

Creating impact for the UK around the world

The GREAT Britain Campaign brand guidelines

April 2017
Version 4



Introduction

The purpose of this guide

The GREAT Britain brand (called GREAT in this document) showcases the very best our nation has to offer to encourage the world to visit, study and do business with the UK.

These guidelines are a quick introduction to the brand and aim to provide direction as well as inspiration of how the brand can live across campaigns and initiatives.

This document provides an essential set of rules for anyone actively engaging, promoting and creating with the GREAT brand. From brand vision and control, brand front of house, brand strategy, brand delivery to brand producers.

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For ease of use, this guide has been divided into two main sections:

Core Guidelines

This is an overview of the essential brand elements, including visual assets and messaging.

The Modules

In this section you'll find a selection of applications to help inspire your initiatives, as well as a break down of how to apply the brand across campaigns, digital, social media and partnerships.

We hope this information will enable you to make your events and campaigns even more effective by taking advantage of the worldwide awareness of the GREAT brand.



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About the Campaign



Where it all began

2012 an amazing year

How the GREAT Britain campaign started

2012 was a once-in-a-lifetime opportunity to promote the UK abroad. It was a year in which, with the Olympics, the Paralympics and the Diamond Jubilee, the eyes of the world were on the UK.

The GREAT campaign was launched to take advantage of this opportunity, encouraging people to visit, study, invest in and do business with the UK.

Celebrating the familiar and the surprising, GREAT builds on and contributes to the UK's international reputation in order to generate jobs and growth at home.

The GREAT brand today

The GREAT brand is now an extremely valuable asset, estimated to be one of the UK's top 50 brands in five years. It provides Government and its partners a high quality, well-recognised and consistent platform to target specific audiences and opportunities in over 144 countries as well as the UK.

To help you take advantage of GREAT's success and contribute to it, these guidelines have been developed for you to use in your domestic and international communications.

“The GREAT Britain campaign is a tremendously important initiative and one that I think has been very effective... it is certainly a wonderful example, probably the best example that I've come across of an integrated campaign for a Government and a country across the world.”

