Abstract

Whilst citizen participation in environmental policy making is still in its infancy, there are signs of a growing level of interest. The majority of citizens, though, both as individuals and as groups often feel disengaged from influencing environmental policies. They also remain unaware of publicly available information, such as the GEOSS or Copernicus initiatives. The Scent project will alleviate this barrier. It will enable citizens to become the ‘eyes’ of the policy makers by monitoring land-cover/use changes in their everyday activities. This is done through a constellation of smart collaborative technologies delivered by the Scent toolbox in TRLs 6-8.

This deliverable describes the development of a Scent brand strategy. It describes in detail all required elements of a comprehensive, citizen-facing brand including Brand Essence, Purpose, Vision, Promise, Tagline, Core Values, Benefits, Story, Execution and Identity.

**Keywords:** branding, brand communications, brand guidelines, brand strategy, logo mark, tagline, visual identity

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Executive Summary

This deliverable provides evidence of advances towards the achievement of project objectives by defining the strategy of development and implementation of a consistent brand for Scent. A basic definition of "a brand" is the array of perceptions and associations that the subject of the branding provokes in others. It is rarely left to chance and is mostly a carefully crafted and systematically implemented series of messages and actions that invest meaning into the product/service/concept's name and identity. This is achieved in two phases - the first being definition and agreement, the second being the implementation plan to achieve the targets defined.

This document will describe the development of the Scent brand strategy from defining the terminology behind each element to presenting, as an Appendix, the first complete booklet of Brand Guidelines for Scent. The document is intended to be a reference point for all project partners, reviewers and advisors. Its outcomes will have influence upon a number of other project actions and deliverables in addition to both shaping and influencing further deliverables.

A Brand Strategy comprises a number of component elements. They are (i) the Brand Essence, (ii) the Brand Purpose, (iii) the Brand Vision, (iv) The Brand Promise/Tagline (v) Core Values and Attributes, (vi) the Brand Story and (vii) the Brand Execution/Identity.

The Brand Essence is a distillation of words to become associated with or represent the brand. From a long list, three words were selected - Engaging, Satisfying, Meaningful - each describing an emotional resonance and each applicable to a stage of engagement, namely becoming immersed in its world, sustaining that immersion and the underlying motive for continued immersion.

The Brand Purpose is stated as being the assessment of real value in recruiting citizen volunteers to gather data en masse to fill the gaps in our current knowledge from existing infrastructural sources that result from insufficient available data, specifically in relation to flood risk management. It is hope that the improved data will help shape public policy around the issues while, at the same time, provide for a positive example of the benefit of active citizen involvement in shaping policy. That is the aim, or Brand Vision.

While we acknowledge the subject of environmental monitoring is core to the project, and that crowdsourcing and serious gaming are methods the project will use to collect data at scale, the creative development process around the brand places people at the centre of its focus. People are affected by policies, other people shape policies, others provide analyses of information to help those who shape and now, in Scent, people (in significant numbers) will become the providers of the data to be analysed. As a brand promise or tagline, we have devised a tagline framework to allow for connections between people and groups of people participating. The framework conveys a personal statement of engagement in seeing what we now term as being "the bigger EcoPicture".

The brand values focus on people and speak of inclusion, diversity, non-judgemental community building, education, awareness and relationships - including that between citizens and policy makers.
Our brand story is one of empowering people, providing a means whereby they can make a ‘real difference’ through working with others towards a common purpose that will bring benefit to their community over time.

In our Brand Execution and Brand Identity we emphasise the use of human characteristics in communicating the brand, such as communicating on an emotional level as well as intellectual and the reserved use of a handwritten typeface to be more ‘human’ in any statements of participation. The brand reminds us that we are all in this together and that it is together that will we devise solutions to our common problems.

A Brand Guidelines document has been prepared to provide a framework of parameters for communicating the brand in order to achieve consistency in our external presentation and thereby reinforce the messages (associations/perceptions) using one voice. The Guidelines booklet is included here under Appendix A1.
1 Introduction

At its most basic a “brand” is what a person thinks when he or she hears a brand name - in this case Scent. It is everything that a person thinks they know about what your brand stands for, both the factual (e.g. it is a smart phone app for citizens), and the emotional resonance (e.g. It’s fun to use). More often than not, it is a carefully crafted and implanted perception of what the originators want people to think, and how you want them to feel, about their product, service or concept that is the entity being branded.

A brand name exists objectively; people can see it. It is fixed and consistent. However, at this stage what the Scent brand stands for exists mostly in the minds of those involved. It is the job of the project team and this deliverable (D2.1) to define the emotional and intellectual context in which the name sits, to leverage the supporting psychologies of emotional resonance and identify the associations that convey the intended perception.

The second part, and arguably a more challenging task to accomplish, is to then develop and implement a series of structured actions that will make this a reality ... how to communicate the now-defined culture of the brand in such a way whereby the perception of the project and the associations we want people to make with the project become implanted in the minds of the wider audiences. This document will outline the strategy for how the Scent brand will come to mean not just something, but the exact thing we want it to mean, when a person hears the brand name Scent.

1.1 Purpose of the Document

This deliverable describes the development of a Scent brand strategy that will underpin all aspects of the development and implementation of the Scent brand both during the project lifetime and beyond its completion.

The deliverable will define the Scent brand positioning, values and benefits. It includes the brand story and visual identity that will support all creative communications. A creative tagline framework has been developed to accompany the developed brand logo, speak in the project’s “voice” and lay the foundation on which we craft the perception and associations around the brand.

A recurring frame of reference for the execution of the brand will be the Scent Charter, detailing the philosophy and expectations of citizens who sign up to use the platform. This Scent Charter will outline the ‘10 Scent Commitments’ for environmental monitoring that key stakeholders can ‘sign-up’ to.

The Scent Charter will be developed and ready for implementation in time for the recruitment of pilot users in each of the two pilot regions. It will be built on the understandings derived from the completion of Task 1.1 and Task 2.2 as outlined later in this document.

