Capita

Brand Guidelines

Version 3
March 2022

Our brand sets a clear direction to create better outcomes, through a relentless drive and commitment.

Contents

Brand Strategy | 01

Brand strategy | Our brand narrative

At Capita, better isn't something we are, better is something we create.

It's created by an obsession, not only with improving today, but with knowing that good can always be made greater. In every action we take and decision we make, we challenge ourselves to do more.

By doing more for our clients and our people we're delivering better outcomes, and, together, creating a better world.

That's why we are here. And that's how progress is made: by building on our achievements, towards shared success.

And knowing that, even when others think we're at our best, better is yet to come.

This is the heart of our story: recognising no idea is off-limits, everything can be improved, and change won't wait.

With desire and commitment, deep insight, knowledge, and a restless, resolute passion, we will take on the challenges to come.

Because we are Capita.
To us, better isn't just an objective.
It's an obsession.

06

Brand strategy | A shift in perception

We exist to...

Create better outcomes

Through our relentless drive
and commitment

We believe

**That we need to be compulsively
committed to our clients and their purpose**

**That everything can be improved,
evolved and optimised**

**That a deep understanding of your business
is our mandate to innovate and change**

**By never settling for 'good enough'
we will create a better future for all of us**

Brand idea

Obsessed by better

Brand attributes

Resolute

Challenging

Restless

Passionate
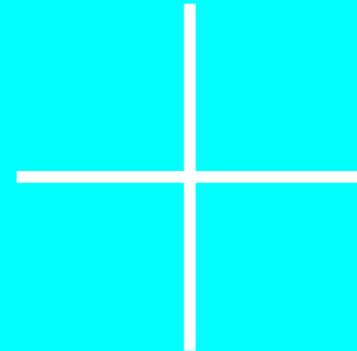
Brand strategy | Design principles

We have three design principles that guide our approach to designing with our brand identity.

They define who we are and should be applied to all our communications.

Purpose

Who are the audience? What do we want them to think, feel, do?

Clarity

Be concise with your message and execute with precision.

Simplicity

Do the basics brilliantly so our expressive elements can do the hard work.

Brand strategy | Core visuals

These are the core visual elements that represent our brand.

Over the following pages, we'll explain how to combine and apply these elements to build a consistent visual language.

Recognition of our brand depends on the use of these elements. Therefore, it is important that these elements are never altered.

Click the thumbnail below to watch an overview of our design system.

Logo

Capita

Calibration Bar

Photography

Typography

ABCDEFGHIJKLMNOPQRSTUVWXYX
abcdefghijkhlmnopqrstuvwxyz
1234567890
Helvetica

Illustration

Iconography

Colour palette
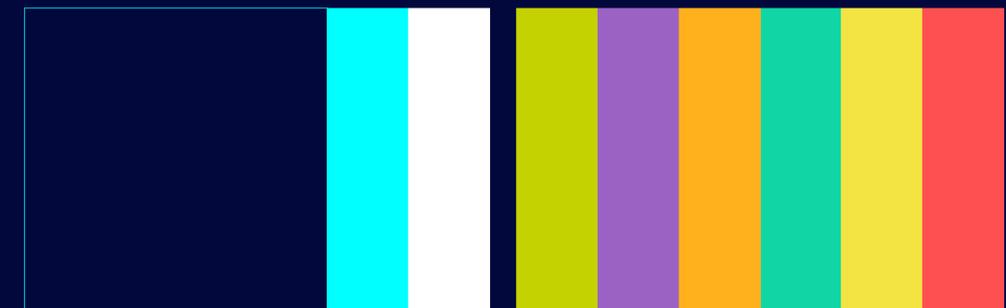
Logo |02

Logo | Variations

This is our logo, It is our signature and primary visual asset. Our logo should feature on every piece of communication we produce.

The combination of typography, character forms and symbol are unique to us.

Always use the artwork provided and do not redraw or modify it in any way.

We have a number of different versions of our logo to accommodate colour variations and differing production methods used across our brand.

The primary version of the logo is available in two variations for positive reproduction on white (light) or cyan backgrounds. It is also available for negative reproduction on navy blue or darker backgrounds.

The secondary version is available in two variations, white reversed and 100% black for mono reproduction.

The character shapes have been optimised in both the positive and negative variations, they are not interchangeable.

You may see us use variations of our logo to support Pride and Black History Month. We invite all colleagues to use these logos but we must revert back to the primary Capita logo at the end of the campaign.

Primary

Secondary

Logo | Spacing

An area of clear space around the logo has been defined to prevent any other graphic elements from interfering with its impact.

Clear space
The minimum clear space around the logo is equal to the height of the 'C' of the logotype.

This distance is the minimum amount of clear space that should always surround the logo.

Minimum size
The minimum size of the logo in print is 20mm in width.

For digital we recommend a minimum size of 130px wide. On very small digital applications a smaller clear space can be followed to allow the logo to be used larger.

Clear space — Print

Clear space — Digital

Minimum size — Print

20mm

Minimum size — Digital

130px

Logo | Positioning

There is an element of flexibility in the positioning of our logo.

As an overall rule the logo should be the first or the last element you read on a layout.

It aligns to the calibration Bar. There is no fixed distance that it can sit, provided that it aligns to the page grid.

This page shows some (not all) possible positions.
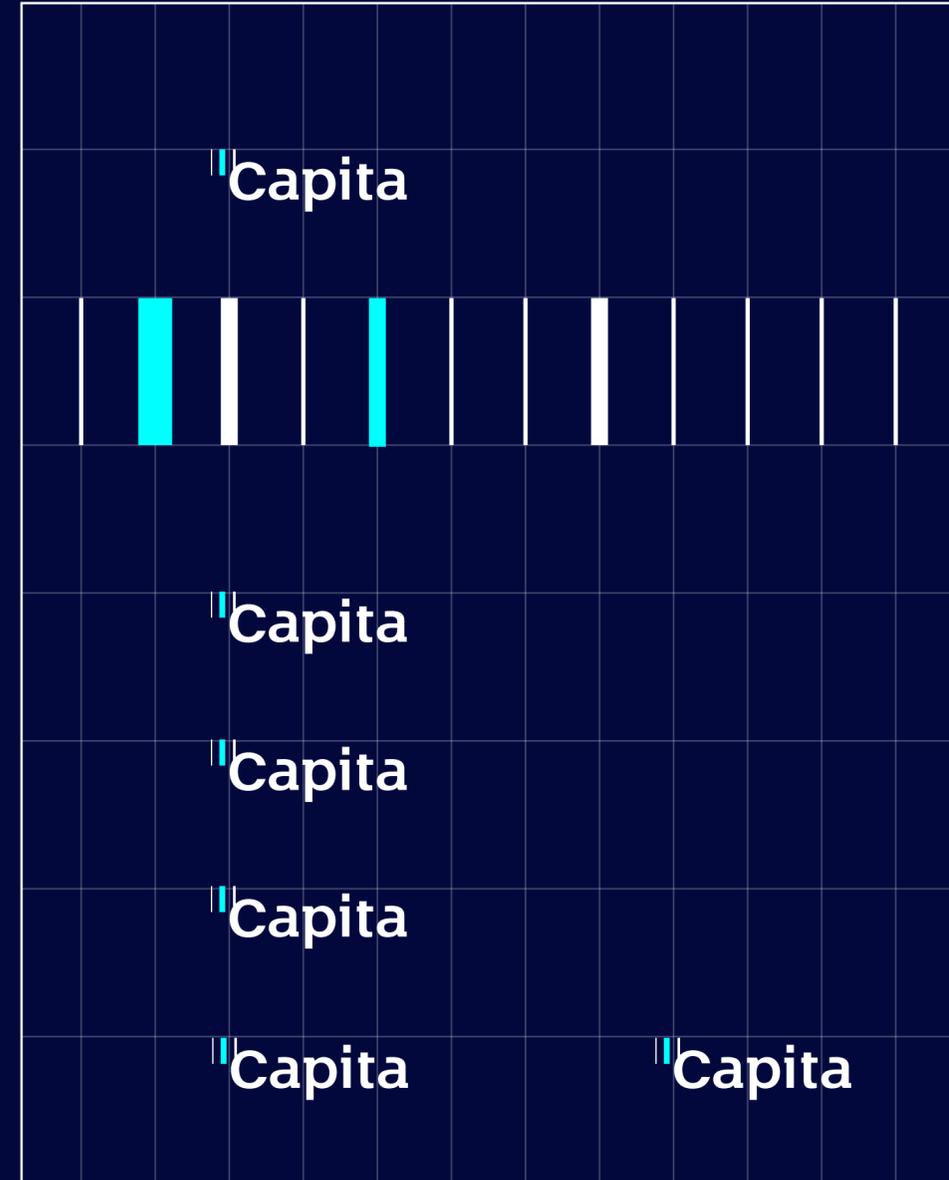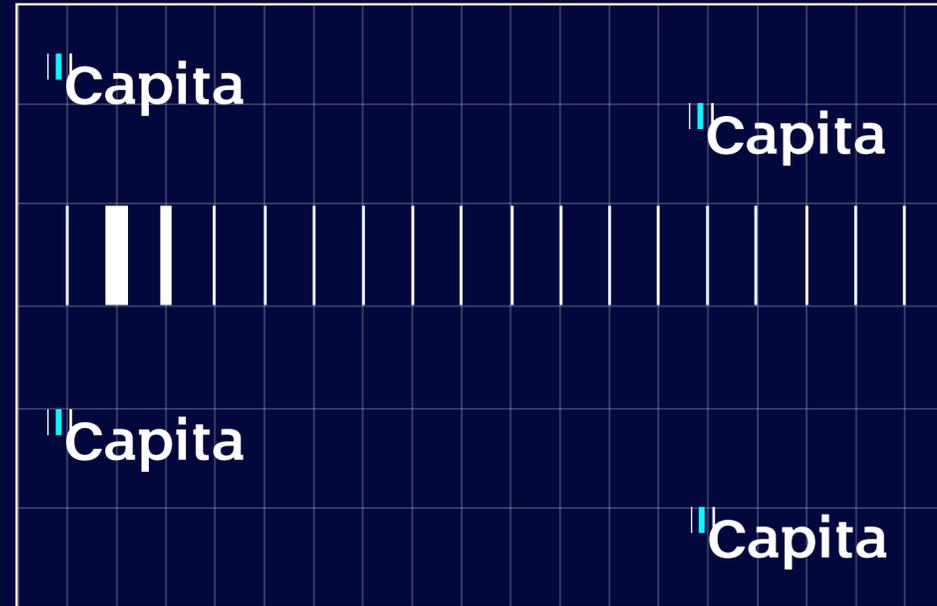
Logo | Misuse

Misuse undermines the equity we build as we develop our new brand communications.

These are examples of how not to use our logo.

Only approved artworks should be used and in the manner set out in supplied templates and as shown in this document.

01. Do not change any elements.

02. Do not change the opacity of elements.

03. Always use the correct version for your background.

04. Always use approved files and colourways only.

05. Do not create sub-brand lock ups.

06. Do not use other typefaces.

07. Do not alter the orientation.

08. Do not incorporate the calibration bar.

01.

02.

03.

04.

05.

06.

07.

08.

Logo | Brand architecture

The logo in some instances extends to include descriptors, co-branding and endorsements.

To uphold the integrity of our brand we have designed 5 levels of brand architecture across Capita plc.

This brand governance applies both internally and external. We do not permit distinct branding for the following:

- Short of mid term projects

- Internal teams, business units or Capita locations

- Internal initiatives

- Communications

For guidance and advice on the use of the logo please contact **brand@capita.com**

Level	Description	Example
LEVEL 1	Capita Masterbrand only, separate descriptor	Capita
LEVEL 2	Capita Masterbrand + descriptor	Capita
LEVEL 3	Branded offer with strong Capita endorsement	Capita Descriptor
LEVEL 4	Branded offer with nominal Capita endorsement	Pay360 by Capita
LEVEL 5	Standalone with no link to Capita	Retain
PARTNERSHIP	Capita Masterbrand + partnership brand	Capita | GOV.UK

Logo | Partnership lock-ups

Partnerships lock-ups can require careful consideration so that our logos work well together.

There should be a considered and consistent relationship where neither logo has prominence.

On this page are examples that show how different styles of partner logos can be applied and how the 'C' of the Capita logo is used as a standard measurement.

Always use approved and supplied artwork files.

They should always:

1. Find a comfortable ratio between the main body of the third-party logo — we recommend this relationship being no more than 3x the height of the letter 'C' from the Capita logo.

   Align the logos with the highest or lowest point of a letter, relevant baseline from within multiple lines of text, or the optical centre of an object if no text is present.

2. If multiple partner logos are required then the 'C' of the Capita logo is used as a measurement for the margin between the two.
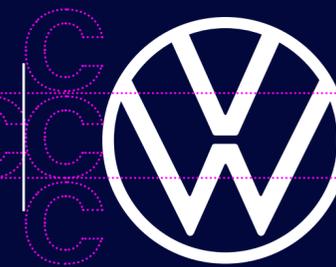
3. Use the correct version. Comprehensive logo suites might include horizontal and stacked versions.

4. When using a horizontal logo, match the cap height with that of the Capita logo.

01.

02.

03.   04.

Logo | Email signatures and accrediations

Email signatures and how to create email accreditation signatures.

Capita plc and all of its subsidiaries are required to display the following information requires all of your business emails (and your letterhead and order forms) to include the following details in legible characters:

- Company's registered name (e.g. XYZ Ltd)

- Company registration number;

- Company place of registration (e.g. Scotland or England & Wales); and

- Company registered office address

THIS IS A LEGAL REQUIREMENT.

It is not enough to provide a link to this information from an email footer. The Regulations provide that any 'display' or disclosure of information required by the Regulations must be "in characters that can be read with the naked eye."

Not all emails will be relevant to your business, but most companies will find it easier to add the information to all outgoing emails, including those messages that forward or reply to a third party's email.

For more information on email signatures and templates visit **connections**.

