



Brand Guidelines

Autumn 2019



The
countryside
charity

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1.0 Introduction

1.1 Welcome to CPRE, the countryside charity

These brand guidelines are designed to help you confidently bring to life our new purpose and strategy, inspire people with our vision for the countryside, and motivate support.

This document will give you an introduction to all the elements of our brand, and show you how to apply them effectively. It's broken down into the following sections for easy navigation:

Section 1: Introduction and background

Section 2: All the information you need to use our brand

Section 3: Example applications

Section 4: Resources and further information

Consistency is vital to establishing and strengthening our brand, so that our audiences can easily identify and remember us. Please ensure you are using these guidelines correctly and get in touch if you have any questions.



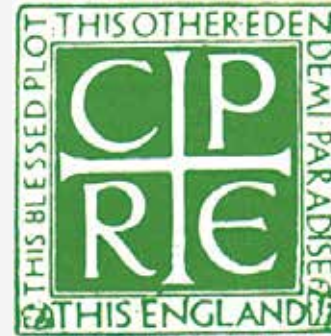
1.2 A brand that reflects our rich history

CPRE was established in 1926 with the aim of ensuring everyone could access and enjoy the countryside. We believe that is as important now as it was then – that a beautiful, thriving countryside enriches all our lives, wherever we live.

We have many loyal supporters, yet millions of people who love the countryside don't know who we are. Our new brand identity has been designed to help us attract new audiences, broadening our appeal while strengthening support from our existing ones.

Our new brand portrays a modern, positive vision for the countryside and represents the landscapes people know and love – from rolling hills, to farmland or a coastal scene.

As we head towards CPRE's centenary and embark on our next chapter, we have also taken inspiration from our heritage, using the same rich green from our original logo from the 1920's at the heart of our new brand.



CPRE Green

CMYK:
75/15/100/0

Pantone:
7738

RGB:
74/161/71

Hex:
#3B833A



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1.3 Inspired by the countryside

The countryside itself is where we find our inspiration. Our colour palette is taken from nature, in all its glory.

For example, 'sky' is the vibrant blue of a sunny spring day when the countryside is waking up after a long winter. 'Buttercup' is warm and cheerful, capturing the feeling of being close to nature.

CPRE green



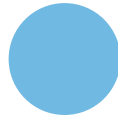
Hill



Buttercup



Sky



Yew Tree



Pebble



Peach



Slate



Bark



Autumn leaf



Bumblebee



Rose



1.4 Our purpose

Our purpose is an internal guiding statement that summarises why we exist.

It is an expression of CPRE's essence and what we have always set out to do: promote, enhance and protect the countryside so it can thrive for the benefit of everybody.

Our countryside. It sustains us in every way. Its beautiful landscapes provide the food we eat and a haven for the nature and wildlife we love. It's where many of us feel most alive.

But it's under threat – from pollution, litter, irresponsible development and a host of other pressures. The countryside doesn't stand still. It's always adapting and evolving. If it's going to thrive, it needs our help now. Change in our countryside is necessary, but for it to be positive it must meet the needs of both rural and urban communities.

At CPRE, because we collaborate with everyone from communities to business, government to land owners – both locally and nationally – we see the bigger picture. Which means we can influence effective, balanced and lasting progress in the countryside, finding informed ways forward that enrich all our lives, wherever we live.

We want a thriving countryside for everyone to enjoy – today and for generations to come.

We're CPRE, and we stand up for positive progress.

We can distil this as:

POSITIVE PROGRESS FOR OUR COUNTRYSIDE

(Note this is not a strapline – it's an internal summary of why we exist.)



1.5 Our vision and mission

Our vision (what we want to achieve):

**A beautiful and thriving countryside
that enriches all our lives**

Our mission (what we need to do to achieve our vision):

**To promote, enhance and protect a thriving
countryside, for everyone's benefit**

1.6 Our values and behaviours

Our values guide the actions and behaviours of our organisation. Together they summarise what we stand for and how we demonstrate it through our work.

Values	Open	Connected	Trusted	Inspirational
	We are inclusive and respectful of everybody, no matter who they are or where they live. Our countryside is for everyone and so are we.	We value lasting and effective relationships. We invite and encourage collaboration to find what is best for the countryside we love.	We use evidence, knowledge and experience to influence positive change. Others believe what we say because they know we can back it up.	We bring ambition and determination to everything we do. We channel our passion to motivate others and encourage them to act.
Behaviours	We will:	We will:	We will:	We will:
	<ul style="list-style-type: none">• Be open-minded• Be considerate of others• Use language that everyone can understand	<ul style="list-style-type: none">• Unite over common ground• Be a good listener• Celebrate shared successes	<ul style="list-style-type: none">• Act with integrity• Take a rigorous and holistic approach to finding solutions• Be confident	<ul style="list-style-type: none">• Keep the end goal in mind• Be brave and innovative• Have a positive attitude

1.7 Our name

To attract new supporters, it's important that we can succinctly convey who we are and what we do. Our name is the first step.

By introducing ourselves as 'CPRE, the countryside charity' it is immediately clear what we focus on and that we're a charity – so need support. Both elements form our national logo, as shown opposite.

Each local CPRE has its own logo, prominently featuring the CPRE local group name. All using the same strapline shows that we are part of a united network, with local knowledge and national reach – and greater than the sum of our parts. See page 13 for further information.

The decision to move away from the full name 'Campaign to Protect Rural England' was taken as it does not reflect the full range of the work we do to enhance, promote as well as protect the countryside. Research shows it appears negative and can be a barrier to potential new supporters, especially people who live in urban areas.

However, we will continue to use our full name in a legal capacity and in small print. If you're asked, please feel free to explain what the initials CPRE stand for – it's part of our heritage.



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2.0 Using our brand identity

2.1 Our logo

These are our primary logos, comprising an icon, which includes the 'CPRE' wordmark, and a descriptive strapline. They should be used in all instances, unless in exceptional cases as outlined on page 16.



There are two versions of our primary logo. One to sit on white backgrounds, as shown on the right, and one to sit on a Yew Tree coloured background, as shown here.

Icon designed to convey a vibrant sense of the countryside

Descriptive strapline conveys our focus and the fact that we're a charity



Primary logo made of icon, including 'CPRE' and descriptive strapline. These should always be used together for clarity and consistency.

2.2 Network logos

As a network of local charities with a federated structure, we have local expertise and national impact. Together, we are stronger than the sum of our parts.

A logo has been created for each local CPRE. The local group name features prominently to emphasise local knowledge and expertise, consistent across the network. This will help to establish and build the brand efficiently – and show our collective strength.

Accessing logos

You can access your logos through Resource Space.

EPS files should be used if you are creating professionally printed communications. JPEGs should be used on Microsoft programmes and online, and PNGs can also be used online with a transparent background. If you have any queries about correct logo use, please contact xxxxxx@cpre.org.uk

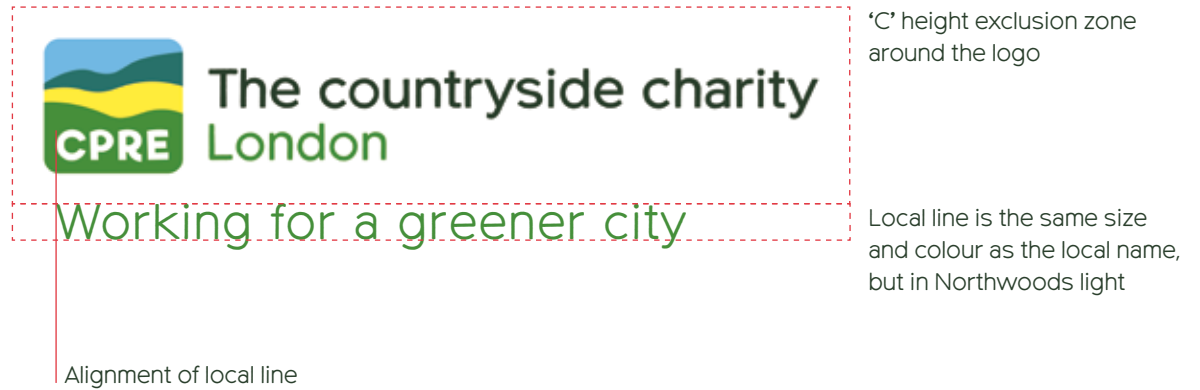
The logo icon and colours remain consistent, with the local CPRE name underneath.



In local logos, 'CPRE' and 'The local name' are aligned to ensure it still reads as 'CPRE with the local name under the 'banner' of 'The countryside charity'

2.3 Local line placement

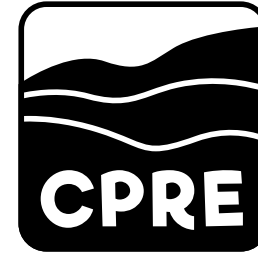
Local lines should be short, locally specific and focus on the benefits to people and the countryside.



