

The European Parliament's Brand Book

**Consistent Communication Guidelines 2.0
for the administration of the European Parliament.**
Abridged version for partners and contractors.



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This document is a shortened version created to accompany the European Parliament's various contract and procurement procedures. It can be used by economic operators as guidance when submitting a tender, but should not be disseminated outside the dedicated project teams.

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Part 01

Foundations

Before anything is communicated from, or about, the European Parliament, it is essential for there to be a common understanding of its story. To know what the Parliament represents as an institution and why it matters.

It is also imperative to understand some core branding principles, and how they do, or do not, relate to a democratic public institution such as the Parliament.

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1.1 What the European Parliament stands for

(Article 3:1, Treaty of the EU)

The union's aim is to promote peace, its values and the well-being of its people.

(Article 10:2, Treaty of the EU)

Citizens are directly represented at union level in the European Parliament.

(Article 10:3, Treaty of the EU)

Every citizen shall have the right to participate in the democratic life of the union. Decisions shall be taken as openly and as closely as possible to the citizen.

1.1 What the European Parliament stands for

For Europeans, democracy means peace, freedom, well-being, human rights, and justice. These democratic values are the fabric of the European Parliament.

DEMOCRATIC PROCESS

As the embodiment of European democracy, the European Parliament is committed to the democratic process. It considers the quality of the pathway – the democratic process, elections, dialogue, debate, compromise and consensus building – as important as the political decisions themselves, because it guarantees their legitimacy.

The Parliament's democratic legitimacy gives the institution a significant degree of formal and informal power and influence. The elected politicians are invested with formal powers in three main areas: legislative, budgetary

and scrutiny. But the Parliament also exercises both its formal and informal powers in order to protect human dignity, freedom, democracy, equality, the rule of law and respect for human rights, including the rights of minority populations.

The Parliament also has significant budgetary responsibility, including scrutiny, to ensure European funds are spent in a responsible, efficient and transparent manner. These principles are key to adopting the EU budget and controlling its implementation. The Parliament holds the important function of democratic oversight and

scrutiny of other EU institutions and bodies, to ensure that they adhere to these core principles and that they serve citizens' needs.

Both the formal and the informal power that the European Parliament wields, and the democratic process that it embodies, are ultimately at the service of the European people that it has been mandated to represent via its elected Members.





1.1 What the European Parliament stands for

DEMOCRATIC ENGAGEMENT

The foundations of the European Parliament are anchored in democracy and debate. It is a forum for politicians from across the continent to gather to deliberate, compromise and adopt decisions in the name of all Europeans.

Citizens are both the start and the end point of the European Parliament: from elections to decisions on legislation that affects everyone. The better citizens understand the European Parliament and engage with it (through voting or otherwise), the stronger its legitimacy becomes. It is therefore important that citizens can observe the Parliament's decision-making process at all levels, access all necessary information in their own language, follow the work of their elected politicians and engage with them.

Democracy is not something that the European Parliament or the citizens it represents can take for

granted. It is up to the institution, its elected politicians and the citizens of Europe to keep it alive. The most concrete expression of this is voting – at local, regional, national or European level. These levels are all equally important and impact the lives of Europeans in profound ways.

But democratic engagement goes beyond elections. It is also about understanding what's at stake well enough to make informed decisions. It's about making one's voice heard beyond the act of voting; it's about spreading the word and helping raise awareness about issues that concern citizens and their future. The freedom to do all of this exists only in a democracy. It is up to every citizen to ensure that democracy is maintained; and it is up to the European Parliament to help them do so.

Part 02

Brand Tools

There are several branding tools which are valuable for developing more effective communications for the European Parliament.

BRAND TOOLS

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This is an excerpt from the European Parliament brand book for use by partners and contractors. The full version may be provided on a case-by-case basis upon request to brandsupport@europarl.europa.eu



European Parliament

2.1 Brand archetype: The Inclusive Decision Maker

A brand archetype is a recognisable and easily understood character that embodies an organisation. It allows communicators to imagine the Parliament as a person and gives a more concrete idea of how best to communicate on its behalf.

The brand archetype for the European Parliament was defined after EU-wide research, commissioned by the European Parliament, found that citizens expect the Parliament to be knowledgeable and open.

These two attributes were combined into the Parliament's own unique archetype — the Inclusive Decision Maker.

This archetype solely relates to the administrative communications of the Parliament, not to any of its political expressions.

The archetype should not be a hypothetical or fanciful concept. It must be applied in ways that ensure that all communications are grounded in the reality of the Parliament's work and any facts used in communications must be substantiated.

THE STORY OF THE INCLUSIVE DECISION MAKER

Parliament personified as the Inclusive Decision Maker:

- strongly believes in political and cultural diversity
- displays tolerance, openness and a willingness to listen
- is accessible and accountable.

The Inclusive Decision Maker's aim is to make decisions collaboratively in a democratic and transparent way for the future of Europe. This means finding common ground by listening, debating, negotiating a compromise, and, ultimately, deciding.

The Inclusive Decision Maker seeks to ignite interest and participation

in the democratic life of the EU by spreading knowledge and understanding about its role.

As an Inclusive Decision Maker, Parliament is proud of its past and hopeful for its future; honest about its goals and modest about its achievements; thoughtful about its purpose and determined in the pursuit of that purpose. There are many key evidence points which validate the Inclusive Decision Maker as the brand archetype for the Parliament.

The European Parliament:

- Values freedom of speech, transparent decision-making, cross-cultural collaboration and mutual respect.
- Defends fundamental rights, equality and cultural diversity in ways which make citizens feel free and included.
- Allocates and scrutinises the budget to stimulate fairness, solidarity, and prosperity thereby empowering citizens.
- Drives stability and long-lasting peace allowing societies to prosper.

- Enables societal debates to promote dialogue, co-operation, and inclusivity so that citizens feel represented and reassured.
- Unites Members from diverse backgrounds by means of democratic elections to deliver results for EU citizens.
- Promotes democratic values to foster European community building.

2.1 Brand archetype: The Inclusive Decision Maker

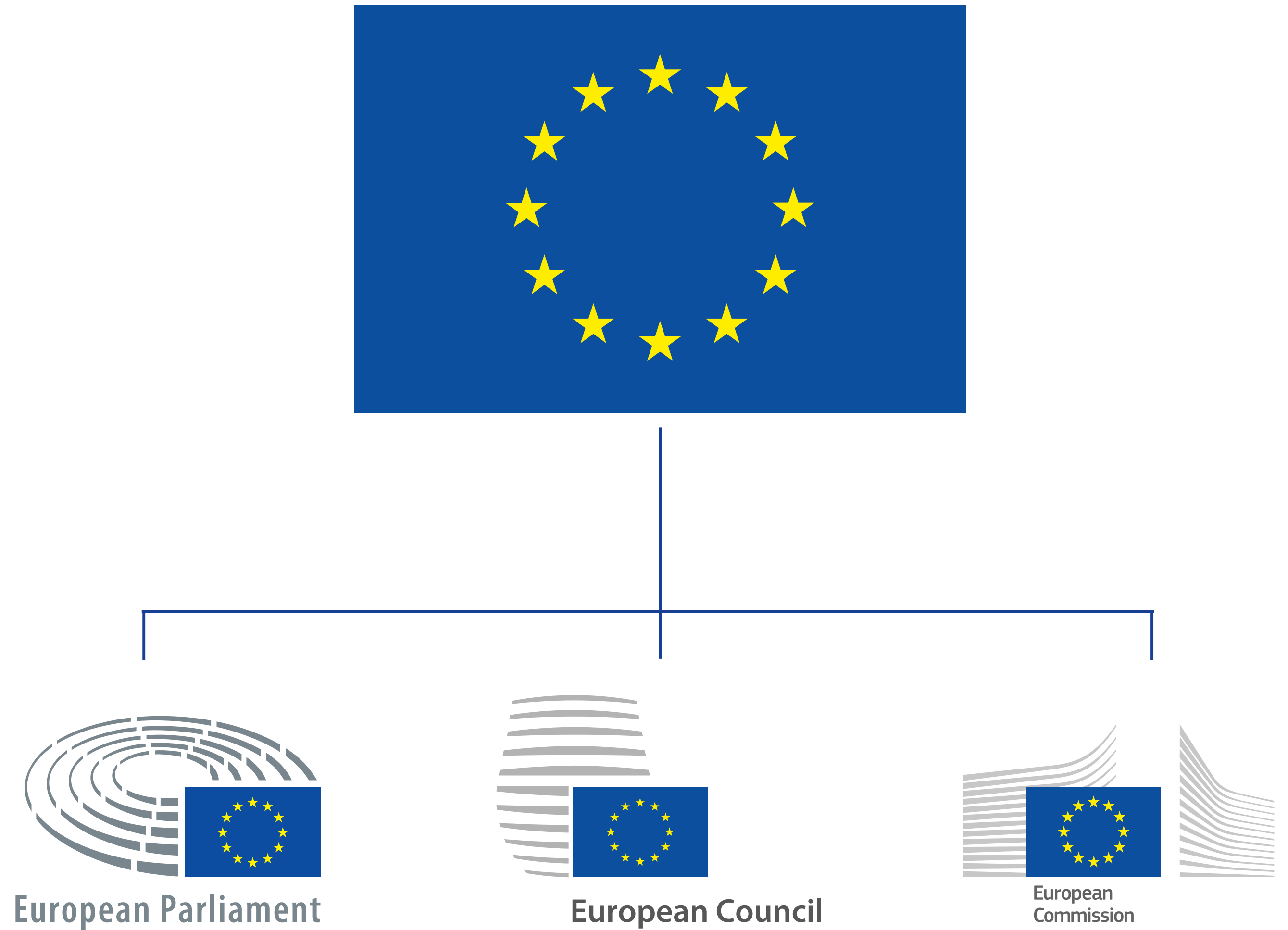


2.2 Brand architecture

Brand architecture provides a structure and a way of working in connection with other brands, sub-brands, projects and programmes. The starting point of the Parliament's brand architecture is that it functions within a branded house model with an ultimate parent brand in the EU.

The Parliament has many different citizen-facing initiatives and programmes. Some of them – such as together.eu, the EYE (European Youth Event), the Daphne Caruna Galizia Prize for Journalism, the Digital Citizen Journey – are entirely run by the Parliament. Others – such as the LUX Audience Award or the Charlemagne Youth Prize – exist in partnership with other organisations or European institutions.

While all the products and programmes have specific objectives such as informing different audiences, activating citizens or promoting various topics, they do play a role in enhancing the image of the European Parliament. This means that the European Parliament logo should be used to sign off their communications without creating any new specific logos. (Guidelines on European Parliament logo application can be found in Part 4.1)



2.3 Brand model

The brand model combines the core brand identity elements. This ensures that the vision, purpose, values and key benefits of the Parliament for EU citizens are defined in a concise and clear way. These benefits explain how citizens should understand and feel about the actions taken by the Parliament.

The model is a useful tool for content creators to unify terminology whenever communicating on behalf of the European Parliament.

DEFINITIONS OF TERMS USED IN THE MODEL

Reasons to trust:

Evidence supporting the credibility of the European Parliament’s positioning.

Values:

Guiding principles that shape how the Parliament acts and communicates.

DNA:

The Parliament’s roots in the foundation and the treaties of the EU.

Personality:

Consistent recognisable traits and characteristics that are consistent over time.

Functional benefits:

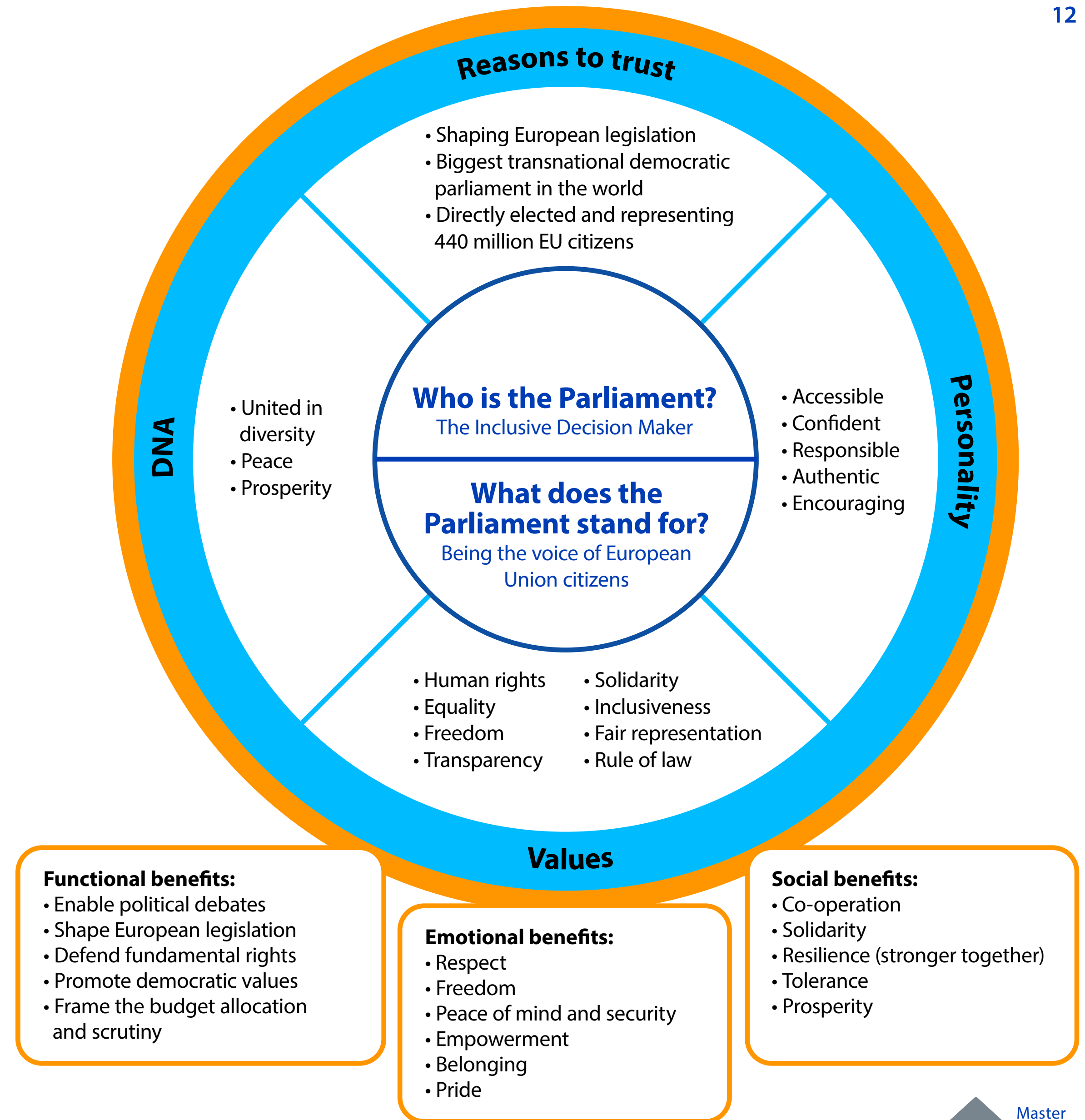
What the Parliament concretely delivers.

Emotional benefits:

How the Parliament aims to make European citizens feel.

Societal benefits:

How the Parliament aims to enhance European society.



2.4 Tone of Voice

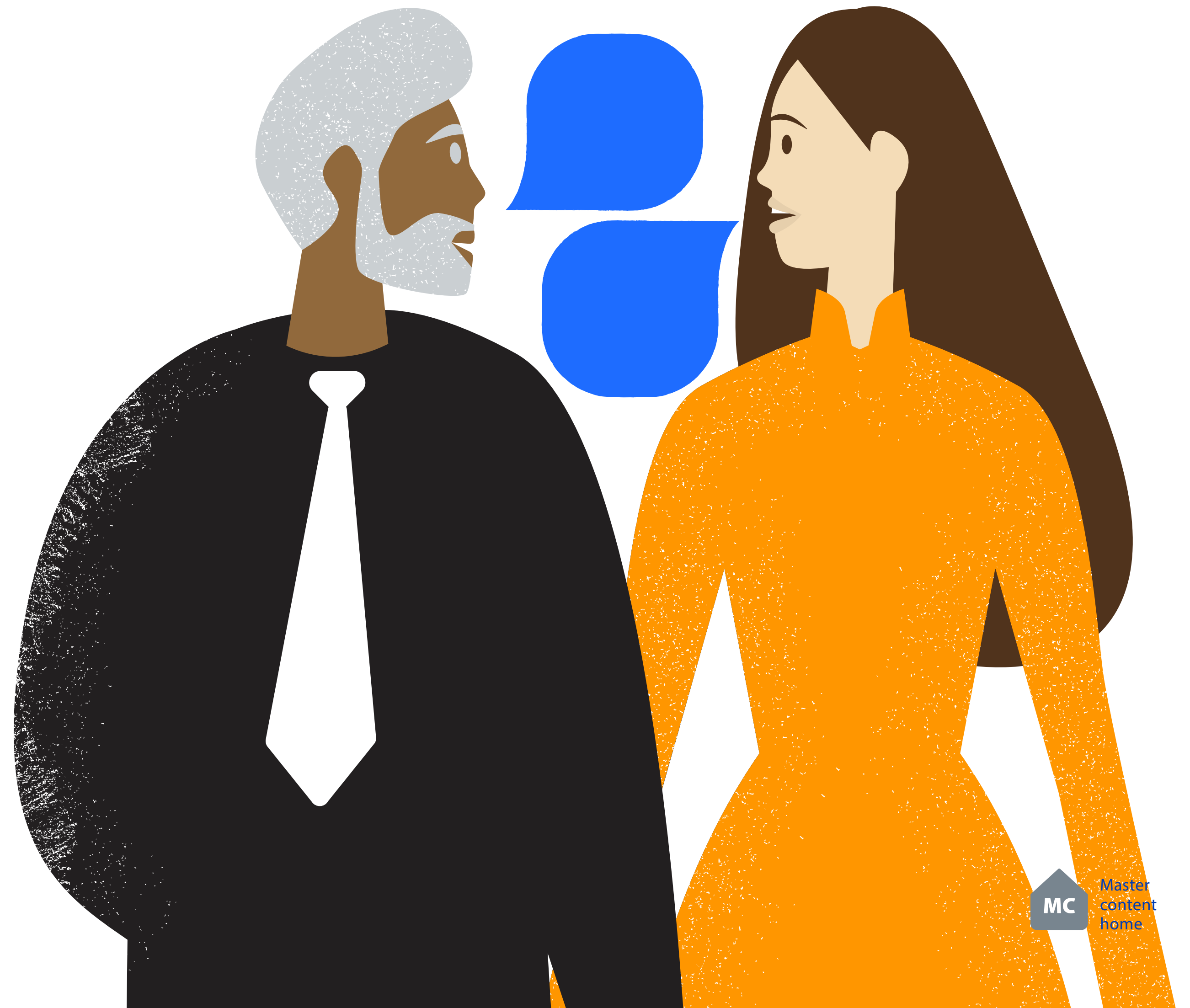
Tone of Voice defines how Parliament's administration speaks and writes towards citizens. It involves not just the choice of words but also how they are used – their order, rhythm and pace. While images can attract attention, it is words which ultimately engage audiences in communications.

