

A New Direction Brand Guidelines

Updated – November 2022

Your guide to our
look and feel

**A NEW
DIRECTION**
We create opportunity

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About A New Direction

Our vision

A world where all children and young people achieve their creative potential.

Our mission

To enhance the capacity and agency of children and young people in London to own their creativity, shape culture, and achieve their creative potential.

We do this by working with a diverse range of partners, making connections, sharing practice, influencing change, improving the ecology that surrounds children and young people, and by providing real and transformative opportunities - from childhood, through school years and into employment.

Boilerplate

A New Direction is an award winning non-profit organisation working to enhance the capacity and agency of children and young people in London to own their creativity, shape culture, and achieve their creative potential.

Our values

Equity

We believe in the talents and potential of all children and young people, and demand a fair and level playing field. We challenge the structural and systemic inequalities that influence children and young people's lives and opportunities, and prioritise those that experience these. We are committed to an inclusive working culture, where everyone who works for or with us is treated with dignity and respect. We have high expectations of those we work with to share this value and will not shy away from challenging discussions where needed.

Creative culture

We think creatively and value creativity within our team - it is an important element of what we do. Our creative culture enables us to dream and plan big, to connect in new ways, to innovate, and to create meaningful opportunities for children and young people. We believe that a creative culture at the heart of any school, place, organisation or business can promote happiness and success, and the right conditions for children and young people to reach their potential. We are passionate about unlocking and sharing children and young people's own concept of 'creative culture' and exploring where individual creativity and collective culture converge.

Connectivity

We connect ideas, ways of working, and communities of people active in our spheres. By bringing people together, we can learn and move forward collectively; amplifying our voice and those of the children and young people we serve. We can share and challenge our thinking and approaches, identify and address gaps, pool our resources, design and deliver new and exciting opportunities, increasing our collective impact.

Trust and respect

We listen to and respect the voices and views of all children and young people, our colleagues, partners and stakeholders, and in turn aim to earn their trust in us as a respected source of expertise and support. The trust that develops between us is our most valued asset and translates into strong, successful partnerships and genuine collaboration.

Kindness

We act with kindness and generosity, understanding the challenges that children and young people in London are facing, and the pressures experienced by colleagues, stakeholders and partners in all areas of our work. Being present, listening and understanding the needs of those we work with is vital for us to be effective in what we do. We are open and supportive, and aim to be a positive and welcoming organisation to all.

Guiding visual principles

The guiding visual principles of our brand are:

- Be bold and confident
- Through consistent application comes visual recognition
- White space and bold colour will create a crisp look and feel.

These guidelines are designed to maintain visual consistency whilst encouraging a strong visual flavour across all applications using message, colour and image.

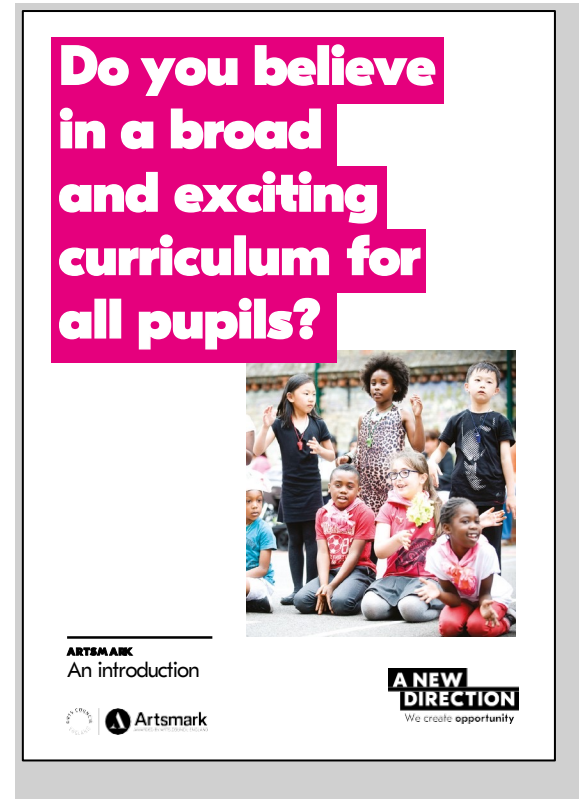
As a visual snapshot (right) this example demonstrates the brand principles working at their best.

Generous white space

Bold messages in blocks

Choice of bold colour use

Consistent application of A New Direction logo and support logos



Flexibility of image placement, scale and media

The logo

Our logo is a strong and bold mark and recognisable at any size.

Wherever possible we recommend the use of the **Logo with Tag-line**. Guidance for use of the **Logo without Tag-line** can be found on the following page, as can guidelines on positioning.