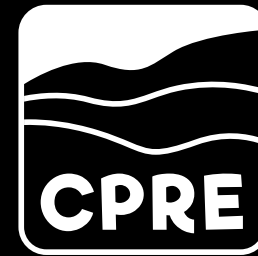
2.4 Mono logos

To be cost-efficient, we may produce materials in black and white. In this case, the mono logos presented here should be used. It has been crafted to ensure maximum impact and clarity when printing in black and white.

There are no other colour versions of the logo. For example, the logo cannot be used in CPRE Green or any other colours from our palette.



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The countryside charity
West Yorkshire



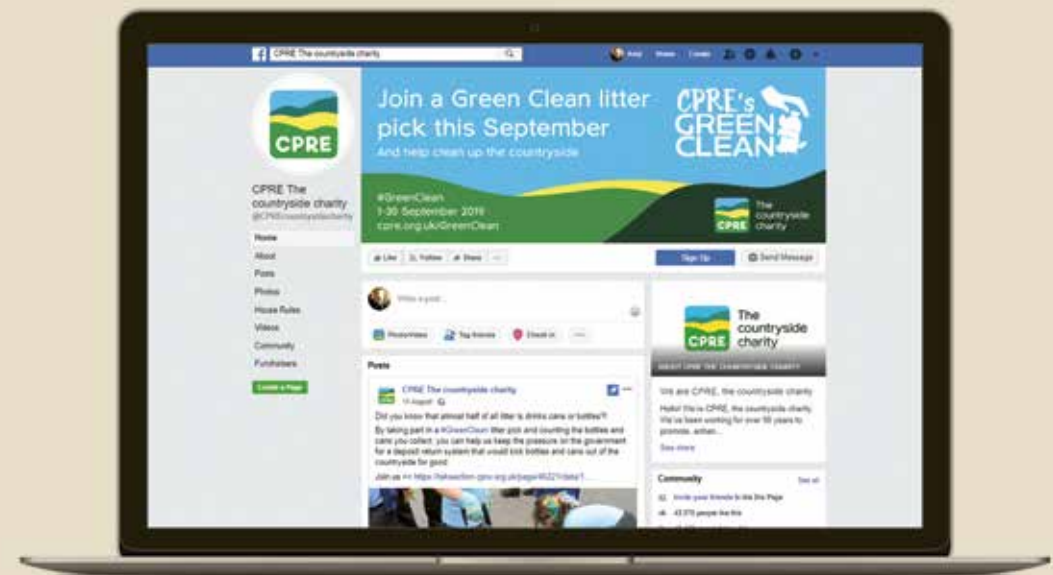
The countryside charity
Kent

2.5 Logo icon



There will be a few rare occasions where you should use just the main icon part of our logo, without the strapline e.g. the pin badge or social media. This is to maximise impact and avoid compromising legibility.

In these exceptional cases, the strapline should still be present, whenever possible. For example, on a social media profile, where logo space is limited, the strapline would still appear elsewhere in the view, such as the profile image shown opposite. In the case of a pin badge, the wearer would be able to introduce CPRE as ‘the countryside charity’ so a verbal introduction is possible.



2.6 Clear space

To ensure our logo has prominence and standout on every application, we have specified a minimum clear space around it. This is calculated using the height of the 'C' in 'CPRE', as illustrated.

Please observe this rule and ensure that no other graphic elements (such as text or imagery) appears within this zone.

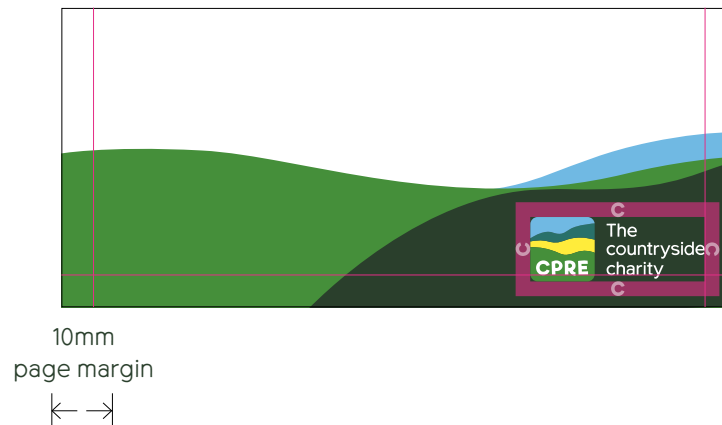
This includes the edge of a page and is true for all media, with the possible exception of very narrow vertical pieces, such as online banner ads, and some smaller merchandise applications.

When producing new Word documents or PowerPoint presentations other than templates provided, use these rules as guidelines for your own judgement about the space around the logo. Please ensure a clear space is left on all sides.

If you have any questions please get in touch with the brand team.



The minimum clear space is defined by the height of the letter 'C' taken from the CPRE.



Logo strapline aligned to bottom right of the page margins.

2.7 Sizing of logos

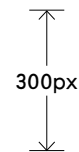
Minimum size

There are minimum sizes of logos to ensure good reproduction on screen and in print. Please follow the guidance outlined below.

Maximum size

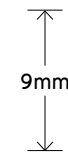
When using the logo, please ensure it is proportionally appropriate - sometimes less is more. As a guide 20mm x 20mm works well for A4 documents.

The logos are always measured by their overall height, as shown.



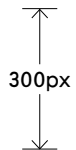
The countryside
charity

Minimum size on screen



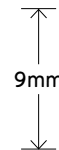
The countryside
charity

Minimum size in print



The countryside charity
London

Minimum size on screen



The countryside charity
London

Minimum size in print

2.8 Logo proportions and mandatory information

Including clear space (defined on page 17) our logo should measure, in width, no more than a third of a page when placed inside a 10mm margin on an A4 page.

For sizes larger or smaller than A4 please scale up or down accordingly.

Margin Guide:

A3 - 12mm

A4 - 10mm

A5 - 8mm

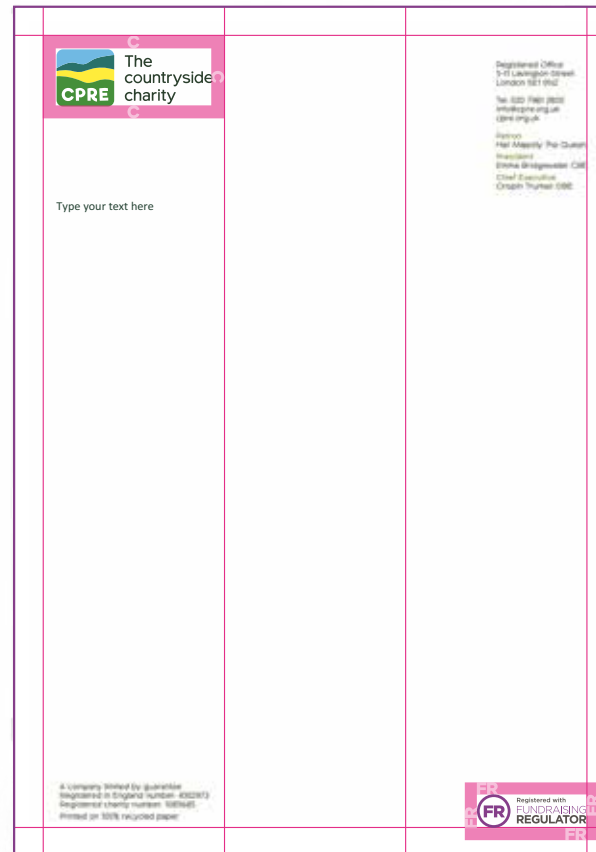
A6 - 7mm

When producing Word documents or PowerPoint presentations, use these rules as guidelines for your own judgement about whether the logo is taking up a third of the page width or less.

Registered charity number sits on the bottom margin. This example is 7pt on an A4 format.

Minimum font size of legal information and footnotes is 6pt for print and 10px for digital.

A4 page
10mm margin



Fundraising Regulator Logo

Clear Space

The minimum amount of space around the logo is determined by the height of the 'FR' within the icon. This space protects the logo from infringement by other graphic elements and ensures its integrity.

Minimum Size

To ensure the logo retains its visual impact and is accurately rendered, it should **not be reproduced smaller than 12mm in height**. There is no maximum size restriction, however, when using the logo at large sizes ensure a vector file format is used (.ai, .eps, .pdf)

For more guidance, please go to fundraisingregulator.org.uk

2.9 Logo positioning



When the logo is placed over imagery on top of a graphic device, it should always be placed over the Yew Tree green device in the bottom right-hand corner. Please ensure minimum clear space guidelines are adhered to. See page 17.



