

How what we're
all about influences
the way we look

ico.

Information Commissioner's Office

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A fresh start

The purpose of this guide is to provide everyone working for the Information Commissioner's Office (ICO), directly or indirectly, with the tools necessary to maintain a consistent approach to the corporate identity.

The new corporate identity projects the vision, mission and values we wish to communicate, both internally (our staff) and externally (individuals, practitioners and stakeholders).

Our mission

The ICO's new mission is to uphold information rights in the public interest, promoting openness by public bodies and data privacy for individuals.

Short version:
'Upholding information rights'.

Our vision

By 2012 we will be recognised by our stakeholders as the authoritative arbiter of information rights, delivering high-quality, relevant and timely outcomes, responsive and outward-looking in our approach, and with committed, high-performing staff – a model of good regulation and a great place to work and develop.

Short version:
'A model of good regulation and a great place to work and develop'.

Our values

We are:

Committed: We care about upholding information rights.

Team workers: We work together as one ICO team, sharing information and expertise.

Focused: We give priority to activities that make the biggest contribution to achieving our mission.

Effective: We work productively and efficiently to produce high quality and timely outcomes, offering best value for customers and citizens.

A model of best practice: We do not ask others to do what we are not prepared to do ourselves.

Alert: We are alert to the perspectives and needs of all our stakeholders - and to the potential impact of new developments in our business.

Fair: We treat everybody we deal with fairly and with integrity and respect. We are inclusive in our approach.

Always learning: We are always learning and developing professionally.



A fresh start continued

Upholding information rights

'Upholding information rights' is our mission statement. It is the core driver of our behaviour and culture as an organisation, informing how we look and how we sound.

This corporate identity has been developed in parallel with the mission statement. The identity is the visual embodiment of our values.

Our design puts clarity of information at the heart of all we do. In many instances clear, simple and engaging statements will become our main graphic vehicle, using our specially developed colour palette.

An identity without barriers

Our typefaces have been selected from the standard set of fonts common to all versions of Windows and Mac OS, referred sometimes as 'browser safe fonts' or 'system fonts'.

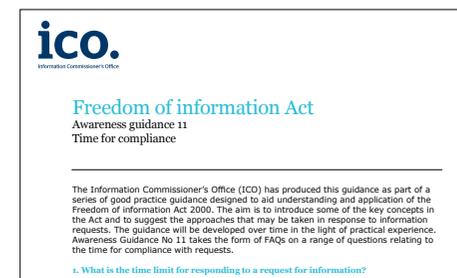
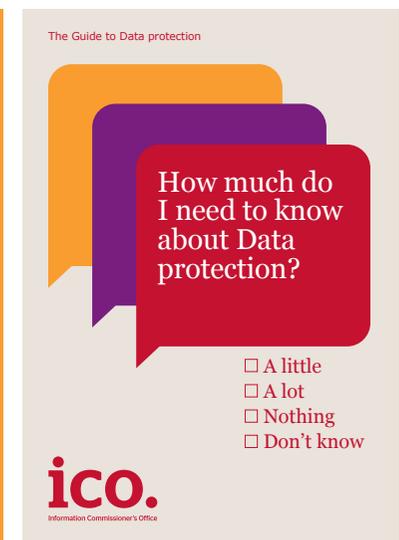
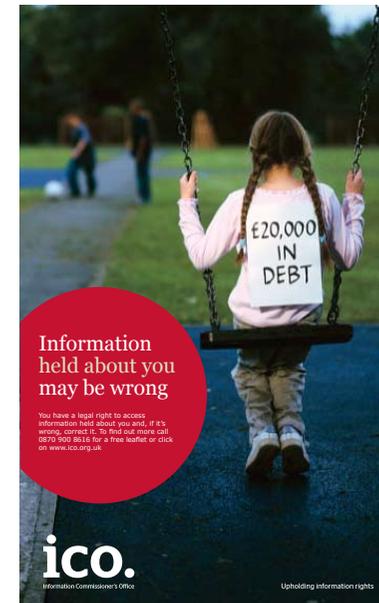
Perhaps you are thinking: "Why have the designers limited themselves to such a small set of fonts? I have a large collection of nice fonts in my computer". But by selecting Georgia and Verdana system fonts, we have universally accessible fonts, creating a consistency that is essential to the strength of our brand.

Our broad colour palette will keep us looking fresh and vibrant. Colours have been carefully selected so they display little difference when created in the main colour matching systems: PANTONE, CMYK and RGB – this means that whether we print in spot colours, full colour process, digital, or online, we look consistent and professional.

Finally, our logotype

Our confident and distinctive logotype has been created to reflect our position as the authoritative arbiter of information rights. The full point adds a sense of purpose – as well as balancing the mark aesthetically.

The typeface has been selected to work harmoniously with our new corporate typefaces of Georgia and Verdana.



1 Logo

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1.1 Our logo

The correct use of the ICO logotype and legend are essential to the successful use of the corporate identity. It is important that the logos should only be reproduced as shown in this guide.

Original masters are supplied in most common formats. Do not re-draw or modify master artwork in any way.

Depending on the application, the ICO logotype and legend can be used in a vast array of specially selected corporate colours. However, in most cases when only one colour is available, or if the piece is deemed to be purely 'corporate', then the ICO brand blue / PANTONE 540 (or CMYK or RGB equivalent) should be used.

Components Logotype

The characters *i*, *c* and *o* have been specially selected from a combination of typefaces from the Stag Family.

Legend

Our full name – *Information Commissioner's Office* – is also created from the Stag typeface, but should never be re-set; only master artwork must be used.



Information Commissioner's Office



ICO brand blue

PANTONE 540 U
C100 M55 Y0 K55
R0 G55 B104
HEX#003768

1.1 Our logo

Welsh logo

In the Welsh variant, the logotype remains the same as the English logotype but the legend changes.

ico.

Swyddfa'r Comisiynydd Gwybodaeth

Logotype



Legend

ICO brand blue

PANTONE 540 U
C100 M55 Y0 K55
R0 G55 B104
HEX#003768

1.2 Variations

Rather than having only one colour for the ICO logo we have a broad palette. This will keep us looking fresh and vibrant.

Depending on the application, the ICO logo should be reproduced in ICO brand blue / PANTONE 540 (or CMYK or RGB equivalent) eg stationery.

However, on items such as literature covers and internal building signage, the many colour variations can be used, keeping the ICO looking bright, modern and lively.



The ICO master logo white out of a solid colour



1.3 Using our logo

The logo must be given clear space in which to be seen. There is therefore an exclusion zone within which no other typographic or illustrative element may exist.

No fixed size is given as the clearance zone is determined by the height of the ICO letters, used in the proportions indicated in the diagram.



Clearance zone when applied to the ICO logo



Preferred minimum size 35mm



Clearance zone when applied to the Welsh version of ICO logo

1.4 Incorrect usage

It is critical that the logo is reproduced consistently. Core elements of the identity must not be distorted or inadvertently stretched.

Please do not recreate the logo and do not alter the relationship of any of its core components.

Please use colours sensitively and ensure that type is legible and the logo always stands out.



X Do not rotate the logo.



X Only use colours that are from the brand colour palette.



X Only use colours that stand out from the background.

Information Commissioner's Office



X Do not rearrange or remove elements.



X Do not recreate the logo in another font.



X Do not squash, stretch or distort the logo in any way.

2 Elements

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2.1 Our mission statement

Our mission statement 'Upholding information rights' is set in Stag Sans, as per our logo. It should never be typed in as text, but instead treated with the same respect as the logo.

The mission statement can sit with the logo in a number of ways, but using the mission statement directly below the logo should be avoided.

When the logo is in another colour from the brand palette other than the default ICO brand blue / PANTONE 540 (or CMYK or RGB equivalent), the mission statement should always be in the same colour as the logotype. Colours should not be mixed.

Elizabeth Denham
Information Commissioner

Information Commissioner's Office
Upholding information rights

Upholding information rights



The mission statement width is determined by the width of the logotype.

The mission statement is then divorced from the logotype and used at least one logo width away from the logo, following horizontal or vertical planes as indicated here.

Upholding information rights



Upholding information rights



Information Commissioner's Office
Upholding information rights

2.1 Our mission statement

Welsh mission statement

Cynnal hawliau gwybodaeth

ico.ico.

Swyddfa'r Comisiynydd Gwybodaeth Cynnal hawliau gwybodaeth

1 width or more

2.2 Type

Our corporate fonts have been deliberately selected from system fonts for ease of use and universal availability – both for printed materials and on screen.

Typefaces

Georgia is a transitional serif typeface designed by Matthew Carter. It was adopted by Microsoft as the serif companion to their first sans serif screen font, Verdana – a humanist sans-serif typeface, also designed by Matthew Carter.

Both typefaces were designed to be readable at small sizes on a computer screen. By choosing fonts that are pre-installed on both Windows and Mac OS, it is easy for ICO communication materials to be consistent.

Usage

Georgia is always used for title statements. Verdana is always used for body copy. Either can be used inside documents to create titles, signposts, diagrams etc.

Minimum size

A minimum point size of 12 is preferred. RNIB guidance suggests 14 if at all possible but as long as copy is easily legible, sizes are discretionary, and largely dependent upon the context.

Avoid using large blocks of capital letters and text in italics, which may cause difficulty for people who use the shape of words for word recognition.

Please use left aligned unjustified text (ragged right edge).

A good contrast between text and background is advisable. The best contrast is achieved through dark text on a solid light background.

If unsure, please contact Corporate Communications (see page 56).

Georgia Transitional Headlines

Georgia

Georgia Italic

Georgia Bold

Georgia Bold Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

Verdana Humanist Body Copy

Verdana

Verdana Italic

Verdana Bold

Verdana Bold Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

2.2 Type continued

Examples

Headlines and body copy in situation.

Delegate Pack

Data protection Officer Conference

The Lowry Hotel
Manchester

A 1



Data protection basics

1 The Data protection Act 1998 establishes a framework of rights and duties which are designed to safeguard personal data. This framework balances the legitimate needs of organisations to collect and use personal data for business and other purposes against the rights of individuals to respect for the privacy of their personal details. The legislation itself is complex and, in order to understand it, it is underpinned by eight straightforward, common-sense principles. Make sure you handle personal data in line with each of those principles, then you will go a long way towards ensuring that you comply with the letter of the law.

A list of the Data protection principles is at the end of part **B** and there is a summary of them on the cover of the pack. This Guide looks at the principles in detail. It explains the purpose and effect of each principle and its relationship to other aspects of the Data protection regime. It also uses practical examples to show how the principles apply in practice. We hope that by answering many frequently asked questions about data protection, the Guide will prove a useful source of practical advice to those who have day-to-day responsibility for Data protection. The Guide covers the law in the United Kingdom and reflects the law as it stood on 1 October 2009.

The Guide is our interpretation of what the Data protection Act requires and of how the Data protection principles are intended to apply. It gives advice on good practice, but compliance with our recommendations is not mandatory where they go beyond the strict requirements of the law. The Guide itself does not have the force of law.

4 We begin by summarising the answers to some of the most frequently asked questions about Data protection. More detailed advice about these issues can be found in later chapters.

Does the Data protection Act apply to me?

5 This might seem an obvious question. However, the Act applies to a particular activity – processing personal data – rather than to particular people or organisations. So, if you “process personal data”, then you must comply with the Act and, in particular, you must handle the personal data in accordance with the Data protection principles. We explain the meaning of these defined terms in **A3** (see **A32 – A318**). Broadly, however, if you collect or hold information about an identifiable living individual, or if you use, disclose, retain or destroy that information, you are likely to be processing personal data. The scope of the Data protection Act is therefore very wide as it applies to just about everything you might do with individuals’ personal details.

Do I need to notify the Information Commissioner?

6 If you are processing personal data you usually have to notify the Information Commissioner about this. Failure to notify is a criminal offence.

7 Notification is how an organisation informs us of certain details about its processing of personal data. The Information Commissioner is required to maintain a register and we use these details to make an entry in the register describing the processing. The register is available to the public for inspection on our website.

8 The main purpose of notification and the public register is transparency and openness. It is a basic principle of Data protection that the public should know (or be able to find out) who is processing personal data, plus other details about the processing (such as why it is being carried out).

2.3 Colours

Colour plays a very important part in the ICO brand. Our broad colour palette will keep us looking modern and vibrant.

Colours have been carefully selected so they display little difference when created in any of the main colour matching systems: PANTONE, CMYK and RGB – this means that whether we print in spot colours, full colour process, digital, or build online, we look consistent and professional.

Although the use of colour is intended to be extremely flexible, there are situations where only ICO brand blue / PANTONE 540 (or CMYK or RGB equivalent) should be used:

- Corporate stationery
- External building signage
- Corporate messages

Colours should be selected to reflect the tone of the communication.

