

GCCA

Global Climate Change Alliance

Visual identity



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Introduction

The principles on which the general concept is based guarantee graphic coherence across all format types. These rules help ensure the harmonious combination of the charter's different elements, irrespective of the medium, at the same time leaving the graphic designer free to be creative.

The charter gives shape to the GCCA's desire to adopt a more personal and unique identity, made up of a series of elements that, when combined together and positioned in clearly identified places, bring coherence to all of the media used, beyond just the logo.

Structure of the visual identity

1. Grid

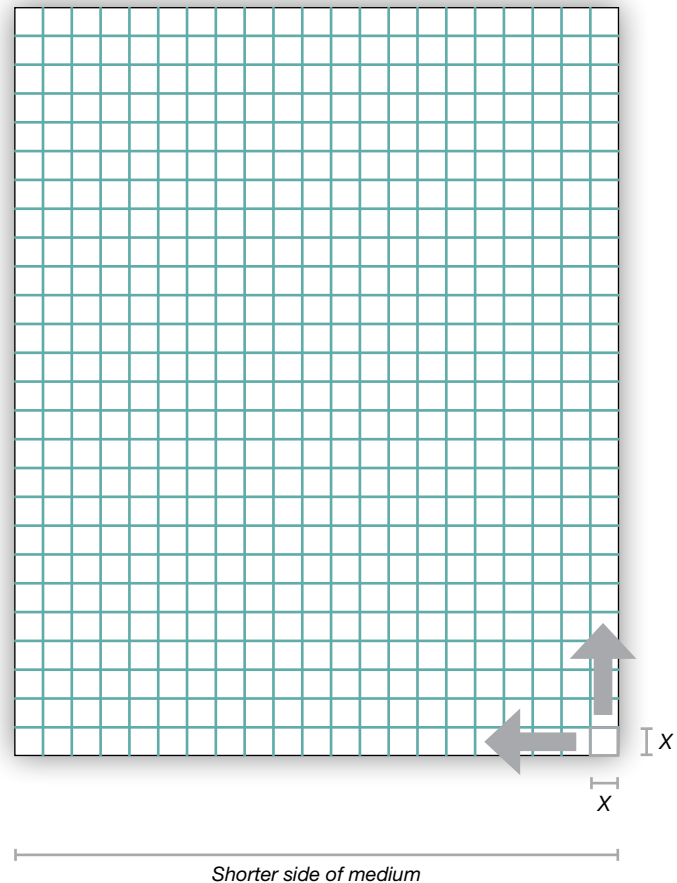
The grid constitutes the foundation for the entire structure of the graphic identity. It is used for positioning all the graphic elements, such as headings, texts, photos, diagrams, tables and any other visual component, both on covers and inside pages of publications, as well as promotional materials and website banners.

Constructing the grid

To mark out the grid, divide the shorter side of the medium by 21. Then use the measurement obtained here on the other, longer side of the medium in order to create squares of the same size, starting from the lower right corner. This grid also applies to the inside pages.

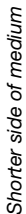
□ = 1 grid square

Grid for vertical medium



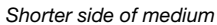
$X = 1/21$ of the shorter side of the medium

Grid



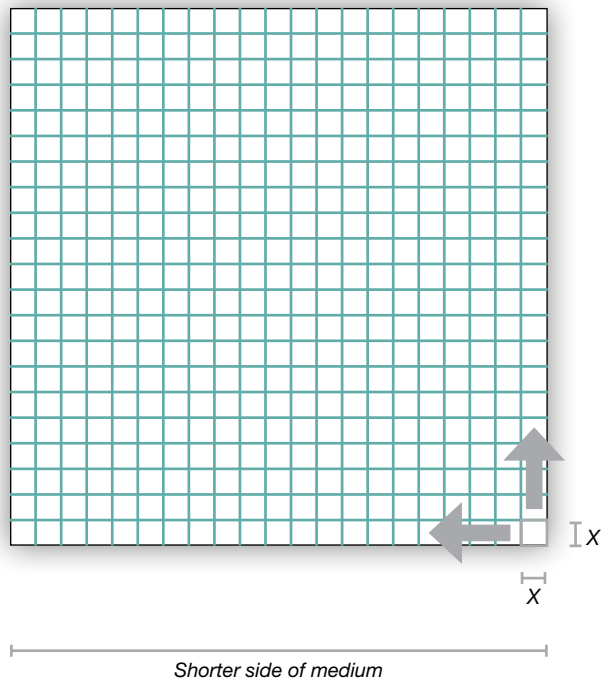
$X = 1/21$ of the shorter side of the medium

Grid



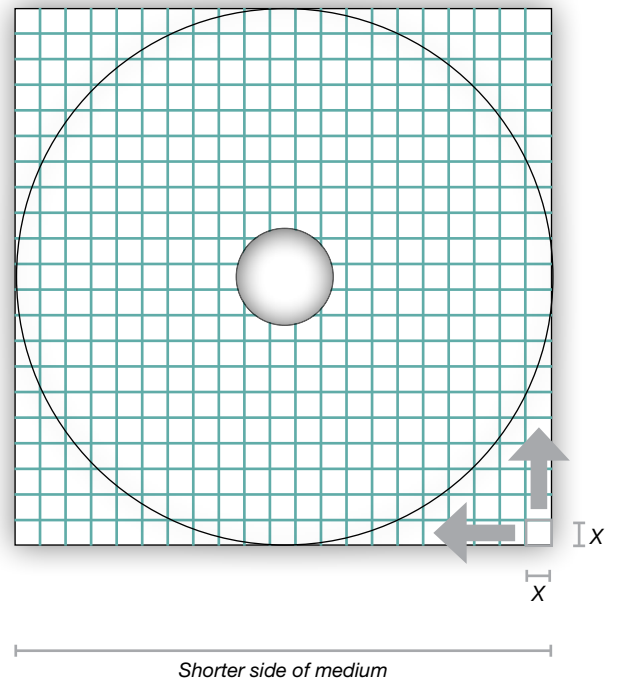
$X = 1/21$ of the shorter side
of the medium

Grid for square medium



$X = 1/21$ of the shorter side of the medium

Grid for round medium (CD, DVD, badge, etc.)



$X = 1/21$ of the shorter side of the medium

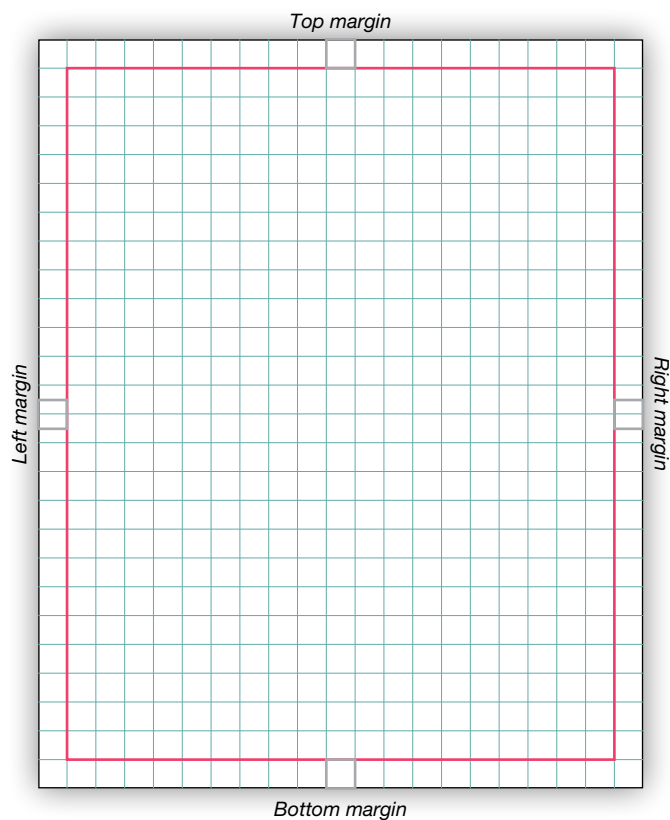
2. Margins

The margins determine the space used for positioning certain graphic elements and excluding others. These margins vary according to the medium used.

