Introduction

Brand Book content
1. Basic identity elements
2. Layout principles and examples

Our visual identity
Our brand toolbox is as simple as it is flexible.
The purpose of this brand book is to present our visual identity elements and principles for best use.
Then anyone who is tasked with designing or developing applications for or related to the International Barents Secretariat or The Barents Euro-Arctic Council can understand the basics of our brand and how to use it.

Brand consistency on all levels is key to evoking desired associations. By using the identity correctly, we ensure a recognisable brand across media and applications, and a coherent voice for the Barents cooperation.
1.0 Basic identity elements

1.1 Logos

1.2 Typography

Museo Sans
ABCDEFGHIJKLMNOPQRSTUVWXYZÆØÅ
1234567890

Georgia
ABCDEFGHIJKLMNOPQRSTUVWXYZÆØÅ
1234567890

Arial
ABCDEFGHIJKLMNOPQRSTUVWXYZÆØÅ
1234567890

1.3 Color palette

1.4 Color gradients

1.5 Photography
1.1 Logo

A complex yet versatile sender identity
The visualisation of the Northern Lights featured in the logo is a shared identity asset between both the IBS and BEAC. BEAC is the most outgoing brand of the two, and the similarity safeguards brand recognition and strategically sound synergies between organization and cooperative work.

In order to ensure readability and comprehensive application our logos are rooted in a rigid design-grid. The grid also takes into account the visual representation of the ambulatory Chairmanships, and facilitates an overall sender identity with kinship to the logo.

By following the guidelines, we ensure uniform use of our trademarks.

Assets
IBS-Logos.zip
BEAC-Logos.zip
1.1 Logo IBS

The International Barents Secretariat

Logos can be used in different ways depending on media and material. To the right you can see the valid logo options for use.
1.1 Logo BEAC

The Barents Euro-Arctic Council

Logos can be used in different ways depending on media and material. To the right you can see the valid logo options for use.
1.1 Sender identity

Structuring the complete sender identity
Our logos are rooted in a design-grid with balance, alignment and space safeguarding readability and reproduction on various surfaces.

However, most often the BEAC logo is accompanied by visuals for the current BEAC Chairmanship and/or Regional Council. Historically, independent graphics, logos and elements have been developed for each chairmanship. Over time, this unfortunately helps to dilute the brand and the overall message.

By using a unified structure for the sender, we can safeguard a holistic expression while at the same time make room for creative content and expressions for each Chairmanship and Council.
1.1 Sender identity, structure

Adobe Illustrator asset file available, facilitating easy updates for a new presidency take-over (1.1.1). See Section 2 in the Brand Book for complimentary guides on how to apply the sender structure. Municipal crest and other visuals (1.1.2) is preferred left out in this context.
1.2 Typography

Readability and focus
Museo Sans is used in our logos and is the primary font for general brand exposure. This applies for material reproduced by professionals, agencies or for commercial material in locked files for print or screen exposure. In order to avoid common issues with missing fonts all our shared Microsoft Office files (Word, PPT) will always use a flexible cross-system replacement font — Arial. For longer text sections you may use Georgia as a serif option with high readability. All fonts are available in cyrillic.

Assets
fontshop.com
fonts.adobe.com
commercialtype.com
# 1.3 Brand Colours

### Primary Colours
Our colours are inspired by the arctic diversity and the cold, clear region where we live and thrive. Our primary colours are variations of blue and green. These are the colours most used in our identity. They appear in our logo, and are used for text as well as graphic elements and iconography. The white colour adds an important sense of purity and space to the overall visual expression.

### Secondary colours
To supplement our colour palette for e.g. highlighting information, graphs and charts we have defined a few supplementing Secondary colours. These should be used as an addition to our primary colours.