Tone of Voice ensures consistency by applying a distinctive and recognisable style to Parliament's communications. A shared understanding of the Parliament's Tone of Voice enables a communicator to put their personal writing style aside and to become the voice of the Parliament.

Tone of Voice influences how a message is received. (Two simple examples: the sentences "We need to talk" or "Thanks a lot" can be taken in a number of different ways depending on how it is expressed.) Whether drafting a press release, creating a social media post or developing copy for an election campaign,

using the right Tone of Voice will mean the message is more likely to be received and remembered in the way Parliament aims to deliver it.

There is a greater emphasis in this chapter on how Tone of Voice works in citizen communications because this is where the brand needs to be at its most distinctive.



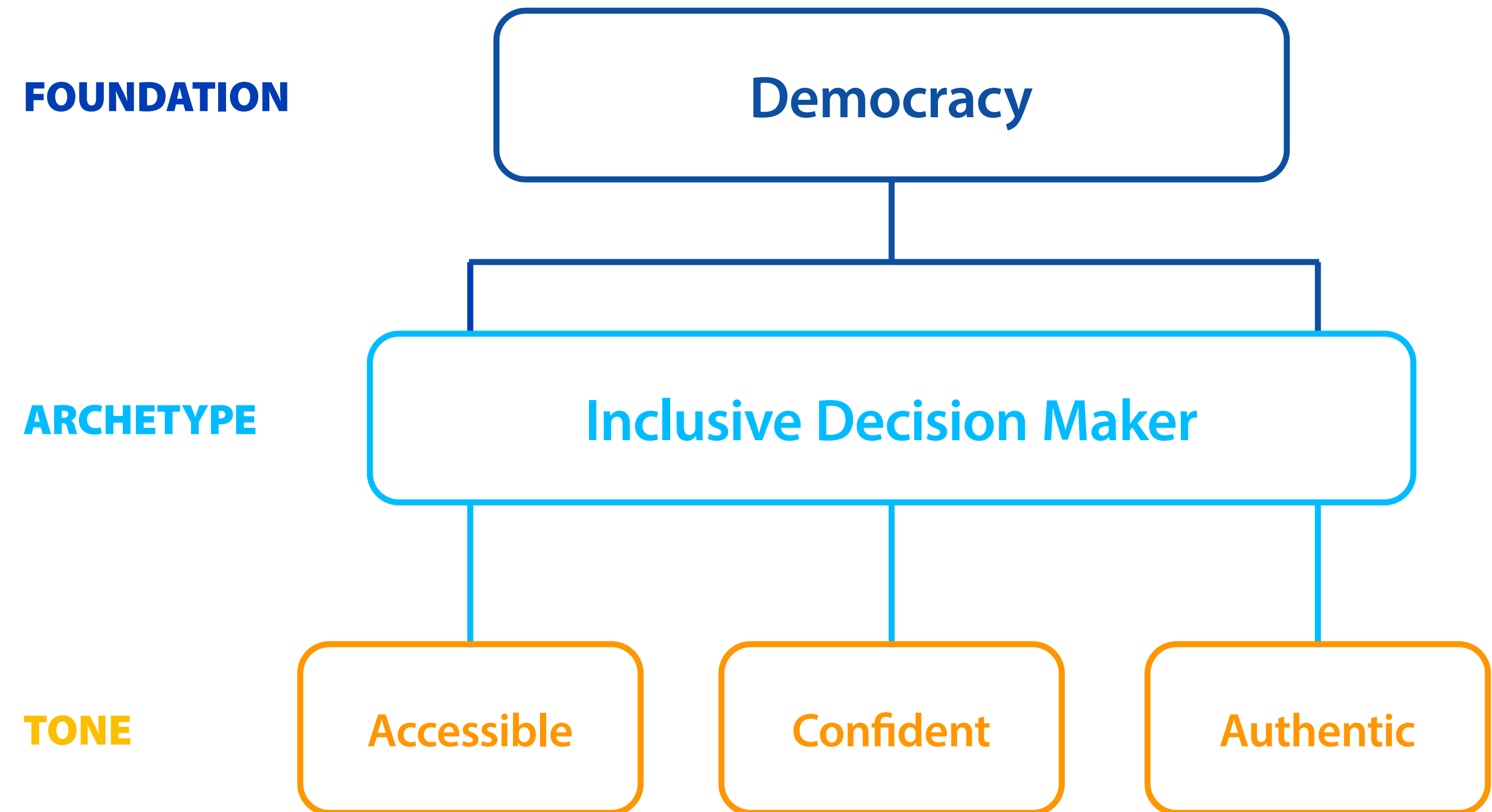
TONE OF VOICE

2.4.1 The Parliament's distinctive tone

The European Parliament is a democratic institution embodied by The Inclusive Decision Maker.

The European Parliament is a democratic institution embodied by the Inclusive Decision Maker.

The Inclusive Decision Maker writes and speaks using a specific Tone of Voice which is: Accessible, Confident and Authentic.



Each of these three tonal qualities has a role to play in how the Parliament writes and speaks.

TONE OF VOICE

2.4.2 Adapting Tone of Voice

The tone of communications needs to vary according to audience, channel, topic and occasion.

Audiences: Citizens, Youth and Press.

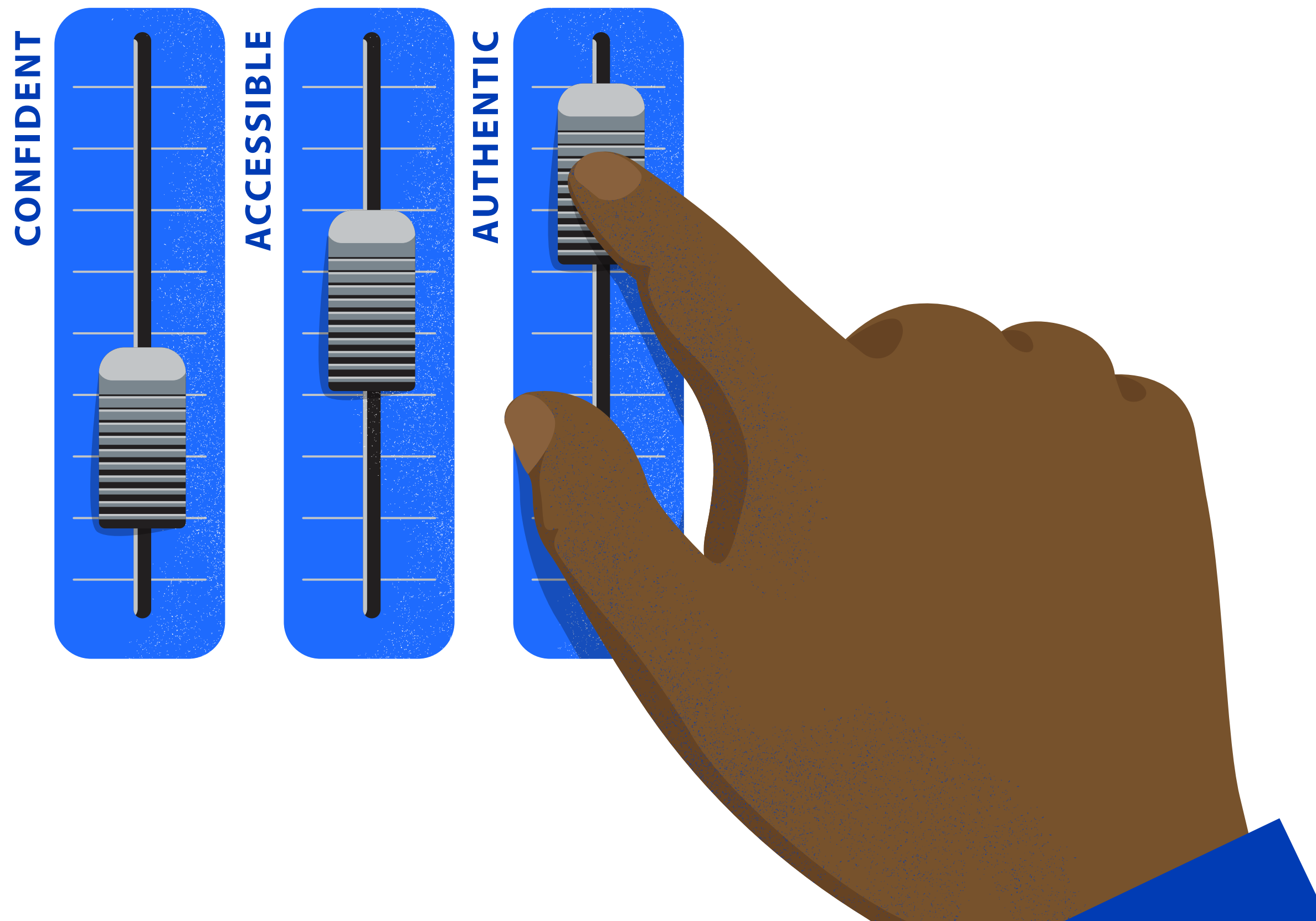
Topics: Social and economic recovery from COVID-19, Migration, Green Deal, Health, and Consumer protection.

Channels: Press Releases, Social media, Radio.

Occasion: Community Engagement.

Each of these contexts demands an individualised approach to language and sentence construction, but this does not mean a completely different Tone of Voice. There needs to be a consistent base of Accessible, Confident and Authentic expression and adherence to the guidelines already outlined.

What is required is the dialing up and down of those tonal characteristics and guidelines in a way that is relevant for the particular challenge being faced.



Part 03

Visual identity

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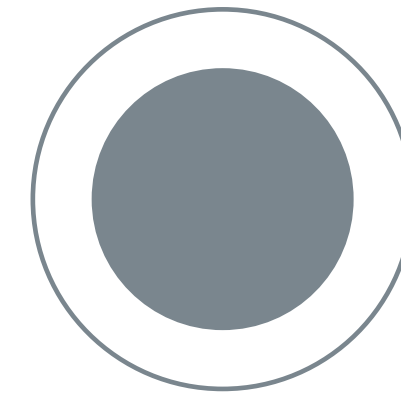


Visual identity

A clearly defined visual identity ensures that the European Parliament communicates coherently across a variety of platforms and mediums. These visual identity guidelines both replace and complement existing ones. They have been aligned with the Inclusive Decision Maker.

The building blocks should be seen as tools that can be used purposefully in communication. The intention is to help content creators communicate effectively whilst retaining coherence and prompting recognition of the European Parliament. For this reason, the use of our building blocks is adaptable meaning that not every building block needs to be present on every communication.

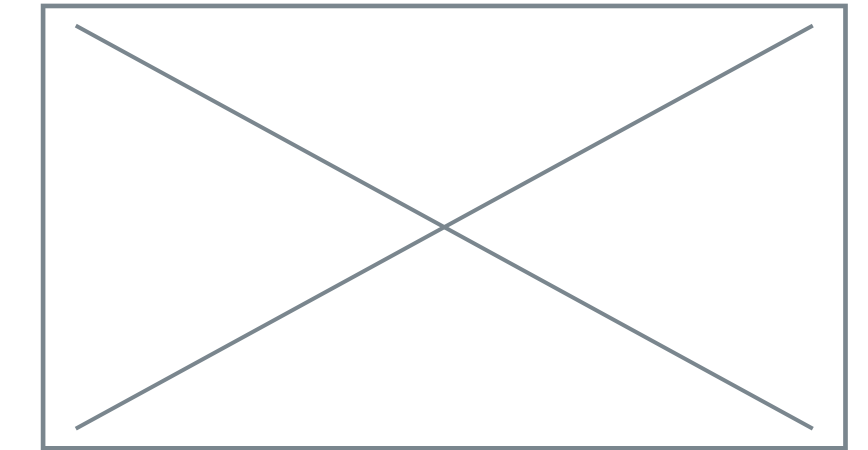
Building blocks



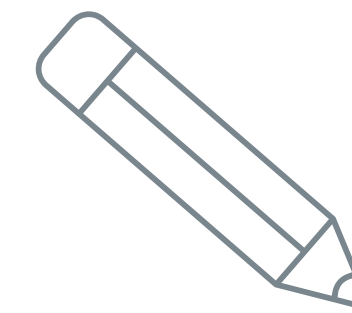
Logo



Colour



Photography



Illustration



Typography



Graphic language



Iconography



Digital and motion

Basic principles

When creating communications for the European Parliament, three basic principles should be followed.



A selection of communication that applies these principles

1

Purposeful.

Be purposeful and deliberate in your design choices for every piece of communication. Make sure that the message and the way that it is delivered match. Do not embellish. Simplify to amplify.

2

Accessible.

Make the communication and the key information within it as easy for citizens to access and digest as possible. This demands clarity. Best practice accessibility guidelines should be followed especially in terms of colour, font, size and contrast.

3

Selective building block application.

These tools can be used as building blocks – all of them do not have to be used all of the time. They can be deployed in an adaptable way depending on the type of content and the platform being used. The important exceptions are logo, colour and typeface which must be constantly used as they are our signature which establishes that a piece of communication is authored by the Parliament.

3.1 Logo



Introduction

The European Parliament logo is a primary building block in establishing visual recognition of the European Parliament. It reflects the core values of the Parliament – openness and democracy.

In all communications to citizens the logo must be visible and legible. The logo should always include the European Parliament word mark when used in communications. If this is not feasible or the mute logo is used, the European Parliament must be mentioned in the communication.

The following section provides comprehensive guidance on the correct applications and uses of the logo. It contains various controls, which include correct size and colour applications as well different logo versions which have been developed for clarity and recognisability.



European Parliament

Noteworthy tips

The correct application of the European Parliament logo is extremely important. It ensures that the visual identity is consistent and recognisable.

Here are some key points that you should be aware of when reviewing or overseeing communications:

A. The only text that should ever sit underneath the Hemicycle is the European Parliament word mark.

B. Make sure that the logo isn't placed too close to the edge of communications.

C. The legibility of the logo is of utmost importance. If the logo is difficult to read in communications, it needs to be amended before being published.

D. Make sure that the white key line around the EU flag is present when applying the logo to images or coloured backgrounds.

A **X**



WWW.EUROPARL.EUROPA.EU

B **X**



European Parliament

C **X**



European Parliament

D **X**



European Parliament

MONOLINGUAL LOGO

3.1.1 Portrait logo – colour versions

The type of logo used is dependent on various factors: background colours, contrast on photographic backgrounds, and single colour screen printing etc. Wherever possible, the full colour logo should be applied.