We strongly recommend using our logo in black and on a white background wherever possible, and if the positioning guidance on [p10](#) is followed correctly, there should be no need to use any other version. However, a whiteout version of the logo exists for exceptional circumstances where the black logo is not legible.

Please note, when referring to A New Direction in text, it must always be referred to as 'A New Direction and never 'AND'.

Logo with Tag-line



Logo without Tag-line



The logo

Exclusion zones

The minimum exclusion zone around the logo is the height of one of the black boxes.

Minimum sizing

Although there is no definitive minimum size at which the logo can be used, when using the logo smaller than 25mm you must use the non Tag-line version.

Don'ts

Our logo should always appear in black, therefore never apply a different colour to it.

Never change its shape.

Don't distort or stretch it.

Don't add effects, shadows or glows to it.

There are digital files in a variety of formats and the logos should never be recreated or changed.

Exclusion zone



Minimum size

25mm



20mm



Don'ts



Change colour



Change its shape



Distort it



Add effects

The Tag-line

The Tag-line based around 'We create...'

This is both a claim to action and also a collaborative message.

The Tag-line can be personalised depending on the situation and media being used.

The final word should be positive, dynamic, engaging, intriguing and surprising, as presented in these examples.

If you want to create a new Tag-line contact the communications team.

As mentioned on the previous page, never use a logo with a Tag-line when the logo smaller than 25mm.

Logo with Tag-line



Alternative Tag-line examples

We create **skills**

We create **futures**

We create **partnerships**

We create **connections**

We create **answers**

We create **fun**

We create **events**

We create **jobs**

Sub-brands & Associated Programmes

Employment & Skills (I)

Good Growth Hub	Purpose	The Brand associated with the space we manage at Hackney Wick
	Ownership	LLDC
	Use	Lead brand on website, socials, all materials and promotional assets related to the Good Growth Hub
	Visual Identity	A New Direction is developing the visual brand through updated web design and social assets Guidelines >
	Funders	Queen Elizabeth Olympic Park
	Partners	A New Direction, Foundation for Future London
	Logo	

STEP	Purpose	
	Ownership	
	Use	
	Visual Identity	
	Funders	
	Partners	
	Logo	

Employment & Skills (2)

Flipside	Purpose	Lead brand for the Flipside programme
	Ownership	Beyond ?? (who developed it?)
	Use	Promotion relating to the Flipside programme
	Visual Identity	Guidelines >
	Funders	
	Partners	
	Logo	

Creativity Works	Purpose	
	Ownership	
	Use	
	Visual Identity	
	Funders	
	Partners	
	Logo	

Employment & Skills (3)

Create Jobs	Purpose	Logo is associated with the Create Jobs website, our online platform for connecting young creatives with employers and opportunities. (Until Jan 2022, Create Jobs was used and known as A New Direction's over-arching brand for its Employment and Skills programme, now it is just used in association with the CJ website.) It is now incorrect to refer to 'Create Jobs programmers' or team.
	Ownership	A New Direction
	Use	The Create Jobs website – online platform for connecting young creatives with employers and opportunities
	Visual Identity	Follows A New Direction branding guidelines
	Funders	The website was originally developed with funding from GLA, but we do not use the London of London logo.
	Partners	
	Logo	

	Purpose	
	Ownership	
	Use	
	Visual Identity	
	Funders	
	Partners	
	Logo	

Education, Culture & Place (I)

LookUp	Purpose	The Brand associated with the space we manage at Hackney Wick
	Ownership	LLDC (A New Direction is developing the visual brand through updated web design and social assets)
	Use	Lead brand on website, socials, all materials and promotional assets related to the Good Growth Hub
	Visual Identity	
	Funders	
	Partners	
	Logo	

I Am	Purpose	
	Ownership	
	Use	
	Visual Identity	
	Funders	
	Partners	
	Logo	

Education, Culture & Place (2)

Artsmark	Purpose	The Brand associated with the space we manage at Hackney Wick
	Ownership	LLDC (A New Direction is developing the visual brand through updated web design and social assets)
	Use	Lead brand on website, socials, all materials and promotional assets related to the Good Growth Hub
	Visual Identity	
	Funders	
	Partners	
	Logo	

Arts Award	Purpose	
	Ownership	
	Use	
	Visual Identity	
	Funders	
	Partners	
	Logo	

Education, Culture & Place (I)

Good Growth Hub	Purpose	
	Ownership	
	Use	
	Visual Identity	
	Logo	

Creativity Works	Purpose	
	Ownership	
	Use	
	Visual Identity	
	Logo	

STEP	Purpose	
	Ownership	
	Use	
	Visual Identity	
	Logo	

Sub-brands

Sub-brand logos are based on our parent logo and use four visual references to it:

- They are always black
- They always use type in blocks
 - They always use GT Eesti Display Ultrabold
- They always have the Tag-line 'Powered by A New Direction'

In addition to this, they use an embellishment – either type or a **subtle** graphic element – to give them their own individual flavour.