<table>
<thead>
<tr>
<th>Primary Colours</th>
<th>Secondary colours</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dark Blue</td>
<td>Red</td>
</tr>
<tr>
<td>Blue</td>
<td>Yellow</td>
</tr>
<tr>
<td>Light Blue</td>
<td></td>
</tr>
<tr>
<td>White</td>
<td></td>
</tr>
<tr>
<td>Light Green</td>
<td></td>
</tr>
<tr>
<td>Green</td>
<td></td>
</tr>
<tr>
<td>Dark Green</td>
<td></td>
</tr>
</tbody>
</table>

### Pantone reference
For print and press

<table>
<thead>
<tr>
<th>CMYK</th>
<th>RGB</th>
<th>HEX</th>
</tr>
</thead>
<tbody>
<tr>
<td>294 CP</td>
<td>2935 CP</td>
<td>Process Cyan</td>
</tr>
<tr>
<td>C: 100</td>
<td>C: 100</td>
<td>C: 100</td>
</tr>
<tr>
<td>M: 70</td>
<td>M: 50</td>
<td>M: 0</td>
</tr>
<tr>
<td>Y: 20</td>
<td>Y: 0</td>
<td>Y: 0</td>
</tr>
<tr>
<td>K: 35</td>
<td>K: 15</td>
<td>K: 0</td>
</tr>
<tr>
<td>7716 CP</td>
<td>322 CP</td>
<td>323 CP</td>
</tr>
<tr>
<td>C: 80</td>
<td>C: 100</td>
<td>C: 100</td>
</tr>
<tr>
<td>M: 10</td>
<td>M: 30</td>
<td>M: 40</td>
</tr>
<tr>
<td>Y: 45</td>
<td>Y: 45</td>
<td>Y: 50</td>
</tr>
<tr>
<td>K: 0</td>
<td>K: 20</td>
<td>K: 45</td>
</tr>
<tr>
<td>178 CP</td>
<td>134 CP</td>
<td></td>
</tr>
<tr>
<td>C: 0</td>
<td>C: 0</td>
<td>C: 0</td>
</tr>
<tr>
<td>M: 70</td>
<td>M: 15</td>
<td>M: 0</td>
</tr>
<tr>
<td>Y: 60</td>
<td>Y: 60</td>
<td>Y: 0</td>
</tr>
</tbody>
</table>

For digital printing

<table>
<thead>
<tr>
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<th>HEX</th>
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<tbody>
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<td>R: 0</td>
<td>#454547</td>
</tr>
<tr>
<td>G: 59</td>
<td>#1d7188</td>
</tr>
<tr>
<td>B: 104</td>
<td>#009fe3</td>
</tr>
</tbody>
</table>

For use on screen

<table>
<thead>
<tr>
<th>RGB</th>
<th>HEX</th>
</tr>
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<tbody>
<tr>
<td>R: 255</td>
<td>#ffffff</td>
</tr>
<tr>
<td>G: 159</td>
<td>#00a19a</td>
</tr>
<tr>
<td>B: 108</td>
<td>#006c77</td>
</tr>
</tbody>
</table>

For use on web

<table>
<thead>
<tr>
<th>RGB</th>
<th>HEX</th>
</tr>
</thead>
<tbody>
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<td>R: 255</td>
<td>#ed6a5b</td>
</tr>
<tr>
<td>G: 227</td>
<td>#ffdb7C</td>
</tr>
</tbody>
</table>
1.4 Colour gradients

**Gradients emphasizing the visual identity**
By combining our primary colours in gradients we can create bespoke backgrounds and key identity elements for basic branding. These gradients work just as well in full colour as when faded to white.

Gradients can be made of all our colours in various combinations. However, basic and generic branding should preferably appear in a white + blue and/or green colour combination with reference to the logo.

**Assets**
Barents-Gradients.ai
1.4 Colour gradient examples

Blue tones

Green tones

One colour to white.

Primary + secondary colours
The power of photography
Photos play an integral role in conveying our identity, our work and our success stories. Photography adds emotion and can enhance our claims and objectives.

Our specific needs for photos are varied. The overall feeling however, shall be down-to-earth, and with a documentary approach. We aim to portray real people as often as possible and preferably in a relevant context to the setting in which the photos are used.
SECTION 2
Design and layout principles
2.1 Layout

Flexibility and versatility is key
A 12/6 or 6/6 grid with pre-defined placeholders constitute a solid and recognisable foundation for applying content. This easy-to-use design principle should form the basis for material across all media and formats.
Example 1.1 The grid creates focused content, and can form basis for e.g. letterheads, frontpages for reports etc.