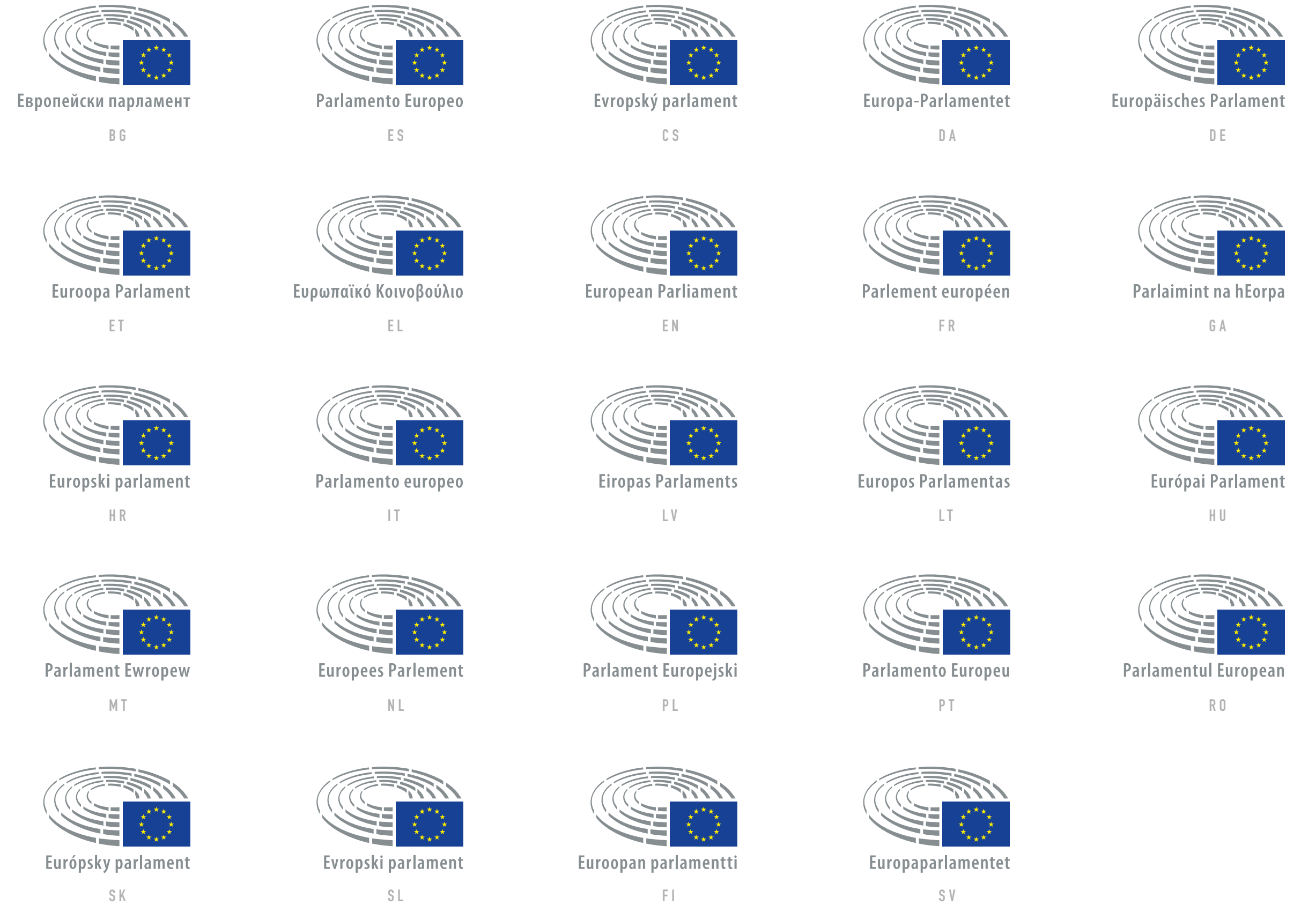
- A. Full colour logo on white.
- B. Reversed full colour logo on gray.
- C. Reversed full colour logo on black.
- D. One colour logo reflex blue.
- E. One colour logo black.



MONOLINGUAL LOGO

3.1.2 Portrait logo – language variants

The logo has been developed in all the official languages of the EU.

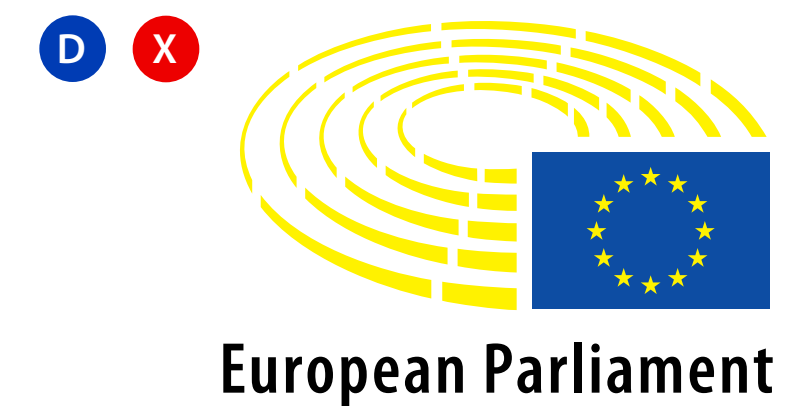


MONOLINGUAL LOGO

3.1.3 Logo misuses

The logo was designed with certain rules of proportion and with careful consideration regarding colours and typeface. To preserve the integrity of the logo, modifying it in any way is not permitted. The logo is provided in all the necessary versions and formats.

- A.** Don't distort the logo.
- B.** Don't change the word mark.
- C.** Don't change the alignment of the word mark.
- D.** Don't change the colours of the logo.
- E.** Don't apply effects to the logo.
- F.** Don't outline the hemicycle.
- G.** Don't change the proportions of the logo elements.



LOGO VARIANTS

3.1.4 Landscape logo

The standard landscape logo is used in situations where the portrait logo application will reduce the legibility of the word mark to an unacceptable degree.

- A. Hemicycle.
- B. EU flag.
- C. Word mark.



LOGO VARIANTS

3.1.5 Mute logo

For certain scenarios, the symbol can be used without the European Parliament word mark. When the symbol is used without the word mark, the European Parliament must be mentioned in the communication piece and visible in the layout as text. This logo can be used when there isn't enough space to use the complete logo or when the name of the institution is already present (e.g. social media visuals).

A. Hemicycle.

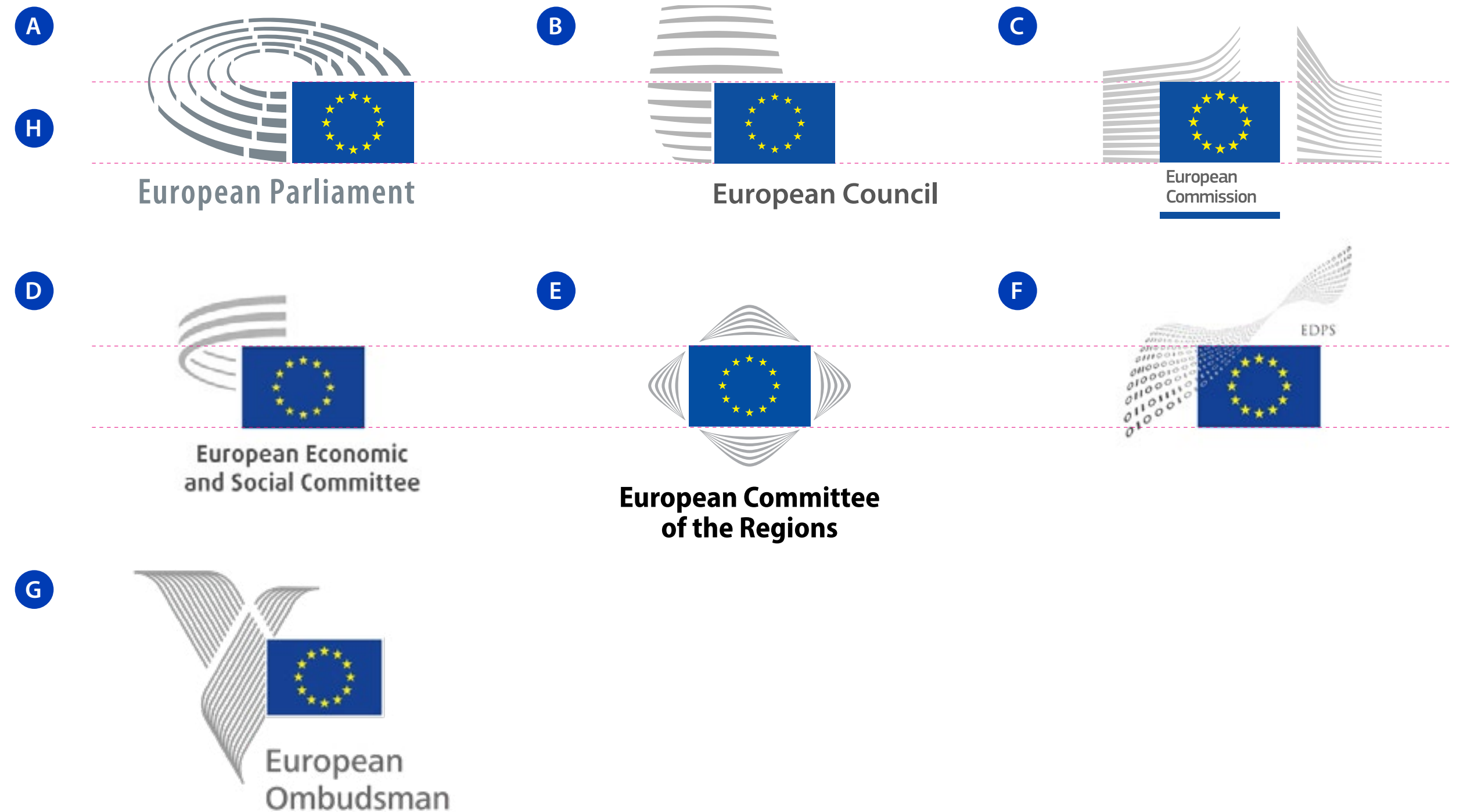
B. EU flag.



Co-branding

When the European Parliament logo needs to be placed next to the logos of other EU institutions, the size of the logo should be determined by the size of the EU flag in the different logos.

- A. European Parliament logo.
- B. European Council logo.
- C. European Commission logo.
- D. European Economic and Social Committee logo.
- E. European Committee of the Regions logo.
- F. EDPS logo.
- G. European Ombudsman logo.
- H. EU flag height consistent.



Please visit
<http://publications.europa.eu/code/en/en-390500.htm#institutions> for further information on the protocol order.

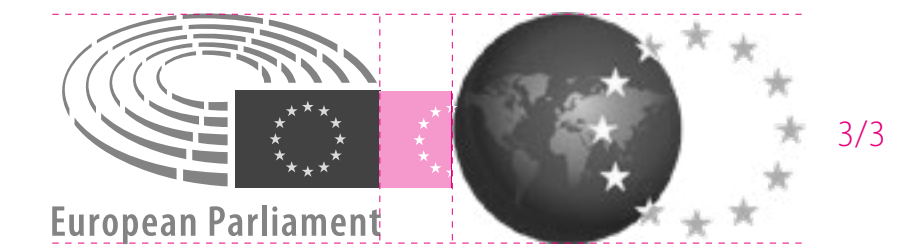
Co-branding when the EU flag is not present

When co-branding with other institutions, there are 3 general scenarios that need to be planned for: A 50/50 relationship, a relationship where the European Parliament is dominant, a relationship where the other institution is dominant and a relationship where the European Parliament serves as an endorser.

A. 50/50: The European Parliament and the other institutions should be equal in size. This is usually achieved by making the height of the logos the same.

B. European Parliament dominant: The other institution's logo height is approximately 2/3 the height of the European Parliament logo. Logos should not be placed closer to each other than 1/2 the width of the EU flag.

C. Other institution dominant: The European Parliament logo height is approximately 2/3 the height of the other institution's logo. Logos should not be placed closer to each other than the width of the EU flag.



3.2 Colour



COLOUR

Introduction: Colour Spectrum

The European Parliament values inclusivity and aims to represent the diversity found in the EU, so the European Parliament's visual identity employs a comprehensive and inclusive colour spectrum.

The colour palette is a powerful tool for creative visual recognition of the European Parliament and to add variety to communication.

Although the colour spectrum is comprehensive and diverse, consideration needs to be given to the successful and meaningful application of the colour palette to communication pieces.

A collection of guidelines and principles have been developed to ensure that the versatile colour palette can add variety to our communication while still retaining a level of consistency and visual coherence.



COLOUR

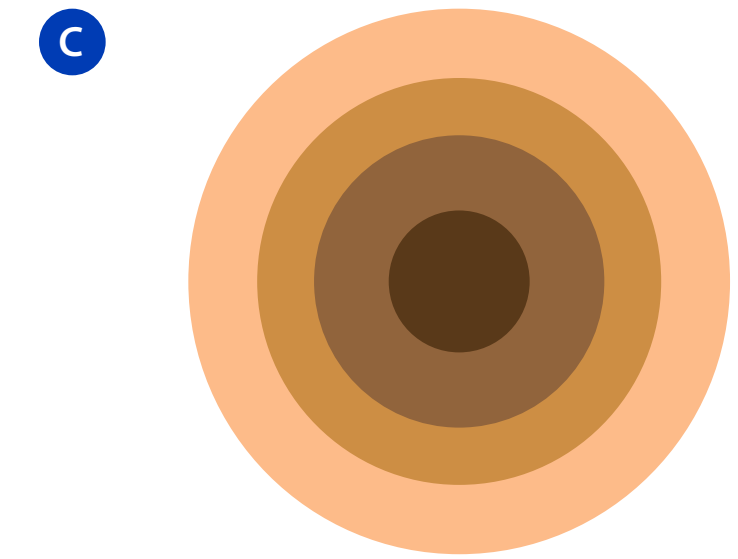
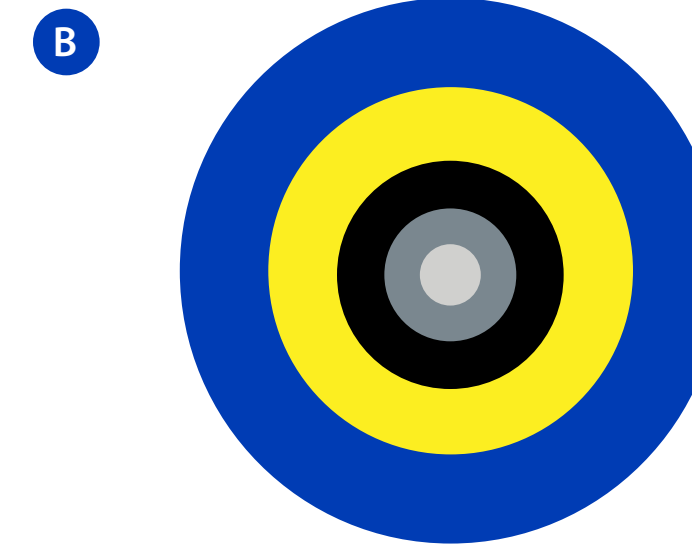
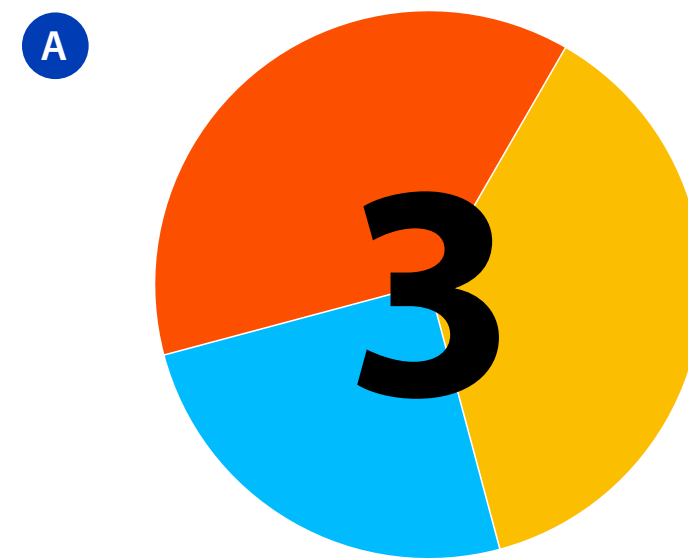
Noteworthy tips

Correct colour application is very important from a visual identity perspective. It helps to get the European Parliament recognised and ensures that communication is delivered with the maximum impact. Here are some tips to take note of when reviewing communications.

A. Make sure that when the secondary colour palette is applied, no more than three secondary colours are used. This excludes skin tones and neutral colours (black, grey and white). One exception to this is when complex infographics have been designed.

B. Make sure that the colour combinations that have been used are compliant with accessibility standards.

C. Make sure that skin tones only feature on the depiction of people in illustrations.



PRIMARY COLOUR PALETTE

3.2.1 Primary palette

The Primary colour palette consists of colours represented in the European Parliament logo. Neutral colours like black, white and cool grey have also been included in the Primary palette.

- A. White.
- B. Pantone Cool Grey 2C and Pantone 430 C.
- C. Black.
- D. Pantone Reflex Blue.
- E. Pantone Yellow.

| | | |
|---|--|--|
| <p>A</p> <p>White</p> <p>C: 000 R: 255 M: 000 G: 255 Y: 000 B: 255 K: 000</p> <p>Hex: FFFFFFFF</p> | | |
| <p>B</p> <p>Pantone Cool Grey 2C</p> <p>C: 017 R: 200 M: 014 G: 200 Y: 015 B: 200 K: 000</p> <p>Hex: C8C8C8</p> | <p>Pantone 430</p> <p>C: 010 R: 122 M: 000 G: 134 Y: 000 B: 142 K: 055</p> <p>Hex: 7A868E</p> | |
| <p>C</p> <p>Black</p> <p>C: 030 R: 000 M: 030 G: 000 Y: 030 B: 000 K: 100</p> <p>Hex: 1E1E1E</p> | | |
| <p>D</p> <p>Pantone Reflex Blue</p> <p>C: 100 R: 012 M: 080 G: 077 Y: 000 B: 162 K: 000</p> <p>Hex: 0C4DA2</p> | | |
| <p>E</p> <p>Pantone Yellow</p> <p>C: 003 R: 253 M: 007 G: 224 Y: 095 B: 033 K: 000</p> <p>Hex: FDE021</p> | | |

PRIMARY COLOUR PALETTE

3.2.2 Primary palette principles

To create a more systematic and cohesive colour principle, the Primary palette can be applied to a variety of colour backgrounds. These backgrounds are made up of the neutral colours in the Primary palette as well as Reflex Blue.

- A. White background.
- B. Grey backgrounds.
- C. Black background.
- D. Reflex Blue background.
- E. Primary colours on the backgrounds.