When placed on a white background, for example a letterhead, business card or cover that uses our graphic devices in isolation instead of imagery (see p.56 for an example), the logo can be placed in the top right or left-hand corner, depending on what works best in the space.

2.10 What not to do - logo

It's very important that we make a good first impression and always look our best. Using the logo consistently and correctly will help us become more recognisable – please don't alter it in any way.



The
countryside
charity

Do not flatten or stretch



The
countryside
charity

Do not rotate



The
countryside
charity

Do not change any colours



The
countryside
charity

Do not add any effects, such as drop shadow



The
countryside
charity

Do not use on any coloured background other than Yew Tree Green or white.



The
countryside
charity

Do not place directly onto imagery.
See page 17 for further guidance.

2.11 Partnerships

On occasion we will need our visual identity to work in conjunction with partner branding.

On covers you can use our graphic devices to carve out some white space, on which you can apply the CPRE logo on the left-hand side, and the partner branding on the right-hand side.

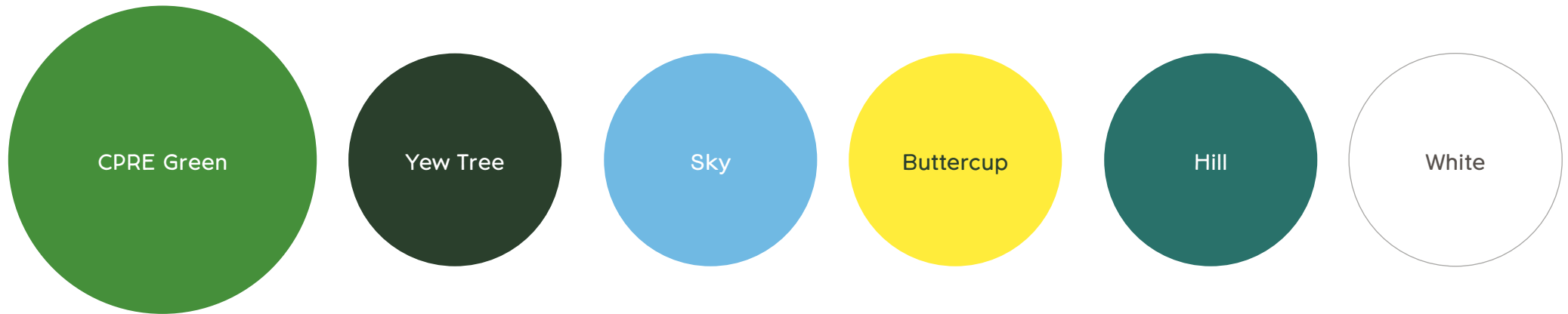
As per application on other CPRE collateral, you can use the layering system of the graphic devices to hold imagery and copy separately on a CPRE Green panel.

You can also use as shown below, ensuring clear space.

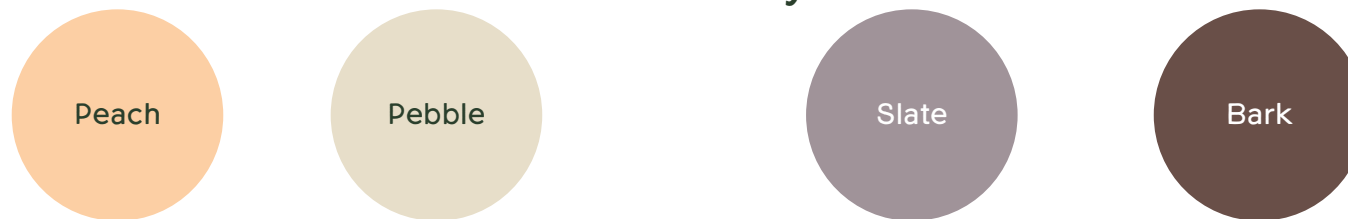


2.12 The colours of our countryside

Primary



Secondary



Accent



2.13 Primary colour palette

The colours that make up our primary colour palette are the same colours that make up our logo, with the addition of Yew Tree to provide contrast for when you want to place the logo onto imagery.

The primary colour palette should feature predominantly in any first impression material (such as a front cover). For guidance on how to apply colour, see pages 28-29.

It's important our colour palette is reproduced consistently, so please use the appropriate values for the output you're producing.

For print

Printing in full colour - use CMYK.

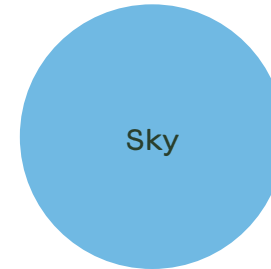
Printing in spot colour - use Pantone.

For screen

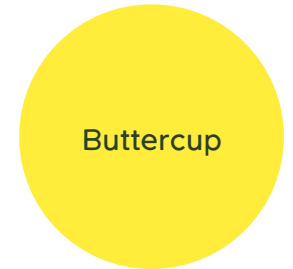
Use the RGB values whenever you produce something digitally. The hex codes should only be used for the CPRE website or when AA accessibility standards must be met.



CMYK: 75/15/100/0
Pantone: 7738
RGB: 74/161/71
Hex: #3B833A



CMYK: 55/10/0/0
Pantone: 2915
RGB: 101/187/233
Hex: #65BBE9



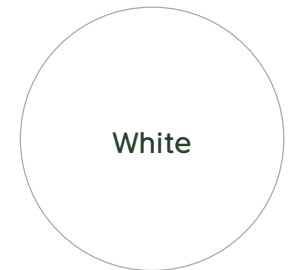
CMYK: 0/0/80/0
Pantone: 101
RGB: 255/244/80
Hex: #FCE832



CMYK: 85/35/55/10
Pantone: 7718
RGB: 31/122/117
Hex: #23808B



CMYK: 80/50/75/50
Pantone: 553/627u
RGB: 38/67/52
Hex: #264334



CMYK: 0/0/0/0
Pantone: N/A
RGB: 255/255/255
Hex: #ffffff

2.14 Secondary colour palette

Our secondary colours complement the primary palette and give greater contrast, impact and flexibility in our communications. For guidance on how to apply colour, see pages 28-29.

It's important our colour palette is reproduced consistently, so please use the appropriate values for the output you're producing.

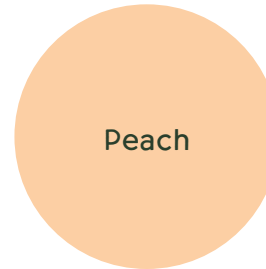
For print

Printing in full colour - use CMYK.

Printing in spot colour - use Pantone.

For screen

Use the RGB values whenever you produce something digitally. The hex codes should only be used for the CPRE website or when AA accessibility standards must be met.



Peach

CMYK: 0/20/35/0
Pantone: 7507

RGB: 252/193/144
Hex: #FCC190



Pebble

CMYK: 10/10/20/0
Pantone: 7527

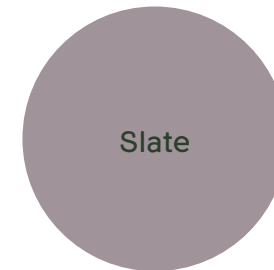
RGB: 234/219/190
Hex: #EADBBE



Bark

CMYK: 50/65/60/30
Pantone: 7518c/483u

RGB: 109/79/72
Hex: #6D4F48



Slate

CMYK: 40/40/30/0
Pantone: 436

RGB: 177/165/172
Hex: #B1A5AC

2.15 Accent colours

Our accent colours should only be used sparingly to brighten up a page or add emphasis. For example, to highlight a key statistic or complement primary and secondary colours. For colour ratio guidance see pages 28-29.

It's important our colour palette is reproduced consistently, so please use the appropriate values for the output you're producing.

For print

Printing in full colour - use CMYK.

Printing in spot colour - use Pantone.

For screen

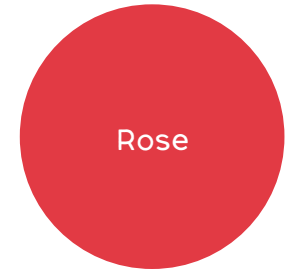
Use the RGB values whenever you produce something digitally. The hex codes should only be used for the CPRE website or when AA accessibility standards must be met.



CMYK:	Pantone:
0/25/80/0	135
RGB:	Hex:
255/183/67	#FFB74D



CMYK:	Pantone:
0/60/80/0	164
RGB:	Hex:
234/111/68	#E67E22



CMYK:	Pantone:
0/93/73/0	032
RGB:	Hex:
225/45/60	#E12D3C

2.16 Colour combinations

To meet AA accessibility standards, these are the colour combinations that should be used online.