Sir Martin Sorrell

Chair, GREAT Private Sector Council and CEO, WPP Group

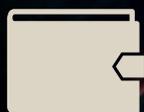
Where we are now

A brand that delivers



£2.2bn

Delivered since GREAT launched in 2011



£217m

Current value of the GREAT brand



1,100

GREAT events around 193 locations worldwide



Over **500**

Business and high-profile individuals supporting the brand



Core GREAT in action

The scope of the brand



Arab Health Dubai



Clipper Race



Grand Prix, Austin



GREAT Festival, Pakistan



Frankfurt airport



Brazil



Los Angeles



Metro, Moscow



France



Shenzhen, China



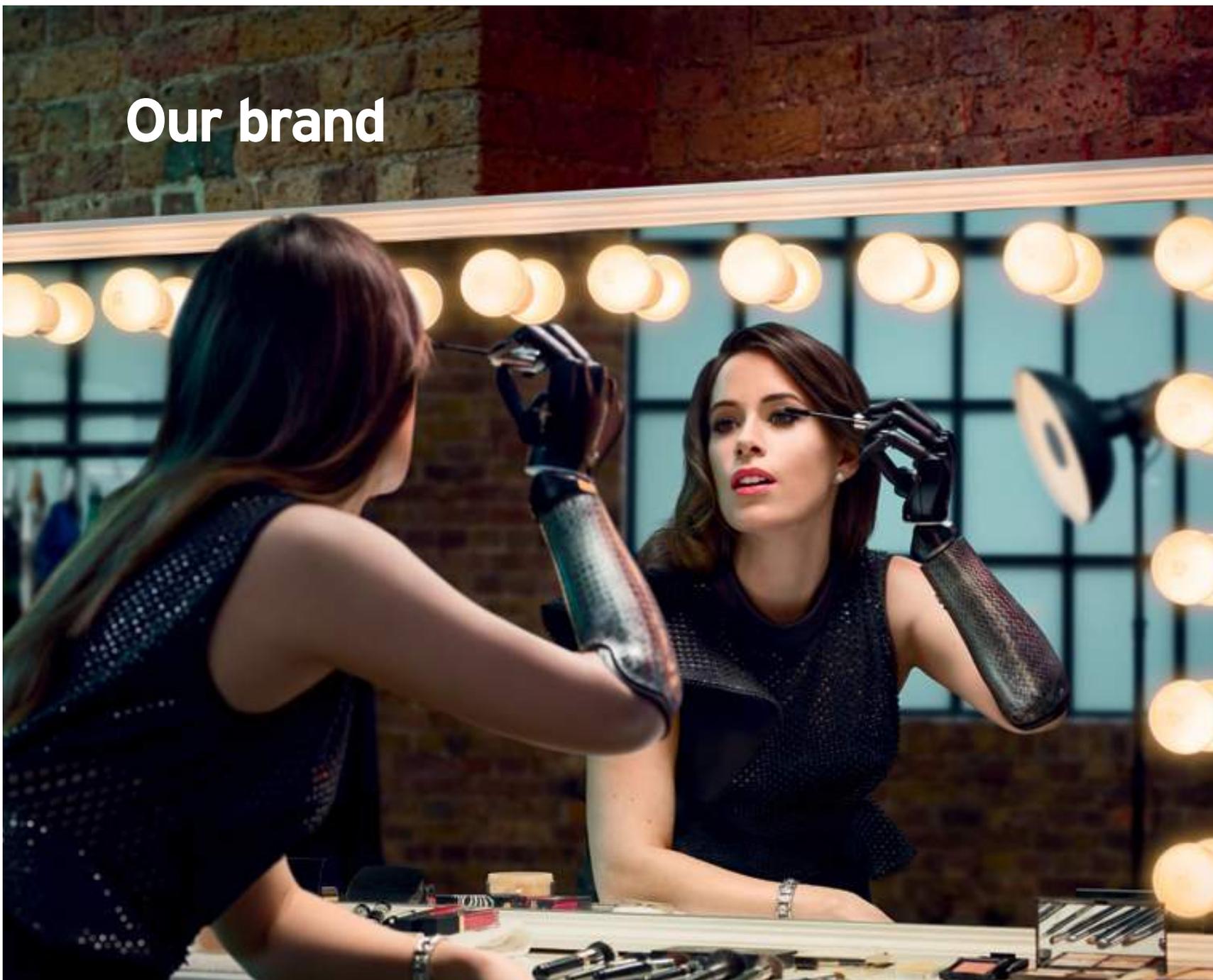
Beijing



Tim Peake, ESA



Our brand



Our desired position in the market

What we are building towards:

Great Britain

Where creative minds*
inspire the world.

*Creative minds are all that consider themselves curious, intelligent, thoughtful, entrepreneurial; restless minds from all walks of life.

What the GREAT brand stands for

The core values of the brand:

Creative

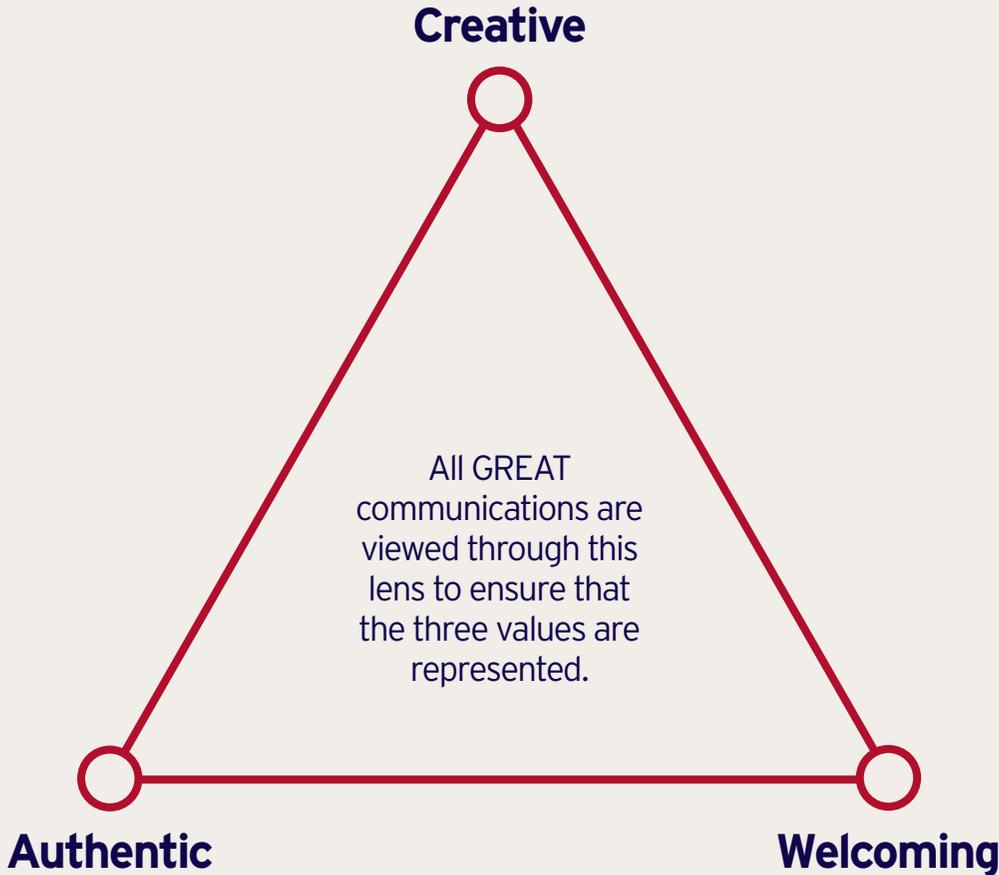
The UK as a nation, is creative. We are creative through innovation and ingenuity in our services, as well as in industry and manufacturing.

Authentic

We show authenticity in our products and services as well as our heritage. Authenticity speaks of our originality as well as our quality and stability.

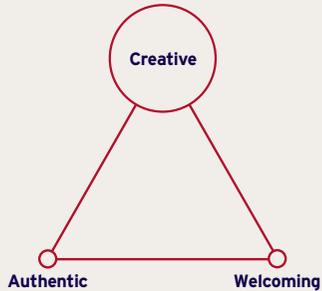
Welcoming

We embrace all backgrounds traditions. We are open to cultural diversity and every walk of life.