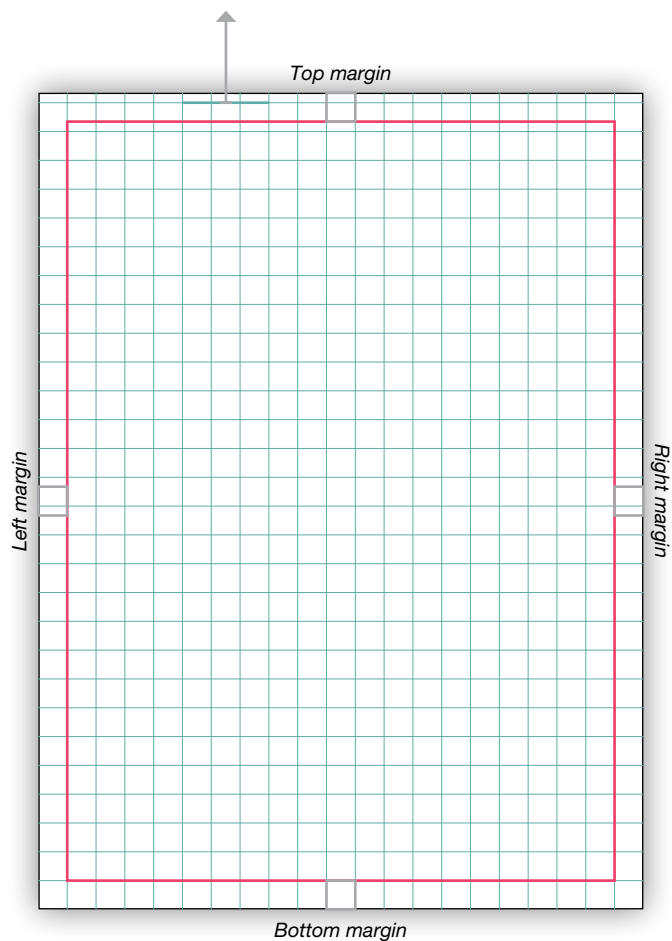
Constructing the margins

The left, right, top and bottom margins must be **equivalent to one square of the grid**.

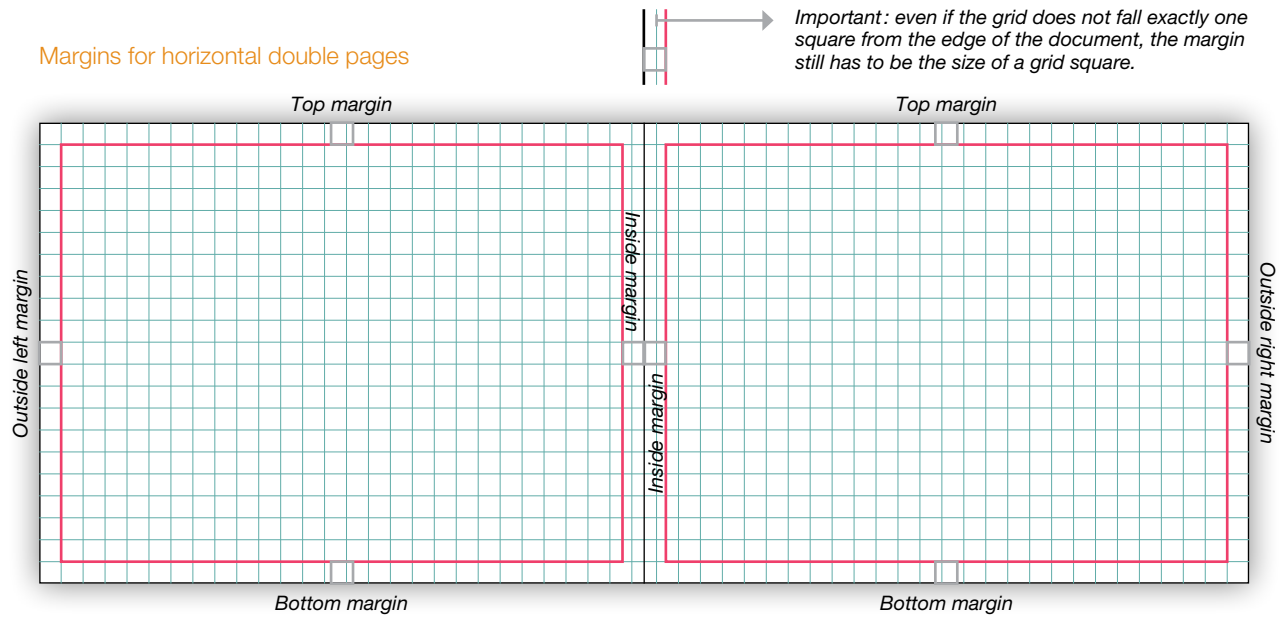
□ = 1 grid square



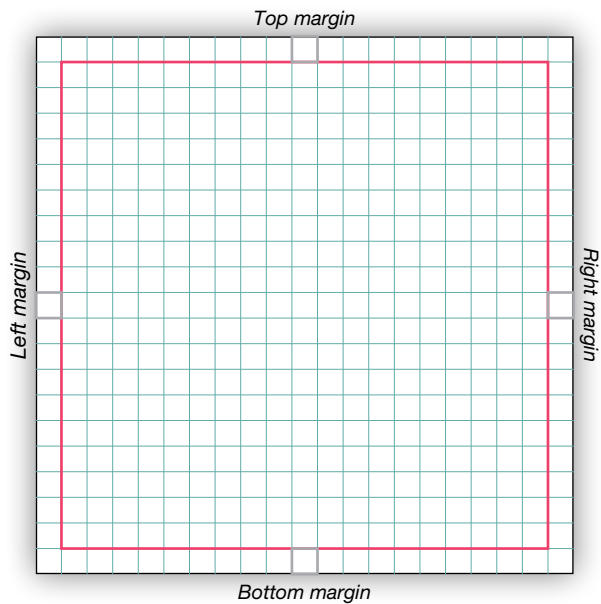
Important: even if the grid does not fall exactly one square from the edge of the document, the margin still has to be the size of a grid square.



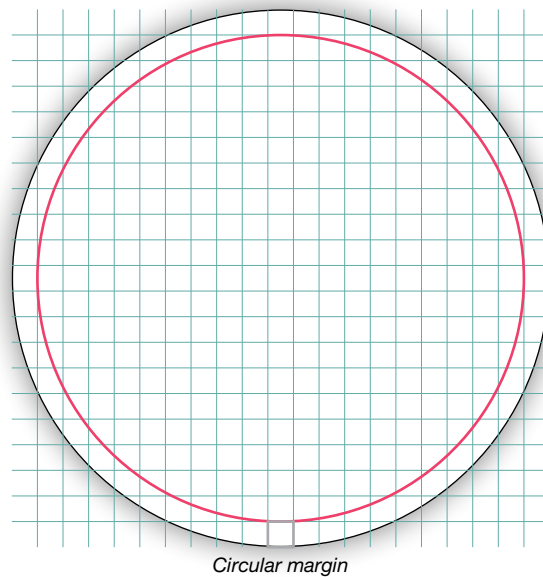
Margins for horizontal double pages



Margins for square medium



Margin for round medium (CD, DVD, badge, etc.)