These individual combinations can also be reversed, for example CPRE Green text on White background, Yew Tree text on Buttercup background etc.

For consistency, the same colour combinations should also be used in print.

When applying colour onto white backgrounds please refer to the colours that have been specified here to work with white.

CPRE Green Hex: #3b833a <hr/> White – AA	Sky Hex: #65bbe9 <hr/> Yew Tree – AA Black – AAA	Buttercup Hex: #fce832 <hr/> Yew Tree – AAA Black – AAA	Hill Hex: #23808B <hr/> White – AA
Yew Tree Hex: #264334 <hr/> White – AAA Buttercup – AAA Sky – AA	Peach Hex: #fcc190 <hr/> Yew Tree – AA Black – AAA	Pebble Hex: #eadbbe <hr/> Yew Tree – AAA Black – AAA	Bark Hex: #6d4f48 <hr/> White – AAA
Slate Hex: #b1a5ac <hr/> Yew Tree – AA Black – AAA	Autumn Leaf Hex: #ffb743 <hr/> Yew Tree – AA Black – AAA	Bumblebee Hex: #ea6f44 <hr/> Black – AA	Rose Hex: #e12d3c <hr/> White – AA

2.17 Colour ratios

So that our brand is portrayed correctly in communications, please follow the following ratios. On page 27 you'll see how these colours can complement each other.

CPRE Green

From our colour palette, CPRE Green is the most essential part of our visual identity – with the aim for it to become a particularly ownable and recognisable brand asset.

It should therefore be the one colour that is always present on any brand executions.

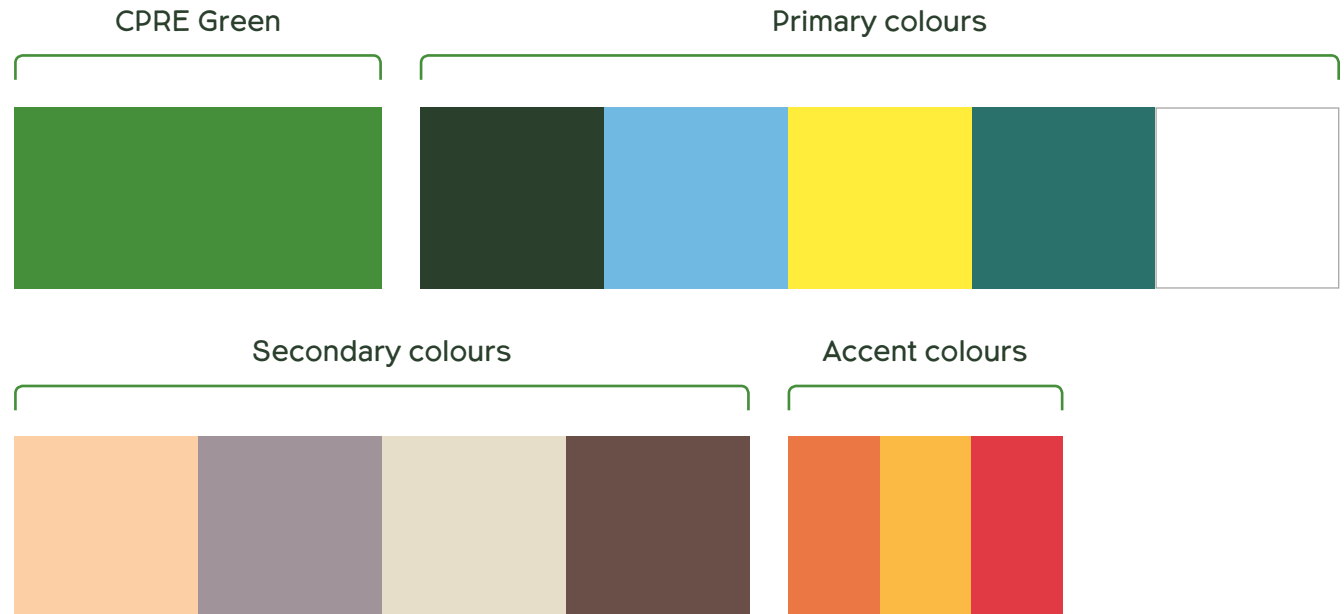
Primary and secondary

After ensuring CPRE Green features, this can be complemented with a selection of our primary colours and secondary colours. You can use similar ratios to allow for flexibility when producing materials depending on your audience.

Accent colours

Our highlight colours should only be used very sparingly in comparison, at much lower proportions. For example, you should never use one of the colours as a background or to fill a large graphic device.

Typically, you shouldn't need to use more than a combination of three to four colours and allow white space to balance it.



2.18 A palette to suit the audience

Our colour palette has been designed to enable a flex between when you might want to appear more friendly and approachable, and when you might want to appear more formal and serious.

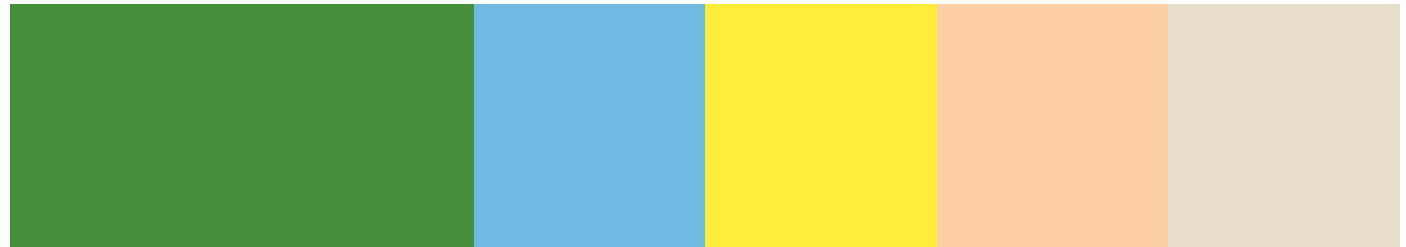
White space should also be used to balance, ensure legibility of text and avoid becoming too colourful.

Examples of a friendly approach would be newsletters, petitions, or membership forms. Whereas examples of a formal approach would be official publications and lobbying materials.

You can see examples on how you can show the flex between friendly and formal using our colour palette on page 29.

For guidance on colour ratios see page 28.

Friendly



With CPRE Green always our lead colour, when you want to appear more friendly you should choose our lightest and brightest colours to complement it, such as Sky, Buttercup and Peach.

Formal



When you want to appear more formal, you should choose the more dark and muted colours to complement the CPRE Green, such as Yew Tree, Hill and Pebble.

2.19 Our typefaces

Our primary typeface is Northwoods. This is a handmade font with unique characteristics that enable it to evoke the countryside, whilst also being able to be both friendly and formal.

You can use this for all our printed communications and online where possible.

For headlines, please use Northwoods Regular and set in sentence case, to create a contemporary and approachable look and feel. Please left align and set in Northwoods Regular, with -15 tracking and the leading set at 120% of the font size.

For body copy, please use Northwoods light and left align, with +15 tracking (horizontal distance between each character) and leading (how the text is spaced vertically in lines) set at 130% of the font size.

Please keep use of italic cut of Northwoods Light to a minimum.

For accessibility, please do not go below the minimum size of 9.5 point type for all printed documents.

Let's help the
countryside thrive

A quick brown fox jumped over the lazy dog

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

1234567890 !@£\$%^&*()_+?><

Northwoods Regular

A quick brown fox jumped over the lazy dog

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

1234567890 !@£\$%^&*()_+?><

Northwoods Light

2.20 Our system font

Our system font is Calibri. This should be used as an alternative to Northwoods when only system fonts are available to use. For example, when creating Microsoft Word and PowerPoint presentations.

This has been chosen as our system font to work in harmony with our primary font of Northwoods.

For headlines, please use Calibri Regular and set in sentence case, to create a contemporary and approachable look and feel.

For body copy, please use Calibri Light.

Please keep italic and bold manipulations of the font to a minimum.

For accessibility, please do not go below the minimum size of 9.5 point type for all printed documents.

Let's help the countryside thrive

A quick brown fox jumped over the lazy dog

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

1234567890 !@£\$%^&*()_+?><

Calibri Regular

A quick brown fox jumped over the lazy dog

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

1234567890 !@£\$%^&*()_+?><

Calibri Light

2.21 Typography - things to consider



An analysis
demonstrating
the potential
of brownfield
land for housing

For more detailed guidance on how to lay out text see page 33.