ICO brand blue

PANTONE 540 U
C100 M55 Y0 K55
R0 G55 B104
HEX#003768

Text

PANTONE
Process Black U
C0 M0 Y0 K100
R35 G31 B32
HEX#000000

PANTONE
Black 7 U
C0 M0 Y15 K82
R84 G83 B74
HEX#54534A

White

White
C0 M0 Y0 K0
R255 G255 B255
HEX#FFFFFF

Bright colour palette

PANTONE 7404 U
C0 M9 Y80 K0
R255 G225 B83
HEX#FFE153

PANTONE 584 U
C12 M0 Y79 K6
R217 G218 B86
HEX#D9DA56

PANTONE 631 U
C67 M0 Y12 K2
R38 G188 B215
HEX#26BCD7

PANTONE Process
Magenta U
C0 M100 Y0 K0
R236 G0 B140
HEX#EC008C

PANTONE 485 U
C0 M97 Y100 K0
R238 G50 B36
HEX#EE3224

PANTONE 259 U
C55 M100 Y0 K15
R121 G29 B126
HEX#791D7E

Muted colour palette

PANTONE 7432 U
C0 M55 Y3 K10
R221 G131 B166
HEX#DD83A6

PANTONE 187 U
C0 M100 Y79 K20
R196 G18 B48
HEX#C41230

PANTONE 483 U
C0 M91 Y100 K60
R122 G22 B0
HEX#7A1600

PANTONE 716 U
C0 M45 Y91 K0
R249 G157 B49
HEX#F99D31

PANTONE 1245 U
C0 M26 Y100 K26
R213 G159 B15
HEX#D59F0F

PANTONE 1605 U
C0 M56 Y100 K30
R183 G102 B18
HEX#B76612

PANTONE 7491 U
C32 M0 Y100 K40
R119 G142 B30
HEX#778E1E

PANTONE 356 U
C95 M0 Y100 K27
R0 G133 B63
HEX#00853F

PANTONE 3302 U
C100 M0 Y54 K69
R0 G77 B67
HEX#004D43

PANTONE 537 U
C22 M12 Y3 K0
R195 G208 B227
HEX#C3D0E3

PANTONE 646 U
C65 M30 Y0 K11
R78 G138 B190
HEX#4E8ABE

PANTONE 2627 U
C77 M100 Y0 K31
R73 G23 B109
HEX#49176D

Warm Gray palette

PANTONE Warm
Gray 1
C0 M2 Y3 K6
R239 G233 B229
HEX#EFE9E5

PANTONE Warm
Gray 2 U
C0 M2 Y5 K9
R233 G227 B219
HEX#E9E3DB

PANTONE Warm
Gray 3 U
C0 M4 Y8 K17
R216 G208 B199
HEX#D8D0C7

PANTONE Warm
Gray 4 U
C0 M4 Y9 K24
R202 G194 B184
HEX#CAC2B8

PANTONE Warm
Gray 5 U
C0 M5 Y10 K29
R191 G182 B173
HEX#BFB6AD

PANTONE Warm
Gray 6 U
C0 M6 Y12 K31
R187 G177 B166
HEX#BBB1A6

PANTONE Warm
Gray 7 U
C0 M8 Y14 K38
R172 G160 B149
HEX#ACA095

PANTONE Warm
Gray 8 U
C0 M9 Y16 K43
R161 G149 B137
HEX#A19589

PANTONE Warm
Gray 9 U
C0 M11 Y20 K47
R153 G139 B125
HEX#998B7D

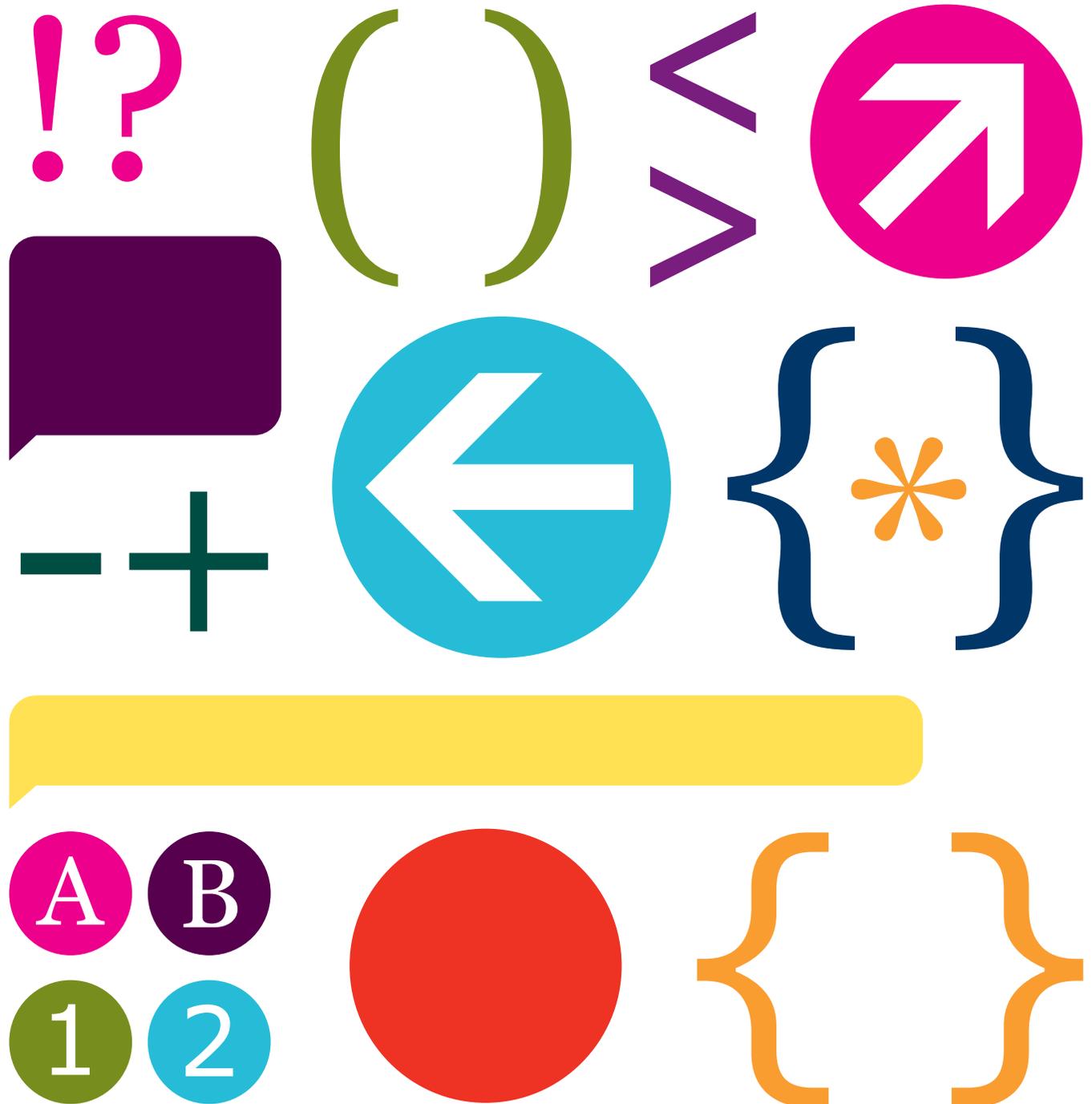
PANTONE Warm
Gray 10 U
C0 M14 Y28 K55
R138 G121 B103
HEX#8A7967

PANTONE Warm
Gray 11 U
C0 M17 Y34 K62
R125 G106 B85
HEX#7D6A55

2.4 Graphics

Additional graphics have been devised for use in communications.

The following pages detail their suggested usage.

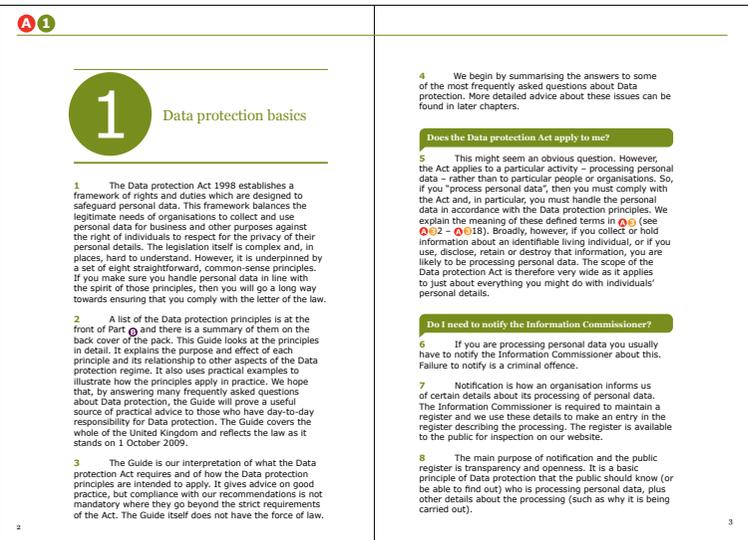


2.4 Graphics continued

Speech bubbles

As an organisation the ICO give guidance to individuals and organisations; delivering high-quality and relevant answers to a host of questions.

We have therefore, created a speech bubble graphic intended to be used in order to break up heavy passages of text, or liven up front covers.



2.4 Graphics continued

Visual signposts

Individual letter forms, numerals or arrows can be used to aid the organisation and clarification of divisions and associations within a text or building.

Literature

Numerals and letters within circles can form useful navigation within text.

Signage

When creating signage be clear, concise, big and bold. Type should always be set large enough to be easily read from an appropriate viewing distance and as always, only use colours from our palette.



2.4 Graphics continued

Using glyphs with photography

A typeface can also contain many elements that we can not translate into spoken language – ‘alphabetical’ symbols, or ‘glyphs’.

By using individual letterforms or symbols from the Georgia and Verdana typefaces as graphics, we can create a strong visual language. This creates areas of strong visual impact and above all a way to unify photographic images, that may have come from different sources.

By doing this we can make photography uniquely ICO, bring together imagery and create an information graphic that says more than a picture alone.



By using a set of brackets to enclose a picture of a person we can create a data protection image.



A set of braces (or curly brackets) are sometimes used in prose to indicate a series of equal choices; some people use a curly brace to signify movement in a particular direction – therefore we’ve used them to convey openness and freedom of information.

2.5 Photography

Because we understand photographs come from many different sources and will inevitably vary in size and above all quality, we have developed a method by which we can reduce the differences and unify all of the photographs.

This can be black or any colour from the brand colour palette.

By combining photography with 'alphabetical' symbols, or 'glyphs', we can make photography uniquely ICO. This not only unifies imagery but creates an information graphic that says more than a picture alone.



2.5 Photography continued

Selecting photography

Whatever photo you choose, it should be as clear and bold in its subject and intention as the text.

Photography and imagery should reflect a diverse racial mix and reflect our positive approach to people with disabilities and difficulties. A range of different ages should also be depicted throughout our communications.

Photography should actively include role models who break stereotypes eg males in early years education and females in engineering or computing.



2.6 How we sound

Our tone should be authoritative but with warm edges.

Why authoritative?

We are the authoritative arbiter of information rights. We want individuals and organisations to see us as a model of good regulation. If we are to earn their respect then we must come across as authoritative, which means being: confident, professional and definitive.

Why warm edges?

We must ensure 'authoritative' does not become aloof or unapproachable. To improve awareness, knowledge and compliance with information rights it is vital we are seen as being willing to work together with individuals and organisations. As a result we must maintain a warm edge to our tone, which means being: approachable, straightforward and welcoming.

**Our job is to provide
information that is compelling,
helpful, and clear.**

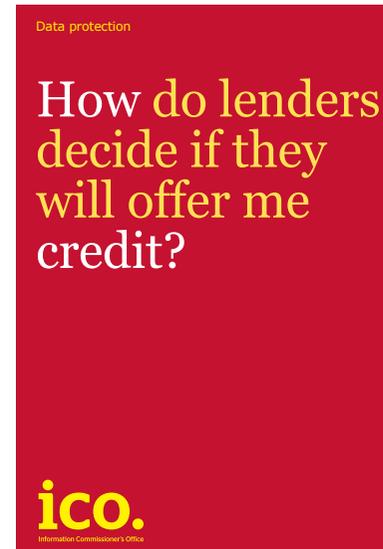
2.6 How we sound

Talking to different audiences

There is flexibility in our tone of voice – sometimes we can be more authoritative, whereas other times we can be warmer.

This will depend on the audience we are addressing and the subject of our communications. For example, if we were educating students about their information rights we would use a warm tone. However, we would be more authoritative in style if addressing an organisation subject to enforcement action.

For more information about copywriting (and in particular guidance for Plain English) please see the ICO Style Guide.



3 Examples

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3.7	Advertising	50
3.8	Signage	51
3.9	Exhibition stands	52
3.10	Uniforms	53
3.11	Merchandise	54

3.1 Literature

Our design puts clarity of information at the heart of all we do. In many instances clear, simple and engaging statements will become our main graphic vehicle, using our specially developed colour palette.

Data protection

What do I need to know about notification fee changes?

The Guide to Data protection

How much do I need to know about data protection?

- A little
- A lot
- Nothing
- Don't know

1 Data protection basics

1 The Data protection Act 1998 establishes a framework of rights and duties which are designed to safeguard personal data. This framework balances the legitimate needs of organisations to collect and use personal data for business and other purposes against the right of individuals to respect for the privacy of their personal details. The legislation itself is complex and, in places, hard to understand. However, it is underpinned by a set of eight straightforward, common-sense principles. If you make sure you handle personal data in line with the spirit of those principles, then you will go a long way towards ensuring that you comply with the letter of the law.

2 A list of the Data protection principles is at the front of Part 2 and there is a summary of them on the back cover of the pack. This Guide looks at the principles in detail. It explains the purpose and effect of each principle and its relationship to other aspects of the Data protection regime. It also uses practical examples to illustrate how the principles apply in practice. We hope that, by answering many frequently asked questions about Data protection, the Guide will prove a useful source of practical advice to those who have day-to-day responsibility for Data protection. The Guide covers the whole of the United Kingdom and reflects the law as it stands on 1 October 2009.

3 The Guide is our interpretation of what the Data protection Act requires and of how the Data protection principles are intended to apply. It gives advice on good practice, but compliance with our recommendations is not mandatory where they go beyond the strict requirements of the Act. The Guide itself does not have the force of law.