In terms of the wider look and feel, each sub-brand follows the same guidelines as A New Direction, with the exception of Create Jobs.

Example:

Create Jobs is our online platform for networking members of our alumni with opportunities, employers and their peers. As a platform, it has its own sub-brand.



Powered by A New Direction

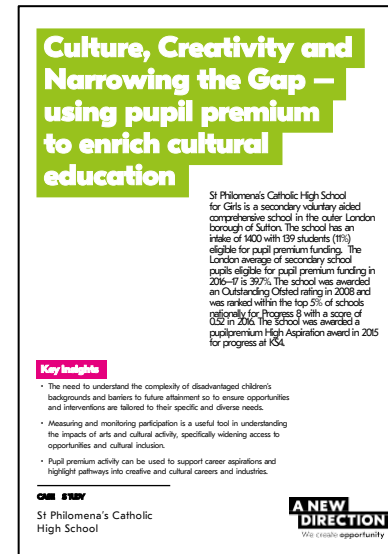
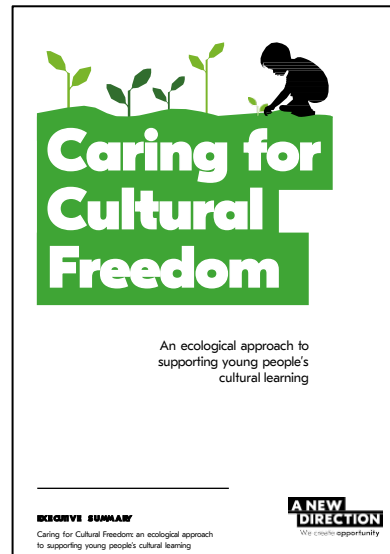
The Create Jobs logo is the only sub-brand logo to have been developed and signed off so far

Logo and other positioning rules

We are keen to encourage visual flexibility and a consistent positioning of our logo will allow this flexibility through use of image and headline.

Recommendations:

- In print our logo always appears in the bottom right hand corner
- Our logo is at its best on white. This allows space for a document title to be placed in the bottom left corner (if needed)
- Using a black rule above the document title visually protects this white space and the logo and title within.



The same rules apply to sub-brands.

Partner logo lockups and other logos

A New Direction's relationships are often complex, and where logo lockups need to represent the nature of our partnerships, positioning and weighting can differ. Here are some examples of guiding principles:

- **Funder** – Arts Council England logo should appear on all materials, separated from the A New Direction logo, and in the case of publications – on the back. (note: this is specifically the case for Arts as our main funder, other funding relationships can be represented in the same way as in 'partnerships' with equal weighting) *example 1*
- **Programmes** – where A New Direction is delivering a programme (e.g. Artsmark or Arts Award), the logo should sit separately to the programme logo – giving prominence to the programme logo (e.g. Artsmark delivered by A New Direction) *example 2*
- **Partnerships** – logos to appear at equal weight horizontally *example 3*

- **Complex relationships** – it can be possible to 'tier' logo lockups where clear hierarchies can be used to show the varying nature of relationships within a programme / event *example 4*

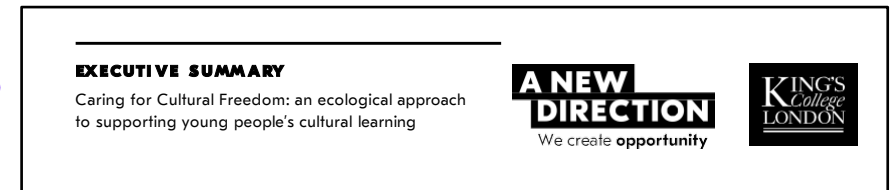
1



2



3



4



Typefaces

Our typefaces must be used consistently, they play a vital role in our brand recognition.

GT Eesti display UltraBold is our lead headline statement typeface.

When used for main headings and messaging (see right) it's colour blocked to increase impact and to allow readability against image and conflicting colour. See the next few pages for further guidance on creating blocked headings.

GT Eesti display UltraBold can also be used for subtitles. When used on the front cover of a publication as a subtitle, it is used in spaced caps (see example). All other subtitles – including those within documents – must use upper and lower case.

GT Eesti Text Book is the font we use for body copy and smaller document headings. Italic and bold can also be used for emphasis where necessary.