Let's help the
countryside thrive



Our graphic devices have been designed so you shouldn't have to place text over images. On the rare occasion you do, make sure the text colour is not too close to the image as per the example above (e.g. white on white). Drop shadows and gradients should never be used and text should never be used over an image on a cover, just on the inside pages if necessary.



An analysis
demonstrating
the potential of
brownfield land for
housing

Do not end a paragraph with one word alone on a line. This is known as a 'widow' and is considered poor typography because it leaves too much white space between paragraphs or at the bottom of a page.



AN ANALYSIS
DEMONSTRATING
THE POTENTIAL OF
BROWNFIELD LAND
FOR HOUSING

Do not make continuous use of all caps



An analysis
demonstrating the
potential
of brownfield land
for housing

Do not have over obvious uneven line lengths. This is known as ragging.



An analysis
demonstrating
the potential of
brownfield land
for housing

Do not make body copy smaller than 9.5pt. The ideal size on A4 is 12pt. For other sizes scale to proportion.

2.22 Use of colour - typography

When applying colour to typography, there will be instances where you will need to have a variety of options (for example in inside spread).

For such instances we have detailed here which colours are complimentary and legible.

For guidance on colour combinations that pass WCAG colour contrast checkers in a digital space please see page 27. You can use additional combinations in print. These are labelled as ‘print only’ meaning that you shouldn’t use these in a digital execution.

Headings on CPRE Green

Let’s help the
countryside thrive

Sub-headings on CPRE Green

Let’s help the
countryside thrive

Let’s help the
countryside thrive

(print only)

Inner headings and body copy on white

Let’s help the
countryside thrive

CPRE Green

Let’s help the
countryside thrive

Yew Tree

Let’s help the
countryside thrive

Yew Tree

Sub heading on white

Let’s help the
countryside thrive

CPRE Green

Let’s help the
countryside thrive

Yew Tree

Let’s help the
countryside thrive

Sky (print only)

Let’s help the
countryside thrive

Bumblebee (print only)

Let’s help the
countryside thrive

Hill

Let’s help the
countryside thrive

Bark

Let’s help the
countryside thrive

Granite (print only)

Let’s help the
countryside thrive

Rose

2.23 Our graphic devices

Like our logo icon, our graphic panels are abstract shapes that evoke the varying landscapes of our countryside.

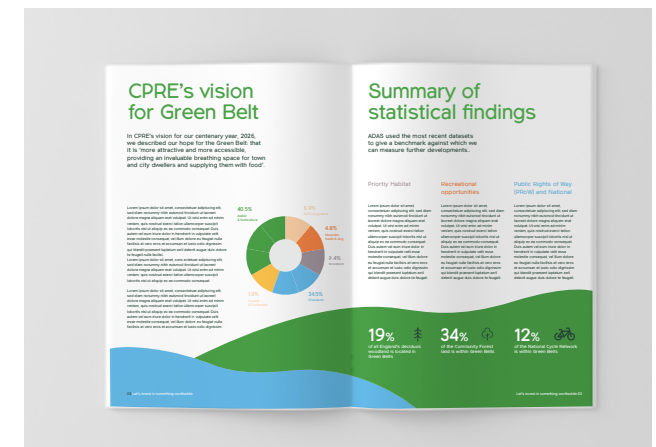
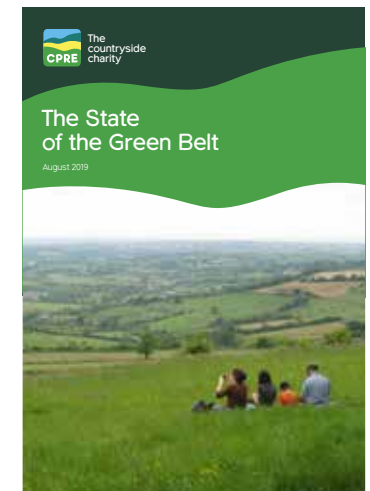
The panels have been designed to hold the logo and other copy, or can stand alone as a graphic device, as shown opposite.

The graphic panels are made up of a maximum of three different shapes used together, although just two can be used if preferred. They can be extended in length, a section used, flipped horizontally, stacked and/or overlapped and the colour changed – although one of the shapes should always be in Yew Tree if the logo is placed on it. When altering shapes, always ensure the graphic device evokes a landscape of the countryside, for e.g. rolling hills, no sharp edges, natural and imperfect.

When applied on top of photography, it is important not to cover too much and to let the image ‘breathe’ as much as possible. When creating a document cover with photography, please use one of the templates provided (please see page 35).

For guidance on choosing colours for the panels please see page 29.

For guidance on colour combinations when applying copy on top of a graphic panel please see page 27.



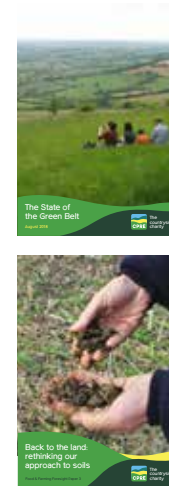
2.24 Our graphic device templates

For document covers that use photography, we have six set graphic devices. There are three each for portrait and landscape that differ depending on whether you are working with long, medium or short headlines.

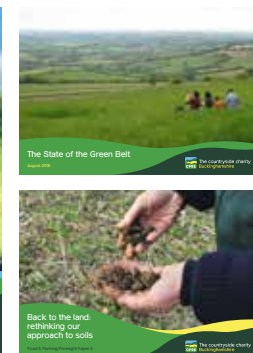
The CPRE green graphic is always used to contain titles/copy, while the Yew Tree green graphic is always used to contain the logo. This particular graphic has been designed to ensure it can contain any local CPRE logo.

On the next page you'll see how this comes together.

Portrait



Landscape



2.25 Page layout, covers

Please note, all measurements are based on a standard A4 size, and should be scaled up or down accordingly based on the document dimensions you are working to.

Graphic devices on landscape covers should never exceed 1/3rd mark, whilst portrait covers should never exceed 1/4 up the page

Position of headline dictated by 8mm gap from sub head



A4 page
10mm margin

Photographer credits should sit in the middle of the left and right margins in yew tree or white depending on where is most legible over the image.

The recommended text size is 6pt on a standard A4 size and should be no smaller than 5.5pt.

Headlines should be approximately double the size of sub heads

Logo strapline aligned to bottom right of the margin



2.26 Photography

2.27 First impression photography

This is our first impression photography, because this is how people will first see the CPRE brand. For example, it is this photography that you should always use on front covers, or on the home page of our website. You can use all three first impression image categories within a document.

Epic shots show the drama and scale, **Intimate** capture the looks on people's faces, **Detail** celebrate the interaction. Include people wherever you can. Put them in the picture so they can imagine themselves there. Celebrate the countryside in all its glory.

Our photography shows how the countryside can enrich all our lives. It captures the experience - the sense of awe, the peace and quiet, the wind in our hair, the squelch between our toes.

On page 43 we'll explore our secondary photography. For links to access our imagery see page 69.

Please be aware that photography must be GDPR compliant. For licensing please see details on Resource Space.

Epic



Intimate



Detail



2.28 Epic

Here you can see how use of epic first impression photography allows you to still use wide angle landscapes.

Beautiful imagery of the English countryside is still important, but you should also include a person/people.

This is because we want to show our countryside is to be experienced and enjoyed, so that we can invite our audience in – rather than colder photography which can give a ‘hands off’ impression.



2.29 Intimate

Intimate first impression photography allows you to focus on the people, so you can see the enjoyment they get from the countryside – the looks of wonder, the beaming smiles and the faces of contentment.



2.30 Detail

Detail first impression photography allows us to demonstrate the experience of the countryside.

Even if it were just fingertips coming into contact with the natural world, our detail photography allows the viewer to really bring to life the sensorial experience of the countryside, be it the mud on your hands or the sensation of water on your feet.



2.31 First impression

Having recognised how important the role of imagery is in our brand, it's helpful to know the kinds of images that will be the best fit.

We want to capture natural moments of people experiencing and enjoying the countryside, as shown in the images on the right, rather than people looking straight into camera, with stern facial expressions or not showing people at all, as shown in the images on the left.

Diversity

The countryside is for everyone and our imagery should reflect that. You should make sure everyone can see themselves in the countryside by showing diversity in age, gender, ability and ethnicity of people. And you should also show diversity of landscapes, seasons, times of day and activities.