Email signature
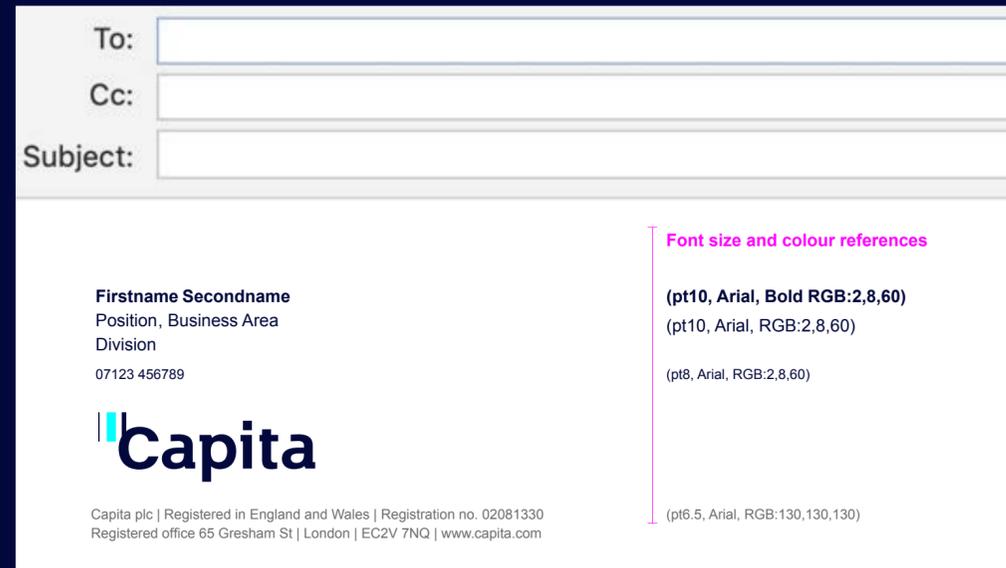
Email accreditation signature
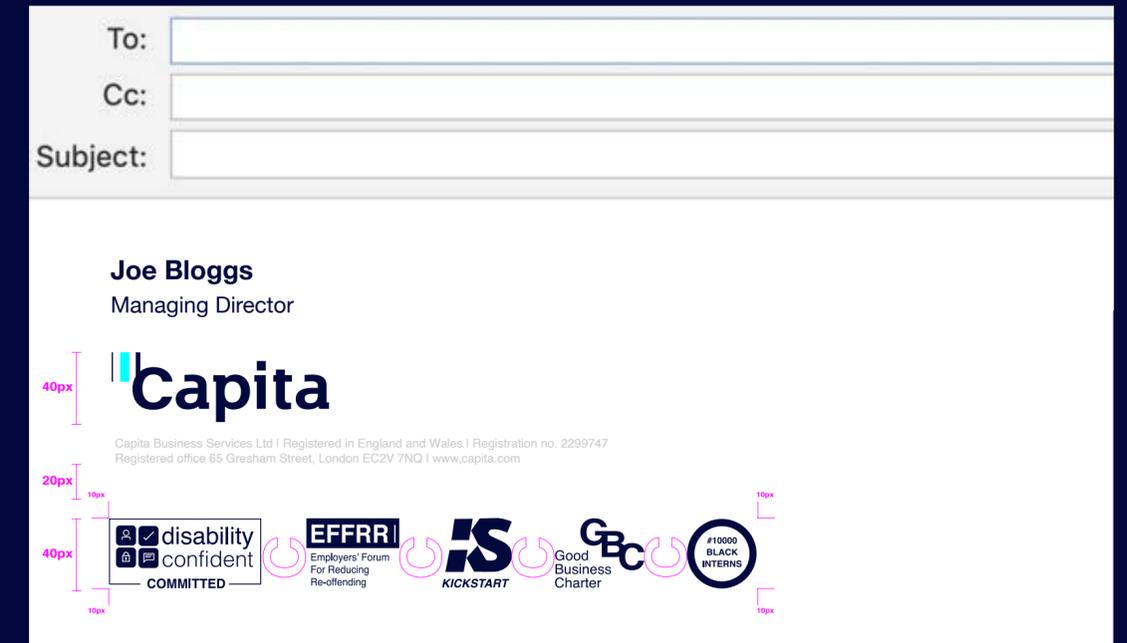
Accreditations should be spaced evenly, using our C from the Capita logo as a measurement. All accreditation email templates must be requested and created by the brand team - **brand@capita.com**

Logo | Working with

When a partnership is not applicable, our Working with **treatment can be applied to establish a relationship.**

On this page are examples that show how the Working with text should be position with a business' logo and how the 'C' of the Capita logo is used as a standard measurement.
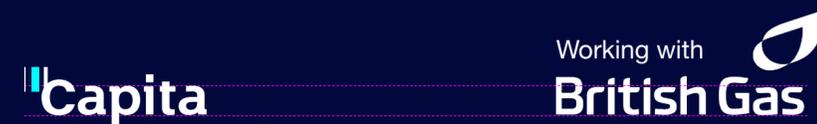
Always use approved and supplied artwork files.

They should always:

1. Align the logos with the highest or lowest point of a letter, relevant baseline from within multiple lines of text, or the optical centre of an object if no text is present.

2. Use the correct version. Comprehensive logo suites might include horizontal and stacked versions.

3. When using a horizontal logo, match the cap height with that of the Capita logo.

4. Email signatures should only use the Capita logo and have the relationship **Working with...**written in text.

Architecture lock-up options

Working with
British Gas

Capita
Working with
British Gas

Minimum distance:

Capita Cc Working with **British Gas**

PowerPoint presentation front cover
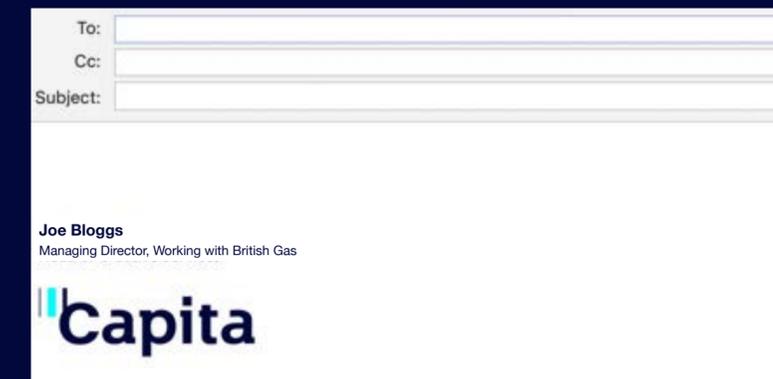
Capita

Working with
British Gas

Working with British Gas

June 2020

Email signature

To:	
Cc:	
Subject:	

Joe Bloggs
Managing Director, Working with British Gas

Capita

Colour | 03

Colour | Palettes

We have two colour palettes that are used across all communications.

Primary colour palette
The primary palette stems from our logo and is used at the core of our visual language.

Secondary colour palette
The secondary colour palette consists of bright colours that can be used to highlight and differentiate information within type or graphics. Currently, while we establish the brand in the market, use of the secondary palette should be limited.

Additionally, 70%, 50% tints can be used to extend the colour palette if required in such applications as charts and diagrams.

For diagrams and web, the greyscale and blue tint colours are available for more flexibility.

Primary colour palette

**Primary
Navy blue**
PMS 274
C: 100 M: 95 Y: 00 K: 50
R: 2 G: 8 B: 60
HEX — # 02083C

NCS: S 7020-R80B
RAL: 5022

**Primary
Cyan**
PMS 311
C:65 M:0 Y:15 K:0
R:0 G:255 B:255
HEX — # 00FFFF

NCS: S1050-B10G
RAL: 660-4

**Primary
White**
C:0 M:0 Y:0 K:0
R:255 G:255 B:255
HEX — # FFFFFF

NCS: S1050-B10G
RAL: 9016

Blue tint

# BDBFD1	# 80839D	# 4F5377	# 282D59
Very Light	Light	Medium	Dark

Secondary colour palette

75%	50%	75%	50%	75%	50%	75%	50%	75%	50%	75%	50%

Green
PMS 382
C:31 M:0 Y:98 K:0
R: 197 G: 210 B: 1
HEX — # C5D201

NCS: S 0575-G60Y
RAL: Not Available

Purple
PMS 7677
C:54 M:67 Y:0 K:0
R:155 G:98 B:195
HEX — # 9B62C3

NCS: S 2050-R60B
RAL: 4005

Turmeric
PMS 7409
C:0 M:36 Y:89 K:0
R:255 G:177 B:29
HEX — # FFB11D

NCS: S 0585-Y20R
RAL: 1037

Coral
PMS 710
C:0 M:80 Y:60 K:0
R: 255 G: 80 B: 81
HEX — # FF5051

NCS: S 0570-Y90R
RAL: 3018

Yellow
PMS 2003
C:09 M:03 Y:81 K:0
R:243 G:228 B:68
HEX — # F3E444

NCS: S 0560-Y
RAL: 1018

Teal
PMS 7465
C:66 M:0 Y:49 K:0
R:16 G:214 B:166
HEX — # 10D6A6

NCS: S 1050-B70G
RAL: 6019

Colour | Using the palettes

Our primary and secondary colour palettes are used in different ways.

Primary assets such as those listed below should not use the secondary palette in their design.

• Capita homepage
• Advertisements
• Case studies
• High level service brochures
• Social media posts
• Event stands
• Document front covers.

Secondary assets listed below may make limited use of the secondary palette.

• Internal presentation or report pages
• Product level brochures
• Proposal documents.

Primary asset examples

Secondary asset examples
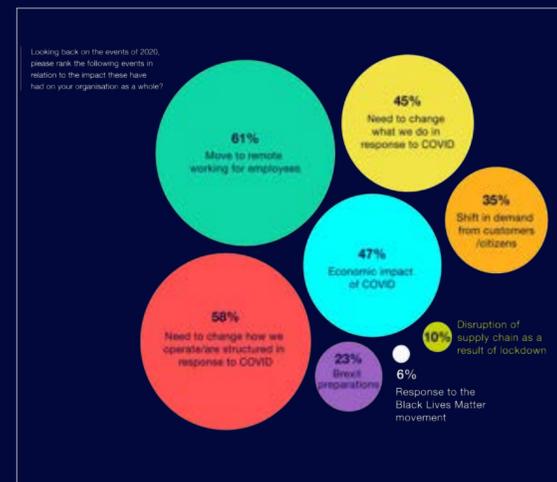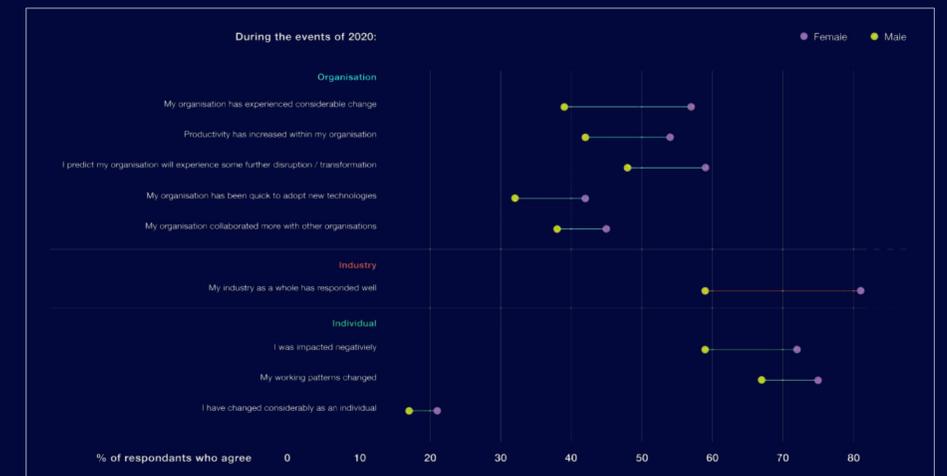
Colour | Secondary palette

Using secondary colours

This option should be used for impactful brand messaging such as campaigns and activations.

Elements are placed and sized according to the grid. The secondary colour is used in the same way as our Capita cyan, the only exception being that they should not be used as overlays over photos.
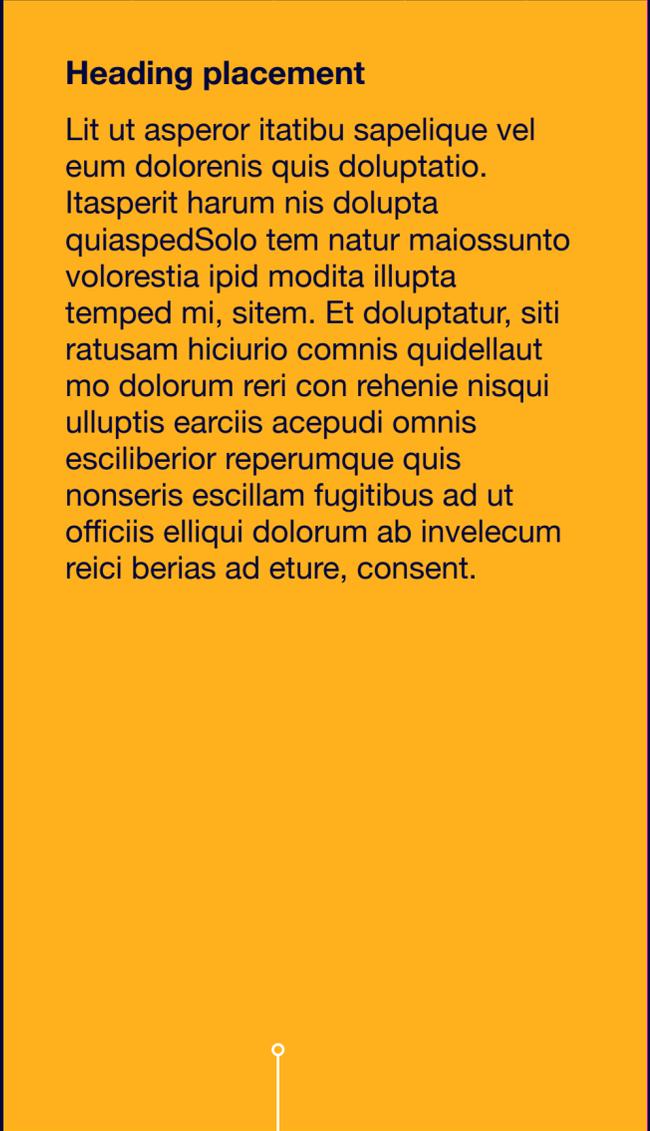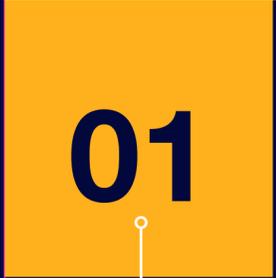
01

Heading placement
Lorem ipsum sit amet, ex augue gra. Itia con seribusti cus dellori si blaccum non cum fug iam faciaecae.