Delivering initiatives 'on-brand'

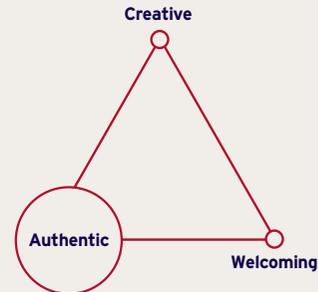
Key questions to deliver 'on-brand':



Creative

Is this idea, initiative, content, execution or message:

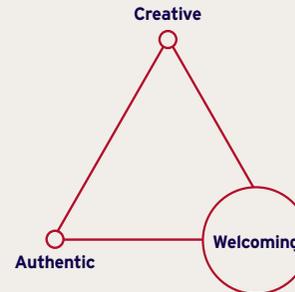
- Imaginative?
- Intriguing?
- Refreshing?
- Innovative?
- Surprising?



Authentic

Is this idea, initiative, content, execution or message:

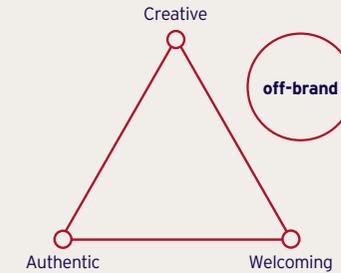
- Genuine?
- Real?
- Original?
- Iconic?
- Of a high quality?



Welcoming

Is this idea, initiative, content, execution or message:

- Open?
- Warm?
- Inclusive?
- Human?
- Does it make people feel welcome?
- Does it celebrate collaboration?



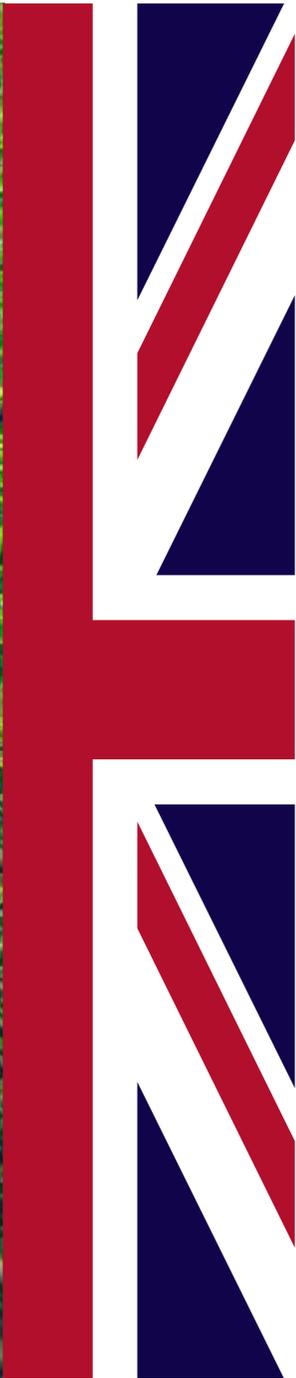
What is 'off-brand'

If you answer yes to any of the below, your initiative is off-brand. Is your idea or execution:

- Absolute?
- Bossy?
- Passive?
- Mundane?
- Empty?
- Vague?
- Cliché?
- Patronising?
- Condescending?
- Worthy?



Our brand identity



Brand core elements

Six core elements that make the brand

There are a number of key elements that make up the GREAT brand. You can bring these together in different ways depending on the audience and application. The logo and flag must be used on all our communications.

The most important element is intangible. Any communication featuring this brand must be of the highest quality.



1 Logo



This is our primary message used on every piece of communication.

See page 14.

2 Pillar headline

CREATIVITY IS

Our logo is usually combined with a Pillar headline that communicates a key theme or message.

These are available as artwork files on the brand library.

See page 15.

3 The GREAT flag



The custom-built section of the Union Flag is used on all our material, it can vary in size and it can be used locked to the logo.

See page 16.

4 Brand colour palette



Our core palette is built on our flag and logo colours to deliver recognition.

See page 17.

5 Typography

Interstate

Bold | Regular | Light

Georgia

Italic | Bold Italic

Simple, strong typography

This helps our message come across clearly and it's easy to read.

See page 18.

6 Imagery



It is essential that all imagery supports the core values of our brand **Creative, Authentic** and **Welcoming**.

See page 19.

1. Logo

Overview of logo versions

There are a number of different versions of logo lock-ups with Pillar headlines and the flag. They can each be used on light or dark backgrounds.

Always:

- Check you are using the correct logo version, use the information on the right as a guide.
- Use the artwork files available from the Brand Library.

Don't:

- Re-create any of the elements, always use the logo artwork.

Logo colour profiles

Always use the appropriate colour profiles.

CMYK - Print use

Standard colour profiles used for printed material.

RGB - Web use

Digital screens and web banner outputs require different separation values.

Newspaper and magazine reproduction

Newspaper and magazine outputs require different separation values.

Standard logo



All logos are available for use on light or dark backgrounds.

Logo and flag together (no Pillar headline)

This combines the logo and flag as a single unit for use as a standalone element.

Pillar headline



Logo with Pillar headline and flag locked together

This combines the logo, Pillar headline and flag in a single unit. It can be used as a standalone element or at a smaller scale as an endorsement.

Minimum size

To ensure 'Britain & Northern Ireland' is always legible we have defined the minimum size at which it should be used.

Print



25mm wide

Digital



85px wide

VB tourism logo



This logo lock-up with 'Britain' can only be used by VisitBritain. This also applies for Pillar headlines.

VB tourism pillar headline



Logo with Pillar headline and separate flag

The logo should be used with a Pillar headline lock-up to communicate. It should always be used with a separate flag.