Main blocked headings
GT EESTI Display
abcdefghijklmnopqrstuvwxy
1234567890

DOCUMENT SUBTITLE
GT EESTI DISPLAY ULTRABOLD
BLOCKED CAPS
ABCDEFGHIJKLMN OPQRSTUVWXYZ

Body font and smaller document headings
GT Eesti text
ABCDEFGHIJKLMN OPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxy
1234567890



Blocked headings & messaging

We put headings and key messaging in coloured blocks.

This is a distinctive and recognisable part of our brand, here are a few suggestions on creating this feature:

- The blocked text works best when the message is impactful
- Each line of the text must be blocked individually, leaving the right edge ragged
- It is always lower case with an initial cap, never capitals
- There is no restriction on type block colour – there is guidance on colour further on in this document
- Text should be white out of a colour where possible, but black text can be used to ensure readability.

For guidance on how best to [create this effect click here \(p23\)](#)

[□.](#)

**Don't put
text in
squares**

□

**A ragged
right edge
for each line
like this is
right**

□

**NEVER USE
UPPER CASE**

□

**Always use
lowercase**

□

**Paid placements,
apprenticeships
& jobs**

□

**Paid placements,
apprenticeships
& jobs**

□

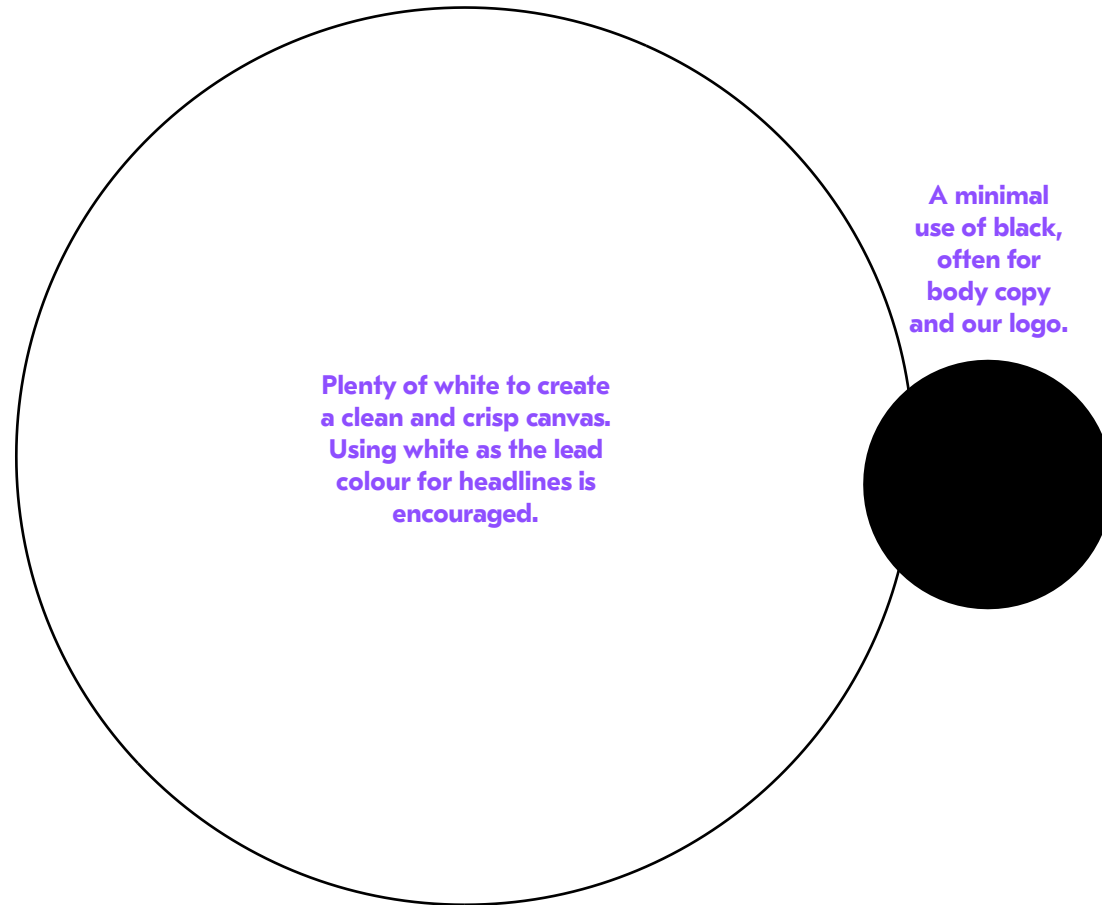
White out of this colour isn't the most readable, so black is a better option. This is the exception – white text is the preferred colour.

Colour logic

A few basic rules withstanding, our brand allows plenty of scope for colour. We encourage a bold use of appropriate colour.