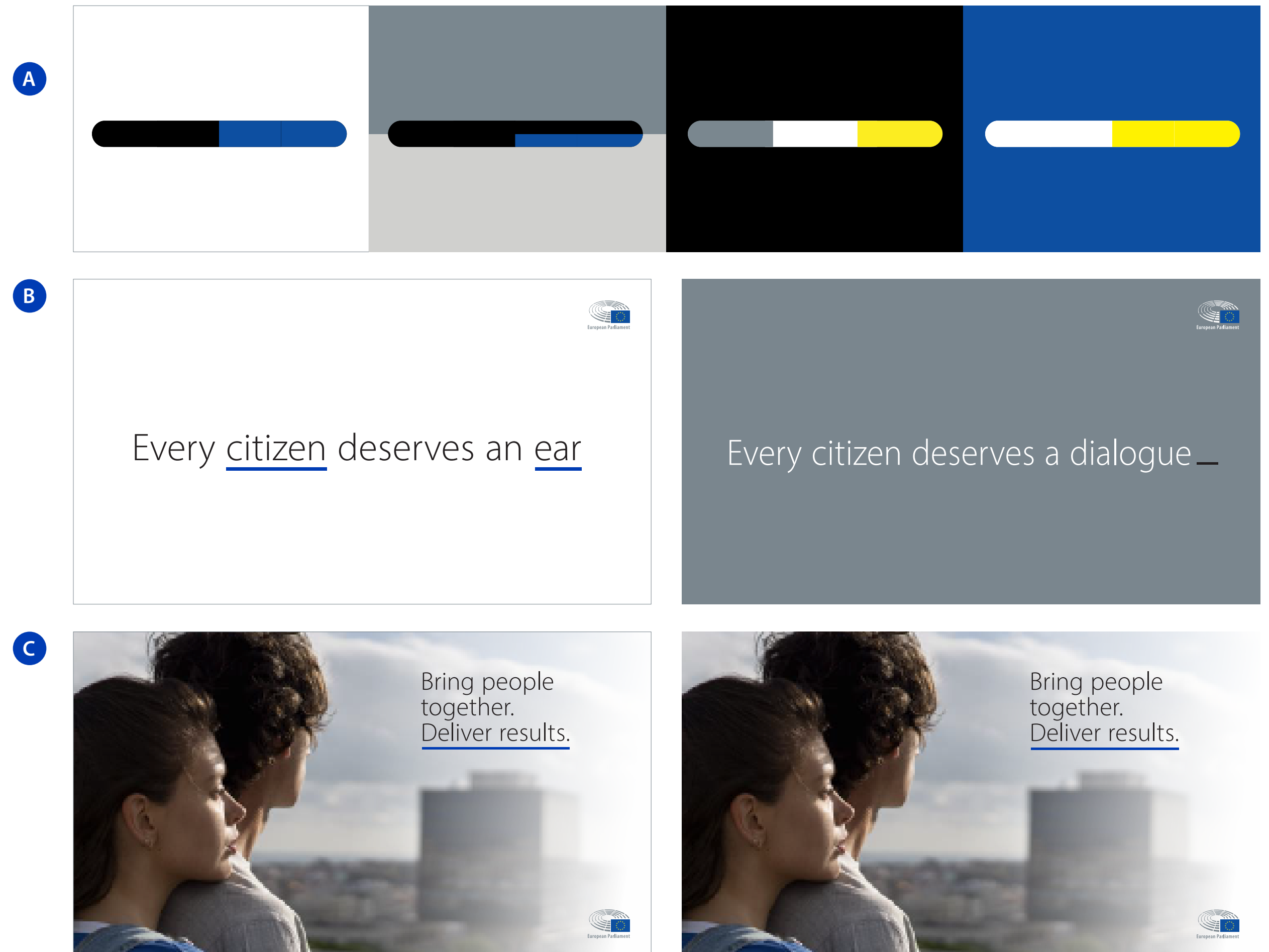


PRIMARY COLOUR PALETTE

3.2.2 Primary palette principles

The Primary palette will be used to accentuate content in communication. It can be applied to communications that only feature copy or content with images and copy.

- A. Primary palette principle.
- B. Copy only communication.
- C. Image and copy.



SECONDARY COLOUR PALETTE

3.2.3 Secondary palette

The Secondary colour palette has been created to add greater variety to communication. It must be used with the Primary palette. When using colours from the Secondary palette, do not use more than three colours excluding the neutral colours of white, black or grey.

| | | |
|---|---|---|
| Pantone 1815 C C: 010 R: 127 M: 075 G: 035 Y: 066 B: 035 K: 055 Hex: 7F2323 | Pantone 185 C C: 000 R: 237 M: 100 G: 000 Y: 090 B: 000 K: 000 Hex: ED0000 | Pantone 021 Orange C C: 000 R: 252 M: 075 G: 080 Y: 100 B: 000 K: 000 Hex: FC5000 |
| Pantone 1495 C C: 000 R: 255 M: 044 G: 150 Y: 090 B: 000 K: 000 Hex: FF9600 | Pantone 7408 C C: 000 R: 252 M: 020 G: 190 Y: 100 B: 000 K: 000 Hex: FCBE00 | Pantone 356 C C: 080 R: 000 M: 000 G: 120 Y: 080 B: 000 K: 050 Hex: 007800 |
| Pantone 3405 C C: 100 R: 000 M: 000 G: 180 Y: 080 B: 100 K: 000 Hex: 00B464 | Pantone 7479 C C: 060 R: 040 M: 000 G: 220 Y: 060 B: 120 K: 000 Hex: 28DC78 | Pantone 293 C C: 100 R: 000 M: 070 G: 060 Y: 000 B: 180 K: 020 Hex: 003CB4 |
| Pantone 2727 C C: 080 R: 030 M: 040 G: 108 Y: 000 B: 255 K: 010 Hex: 1E6CFF | Pantone 306 C C: 100 R: 000 M: 010 G: 188 Y: 000 B: 255 K: 000 Hex: 00BCFF | Pantone Blue 0812 C C: 050 R: 101 M: 010 G: 226 Y: 005 B: 255 K: 000 Hex: 65E2FF |

SECONDARY COLOUR PALETTE

3.2.4 Secondary palette principles

To create a more systematic and cohesive colour principle, the Secondary palette can be applied alongside the Primary to a variety of colour backgrounds. These backgrounds are made up of the neutral colours in the primary palette as well as Reflex Blue. This application approach features heavily in illustrations and infographics. This page shows colour suggestions that can be used with various backgrounds from a contrast and accessibility perspective.

- A. White background.
- B. Grey backgrounds.
- C. Black background.
- D. Reflex Blue background.
- E. Primary and Secondary palette on the backgrounds.

| | | | |
|---------------------|---------------------|----------------------|---------------------|
| Black | Black | Pantone 430 C | |
| Pantone Reflex Blue | Pantone Reflex Blue | White | |
| Pantone 1815 C | Pantone 1815 C | Pantone Yellow | |
| Pantone 185 C | Pantone 356 C | Pantone 185 C | White |
| Pantone 356 C | Pantone 3405 C | Pantone 021 Orange C | Pantone Yellow |
| Pantone 293 C | Pantone 7479 C | Pantone 1495 C | Pantone 7408 C |
| Pantone 2727 C | Pantone 293 C | Pantone 7408 C | Pantone 3405 C |
| | | Pantone 7479 C | Pantone 2727 C |
| | | Pantone 3405 C | Pantone 306 C |
| | | Pantone 7479 C | Pantone Blue 0812 C |
| | | Pantone 356 C | Pantone Blue 0812 C |
| | | Pantone 293 C | |

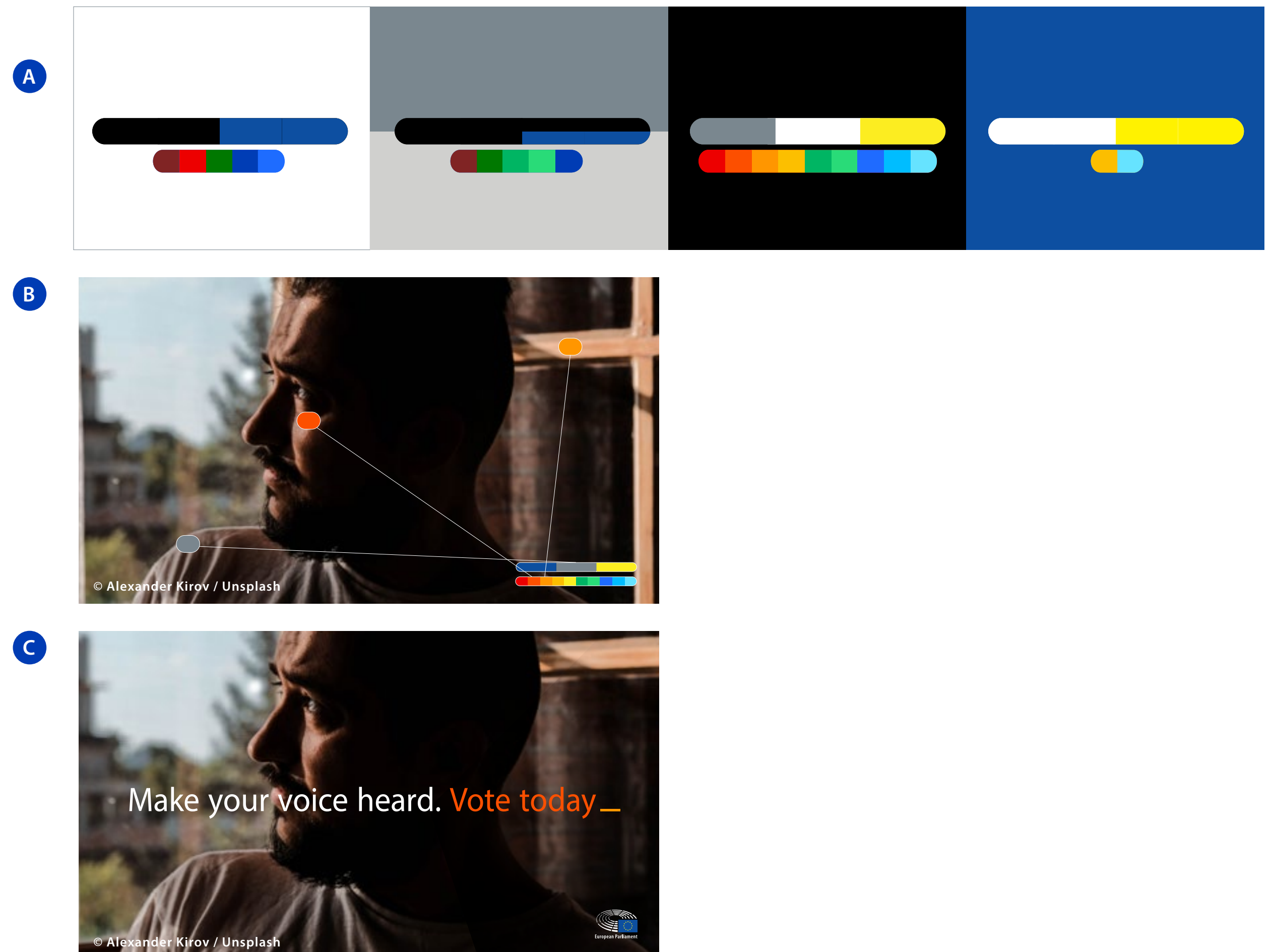
SECONDARY COLOUR PALETTE

3.2.4 Secondary palette principles

The Secondary palette will be used to accentuate content in communication. When using the Secondary colour palette on communication that features imagery, the closest representative colours from the Secondary palette can be matched to the predominant colours in the image.

When applying the selected colours, ensure that there is sufficient contrast and that accessibility principles have been adhered to.

- A. Secondary principles.
- B. Closest colour match.
- C. Application in communication.



SECONDARY COLOUR PALETTE

3.2.5 Accessibility

From an accessibility perspective, combine colours in a way that complies with minimum colour contrast ratio requirements. There are certain colour combinations that are difficult to distinguish for visually impaired persons or persons with colour blindness.

Although the Secondary colour palette incorporates a full spectrum approach, colours that are problematic like purple and pink have been excluded.

When text is applied on a background there must be sufficient contrast between the two to ensure ease of readability.

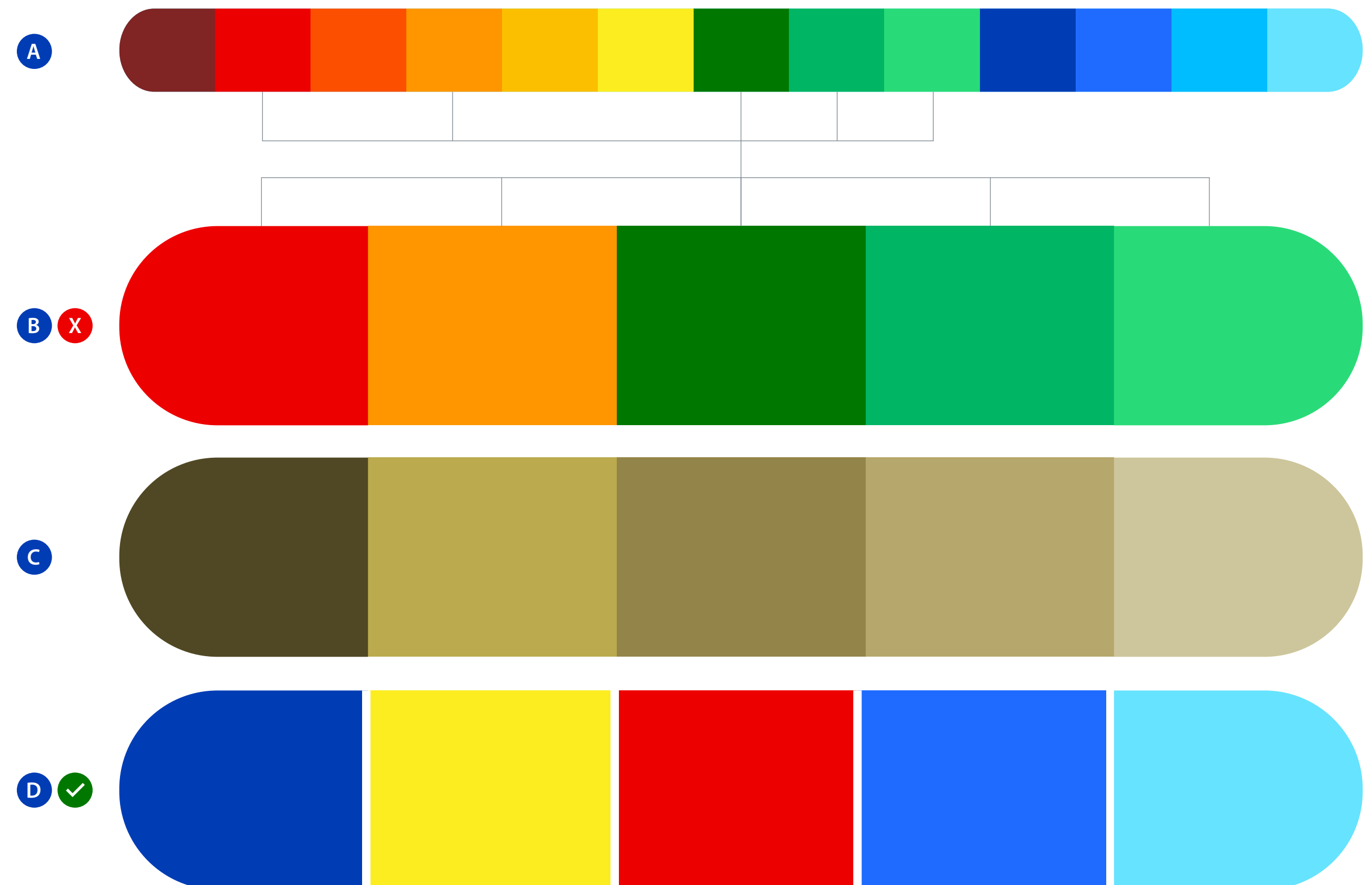
A. Secondary palette.

B. Colour combinations from the colour palette that should be avoided are: red/green/orange.

C. Example of what a visually impaired individual sees when looking at these colours in combination.

D. Example of colour combination that works for accessibility.

Please visit <https://www.w3.org/TR/UNDERSTANDING-WCAG20/visual-audio-contrast-contrast.html> for further information on minimum contrast.



3.3 Photography



PHOTOGRAPHY

Introduction: People first

One of the key tools the European Parliament uses to create effective messages and distinguish itself from other organisations is photography. By embracing the Inclusive Decision Maker archetype, the photographic style is designed to be authentic, relatable, and above all, human.

We have done this by breaking the conventions and clichés of advertising and stock photography. No jumping in the air in a misguided attempt at optimism; the aim here is to deliver true, authentic, human moments. To do this, a photo journalistic style is followed as much as possible.

Compositions are interesting and eye-catching, not staged or contrived.

Lastly, consider that not all authentic photos are good – a person sitting in a closed-off board room with harsh

fluorescent lighting may be real but isn't successful from a photography perspective. This is why art directed shoots are allowed as long as it appears authentic.



© European Union 2021 - EP/Kenton Thatcher

PEOPLE FIRST

3.3.1 Photo-journalism

Photo-journalism means reality and authenticity.

Characters: Characters have to look real. We are looking for normal people not models. Avoid forced smiles and expressions. Characters should look sincere and natural.

Context/environment: Environments need to look real. Avoid overly clean or staged or artificial settings.