1.2 Intended readership

All Scent project partners, reviewers and advisors.
1.3 Relationship with other Scent deliverables

The developed brand and associated brand strategy (D2.1) will have a major influence on a number of the key citizen / user facing tasks and associated deliverables with the project. The tasks that will be influence by this deliverable are:

- Task 2.4 Definition of game dynamics
- Task 2.5 Games design and production
- Task 7.3 Kifisos Pilot
- Task 7.4 Danube Delta Pilot
- Task 8.1 High Impact Communications Activities
- Task 8.2 Networking with Citizen led communities, networks and associations
- Task 8.3 Early Childhood Education on the importance of environmental monitoring
- Task 8.4 Effective Knowledge Transfer for policy, industrial, research and societal use
- Task 8.5 Ensuring the post-project exploitation of the toolbox and the long-term continuation of the Scent movement

The deliverables that must be shaped and influenced by the Brand Strategy (D2.1) are:

- D2.4) Game design document and engagement strategy
- D7.2) Report on outcomes of the field trials in Danube Delta
- D7.3) Report on outcomes of the field trials in Kifisos
- D8.1) Project website (Lead CARR) [DEC]: Development and launch of the Project Website [note even though the first version of the website was delivered in M3 the website will continue to evolve and develop throughout the Scent project to ensure that it is in line with the developed Brand Strategy.]
- D8.2) Communication strategy and plan
- D8.3) Data Management Plan
- D8.4) Plan for the dissemination and exploitation of the project's results
- D8.5) Information Packs for Citizen led communities, networks and associations
- D8.6) Scent curriculum for Early-stage Education
- D8.7) Knowledge Transfer and Training plan report
- D8.8) Plan for the dissemination and exploitation of the project's results (Final report)

1.4 Acronyms and abbreviations

<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Description</th>
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<tbody>
<tr>
<td>app</td>
<td>application</td>
</tr>
<tr>
<td>DD</td>
<td>Danube Delta</td>
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</tbody>
</table>
Table 1: List of acronyms and abbreviations

<table>
<thead>
<tr>
<th>Acronym</th>
<th>Description</th>
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<tbody>
<tr>
<td>EC</td>
<td>European Commission</td>
</tr>
<tr>
<td>EU</td>
<td>European Union</td>
</tr>
<tr>
<td>GEOSS</td>
<td>Global Earth Observation System of Systems</td>
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<tr>
<td>KPI</td>
<td>Key performance indicator</td>
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The research leading to these results has received funding from Horizon 2020, the European Union's Framework Programme for Research and Innovation (H2020/2014-2020) under grant agreement n° 688930.
2 What is a Brand Strategy?

This section of the document outlines a definition of what a Brand Strategy is and follows a framework developed by CARR as shown below.

![Diagram of the Carr - Scent Brand Strategy Framework]

2.1 Definition of each component of the Brand Strategy

2.1.1 Brand Essence

At the very heart of the brand is its essence. This should be an emotional value in one-two words to describe your brand.
2.1.2 Brand Purpose

The Brand purpose needs to define why the product, project, service exists - what the Brand is there to do and to achieve.

2.1.3 Brand Vision

The Brand Vision is the key to determining if the implementation of the Brand Strategy is successful. This should outline the scale of ambition and challenge for the Brand. It should be inspiring and motivating and should provide stimulus for achieving stretch targets and outputs. It describes the ultimate goal for the project and makes it clear what the ‘finish line’ looks like.

2.1.4 Brand Promise / Tagline

The Brand Promise is telling your stakeholders what you promise you will do for them. It is usually expressed as a “tagline”. Ideally it is short, sweet, and easy to remember.

2.1.5 Brand Core Values and Attributes

The Brand Values are the non-negotiable core beliefs that are vital to the realisation of the brand. To ensure the brand is delivered in a consistent way these values must be aligned to the Brand Vision and they must underpin every action and deliverable within the project.

Brand Attributes describe a brand’s key characteristics. Brand Attributes are features that highlight the physical and personality aspects of the brand. A strong brand must be:

- Relevant - A strong brand must be relevant. It must meet people’s expectations and should perform the way they want it to.
- Consistent - A consistent brand signifies what the brand stands for and builds stakeholders trust in brand.
- Sustainable - A strong brand is sustainable and drives innovation and success.
- Credible - A strong brand should do what it promises.
- Inspirational - A strong brand should motivate positive action and engagement
- Unique - A strong brand should be different and unique.
- Appealing - A strong brand should attract stakeholders to engage with the brand.

2.1.6 Brand Story

The Brand Story is the summary of all of the above elements. The Brand Story captures what you are going to tell stakeholders about your brand as well as what you want them to think, believe and feel about your brand.
2.1.7 Brand Execution / Identity

The Brand Execution is how you plan to deliver on the Brand Story you have developed. It is the action plan that will ensure the Brand Vision is realised.

The Brand Identity includes both the planned visual identity for the brand —logo, colours, and typography— and the voice identity—which includes tagline, tone, and communication styles.

3 The Scent Brand Strategy

3.1 The Scent Brand Essence

At the very heart of the brand is its essence. This should be an emotional value in one-two words to describe your brand.

The brand essence should influence everything that is developed in relation to the execution and development of the brand/project. If implemented correctly and in an impactful way, the brand essence are the words that people will say when they are asked to describe the brand/project.

To develop the brand essence for Scent the team working on this task first brainstormed many emotional and descriptive words in relation to the Scent project. This long list is summarised below:

<table>
<thead>
<tr>
<th>• engaging</th>
<th>• participative</th>
<th>• dynamic</th>
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<tr>
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<td>• contributing</td>
<td>• legacy</td>
</tr>
<tr>
<td>• helping</td>
<td>• challenging</td>
<td>• giving</td>
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Figure 2: Scent Brand Essence – long list

From this long list the team reflected on which words they felt best captured the essence of the Scent brand. The decision and reasoning of the team is shown below:
**Engaging** – Once citizens begin to use the app, the experience they get needs to ensure they want to return to use it again. Engagement is what hooks them in, as it were, and will require that interactions (such as using the app) be simple, enjoyable and stimulating. There must be depth to the simplicity so that people become absorbed as they use the app. Conversely it also needs to be intuitive and quick to adopt to facilitate immediate return on investment for those who have limited time resources. Many, frequent, short interactions with the app are just as important a sign of engagement as a smaller number of infrequent, long interactions. The repetitious factor in coming frequently back to it indicates recurring positive and engaging associations around the brand.

In addition to the citizens involved, the Scent project must achieve a similar level of engagement for all stakeholders, a sense that must be carried through to all communications collateral and tangible implementations of the brand. The project website, for example needs to engage from the moment of arrival, and further sustain the engagement throughout a visit using tools such as promotional videos and project newsletters as regular reminders of the emotional resonance felt when engaging.

**Satisfying** – To sustain long term interest and engagement with the Scent app will need to provide a somewhat instant form of gratification. The sensation of a need being satisfied will create a desire for repeating the sensation with regularity.

People are, of course, individuals with subjective tastes, needs and experiences. What produces the sensation of satisfaction in one individual may provoke the antithesis of satisfaction for another. For some, satisfaction may come from their concept of fun. For others, it may come from completing a challenge or from pushing one’s mental or physical
endurance to the limit. Irrespective of each individual’s route to personal satisfaction, the commonality is the sensation of an internal need being fulfilled.

As such, to achieve a sustained level of engagement – to keep people hooked - each channel of interaction with the brand must provide rapid returns for the effort made to engage. For apps, this extends the notion of frequent reward for participation, scaling upward as the level of participation increases. And so too the project must invest focused effort in fostering parallel emotional responses in each of the stakeholder’s touchpoints with the brand.