Clear space

To protect the logo from other elements a clear space has been defined, equivalent to the height of the 'T' in GREAT on all sides.

All Pillar headline lock-ups are supplied as artworks. Where the logo is used with a headline, the clear space on top must be the height of the bar on the 'T' from GREAT.



2. Pillar headline

An overview of the Pillars

Pillars enable us to organise messages, events and narratives around a series of strategic themes which are based on research into the most compelling reasons for audiences to visit, invest, trade or study in the UK.

To understand how to make your initiatives and campaigns more powerful through the use of Pillars, please refer to the 'In-depth look at Pillars' section.

| Kind | Pillars | | |
|--|---|--|--|
| Primary What we are and what we want to be known for. | Business Countryside Creativity Culture | Entrepreneurs Heritage Innovation Knowledge | Sport Technology Welcome |
| Secondary What we do best that supports our Primary pillars. | Adventure Craft Design Education Engineering English Exporting | E-exporting Fashion Film Food Green Healthcare Invest | Literature Luxury Manufacturing Music Research Science Shopping |
| Opportunistic* Pillars used to make the most of a one-off opportunity. | Art Bond Downton Equality | Football London Love Paddington | Pubs Rugby Shakespeare Tea |
| Bespoke* Pillars relevant to a tailored audience. | GREAT for Collaboration This is GREAT Made GREAT in Britain | | |

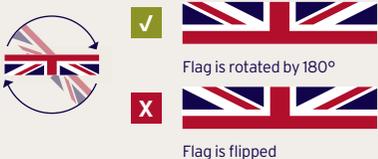
*Only when approved by the Central Brand Team.

3. The GREAT flag

The GREAT flag has been created by cropping the Union Flag to create an iconic, powerful and tailor-made graphic. You should use it on all GREAT communications.

Always:

- Use the **flag artwork** that is available as artwork in CMYK, RGB and Newspaper and Magazines colour profiles.
- Use the **flag artwork with bleed** if it is to be used edge to edge, without a white border.
- **Rotate the flag** to change its orientation, it should never be flipped.



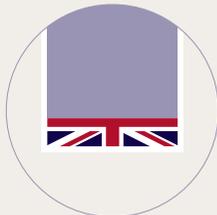
Don't:

- Create a full Union Flag. The cropped version should always be used.

Flag artwork without bleed



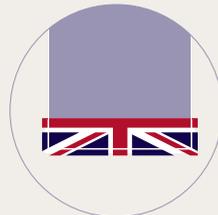
This version is used when the flag is positioned within a white border.



Flag artwork with bleed



This flag has been extended so that it can 'bleed' off the edges in print, when a white border is not used.



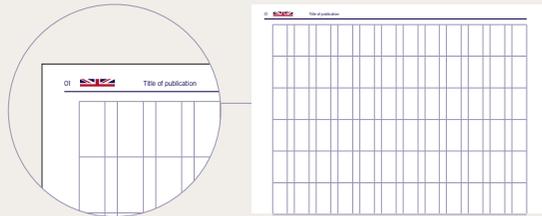
Large use on different formats

There are standard positions for the flag, depending on the format.



Small use in running header

The flag is used discreetly in the running header. To add a touch of the GREAT brand on single pages it can be used on either the left or right, on spreads it can be used on both.



Locked to the logo

Where a large, impactful flag cannot be used, there are versions of the logo with the flag attached, either with or without a Pillar headline.



Flexibility to apply to 3D objects

The flag can be adapted to fit around 3D objects, such as vehicle livery.



4. Brand colour palette

Core and supporting colours

The colour palette draws its influence from the Union Flag.

Always:

- Use these colour definitions.
- Use the colours as listed below:

GREAT Red should only be used for the GREAT logo.

GREAT Blue is used for type where possible, if not black can be used.

Flag Red is used for red lines and can be used in type.

Stone has been introduced for use as a pale background colour on pages and tables.

Supporting colours:

Purple, Mid Blue and Aqua can be used alongside the Flag Red and GREAT Blue in charts, graphs and symbols. Black can be used as a text colour if GREAT Blue is not appropriate, e.g. in long documents.

Always:

- Use full-strength colours where possible. Tints of these colours should only be used when additional differentiation is required.

Core colours

| | | | | |
|------------------|----------|--------|-------|-------|
| GREAT Red | Pantone® | HEX | C 0 | R 228 |
| | 485C | E41F13 | M 96 | G 31 |
| | | | Y 100 | B 19 |
| | | | K 0 | |
| | | | | |

| | | | | |
|-------------------|----------|--------|-------|------|
| GREAT Blue | Pantone® | HEX | C 100 | R 30 |
| | 2765C | 1E1348 | M 100 | G 19 |
| | | | Y 10 | B 72 |
| | | | K 55 | |
| | | | | |

| | | | | |
|-----------------|----------|--------|-------|-------|
| Flag Red | Pantone® | HEX | C 2 | R 176 |
| | 187C | B00D23 | M 100 | G 13 |
| | | | Y 79 | B 35 |
| | | | K 28 | |
| | | | | |

| | | | |
|--------------|--------|-----|-------|
| White | HEX | C 0 | R 255 |
| | FFFFFF | M 0 | G 255 |
| | | Y 0 | B 255 |
| | | K 0 | |
| | | | |

| | | | | |
|--------------|----------|--------|------|-------|
| Stone | Pantone® | HEX | C 5 | R 223 |
| | 7528C | DFD5C5 | M 7 | G 213 |
| | | | Y 15 | B 197 |
| | | | K 9 | |
| | | | | |