Colours: Colours need to look true, not manipulated. Authenticity means 'no filter' and no retouching.

Attention grabbing: Look for images that capture the viewer's attention. Be impactful.

Emotion: Look for images that evoke emotions. Avoid images that are neutral or cold.



PEOPLE FIRST

3.3.2 Personal human moments

Every topic the European Parliament communicates should always illustrate the impact it has on people. The pictures selected must showcase how strongly the European Parliament is connected to citizens' lives.

A. Use images of people pictured interacting with other people to convey the idea of inclusivity, empathy and connection.

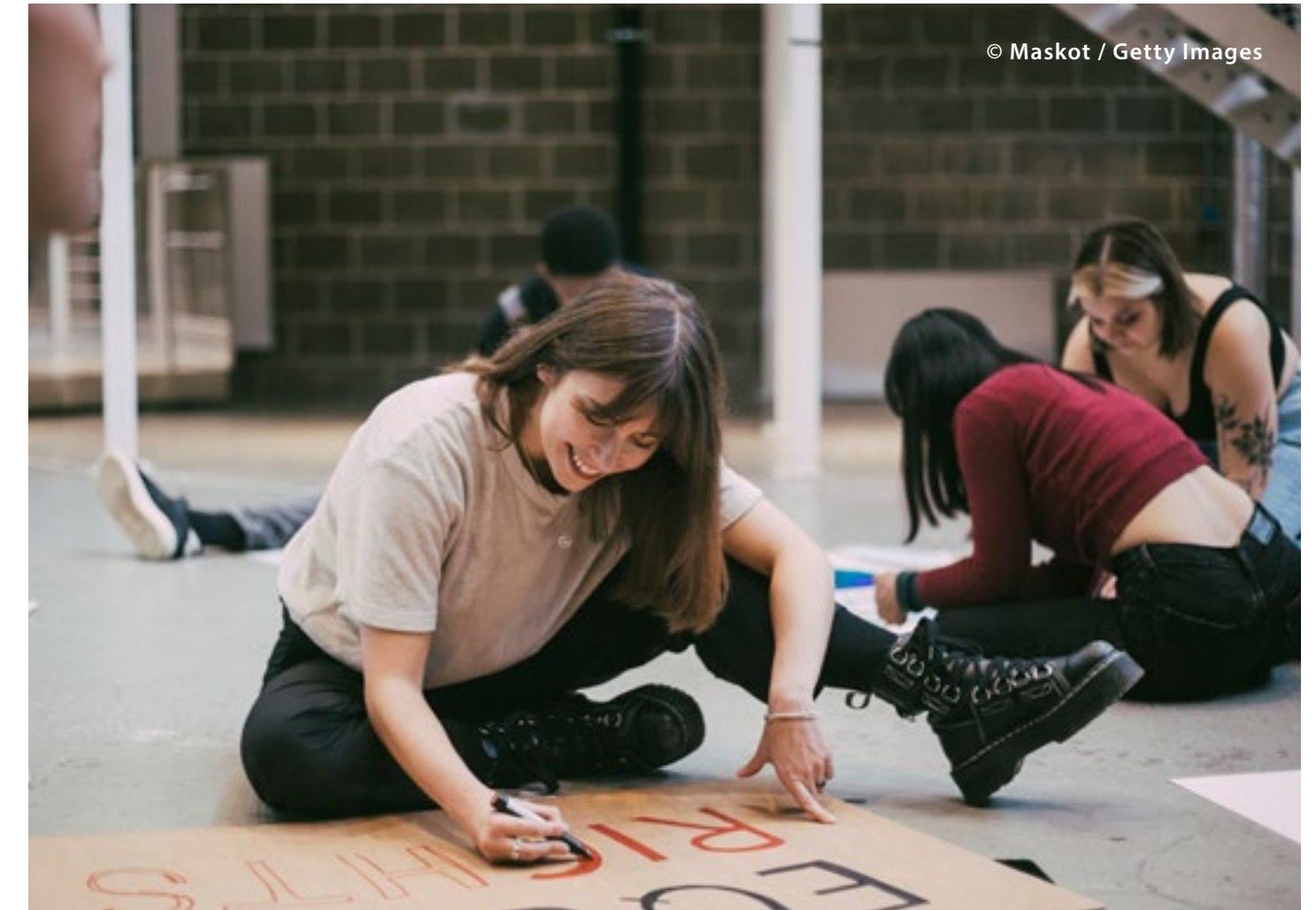
B. The focus of the composition should be clearly on the subject but there should still be enough space around the image for text and graphics.

C. When capturing personal human moments, make sure that the image aligns conceptually to the message.

A



B



C



PEOPLE FIRST

3.3.2 Personal human moments

Some examples of photography which meet the criteria of the European Parliament's photographic style.



© European Union 2018 - source: EP

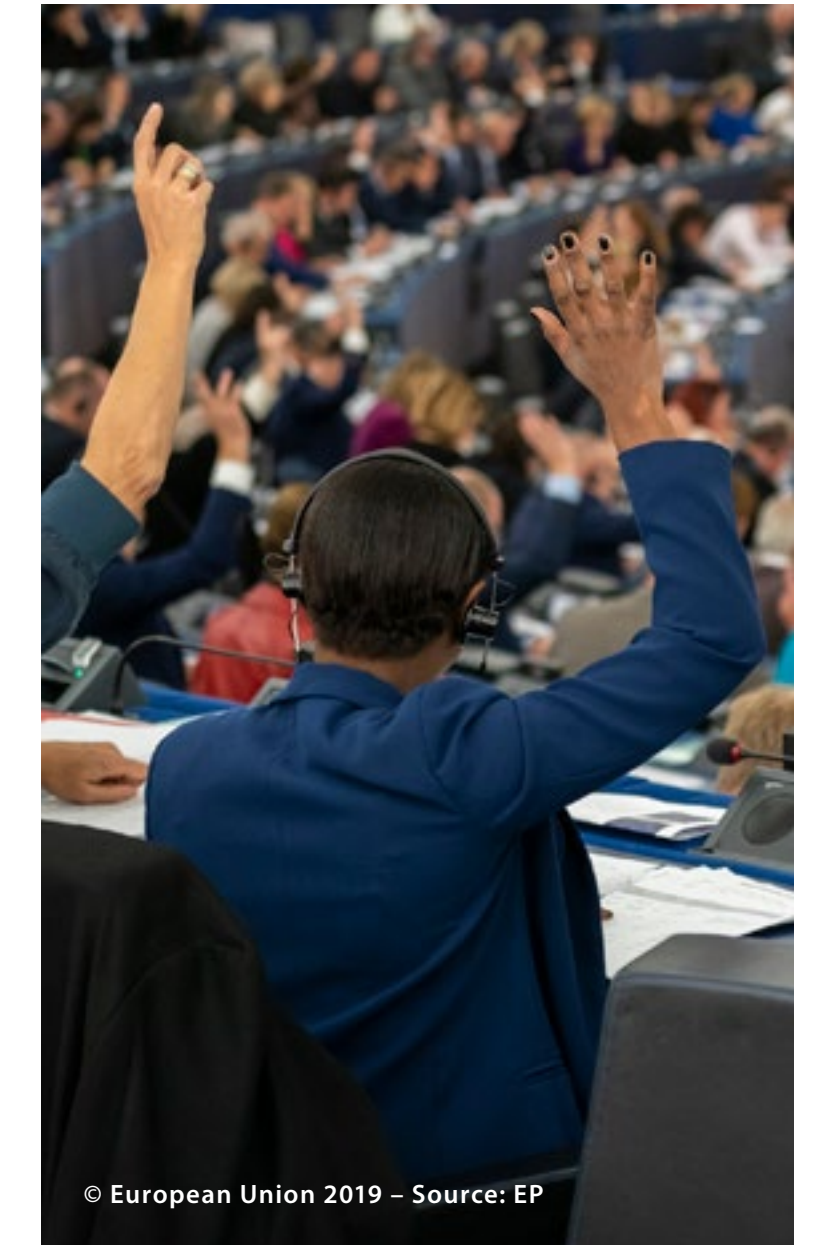
PEOPLE FIRST

3.3.3 Topical and thematic

For relevance, it is important to select or create imagery that fits the theme and topics that are most prevalent in citizens' minds.

A. Examples of topical and thematic photography: Dynamic compositions and crops. Engaging subjects.

A

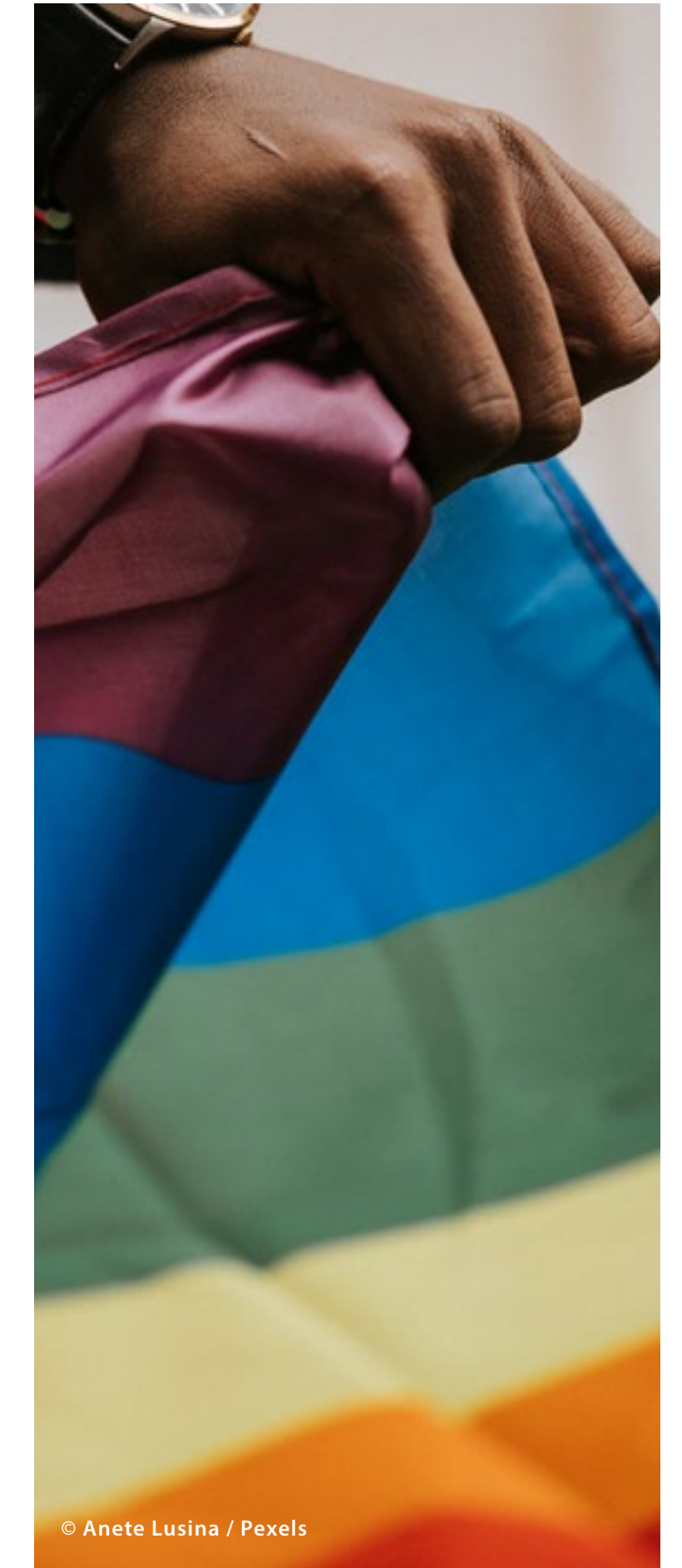
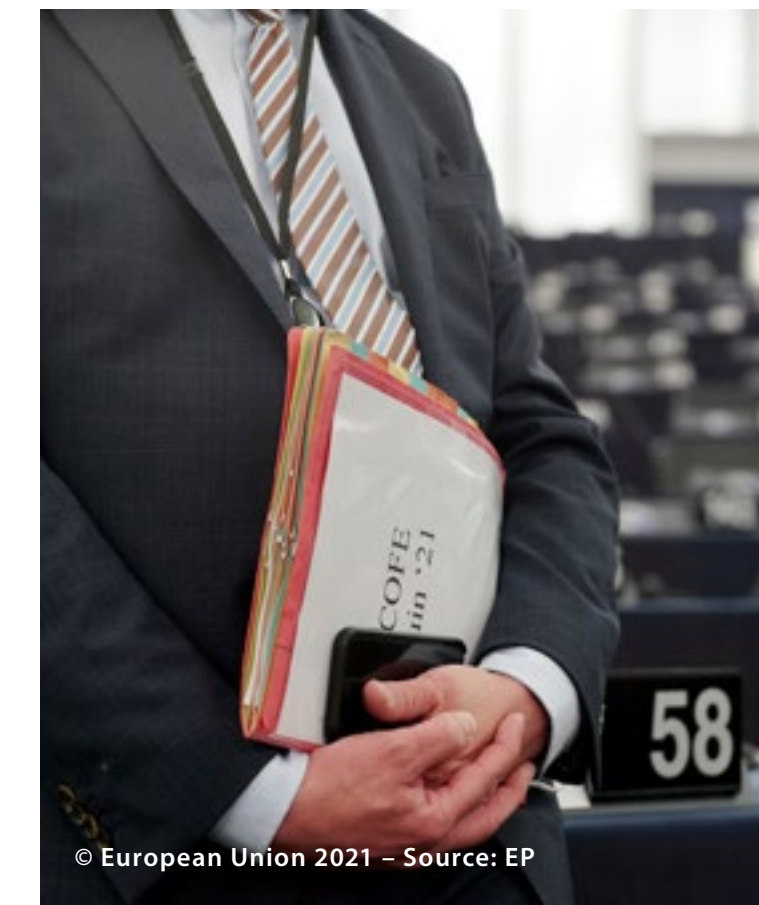


PEOPLE FIRST

3.3.4 Objects with a human touch

Sometimes it will be necessary to feature objects in photography. Objects should be shot authentically and in context. They can be shown in groups to create a sense of activity. Objects can also contain a human component. The intention would be to show objects naturally, not in a studio environment.

A. Examples of images featuring objects.

A

CAPTURING THE PARLIAMENT

3.3.5 Speakers

When photographing or sourcing images that feature speakers in the European Parliament, ensure that the images feel as authentic as possible. The photo-journalism style discussed on page 58 should be followed. Images should capture a human moment rather than a staged scene.

A. Members of parliament, speakers and political figures should be shot in an authoritative way, but also appear approachable.

B. Subjects should be the main focus, while leaving space around the subject(s) for other text or graphics. This also applies to close-ups.

A



B



3.4 Illustration

ILLUSTRATION

Introduction

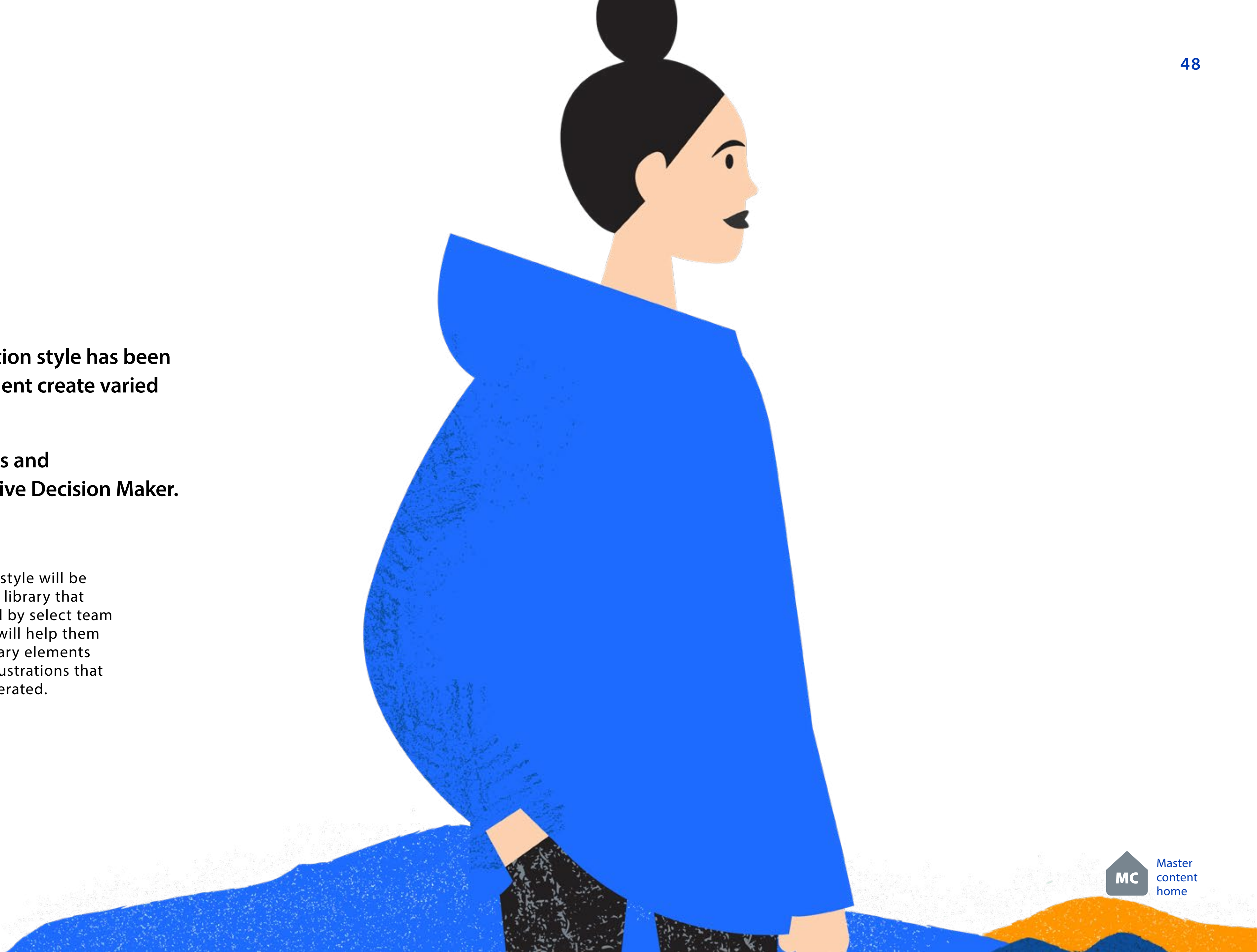
A new, distinctive and consistent illustration style has been introduced to help the European Parliament create varied content, harmonise style and save time.