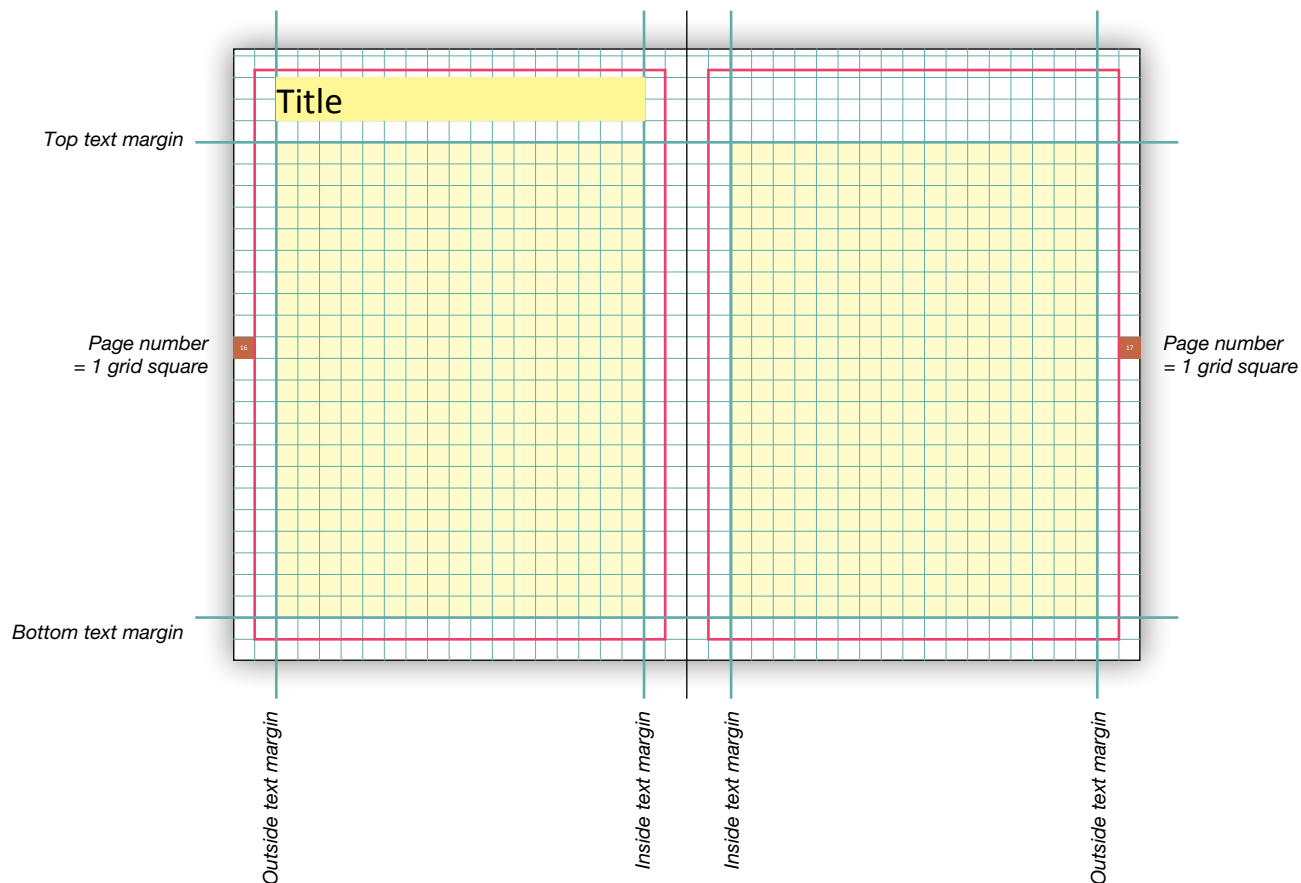
3. Text margins

The text must **fit inside a specific area**, within the 'text margins'.

The **top** text margin is equivalent to one grid square below the heading area.

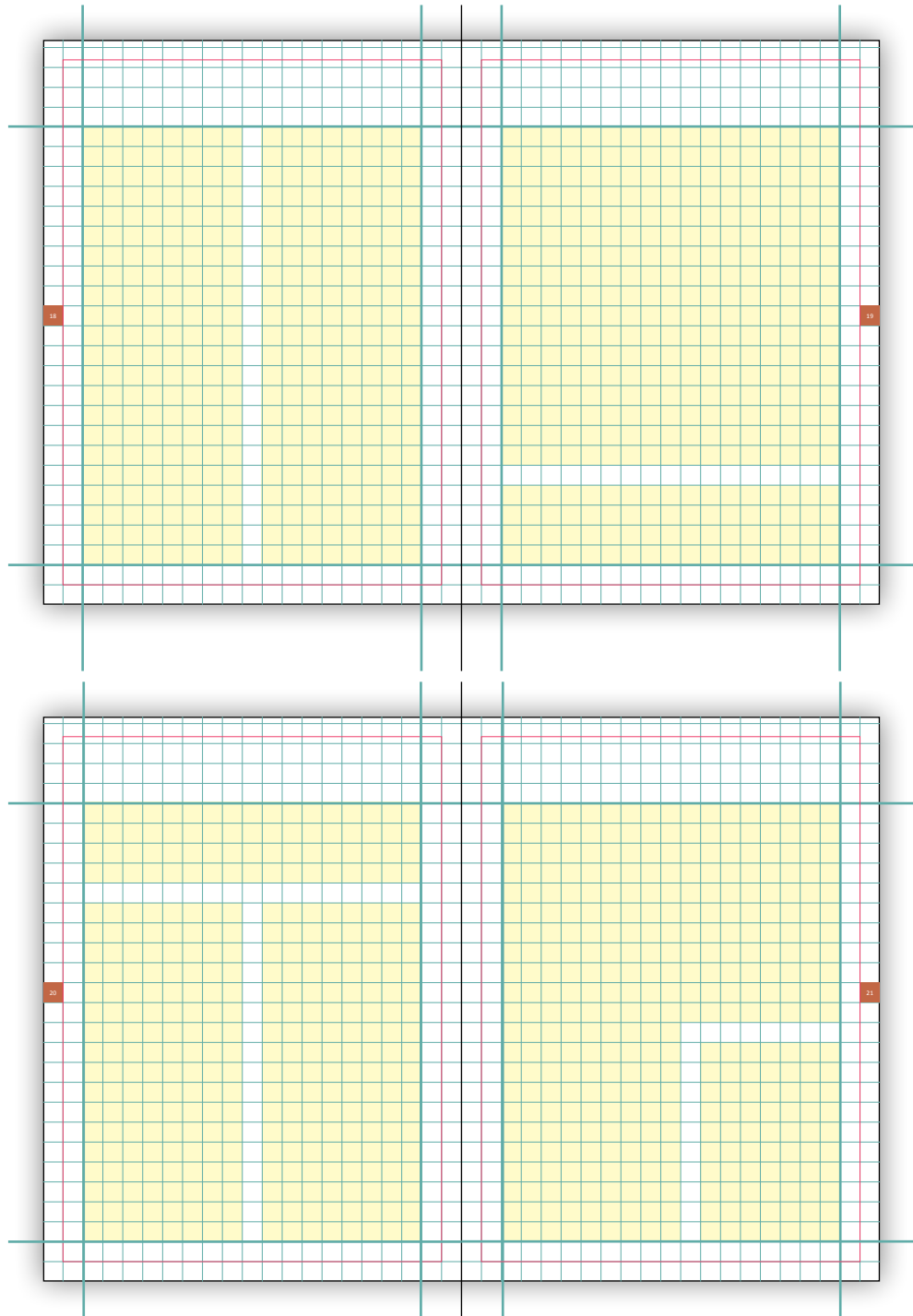
The **bottom** text margin corresponds to the bottom margin established when the document was created, but one grid square higher.

The **inside and outside** text margins are identical to the bottom margin established when the document was created, but one grid square further inwards.



The text columns can be placed freely within the 'text margins' but cannot under any circumstances go beyond the grid boundaries. The elements to take into account here are the width of the document, as well as the information (text) and other visuals (photos, illustrations, maps, tables, graphics, etc.) to be added in.

Gutter (space between two text columns)
= 1 grid square.



4. Colour palette

		C	M	Y	K	Pantone	R	G	B	Web
MAIN COLOURS										
	Dark brown	30	75	100	85	4625 C	48	20	0	301400
	Light ochre	3	27	74	11	142 C	214	188	97	d6bc61
These two main colours are the colours used for backgrounds. They must feature predominantly in all designs and products.										
SECONDARY COLOURS										
	Bright yellow	4	29	100	0	7408 C	228	196	38	e4c426
	Pale yellow	0	0	52	0	602 C	253	249	165	fdf9a5
	Oak	0	39	62	22	722 C	194	157	105	c29d69
	Orange	0	49	100	7	144 C	210	153	37	d29925
	Medium ochre	7	28	74	20	7407 C	195	173	91	c3ad5b
	Light brown	29	73	100	64	732C	87	50	6	573206

The secondary colours are used mainly for the broken line (see page 15).
They can also be used for other flat colours, but for areas that are smaller than those covered by the main colours.

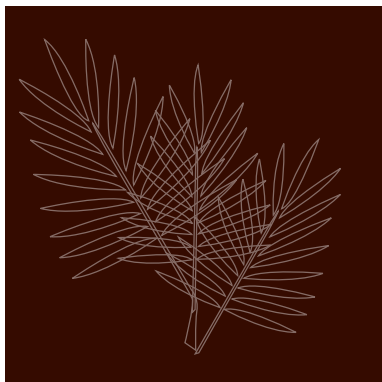
		C	M	Y	K	Pantone	R	G	B	Web
TERTIARY COLOURS										
	Sky blue	63	17	0	8	542 C	131	168	214	83a8d6
	Turquoise	63	15	36	0	563 C	138	178	176	8ab2b0
	Dark ochre	0	50	100	40	139 C	156	113	18	9c7112
	Brick	0	76	87	30	1675 C	162	80	42	a2502a
	Bordeaux	0	67	42	64	499 C	110	62	63	6e3e3f
	Olive green	20	20	100	30	3985 C	167	159	30	a79F1e
	Lemon green	11	3	91	0	3945 C	234	231	67	eae743
	Forest green	50	0	100	15	377 C	152	182	50	98b632

The tertiary colours can also be used for other flat colours but, again, only for areas that are smaller than those covered by the main and secondary colours. They will essentially be used for specifically identified themes or geographic zones.