Heading placement

Lit ut asperor itatibu sapelique vel eum dolorenis quis doluptatio. Itasperit harum nis dolupta quiaspedSolo tem natur maiossunto volorestia ipid modita illupta temped mi, sitem. Et doluptatur, siti ratusam hiciurio comnis quidellaut mo dolorum reri con rehenie nisqui ulluptis earciis acepudi omnis esciliberior reperumque quis nonseris escillam fugitibus ad ut officiis elliqui dolorum ab invelecum reici berias ad eture, consent.

Consistent
Use one secondary colour only

Harmonious
The secondary colour should be reflected in the photography

Impact
Large blocks of colour may be used as containers for supporting text

Colour | Hierarchy

Colour heirarchy

There is a hierarchy to follow when using the colour palettes.

Intro pieces including document covers use the navy blue. This is supported with the cyan and the white for text and graphics.

When the layout calls for more information further into a document, White is used as the background colour, supported by the navy blue and cyan.

The secondary palette is also used to help structure the document or when detailed elements require further colours. Examples of this would be; graphs, illustrations and divider pages, to help categorise and structure in PowerPoint slides.

No more than 20% of the entire document should contain secondary colours.
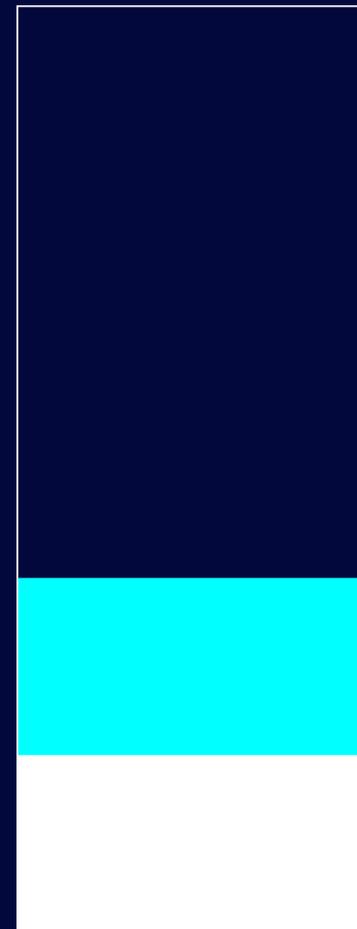
Intro

Info

Additional detail

Whole document

No more than 20% of the entire document should contain secondary colours

Intro	Info	Additional detail	Whole document
Navy blue	White	White	White
Cyan	Navy blue	Navy blue	Navy blue
White	Cyan	Cyan	Cyan
		Secondary palette	Secondary palette
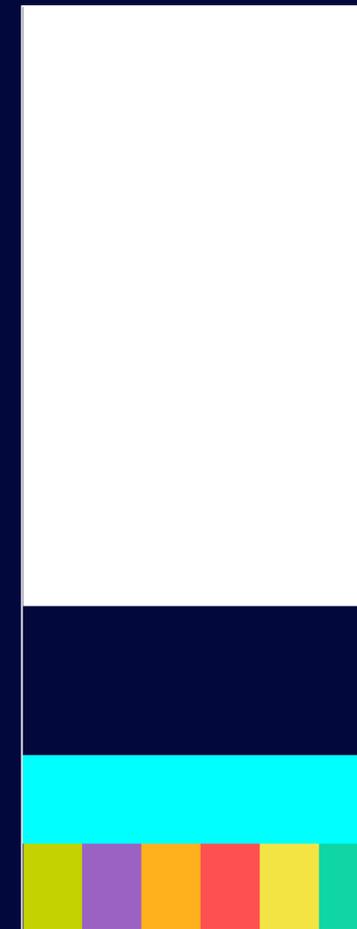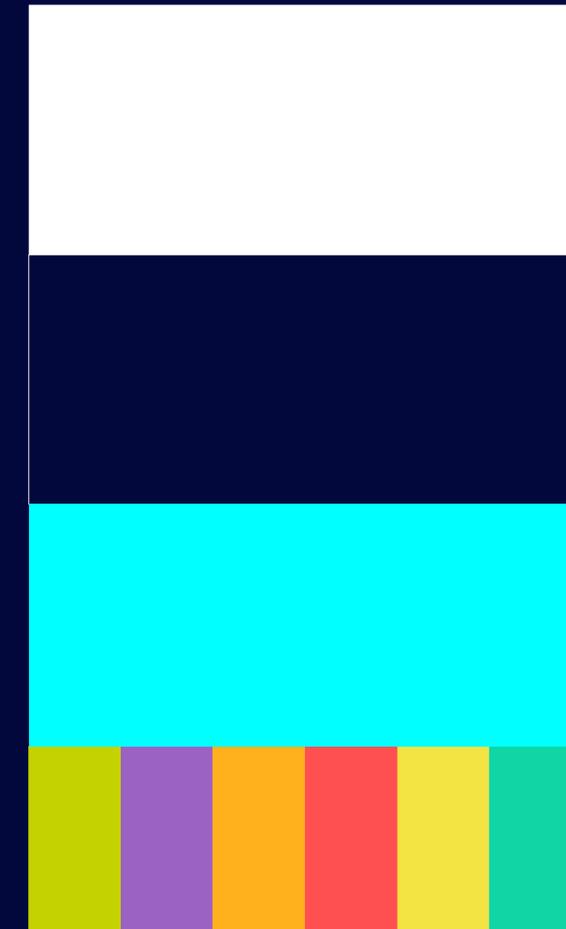
Colour | Charts and graphs

Charts and diagrams explain and demonstrate often complex information and statistics in a simpler way.

Here are some examples of how the overall style, and some visual cues from our illustrations, could be applied to diagrams.

The secondary colour palette is used extensively. Additionally, 75% and 50% tints can be used to extend the range if needed.

Sample chart and diagram heading
Sub heading or description

23%
AMT / 20

■ Key01 ■ Key02 ■ Key03 ■ Key04 ■ Key05

2018 YTD Sales Performance
(vs. annual targets)
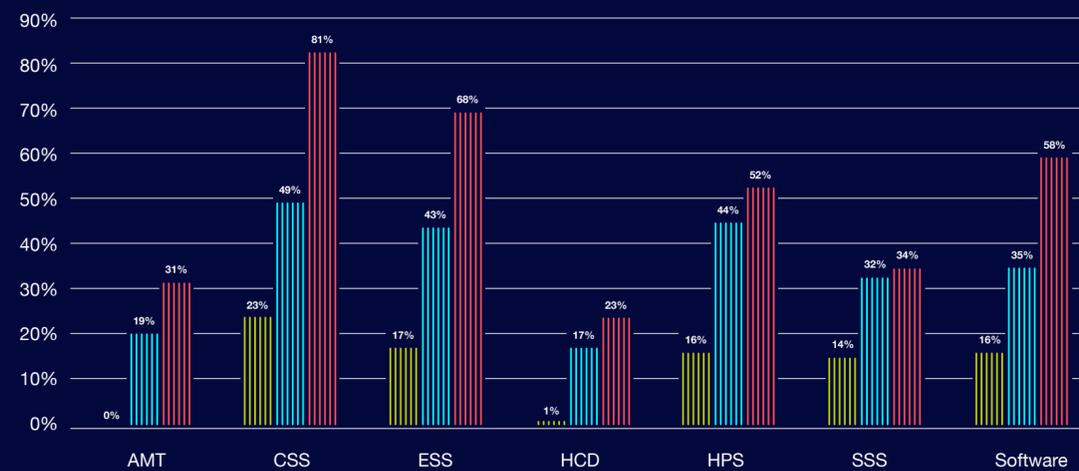
■ % Sales people at 60% target (7/12)   ■ % Commissionable OI BP Attainment   ■ % Total OI BP Attainment

Sample chart and diagram heading
Sub heading or description
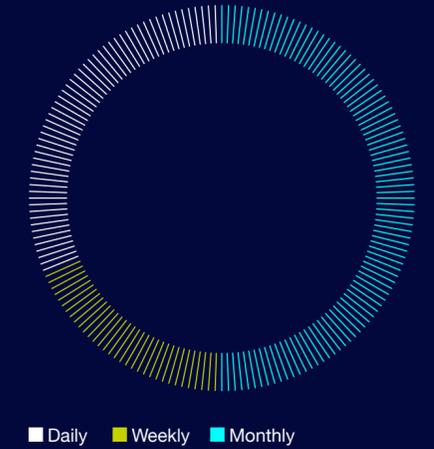
■ Daily ■ Weekly ■ Monthly

Sample chart and diagram heading
Sub heading or description
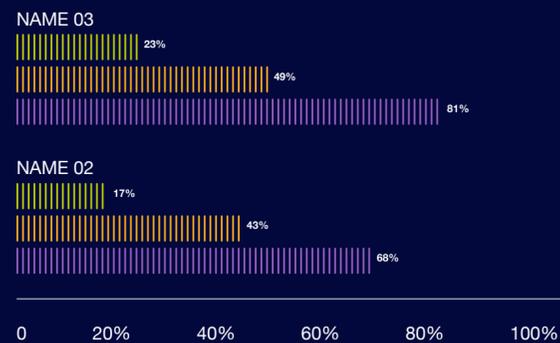
NAME 03
23%
49%
81%

NAME 02
17%
43%
68%

0   20%   40%   60%   80%   100%

■ Key 01 ■ Key 02 ■ Key 03

Sample chart and diagram heading
Sub heading or description

Entry 01
Entry 02
Entry 03
Entry 04

0   10   20   30   40   50

■ Key 01 ■ Key 02 ■ Key 03

Sample chart and diagram heading
Sub heading or description

80%
60%
40%
20%
0%
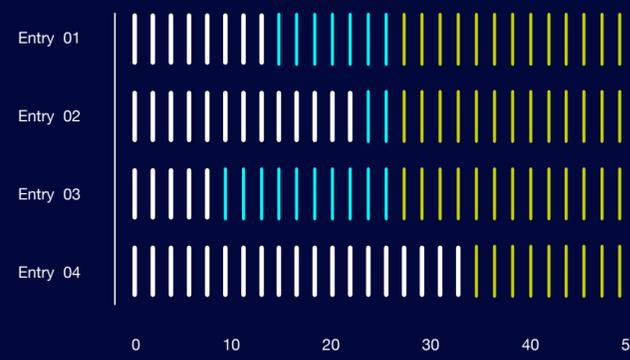
WINTER   SPRING   SUMMER   AUTUMN
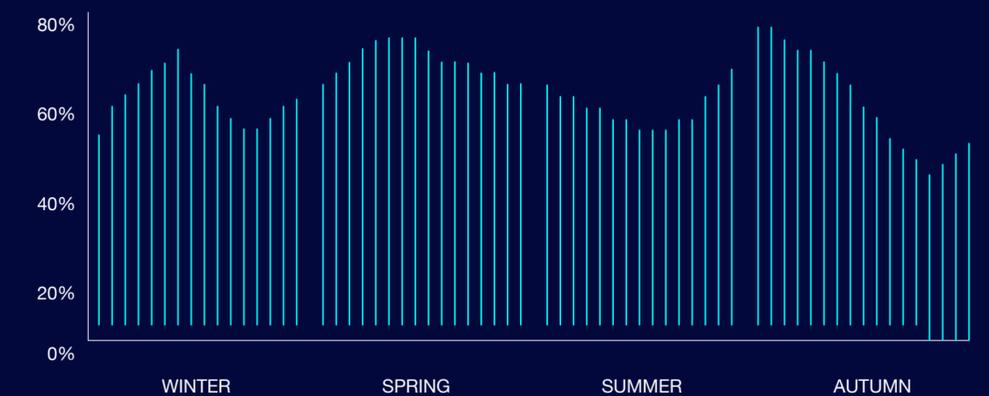
* Disclaimer text to go here below in one line

Colour | Accessibility

Colour combinations

This page shows which colour combinations may be used as not all combinations are optimised for accessibility.

Consideration must also be given to font size, particularly with certain combinations, to maintain a high standard of accessibility.

Background

Cyan	Green	Purple	Turmeric	Coral	Yellow	Teal
Aa ⊗ Invalid combination	Aa ⊗ Invalid combination	Aa	Aa	Aa	Aa ⊗ Invalid combination	Aa
Aa	Aa	Aa	Aa	Aa	Aa	Aa

Text

White

Aa Navy

Aa Cyan
Caution: larger font sizes recommended

Aa ⊗ Green
Invalid combination

Aa Purple

Aa Turmeric
Caution: larger font sizes recommended

Aa Coral

Aa ⊗ Yellow
Invalid combination

Aa Teal
Caution: larger font sizes recommended

Navy

Aa Cyan

Aa Green

Aa Purple

Aa Turmeric

Aa Coral

Aa Yellow

Aa Teal

Colour | Secondary palette examples

Secondary colour examples

Secondary colours may only be used within a document, never for cover slides or as a primary treatment.