The illustration style embodies the values and characteristics associated with the Inclusive Decision Maker.

The illustration style has been developed with some key objectives in mind. Firstly, it needs to be inclusive, authentic and human. Secondly, it needs to be simple and quick to create.

Our illustration style uses very basic forms as building blocks to create semi-figurative illustrations with an informal feel. This creates a more authentic and honest tone to the illustrations. It also incorporates texture to add warmth and humanity.

The illustration style will be compiled into a library that can be accessed by select team members. This will help them to combine library elements into bespoke illustrations that are quickly generated.



SIMPLE, AUTHENTIC AND HUMAN

3.4.1 Illustration – basic principles

The European Parliament illustration style is simple, authentic and human. Simplicity is achieved through basic geometric forms. By making these irregular and informal forms, the illustration style becomes more human. Authenticity is created by adding texture to the illustrations.

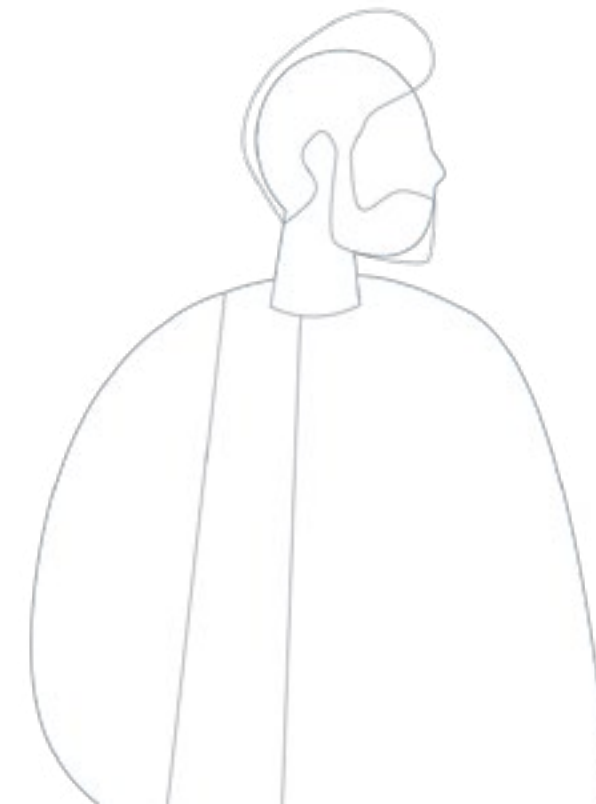
A. Build people, objects and scenery from basic geometric forms. Keep the arrangement loose and the detail in the forms minimal.

B. After the basic structure is defined, add a more informal, less smooth treatment to the forms.

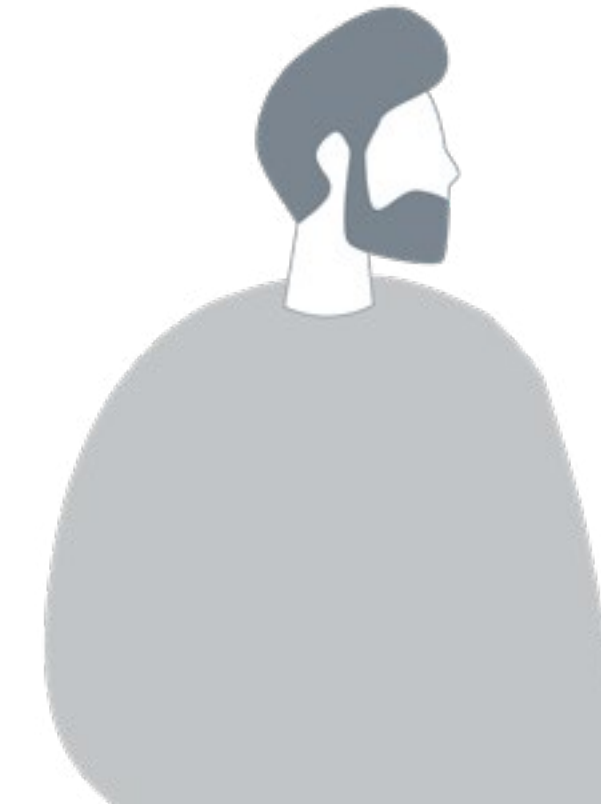
C. Finally, colour fills are added to the forms. The preset texture brushes are used to add shading and texture to surfaces, materials or hair. Shading can also be created by using darker tones from the colour palette.



A



B



C



SIMPLE, AUTHENTIC AND HUMAN

3.4.2 Illustration – colour application

The European Parliament's illustration style makes use of the Primary and Secondary colour palette. Illustrations can be monochromatic or more colourful. When using colours from the Secondary colour palette, one should never use more than three colours. This excludes white, black and grey (as these are neutral) and more naturalistic colours (for skin tones).

A. Monochromatic illustrations using naturalistic colours for skin tone and hair.

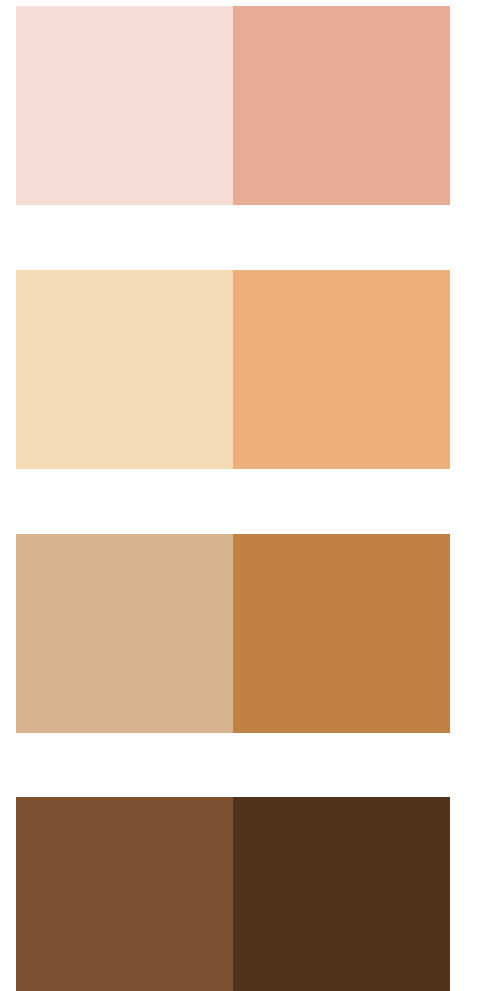
B. Naturalistic colours.

* Please note that the naturalistic colours may not be used for anything other than depicting skin tones and hair in illustrations.

A



B



3.5 Typography



TYPOGRAPHY

Introduction

Typography is a critical tool in delivering the openness and accessibility which is at the core of European Parliament communications. Myriad Pro has been the European Parliament's selected typeface for 12 years.

A a

Myriad Pro

AaBbCcDdEeFfGgHhIiJjKkLlMmNnOo
PpQqUuRrSsTtVvXxYyZz0123456789

АаБбЦцДдЕеФфГгХхИиЙйКкЛлМмНнОо
ПпQqУуРрСсТтВвХхЫыЗз0123456789

AaBbCcDdEeFfGgHhIiJjKkLlMmNnOo
PpQqUuRrSsTtVvXxYyZz0123456789

АаБбЦцДдЕеФфГгХхИиЙйКкЛлМмНнОо
ПпQqУуРрСсТтВвХхЫыЗз0123456789

**AaBbCcDdEeFfGgHhIiJjKkLlMmNnOo
PpQqUuRrSsTtVvXxYyZz0123456789**

MYRIAD PRO

3.5.1 Myriad Pro

The European Parliament uses Myriad Pro in all its printed publications.

It is a versatile OpenType font family that consists of four widths and five weights, each with complementary italics.

Myriad Pro supports Latin extended, Greek and Cyrillic alphabets, as well as Oldstyle figures.



AaBbCcDdEeFfGgHhIiJjKkLlMmNnOo
PpQqUuRrSsTtVvXxYyZz0123456789

AaBbCcDdEeFfGgHhIiJjKkLlMmNnOo
PpQqUuRrSsTtVvXxYyZz0123456789

MYRIAD PRO

3.5.2 Typographic hierarchy

Typographic hierarchy is a system for organising typography. It helps to establish an order of importance within a body of text, allowing the reader to easily navigate copy and digest it in a logical manner. There are a few basic methods for establishing a visual typographic hierarchy: size, weight, colour and placement.

A. Headings: Headings can be emphasized using bolder weights, colour variation and size. Because headings are larger, they need to have a tighter leading setting.

B. Subheadings: Subheadings are differentiated from headings using size and weights. A good rule is to make subheadings two weights lighter than headings. The size of subheadings should be proportional to headings. This example is half the size of the heading.

C. Body copy: Body copy is differentiated using size and weight. A good rule is to make body copy two weights lighter than subheadings. The size of body copy should be proportional to headings. This example is 2/3 the size of the subheading.

- A** **Тук се поставя заглавието.**

- B** **Тук се поставя подзаглавието. То включва по-подробна информация, която се отнася до заглавието и насочва читателя към основния материал.**

- C** Това е мястото за основния материал. Той включва подробна информация по точките и концепциите в заглавието и подзаглавието.

NATIVE FONT

3.5.4 Arial

Arial has been selected as a native system font that serves as a substitute when Myriad Pro has not been installed on a user's computer. It becomes a necessary alternative when working with various software that uses Microsoft's default system fonts.

A large, bold, blue 'A' and 'a' in the Arial font. The 'A' is a simple, sans-serif capital letter with a triangular cutout. The 'a' is a lowercase letter with a rounded, bowl-like shape and a small tail.

AaBbCcDdEeFfGgHhIiJjKkLlMmNnOo
PpQqUuRrSsTtVvXxYyZz0123456789

AaBbCcDdEeFfGgHhIiJjKkLlMmNnOo
PpQqUuRrSsTtVvXxYyZz0123456789

3.6 Graphic element



GRAPHIC ELEMENT

Introduction: Inclusive dialogue

The European Parliament aims to bring themselves close to EU citizens. The best way to do this is to facilitate and encourage a dialogue between them. Because when you are heard, you feel included. Taking this insight into account, the European Parliament has developed an extremely simple, yet versatile graphic device that leads conversation in a decisive way and creates a sense of inclusivity in its application.



THE ELEMENT

3.6 Graphic element

The graphic element is not a grammatical symbol. It is a graphic device used by the European Parliament to create distinctiveness in a purposeful way.

The graphic element was created in an extremely simple and versatile manner that leads conversation in a decisive way and creates a sense of inclusivity in its application. The graphic element is an adaptable system that answers the needs of various stakeholders.

Please note that the graphic element does not have to be applied to every piece of communication. It should be used purposefully. The various applications of the graphic element should be considered to create relevance and variety in communications.

A. Graphic element.

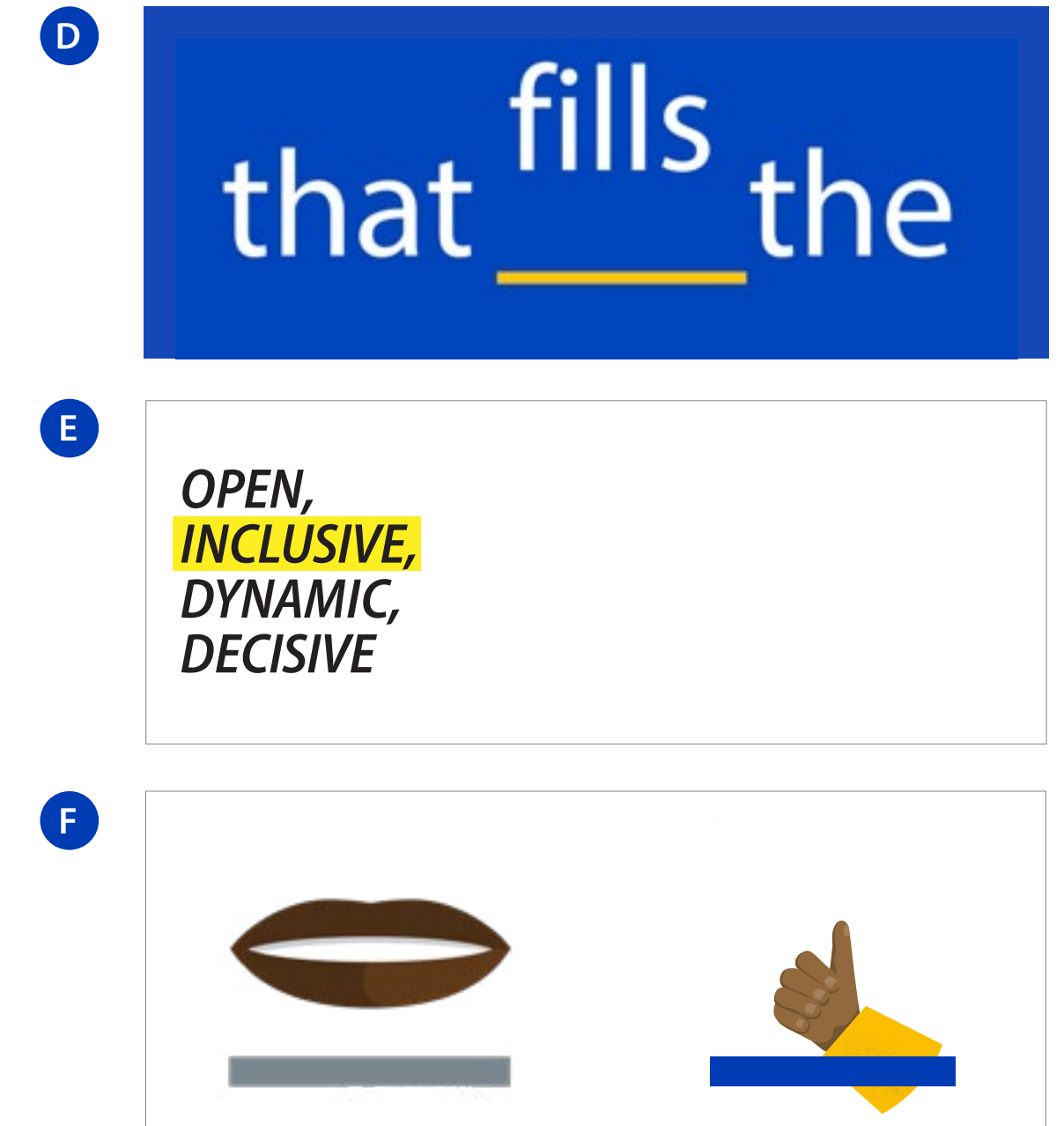
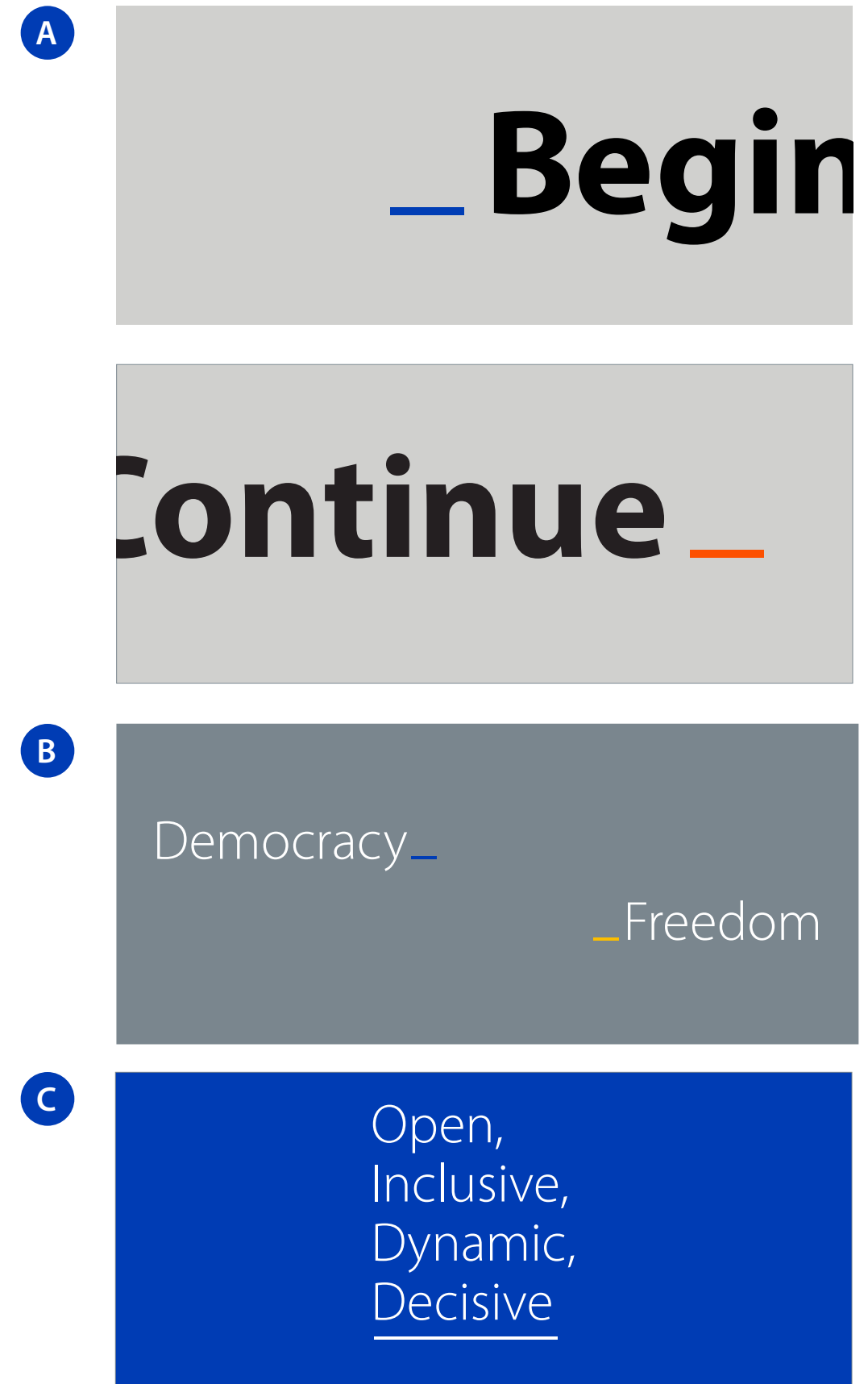
B. Graphic element in action.