5. Graphic elements

Four plants and the frieze

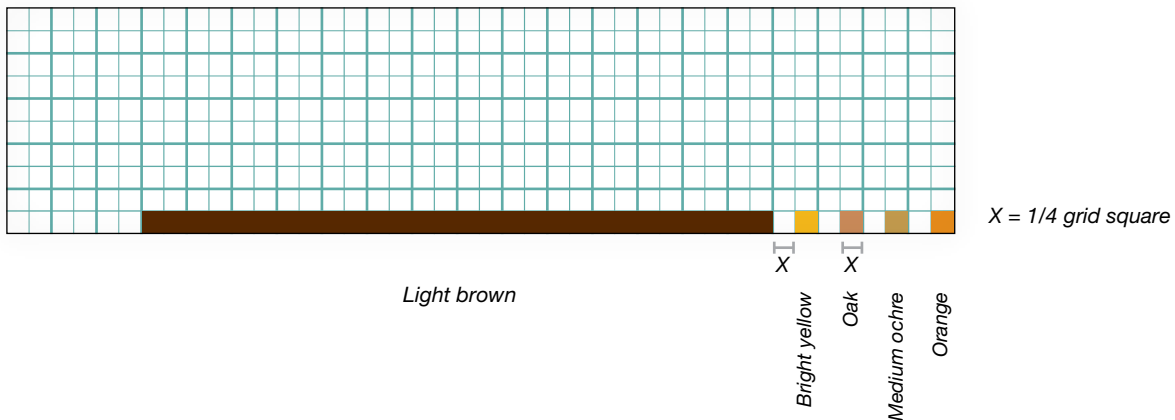
The plants and the frieze are independent elements that can be incorporated into the page layout in a harmonious and balanced way. Both the plants and the frieze are in white watermarks. The transparency is between 10 % and 40 %.



Broken line

The rectangular broken line (and the four squares associated with it), symbolises the four geographic zones covered by the GCCA: the Caribbean, the Pacific, Asia and Africa. It is used on all communication media and is part of the basic identity, so therefore cannot be modified. The grid is divided into two so that the broken line can be added.

It will ALWAYS be positioned in the bottom right-hand corner of all documents.



Textured base

The textured base adds an element of depth, a 'matter' effect that brings out the notion of 'soil' in the general concept.

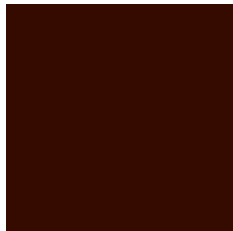
This base appears in a transparent manner on a colour background (most often dark brown).

The transparency percentage varies depending on the background colour chosen and the effect desired.

For the dark brown, for example, the textured background has 40% opacity.

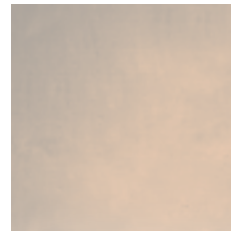


*Textured background,
100 % opacity*



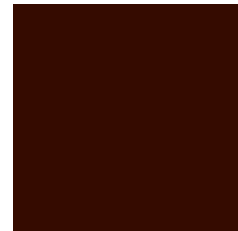
Applied dark brown

+



*Textured background,
40 % opacity*

=

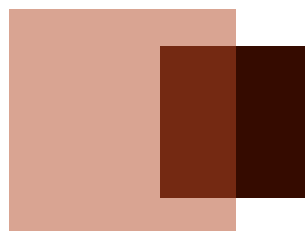
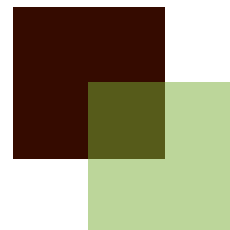
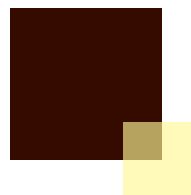
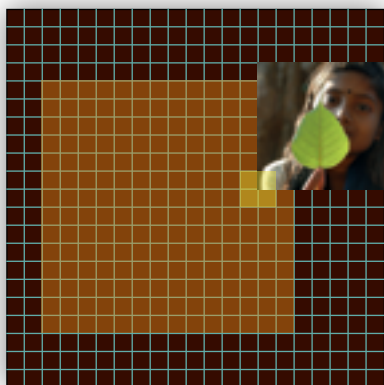
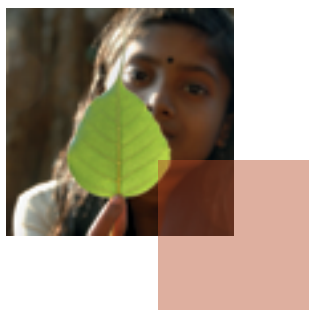
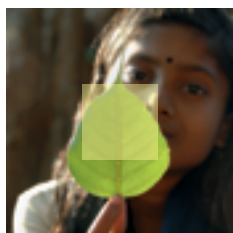


Transparent square

The transparent square must always be aligned with the grid.

The opacity percentage depends on the colour selected from the colour palette.

It is possible to superimpose photos and flat colours (see page 31).



6. Photos

Photos are always placed in a square and aligned with the grid.

Four base photos

To enhance its graphic identity, the GCCA has identified four images representing Asia, the Pacific, the Caribbean and Africa. Where necessary, these photos can be cropped for aesthetic purposes.



While it is possible to use other photos, they will still have to be four-colour in a warm colour range.

Where possible, you should avoid using a background that is white or too light, to ensure that the white outline remains visible.

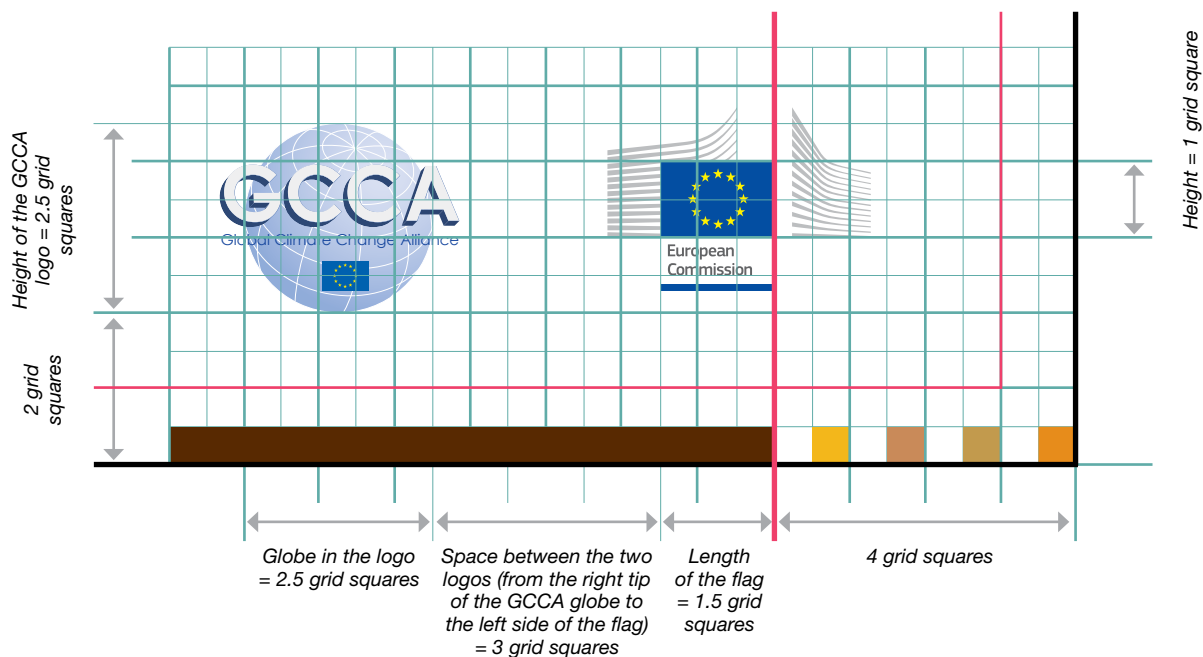
The four base photos that now form the GCCA visual identity – along with other key visual elements – have been purchased on behalf of the GCCA via an online photo database (iStockphoto – www.istockphoto.com) each under standard with multi-seat licences. This means that the images have unlimited users, and this extended licence supplements the standard licensing terms and conditions that apply. These can be found at <http://www.istockphoto.com/help/licenses>. Users of this visual identity guide and associated templates are requested to refer to these conditions prior to the use of the images contained on the accompanying DVD to ensure that the standard licence conditions are not breached.

7. Logos

Positioning the two logos

The grid is divided into two, so that the two logos and broken line can be correctly positioned.

The **RIGHT SIDE OF THE FLAG** of the European Commission logo will always be aligned with the end of the small brown band of the broken line.



Minimum size of the GCCA logo



Minimum size of the EC logo



Due to legibility and visibility constraints and in order to avoid the 'moiré' that could occur in halftone reproduction of the graphic element, the recommendation is not to reproduce any EC logo in a size smaller than 25 mm.

Alternative uses of logo



When space is limited in terms of height (for example, USB keys, ballpoint pens, etc.), a horizontal version of the logo is available.