Simple guidance that may help:

- White is key brand feature
- Black is used for the logo and most body copy. However we do encourage the use of colour to highlight and emphasise where needed.
- Bold use of colour works well when used in blocked headings and illustrations
- Choosing a single bold and bright lead colour is encouraged. A maximum of two lead / accent colours is recommended
- The use of bright contrasting colours work well to add energy and vibrancy to a piece of brand communication.



Plenty of white to create a clean and crisp canvas. Using white as the lead colour for headlines is encouraged.

A minimal use of black, often for body copy and our logo.



Choosing a single bright lead colour, RGB for digital applications and CMYK for print, is encouraged. There is no definitive colour palette, just think bold and bright. Also, remember that colours may appear very different to on screen when printed.

Some sub-brands specify the use of particular colours from this hue, see the [Create Jobs colour guidance here \(p19\)](#).

Colour log – examples

Culture, Creativity and Narrowing the Gap – using pupil premium to enrich cultural education

Key insights

- The need to understand the complexity of disadvantaged children's backgrounds and barriers to future attainment so to ensure policies and interventions are tailored to their specific and diverse needs.
- Measuring and monitoring participation is a useful tool in understanding the impacts of arts and cultural activity, specifically widening access to opportunities and cultural inclusion.
- Pupil premium activity can be used to support career aspirations and highlight pathways into creative and cultural careers and industries.

CASE STUDY

St Philomena's Catholic High School for Girls is a secondary voluntary aided comprehensive school in the outer London borough of Sutton. The school has an intake of 1400 with 139 students (10%) eligible for pupil premium funding. The London average of secondary school pupils eligible for pupil premium funding in 2016-17 is 39.7%. The school was awarded an Outstanding Ofsted rating in 2008 and was ranked within the top 3% of schools nationally for Progress 8 with a score of 0.52 in 2016. The school was awarded a pupil premium High Aspiration award in 2015 for progress at KS4.

A NEW DIRECTION
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The financial support of pupil premium and cultural inclusion and enrichment participation in the wider curriculum. Funding has contributed to music tuition, pupil premium activities and the costs of instruments to support their programme. Instrumental cultural input in London (eg New Centre for Music, National Gallery, National College and Hampton Court Palace) offer music and the provision of art materials and equipment at Year 7 and Year 10 to support homework and study.

Key insights

- The benefits of these opportunities are that they increase access to arts and creative jobs which support careers and opportunities with others and develop an interest outside their academic study in a wide range of cultural activities. Pupils are more likely to go on to study art and creative subjects at university. A specific added value of the pupil premium is that it has been used to support the purchase of instruments and a variety of materials on their own. The art practice has enhanced students' work and support them to produce more successful work.

Evaluation, monitoring and reporting

Quest St Philomena has effective structures in place to monitor and report on the use of pupil premium funding. This is supported by the Headteacher.

Key insights

- It comes from the head teacher, a deep vision and direction given if the money is going to be used in a particular way. It is not just about the money, it is about the vision and the impact it can have on the school.

Key insights

- St Philomena values their pupil premium and uses it to support a range of activities including instrumental tuition, after-school activities, homework and enrichment activities and other opportunities. A key element of their strategy is to ensure that the money is used to support the purchase of instruments and a variety of materials on their own. The art practice has enhanced students' work and support them to produce more successful work.

Key insights

- St Philomena values their pupil premium and uses it to support a range of activities including instrumental tuition, after-school activities, homework and enrichment activities and other opportunities. A key element of their strategy is to ensure that the money is used to support the purchase of instruments and a variety of materials on their own. The art practice has enhanced students' work and support them to produce more successful work.

Key insights

- St Philomena values their pupil premium and uses it to support a range of activities including instrumental tuition, after-school activities, homework and enrichment activities and other opportunities. A key element of their strategy is to ensure that the money is used to support the purchase of instruments and a variety of materials on their own. The art practice has enhanced students' work and support them to produce more successful work.



Using one colour for simple things such as social posts is encouraged.

Using two colours

Caring for Cultural Freedom

An ecological approach to supporting young people's cultural learning

A NEW DIRECTION
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...the interests of young people are best served by partnerships and governance structures that are transparent, responsive and

Key insights

- The making and connecting between cultural and creative learning opportunities for themselves and others?
- It is possible to identify the aspects of cultural learning within the school curriculum of itself?
- What kinds of interventions, if any, would support better, more democratic cultural learning within the cultural ecosystem of itself?
- How should cultural learning and creative cultural activities, operating at different scales (eg within and across home, school, local region, region and nation) be supported – which methods we need?

Overarching research insights

Across the report, we provide evidence to help answer the question: 'How can we ensure that the interests of young people are best served by partnerships and governance structures that are transparent, responsive and...?'