Secondary colours may be used as full bleed background colours

An alternate style for infographics in one secondary colour

20%

Lit ut asperor itatibu sapelique vel eum dolorenis quis doluptatio. Itasperit harum nis dolupta quiasped

Lit ut asperor itatibu sapelique vel eum dolorenis quis doluptatio. Itasperit harum nis dolupta quiasped magnatem. Ugias dellam quam rerovid maximi, conemporem ex ea

20%

Lit ut asperor itatibu sapelique vel eum dolorenis quis doluptatio. Itasperit harum nis

Lit ut asperor itatibu sapelique vel eum dolorenis quis doluptatio. Itasperit harum nis dolupta quiasped magnatem. Ugias dellam quam rerovid

Secondary colours may only be used within a document, never for cover slides or as a primary treatment

Divider slide

Colour | Secondary palette examples

Secondary colours may be used instead of the cyan in our illustrations
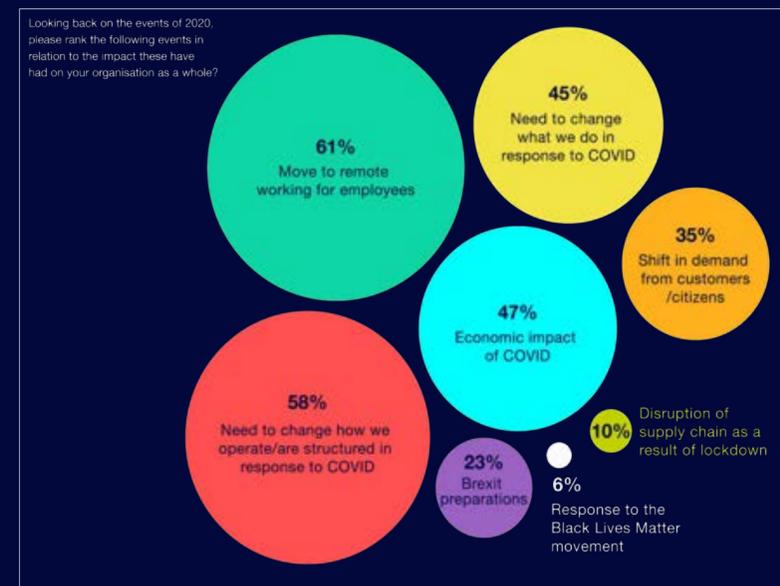
Secondary colours add clarity to infographics and diagrams

Secondary colours may be used as a single call out on websites, but must still adhere to the 20% rule

Colour | Secondary palette document example

Cover must use primary colours only
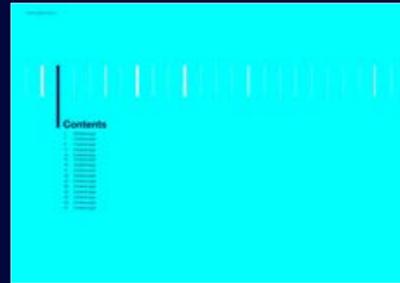
Secondary colours used as divider pages to add clear structure

A single secondary colour may be used on a page

Only 20% of the document may use secondary colours

Where Infographics have multiple colours, no other secondary colours may be used on the same pages

Colour | Misuse

Misuse undermines the equity we build as we develop our new brand communications.

These are examples of how not to use our colour palette.

Only approved artworks should be used and in the manner set out in supplied templates and as shown in this document.

01. Be mindful of accessibility - make sure your text is readable by using approved colour combinations

02. Do not use multiple colours on one page

03. Do not use secondary colours in primary assets such as document covers

04. Do not use invalid colour combinations, cyan should not be used with green

05. Do not use secondary colours as photography treatments

06. Do not use secondary colours alongside multi-colour graphs and charts

01.
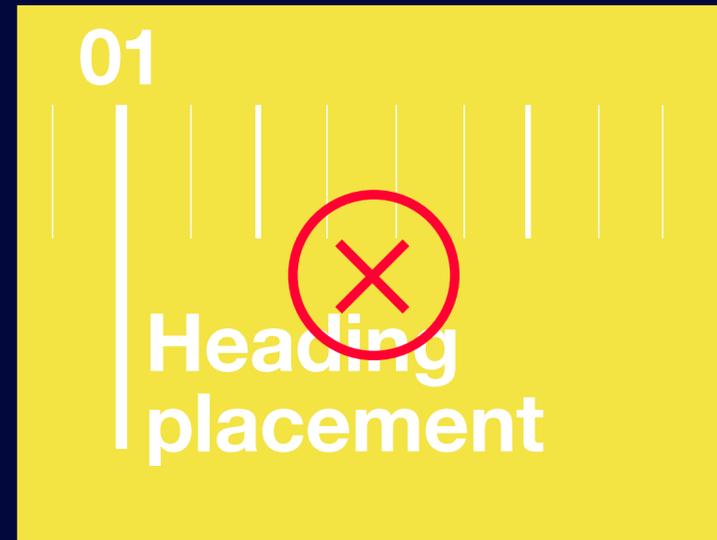
02.

03.

04.

05.

06.
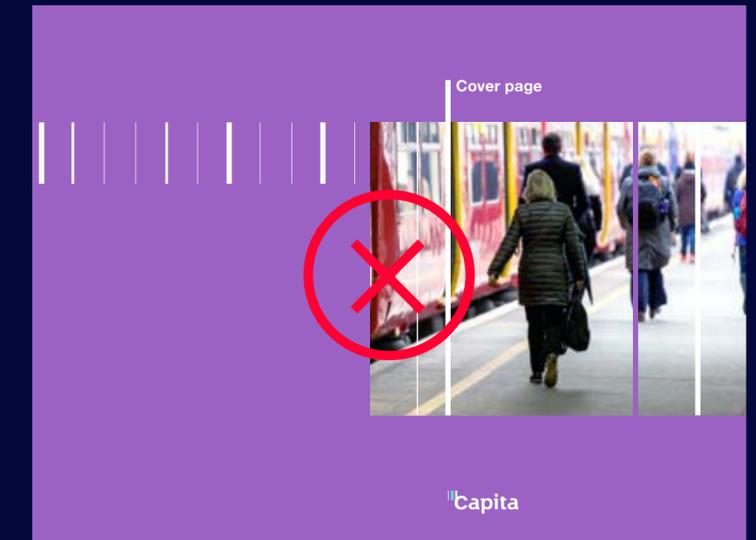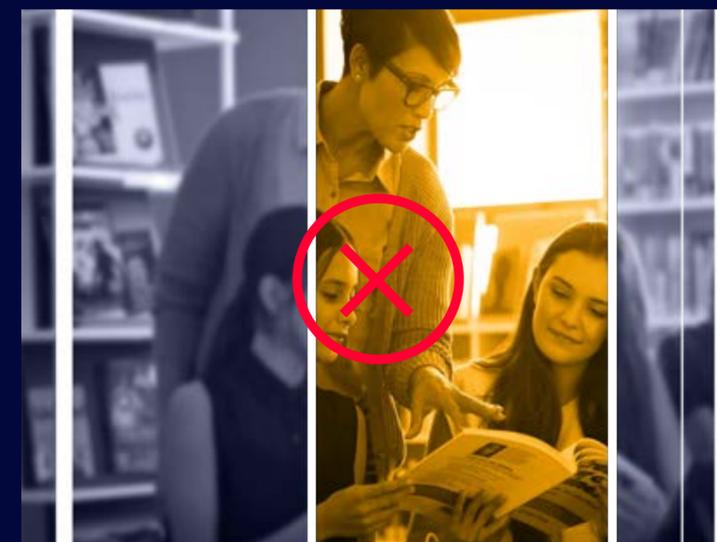
Typography | 04

Typography | Typeface and hierarchy

Helvetica is our typeface of choice on all Capita material.

We only use the font weights, Bold, Regular and Light plus their *italic* variants for emphasis.

Helvetica Neue Condensed Black is reserved for specific campaigns and must receive sign-off from **brand@capita.com.**

Helvetica Bold | Headline Titles

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijkhlmnopqrstuvwxyz
1234567890

Helvetica Regular | Body Copy

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijkhlmnopqrstuvwxyz
1234567890

Helvetica Light | Body Copy

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijkhlmnopqrstuvwxyz
1234567890

Arial | System font

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijkhlmnopqrstuvwxyz
1234567890

Helvetica Neue Condensed Bold | Headline Titles | Reserved for specific campaign use

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijkhlmnopqrstuvwxyz
1234567890

Typography | Typestyles

Straightforward style choices are used to create hierarchies and structure our written work.

Colour, weight and point size are used in conjunction with elements of the calibration bar.

Colour and point size are used to create additional styles when required.

Creating a headline for editorials

Write introduction copy: orem ipsum dolor sit amet, consectetuer adipiscing melit, aliquam erat desvolutpat. Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper suscipit lobortis em ut aliquip ex.

Create subheadings
Body copy: Lorem ipsum dolor sit amet, cons ectetuer adipiscing elit, sed diam nonummy nibh euisUt wisi enim ad minim veniam, quis nostrud exerci tation do destra em amet, consectetuer adipiscing melit, aliquam.

Create subheadings desvolutpat. Ut wisiim ad mini adipiscing elit

Focus Bar callout

Creating feature copy within focus Bars for greater standout

3

Subheading placement
Lorem ipsum dolor sit amet, ex augue graeco his.

Subheading placement
Lorem ipsum dolor sit, ex augue graeco his.

Subheading placement
Lorem ipsum dolor sit amet, ex augue graeco his.

Calibration bar | 05

Calibration bar | Overview

A graphic device has been developed for use across all our materials. It is referred to as the calibration bar.

It is a versatile element that can be developed and adapted in our communications.

The calibration bar captures the obsessive nature of our work with a restless, relentless movement.

Upon finding a point of focus, a single increment bar turns blue to indicate a moment of 'better'.
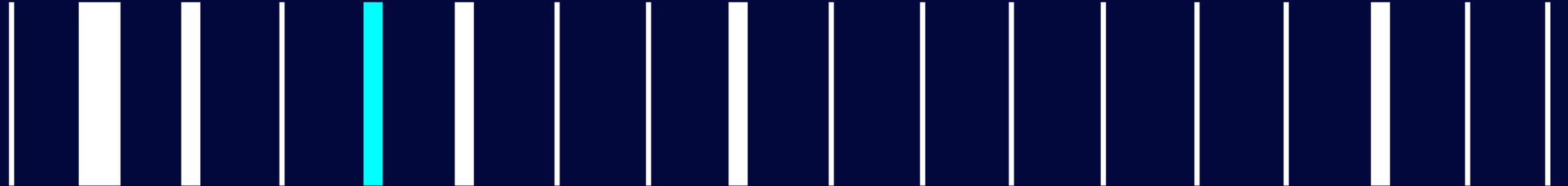
Calibration bar | Technical details

The calibration bar is based on a fixed structure of alignment and relative measurements.

The increment bars from the logo symbol are repeated to the right side and centrally aligned on a fixed grid.

Relative sizes
There are three bar sizes, the first thinnest bar is the standard 1 unit - this is used to measure and position all other Increment bars. There is a medium bar that is 4 units and a large bar that is 8 units. The space between each vertical grid line is 17.5 units.

Focus bar
They are always shown in the same colour except when informing specific details; these focus bars are then highlighted in a different colour, to highlight a moment of 'better'.

Symbol

Increment bar relative sizes

1 unit (standard)

8 units

4 units

Grid

17.5 units

17.5 units
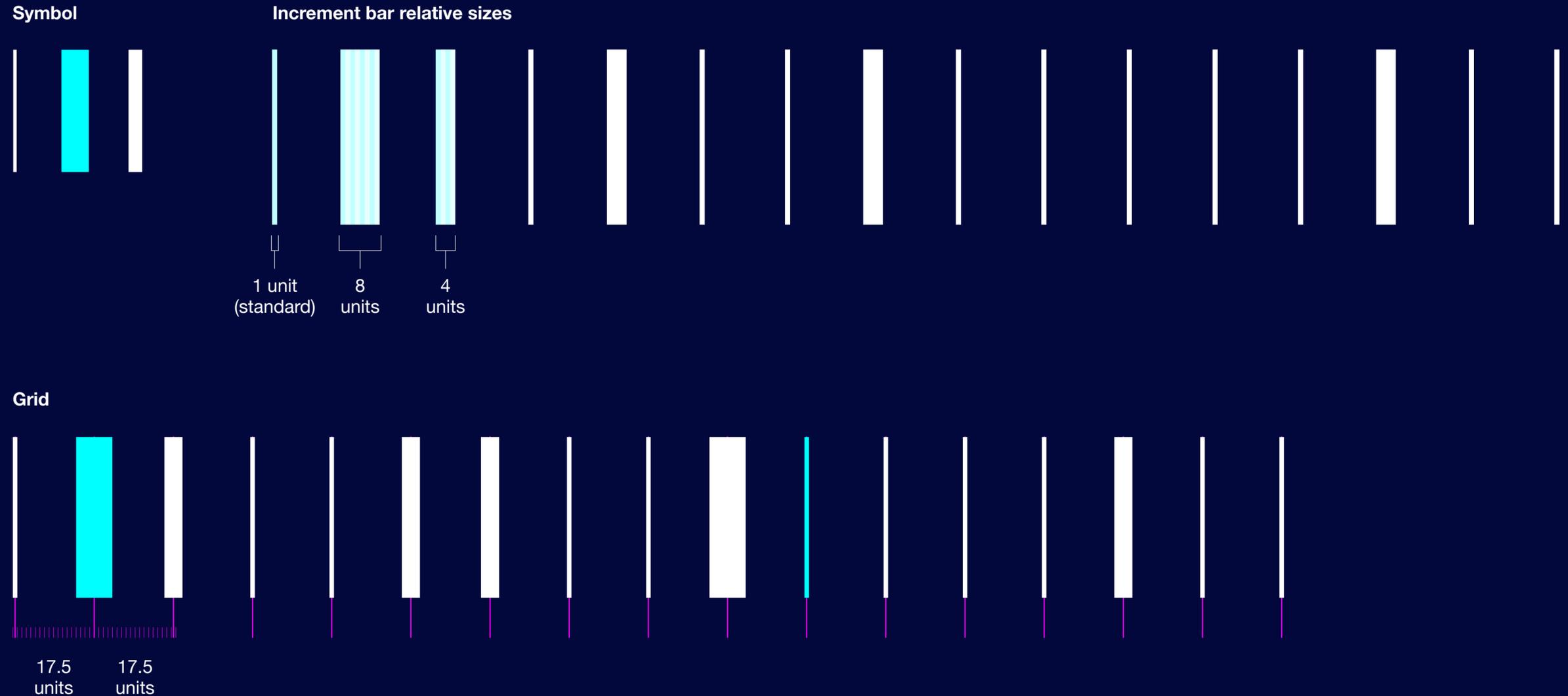
Calibration bar | Creating a grid

The calibration bar is used as a basis for a page structure and grid.