Positive version



Negative version



Graphical placement of the EC logo



 *Protection area of logo: no images or typography allowed within these limits.*

The only exception to this rule is business cards. Given their small size and the very limited space available, this 'protection area' rule cannot be followed.

The logo of the European Commission must be visible in its entirety and placed on a background which does not compromise its integrity. The logo is unalterable and inseparable in all its component elements. Modifying the logo in any way is strictly prohibited. For reasons of integrity and visibility, it should always be surrounded by a clear space, or 'protection area', which no other element (text, image, drawing, figure...) can infringe upon.

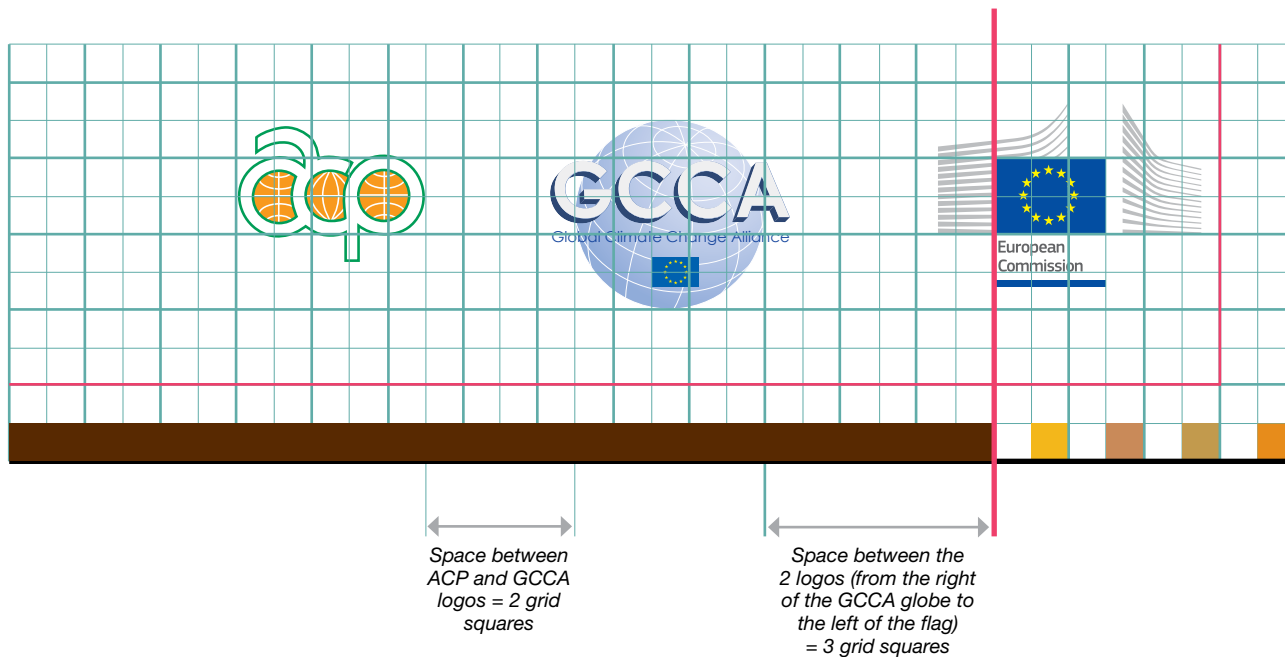
Placing the logo on a background which contains texture or graphical elements such as lines, shades, etc. can only be permitted if the visibility and integrity of the logo is not compromised and the protection area is respected. If the background would distort or interfere with the logo, the protection area around the logo should be white or marked with a flat colour.

Types of use of the EC logo by partner organisations

Co-branding

Co-branding shall be used for products and activities in which the European Commission is involved as equal partner. For co-branding with external organisations' logos, make sure all logos have equal and balanced visual weight and align them with each other horizontally. The Commission logo shall be placed along with the logos of other organisers and it should be proportionately the same size as the size of the logos of other organisations. The protocol order of the logos should be decided in each case as appropriate.

*The **LEFT SIDE OF THE FLAG** of the European Commission logo will always be aligned with the end of the small brown band of the broken line.*



The space between the 3 logos should be visibly equal.
In the case of the ACP logo, its height should correspond to 1 grid square.

Negative version

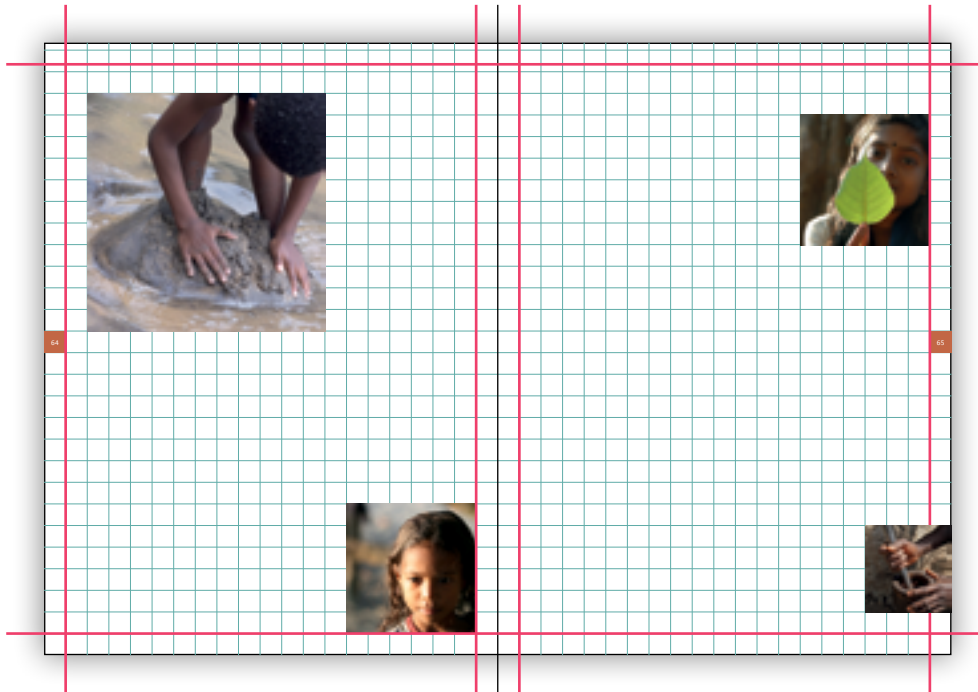


Recommendations for use of logos by projects and programmes funded by the GCCA

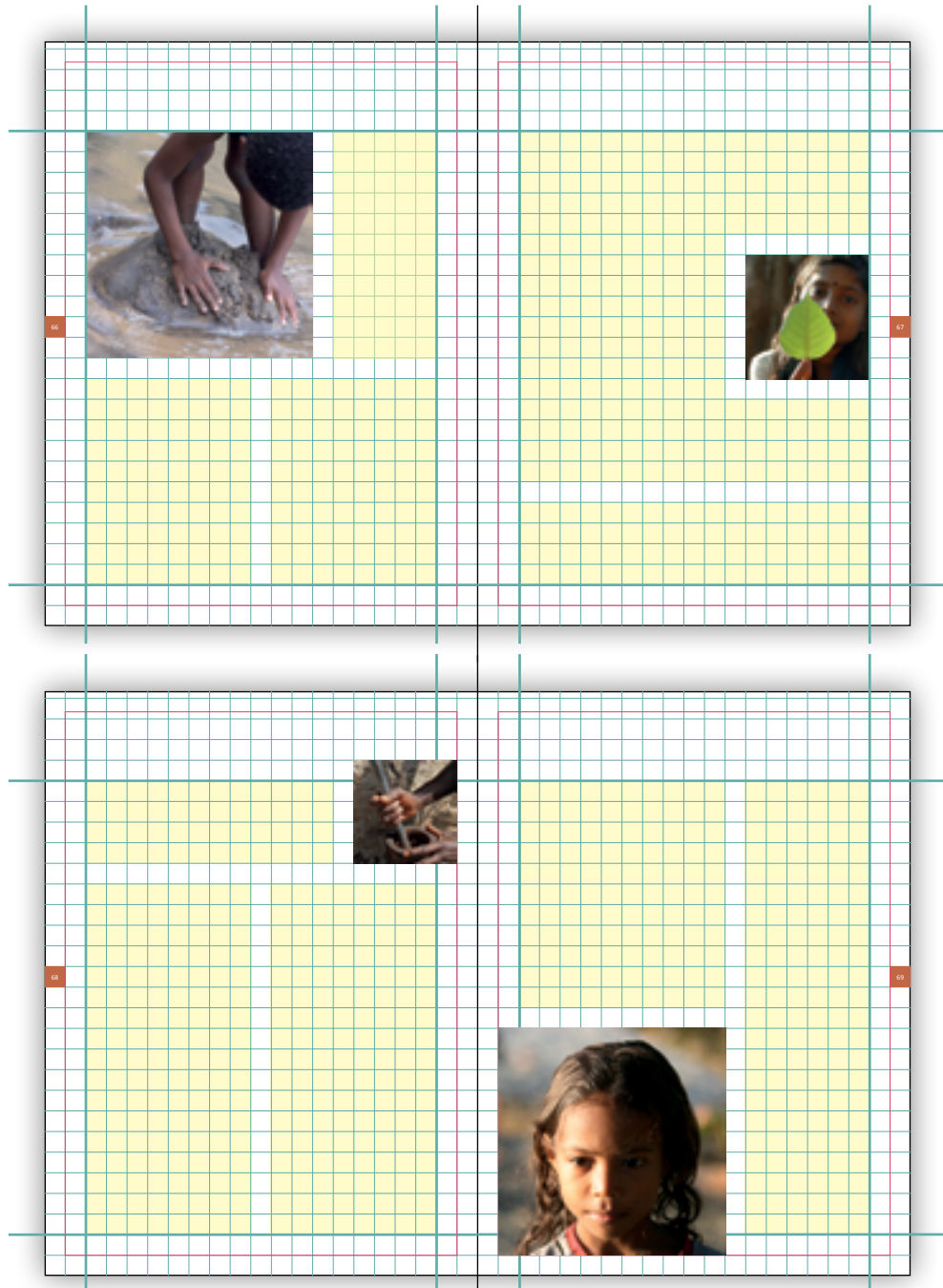
Where projects and programmes funded by the GCCA are producing materials for their own use, in which the EC has had no editorial input, then this project / programme should revert to the latest edition of the EU Visibility Guidelines and available templates.