Key insights

- The making and connecting between cultural and creative learning opportunities for themselves and others?
- It is possible to identify the aspects of cultural learning within the school curriculum of itself?
- What kinds of interventions, if any, would support better, more democratic cultural learning within the cultural ecosystem of itself?
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Key insights

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Question 2

Full bleed colour can be used as to create visual relief and add a change of pace to a document.

If you need a bit more support with the individual questions, here goes!

Question 1

Question 2

Question 3

Question 4

Question 5

Question 6

Special schools take over Tate Exchange

Amazing things happened when our network of special schools took over Tate Exchange in March 2017.

Play now

From the blog

Mapping non-formal music provision & social need in London

A manifesto to ensure cultural inclusion for all

An introduction to the new Art on the Underground commission

Jennifer Raven and Lawrence Books share the recommendations from a recent Sound Connections report mapping music provision

AND Advocate Paul Morrow introduces the Cultural Inclusion Manifesto – a guiding set of principles to help achieve real inclusion

Jessica Vaughan from Art On The Underground gives us an introduction to their latest commission and Learning Guide

READ MORE → 14 JUN 2018

READ MORE → 6 JUN 2018

READ MORE → 6 JUN 2018

Using one colour throughout a document can work well

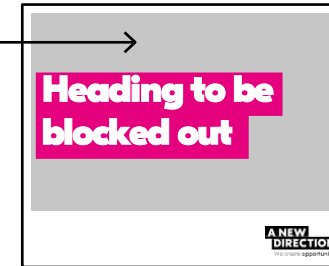
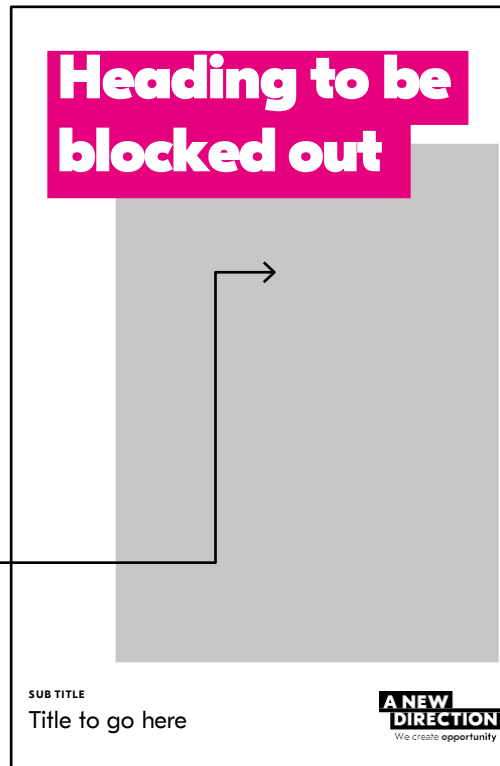
Images

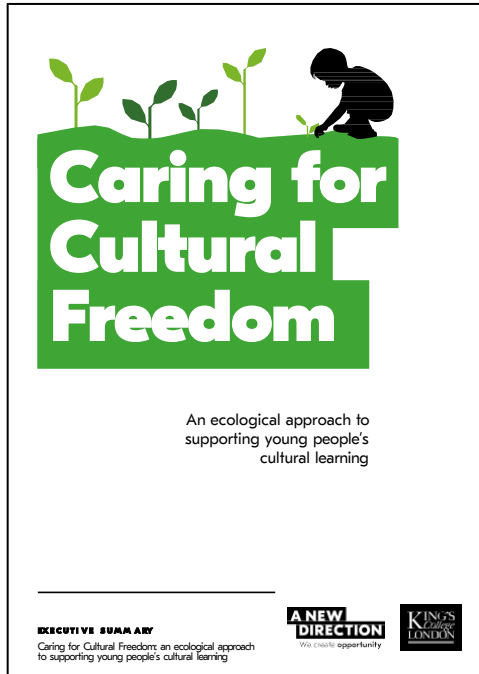
Observing the guidance on type treatment, logo positioning, the use of white space and bold colour, will create and maintain the visual brand we are looking to establish. But what of imagery?

The examples here demonstrate the key brand elements and directives all combining and working together to create the consistency we are looking for. This in turn allows freedom for a diverse application of image.

The grey areas shown here can potentially be used to contain a single photograph, a scattering of images, an illustration, a slab of colour containing type... whatever you feel is appropriate for the intended audience.

Take a look at the examples on the next page for further guidance.