4 We begin by summarising the answers to some of the most frequently asked questions about Data protection. More detailed advice about these issues can be found in later chapters.

Does the Data protection Act apply to me?

5 This might seem an obvious question. However, the Act applies to a particular activity – processing personal data – rather than to particular people or organisations. So, if you “process personal data”, then you must comply with the Act and, in particular, you must handle the personal data in accordance with the Data protection principles. We explain the meaning of these defined terms in 2.1 (see 2.1.2 – 2.1.18). Broadly, however, if you collect or hold information about an identifiable living individual, or if you use, disclose, retain or destroy that information, you are likely to be processing personal data. The scope of the Data protection Act is therefore very wide as it applies to just about everything you might do with individuals’ personal details.

Do I need to notify the Information Commissioner?

6 If you are processing personal data you usually have to notify the Information Commissioner about this. Failure to notify is a criminal offence.

7 Notification is how an organisation informs us of certain details about its processing of personal data. The Information Commissioner is required to maintain a register and we use these details to make an entry in the register describing the processing. The register is available to the public for inspection on our website.

8 The main purpose of notification and the public register is transparency and openness. It is a basic principle of Data protection that the public should know (or be able to find out) who is processing personal data, plus other details about the processing (such as why it is being carried out).

Our year at a glance

4 Data protection and Privacy and Electronic Communications Regulations (PECR) casework

Received in 2008/09 25,509
Closed in 2008/09 23,406
Work in progress 6,442

Age of work in progress on 31 March 2009

0 to 30 days	15%
31 to 90 days	21%
91 to 180 days	36%
over 181 days	28%

Age of closed cases during 2008/09

Age of cases at closure	Target	Actual
30 days or less	45%	30%
90 days or less	95%	81%
180 days or less	99%	93%

Outcome of closed cases

0 to 30 days	15%
31 to 90 days	21%
91 to 180 days	36%
over 181 days	28%

Data protection complaints and enquiries received and closed since 2005

Data protection and Privacy and Electronic Communications Regulations (PECR) casework

Received in 2008/09 25,509
Closed in 2008/09 23,406
Work in progress 6,442

Age of work in progress on 31 March 2009

0 to 30 days	15%
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180 days or less	99%	93%

Outcome of closed cases

0 to 30 days	15%
31 to 90 days	21%
91 to 180 days	36%
over 181 days	28%

Delegate Pack

Data protection Officer Conference

The Lowry Hotel Manchester

Data protection Your guide to Employment Practice

2

Mr A B Sample
Freedom of Information Officer
Company name
123 Street
Town
Country
A12 3BC

We can help answer your questions about freedom of information requests

The ICO has produced eight publications to help people understand their FOI obligations. Request any copy by marking the publications below, filling in your details and returning this propped card.

Elizabeth Denham

Freedom of information

What do I need to know about...

Annual report summary

Transparency is...

3.1 Literature continued

A5 leaflet

Subject heading

Verdana, 12pt.
A straight up, no frills description of the leaflet subject eg Data protection, Freedom of information, Staff information.

Main title

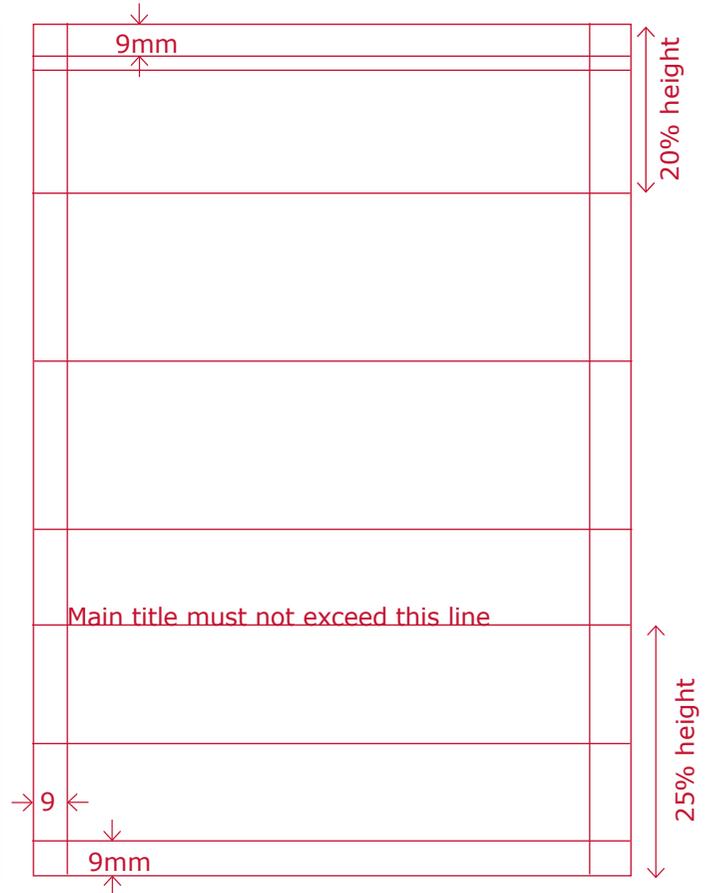
To be set in Georgia. The font size will change depending on the statement but it should always remain within the marked box. The title should be a statement that relates to or describes the contents.

Logo

40mm wide.

Bleed

Printers require a 3mm bleed. This means coloured covers will need to be extended a further 3mm beyond the page size.



3.1 Literature continued

A4 leaflet

Subject heading

Verdana, 12pt.
A straight up, no frills description of the leaflet subject eg Data protection, Freedom of information, Staff information.

Main title

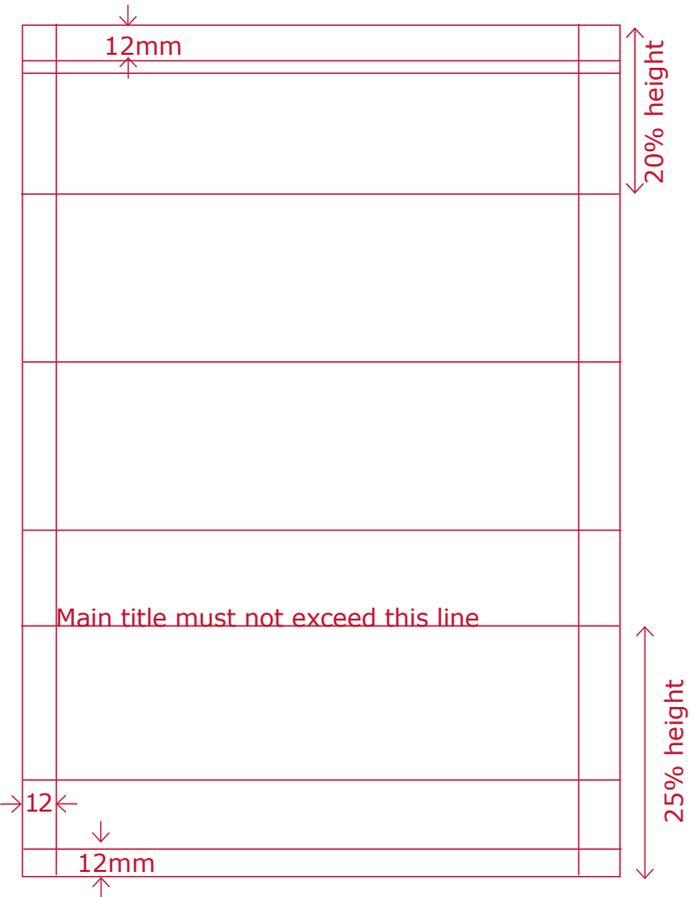
To be set in Georgia. The font size will change depending on the statement but it should always remain within the marked box. The title should be a statement that relates to or describes the contents.

Logo

40mm wide.

Bleed

Printers require a 3mm bleed. This means coloured covers will need to be extended a further 3mm beyond the page size.

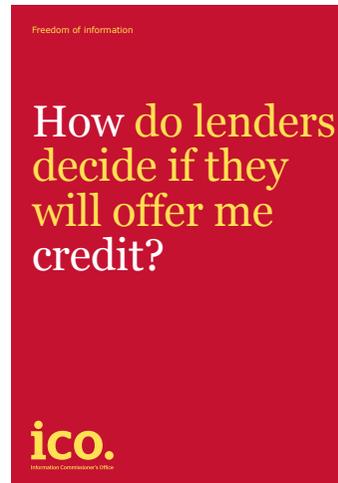


3.1 Literature continued

Choosing a main title

The title should capture the main message or theme of the publication in question. It should be attention grabbing and intriguing. Titles can be statements or they can be questions. They should be succinct and to the point. A good way to identify a title is to read the text to see whether a key message or phrase jumps out.

Question example



Statement example

Extract from Annual Report Summary. Are we making a difference? As I complete my second term of office, I want to highlight four key changes - cutting across freedom of information and data protection - which have come about during my time as Commissioner:

- transparency is now seen as central to healthy democracy and citizen welfare;
 - accountability has become a key driver of public policy;
 - our work impacts directly on the relationship between state and citizen
- and**
- access to official information and protecting personal information have moved centre stage.



3.1 Literature continued

Choosing colours

Our broad colour palette (see page 16) provides a colour for every circumstance. Bright covers with bright or muted text are appropriate for external literature, designed to reach large audience. The gray palette may be useful for more serious pieces with a limited professional audience.

Whatever colours you choose they should always have a noticeable tonal contrast to make it easier to see.

Colours that clash will be difficult to read.

Tints of the colours can be used to aid the tonal contrast and reduce colour clash, where necessary.

Does the
Data Protection
Act apply to me?

How do lenders
decide if they will
offer me credit?

87% of
organisations say
the Data Protection
Act improves trust
amongst customers

Transparency is
now seen as
central to healthy
democracy

Does the
Data Protection
Act apply to me?

How do lenders
decide if they will
offer me credit?

87% of
organisations say
the Data Protection
Act improves trust
amongst customers

Transparency is
now seen as
central to healthy
democracy



Transparency is now seen as central to healthy democracy

87% of organisations say the Data Protection Act improves trust amongst customers

What do I need to know about notification fee changes?

Does the Data Protection Act apply to me?

What are our international responsibilities?

How do lenders decide if they will offer me credit?

Do you need to know more about credit?

Transparency is now seen as central to healthy democracy

What are our international responsibilities?

How do lenders decide if they will offer me credit?

Transparency is now seen as central to healthy democracy

Do you need to know more about credit?

87% of organisations say the Data Protection Act improves trust amongst customers

What do I need to know about notification fee changes?

Does the Data Protection Act apply to me?

Do you need to know more about credit?

What do I need to know about notification fee changes?

Does the Data Protection Act apply to me?

Do you need to know more about credit?

What are our international responsibilities?

How do lenders decide if they will offer me credit?

Transparency is now seen as central to healthy democracy

Transparency is now seen as central to healthy democracy

87% of organisations say the Data Protection Act improves trust amongst customers

Do you need to know more about credit?

Transparency is now seen as central to healthy democracy

Transparency is now seen as central to healthy democracy

87% of organisations say the Data Protection Act improves trust amongst customers

What do I need to know about notification fee changes?

Does the Data Protection Act apply to me?

What are our international responsibilities?

How do lenders decide if they will offer me credit?

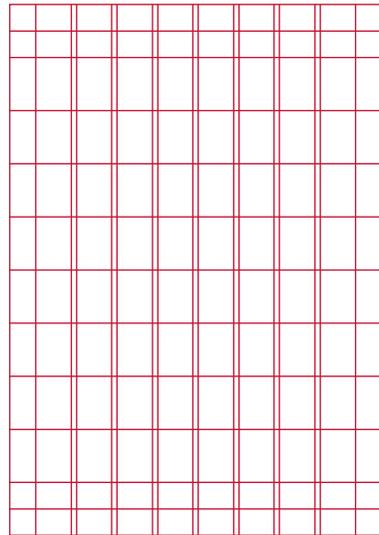
3.1 Literature continued

Using a grid

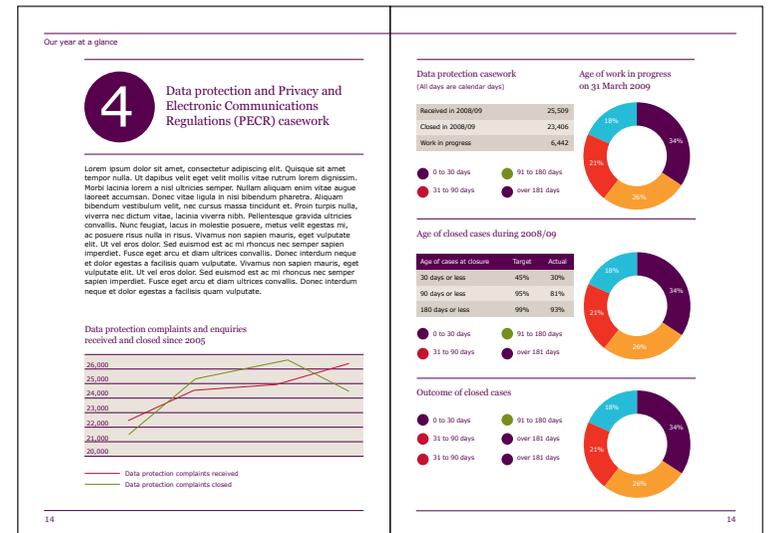
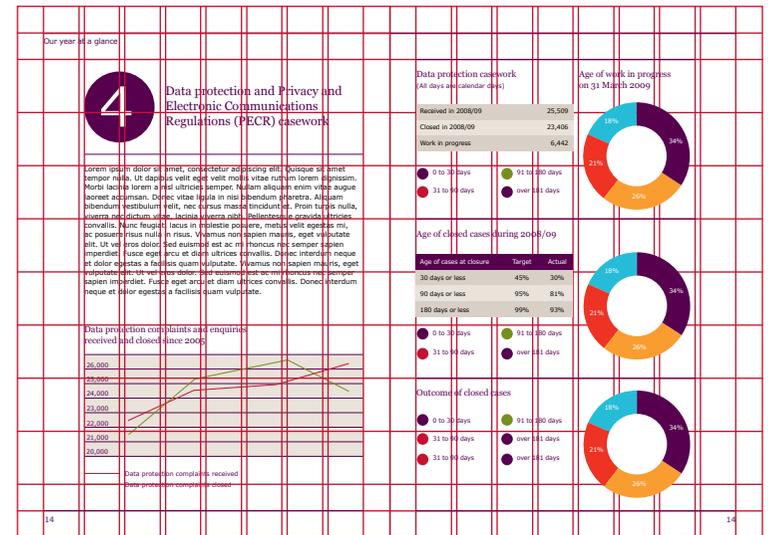
The purpose of a grid is twofold: firstly, it helps the designer choose how to arrange the elements on each page. Secondly, the grid brings unity to a design.