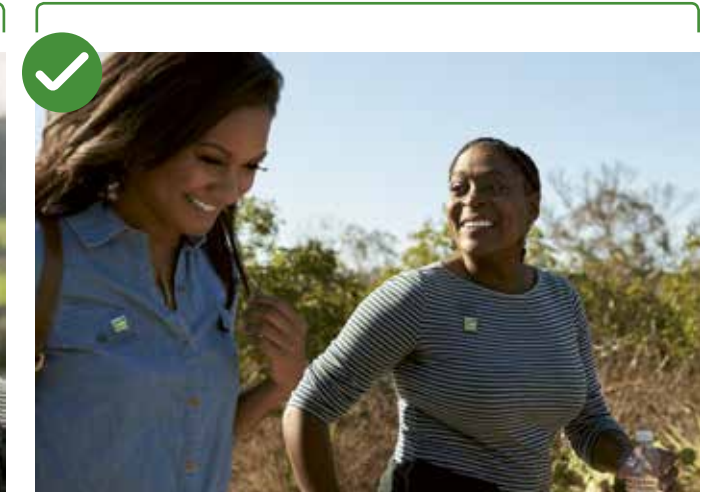
Editing

Where possible you should try to avoid any editing of imagery, e.g. over saturating or retouching as we want the images to be a natural representation of the countryside.

Avoid



Preferred



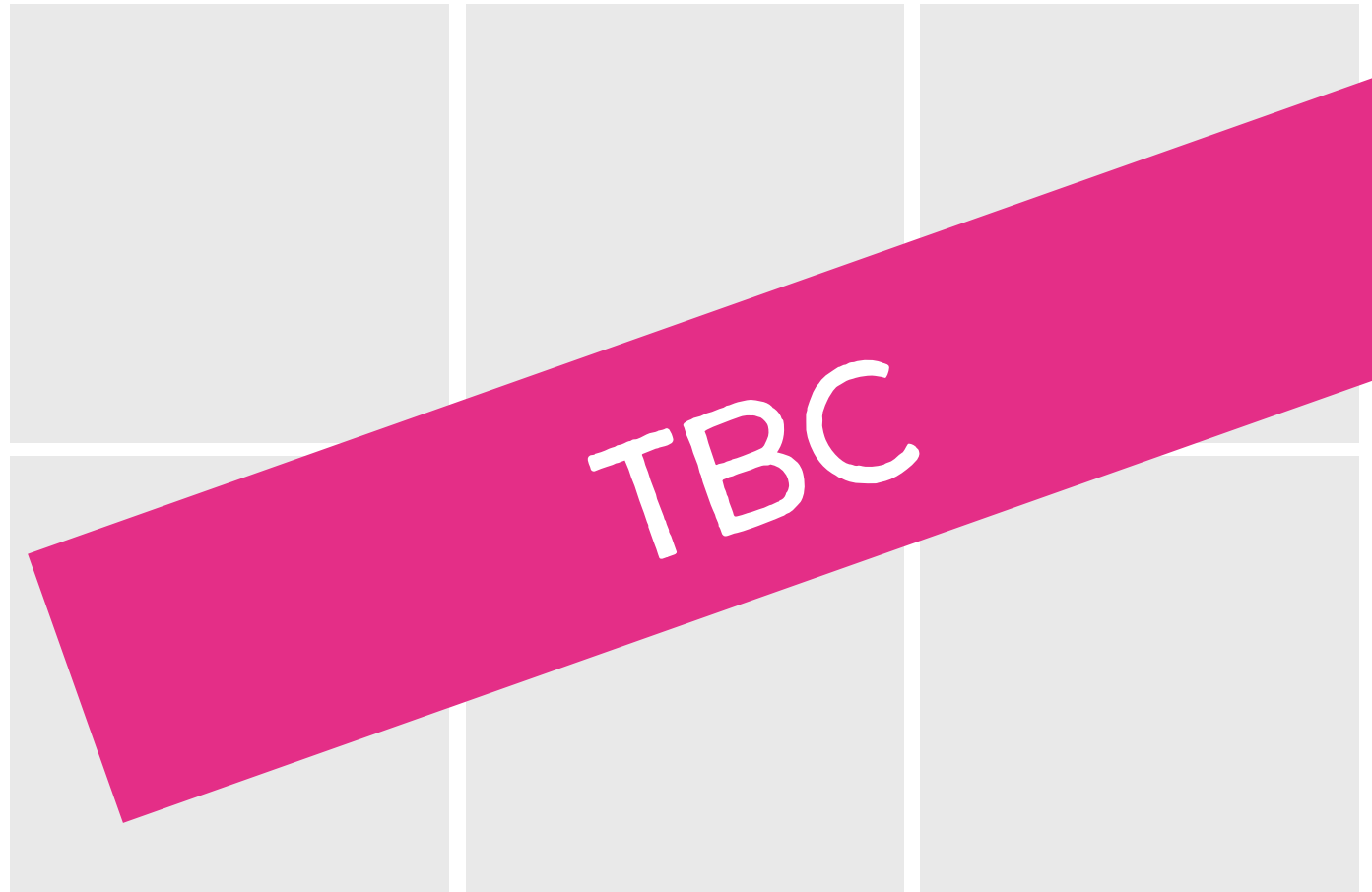
2.32 Secondary photography

Once you are beyond someone's first impression of interacting with the brand, for example on the inside pages of a brochure or report, you will need to have a greater variety of photography, so you can talk about the more detailed points of CPRE's work (the WHAT and the HOW).

Our secondary photography should still be able to fit into our Epic, Intimate and Detail categories devised for our first impression photography (see pages 38-41).

We need to represent the work we do - real life in rural communities, different types of land use and development etc.

Quality of imagery should be maintained. A bank of images that may be used is in development and can be accessed on Resource Space.





2.33 Our tone of voice

2.34 Inspiring support

Millions of people care deeply about the countryside, but it's up to us to inspire them to join the movement that will help it thrive, for everyone.

We believe that celebrating the countryside – the tranquillity, awe, exhilaration and beauty – and promoting the benefits it offers to everyone, whoever they are and wherever they live, will inspire people to care and support our work.

We believe in finding positive solutions to the issues facing the countryside and we're optimistic – even when talking about problems – because we want people to see that together, we will make a difference.

The following pages should help you communicate even more effectively – whatever the message, channel or audience.

2.35 Principles

Over the following pages, we will talk you through the tone of voice principles that are based on our brand values. They will show you how to use these to create hard working communications that continue to improve our brand awareness, encourage engagement, and achieve our goals for the countryside. In summary:

We're straightforward and clear

We're positive and forward-looking

We're relevant and empathetic

We're engaging and inclusive

Within these principles, there's room for flexibility. Depending on who you're speaking to and what you'll want them to do, you'll probably want to flex your tone and messaging.

Remember, these are guidelines, not rules. But it's important that we bring a level of consistency to everything we do, so that people everywhere recognise the language and feel of CPRE, the countryside charity.

You can also request our 'house style' toolkit for further guidance on editorial style and information – see page 69.



2.35 Principles

We're straightforward and clear

Our wonderful countryside is for everyone. That's why we talk to people in a way that suits them. For supporters, we use everyday language to explain complex issues, whereas with experts, we might get technical. Most importantly, whatever the subject, think of it as a one-to-one chat. So avoid jargon, use everyday words and be informal. Contractions like 'don't' and 'we're' are fine, because that's how people talk. A good test is to read what you've written out loud – if it sounds natural, it's working.

DON'T over complicate:

'How to accelerate the delivery of new housing'

DO use everyday language:

'How to speed up the building of quality new homes'

2.35 Principles

We're positive and forward looking

We love our countryside and all the ways it makes our lives richer. If we're energetic and passionate, more people will join us in helping it thrive. Being open and optimistic helps people believe in a better future – for fields and trees, for working farms and historic hedgerows, for green spaces and villages. So stress the positive, talk in easy to understand ways and use active language like campaigning, lobbying, helping. It's all about sharing our passion and optimism. It can be necessary to be assertive but avoid using overly defensive, militant or aggressive language. It puts people off.

DON'T conjure negative thoughts

'If you love the countryside, the time has come to fight for it'

DO think of long-term impact

'If you love the countryside, let's make sure it can thrive'

2.35 Principles

We're relevant and empathetic

Using positive, relevant examples shows we understand what the countryside means to people. Be open and talk about the most current issues and how we can tackle them together.

Please talk about the benefits of the countryside in a way that's relevant to your audience – like green spaces and easy-to-access countryside for urban dwellers, or fields and woodland for those who live a more rural life.

DON'T exclude the reader:

'From giving parish councils expert advice on planning issues to influencing national and European policies, we work to protect and enhance our countryside'

DO consider everyday impact:

'We work in many ways to promote, protect and enhance our countryside – from collaborating with local councils to ensure quality homes are built for local people, to influencing changes in the law that can free our countryside of litter'

2.35 Principles

We're engaging and inclusive

The way we speak brings to life the joy the countryside brings to all of us. It should conjure up feelings and emotions for the reader – and inspire action as a result. What we do is for everyone – so you should involve them as much as you can.