The height of the increment bars are relevant to the page size. The x-axis is split into equal divisions. 7, 9, 10 or 11 are ideal starting points.

It depends on the requirements of the communication and is amended accordingly. This provides the height of the bars, the vertical strokes then provide your vertical grid lines.

½X
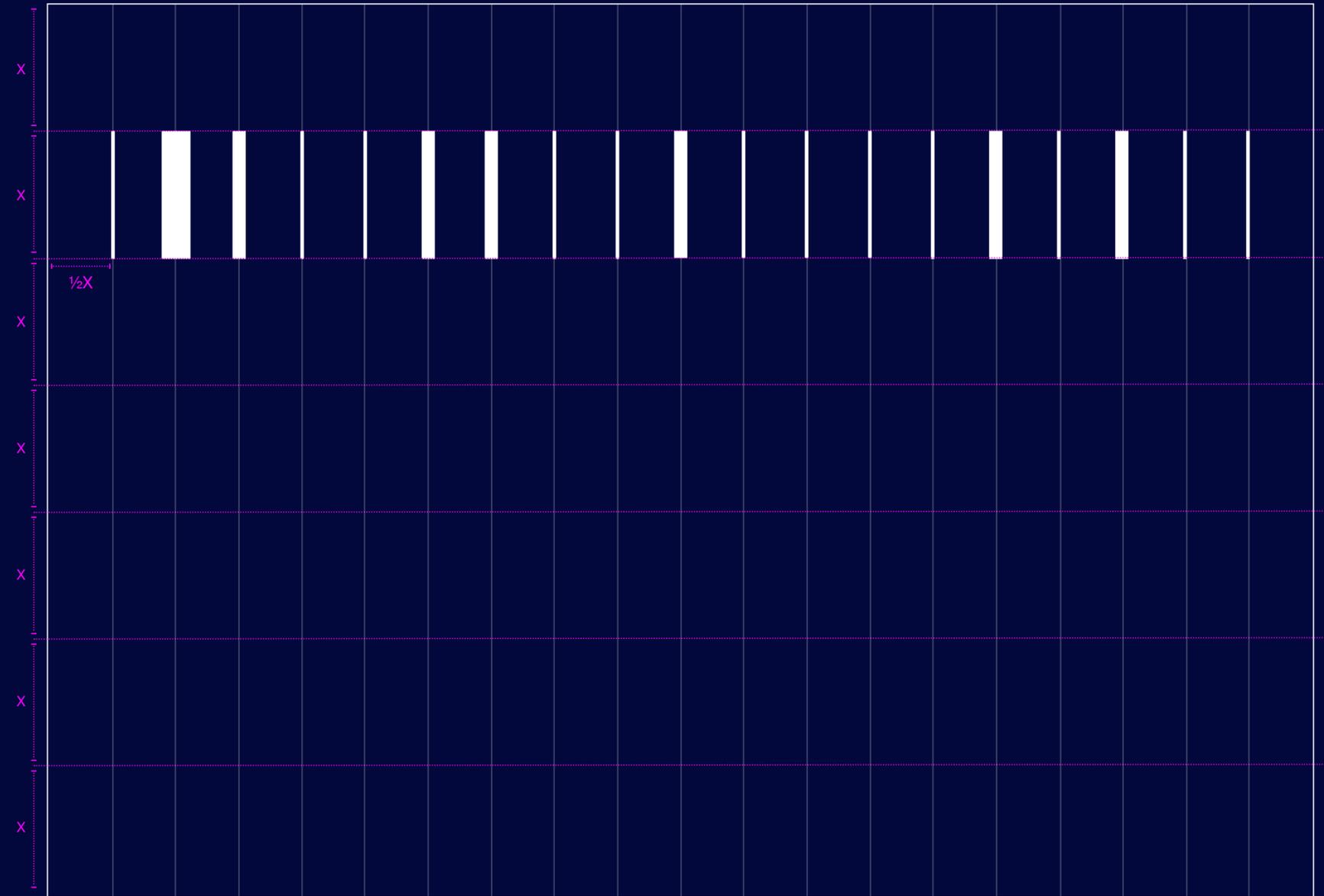
Relative height
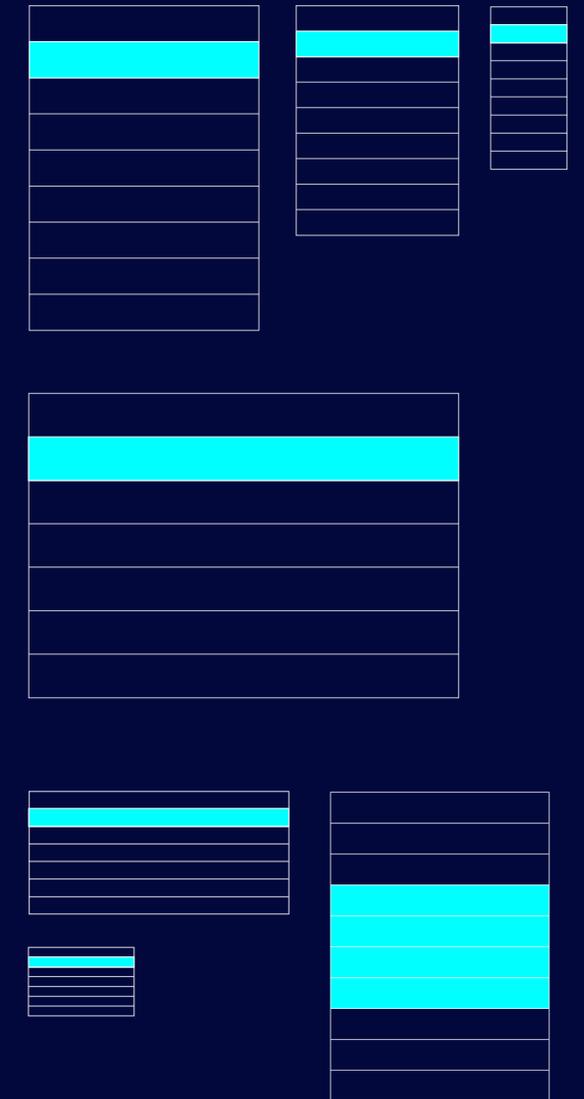
Calibration bar | Integrating information

Integrating information with the calibration bar.

From the construct of our calibration bar we can break out our design with focused elements.

These consist of:
1. Focus bars
2. Containers
3. Text displays.

They can expand out or extend from our calibrating system.

01. Focus bar

02. Container

03. Text display

Alternative focus subject

Focus
Lorem ipsum dolor sit amet, noster sanctus patrioque no, eum ex iudico urbanitas amet, noster sanctu.

Lorem ipsum dolor sit amet, noster sanctus patrioque na, eum ex iudico urbanitas at, noster sanctu.

Focus subject

Margins and alignment

Focus subject

Alternative focus subject

4 units

Focus
Lorem ipsum dolor sit amet, noster sanctus patrioque no, eum ex iudico urbanitas amet, noster sanctu.

Lorem ipsum dolor sit amet, noster sanctus patrioque na, eum ex iudico urbanitas at, noster sanctu.

8 units

8 units

4 units

4 units

Calibration bar | Colourways

The calibration bar works in various colourways.

Here are examples showing the main colourways for text and the calibration bar.

01.

02.

03.

01. Background: Navy blue
Increment Bars: White
Focus Bar: Cyan
Container: Cyan
Container Text: Navy blue
Body copy: Cyan/White
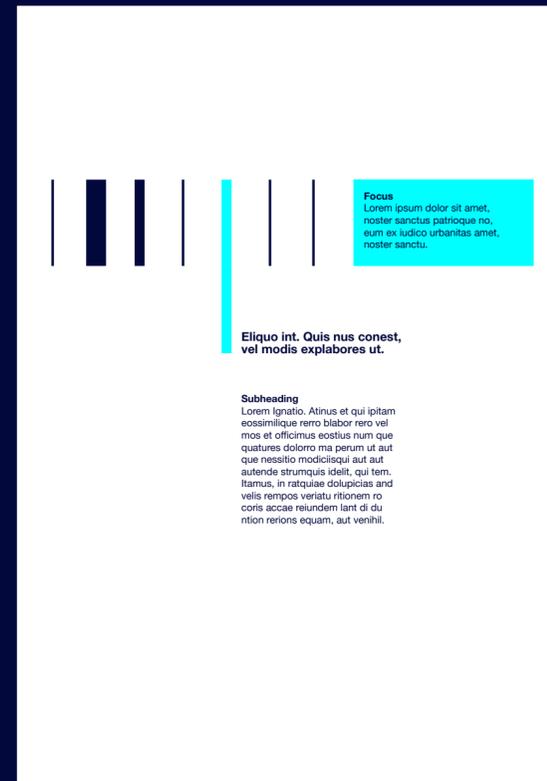
02. Background: White
Increment Bars: Navy blue
Focus Bar: Cyan
Container: Cyan
Container Text: Navy blue
Body copy: Navy blue
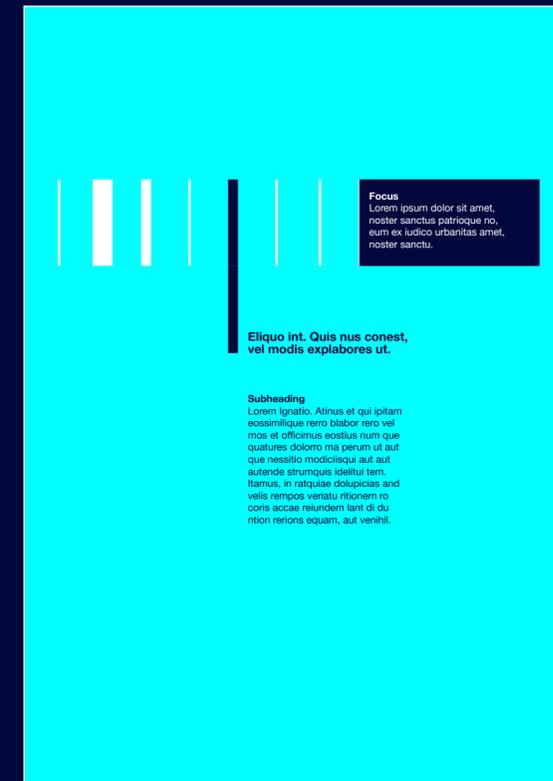
03. Background: Cyan
Increment Bars: White
Focus Bar: Navy blue
Container: Navy blue
Container Text: White
Body copy: Navy blue

Calibration bar | Layouts

The calibration bar is a dynamic graphic device that is incorporated into layouts in a number of ways depending on the purpose.

This has been simplified to three communication modes; and these dictate how elements are incorporated into the varying layout styles.

Designing for impact
These examples show several ways the increment bars can inform layouts.

Building a narrative
Story-led layouts use imagery with supporting text.

Information and instruction
Informational layouts only use graphics or text.

Designing for impact

Subheading placement
Lorem ipsum dolor sit amet, ex augue graeco his. Delenih icieni ra commosant moluptae dolenist est ut liquis ipsandae dolo officiet pero oditionFugit molo vendi occulla borate siminu.

Building a narrative

13%

Halicae aur, culuterestri pri sedius iusum iam reor? Epse nonsum obus co eorum Romne cum sulis horist option vit voc fore qui inatus consulcite quo inve, re aus pere vivit, occhu iussili praedis; nulis omper uterra.

Eherate intem inprortere, et in vigrondum inatil vici in re, quit gra? Sa cies! Mutor que pubif? inti, aucorem f? An Efra vivimi stortis. La stem iamdin vitosta teriamp rionst? Ahabessil huit ine patus fur unt, quit.

Delenih icieni ra commosant moluptae dolenist est ut liquis ipsandae dolo officiet pero oditionFugit molo vendi occulla borate siminu dolenist est ut.

|| Capita

Information and instruction

xx

Oluptat uriberum eumqui sequamus re, ut es iunt.

Henduciisquam conseri od quatem fuga. Nat quid maximus illa si andandus.

Quatibu sdanducit, sus modionseque nam voluptat.

Imento experci ut atur sam, corae pratet ut maximusandi tem que vellore sitium int eosanihit fugitas et aut volor magnist volore pores alitia nus eum aut volecto voluptat qui vollenda dolorumquae net, con eos sincimi, eum, odit quiam, ad etur, quas eos etur.

Epelit ommolorestis ullupta net verferit laborae cuptur aut peles ex et am, voluptaes mincto vidus aspid mi, cuptibe rionet quam eium id qui dios sam as illuptatis res volori sit dolupta soloro te si commolupis dolorior repudio. Nam, qui qui con prepta quam, qui quatendit quatiuscia duclisti ipsam am alibus, oditibusam hariaep erorestisin perehenisci uilpa dolupitur? Ebis excerna tuscia suntibus.

Dunt litiassimusa nihil explacc aboriatum et, sequae aut ut ute se omnis quam, istio berati orerit et mo doluptatem.

El miligni hillum id molupta consequi ratendita quam es excea int escia a di vidit voloribusam; aut laccum quat etur, sum dolut quissint provit plitat et aliquundae et lanissi tassusa ndantis ipsenianimus ullab in cum quam adis et incia voluptaspedi te sim quibusam quo beria doluptatem voluptae mi, se accum ad que nam estibus apitemo lorerumenime doluptae ditiscils deliqui busapic to volendio dento opta quia porempo ritatem oluptat uriberum eumqui sequamus re, ut es iunt.

Calibration bar | Layouts

Designing for impact is all about imagery

This option should be used for impactful brand messaging such as campaigns and activations.

Elements are placed and sized according to the grid. Three increment bars are added. If needed these can be used as a holding device for text.