Newspaper and magazine reproduction

Newspaper and magazine outputs require different separation values. Here are our recommendations:

| GREAT Red | GREAT Blue | Flag Red |
|-----------|------------|----------|
| C 0 | C 93 | C 0 |
| M 100 | M 90 | M 100 |
| Y 95 | Y 0 | Y 65 |
| K 0 | K 36 | K 20 |

Supporting colours

| | | | | |
|---------------|----------|--------|-------|-------|
| Purple | Pantone® | HEX | C 83 | R 79 |
| | 2607C | 4F0B7B | M 100 | G 11 |
| | | | Y 0 | B 123 |
| | | | K 2 | |
| | | | | |

| | | | | |
|-----------------|----------|--------|-------|-------|
| Mid Blue | Pantone® | HEX | C 100 | R 0 |
| | 2945C | 00549F | M 60 | G 84 |
| | | | Y 0 | B 159 |
| | | | K 5 | |
| | | | | |

| | | | | |
|-------------|----------|--------|-------|-------|
| Aqua | Pantone® | HEX | C 100 | R 0 |
| | 633C | 007EA3 | M 0 | G 126 |
| | | | Y 10 | B 163 |
| | | | K 25 | |
| | | | | |

| | | | | |
|--------------|---------------|--------|-------|-----|
| Black | Pantone® | HEX | C 0 | R 0 |
| | Process Black | 000000 | M 0 | G 0 |
| | | | Y 0 | B 0 |
| | | | K 100 | |
| | | | | |

| Tints of Stone | RGB breakdown | HEX |
|----------------|----------------|--------|
| 90% | R226 G217 B203 | E2D9CB |
| 80% | R229 G221 B204 | E5DDD1 |
| 70% | R233 G226 B214 | E9E2D6 |
| 60% | R236 G230 B220 | ECE6DC |
| 50% | R239 G234 B226 | EFEAE2 |
| 40% | R242 G238 B232 | F2EEE8 |
| 30% | R245 G242 B237 | F5F2ED |
| 20% | R252 G251 B249 | FCFBF9 |
| 10% | R253 G253 B252 | FDDFDC |

5. Typography

How to use the typefaces

We use Interstate as our primary typeface because it is easy to read, strong and simple.

Georgia Italic is our secondary typeface. It is used in a supporting role for introductory text, pull-outs and quotes.

The way we use our typefaces helps to ensure our communications have a consistent and recognisable look and feel.

Always:

- Use **Interstate** for all main headlines and body copy, text should be left aligned.
- Use **Interstate Bold** in upper/lower case for headings and subheadings.
- Use **Georgia Italic** in a supporting role for pull-outs and quotes.
- Use **GREAT Blue**, or **black** for body copy.
- Use **Flag Red** where emphasis is required, for example in headlines, captions and key facts.
- Follow the guidance on **typographic styling**, letter spacing and line spacing, to ensure a consistent feel.

Fonts for other languages

| | |
|----------|-------------------|
| Chinese | Adobe Heiti Std |
| Greek | Helvetica Bold |
| Japanese | Kozuka Gothic Pro |
| Arabic | GE SS |
| Cyrillic | Keivit Pro |

Primary typeface

Interstate

Bold

To be used for large headlines and headings within body copy and any other areas to distinguish prominence.

Regular

To be used for headlines within body copy.

Light

To be used for body copy across communications.

Secondary typeface

Georgia

Italic

To be used for introductory text, quotes and pull-outs.

Bold Italic

To be used for the first line in the caption.

System font equivalent for Interstate

Arial

Bold | Regular

System fonts

System fonts are available on all computers and typically used for Word, PowerPoint and digital. Arial should be used in place of Interstate in these applications. Georgia is also a system font, so can be used to support Arial in the same way.

System fonts should never be used for print advertising or above-the-line communications.

Typographic styling (for Adobe InDesign)

Large Headlines

Tracking should be set between -30 and -60 letter spacing (kerning) set at Optical to make it more legible.

Line spacing (leading) should be set at 0 to 2pt above the face point size to ensure the type doesn't clash. All main headlines are initial upper case and then lower case.

Body copy and subheadings

Tracking should be set at -30 and kerning set at Optical to make it more legible. Leading should be equal to face point size.

Introductory text, quotes and pull-outs

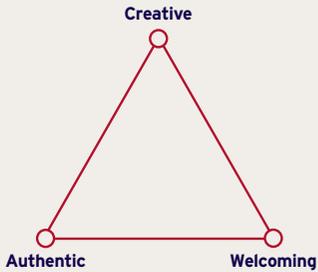
Tracking should be set at -20 and kerning set at Optical to make it more legible. Leading should be set at 2pt above the face point size.

6. Imagery

GREAT is an image-led brand that shows the best of the UK to the world.

Our imagery should encourage our audiences to think and feel differently about our country: seeing us as a small island with big ideas where creativity and innovation thrive, with world-class businesses and universities, fascinating places to discover and warm, welcoming people.