Think about what our work means to people who love the countryside as much as we do, no matter who they are or where they live, and project it onto the page.

DON'T be insular

'CPRE fights for a better future for England's unique, essential and precious countryside'

DO evoke emotion

'Working together, we help make sure our beautiful countryside thrives now and for generations to come'

2.36 Writing in the new tone of voice

The following guidance can help you think about the structure and content of your copy, so it is emotive and engaging. It also gives examples of words you can use – or avoid.

Our love of the countryside

People will love different things about the countryside. So try to draw on many of the benefits. These will be different for different audiences, but below are benefits we know are universal:

- A sense of community
- Freedom
- Self-discovery
- Relaxation
- Health
- Tranquillity
- A source of food
- An antidote to our busy lives
- A haven for nature
- A place of work
- Economy
- Tourism

Also try describing the experience of being in the countryside, and the feelings it evokes, again think about your audience and the feelings they might experience:

- Enjoyment
- Livelihood
- Happiness
- Beauty
- Contentment
- Laughter
- Peace
- Togetherness
- Inspiration
- Awe
- Escape
- Breathtaking

Don't be afraid to use detailed sensory language; sights, sounds, textures, tastes and smells. For example 'the scent of freshly cut hay stacked in bales'. Rich and emotive language brings back memories, stirs emotions and unites us in our love of the countryside:

- Vast moorland
- Boggy marshes
- Winding rivers
- Majestic coastal paths
- Rolling hills
- Deep valleys
- Hedgerows teeming with wildlife
- Dappled light

2.36 Writing in the new tone of voice (cont.)

Talking about the threats to our countryside

At times it will be necessary to present the threats our countryside faces and what CPRE is going to do about it, and this can be a powerful way of inspiring people to act. But it's important you also suggest a tangible solution – or show a successful way a similar issue has been tackled in the past.

Our positive tone of voice should be supported by strong and determined language, but should never be aggressive or 'fighting' discourse that might alienate us and dilute our messaging. It's important to remember that too much negativity can make people desensitised or passive and less likely to take action.

You can talk about the problems that exist, but be careful not to use facts to scaremonger. Avoid phrases that are aggressive or militant, like 'fight' as this suggests that we want things to stay as they are, whereas words like 'help'

or 'save' show that we are seeking a solution to the problem. When used sparingly, assertive phrases such as 'take a stand' or words such as 'defend' could give even more impact in our positive tone of voice.

Use relevant examples to highlight the dangers; litter, climate change and inappropriate development are well recognised. As well as the situation today, the future health of our countryside motivates many people. So be optimistic, while being truthful and realistic. Show that change is possible and every step forward gets us closer to having a beautiful and thriving countryside that enriches all our lives.

All of our creative should reflect our mission to promote, enhance and protect a thriving countryside – these three parts can be dialled up and down according to your audience and message. But if it contains 'protect' messaging then ideally it would be balanced with a solution e.g. 'promote' or 'enhance'.

Presenting positive solutions

We support anything that makes our countryside a better place, from local farmers' markets to safer cycle paths. It could be as simple as encouraging someone to buy local or asking them to join us on a Green Clean. Be specific on what needs our help; the wildlife that depends on our hedgerows, a children's playground that has seen better days. Even the beloved village pub. Make it clear that this is for the common good, for all of us. It should feel like a collaborative effort, working together to make positive progress for the countryside and for everyone. This is best done by making the benefit to people's lives clear. Celebrating our successes, and showing tangible examples of how change can happen, will help to take people on the journey with us.

2.37 About us

Short:

CPRE is the countryside charity that campaigns to promote, enhance and protect the countryside for everyone's benefit.

Medium:

CPRE is the countryside charity that campaigns to promote, enhance and protect the countryside for everyone's benefit, wherever they live.

With a local CPRE in every county, we work with communities, businesses and government to find positive and lasting ways to help the countryside thrive - today and for generations to come.

What we do (in a nutshell):

We connect people with the countryside so that everyone can benefit from and value it.

We promote rural life to ensure the countryside and its communities can thrive.

We empower communities to improve and protect their local environment.

Through all our work we look at the role of our countryside in tackling **the climate emergency**, including seeking ways to increase resilience and reduce impact.

2.40 About us

These bullet points are written to help explain the breadth of work we do as a charity in a straightforward, accessible way. You should be able to pick the most relevant points based on the audience or what's right for your local CPRE. Some may be more suited to a chat with a member of the public at a county fair, whereas others are more relevant for conversations with sector leaders or the government.

We are CPRE, the countryside charity that...

- Promotes the benefit of the countryside to everyone, wherever they live.
- Supports communities across the country to have their say on developments and changes in their local area.
- Raises awareness of the countryside as vital for health and wellbeing.
- Celebrates and support businesses that give back to the local countryside.
- Launches national campaigns and programmes to manage the impact of litter on the beauty and quality of our countryside.
- Works with local and national government, and other organisations to promote planning policies that make the best use of land.
- Supports farmers and promote local food to help a diverse farming community thrive.
- Promotes and encourage greener modes of transport.
- Encourages care of our fields and hedgerows to help protect landscapes and wildlife.
- Calls for homes that local people can afford to be built in the right places across the country.
- Promotes renewable energy that doesn't damage the local area or wider environment.



3.0 Applying the brand

3.1 Stationery



3.1 Stationery



3.2 Reports



Let's invest in something worthwhile

Green Belt Report



The countryside charity

CPRE's vision for Green Belt

In CPRE's vision for our centenary year, 2026, we described our hope for the Green Belt: that it is 'more attractive and more accessible, providing an invaluable breathing space for town and city dwellers and supplying them with food'.

40.5% Arable & horticulture

8.9% Built-up gardens

4.8% Mountain, heath & bog

9.4% Woodland

34.5% Grassland

1.9% Coastal & freshwater

19% of all England's deciduous woodland is located in Green Belts

34% of the Community Forest land is within Green Belts

12% of the National Cycle Network is within Green Belts

Summary of statistical findings

ADAS used the most recent datasets to give a benchmark against which we can measure further developments...

Priority Habitat

...