The beauty of this brand is the accessibility of it. There is no reason why anyone with access to a computer can't produce something 'on brand', whether it is an internal Word document on how to work a photocopier, or a slick external publication on data protection.

By simply following the grid, a piece of communication can not only work better but convey the professional nature of our organisation.



Grid for an A4 page



3.1 Literature continued

Graphs and tables

Facts and figures can be brought to life using colourful charts and tables.

Colours should be selected from our corporate colours on page 16. Georgia should be used for graph titles and Verdana for legends, axis and any accompanying text.

Pie charts should, where possible, use a doughnut shape rather than a solid circle.

Particularly interesting quotes, facts or figures may be pulled out of the text and used to create an interesting focal point on a page. Copy may be enlarged, coloured, or squared off with rules or a coloured box.

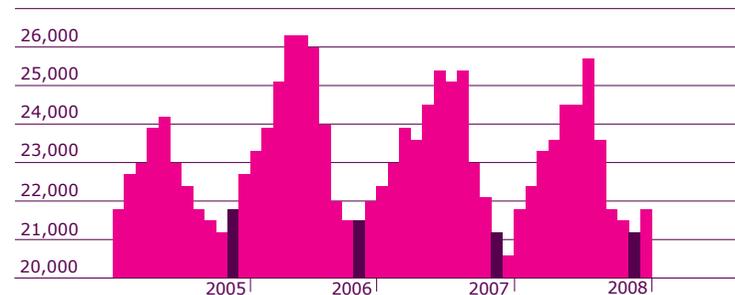
What happened to the 3,100 cases we received?

Closed in 30 days or less	47%
Closed in 90 days or less	47%
Closed in 180 days or less	47%
Closed in 365 days or less	47%
Open on 31 March 2010	47%

Data protection complaints and enquiries received and closed since 2005

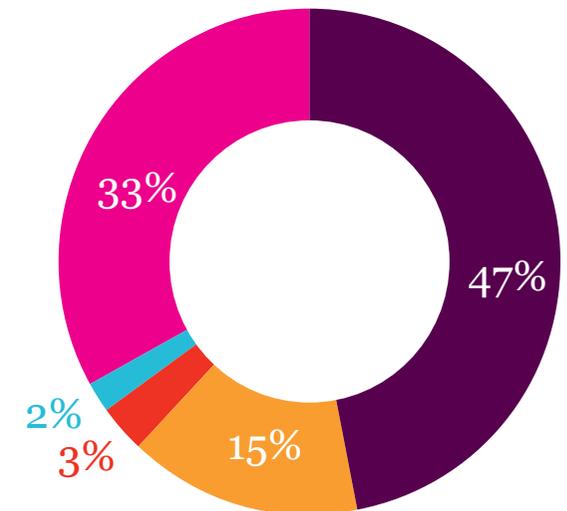


Lorem ipsum dolor sit



11,500

We have handled more than 11,500 Freedom of information complaints, and issued over 11,225 reasoned decision notices.



3.2 Internal literature

Internal literature is very similar to external literature but the covers are always presented with a white background and coloured text.

This makes an instant visual distinction between materials intended for staff only and those for external use.

Staff magazine July 2010

What's happening?



- ATL agrees to improve information security after thousands of union members' personal details are stolen
- 'No scan, no flight' introduced at Heathrow and Manchester
- Manchester Office reduces its carbon emissions
- Government ordered to reveal Iraq legal advice

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Staff information

What are my management responsibilities?



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Staff information

How do we look?

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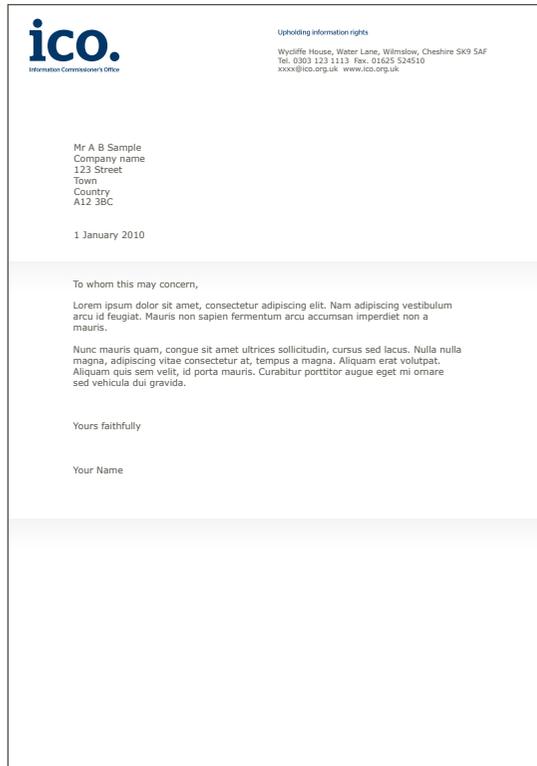
Staff information

What are my benefits?

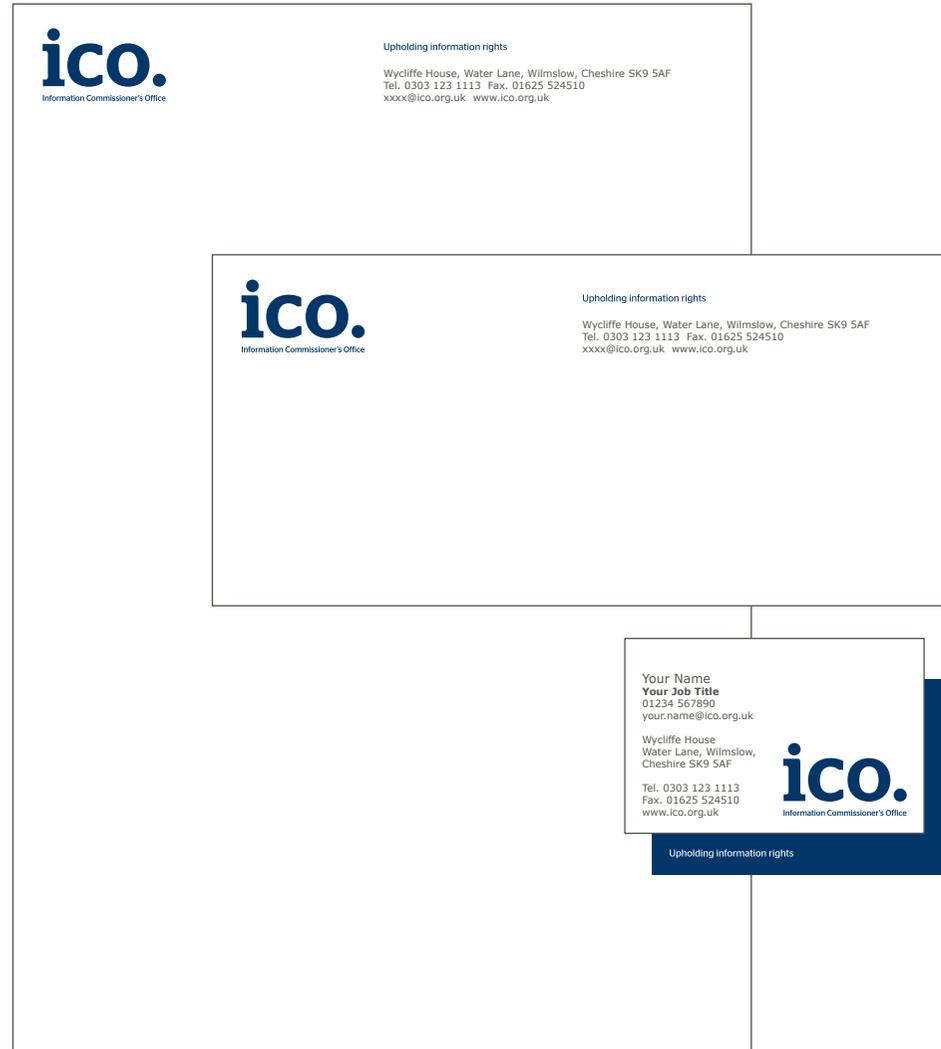
ico.
Information Commissioner's Office

3.3 Stationery

The stationery uses the ICO brand blue / PANTONE 540 and PANTONE Black 7, and is created in both English and Welsh languages.