Heading placement
Lorem ipsum sit amet, ex augue gra. Itia con seribusti cus dellori si blaccum non cum fug iam faciaecae.

Calibration bar | Layouts

When creating a narrative the device is amended further to include supporting imagery.

Elements are placed and sized according to the grid.

— An increment bar is expanded to create an image container.
It draws focus for, and supports, the subject text. Three increment bars are added. They can extend above as a holding device for a heading or title.

— A large image container can work in conjunction with a large text container.

**Focus bar
callout heading**

3

Subheading placement
Lorem ipsum sit amet, ex augue gra.
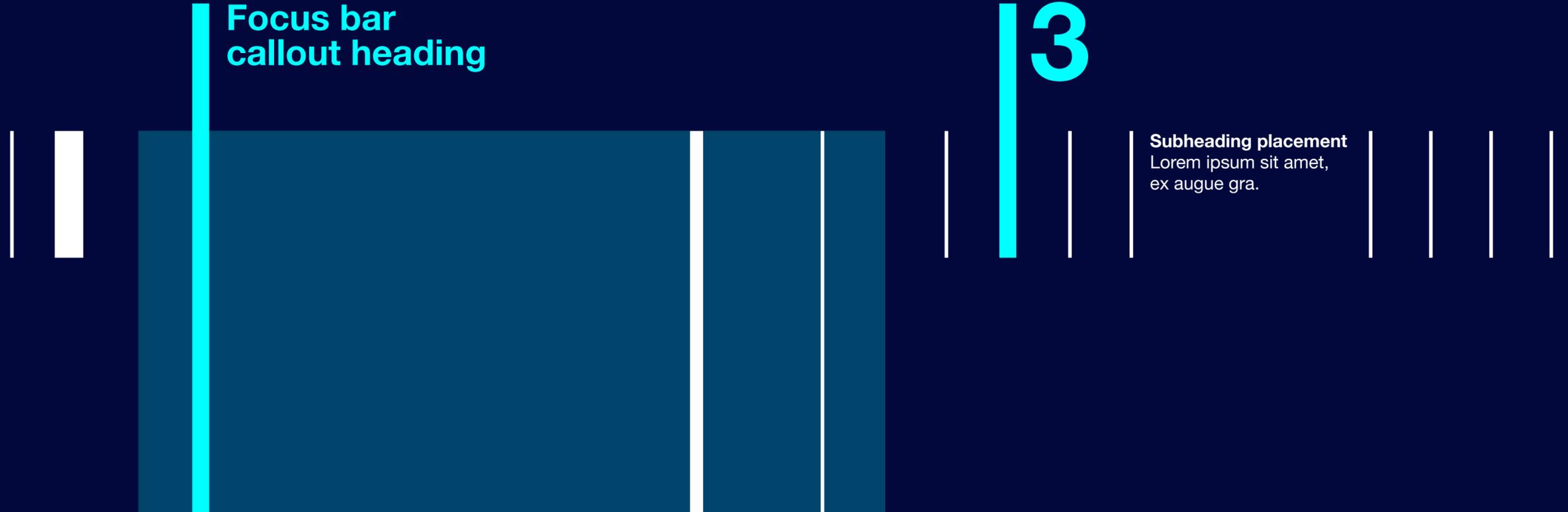
Calibration bar | Layouts

The calibration bar can be adapted in various ways to display information and instructional text.

The increment bars are adapted in various ways:

— An increment bar can extend above or below the calibration bar, drawing focus on a heading or title.

— A increment bar can extend horizontally or expand, creating a container, where by a title or statement can be housed within the calibration bar. It can also be a full-bleed container.

— Subheadings and body copy can be hung below increment bars.

— Our calibration bar expands creating a larger container, where by a title or statement can housed.

For examples of these layouts see the following pages.

Focus bar callout heading

Subheading placement
Lorem ipsum dolor sit,
ex augue graeco his.

Subheading placement
Lorem ipsum dolor sit amet,
ex augue graeco his.
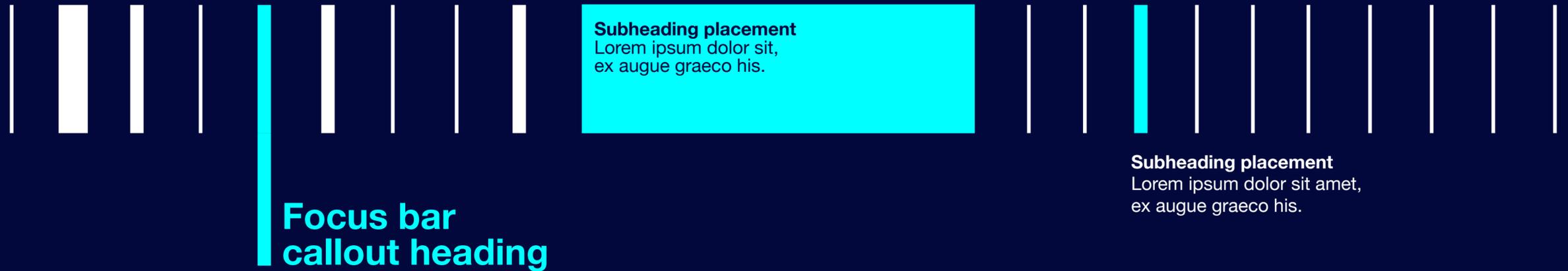
Calibration bar | Layouts

Layout examples

Using our graphic assets and communication modes we can create a huge variety of layouts and graphic approaches across our brand.

Focus bar callout

Expanding bar creates a container for text

Subheading placement
Lorem ipsum sit amet, ex augue gra.

Eliquo int. Quis nus conest, vel modis explabores ut.

Capita

Eliquo int. Quis nus ut.

Capita

Focus bar callout heading

Subheading placement - Lorem ipsum dolor sit amet, ex augue graeco his.
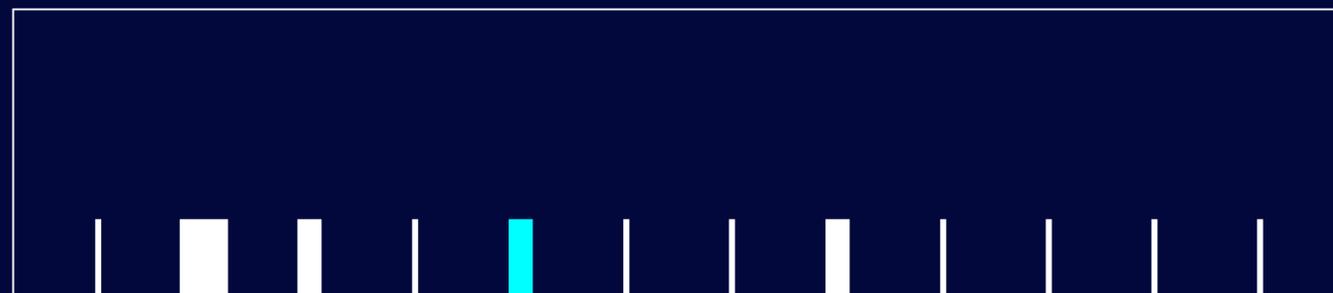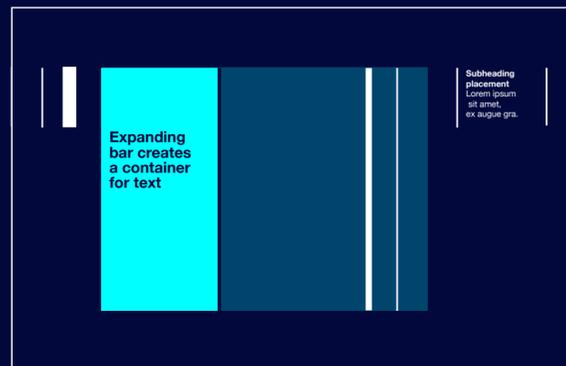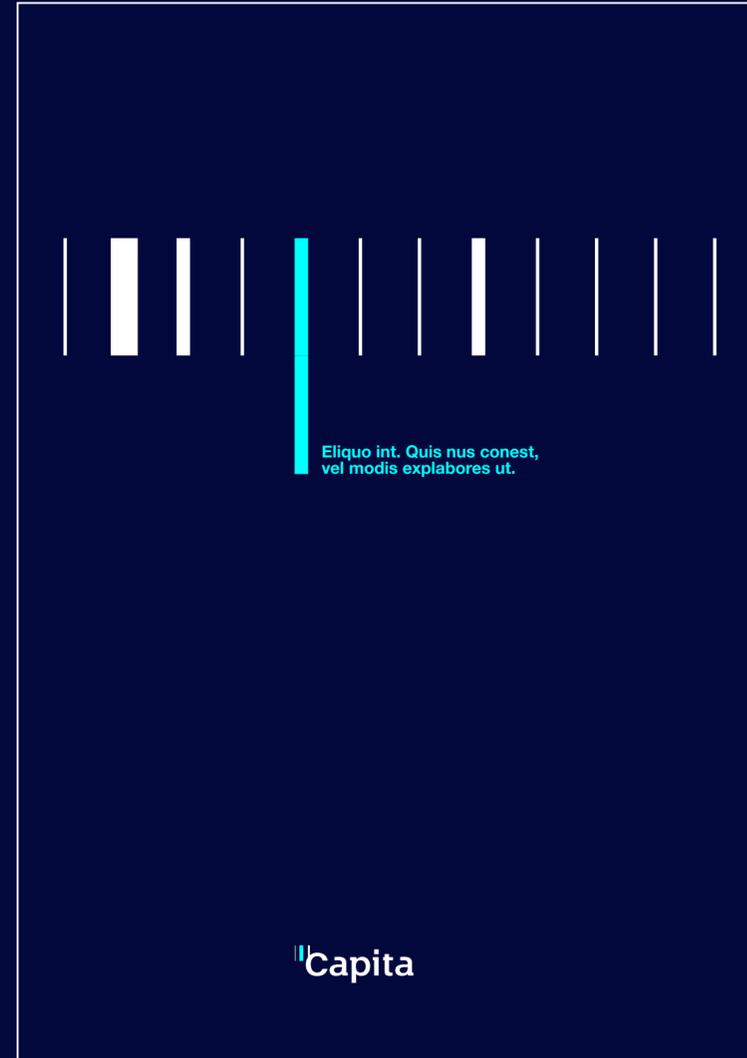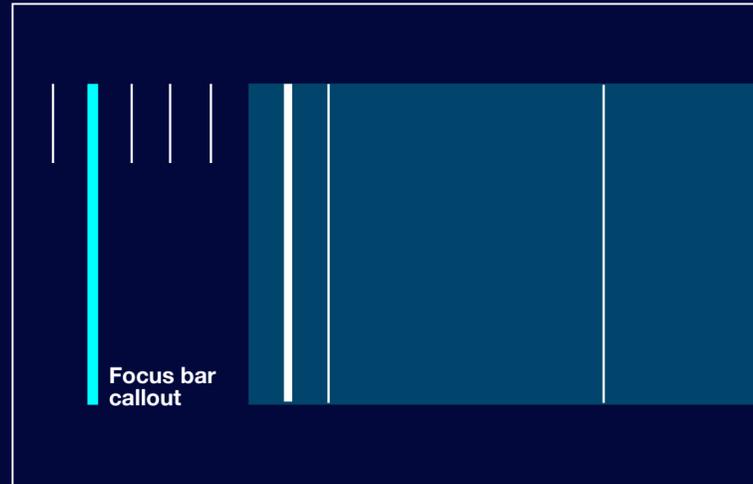
Calibration bar | Misuse

The calibration bar is a versatile and dynamic graphic element. It retains a consistent look and feel if the basic rules are followed.

These are examples of how even very small changes can change the visual appearance. The technical specifications should always be referred to when developing variations in layouts.

01. Only ever use white, navy blue or cyan, not the secondary palette.

02. Increment bar should only extend in one direction.

03. Increment bars are set at a specific distance, do not adjust the measurement rules.

04. The majority of the increment bars should be the thinnest weight with the two heavier bars being used for detail.

05. Only three weights of increment bar are used – 1, 4 and 8 units.

06. The calibration bar is only ever used horizontally.

01.

02.
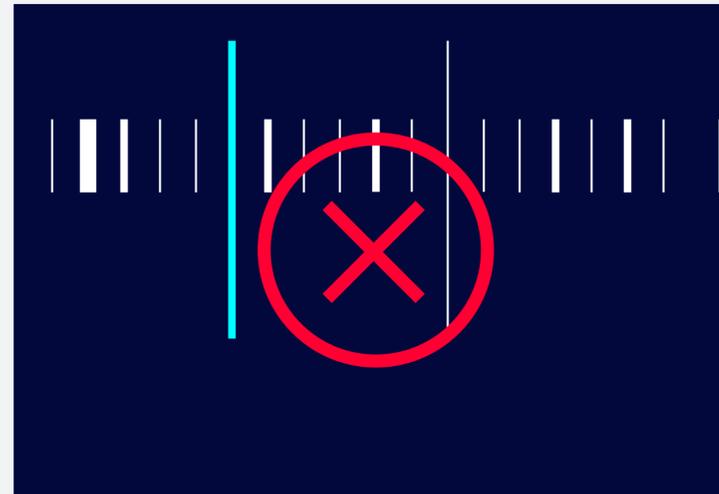
03.

04.

05.

06.
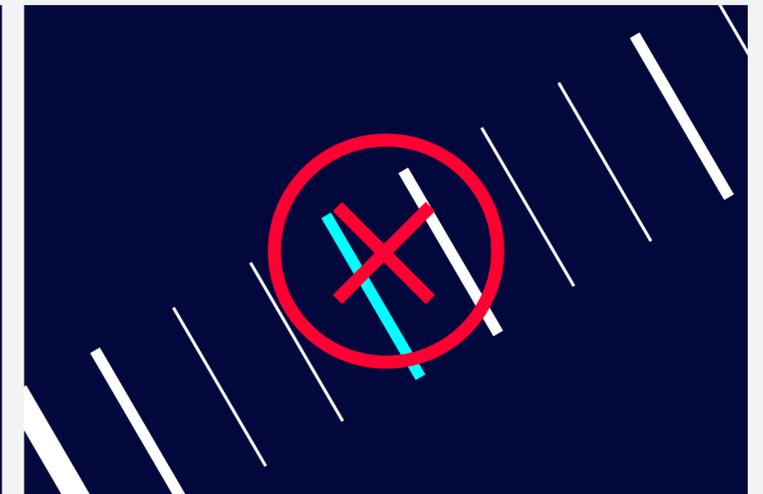
Photography 06

Photography | Overview

Photography is required to work on a number of levels depending on specific requirements. We have summarised this to three key areas.