- **Meaningful** – It is a widely-recognised part of the human condition that we have a seeming need to believe in a power greater than ourselves. Evidence of our species' belief in an afterlife dates back some 50,000 to 100,000 years. Every known culture, with the possible exception of the Amazonian Pirahã people, has creation myths and it is estimated that some 86% of the human population hold religious beliefs as being important in their daily lives. Our species has a craving for meaning - a form of order to impose on the seeming chaos - for meaning brings purpose, and purpose brings meaning (BBC 2014).

In the same spirit where it is acknowledged that a person will feel better about themselves when giving a present as opposed to receiving one, so we are positioned to offer all stakeholders, citizens included, the benefit of participating in a project for the greater good. In this context, the project is rich in the currency of providing each person with the chance to act on their social conscience and their desire to leave a legacy, to make a mark and to give meaning to their existence.

In theory, this is an easy pitch to be made – do something meaningful with your time, the rewards of which will be felt by future generations and have some fun, or satisfy your inner needs, while doing it. In reality, everyone has multiple demands on their time and attention and it's a very competitive landscape in which we will be vying for their attention to convince them to spend the only real currency of value – time.

However, being cognisant of the shared human need for greater significance to our existence provides us with the emotional context through which we can directly communicate how the project can meet that need. That is not to advocate manipulation. Rather it is the challenge to efficiently communicate the existence of the project as a means of fulfilling the desire, giving examples of instances where the experience of others has been of benefit to them and clearly welcome all who wish to avail of the benefit through participation.

### 3.2 Brand Purpose

*The Brand purpose needs to define why the product, project, service exists. What the Brand is there to do and to achieve.*
The Scent project exists to enable and demonstrate the huge potential of an active citizen observatory to complement existing in-situ infrastructure through a network of low-cost portable sensors and smart collaborative technologies.

The intent is that the Scent project will generate an unprecedented and low-maintenance pool of near real-time observations that will monitor land-cover/use changes and related environmental phenomena like floods.

When successful, the Scent project will allow policy makers to obtain a dynamic view of land-use changes while directly involving citizens in the decision-making process.

3.3 Brand Vision

*The Brand Vision is the key to determining if the implementation of the Brand Strategy is successful. This should outline the scale of ambition and challenge for the Brand. It should be inspiring and motivating and should provide stimulus for achieving stretch targets and outputs. It describes the ultimate goal for the project and makes it clear what the ‘finish line’ looks like.*

Whilst citizen participation in the environmental policy making process is still in its infancy, there are signs of a growing interest. The majority of citizens however, both as individuals and as groups quite often feel disengaged from influencing environmental policies. Moreover, they remain largely unaware even of publicly available information, such as the GEOSS initiative.

The Scent project aims to alleviate this barrier. Through a constellation of smart collaborative technologies, the Scent toolbox will enable citizens to become the ‘eyes’ of the authorities and policy makers and will monitor land-cover/use changes through everyday activities.

In this way, the costly in-situ infrastructure will be augmented with a people-generated and people-centric web of observations. The Scent toolbox and initiative will go beyond the current project through forming a European-wide citizen movement, created and fostered by the Scent stakeholders, which will ensure its sustainability as well as its complementarity with existing citizen partnerships.

3.4 Brand Promise / Tagline

*The Brand Promise is telling your stakeholders what you promise you will do for them. It is usually expressed as a “tagline”. Ideally it is short, sweet, and easy to remember.*

In most commercial product/service contexts, the definition above is valid, as the relationship (the transaction, if you will) is from one party directed towards another. Therefore, one party can make promises, whether binding or not, to the other.
In the case of Scent, however, the fundamental relationship is different. In this case, Scent is acting more as a facilitator or enabler to provide the means and tools to participate. The promise, as such, is for each participant to make to themselves. What we do stand for, and what forms the basis of our tagline approach, is that it will prove rewarding if you chose to join other people in taking action to improve our understanding of the combination of influences that impact upon our environment. As such, our thinking is to let people advocate to other people – that we provide the context, but the sentiment in the statement is one of inclusion and participation ... that if I can do this, so can you. So come join us. We facilitate interpersonal communication to leverage action. We empower people who then act as brand ambassadors.

As a brand, Scent focuses much of its energy on people for two primary reasons:

(i) people and their actions are fundamental to the project achieving its aims and

(ii) directly addressing, and communicating with, people will strengthen the recruitment drive for the citizen-led aspects of the project.

Our brand is not communicating an aspirational lifestyle choice. Our task is to advocate participation and action on an issue of societal concern and future policy making by creating an emotional resonance of the issue, its effects on people just like us and the human connection of shared benefit - the benefit of participation that will enrich the lives of those taking part in addition to the more direct benefit to those currently affected, or at threat, from the central issue. Instead, our suggested approach is to devise a tagline framework, or structure, from which individual instances can be created or adapted for use that personifies and carries appropriate resonance for each stakeholder segment.

As such, our approach to the development of a tagline for the project brand is somewhat different from the conventional, commercial, aspirational soundbites of product/service companies with which we are all familiar - "I'm lovin' it"/ "Just do it" / "Think Different". Rather, our goal is to communicate the emotional connection, the resonance of enrichment and the pride of doing something for the wider societal good that is permissible to feel for those who actively engage with the project.

But not only that. We must also communicate the range and diversity of people involved in order to maximise potential recruitment by facilitating their identification with, and projection onto, those who bear the tagline ("If they can do it, so can I"). We must also communicate action - that the full benefit will not come from an intellectual endorsement of the project, it comes from taking action and getting involved in the process. And, finally, we must include a memorable "hook" or the combined efforts above will go unnoticed. If it's not memorable, it has failed to arrest those who encounter it and it has failed to imprint on their consciousness.

The way in which we can achieve this is, as mentioned, by eschewing a one-tagline-fits-all-contexts approach as mentioned above. Instead, we will develop a framework or structure with a memorable anchor at its core, around which assign contextually relevant, personalised statements of actions. Through this approach, we can provide for the ad-hoc creation of taglines that are consistent and instantly recognisable as being the voice of our brand.
There are many paths to creating memorability. The one that we will employ, and an approach that is used in the commercial, aspirational branding methods referenced above, is that of slightly altering the familiar so that, in so doing, the alteration imprints itself. An example of this approach is included above in that famous, grammatically dubious, tagline of Apple - "Think Different". The use of "Different" is arresting because it is not grammatically correct - the adverb is replaced by a pseudo abstract noun which captured the spirit of the company. The 'incorrectness' creates a momentary pause as the brain parses the meaning and that single moment creates the imprint.

Our creative work around the brand identity and essence has led us to select an appropriate imprint-worthy moment that will provide our memorability. It is our adaptation of the phrase "the bigger picture".

In the English language, the phrase "the bigger picture" has two points of resonance relating to the Scent project. Firstly, it means taking a wider view of the context of something in order to better understand its significance. This is an obvious connection with Scent where we are looking to fill the gaps in our existing knowledge from other sources. There is a more detailed, bigger picture to be seen but we need help in processing the further detail so that we can see it. Secondly, it communicates the central activity of participants who will play their part by interacting with pictures, photographs. And so, we establish the relationship between the phrase and the project. But it is not yet sufficiently arresting or memorable. It’s not imprint-worthy.