Example 1.2 The typographic hierarchy and sender structure carries identity, and facilitate flexible and focused layout.

Example 1.3 Visually, choose different expressions, be it photos or illustrations. The framing creates a whole.
Summary of priorities and achievements

Umeå, Sweden November 2021
Empowering the next generation.

Example 2.1 Extensive use of images in combination with typography.

Example 2.2 The end result constitutes a contemporary look and feel with a formal and clear expression and focus.
Adding that Scandinavian cool look.
**Example 3.1** Clean layout can emphasize our core identity elements. Basic marketing material can successfully use predefined colour gradients.

**Example 3.2** Adjust bespoke gradients to fit into the desired format.

Sustainable development for the arctic future

Kil החלנס, Norway. November 2021
Sustainable development for the arctic future
Oslo, Norway November 2021
Example 4.1. Formal documents. Focus on structure and readability.

Example 4.2. Reports and frontpages. Focus on structure, information value and controlled visuality.

Example 4.3. Marketing material. Focus on core branding with logo and colour gradients.
The overall objective of Barents cooperation has been to safeguard sustainable development. Lorem ipsum dolor sit amet, consectetur adipiscing elit. Sed quis lobortis lacus. Nunc euismod, turpis id pharetra bibendum, velit metus luctus lectus, vel vulputate lectus purus ac orci.

Focus on diversity and indigenous people in the Barents region.

Sustainable development for the arctic future

What’s next?
Summary of priorities and achievements for the Norwegian Chairmanship

Oslo, November 2021

SECTION 1

Descriptive and elaborate title that can easily be placed on two lines

The Barents cooperation

barents-council.org

The Barents cooperation

Lorem ipsum dolor sit amet, Lorem ipsum dolor sit amet, consectetuer adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet

New and updated maps aliquam erat volutpat. Ut wisi enim ad

minim veniam, quis nostrud exerci tation ullamcorper.

Crossing borders and cultures with our joint working groups and projects in sports, music and art.

The Barents Regional Youth Council (BRYC) works with the aim to strengthen youth cooperation in the Barents Region and empower the younger generation to participate actively in the regional development.

Next meeting

June 21th 2023, Luleå

Registration open at barents-council.org

Barents Youth

In depth:

The Barents Freeway

Preparing a common regional transport plan for the Barents region.

Example 5.1 Presentations should be kept easy to use and easy to read. Avoid too much graphics and use photos wisely in combination with logo.

Example 5.2 Use clear and legible distinctions between the different topics in your presentation.

Example 5.3 Reserve the surfaces for content. Repetition of logo on each individual slide is not a must. Be vigilant, use well-adapted language.

Example 5.4 Great flexibility and many opportunities for good layout within the framework.

Example 5.5 Varied layout allows for highlighting messages in both text and images.

Example 5.6 There is always room for good photos and video content. The Lyon text option can also be used for more thematic content.
Summary of priorities and achievements for the Norwegian Chairmanship

Oslo, November 2021
2.2 Logo application

Versatility
Our logos can be used in different ways depending on media and material. In addition to standard printing the logos can also be used as an embossed, hot-foiled or engraved element.

The logos can successfully appear in our pre-defined mono-colour versions when used on merchandise and/or demanding print surfaces.
2.3 Branding in general

Flexibility
The needs for marketing materials are truly varied. However, it is important to ensure that our brands are carried out with quality and in a clear and serious manner. Keeping things simple is always a good idea. This applies to how we use our language as well as layout and design.

This brand book is to be read as guidelines and a helping hand when creating material with the IBS and BEAC sender identity. The toolbox is as simple as it is flexible, and intentionally leaves plenty of creative leeway for all individual productions, projects, chairmanships and events. It is easy to adapt design and content to varied surfaces. However, by sticking close to our basic design principles and elements we can strengthen our brand over time.
For the cooperation in the Barents Euro-Arctic Region!