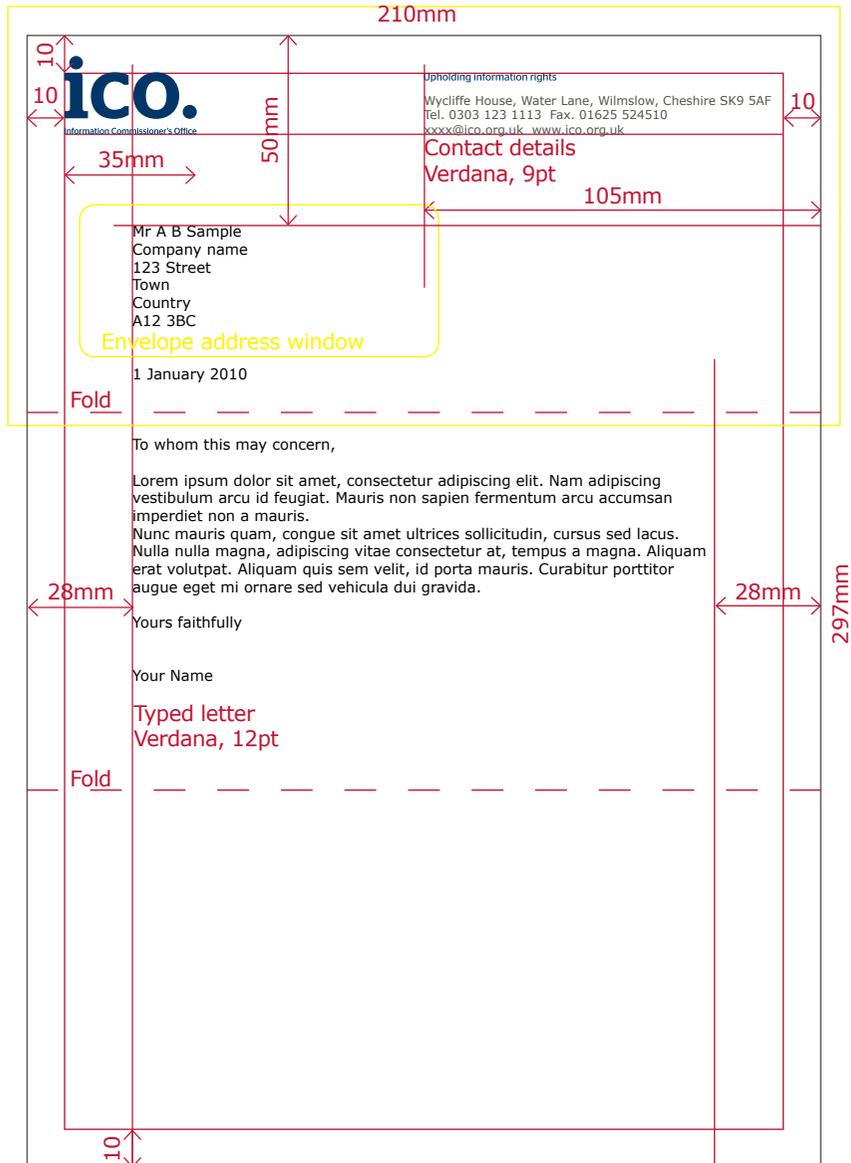


Typed letter

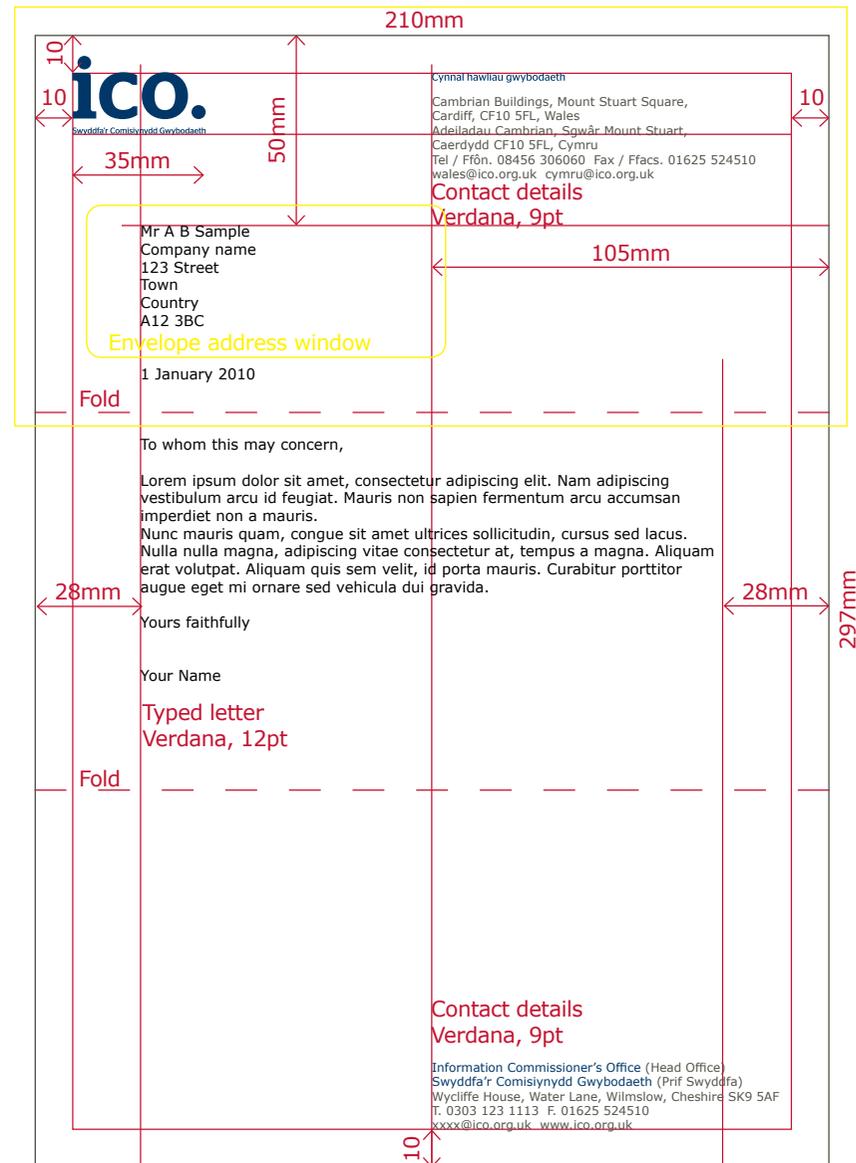


Letterhead, compliment slip and business card

3.3 Stationery continued

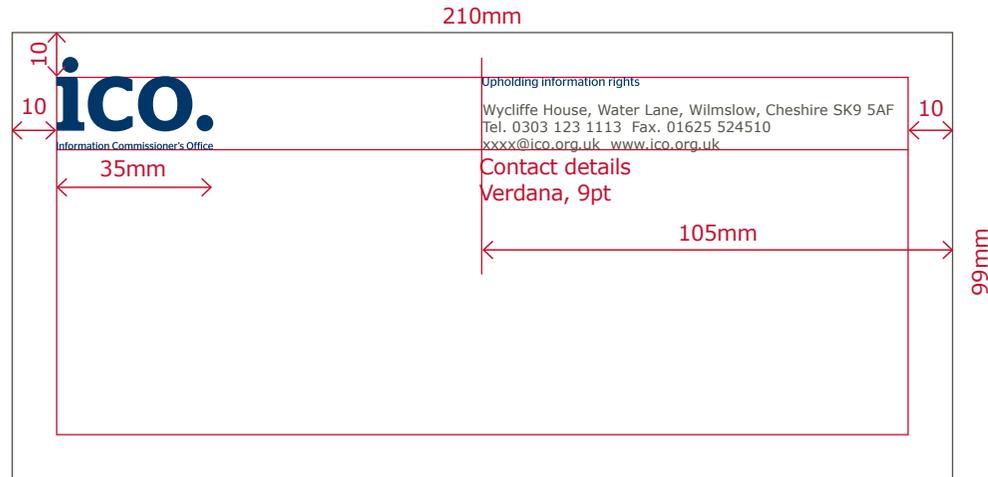


English (head office) letterhead (PANTONE 540, PANTONE Black 7)



Welsh letterhead (PANTONE 540, PANTONE Black 7)

3.3 Stationery continued



English (head office) compliment slip (PANTONE 540, PANTONE Black 7)

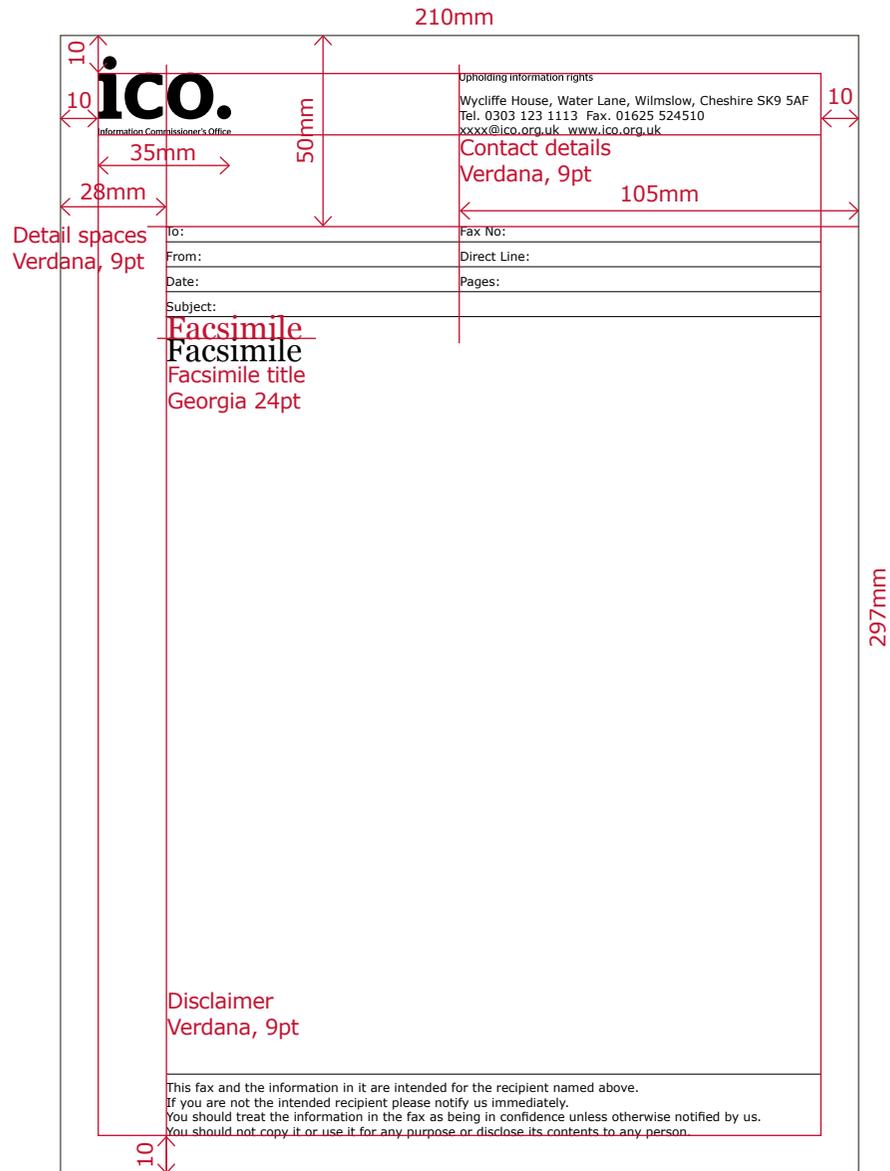


Business card front and back (PANTONE 540, PANTONE Black 7)

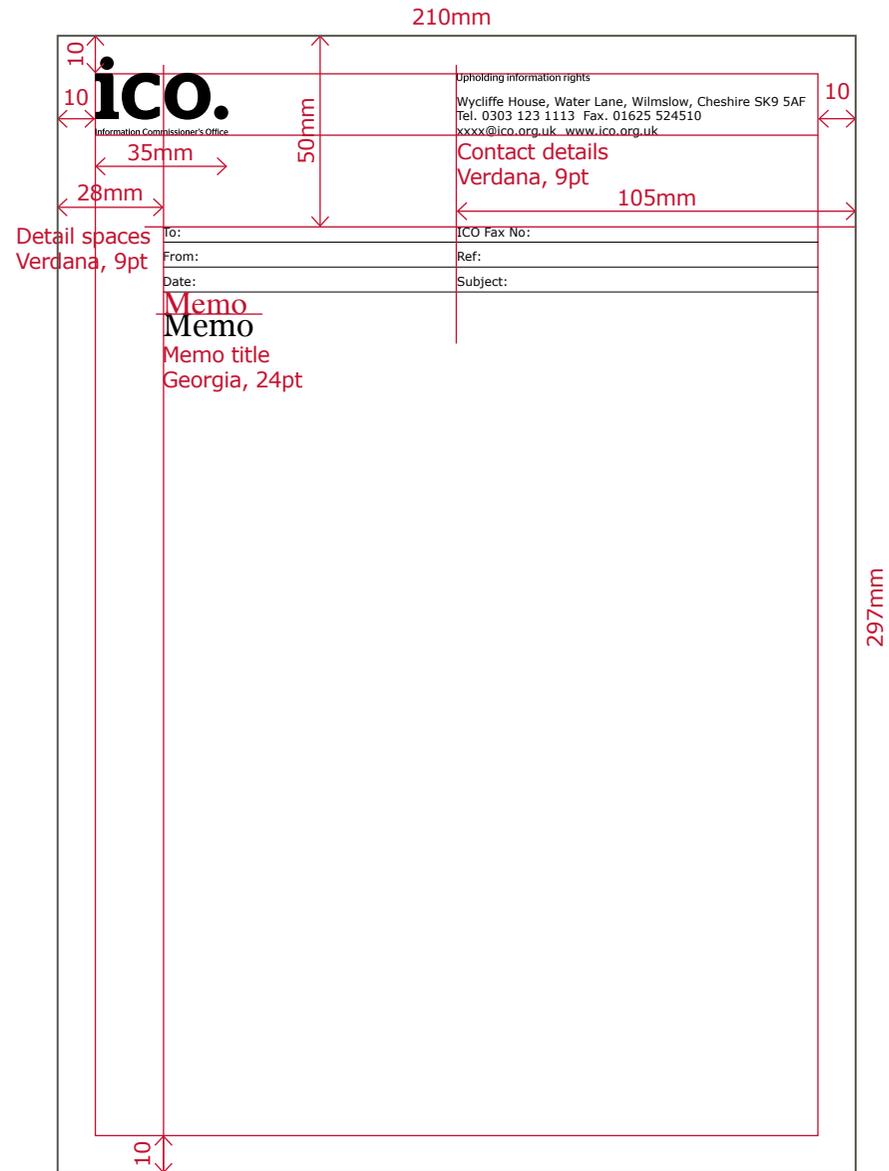


Welsh compliment slip (PANTONE 540, PANTONE Black 7)

3.3 Stationery continued

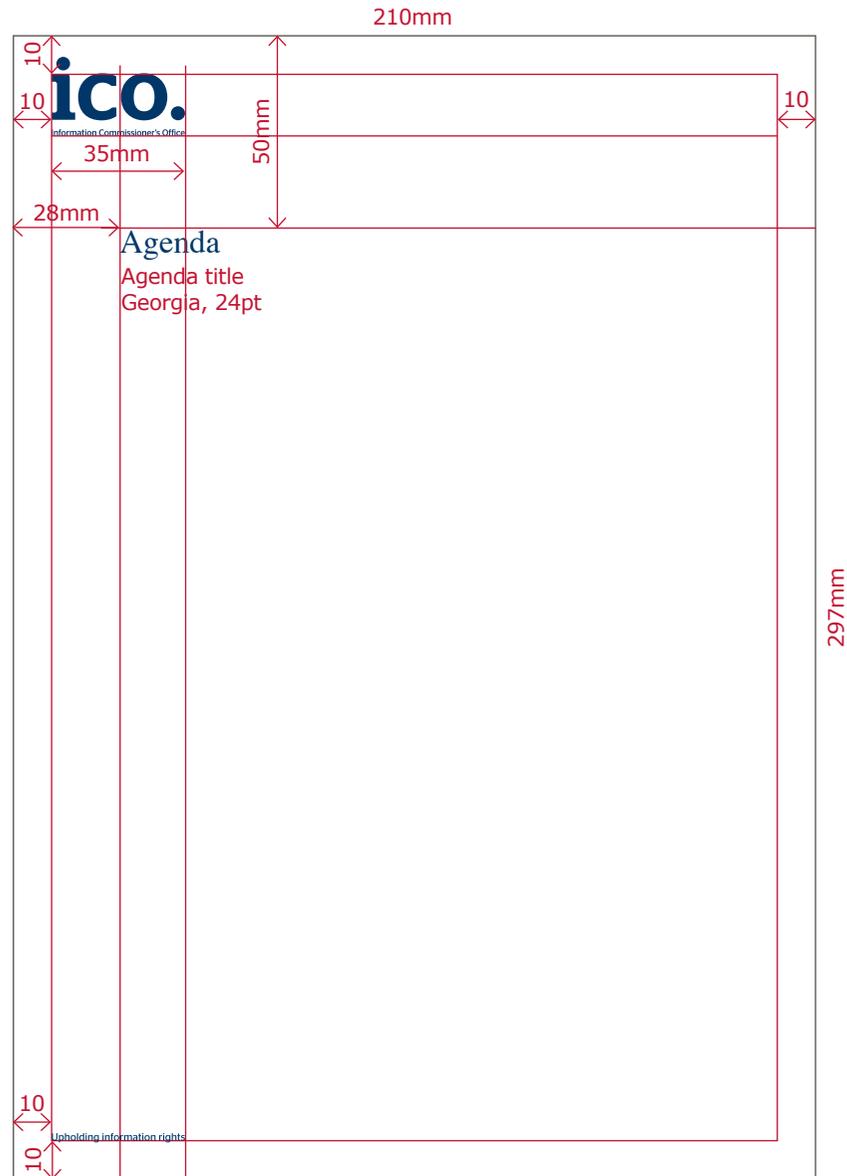


Facsimile (Black)