To bring it to that next level, we must mutate the phrase to create that moment of arrest as the receiver processes the curious anomaly. Our proposed solution to that is to take the existing phrase, "The Bigger Picture", and alter it to become "the bigger EcoPicture" - thereby achieving two things:

(i) we've now included an element communicating nature and environmental change

(ii) we've created a new phrase from the old which will, when first seen or heard, cause a momentary attempt to reconcile the familiar old phrase with the new mutation of it. And that moment is our imprint.

As an aside - apart from a competition that was run a few years ago called Eco Picture Diary, which aims to achieve the same form of imprint from the familiar phrase of "Picture Diary" and, therefore, has a different emphasis, there is room for us to take ownership of the phrase 'EcoPicture'.

Our framework now has its anchor in "the bigger EcoPicture". From here we define the conventions and tagline structure that is permissible to generate around it, focusing on people and their ongoing interaction with this anchor.

Here are illustrative examples of implementation:

Schoolchildren wearing t-shirts with the tagline "I'm studying the bigger EcoPicture".

A participant with a badge reading "I'm looking at the bigger EcoPicture".

An academic with a car bumper sticker reading "I'm analysing the bigger EcoPicture".
Where a group situation is involved - and where the project itself, as an entity, is using the tagline structure - the format must commence with the inclusionist "We", e.g. "We’re looking at the bigger EcoPicture".

The framework can therefore be defined as "person/people" > "(inter)action" > "with the project". Future instances can be created as needed, in the moment, provided that they adhere to these defined rules of structure around tagline building.

Through adopting this approach, we celebrate not just the fact of engagement, but also the diversity of people engaging and the variety of ways in which they do so.

3.5 Brand Core Values and Attributes

*The Brand Values are the non-negotiable core beliefs that are vital to the realisation of the brand. To ensure the brand is delivered in a consistent way these values must be aligned to the Brand Vision and they must underpin every action and deliverable within the project.*

*Brand Attributes describe a brand’s key characteristics. Brand Attributes are features that highlight the physical and personality aspects of the brand.*

To establish the Brand Core Values and Attributes the Scent Brand team reviewed the content and outputs of the research work completed as part of:

- Task 1.1 Definition of end-user and stakeholder needs relevant to citizen observatories
- Task 2.2 Establish the current attitude and behaviours of citizens in relation to land resource management issues

To complete these tasks, Scent project partners distributed questionnaires to a wide variety of key stakeholders from the locations of the two pilots - the urban case of Kifisos river in Attica and the rural case of the Danube Delta (DD).
In addition to the questionnaire the Task Teams for T1.1 and T2.2 also carried our interviews and focus groups to ensure a qualitative understanding was developed to supplement the quantitative results from the survey.

The purpose of T1.1 is to discover, list and document the end-user needs and requirements necessary for an active and user-friendly Scent toolbox; this includes a detailed list of Key Performance Indicators (KPIs) both qualitative and quantitative which depict the stakeholders’ evaluation and assessment of the Scent toolbox.

The purpose of T2.2 is to establish the current attitudes and behaviours of citizens in relation to their participation in environmental monitoring. In addition to the localized research, a desk-based assessment of citizen behaviour will be carried out, using publicly available reports from across the EU.

As a consequence of the scope of the two tasks outlined above the Scent Brand team reviewed the content and outputs of T1.1 and T2.2 to help shape the proposed Brand Core Values and Attributes that are outlined below:

**Scent Brand Core Values and Attributes**

- Be fun, entertaining, engaging, inspiring
- Be inclusive - make people feel they are part of a tight-knit group by involving the right people to lead the movement
- Bridge the gap between the EU and its citizens
- Be relevant to local needs and take into account the differences between the two pilot areas – in DD: **Floods are good, they mean life, biodiversity – rural AND in Kifisos: floods are destructive – urban**
- Be positive and non judgmental
- Build trust with Scent users by showing them the impact of their engagement
- Clearly show that local authorities are backing the project
- Offer a moral reward
- Address and engage young audiences
- Use emotional triggers to increase motivation and to inspire action
- Use plain language and engage with people through the right channels
- Demonstrate plans for long term sustainability of the brand
- Ensure the app and all other brand ‘touch-points’ deliver what they promise to.

**3.6 Brand Story**

*The Brand Story captures what you are going to tell stakeholders about your brand as well as what you want them to think, believe and feel about your brand.*
Advances in the capabilities offered by portable devices (smartphones, tablets, etc.) provides a fantastic opportunity to engage citizens in actions which support positive environmental monitoring and actions. Existing Citizen Observatory projects have already demonstrated that citizens are interested and motivated to become involved and as a consequence there really is the chance for citizens to become the ‘eyes’ of the authorities and policy makers.

Scent proposes to lead the way in how this exciting opportunity is realised.

By exploiting novel technologies and applications Scent will enable the effective participation of citizens in environmental stewardship activities. Initially in the two pilot sites of the Kifisos river in Attica and the Danube Delta in Romania.

To ensure the success of the Scent project we need to recognise that the majority of citizens quite often feel disengaged from influencing environmental policies. They are also largely unaware even of publicly available information, such as the GEOSS initiative.

Therefore, the Scent Brand Essence, as defined above, must influence and shape the development of all aspects of the projects development and roll out. As a project team, Scent must ensure that in the forefront the development of all aspects of the project must be the core ideas that the project is:

- Engaging;
- Satisfying; and
- Meaningful.

Scent will be an inspiring and inclusive project and will make stakeholders feel part of something important. It will be relevant and adaptive to local needs and will build trust with users by showing them the ongoing impact of their active participation.

The Scent project will bridge the gaps between; citizens, local authorities, national policy makers and the EU. In fact, Scent will become a by word for active and positive collaboration between all key environmental stakeholders.

Scent will engage all ages of citizens and will be particularly impactful with young audiences. As a result of the planned education programmes the long-term sustainability of Scent will be assured as the citizens of future will understand the importance of their participation in environmental monitoring.

3.7 Brand Execution / Identity

The Brand Execution is how you plan to deliver on the Brand Story you have developed. It is the action plan that will ensure the Brand Vision is realised.
The overall brand identity for Scent results from the union of a number of combined elements, namely:

(i) the logo mark
(ii) typography
(iii) associated imagery
(iv) consistency in tone and form of brand communications

There is further detail, including technical rules of usage, included in the Scent “Guide to Communicating Our Brand” PDF document included under Appendix 1A, the role of which is to achieve the most consistent possible presentation of the brand’s story to each of its target audiences and the combined whole.

