)
Logo positioning

For maximum impact, the identity should always be used prominently and legibly, as illustrated in the examples shown on page X.

Whenever possible the logo should be placed at the top left hand-side of the page. Should the design not permit this, place according to the guide shown here.
Secondary titling

Secondary titling for events or initiatives can be accommodated by placing text to the right of the logo, separated by a vertical keyline.

In this circumstance the keyline can enter the normal exclusion zone. The keyline should be 1pt weight when using the preferred size for A4 materials. Please scale proportionally for other sizes.

The width of the clear space is set by the weight of the letter F.

The secondary titling should be set in Helvetica Neue 65 Medium. Font size and baselines should match the lettering of ‘GCRF’, including the strapline if you’re using the straplined version of the logo. Secondary titling should appear in GCRF black/dark grey in full colour versions.
Co-branding with Newton Fund

Using the logo alongside partner logos

When producing co-branded documents with Newton Fund such as the annual report:

- the BEIS crest should be placed at the top left hand-side of the page
- the GCRF and Newton Fund logos should appear at the bottom of the cover (when using GCRF branding, the GCRF logo should come first)
- incorporate Pantone 7672 C, which is only used when co-branding with Newton Fund. A gradient can be used as a method to include this colour.
- consider which photography you use and try to use imagery that reflects both brands

See page 8 for guidance for co-branding with other partners.
Identity elements
Colour palette

A bold and vibrant colour palette supports the identity.

Our primary colours are the colours used in the logo.

Always use the correct Pantone colour references or their CMYK, RGB or web hex equivalents shown below. CMYK, RGB and web hex breakdowns are taken from Adobe Photoshop (Pantone solid coated).

Colours can also be used as tints in multiples of 10%, where necessary. Please don’t use gradients.

Primary palette:

- Pantone 447 C
  - C69, M60, Y56, K66
  - R51, G51, B51
  - HEX: 333333

- Pantone 1235 C
  - C0, M40, Y94, K0
  - R247, G168, B19
  - HEX: f7a813

- Pantone 7710 C
  - C74, M4, Y25, K0
  - R2, G176, B193
  - HEX: 02B0C1

Secondary palette:

- Pantone 1595 C
  - C0, M70, Y94, K0
  - R236, G104, B28
  - HEX: EC681C

- Pantone 7636 C
  - C11, M100, Y49, K3
  - R209, G12, B91
  - HEX: D10C51

- Pantone 7446 C
  - C57, M53, Y0, K0
  - R128, G123, B185
  - HEX: 807BB9

- Pantone 583 C
  - C38, M11, Y100, K1
  - R179, G188, B17
  - HEX: B3BC11

Additional swatch
To be used in co-branding with Newton Fund:

- Pantone 7672 C
  - C83, M82, Y14, K2
  - R76, G65, B133
  - HEX: 4C4185
**Typeface**

Our main typeface is Helvetica Neue. Selected for accessibility, The Helvetica Neue family is flexible with a wide range of weights which is essential when creating large, text-heavy documents.

These are the key weights for most applications. Please see page 13 for type style and hierarchy guidance.

**Alignment**

Type alignment should be ranged left.

**Character settings**

Kerning must be set to optical, tracking at 0pt.

If Helvetica Neue is not available, for example when producing PowerPoint presentations or reports in Word, you should use Arial.

The same guidance on usage still applies. Simply substitute Helvetica Neue Light or Roman for Arial Regular, and Helvetica Neue Bold or Medium for Arial Bold.

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**Helvetica Neue 65 Medium**

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
12345678910 ()!@£$%&

**Helvetica Neue 75 Bold**

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
12345678910 ()!@£$%&

**Helvetica Neue 45 Light**

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
12345678910 ()!@£$%&

**Helvetica Neue 55 Roman**

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
12345678910 ()!@£$%&
Type in use

Consistent application of our type style and hierarchy reinforces clarity and professionalism. Illustrated here are the most common type styles used.

Whenever possible keep to these style sheets to ensure that the identity is used consistently.