8. Positioning visuals on inside pages

The visuals can be placed freely inside or outside the margins (bleed). However, they must be aligned with the grid and in square format.



The graphic designer is given a certain degree of freedom here, notably to act on his/her sensibility, when it comes to creating text areas, provided that the rules on document margins and text margins are followed.



9. Typography

Helvetica Neue LT Pro

Helvetica is a so-called 'linear' font, meaning sans-serif. It was created in 1957 by Max Miedinger with the aim of successfully producing the most optical harmony possible, and is the symbol par excellence of Swiss typography. This font is highly legible due to its extremely neutral lines and is suitable for all uses, with the result that today it is still among the most widely used fonts worldwide, by both graphic designers and typographers.

Using the Helvetica Neue LT Pro font is recommended for the text body and sub-headings, as well as for the name 'AMCC' used as a heading.

For Word, PowerPoint and Excel documents, users of the GCCA Visual Identity also have the option of selecting the freely available ARIAL font as an alternative to this recommendation for the text body and sub-headings.

Weights

Only the following weights can be used : **Light, Roman, Bold, Heavy** and **Black**.

Italics

Italics have to be chosen from among the weights proposed.

Italics are used only to add meaning to the reading (citations, titles of works, foreign words, Latin scientific names, etc.).

Certain italic characters may also be required by the rules in the OPOCE's Interinstitutional Style Guide (<http://publications.europa.eu/code/>).

They must never be used for the purposes of enhanced graphics.

On the cover, the URL **www.gcca.eu** will always appear in Helvetica Neue LT Pro Heavy Extended and is aligned at the bottom, on the broken line.

The use of spacing and kerning is permitted when it relates to justifying the text, provided it is managed correctly from a typographical point of view.

Helvetica Neue LT Pro Roman

abcdefghijklmnopqrstuvwxyz
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 1234567890 !"\$\$%&/()=? @€

Helvetica Neue LT Pro Roman Italic

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 !"\$\$%&/()=? @€

Helvetica Neue LT Pro Light

abcdefghijklmnopqrstuvwxyz
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 1234567890 !"\$\$%&/()=? @€

Helvetica Neue LT Pro Light Italic

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 !"\$\$%&/()=? @€

Helvetica Neue LT Pro Bold

abcdefghijklmnopqrstuvwxyz
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 1234567890 !"\$\$%&/()=? @€

Helvetica Neue LT Pro Bold Italic

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 !"\$\$%&/()=? @€

Helvetica Neue LT Pro Bold Extended

abcdefghijklmnopqrstuvwxyz
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 1234567890 !"\$\$%&/()=? @€

Helvetica Neue LT Pro Bold Extended Italic

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 !"\$\$%&/()=? @€

Helvetica Neue LT Pro Black

abcdefghijklmnopqrstuvwxyz
 BCDEFGHIJKLMNOPQRSTUVWXYZ
 1234567890 !"\$\$%&/()=? @€

Helvetica Neue LT Pro Black Italic

abcdefghijklmnopqrstuvwxyz
BCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 !"\$\$%&/()=? @€

Helvetica Neue LT Pro Heavy Extended

abcdefghijklmnopqrstuvwxyz
 BCDEFGHIJKLMNOPQRSTUVWXYZ
 1234567890 !"\$\$%&/()=? @€

Helvetica Neue LT Pro Heavy Extended Italic

abcdefghijklmnopqrstuvwxyz
BCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 !"\$\$%&/()=? @€

Calibri

Also belonging to the linear family, with its characteristic absence of serifs, the Calibri font was created for Microsoft by designer Lucas de Groot. It is one of the six fonts introduced with Windows Vista, replacing the Arial font. Calibri has also been introduced into Microsoft Office 2007 and 2010 as the default font. Among the six fonts of Windows Vista, Calibri is the closest to Lucida Sans and Lucida Grande, the default fonts in Mac OS X. It should be remembered that Windows has been using Lucida Sans Unicode since Windows NT 3.5 was launched.

In 2005, the Calibri font was awarded a prize at the annual Type Directors Club competition, in the category 'Type System'.

It combines characters from the Latin alphabet, Greek alphabet and Cyrillic alphabet.

Using the Calibri font is recommended for headings, with the exception of the name 'AMCC' used as a heading (for which the Helvetica Neue LT Pro will be used).

Weights

Only the following weights can be used : **Regular** and **Bold**.

Italics

The choice of italics is made from among the weights proposed.

Italics are used only to add meaning to the reading (citations, titles of works, foreign words, Latin scientific names, etc.).

Certain italic characters may also be required by the rules in the OPOCE's Interinstitutional Style Guide

(<http://publications.europa.eu/code/>).

Italics must never be used for the purpose of enhanced graphics.