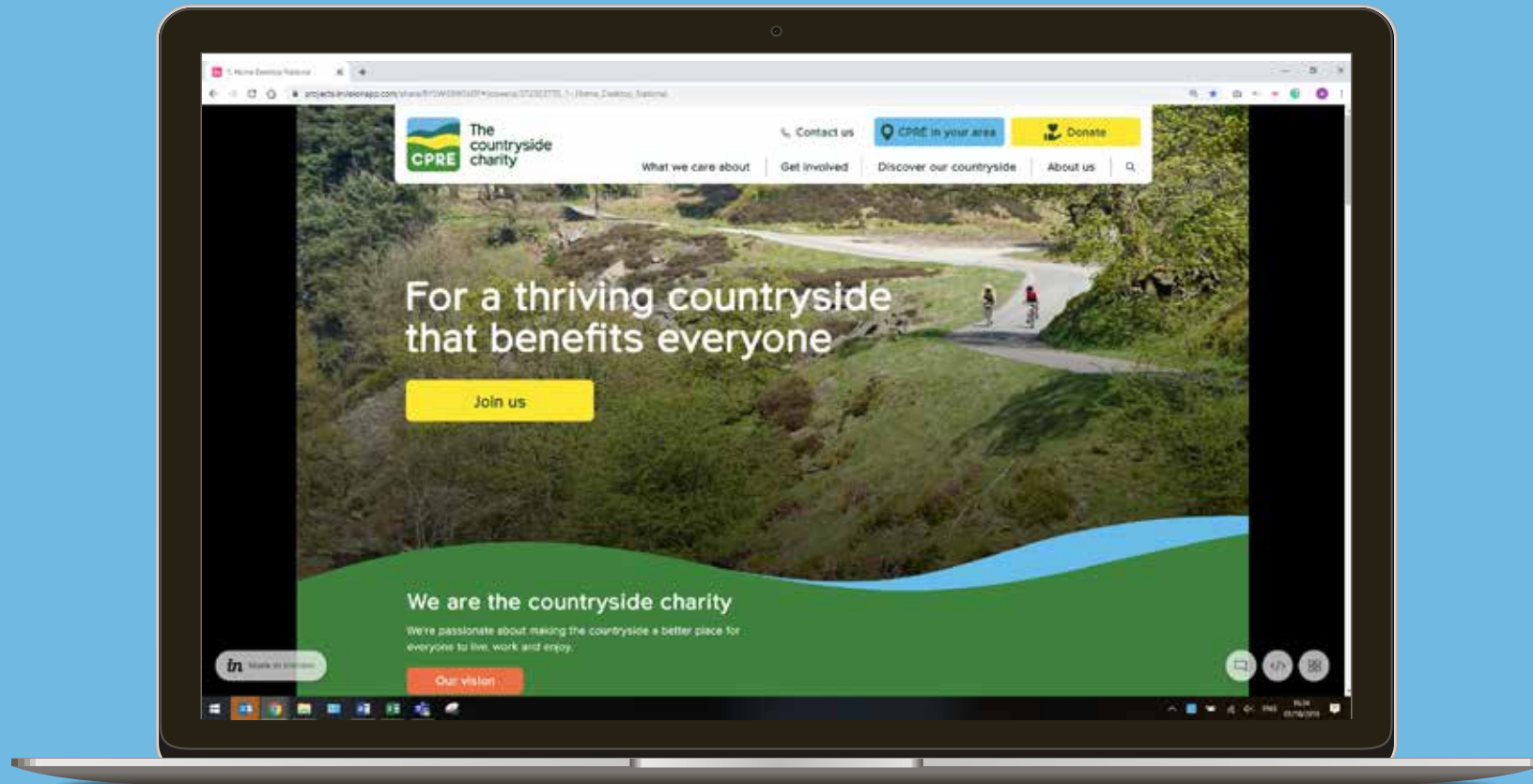
Recreational opportunities

...

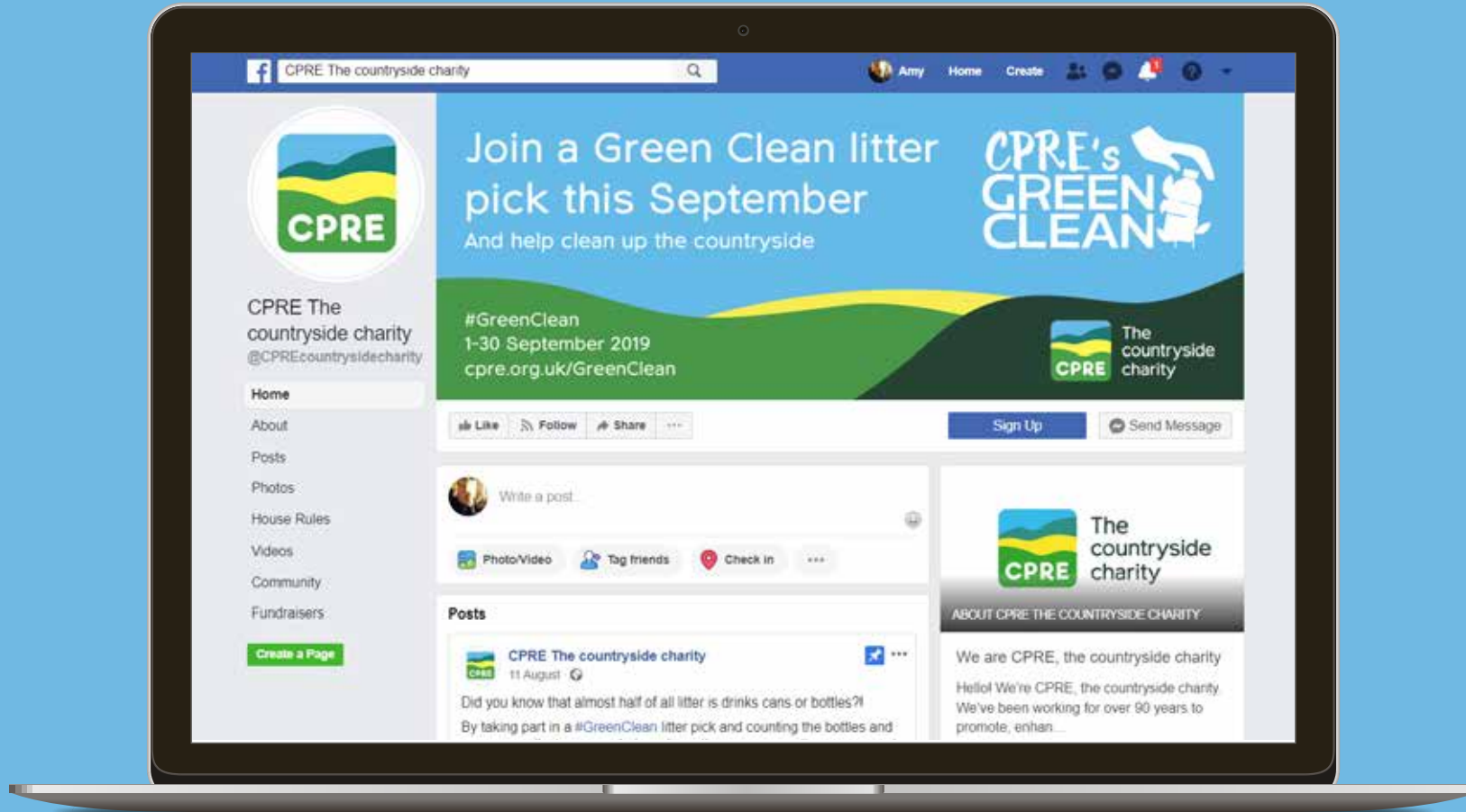
Public Rights of Way (PRow) and National

...

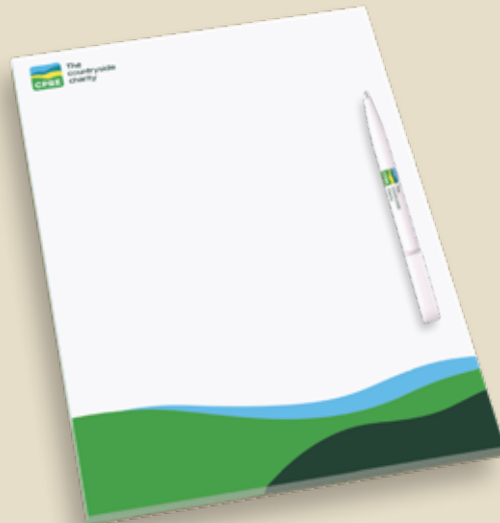
3.2 Website



3.4 Social – local CPREs



3.5 Events



3.6 Merchandise



3.6 Merchandise



3.6 Merchandise





4.1 Just checking...

☐ Is the logo legible with clear space around it?

See page 17

☐ Is the logo in the correct position?

See page 20

☐ Have you used the primary colour palette for your covers?

See page 24

☐ Have you ensured your colour ratios are correct?

See page 28

☐ Have you ensured your use of colour is correct dependent on whether it is a friendly or a formal piece you are producing?

See page 29

☐ Have you used the correct font?

See page 30-31

☐ Is the text aligned correctly?

See page 30-31

☐ Have you used the appropriate graphic device?

See page 34-35

☐ Have you used first impression photography on the cover, that follows our photography guidance?

See page 38-43

4.2 Assets – logos

(All logos are available in CMYK and RGB Versions)

Logo Mark



Logo Icon



Logo mono



Logo reversed



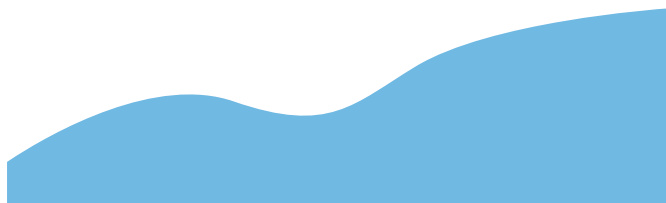
Local Logos



4.2 Assets – graphic devices

(All master curves are available in CMYK and RGB Versions)

Sky



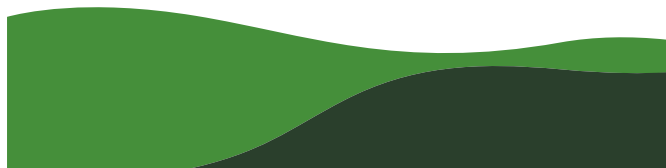
CPRE Green



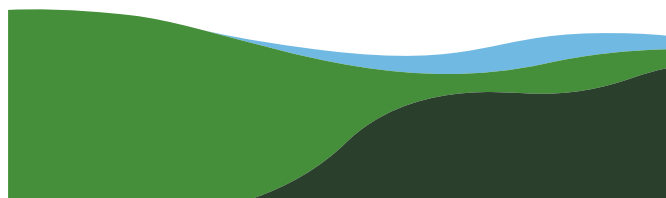
Hill



Cover portrait graphics



Cover landscape graphics



4.3 Contact

If you can't find the answer to your question in these guidelines, please get in touch:

Caroline Jenkins
Head of Brand, Communications
and Engagement
brand@cpre.org.uk