The first two directions express our approach to 'achieving better' through results and progress. These are supported by a third style of more general imagery.

The following pages explain in detail how images from these main thematic styles can be brought further into our visual language using one of two image treatments.

Focal point
A distinctive element in an image that supports the desired meaning

Better results

These are our hero stories. These images capture a moment and showcase positive and personable human outcomes in situations relevant to Capita.

Better process

These images showcase the bigger picture, work in progress, current issues and ongoing stories.

Supporting imagery

These images are generic real-life moments, with some depth of field and focus.

Subjects
Subjects should not be directly engaged with the photographer

Depth of field
Provides movement and creates a point of focus

Viewed at a distant
Real-life situations captured in the moment, always with a sense of movement

Authenticity
Real-life situations capturing a moment, never staged

Colour and tone
Bright, simple and bold in composition, naturally lit, real-life moments rather than studio photography

Focal point
A distinctive element in an image that supports the desired meaning

Photography | Primary photographic treatment

Primary photographic treatment

A distinctive style photographic treatment has been designed to showcase our primary points of contact.

The calibration bar is used as a holding device for an image that has a blurred blue monotone effect with a focus area highlighted in a brighter cyan blue effect.

Increment bars are added according to specific grid and as part of a graphic style.

A master Photoshop file has been created for this and further information is outlined **here**.
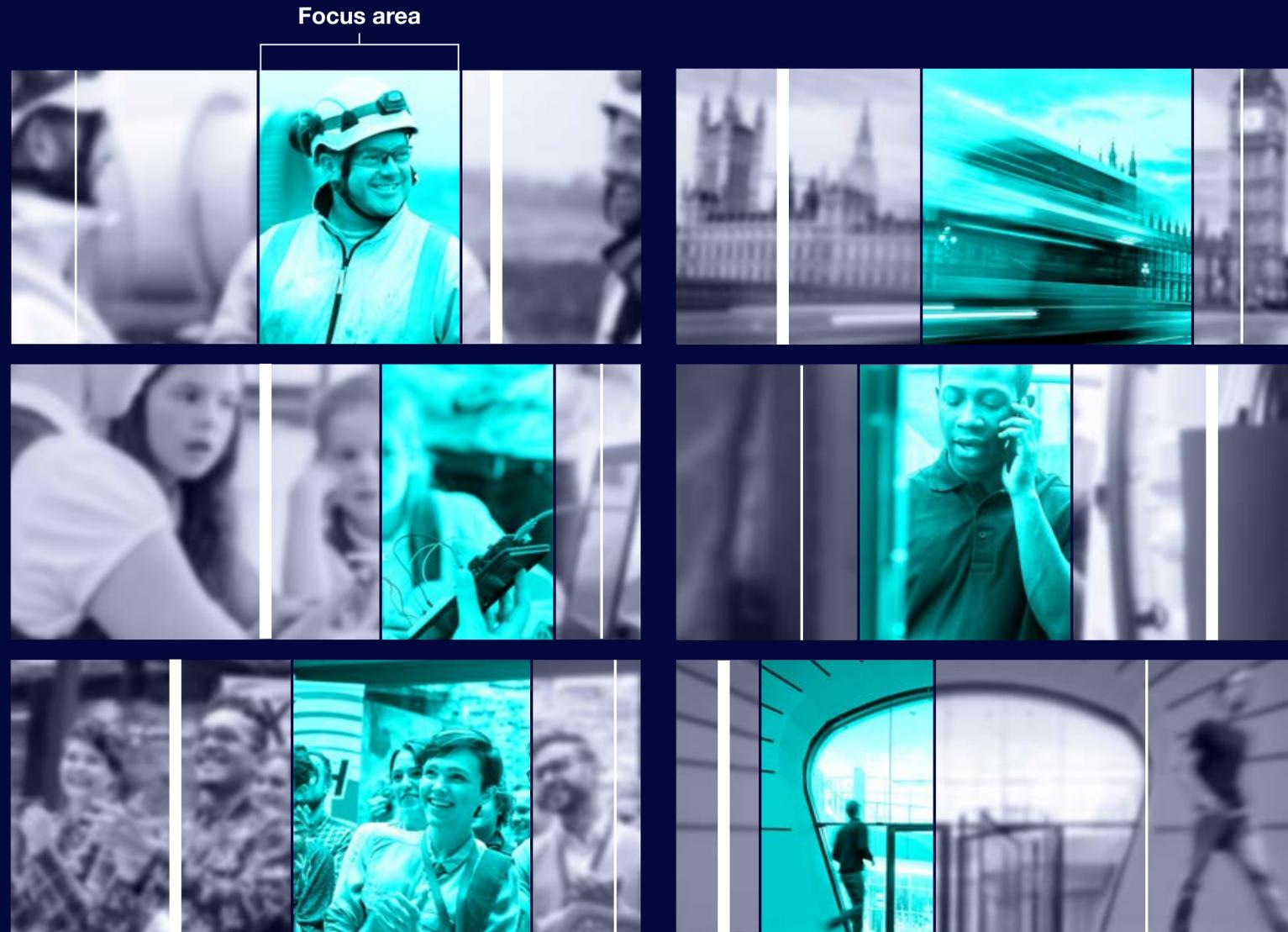
Focus area

Increment bars are applied to the images when placed within a layout design. The cyan focused area is regarded as one of these bars.

Step 1. Focus area
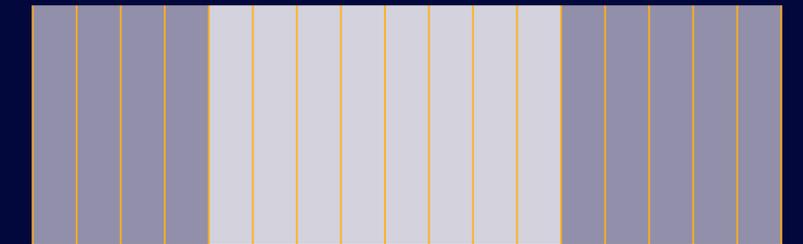
A grid based on the calibration bar is used to place an image and define a focus area.

Step 2. Increment bars
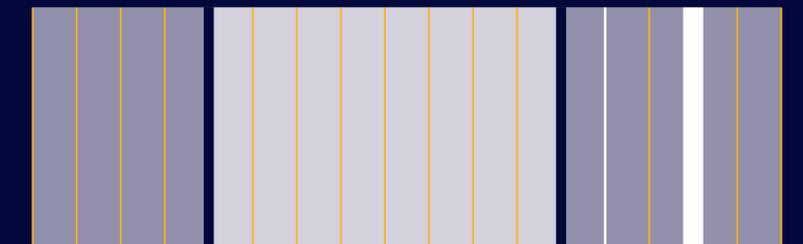
The focus area is separated with increment bars in the background colour. Two white increment bars are added, aligned with the grid.

Step 3. Colour treatment

The image has a colour treatment applied. The side panels have a blue monotone effect with a focus area highlighted in a brighter cyan blue effect.

Photography | Secondary photographic treatment

Secondary photographic treatment

The calibration bar is again used as a holding device for an image. Three white increment bars are added to the chosen image in full colour.

These bars are added according to a specific grid and as part of a graphic style.

The different widths of the calibration bars should be used. These create a visual pointer to an area of focus in the image.

Where there is already a sense of movement or a clear focus the calibration bars are not required.

Step 1. Focus area
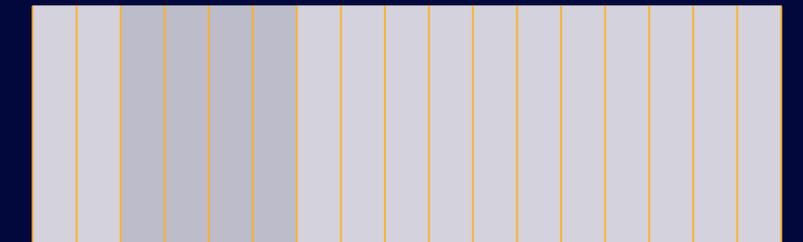
A grid based on the calibration bar is used to place an image and define a focus area.

Step 2. Incremental bars
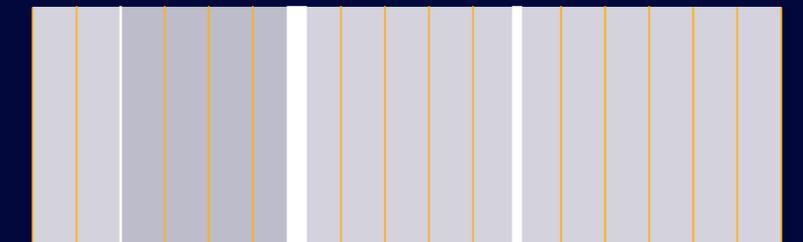
Three white increment bars are added, aligned with the grid. Different widths of the calibration bars should be used. These create a visual pointer to an area of focus in the image.

Photography | Creating the image treatment

Creating the primary image treatment style

There is a simple process to create the two styles that make up the image treatment.

A master Photoshop file is available that includes the correct effects and smart filters. It is important in the first instance to create a greyscale image that has even tones.

A complete image treatment file can be created in Photoshop. Alternatively, a composite can be created in InDesign or Illustrator.

Master templates available for:

01. Original Image

02. Converted to greyscale

03. Cyan version

Cyan – C65 M0 Y15 K0
Set as a 100% colour overlay

04. Navy monotone version

Navy blue – C100 M95 Y0 K50
Set as a 50% colour overlay

Gaussian blur 18.0% @ A3 300dpi

Photography | Misuse

Images need to be of a certain style and content to achieve a consistent style and achieve the right thematic effect.

This page shows some examples of images that aren't quite right.

01. Images need a sense of movement and a point of focus

02. No studio photography*

03. Do not be overly expressive towards camera*

04. An image needs a distinctive element and focal point to support the message

05. No quirky metaphors

06. There should always be a human element

01.

02.

03.

04.

05.
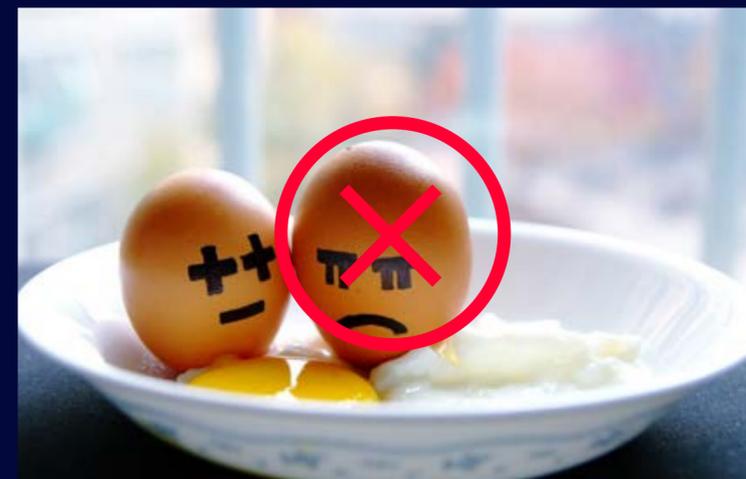
06.

* The only exception to this rule would be profile images. For example Linkedin, staff profiles, or authorship images.

Photography | Portraiture

From Annual Reports to social media profiles, portraiture is an important consideration.

Thematic styles that exist in our overall photographic style can be extended to portraiture.

Direction such as a capturing a moment, not staged, with movement or not be directly engaging with the photographer can all be used.

Portraits can be less staged for applications such as Linkedin, staff profiles, or authorship images.

01. Professional photography

02. Good personal photography

03. Passport style photography

04. Don't cover your face

05. No close-ups

06. No holiday or party pictures

07. No pet selfies

08. No face-pulling

01.

02.

03.

04.

05.

06.

07.

08.

Video and animation |07

1. Overview and transitions
2. Templates
3. Animations
4. Examples
5. Misuse

Video | Overview and transitions

Our approach to video reflects our photography guidelines

Footage should focus on real-life situations captured in the moment, always with a sense of movement and creating better outcomes.

Video transitions

There are four main transitions that can be used within video.

01. Calibration bar wipe

02. Linear wipe (horizontal or vertical)

03. Crash zoom

04. Carousel wipe

Accessibility

To help with accessibility **all videos must be produced with captions**. When hosted on a video platform like Wistia or YouTube you should use the built in caption feature. For social media you must embed the captions into the video file.

01. Calibration wipe with alternative footage or with block colour

02. Linear wipe with alternative footage (horizontal) or with block colour (vertical)
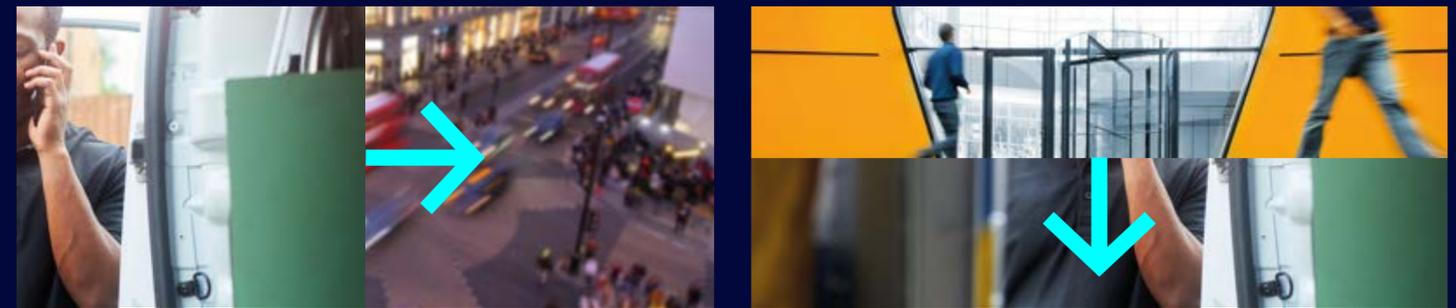
03. Crash zoom into footage or through text

04. Carousel wipe. Similar to the linear wipe but the footage rotates around an off-screen pivot as if on a carousel

Video | Templates

To keep consistency across all our video production we use a suite of templates.