Calibri Regular

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 !"#\$%&/'()=? @€

Calibri Regular Italic

*abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 !"#\$%&/'()=? @€*

Calibri Bold

**abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 !"#\$%&/'()=? @€**

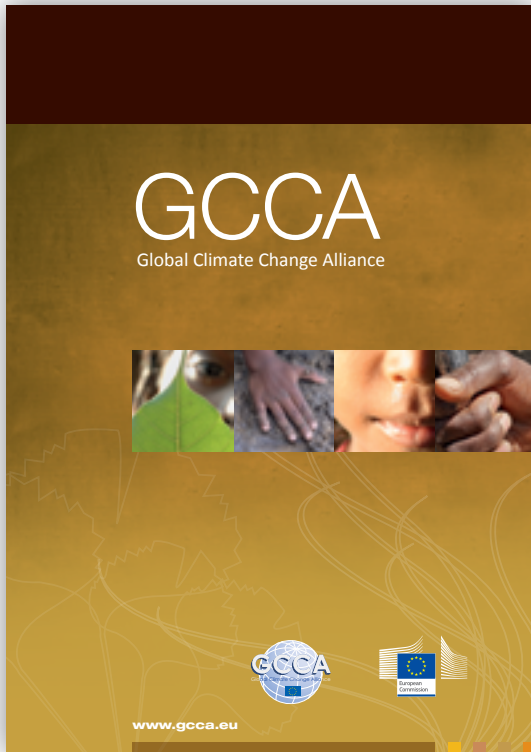
Calibri Bold Italic

***abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 !"#\$%&/'()=? @€***

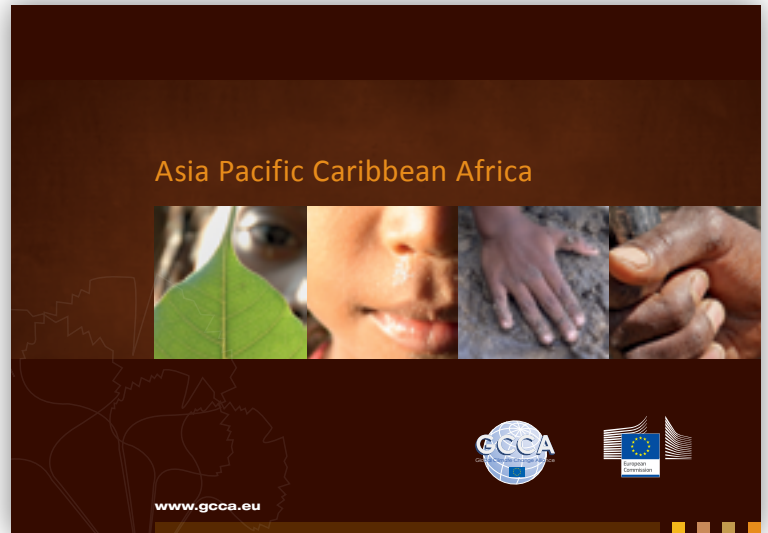
Templates and examples

1. Publications

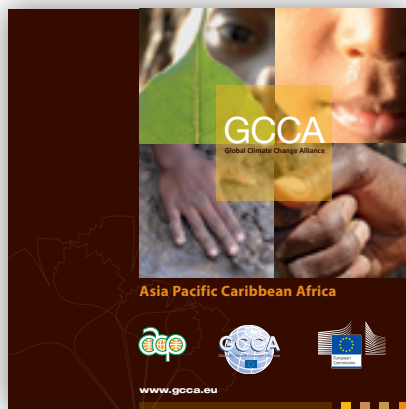
Cover in A4 portrait format



Cover in A4 landscape format



Leaflet in square format



What is the GCCA about?

PLATFORM FOR DIALOGUE AND EXCHANGE OF EXPERIENCES

The GCCA fosters dialogue and exchange of experiences between the EU and developing countries on climate policy and on practical approaches to integrate climate change into development policies and budgets. The results of the dialogue and exchange feed into the discussions on the new climate agreement under the UN Framework Convention on Climate Change (UNFCCC) and in the technical and financial cooperation supported by the GCCA. The dialogue takes place at global, regional and national levels.

TECHNICAL AND FINANCIAL COOPERATION

The GCCA provides technical and financial support to targeted developing countries to integrate climate change into their development policies and budgets and to implement adaptation and mitigation interventions. The technical and financial cooperation in turn informs the policy dialogue and exchange of experiences between the EU and partner countries.

What has been achieved to date?

From 2008 to 2013, the GCCA has committed and implemented €600 million from the European Commission budget, the 10th European Development Fund and contributions from Sweden, Denmark, Cyprus and the Czech Republic, including last start finance pledged at the UNFCCC 100 Conference of the Parties in Copenhagen in 2009.

Across regions, the GCCA promotes innovative and effective approaches to balancing climate finance, as illustrated by these projects:

- In the Caribbean, the GCCA supports a €30M national project, to strengthen the knowledge and institutional capacities of the government to coordinate and mainstream climate change into development planning, and support climate adaptation to climate change. The project has benefited from combining institutional, policy and local, community engagement and applied research to support mainstreaming and improved bilateral, regional and sub-regional cooperation.
- In the Pacific, the GCCA contributes €4 million to a regional programme with the University of South Pacific aimed at supporting the governments of COA Islands, Fiji, Kiribati, Marshall Islands, Micronesia, Nauru, New Caledonia, Palau, Papua New Guinea, Samoa, Solomon Islands, Tonga, Tokelau and Vanuatu through capacity building through formal and informal training, on the ground, adaptation at community level and applied research. Synergies between these three components have enhanced the understanding of climate change and climate variability in the region.
- In Bhutan, the GCCA contributes €4.4 million, including €1.8 million contribution via last start finance from Estonia, to implement climate change into the National Natural Resources Policy (NNRP) and through sector budget support. This will be achieved through the development of a NNP Climate Action Plan. The mainstreaming of this plan into Bhutan's

How does the GCCA complement other efforts?

The GCCA cooperates with individual countries in Asia, Africa, the Caribbean and the Pacific as well as regional bodies, such as the Secretariat of the Pacific Community, the Caribbean Forum, and the ACP Secretariat. Following the principles of all effectiveness, the GCCA interventions are implemented in close coordination with and through national and international organisations as well as EU Member State development agencies, such as the Danish International Development Agency (DANIDA) in Mozambique, the UK Department for International Development (DFID) in Nepal, German International Cooperation (GIZ) and Portuguese international cooperation (IPAC) in Timor-Leste and the French Agency for Development (AFD) in the Central African Republic.

EU Member States are also invited to contribute financially to the GCCA. To date Ireland, Cyprus, Sweden, the Czech Republic, and Estonia have contributed a total of €37 million, of which €20 million was last start finance.

MANAGING KNOWLEDGE AND PROMOTING LEARNING

As experience accumulates across the globe, it is vital that the GCCA ensures lesson learning is an integral part of the process and that the knowledge generated from its implementation is shared across countries and regions and with development partners. A number of specific tools and activities support this effort:

- A Knowledge Management and Communication Strategy and Work Plan was developed in a consultative manner in 2012
- The First GCCA Global Learning Event was held in September 2012, bringing together over 180 delegates to share experiences, network and look forward to the future of the GCCA.
- The GCCA organised side events at UNFCCC Conference of the Parties in Bonn, Cancun, Doha and Doha
- The GCCA launched a community of practice on the European platform: <http://capacity4dev.eu.europa.eu/gcca-community/>

For more information, please visit www.GCCA.eu or email info@gcca.eu

Notepad (150 x 150 mm)



Leaflet (99 x 210 mm)



Newsletter in A4 format



Newsletter

Soluptaque paribate

22 SEPTEMBER 2013 N°17

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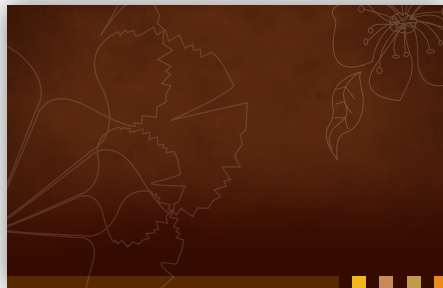
Square cover



Square interior

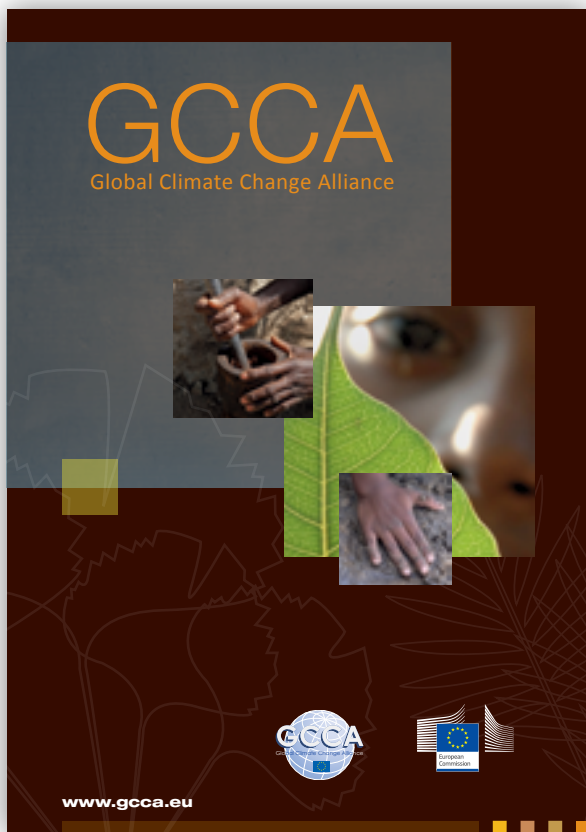


Business card



2. Promotional items

Poster in A3 portrait format



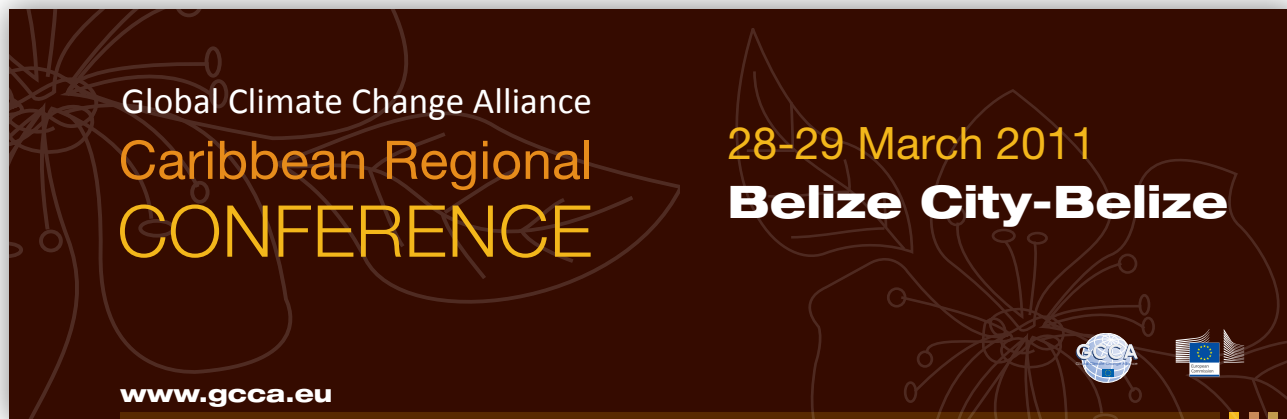
Poster in A3 landscape format



Expo visual (850 x 2000 mm)