3.7.1 The Scent Logo Mark

The Scent logo mark design, in its standard usage format, is the following:

The logo was designed to communicate a number of aspects of the project in a visually attractive and unique, recognisable form. In keeping with the best-practice principles of logo design it is:

- Simplified down to its essential components
- Minimal in its use of colour
- Minimal in its reliance on graphic effects (such as drop shadows etc.)
- Unique and memorable
- Achieves high recognition and retention levels.

It does not try to communicate everything about the brand or the project, rather it establishes the context in which other complementary elements of the overall identity can then elaborate upon.

The representations in the logo design are as follows:

- That Scent relates to environmental issues
- That cellular technology is involved

Graphically, Scent is placed at the point where water (represented by the blue ‘waves’ underneath) meets land (represented by the leaves). It is life and energy.
The waves, however, have a dual purpose in that they also convey the coverage indicator strip of a smartphone. The totality conveys interaction with the outside world with something to be communicated in respect of it.

The typographic treatment and the use of colour are also employed and crafted to convey:

- The project is trusted and trustworthy; as colour psychology identifies blue is being associated with trust (Williams 2007; McArdle 2013; DeVries 2016);
- it is assured and competent (through the ‘whisper’ use of lowercase letters – the opposite of shouting in all caps).

There are 3 variations of the logo for purely logistical reasons – the two alternatives being for greyscale use and also for greyscale against a dark background. Neither of these variants detract from the spirit or meaning of the whole.

As is standard practice, there is a defined colour palette included in the guidelines document. The primary reason for establishing a palette of colours that may be used in brand communications is, of course, one of consistency – to guarantee that all communications originating from the brand form an identifiable suite. With a singular exception, the colours included are complementary colours that are attractive when combined. The singular exception was a choice based on psychology and that is the bright pink that occasionally flashes out from the more aqua/marine colours. The reason why pink is included is precisely because it’s quite a brave design choice and is a calculated gamble on the likelihood that no other designers in the same ‘space’ will use it. Therefore, given that a large segment of our audience is the public, our communications collateral with its small shine of pink will stand out from all other collateral and attract attention.

### 3.7.2 Typography

In devising the typographical treatment for the brand, the usual technical requirements of standardisation of fonts and font usage have been defined and included in the guidelines document. It is worth highlighting one specific choice, however, as it provides an example of where the communication of an aspect of the project was excluded from the logo mark for its role to be assumed by other means. That is the inclusion, in amongst the more traditional Myriad Pro and Lato typefaces, of a handwritten style of font (Caveat) to bring a warm, human touch to the communications and serve as a reminder that people are at the centre.

Use of this “human” element of the brand’s typography should be judicious, however, so that its significance is not diluted and for its occasional appearance to retain an impact, whether subliminal or not. Our guidelines therefore state that it is to be reserved for use only in:

- instances of the tagline where it appears only with the logo mark
- direct quotes or statements about the project from partners/participants/stakeholders – its aims, the experience of participating etc.
- section titles for multi-part communications, both online and in print
3.7.3 Imagery

As a continuation of the rationale underpinning the brand tagline framework (“We’re looking at the bigger EcoPicture”), the EcoPicture phrase is carried through to, and exemplified in, our recommended use of imagery.

Where possible, images should visual dominate the opening of a communication and should feature natural elements. The imagery should be proportionately very large to other visible elements, almost to the point of 360-degree spectator immersion in it. The recommended image style is for slightly unusual and intriguing framing. Suggested examples of this recommended style are:

- an extremely tight close-up detail shot that transforms an everyday item into an unusual shape and wash of colours that is not instantly identifiable
- very panoramic views of open spaces with exaggerated depth of field – i.e. extreme blurring of more distant object and very sharp focus on select foreground objects
- images that feature a natural distortion or optical illusion, such as images taken of reflections in water where the texture of water is momentarily challenging
- a captured millisecond in time where an action is caught on camera that would be missed in the blink of an eye – for example, the flap of a hummingbird wing, the spin of a falling autumn leaf, the explosion of a drop of water impacting on a surface.

While images of people are also permitted, they should:

- appear in an editorial context
- not appear to dominate its context, but complement it
- with the singular exception of project team members, it is not permitted to use photographs in brand communications that feature only one person in isolation. All images of people should present groups of people working together as a team. These images should convey inclusion, community, interpersonal relationships, working together to achieve a common goal.

3.7.4 Brand communications

Over time, we have devised a methodology that we apply to the generation of communications collateral. It is a three-stepped, sequential requirement of all items that they must (and in this specific order):

1. Attract (design)
2. Inform (content)
3. Facilitate taking action (Strategy) - e.g. web home page.

The principle is best explained in reverse order:

In step number 3, we assert that a communication piece which provides no means for the receiver to act upon the information is a wasted opportunity to be avoided. The form of facilitating action
may be as simple as the inclusion of the web site address as a point of reference for further information, but some means of sustaining hard-earned engagement should always be provided.

Taking one step further back at step number 2, we believe that the most compelling argument in the world will never even be read if it is presented in an unappealing or careless manner, and become a waste of time. Hence the progression starting at step 1 – you must firstly attract the audience’s attention in order to win their engagement and this must be followed by impactful and informative content which, having assimilated, they can then act upon through the means we provide to them.

This three-step methodology is common to all communications collateral that we produce and is exemplified in the dominant upper section of the home page of the Scent project web site:

![Figure 6: The home page of the Scent project web site at launch](image)

Indeed, this screenshot of the project web site at the time of launch demonstrates many of the brand usage principles:

- the imagery completely dominates the user’s screen on desktop/laptop computers. As the medium is capable of it, we purposely opted for this to be a customised video background. The effect is of energy, action, life, change – the continuous motion and vibrancy of the natural world – presented in complete dominance so as to be immersive.
- A prototype of the project tagline is presented as the first words the visitor will see. It uses our reserved handwritten font for a more human and personal touch. It starts with a statement of inclusion – “we” – before identifying the central action required (looking) to achieve the project aim (the “Big Picture”). Step one of our methodology is very apparent; here we attract.
This is followed by a short text-based overview, long enough to convey a sense of the project but short enough to leave questions unanswered and, thereby, encourage further reading. This is our step 2.

Finally, two buttons are presented to the visitor that offer a choice of actions to take based on their initial induction – to learn more about the project or to learn more about the people involved.

There is, of course, a third implicit option for action which is to scroll down the page where they will be presented with curated highlights of featured content from within the site.

### 3.7.5 Brand implementation

In the “Guide to Communicating Our Brand” PDF, included under Appendix A1, we make the differentiation between internal communications and outbound communications collateral. The distinction is mainly a visual one, to make it easy to discern one implementation from the other at a glance, and the two styles are exemplified by illustrations of the web site home page (as an example of outbound communications) and the print materials prepared for the in the initial focus group and workshop meetings that took place in each of the pilot locations (as examples of internal communications).

The web page referenced for outbound communications can be seen at Figure 6 above and illustrates the use of a dominant visual, combined with a direct statement (in the correct handwritten typeface for the context as per the Guidelines PDF) followed by a short introduction paragraph which tease interest to learn more and is completed by clear calls to take action based on what you, as a visitor, have read.