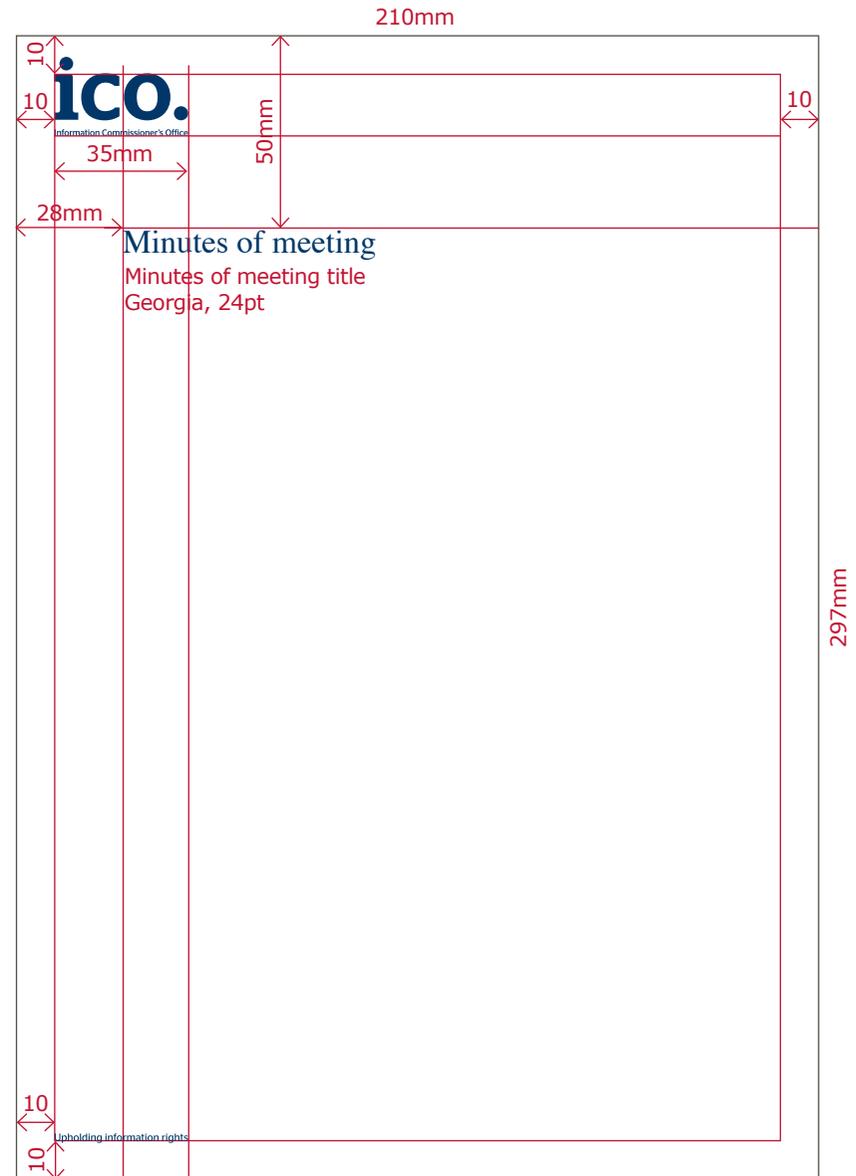


Memo (Black)

3.3 Stationery continued

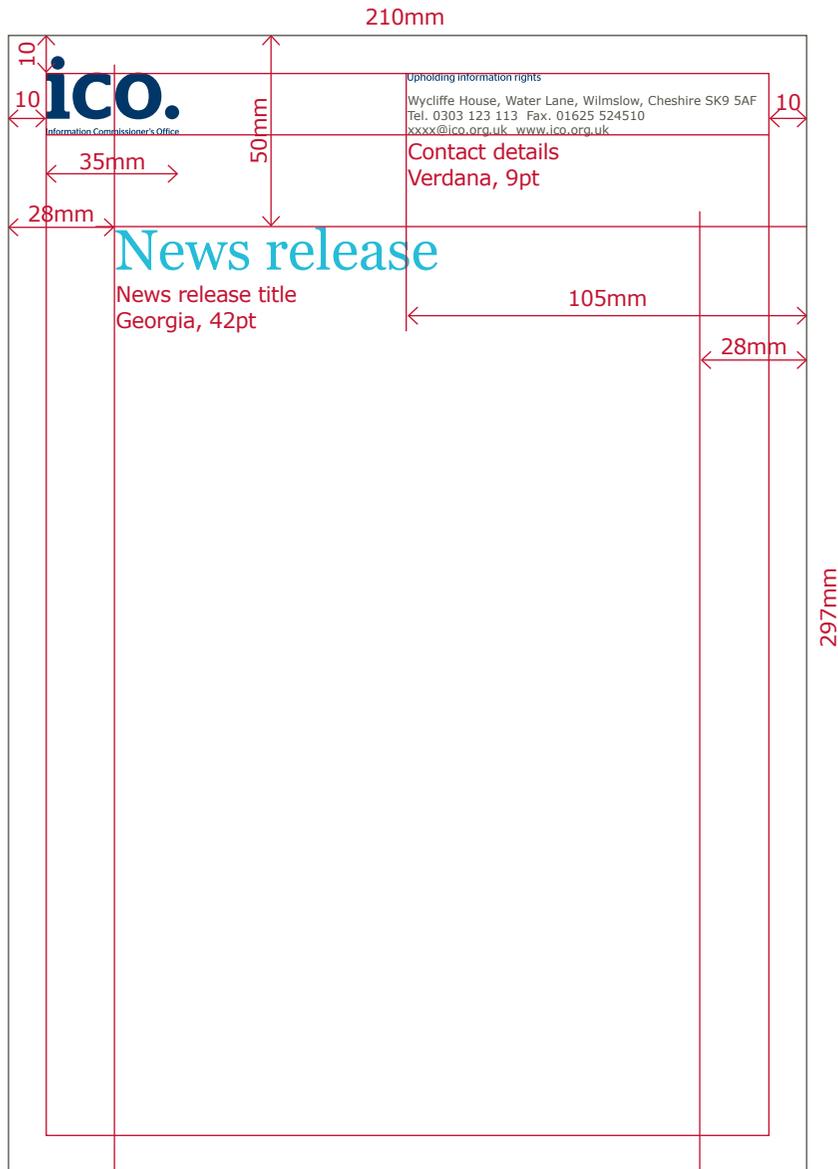


Agenda (PANTONE 540)

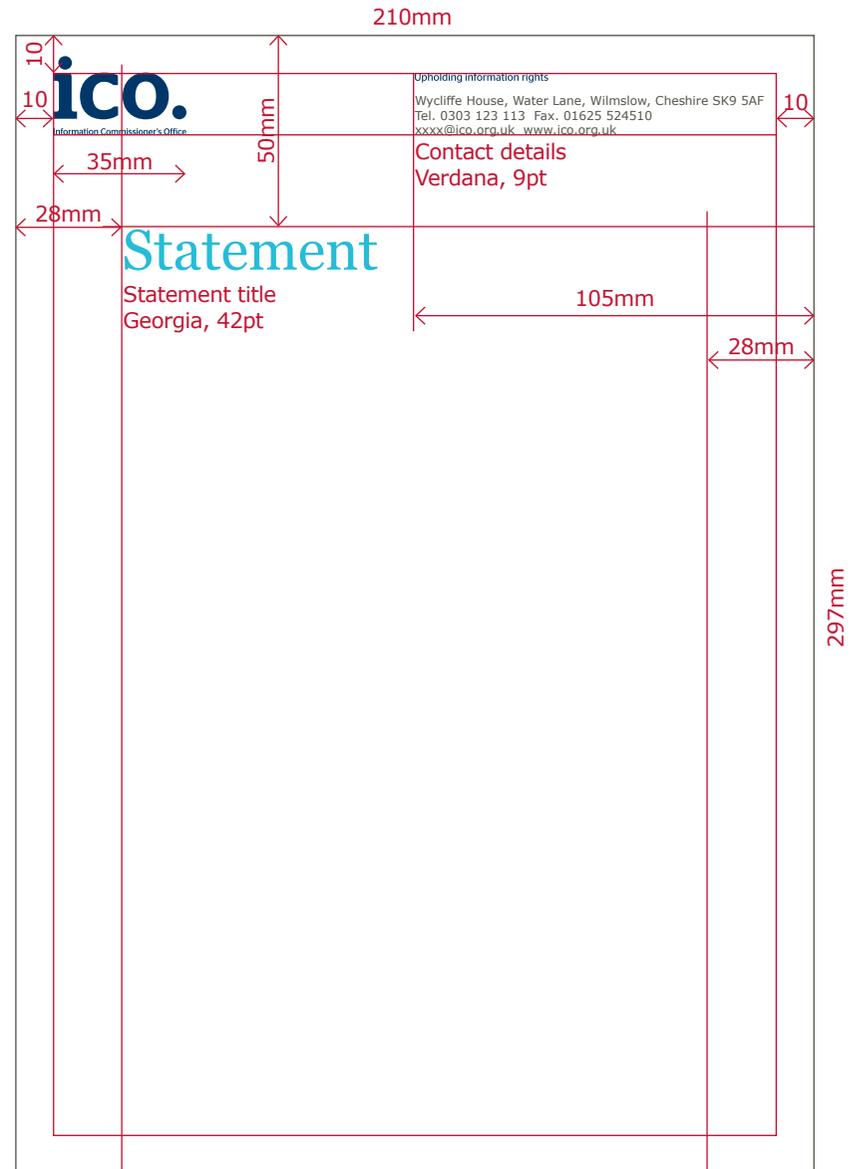


Minutes of meeting (PANTONE 540)

3.4 Documents

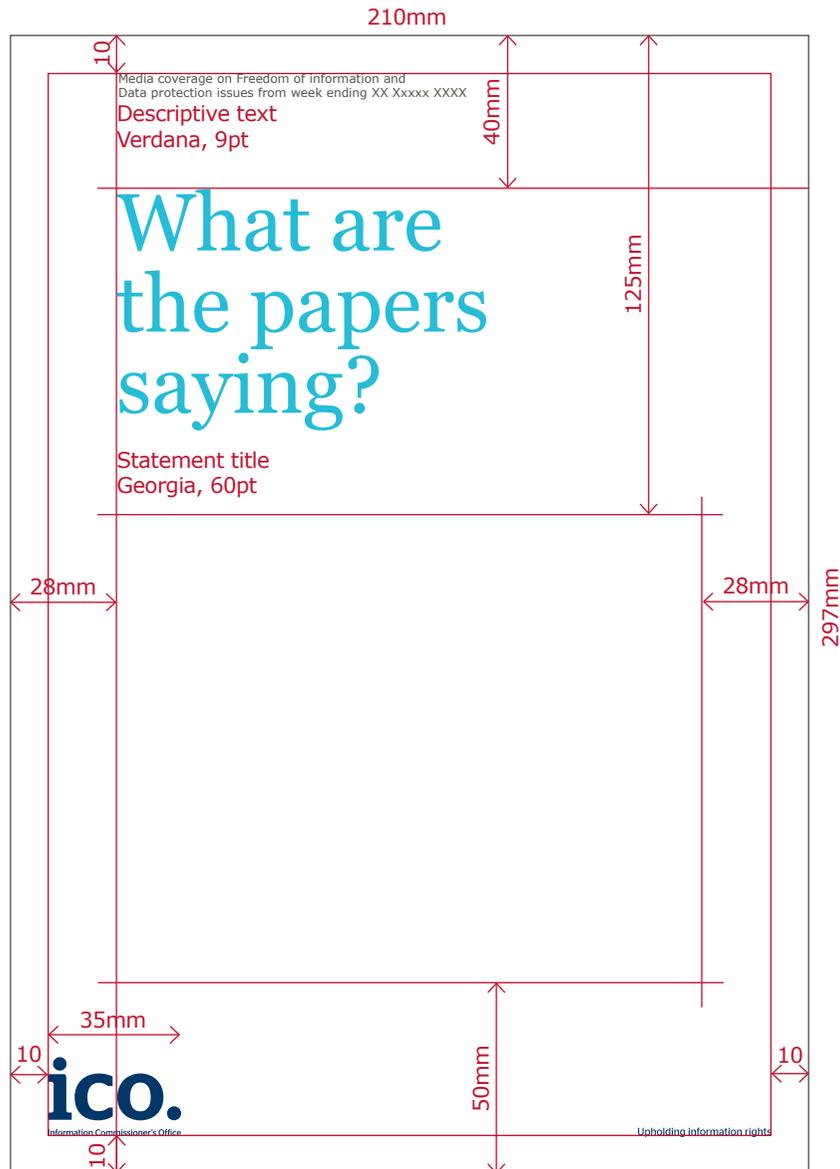


News release (PANTONE 540, PANTONE 631, PANTONE Black 7)