Banner (2 500 x 800 mm)



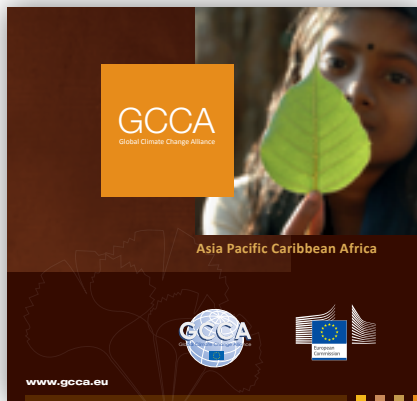
Document carry folder



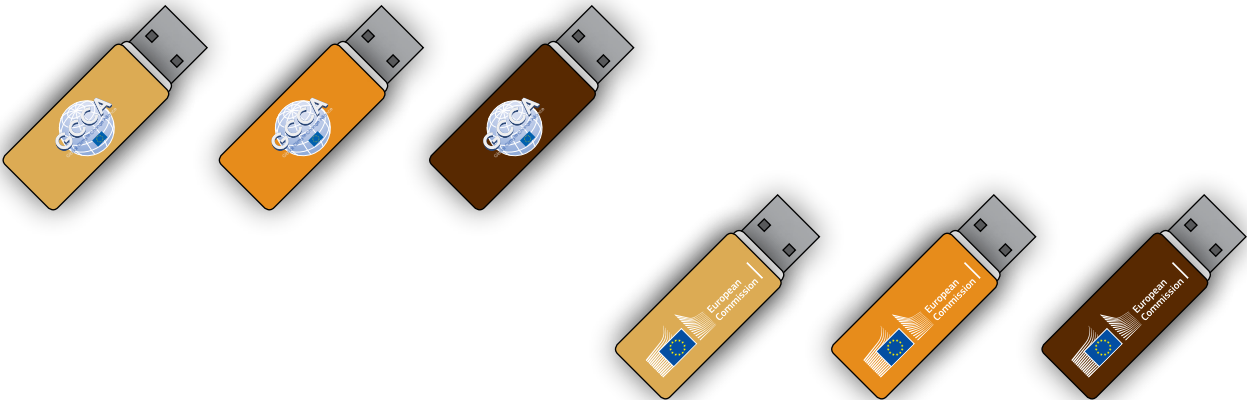
PowerPoint presentation



CD/DVD



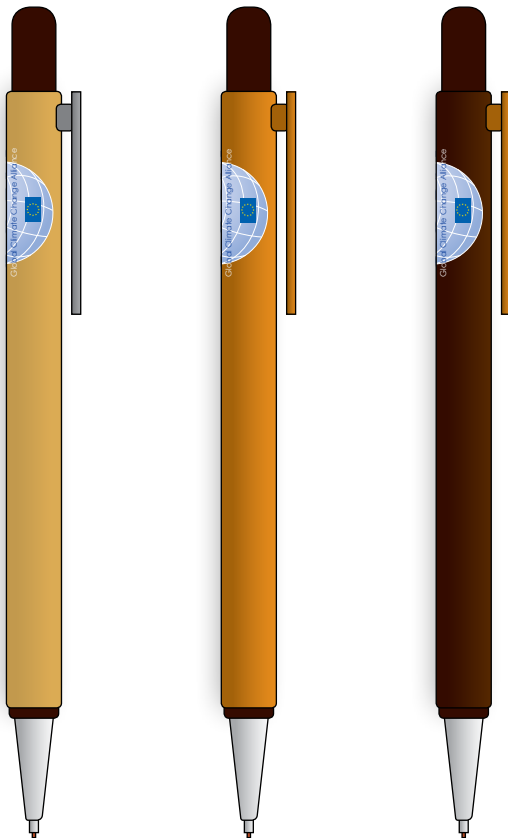
USB stick



USB card



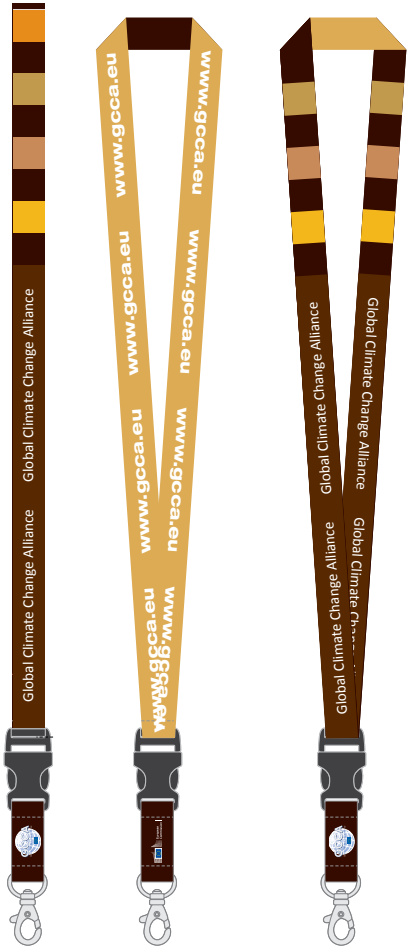
Ballpoint pen



Post-it



Lanyard



3. Electronic documents

Newsletter

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email signature

Dr. Mark Futter
Team Leader
GCCA Global Support Facility
www.gcca.eu



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201 Amersham Road
High Wycombe
United Kingdom
HP13 5AJ
Tel: +44(0)1494-557580 (Direct)
Mob: +44(0)7733-263927
email: mark.futter@mwhglobal.com



Things to exclude!



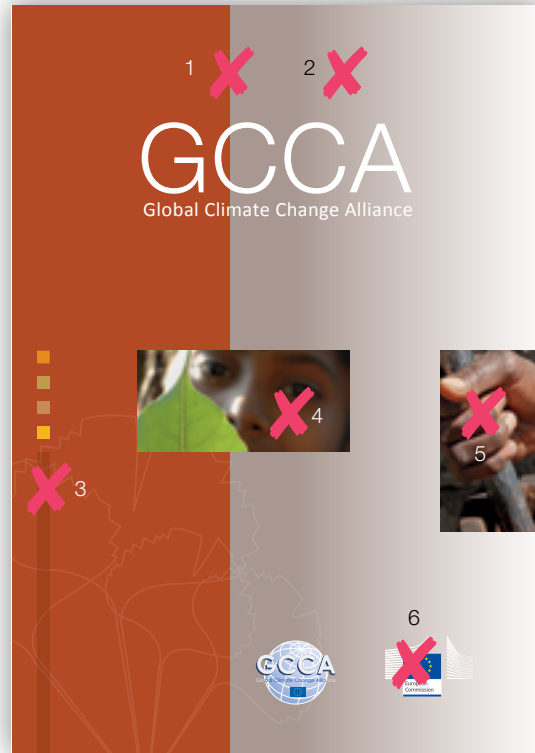
1. Do not add a white banner.
2. Do not use a background colour (only light ochre and dark brown are permitted).
3. Do not use a visual in a non-square format.
4. Do not position a logo in a way that does not comply with the graphic charter rules.
5. Comply with the colours of the broken line (see page 15).



1. Do not add a full-page photo.
2. Do not separate the GCCA and EC logos.
3. Do not change the broken line (stretch, enlarge, distort, etc.).



1. Do not position the logos in a way that does not comply with the graphic charter rules.
2. Use the Helvetica Neue LT Pro font for the heading 'GCCA' and align the sub-heading with this.
3. Do not use a background colour (only light ochre and dark brown are permitted).
4. Do not use a visual in a non-square format.
5. Comply with the colours established for the broken line (see page 15); do not superimpose the broken line on a visual.
6. Do not show 'www.gcca.eu' in a font other than Helvetica Neue LT Pro Heavy Extended.



1. Do not use a coloured background that isn't square. Do not use a rectangular coloured strip.
2. Do not use gradient.
3. Do not put the broken line in the wrong position.
- 4-5. Do not use a visual in a non-square format.
6. Do not use the logos in a version other than the positive version (risk of illegibility).

Design and realisation