Snapshot

In summary, there are six ways that the graphic element can be applied to communications.

- A. Bridging.
- B. Linking.
- C. Drawing attention.
- D. Filling the gaps.
- E. Highlighting dialogue.
- F. Emphasising content.



3.7 Iconography



ICONOGRAPHY

Introduction

The European Parliament's iconographic style has been designed to ensure that the icons are simple and easily understood. To be effective, an icon must provide a quick, intuitive representation of an action, a subject, or message. Once the need for an icon is recognised, its visual representation must be clear and unambiguous.

Our iconography uses rounded softer forms to subtly express inclusivity. Icons can have linear strokes or solid colour fills. The European Parliament iconography style makes use of shapes that are geometric. The line work must be simple, clean, smooth and it may not have jagged edges, 3D effects, bevels or shadows. The size at which it is applied will dictate what works best.

- Icons must be easily identifiable and understood.

- Icons must be consistent and in the European parliament graphic style and colour.
- No other iconographic style may be used.

* Please note that icons should never be used as the hero in communications, but should rather serve a support function.



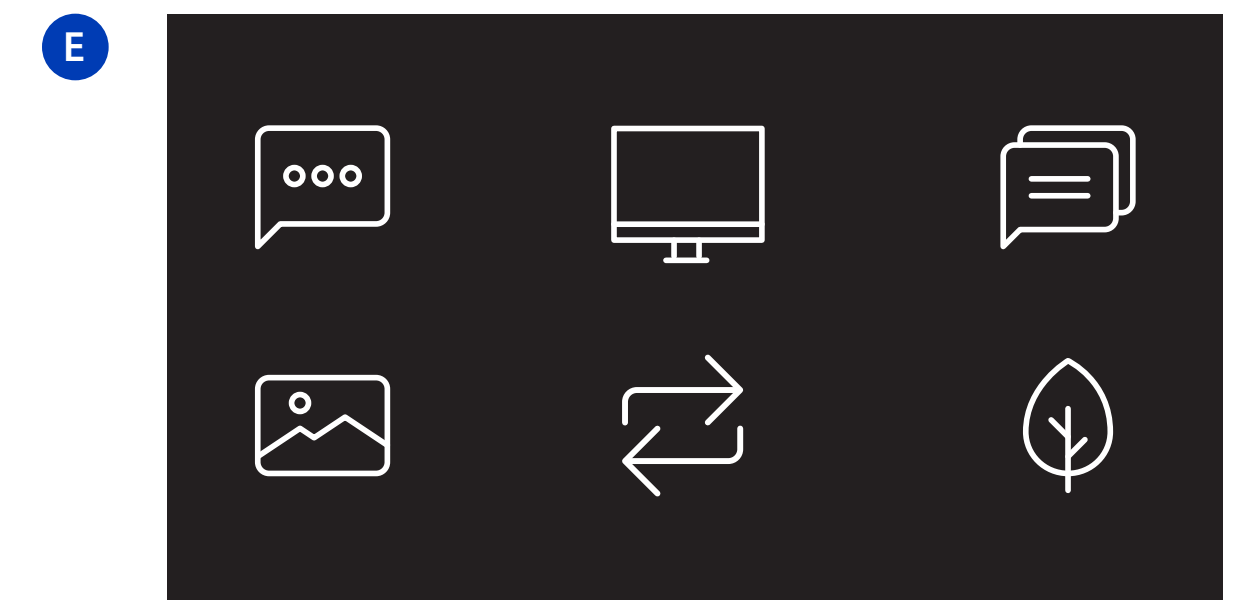
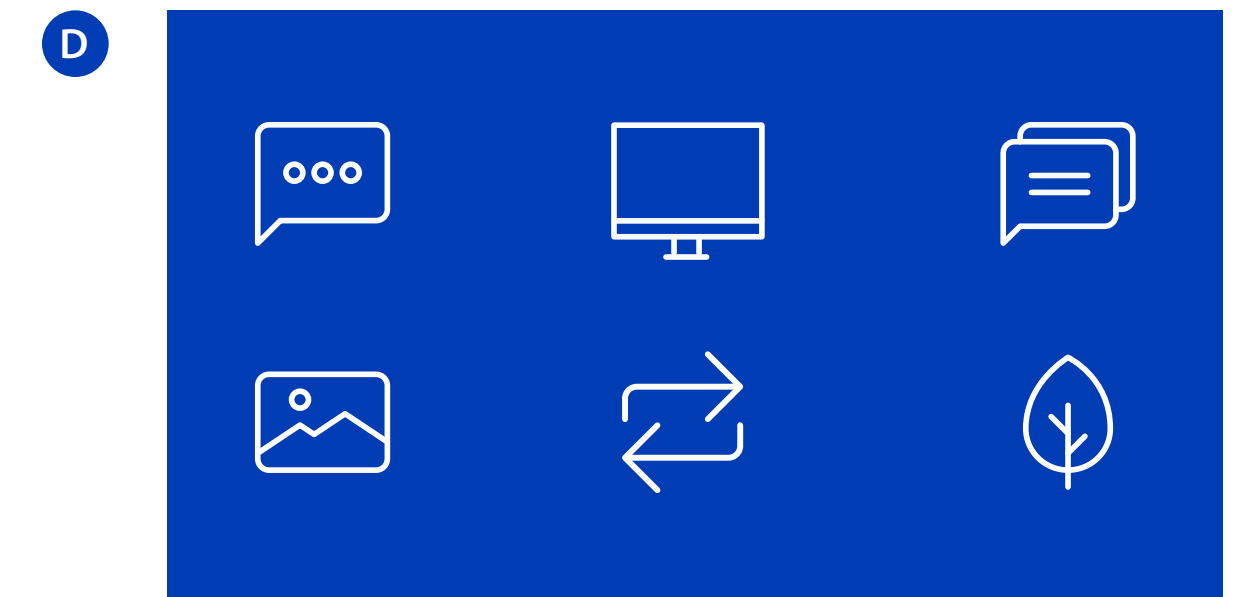
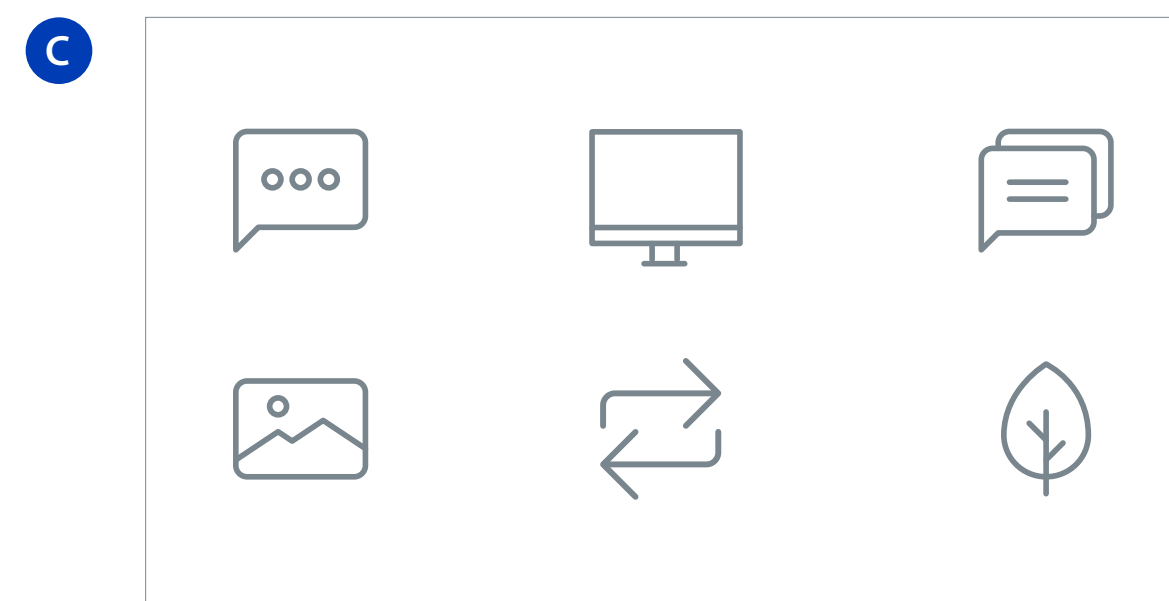
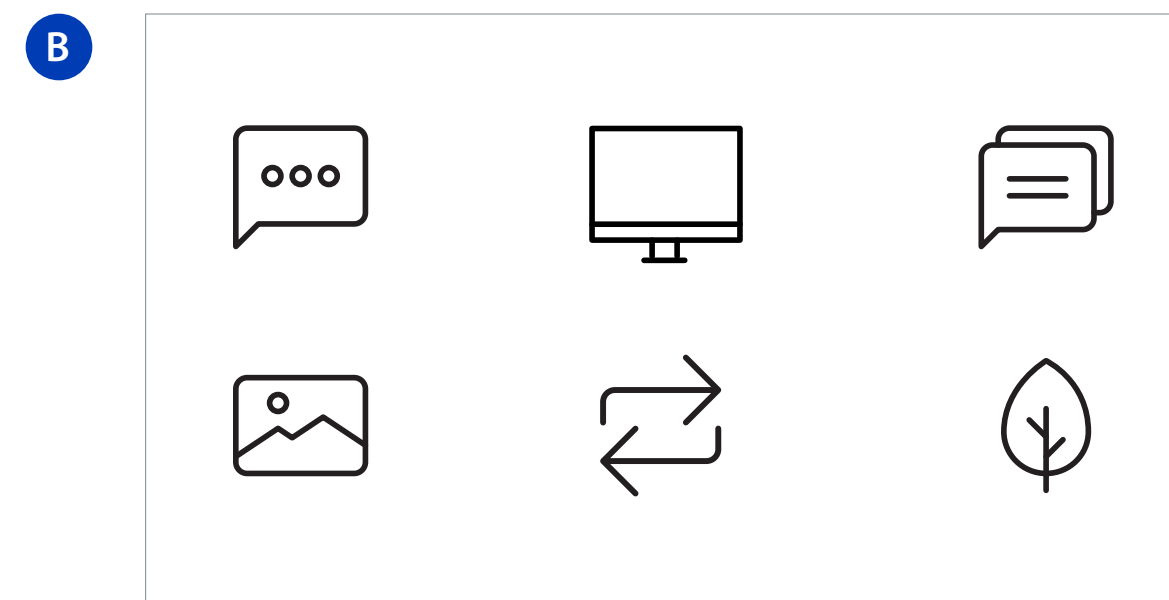
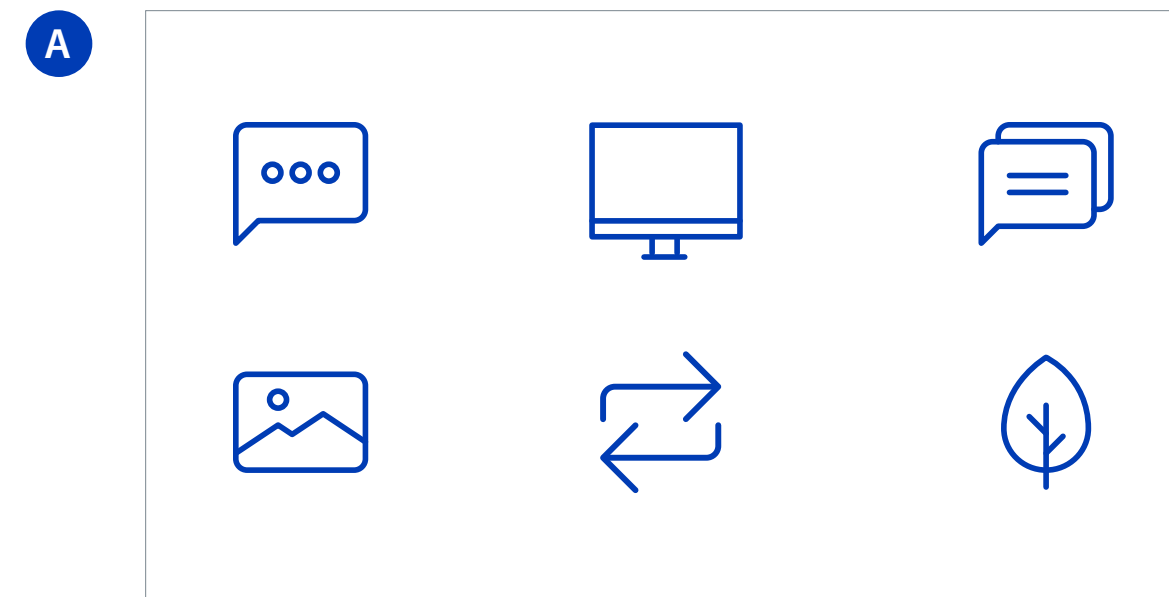
OUTLINED ICONS

3.7.1 Colour application

Outlined iconography can be applied in a variety of colours. When applying colour to iconography, ensure that contrast and accessibility standards are met.

The Primary colour palette applied to the linear iconography:

- A. Colour iconography on white.
- B. Black iconography on white.
- C. Grey iconography on white.
- D. Reversed icon on colour.
- E. Reversed icon on black.
- F. Reversed icon on grey.