In terms of visual style, internal communications pieces are quite distinctive and feature, as their covers, the internal communications prescribed usage of the colourful Fanned Curved Device (out from which jumps the specifically chosen magenta colour which was purposefully selected for use with the brand to attract attention and stand out from other non-Scent collateral) in which sits another defined graphic device – the Three Leaves Framing Device which acts as a window through which images of the outdoors and natural environments can be seen. See Figure 7 below for examples of these internal communications pieces.
As a context in which to explain the tagline framework, the Guidelines document illustrates the tagline as if it were appearing on a t-shirt worn by a hypothetical member of a participating student group. The example shows one intended use of the tagline as a reinforcement of the brand name and culture.
And so, clear parameters have been defined and are presented within the guidelines as to the implementation of the brand in various contexts for both internal and external audiences. Common to both is the human vocabulary and tone of community-building and inclusivity that is the emotional foundation of the brand communications. Rules governing the use of fonts and colours are supplied, with numeric values for implementation provided in both instances.

Given the fact that images and photography are thematically integrated to the aims of the project, we give special attention to the use of images in all implementations of the brand. For example, all outbound communications collateral should feature, at the very beginning, a dominant image of nature. The scale should be relatively huge for the item, occupying full width/height where possible, in order to convey a sense of awe about the natural world and to establish the emotional context of the brand.

Where images of people are concerned, a strict rule is applied that people should only ever be portrayed in a group situation and never (with the singular exception of project team members) should they be shown as being alone. There is no requirement for the people in a photograph to be happy – we are all human, after all. But the images should represent the people as being engaged with the rest of the group and/or with their task at hand and passionately immersed in the world of Scent.

These examples are indicative of the reasoning behind the generation of the “Guide to Communicating Our Brand” PDF. With the potential scale of the project and given the range and diversity of the different audience groups, we considered it essential to define and clearly set out parameters for all implementations of the brand in order to foster consistency and unity across all brand-related items, irrespective of their origin or audience. The guidelines provide a systematic approach whereby content creators from different companies, sectors and areas of speciality can all create “on-brand” communications that will integrate with the wider suite of items produced elsewhere. Consistency is essential in maintaining the voice of a brand and, thereby, in maximising the effectiveness of branded communications. The production of the guide, for reference and use by all project members, will facilitate that consistency and support the project in making the connections it needs to realise its aims.
4 Conclusions

The core theme of Scent is environmental monitoring - specifically changes in land cover and land use over time from the perspective of flood risk management. The project aims to fill the gaps in our existing knowledge resulting from there being insufficient available data. The project leverages advances of recent years in smartphone technologies to collect crowdsourced data from citizens on a large scale through custom-developed ‘serious gaming’ apps. Scent will evaluate the quality and value of this crowdsourced data with a view to providing more detailed and accurate analyses of mitigating factors to better inform those who shape and enact public policy in this area.

But at its heart, and at the centre of the brand of Scent, are people - and it is people to whom we are communicating throughout the Scent project.

Ultimately it is entire communities of people who, along with all other locally resident species, are affected by these environmental changes. It is people who shape the public policies that relate to the mitigating factors. More people provide the analyses of data that influences the policy makers. And, with Scent, it will be ordinary people who provide the data for analysis. In numbers. The more people who participate, the more data becomes available.

Many people are also disengaged from the process of local policy making and feel they have no power or influence over decisions that directly affect them and the place in which they live. Scent aims to help bridge the divide between citizens and policy makers and empower citizens by providing a means by which they can make a real contribution to the shaping of public policy. And enjoy the experience of doing so.

In order to do that, the brand needs to foster relationships of significance that can influence real people into action. Our brand must speak as a peer to these people. We already benefit from expert knowledge, experience and resources. But we, as real people, have a need to forge an emotional resonance with our audiences so that we can engage with them, inform them and include them as a valuable resource in helping us achieve our collective aims.

We have prepared a booklet of guidelines that are intended for use as a framework for communicating with a consistent voice - that of our brand - so that, irrespective of where the communication originates or of the medium used for conveyance, the effect is consistently “on brand”, speaking with one unified voice.

There are technical aspects to these guidelines such as specifications on which fonts, colours and types of images should be used in specific contexts. We also explain some of the thinking that underpins the approach so that the spirit and essence of the brand story is understood by those who retell it.

The result of this process is an attractive, engaging, welcoming, "human" brand that values the people who choose to engage with it. To achieve that we have devised a set of parameters that can be references to ensure that collectively, and consistently, we speak as one.
5 References


Appendices


Produced as a standalone, distributable booklet, the guide begins on the next page.
Introduction

The core theme of Scent is environmental monitoring - specifically changes in land cover and land use over time from the perspective of flood risk management. The project aims to fill the gaps in our existing knowledge resulting from there being insufficient available data. The project leverages advances of recent years in smartphone technologies to collect crowdsourced data from citizens on a large scale through custom-developed 'serious gaming' apps. Scent will evaluate the quality and value of this crowdsourced data with a view to providing more detailed and accurate analyses of mitigating factors to better inform those who shape and enact public policy in this area.

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In order to create a relationship of significance that can influence real people into action, our brand must speak as a peer to these people. We already benefit from expert knowledge, experience and resources. But we, as real people, have a need to forge an emotional resonance with our audiences so that we can engage with them, inform them and include them as a valuable resource in helping us achieve our collective aims.

These guidelines are intended for use as a framework for communicating with a consistent voice - that of our brand - so that, irrespective of where the communication originates or of the medium used for conveyance, the effect is consistently “on brand”, speaking with one unified voice.

There are technical aspects to these guidelines. They contain specifications for designers on the fonts, colours and types of images that should be used in each context. We explain the thinking behind our approach so that the spirit and essence of the brand story is understood by those who retell it.

Nothing contained herein is accidental or arbitrary. Underpinning each decision and recommendation is the story of our brand.

It is in the best interests of the project and its continued success that every effort is made to adhere to these guidelines and to speak, collectively and consistently, as one.
The research leading to these results has received funding from Horizon 2020, the European Union’s Framework Programme for Research and Innovation (H2020/2014-2020) under grant agreement no 688930.
The Logos Mark

The standard logo mark is the preferred option for all communications originating from the project.

The mark is a visual representation of how Scent is conceptually positioned within the energy of life where water meets land. Water is represented in the blue circles below the brand name and the land is represented by the leaves sprouting upward from the name.

The blue dots underneath the name also convey the use of cellular technology in the project, the dots adopting the form of coverage indicator bars on smartphones.

The typographic treatment conveys an assured confidence, choosing to whisper the brand name in lowercase letters.


**Greyscale Variations**

Recognising that a colourful logo is not appropriate for every usage requirement, there are two monochromatic variations available for use in circumstances where the colour version may be rendered illegible, clashes with surrounding colours or where the effect lacks sufficient contrast to stand out clearly from its background.