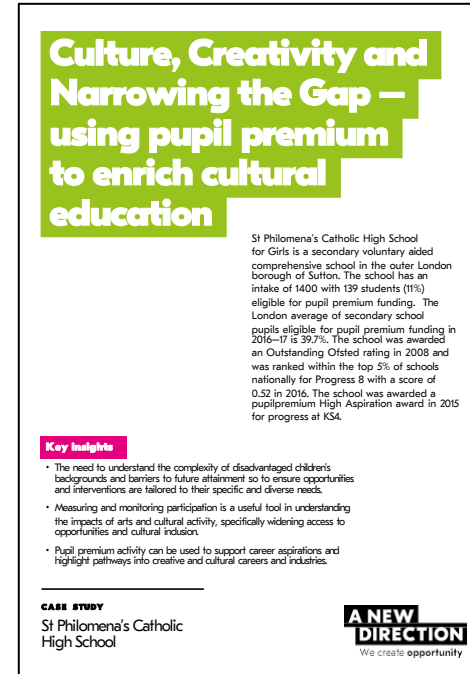




Use of illustration can add wit and relevance.



Using a large image can create drama and warmth.



If our audience is informed and are happy to be communicated to through a well written narrative, then a well balanced layout, devoid of imagery and distraction, can be effective.



Using a smaller lead image to support a bold statement is often a powerful blend to engage a reader.

How to

Blocked headings & messaging – how to

We recommend a couple of ways to create the Block Headings.

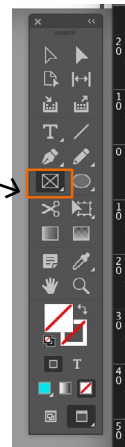
Option one is, depending on skill levels, possibly the quickest and easiest. We have assumed that Adobe Illustrator or InDesign will be the application used to create this example (right).

Option 1 – freehand boxes

1. Create the text. →

Heading to be blocked out

2. Select the rectangle frame tool and draw a box freehand behind each line. Send the boxes to back behind the text.



Heading to be blocked out

3. Make the text white. →

Heading to be blocked out

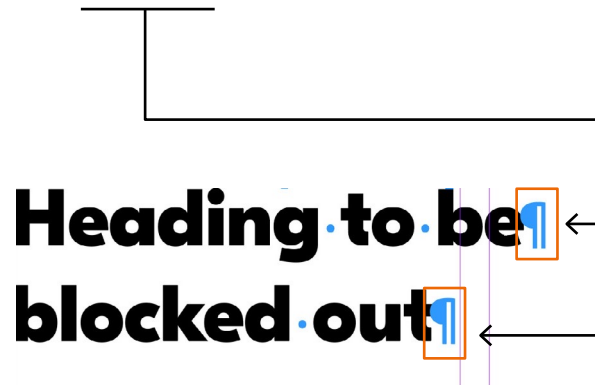
Blocked headings & messaging – how to

Option 2 – using Adobe InDesign’s ‘rule’ option

1. Create your text, ensure there is a hard return at the end of each line.

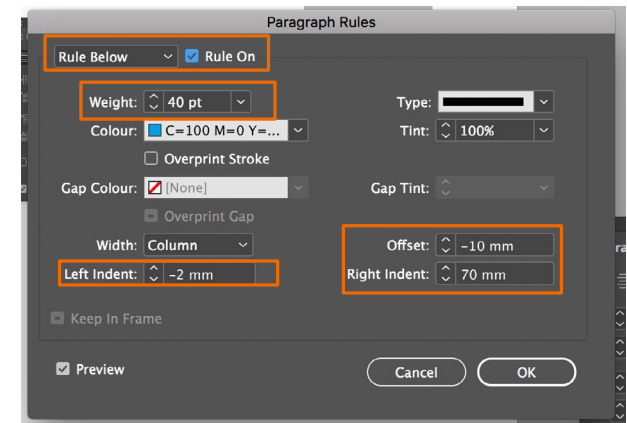
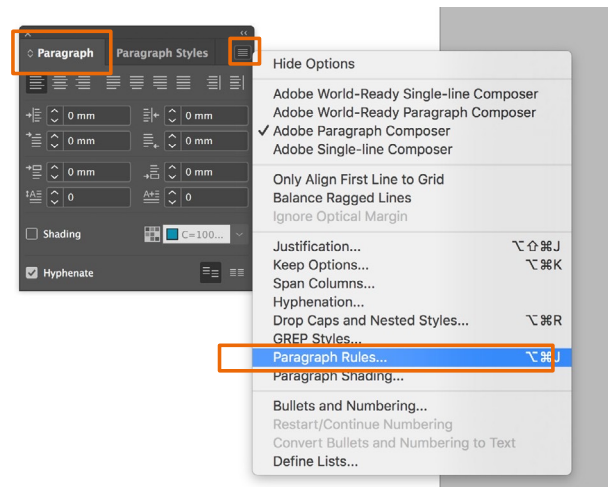
2. Highlight each line separately, enter the paragraph options and navigate to paragraph rules.