It is essential that all imagery supports the core values of our brand **Creative**, **Authentic** and **Welcoming**:



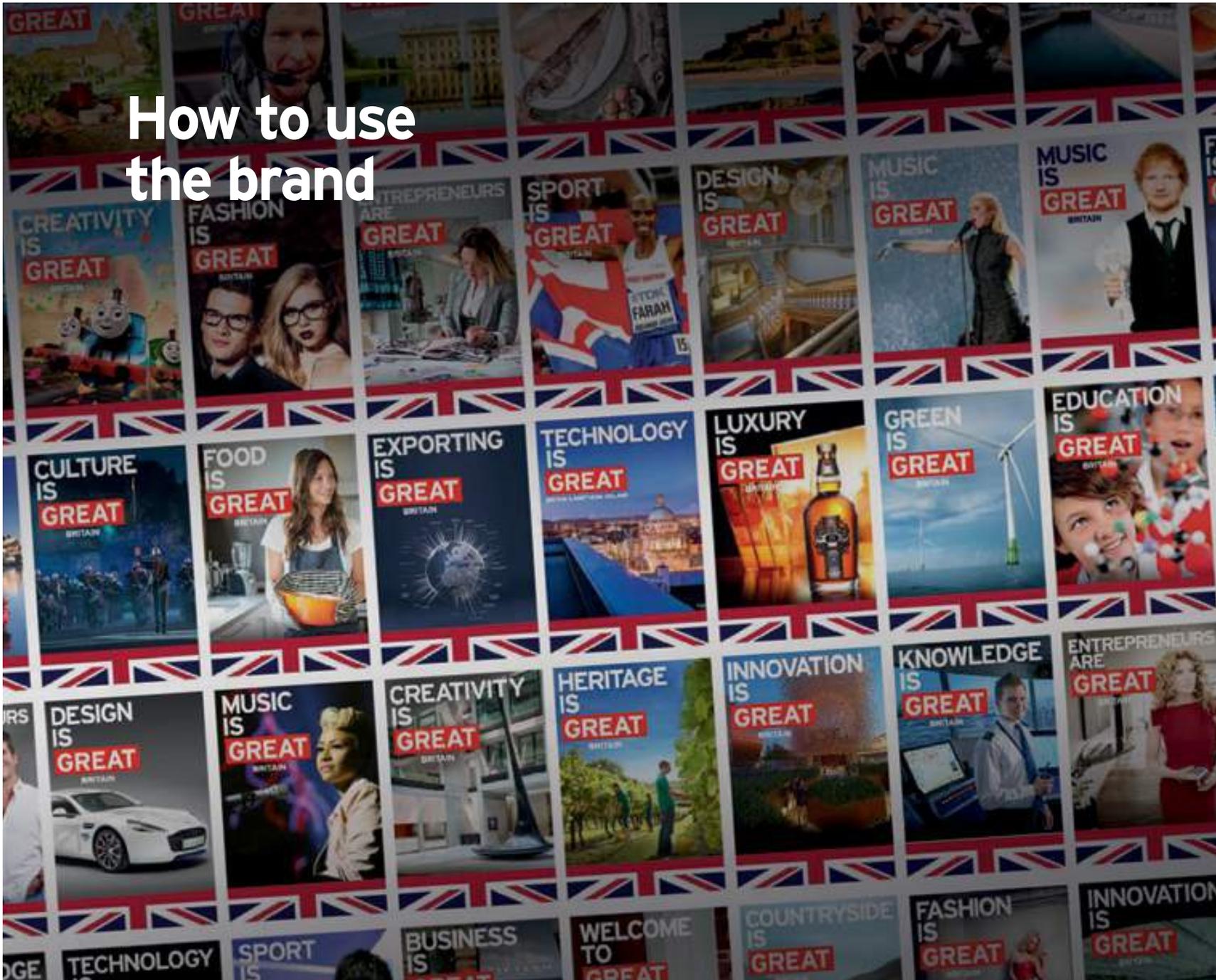
Always:

- Make sure the image relates to your Pillar and the supporting proof-point.
- Make sure you have obtained the necessary permission to use the image.
- All imagery to be approved by the Central Brand Team.





How to use the brand



Levels of branding

How to choose the right one

There are three levels of branding you can use on your communications:

Level 1

Lead with a Pillar

Use this option to build awareness of GREAT in new markets or of new offers.

Level 2

Sign-off in less mature markets

This is a more engaging option to help increase consideration and purchase whilst providing recognition through the flag.

Level 3

Sign-off in mature markets

This is the most flexible option and should only be used in mature markets that know the GREAT brand well and in Domestic communications.

Domestic

For guidance on using the brand domestically, see 'GREAT in the UK' guidelines available on request from the Central Brand Team.

LV1:

The most impactful use of the Pillar headline logo and flag.



Portrait (LV1)



Landscape (LV1)

Pull-up (LV1)

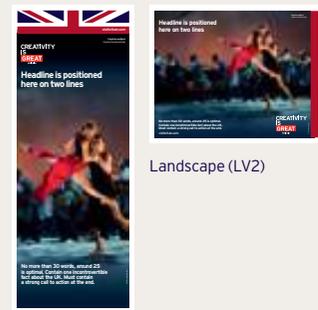
Social post (LV1)

LV2:

Uses the flag at a large scale, for impact, with a smaller Pillar headline logo.



Portrait (LV2)



Landscape (LV2)

Pull-up (LV2)

LV3:

Pillar headline logo and flag together at a smaller size.