These variations, presented here, are intended for use against light and dark solid colour backgrounds respectively. Whichever of the two enjoys greater contrast may be used with photographic backgrounds.

Each variation has two alternatives – the difference being in the colour shading of the Three Leaves component.

The same usage rules apply to these logo variations as they do to the primary logo mark.

- **Black**: 0/0/0/100, 0/0/0, #000000
- **Pantone 428c**: 27/19/19/1, 195/197/200, #c3c5c8
- **Pantone 424c**: 53/42/43/27, 112/113/112, #707170
- **COOL GREY 7c**: 41/32/32/11, 153/152/153, #999899
- **White**: 0/0/0/0, 255/255/255, #ffffff
Logo Usage Guidelines

CLEARANCE AREA
The clearance area around the logo should always be a proportional minimum size equal to the lower case “s” from the name. The clearance area should be measured from the outermost tips of the full logo shape on all sides (e.g. from the top tip of the highest leaf).

NO DISTORTION OF SHAPE
The logo mark must always be constrained proportionately and must never be stretched wider or taller.

NO SUBSTITUTION OF COLOURS
No colour substitution or variation of colour is permitted beyond the appropriate prescribed use of the greyscale logo variations included in this guide. (See also the section on the Scent Colour Palettes - pages 15-17).
The research leading to these results has received funding from Horizon 2020, the European Union's Framework Programme for Research and Innovation (H2020/2014-2020 under grant agreement no 688930)
The Three Leaves Icon

THE ONLY ICON FOR REPRESENTING THE BRAND

There is only one permissible icon derivative of the logo mark - the Three Leaves as a single unit. No other icon representation or derivative of the logo mark is permitted. In addition, the three leaves must be considered as a single unit and must never be separated.

In usage terms, the three leaves icon may be used where repetition of the full logo mark within a visual space becomes overpowering. It may also be used in situations where an icon is specifically required, for example in social media account profiles.

The leaves may be used on their own or may be contained within a circle of light coloured background and surrounded by a ring, as illustrated on this page. (See also: the Circular Framing Device on page 7).
The Three Leaves Device

A second usage of the Three Leaves is as a masking device for photographs of natural environments or outdoor settings. In this use case, the leaves become the “window” through which the photographs can be seen. Only images of natural environments may be used in this manner. It is not to be used with photographs of people as that could be misinterpreted as a splintering within the community.

If required, the leaves can be given a thin white border stroke that is proportional to the surrounding ring of the circular icons. An example of this type of use is included on this page.

As with its use as an icon, when the Three Leaves are used as a graphic framing device all three must be used as if they were a single unit. They must never be separated.
2.3 CIRCULAR FRAMING DEVICE FOR ICONS AND PHOTOS

Circular Framing Device

ICONS
Where more than one icon appears within the same visual space, each icon must use the circular framing device as demonstrated on this page. Where a single icon appears in isolation, this framing is optional, not mandatory. However, in any instance where more than one icon is visible, use of the device becomes mandatory. No other shape can be used to frame icons.

PHOTOGRAPHS
Photographs can use either the circular framing device or a rounded rectangle border frame depending on context. If there are icons within visual range of the photograph, then the circle device is preferred so that a consistent visual language is maintained.
The Fanned Curve Device

FOR USE WITH INTERNAL COMMUNICATIONS ONLY

The colourful Fanned Curve device is intended only for use as a consistent cover layout for internal project communications such as documents, guides, presentations and related materials. To maintain visual distinction, all outbound communication materials use a different cover format featuring a dominant photographic image. (See also General Use of images on page 9).

The Fanned Curve can be seen in the examples on this page. It employs the Three Leaves device as a window to ‘see through’ to photographic images of nature. Note the subtle texture of the blue and green areas which is achieved using a slightly opaque map image.

The colours and the sequence in which they appear from left to right must be maintained. The sequence is reversed on back covers. The option exists to place a drop shadow from the green down to the blue, to mirror a riverbank and the water below.

The above images show a folder cover (left) and a notepad cover front and back (right) designed for the initial focus group and workshop meetings in the pilot areas.

Note the sequence of the colours and how they are reversed for the back cover. The white area behind the logo contains an over-exposed image of trees in a parkland. The texture behind the blue and green is a map, but too indistinct to be identifiable.
3.1 GENERAL USE OF IMAGES

Given the thematic relevance of photography and visual imagery to the Scent project, it is expected that photographs, and videos where possible, feature liberally in all outbound communications.

In keeping with the “bigger EcoPicture” story of the tagline structure (see page 11), there should be at least one dominant image displayed per item produced and it should occupy an impactful and arresting positioning at the beginning - usually on the cover or introduction. Images provide the emotional context for interactions with the project and should convey a sense of awe through their dominance within a layout.

Please refer also to the following section on the use of photographs of people.

The Home Page of the web site as it appeared at its launch in November 2016 demonstrates the desired use of dominant imagery to establish the emotional resonance and context of the project.

In the case of the web site, the image above is a still from a custom-edited video piece where the camera perspective is one of almost constant motion as it sweeps through a variety of landscapes and outdoor settings, conveying with it an energy and vitality that the human element brings to the project.

Note also the prototype first instance of the tagline framework structure which is covered in greater detail on page 11.
Photographs of People

3.2 PHOTOGRAPHS OF PEOPLE

ONLY PROJECT PARTNERS CAN BE SHOWN IN ISOLATION

Everyone who engages with Scent is a valued member of our wider community. Our vocabulary and use of the direct personal statements will communicate this welcoming and inclusive spirit our community enjoys. Each person has a part to play within the larger group. There are no cliques, no elite members and no exclusions. Participation is inclusion.

Our photographic choices must reinforce these principles and this can be achieved by ensuring that in each and every photograph that depicts people, those people involved must be presented as part of a group, however large or small that group may be. People should always be portrayed interacting with other people, as being part of a greater community. They do not always need to appear to be having fun - they are real people, after all. But they should appear to be engaged with and emotionally invested in the group and/or task at hand.

The only circumstance in which people can be shown alone is in images of project team members.

The person shown in the image on the right is Dr. Angelos Amditis, from ICCS in Athens. Dr. Amditis is the Scent Project Coordinator.

As a project team member it is permitted to portray him in isolation, but only project team members can be depicted alone.
The research leading to these results has received funding from Horizon 2020, the European Union's Framework Programme for Research and Innovation (H2020/2014-2020) under grant agreement no. 688930.

4.1 THE TAGLINE FRAMEWORK

As the sentence is a statement of action, the first word is the identifier of originator(s). It could be We, I, They, He or She. It is personal, human, inclusionist and welcoming. It implies “If I can do it, so can you.”

The default usage is with “We” as that represents the community.

3 We’re studying the bigger EcoPicture

The verb of action is presented in the present continuous tense. It’s an ongoing action and not one single, isolated effort.

The verb should be an appropriate action for the group or community subset that is the subject of the communication. In this case we are referring to students, hence “Studying”.