3. The settings will vary depending on the length of the line and the size of type. See the next page for more information on how to use the controls to adjust the rule.



Heading to be blocked out

Heading to be blocked out



The advantage of this method is that the type and block are one entity.

Blocked headings & messaging – how to

Option 2 – using Adobe InDesign’s ‘rule’ option

1 Weight

The weight setting will determine how thick your rule will be (see examples below). General guidance suggests that the larger the type, the heavier the rule will need to be.

Heading to be blocked out

Heading to be blocked out

✗ Weight set at 1pt

✓ Weight set at 36pt

Make sure the Preview checkbox is ticked so you can see what you are doing.

4 Left indent

The left indent controls the left edge of the rule. Because the text is left aligned, the same value can be applied to all lines in the same text box.

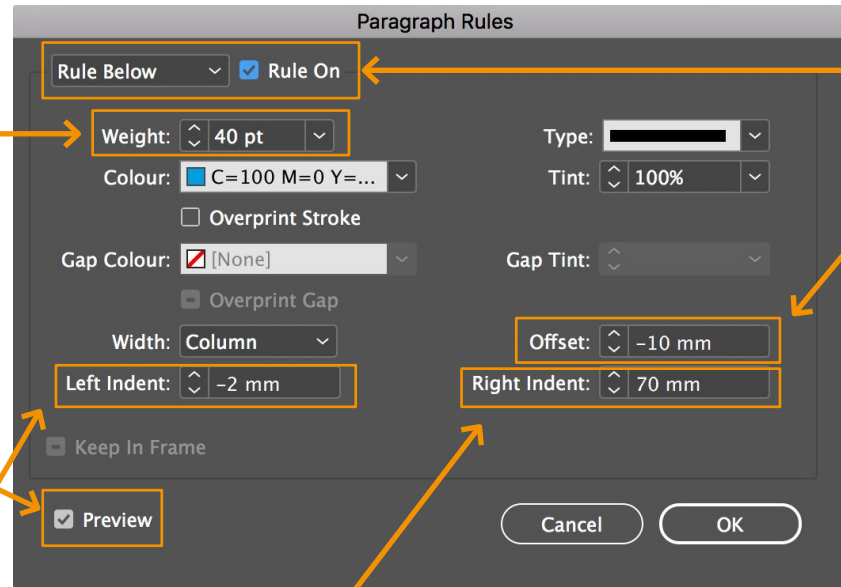
This value will always be a negative number.

Heading to be blocked out

Heading to be blocked out

✗ Left indent set at 0mm

✓ Left indent set at -2mm



You can use either a Rule Below or a Rule Above. This guidance is based on selecting Rule Below, for left aligned type.

2 Offset value

The offset value will adjust where the rule sits vertically in relation to your text. A negative value will shift the rule up and a positive number will move it down (see examples below).

Heading to be blocked out

Heading to be blocked out

✗ set mm

✓ set - mm

3 Right Indent

The right indent value controls the right hand edge of the rule. Use this value to adjust the width of the rule and to ensure the right hand edge follows the right hand edge of the type.

A different right indent value will need to be input

for each line, because each line is a different length. Highlight one line at a time and apply the desired value to each one separately.

A positive value will make the rule shorter and a minus value will make the rule wider.

The values that you set are dependant on the width of your text box. If you adjust the width and size of your text box you will need to adjust the right indent accordingly.

Heading to be blocked out

Line 1 needs a right indent value of 8mm

Line 2 needs a right indent value of 21mm, because it is shorter

Creating documents using other applications

Here is some guidance on creating our brand in applications such as Microsoft Word and Powerpoint.

If you are formatting a document using the visual guidelines, please always run past the Communications team for sign off before distribution.

Note: All documents, presentations formatted with this style will need to be converted to a PDF before circulating externally (this includes by email, or use on a laptop for event / meeting presentations, etc). Unless the recipient has GT Eesti installed on their machine, the typeface won't come through, and it will look odd on their screen.

Header in GT Eesti

- Create text box
- Type header in GT Eesti Display Ultrabold into box
- Right click on text box
- Wrap text / tight (easier for positioning the box)
- Format Shape
- Remove line
- Fill with colour
- Change text to black or white, according to colour contrast

First line second line and a third

For longer headers – divide text into a second / third box, and position in a block.

Secondary headers

These should be in **black** (or **same colour** as the main header text box) using GT Eesti display Ultrabold.

For Body text

Use GT Eesti text book

Contact us

We hope that this guideline document contains all the information and guidance for you to successfully interpret and apply our brand, however, should you need further help, please don't hesitate to get in touch.

Steve Woodward

Senior Communications Manager

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