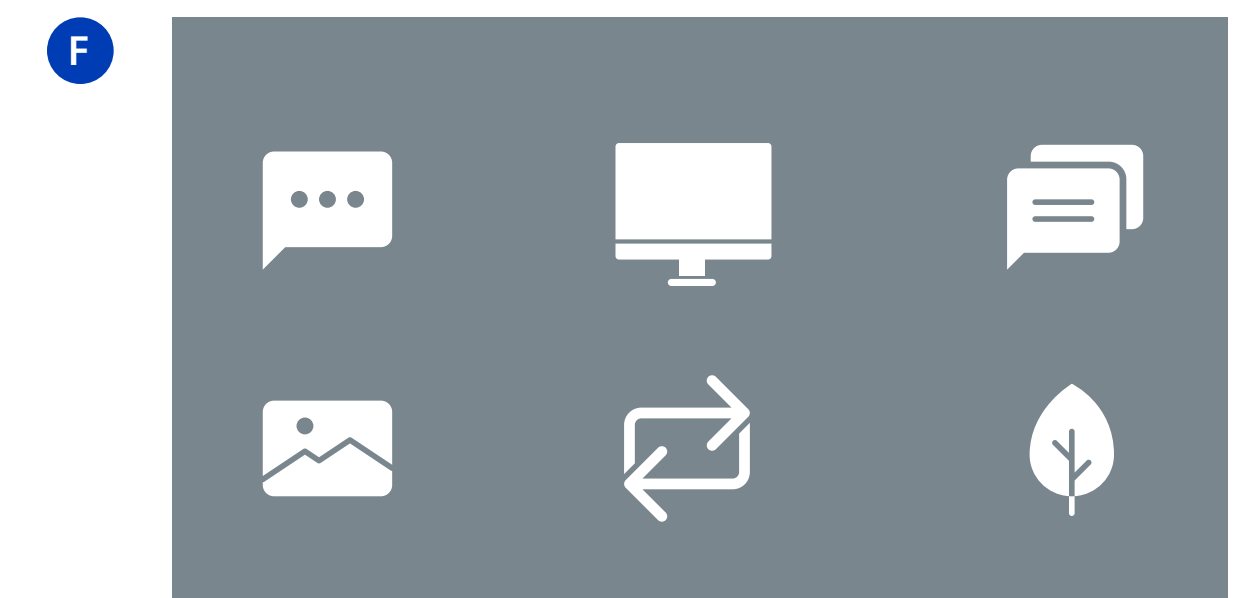
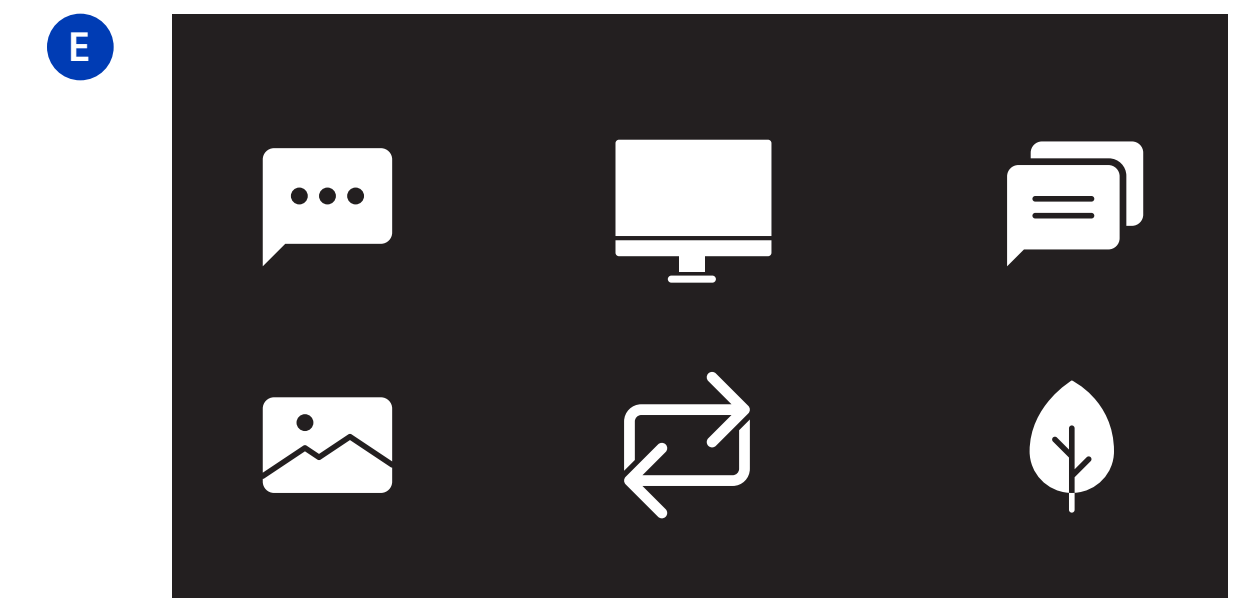
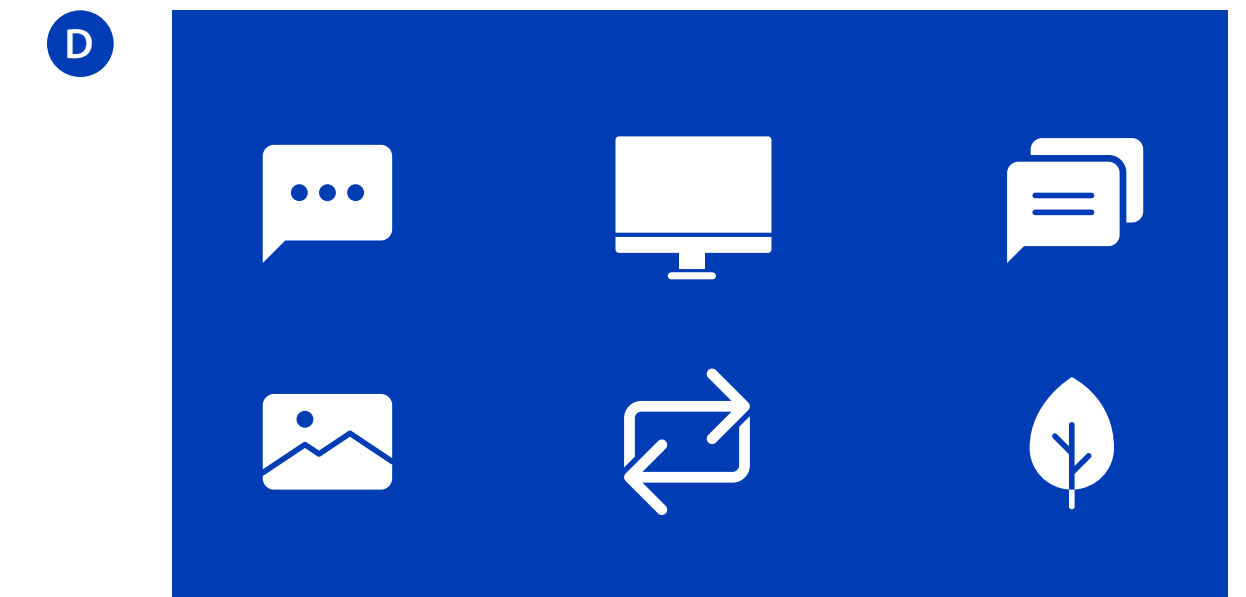
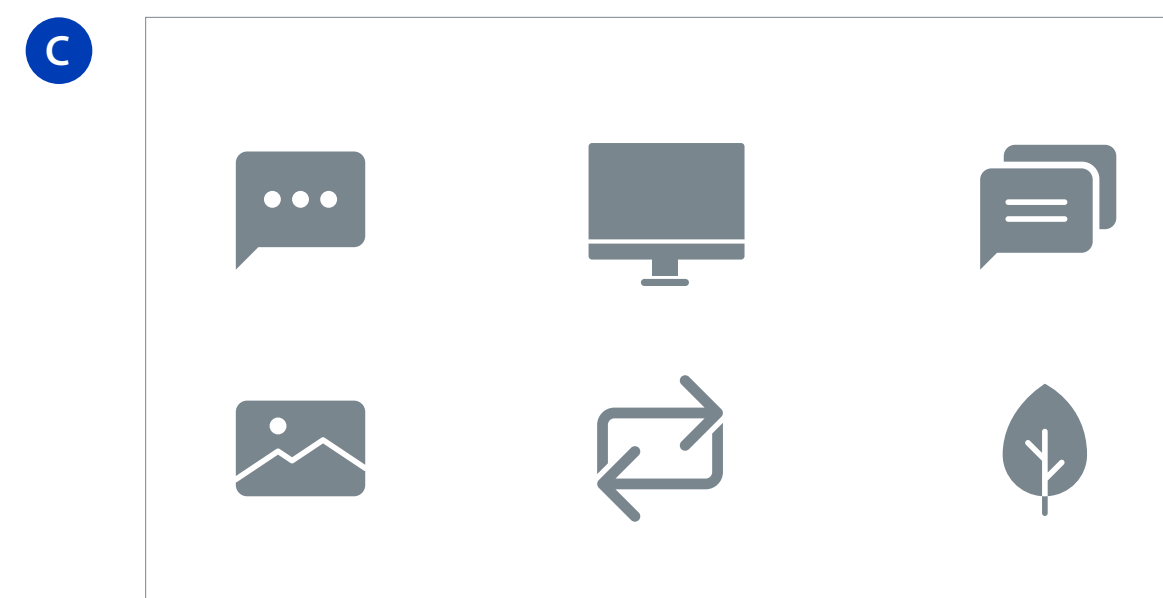
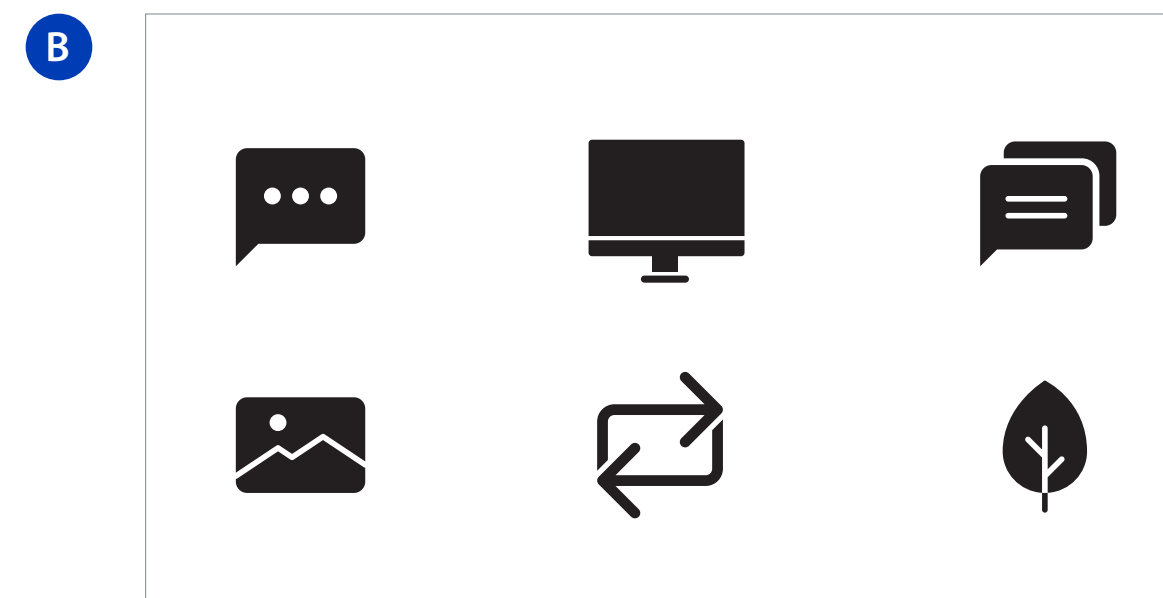
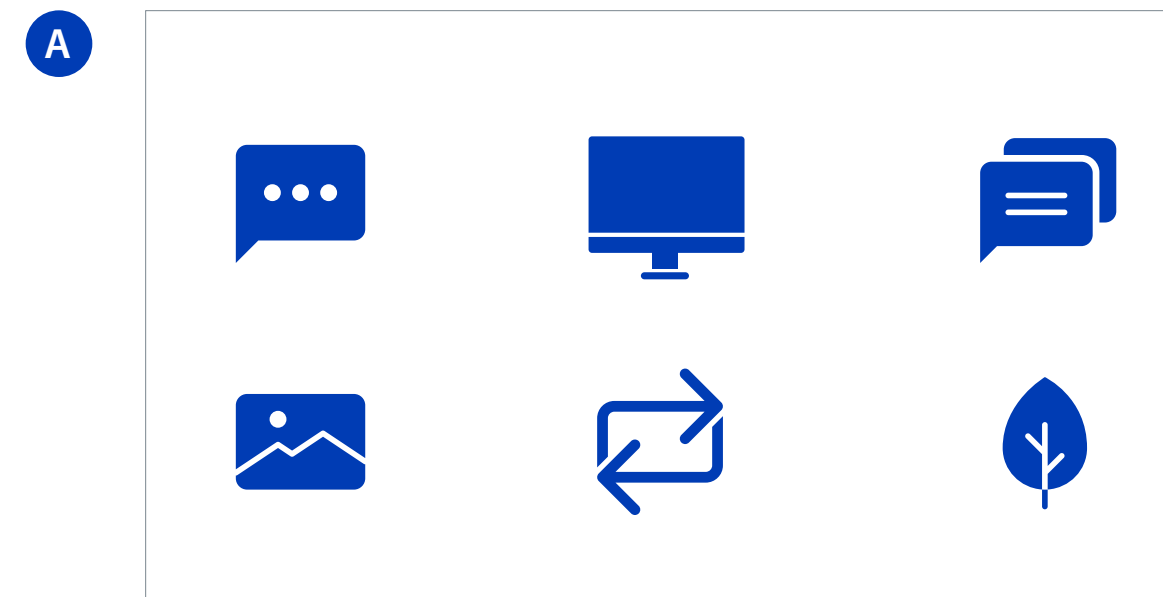


FILLED ICONS

3.7.1 Colour application

Filled icons can be applied in a variety of colours. When applying colour, ensure that contrast and accessibility standards are met. The Primary colour palette has been applied to the filled iconography in this section.

- A. Colour iconography on white.
- B. Black iconography on white.
- C. Grey iconography on white.
- D. Reversed icon on colour.
- E. Reversed icon on black.
- F. Reversed icon on grey.



3.8 Digital and motion



DIGITAL AND MOTION

Introduction

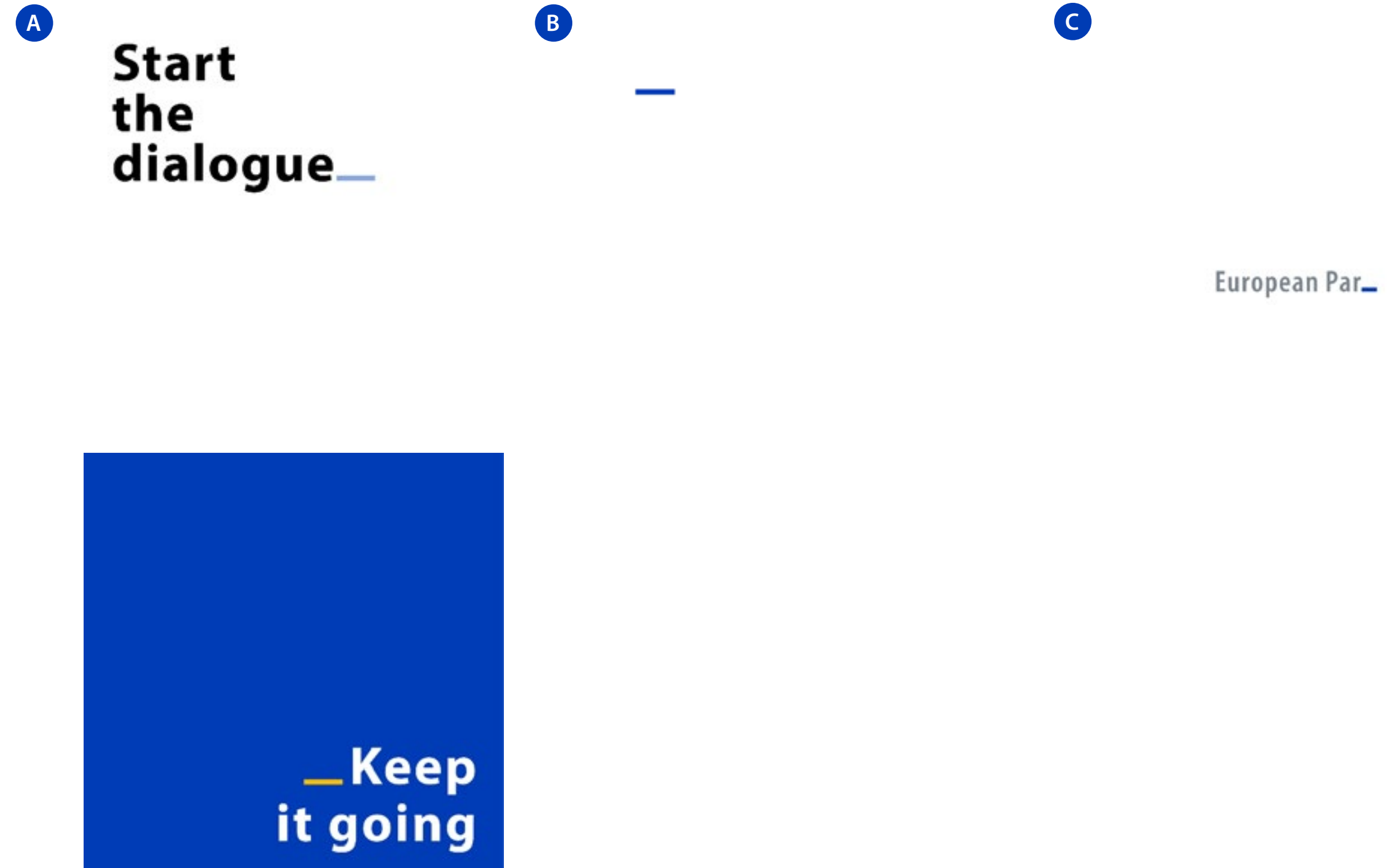
From a motion perspective, a distinctive system is used to emphasise the facilitation of dialogue on digital platforms and in social media. This system incorporates the graphic element.

A. Titling: Introducing conversations.

B. Transitions: Moves from one topic to the next.

C. Logo builds: Closes off conversations.

*Click on frame to play video.



DIGITAL AND MOTION PRINCIPLES

3.8.1 Logo build example

Closing off conversations. Please note that these are examples only and can be expanded on as motion content keeps developing.

A. Example.

*Click on frame to play video.

A

European Par_

3.9 Giveaways



GIVEAWAYS

Introduction

The European Parliament needs to grow its image beyond everyday communication. An effective way to do this is to create impactful and useful elements which can be shared with the public.

Giveaway elements must align with the image and messaging of the European Parliament. They must be of a high quality and durable (and not represent disposable waste in any way).

*Please note that the items displayed in this chapter are prototypes for illustration purposes and are not currently in production. This is not an exhaustive representation of items and applications.



PRINCIPLES

3.9.1 Sustainable, purposeful and made in the EU

For European Parliament giveaway elements, three basic principles should be adhered to; sustainable production, purposeful design and produced in the EU.

A. Sustainable: We should aim to reduce waste and create elements that are sustainable.

B. Made in the EU: If we are working for the citizens of the EU, the best way to demonstrate this is to source locally and support our regional industries.

C. Purposeful design: Create useful elements that citizens need combined with purposeful messaging.

Please note that the distribution of giveaway elements should

prioritize high attention value items (not items like pens, which are not visible, kept at home and often treated as a disposable item).

*Please note that the items displayed in this chapter are prototypes for illustration purposes and are not currently in production. This is not an exhaustive representation of items and applications.

A



C



B