1. Title
   38/42pt Helvetica Neue 45 Light

2. Subtitle
   26/32pt Helvetica Neue 75 bold

3. A heading
   26/36pt Helvetica Neue 45 Light

4. B heading/introductory copy
   16/19pt Helvetica Neue 45 Light

5. C heading
   12/14pt Helvetica Neue 65 Medium

6. Body copy
   12/14pt Helvetica Neue 45 Light

7. • Bullet point text should have a hanging indent, as shown here
   12/14pt with a 7mm indent in Helvetica Neue 45 Light

8. 1. Numbered text should have a hanging indent whenever spacing permits
   12/14pt with a 7mm indent in Helvetica Neue 45 Light

9. Title for charts, graphs, figures or tables
   8/10pt Helvetica Neue 55 Roman

10. Captions and source information
    8/10pt Helvetica Neue 55 Roman

11. Footnotes
    10/12pt Helvetica Neue 45 Light
Design device

The target symbol from the logo can be used as a design device. It can be recoloured using colours from the brand colour palette and used as a transparent overlay on top of photography, or on a plain background.

There should be no more than one overlay on an image. The sizing and positioning of the overlay can vary, depending on what works best with the image. It can be cropped so that only part of it is shown on the page. Do not rotate, break the target up or rearrange the pieces.
Icon style

Icons should be created using a simple line style. They are coloured using flat colours from the brand palette, and the colours are slightly offset from the line image.

If the offset is not possible, fill the icons using flat colour from the brand palette.

If the icon is to be displayed on a darker background, use white for the linework.

Keep the stroke weight similar to the examples shown here.

Ensure that the strokes in the linework have round caps and round corners.

Icon style for darker backgrounds:

Ensure that the caps and corners on your linework are rounded.
Photography

Photography must be of high resolution (300dpi minimum at actual size of use) for printed material. Ensure that you have the licensing and rights for all photography used.

Where possible, try to use images of landscapes and scenery rather than people. Look for images that depict nature, and unique details. Of course, there will be occasions where images of people are necessary to humanise the brand. Try to include a balance of both where necessary.

**Top view scenery**

GCRF looks over the world, scanning the environment for issues to focus on. Where possible, make use of shots that are taken from above.

**People**

Try to use images of people in action, living and working. Avoid images that look too posed or cliche.

**Close ups**

Where appropriate, use images that zoom in on the small details.
Applying the identity
Social media

For social media avatars the target shape from the logo is used on its own, with a white background. The organisation name will always be visible beside the avatar on profiles and posts.

The shapes and requirements for social media avatars regularly change. This is an example of how our identity can work in the most commonly used shapes.
Document cover design

The use of photography, or graphics can be introduced into the design layout to reinforce key themes or create impact. Colours should be taken from the brand palette.
Layout examples

The following examples show how to approach common layouts. White space is an important element of any layout, as it allows for ease of reading, while creating a clean and professional document. Body copy should be in black or dark grey.

Please consider accessibility when choosing colours for text and backgrounds.

**A4 report**
A. Divider page with introductory text and icons
B. Text box over full bleed image

**A5 leaflet**
C. Heading, and introductory text over full bleed image
D. Numbered list and pull-out quote
Document templates

A simple Word template has been created for internal use. It provides both an option that includes the partner logos and an option without.

The template is available from SharePoint or email: enquiries@odamanagement.org
PowerPoint presentations

It is important that we are consistent across all materials, including our presentations.

When creating slides, use minimal text, adding colour and imagery to engage the audience. Text should always be aligned left, including headings.

An example of a title slide is shown here.

The presentation template is available from SharePoint or email: enquiries@odamanagement.org
PowerPoint presentations

Presentations should be clear and easy to follow. To ensure that we all communicate consistently, use the templates provided. There are 4 slides for you to use.
Pull up banner

These pull-up banner examples show how striking photography can be used with overlaid text.
Email signature

The email signature makes use of our logo, strapline and key information.

The template is available from SharePoint or email: enquiries@odamanagement.org
Co-branded email signature

The email uses our logo alongside the Newton Fund logo and key information.

The template is available from SharePoint or email: enquiries@odamanagement.org
Business card

The double sided business card uses our logo and colour palette.

The template is available from SharePoint or email: enquiries@odamanagement.org
Contacts and artwork

The templates specified are available from SharePoint or email: enquiries@odamanagement.org

Logo artwork specified in these guidelines are available to download from the website.