Portrait (LV3)



Landscape (LV3)

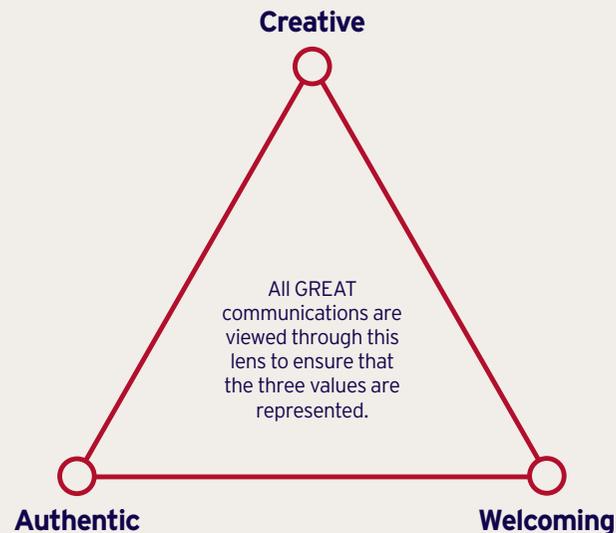
Pull-up (LV3)

Social post (LV3)

Messaging

Basic communication principles

The GREAT core values inform how we write. We should always assess our messaging against them.



Below are a few hints to help you create effective, on-brand, messages:

- Use **unique and surprising facts** that can be proved. Don't make claims without supporting facts.
- Put your reader at the **centre** of the communication, and talk directly to them.
- Write in the third person, for example: We say **'Explore Britain's heritage'**. We **don't say** 'Explore our heritage'.
- Use inspiring descriptors, such as: **Breathtaking, stunning, awe-inspiring, moving, cutting-edge.**
- Finish with a **call to action** that either tells readers what to do or is an intriguing invitation. For example: **'Choose the UK for your next research project'** or **'What will you discover in Wales?'**
- Finally, where possible, **professionally translate our messages** into the language used by our audience.

There are some things that are off-brand and we must avoid:

- **Puns or wordplay** (e.g. 'The UK's automotive industry is in top gear' or 'UK fashion is a fusion of fun and function').
- **Unnecessary exaggeration** (e.g. amazing, incredible, wonderful, fantastic).
- Industry-specific or marketing **buzzwords** (e.g. 'Critical path' or 'Bandwidth').
- **Acronyms** (e.g. 'C.A.N' - Controlled Area Network or 'Alt' - Alternative).
- Phrases **international audiences** may not understand (e.g. 'Raining cats and dogs' or 'Finding a needle in a haystack').
- **Clichés** (e.g. 'Think outside the box').

Principles for partnership and sponsorship

Brands are judged by the company they keep.

As GREAT Britain we want to partner with brands that share our values and behave in similar ways to us - those who are innovative, intelligent, imaginative and inclusive.

For co-brands to endure beyond the superficial level, both brands need to be realistic about goals and how they will co-create value.

Key principles

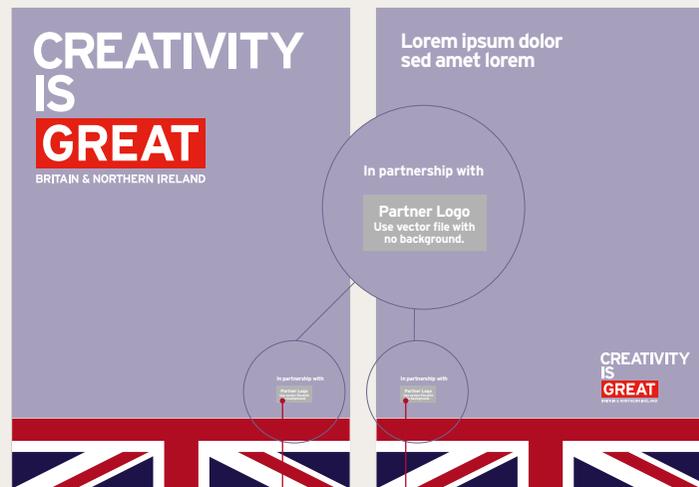
- **Agree who is leading the communication:**
 - the partner as endorser, or
 - GREAT as endorser.
- **All GREAT primary communications should only feature two logos:** the partner's logo (and supporting descriptor) and the GREAT Pillar logo.
- **Use the approved supporting descriptor**
 - 'In partnership with' positioned above third-party logo.
 - 'Proud to support' lock-up with GREAT logo.
- **Position the logos as indicated on the following pages.**
- **Multiple partnerships do not appear together on the front of primary communications.**
- **Ensure that the visual used is representative of the partnership.**
- **Opportunistic and Bespoke Pillars can be created for partnerships, but they must be approved by the Central Brand Team.**

Practical tips on implementation

Always:

- Use GREAT branding.
- Place the third-party logo on the GREAT layout.
- Use an image that represents the partnership and links with the appropriate pillar.
- Use a descriptor to explain the relationship if possible.
- Position the third-party logo in an 'endorsement' position, e.g. at the bottom of a communication.
- Use the third-party logo at a smaller size than the GREAT branding, so that it doesn't dominate.
- Consider the placement of the third-party logo. It should be clearly separated from any GREAT brand messaging.

Primary communications



On the Master Creative the third-party logo is positioned bottom right.

Where the GREAT logo lock-up is bottom right, the third-party logo and descriptor moves to bottom left.