Other examples could be that technical teams are “analysing”, photographers “capturing” and cartographers “mapping”. The default verb to use is “looking at”.

1 “The Bigger EcoPicture” is the tagline explanation of the project’s aim to use the crowdsourced data to fill the gaps in our existing knowledge. What we currently know is the existing picture, but there’s a bigger picture with greater detail and the project is contributing to it.

2 To achieve this, we have devised a flexible tagline structure rather than use one single tagline. The structure is explained by example here.

Our brand, therefore, needs to communicate:
- (i) that diversity of our people is welcome
- (ii) an action each group can take and
- (iii) the common purpose of these actions.

The framework approach allows for new variations to be devised on-demand provided that each, without exception, adheres strictly to these rules of structure.

The various implementations will enable participants to act as brand ambassadors and help retell our story.
Typography

Typography is as important to consistency as is the use of correct colours. Each typeface selection has been chosen under specific criteria. Each is like a unique voice within the community - unique and individual on its own and complementary when combined with others.

With the exception of Myriad Pro and Helvetica Neue - both designers’ fonts which have been assigned for use only by graphic designers to the project - each of the typefaces can be acquired online free of charge and can be used for commercial purposes at no additional cost.

Caveat, Droid Sans and Lato are part of the Google Fonts collection and are open source. Cambria is a copyright of Microsoft, but is installed with any version of the Office suite including the free PowerPoint Viewer utility, providing a means to acquire it free of charge.

Typography for Designed Items

**HOUSE FONT**

**Myriad Pro**
The quick, brown fox jumps over the lazy dog.

**Myriad Pro Light**
The quick, brown fox jumps over the lazy dog.

**Myriad Pro Semibold**
The quick, brown fox jumps over the lazy dog.

**Myriad Pro Condensed**
The quick, brown fox jumps over the lazy dog.

**SECONDARY HOUSE FONT**

**Helvetica Neue**
The quick, brown fox jumps over the lazy dog.

**Helvetica Neue Light**
The quick, brown fox jumps over the lazy dog.

**Helvetica Neue Bold**
The quick, brown fox jumps over the lazy dog.

**Helvetica Neue Condensed**
The quick, brown fox jumps over the lazy dog.

The Secondary House Font is for use as a replacement for Myriad Pro in cases where Myriad Pro is not available. It is not intended for use alongside Myriad Pro. We encourage designers to work with various weights, sizes and variants of a single font and to use a second font sparingly, if at all.

Where a second font is required, either Droid Sans or Lato from the Office Fonts set can be used alongside Myriad Pro to achieve a visually distinct effect from the main body text.
5.2 TYPOGRAPHY FOR OFFICE AND WEB USE

Typography for Office and Web Use

HEADLINE FONT
Droid Sans
The quick, brown fox jumps over the lazy dog.

Droid Sans Bold
The quick, brown fox jumps over the lazy dog.

CONTRAST FONT (Serif)
Cambria
The quick, brown fox jumps over the lazy dog.

Cambria Bold
The quick, brown fox jumps over the lazy dog.

BODY FONT
Lato
The quick, brown fox jumps over the lazy dog.

Lato Light
The quick, brown fox jumps over the lazy dog.

Lato Semibold
The quick, brown fox jumps over the lazy dog.

Lato Bold
The quick, brown fox jumps over the lazy dog.

This is Droid Sans Bold at 14pt
A subheading like this is a contrast use, so Cambria Bold works well here and this is how it looks at 11pt.

This is body copy at 10pt, as it would normally appear, but you can make use variations to make it easier in the eye to scan - try bold or italics for emphasis if needed.

It is also visually effective contrast to use the light font. But the less you use it, the greater its impact.
Typography (continued)

“CAVEAT” IS RESERVED FOR SPECIFIC USE

The final element of the scent typography family is a special-use font. It is the handwritten style font that you will see throughout this document. It’s called “Caveat” and it is also a freely available Google Font.

Caveat is for use in the following circumstances only:

(i) It is mandatory in all instances of the tagline

(ii) When using a direct quote from someone or referencing something that had been verbally communicated

(iii) As a headline font where the overall tone of the writing, or its context, is purposely more conversational or where the author wants to convey extra warmth and welcome (such as its use in section titles on the web site where it serves as a welcome to the visitor and to set them at ease).

It is, unsurprisingly, employed as a conceit for actual handwriting representing the warmth of the personal touch.

5.1 TYPOGRAPHY FOR DESIGNED ITEMS

Typography - a Special Use Case

STANDARD HANDWRITTEN FONT USAGE

Caveat
The quick, brown fox jumps over the lazy dog.

Caveat Bold
The quick, brown fox jumps over the lazy dog.

FOR USE IN PILOT AREA LOCATION SIGNAGE ONLY

Caveat Brush
The quick, brown fox jumps over the lazy dog.
The research leading to these results has received funding from Horizon 2020, the European Union's Framework Programme for Research and Innovation (H2020/2014-2020 under grant agreement no 688930).

### Primary Logo Palette

**Scent Colour Palettes**

Consistent colours and colour usage, in tandem with typefaces, are the most visually effective means of achieving consistency across a range of communications collateral.

Here we provide colour value references for each approved colour in the Scent palette family. We have provided a set of vibrant colours and a set of muted shades for the more conservative contexts.

Although there are numerous colours presented here to choose from, this does NOT mean that all must be used in the same piece. Quite the opposite, in fact. We recommend a maximum of six per item.

For additional variation with your selected colours, choose a percentage transparency (for example 50%) and place the 50% versions beside the 100% versions to see how they complement. Low percentages work well as background shades in tables, for example.

Try to remember that you are not painting rainbows.

Less is definitely more.
Scent Colour Palettes (continued)

PINK IS SPECIAL
Of the range of colours selected for use in the Scent palette family, the first to be chosen were for reasons of psychology rather than design, per se, and that is the pink highlight. Or "Magenta", to be more accurate.

The reason for its selection is the same reason why you've noticed every instance where it has been used in this guide... it really stands out from the crowd. And that was the intention.

Because the project speaks to such a diverse range of audiences, including the general public, it is highly likely that Scent communications collateral will be competing for attention alongside plenty of other booklets, posters, publications and documents from other organisations.

Bring on Magenta - it's a daring design move, but an effective one. A judicious splash of the colour calls huge attention to itself. Like the tiny triangle that cuts through the entire symphony orchestra to be heard, so magenta is our route to visual attention. Used sparingly, it remains a visual trump card.
Scent Colour Palettes (continued)

Muted Palette

We recognise that it is not always appropriate to use vibrant colours in a communication, and so we have provided this palette of more muted complementary shades for those occasions.

These colours can be freely mixed with selections from the vibrant palette, if desired.

Where mixing from both palettes occurs, aim to be consistent in where the vibrant colours appear and where these muted tones play a role.

Remember, we recommend using a maximum of six colours per item.
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