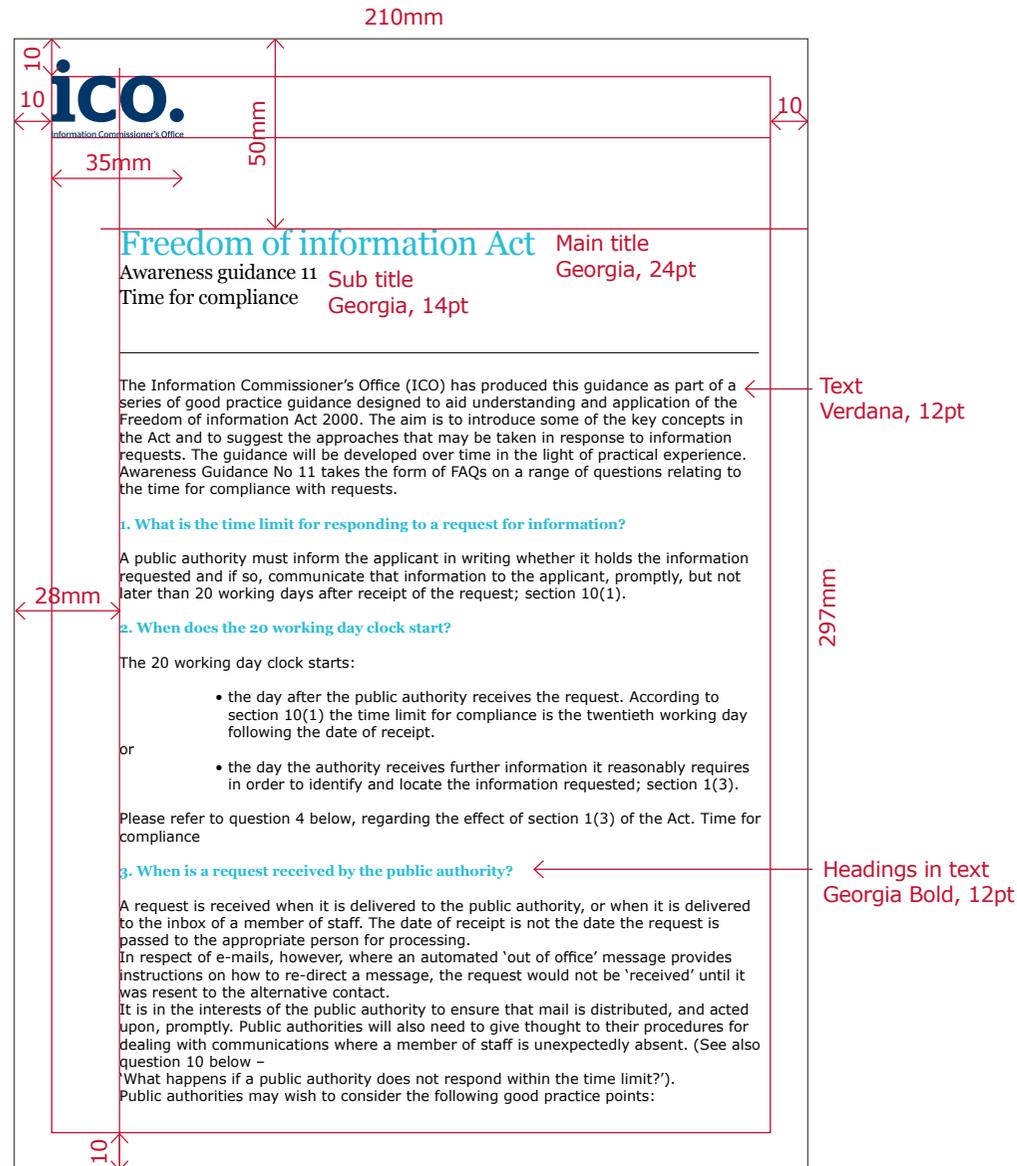
Statement (PANTONE 540, PANTONE 631, PANTONE Black 7)

3.4 Documents



Media poster (PANTONE 540, PANTONE 631, PANTONE Black 7)

3.4 Documents continued



Word document



Freedom of information

Awareness guidance 11

Time for compliance

The Information Commissioner's Office (ICO) has produced this guidance as part of a series of good practice guidance designed to aid understanding and application of the Freedom of information Act 2000. The aim is to introduce some of the key concepts in the Act and to suggest the approaches that may be taken in response to information requests. The guidance will be developed over time in the light of practical experience. Awareness Guidance No 11 takes the form of FAQs on a range of questions relating to the time for compliance with requests.

1. What is the time limit for responding to a request for information?

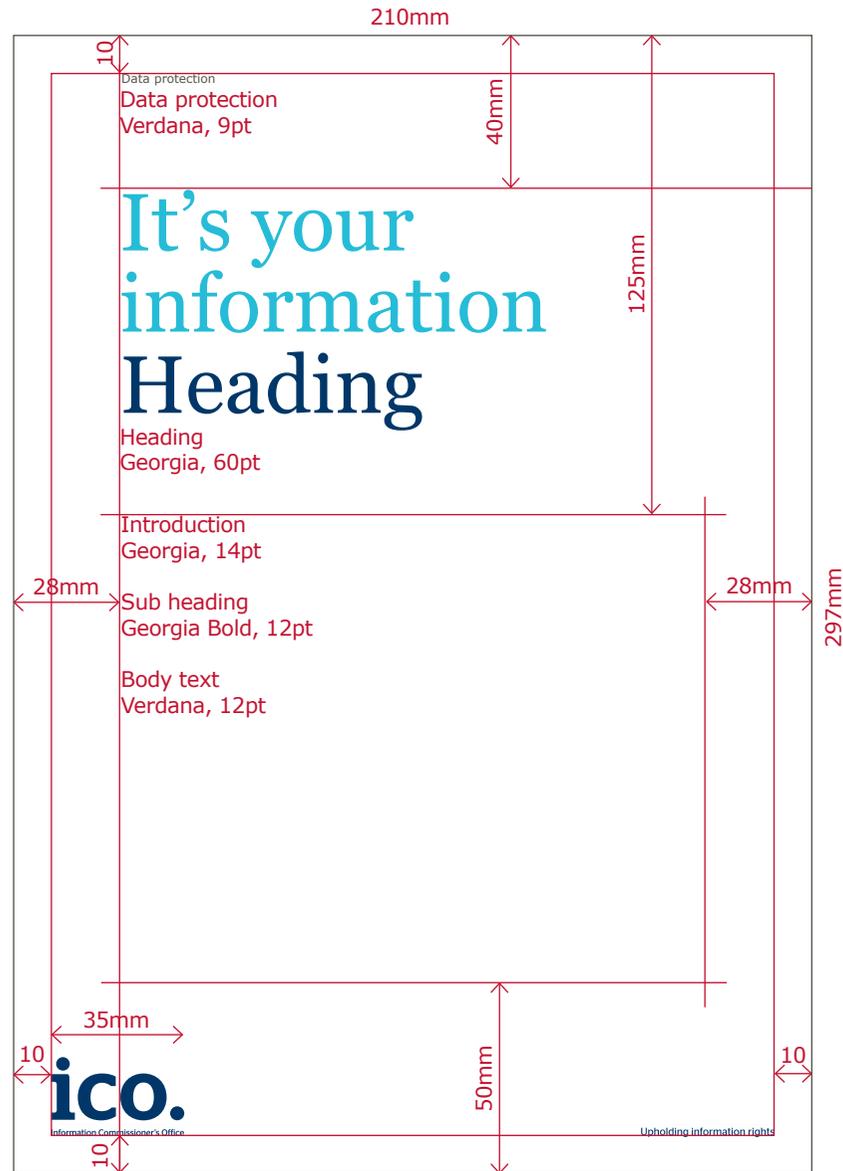
A public authority must inform the applicant in writing whether it holds the information requested and if so, communicate that information to the applicant, promptly, but not later than 20 working days after receipt of the request; section 10(1).

2. When does the 20 working day clock start?

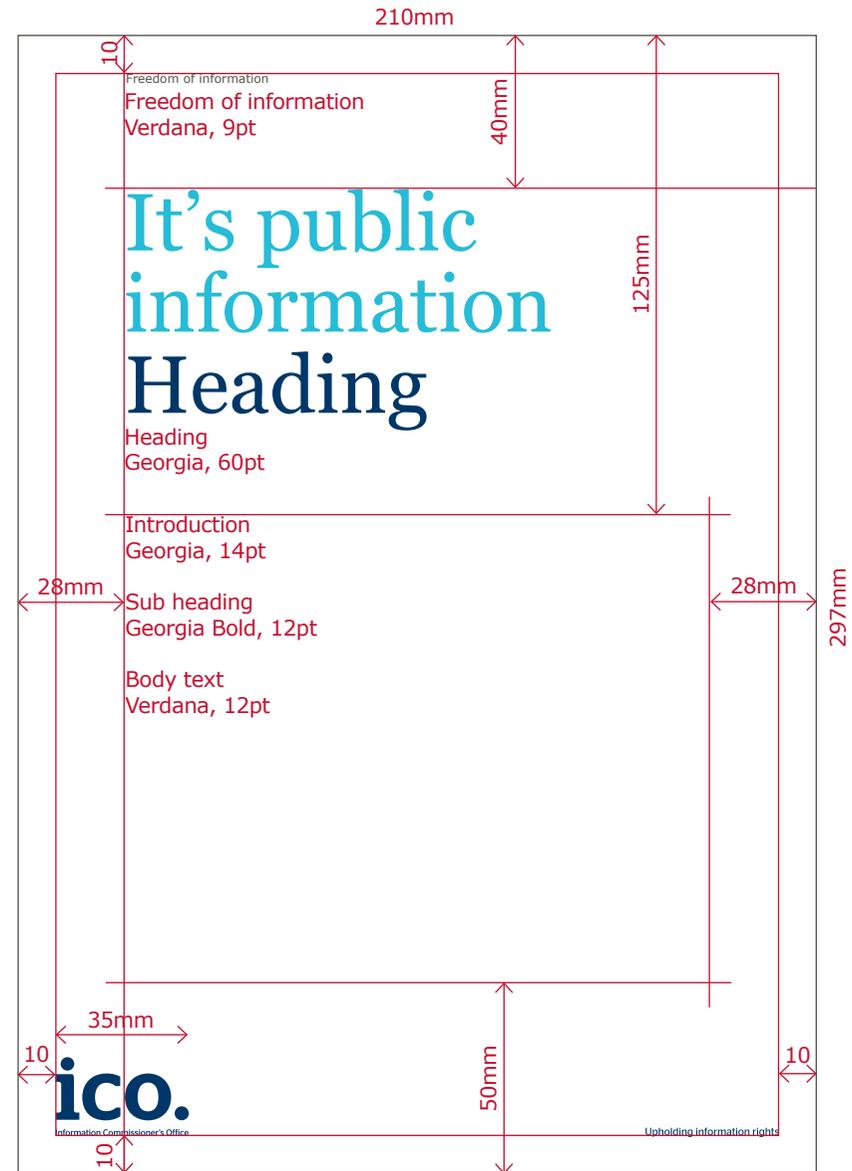
The 20 working day clock starts:

- the day after the public authority receives the request.

3.4 Documents continued



Data protection Word template



Freedom of information Word template

3.4 Documents continued

Powerpoint document

A ready made template has been prepared to ensure the consistency of our identity.

Subject title

Main title with detail picked out

ico.
Information Commissioner's Office

Subject title

Main title with detail picked out

ico.
Information Commissioner's Office

Subject title

Lorem ipsum dolor

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Nam adipiscing vestibulum arcu id feugiat. Mauris non sapien fermentum arcu accumsan imperdiet non a mauris.

Mauris non sapien fermentum arcu accumsan imperdiet non a mauris. Nunc mauris quam, congue sit amet ultrices sollicitudin, cursus sed lacus.

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3.5 CDs and DVDs

Card sleeves to protect CDs and DVDs rather than bulky plastic cases will be cheaper to post and better for the environment.



Upholding information rights

Wycliffe House, Water Lane, Wilmslow, Cheshire, SK9 5AF
Tel. 030 123 1113 Fax. 01625 524510
xxxx@ico.org.uk www.ico.org.uk

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Information Commissioner's Office

Employment Practices Code

The complete
guide to the
Employment
Practices Code

ico.
Information Commissioner's Office

3.6 Electronic media

A multitude of ICO branded wallpapers and screensavers help build a strong cohesive brand.



Example wallpaper



Example screensaver

3.6 Electronic media

Online

In addition to a website, social networking sites allow the ICO to reach a much wider audience.



Example website



Example twitter

3.6 Electronic media

Email footer

Your Name Your Job Title

Information Commissioner's Office, Wycliffe House, Water Lane, Wilmslow, Cheshire SK9 5AF
T. 0303 123 1113 F. 01625 524510 www.ico.org.uk

Georgia, 14pt
R0 G55 B104 (PANTONE 540)

Georgia, 14pt
R35 G31 B32 (Black)

Your Name Your Job Title

Information Commissioner's Office, Wycliffe House, Water Lane, Wilmslow, Cheshire SK9 5AF
T. 0303 123 1113 F. 01625 524510 www.ico.org.uk

Verdana, 12pt
R0 G55 B104 (PANTONE 540)

Verdana, 12pt
R35 G31 B32 (Black)

3.6 Electronic media

E-newsletter

Bold colour blocks are used to highlight the contents.