These examples show different types of relationship descriptors. They should always use Interstate Bold in sentence case, coloured GREAT Blue or reversed out of white.



Invitations



Events



Multiple logos
Host and partner logos can appear horizontally or vertically as indicated on these applications.

GREAT as the endorser in a partner's world

Always:

- Use the visual style and communication of the third-party.
- Use the GREAT logo with flag, and ideally with a Pillar headline.
- Use the GREAT logo lock-up at a smaller size than the third-party logo.
- Consider the placement of the logo lock-up. It should appear in an endorsement position and be clearly separated from any third-party messaging.
- Where possible keep separate from corporate sponsors.

Logo variants



Stacked - Primary use



Compact size

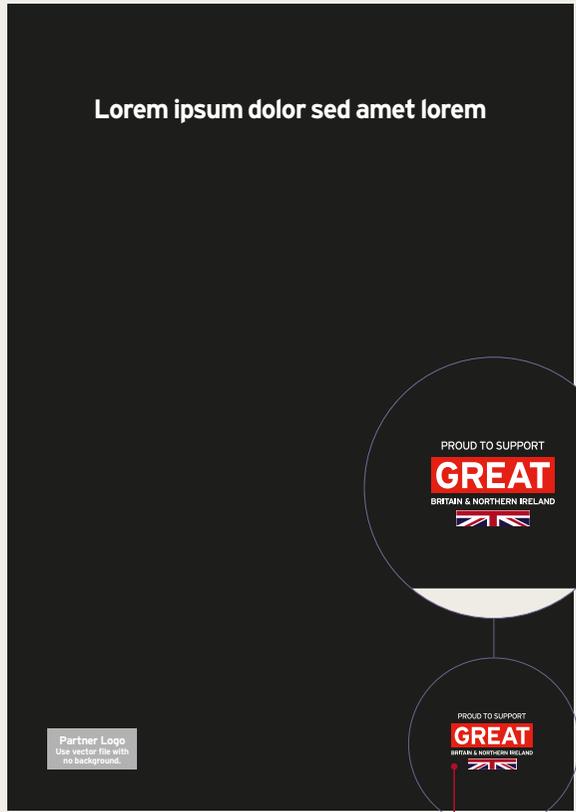


Locked to Pillar stacked



Locked to Pillar linear

Partners supporting GREAT



The GREAT logo lock-up should be used with the flag.

Top tips



For correctly applying the GREAT brand.

General tips

- ✓ **Do not redraw** any of the core assets.
- ✓ **Use artwork files** available from the Brand Library.
- ✓ Make sure you have the **necessary permissions** to use any imagery.
- ✓ All imagery and artwork **to be approved** by the Central Brand Team.

✓ **Pillar headlines**
Use approved pillars only. Do not recreate and use only assets from the Brand Library.

✓ **Logo**
Use the GREAT logo with 'Britain and Northern Ireland'. VisitBritain use GREAT logo with 'Britain' only.

✓ **The GREAT flag**
Rotate the flag to change its orientation, it should **never be flipped**.



✓ **Imagery**
All imagery must support the core values of the brand **Creative, Authentic** and **Welcoming**.

✓ **Typography**
Use the correct typefaces and weights:
- **Interstate**
Bold, Regular and Light.
- **Georgia**
Italic and Bold Italic.

✓ **Brand colours**
GREAT Red is strictly for use on the GREAT logo only.

Developing creative and gaining approval

A simple 3-step guardianship

1 Brief and initial concept

If delivery partner
Discuss with your internal brand contacts before approaching GREAT team



Partner supplies brief and initial concept to Central Brand Team



On-brand
Partner develops creative



Off-brand
Central Brand Team provides feedback

2 Final concept

Partner supplies final campaign concept to Central Brand Team



On-brand
Create artwork



Off-brand
Central Brand Team provides feedback

3 Final artwork

Partner supplies final artwork concept to Central Brand Team



On-brand
Final artwork uploaded to brand library

Contact

For guidance and approval email **Sarah Anderson** at the Central Brand Team:
sanderson@no10.x.gsi.gov.uk

Contact

For an induction on how to upload assets to the GREAT campaign library email:
great@icpnet.com

Contacts

The brand and design guidelines for the GREAT brand are not meant to tell you where you're going wrong. They're to help you get things right easily. If you have any questions about the brand please contact us.

Sarah Anderson

Head of Brand and Partnerships
sanderson@no10.x.gsi.gov.uk

For DIT queries contact:

Marion McKay

Head of Brand and Production at
Department for International Trade
brand@trade.gov.uk

For all DIT brand queries, contact:

brand@trade.gsi.gov.uk

For VisitBritain queries contact:

Emma Wilkinson

Senior Brand Marketing Manager
emma.wilkinson@visitbritain.org

Madeleine Prenner

Brand and Campaign Manager
madeleine.prenner@visitbritain.org

For FCO queries contact:

Martyn Buttivant

Head of Creative Services
Communication & Engagement Department
Foreign and Commonwealth Office
martyn.buttivant@fco.gsi.gov.uk

For British Council queries contact:

British Council Brand Team

brand@britishcouncil.org

For assets and artwork:

GREAT brand library

To register an account at
the GREAT brand library
www.brand.great.gov.uk

For queries relating to assets contact:

greataccountteam@ry.com
or great@icpnet.com