Full stories adopt a more conventional approach of dark text on a solid light background.

The image shows a wireframe of an e-newsletter layout. A red double-headed arrow at the top indicates a total width of 600px. A smaller red double-headed arrow below it indicates a width of 150px for the logo area. The layout includes the ICO logo, navigation links, a welcome message in a blue block, and several content blocks in different colors: yellow, pink, orange, light blue, and teal.

600px

150px

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e-newsletter edition 16
[Contact us](#) [Visit our website](#) [Unsubscribe](#)

Upholding information rights

Welcome to the January 2010 edition of the Information Commissioner's e-newsletter.
This newsletter provides a round up of freedom of information and data protection developments and outlines information and guidance available from the Information Commissioner's Office (ICO).

In this edition

Top data protection stories
New penalties for data breaches
Call for deterrent custodial sentences
Government bodies to be audited without consent
Royal Mail in Data protection duck out
Firms pay for failing to notify
Latest data breach figures

Top freedom of information stories
Government issues ministerial veto
Public bodies should say how money is spent
Inspiring regulations
Guardian correction

Helping you
Demystifying data protection
Online privacy code consultation
New FOI guidance
Tweet tweet - ICO on Twitter

Conferences and workshops
Data protection officer conference
FOI workshop for practitioners

Taking enforcement action
Freedom of information
Data protection
Decision notices

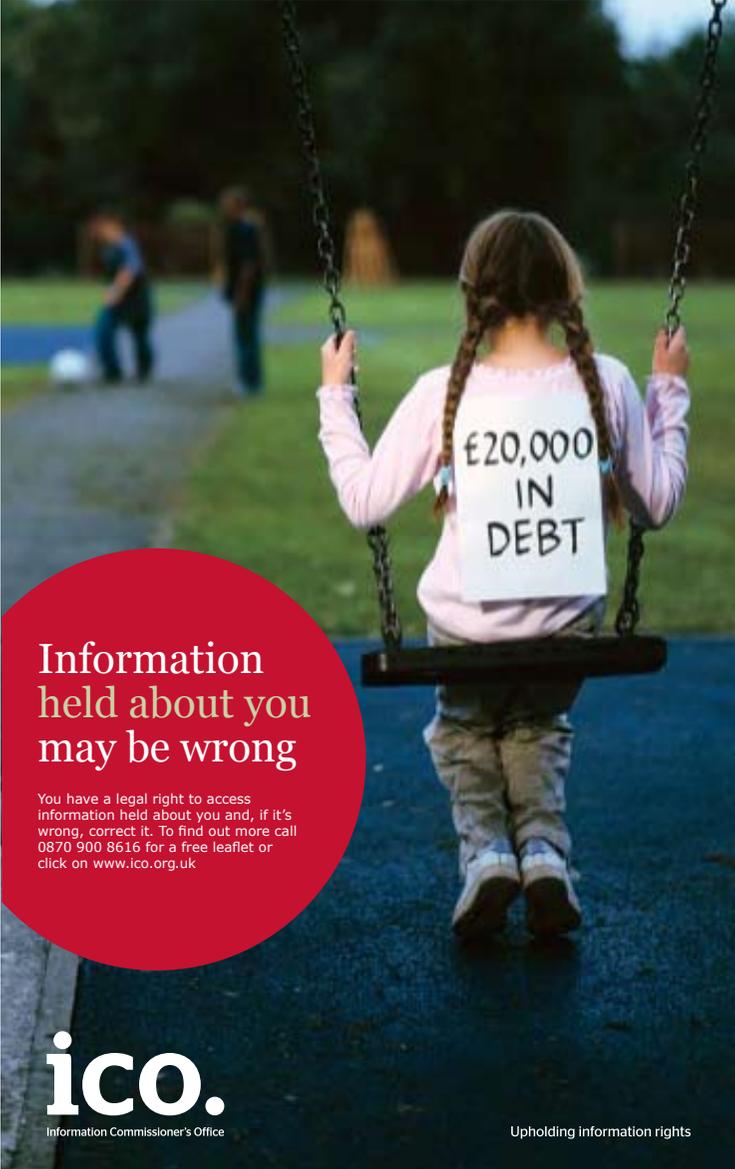
Case updates
Freedom of information case updates

3.7 Advertising

Depending on the campaign message and audience, the advertising campaign look can be devised to best communicate the message.

Some simple guidance:

- The ICO logo must not be used on a complex area of an image.
- A large circle, reminiscent of the dot on the i and the full point of the logotype, can be used as a way to contain text.
- Colours must be selected to work harmoniously with the advertising execution, but where possible they should be selected from our corporate colour palette (see page 16). Bright colours will be particularly useful in advertising as they are bold and accessible.



Information held about you may be wrong

You have a legal right to access information held about you and, if it's wrong, correct it. To find out more call 0870 900 8616 for a free leaflet or click on www.ico.org.uk

ico.
Information Commissioner's Office

Upholding information rights

3.8 Signage

All signage should be clear, bold and above all put information and communication at the heart of its existence.

Georgia is used for signage and should always be set large enough to be easily read from an appropriate distance.

If used correctly the colour palette can brighten up office spaces and create a modern, positive environment.

External signage should use the ICO brand blue / PANTONE 540 (or CMYK, RGB or RAL* equivalent).

* RAL is a colour matching system used for defining standard colors for paint and coating.



Sign posts



Wall vinyls



Window vinyls

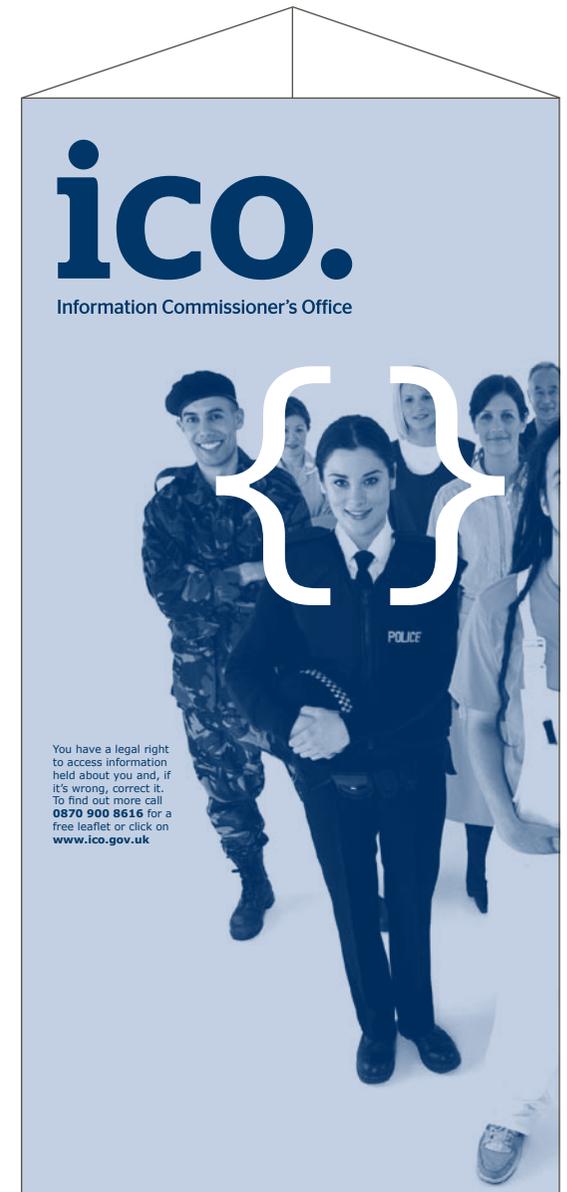
3.9 Exhibition stands

Exhibition stands should be created using a similar approach to literature: an informative or arresting typographical statement, the Georgia and Verdana typefaces and the corporate colour palette.

Logo guidelines must be observed.

When creating a larger exhibition, the use of our specially created photographic style (see page 21) can be utilised, as can the full spectrum of corporate colours.

Like the literature, Georgia is used for headlines and Verdana for lengths of copy. Type sizes will be determined by the physical size of the stand and the appropriate viewing distance for each piece of copy.



Example exhibition stands

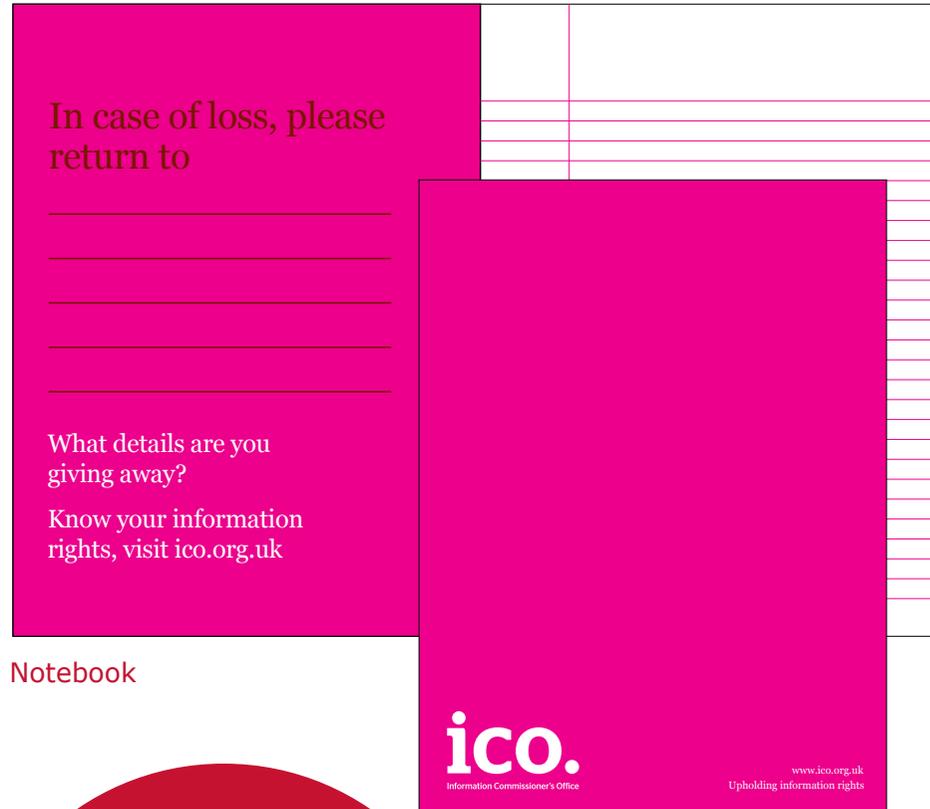
3.10 Uniforms

An example design of an ICO branded polo shirt has been prepared to show how the identity should be applied to uniforms.



3.11 Merchandise

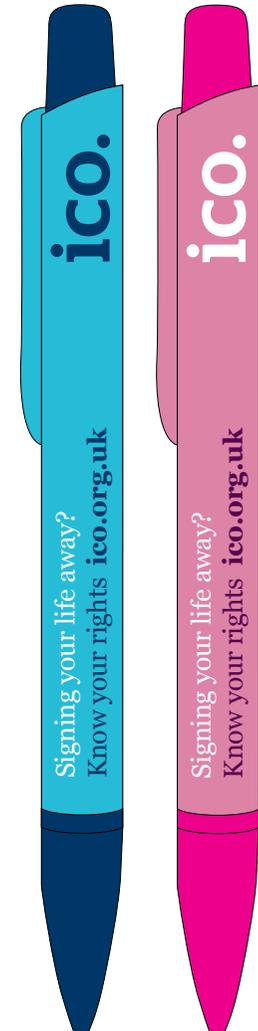
Clever statements and great colours from our palette can be used to create a range of interesting merchandise.



Notebook



Mousemat



Pens

4 Notes on print

Choosing a format

Choose the most economical formats for your publications.

Choosing paper

Our preferred paper is Revive Pure White Uncoated available from Robert Horne Group. It is made from 100% post consumer reclaimed material. If you are not using Revive then look out for the following;

Choose a paper that contains a 100% post consumer waste and is uncoated.

Ask for papers that carry the Forest Stewardship Council (FSC) 100% recycling logo or FSC mixed sources logo.



Use unbleached or totally chlorine free paper.

Choose a paper that is manufactured in the UK or Europe.

Switch to the lowest grammage of paper that meets your functionality and design brief where possible.

Choosing a binding

Aim to use saddle stitch or wiro binding. These are easier to recycle.

When a job has specified binding in sections these should be sewn with 100% cotton thread with no synthetic coating.

Specifying print

Use vegetable based inks during print processes rather than mineral oil (petroleum). Please note vegetable based inks are not available for all print processes, it depends on your brief. Ask your printers what their policy is and what your options are.

Avoid using metallic or fluorescent colours.

Laminated and UV-varnished products cannot always be recycled. It is preferable to use water-based coatings, bio film gloss and matt laminating options – ask your printer about these.

Choosing a printer

Only use environmentally-accredited printing companies. In most cases this will mean holding ISO 14001 – with a UKAS certified auditor, EMAS and have PEFC or FSC in place.

Choose a printer with a digital press that will enable you to use the same uncoated recycling paper that you would normally use for litho print.

Choose a printer where possible that uses waterless offset printing rather than conventional offset printing.

Aim to choose transparent suppliers with Environmental Management Systems (EMS) in place – zero waste policy.

5 Anything else?

So you've read the guidelines and there is still something you're not sure about? We'll do our best to help.

Call Corporate
Communications

01625 545 832

Or write to:

Corporate Communications
Information Commissioner's Office
Wycliffe House, Water Lane
Wilmslow, Cheshire, SK9 5AF