These assets can be found on the DAM and are available as After Effects and Essential Graphics files.

Intro and outro logos

The animated Capita outro logo should be used at the end of each piece of video or animation.

The animated Capita intro logo should be used in the following circumstances:

01. Internal comms

02. Webinars

03. Event videos

For all other videos including social posts, the animated intro should not be used and the content should start immediately.

Divider / title slide and lower third

The title / divider slide can be used to introduce the video if a title is needed or for subdividing the video into relevant sections.

The lower third template must be used for consistency.

Intro logo

Title/divider

Insert divider text here

Outro logo

Lower thirds

Name   Job title

Video | Animations

Animation is used where a more detailed video is needed. For example, an explainer video where aspects of a solution cannot be represented by stock imagery or a process needs to be shown.

01. Imagery with the animation should conform to the print and web brand rules and be of the line style where possible.

02. If the animation is part of a product demonstration then an infilled graphics style can be used.

All animation should use the Capita dark blue as a background where possible, leaving cyan and white to illustrate specific points.

Icons should be take from the icon library.

01.

Social distancing and modified ways of working are still required to manage the ongoing risk of Covid-19

02.

so they feel **recognised and valued**
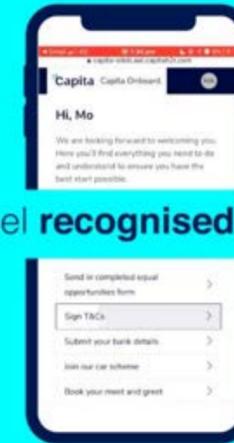
Video | Examples

Here are some examples of how our brand translates to video and animation.

Click on the thumbnails to view the videos in full.

Shaping tomorrow today

Brand video

Affordability animation

Video | Misuse

It's important that our videos are of a consistent style and theme.

This page shows some examples of videos that aren't quite right.

01. Don't make your own versions of the intro, outro and lower thirds

02. Don't over use the secondary palette. Please refer to the colour guides.

03. No quirky metaphors. Our brand focuses on real people and real experiences

04. Do not use sub brands unless they have been through the brand governance process (if unsure please contact **brand@capita.com**).

01.
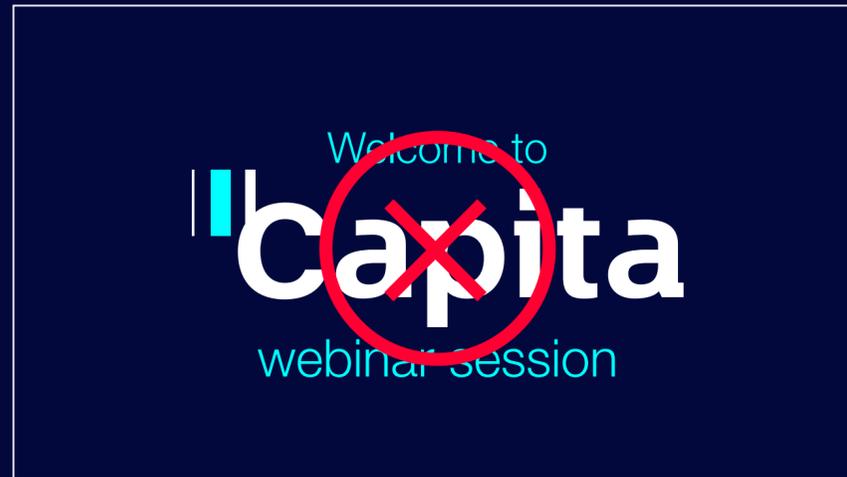
02.

03.

04.

Video | Voiceovers

**It's important that our videos are interesting and energetic.
A voiceover can help maintain pace and emphasise key messages.**

Voiceovers are provided by our key agency partners and are recorded by voiceover professionals.

01. Voiceovers are an integral part of a video or animation and should be planned for at the script writing stage.

02. Capita tone of voice should be followed and Capita's voiceover style is a generally an upbeat, corporate style.

03. Don't record your own voiceovers as these will sound unprofessional and amateur. Only agency voiceover artists should be used.

Video | Captions

Unless all the words from the script are displayed within the video as text on screen, it is important to use captions to ensure our videos and animations are as accessible as possible.

Captions can either be uploaded as a seperate SRT file, or burned into the video. The route you take will depend on what platform the video will eventually be seen on.

01. For social media, burned in subtitles are usually the best option, as they will automatically display with the video when played.

02. If the video is being embedded into a webpage or as part of a presentation, then subtitles that can be turned on and off should be used. This is a feature of our video platform, Wistia.

03. Captions should be requested at the beginning of the production process so it can be built into the schedule. They will be integrated after final sign-off.

and I would like to ↗
thank all of our people,

Icons and illustration | 08

Iconography | Overview

Our iconography is used as a visual shorthand for actions or attributes for functional and display purposes.

A set of icons that matches and complements the overall visual style is a rich asset to be used whenever possible.

Functional icons
Used for UI and small-format applications that need navigation and interactive direction.

Display icons
For more visible, larger indications of navigation such as way-finding.

Construction
Icons are built on a 24 pixel grid with a stroke weight of 2 pixels.

Icons use sharp corners with 45 or 90 degree lines enforcing the linear aspect of the Capita brand. Each line is meaningful with no decorative elements. Curved or angled lines are allowed if they bring clarity and recognition to the icon.

Functional icons

Construction

24 x 24 pixel icon grid
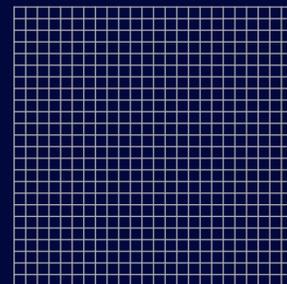
2 pixel thick icon guides
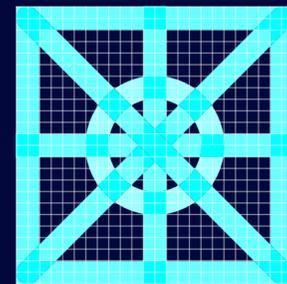
Icons using the grid and guide
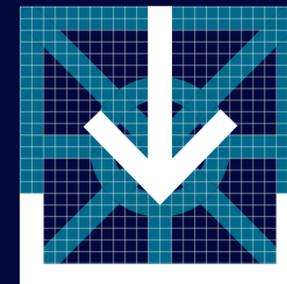
Icon
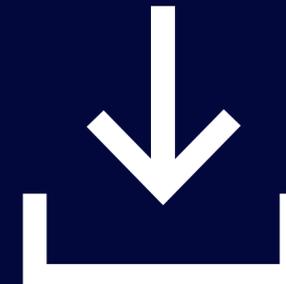
Iconography | Examples

Icon style examples

A sample library of icons have
been developed as a starting
point for any future requirements.

Over 200 icons are available on the DAM in
vector and PowerPoint formats.
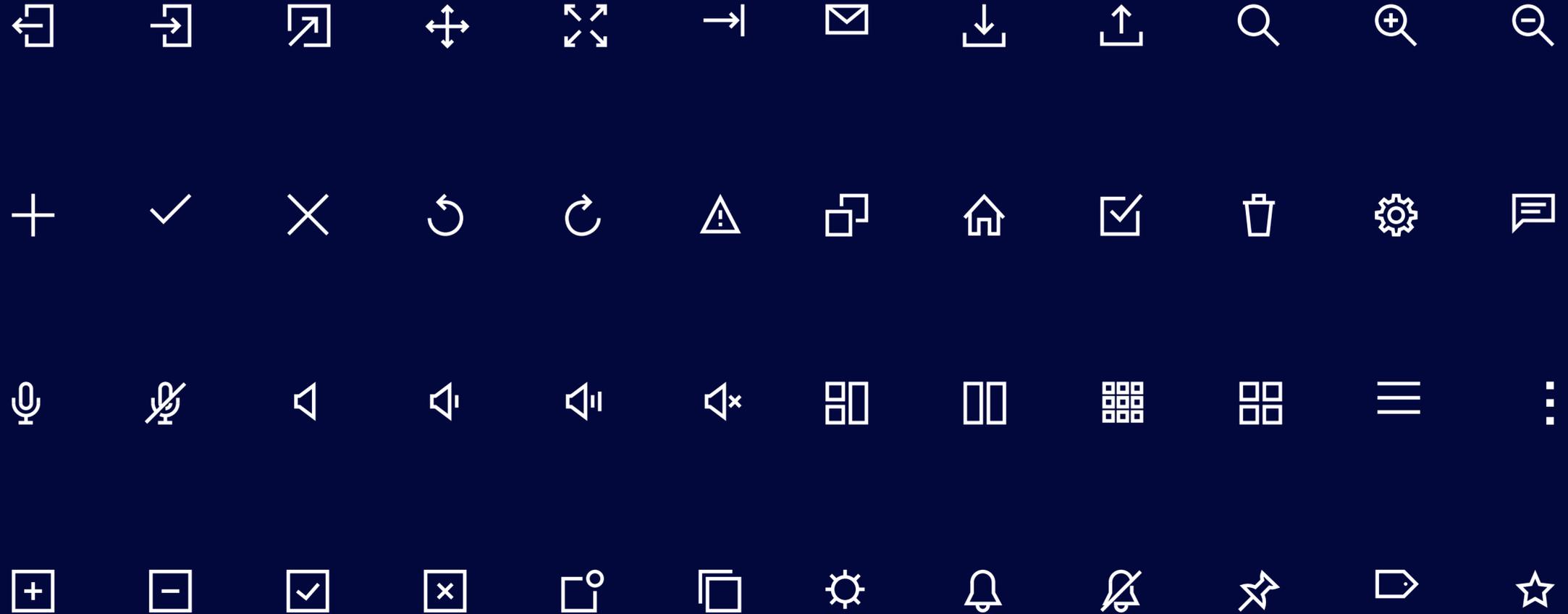
Illustration | Overview

Illustration style

Our illustration style follows our linear brand style.

We use line work to construct scenes of simplified shapes that bring to life abstract concepts or ways of working.

Points of focus in the subject matter are highlighted with the cyan from the primary colour palette and line weight should remain consistent throughout.

Illustration | Examples

Illustration library

A sample library of illustrations
have been produced and are
available for use. Further illustrations
should use these as a reference for style.

Innovation
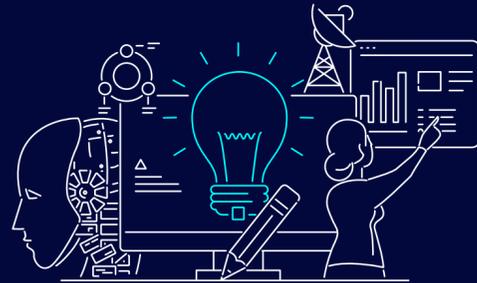
Partnership

Careers

Insights

Responsibility

Case studies
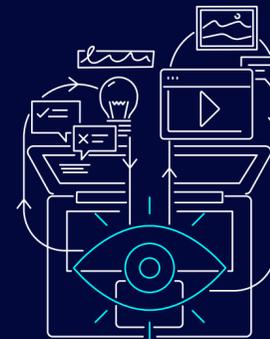
Scaling partner

Delivery centres

News

Leadership

Process methodology

Investors

Web 09

Web | Overview

Our brand translates seamlessly into the digital world, enabling a better, human-centred experience for users.

Web | Principles

Our brand translates seamlessly into the digital world, enabling a better, human-centred experience for users.

Everything we develop follow set principles that promote seamless interaction and better experiences that promote our overall vision.

Seamless interaction
Our guiding principles ensure we are delivering better, forward-thinking experiences that work on any device for anyone, regardless of technical competence or disability.

01. **Obsessed by better**
Our digital products and services shall be better in every way. Think about how you can obsessively improve every part of the experience, from the smallest detail, to the overall vision.

02. **Human-centred**
Everything shall be created with the end-user in mind. How can we address their needs or help them accomplish their goal in the most effortless and comfortable way.

03. **Mobile first responsive web**
Websites should respond to fit on any browser size. Using a 'mobile first' approach ensures content has a clear hierarchy of importance and is easy to use on even the smallest screens.

04. **Accessible and inclusive**
We have a responsibility to ensure everything we create can be used by as many people as possible. We aim to meet W3C AA standards to cater for anyone with disabilities.
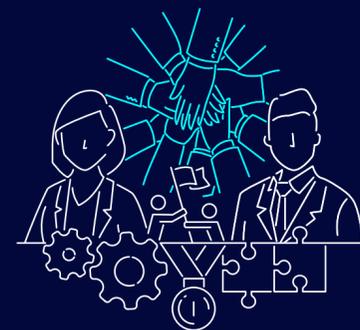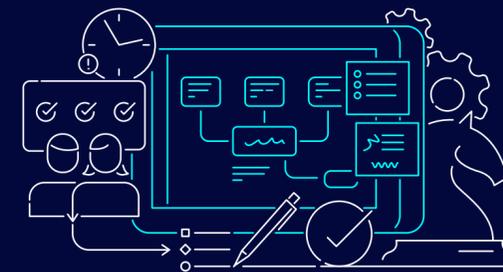
Better experiences
Our experience principles ensure we are always thinking about how to create better experiences that are consistently aligned with the Capita brand.

01. **Focus**
We use our cyan colour to signal to users that something is focused on. Use it for hover states, selected modes and sparingly to draw attention.

02. **Precise**
Layouts should feel clean and embrace negative space. Components are rectilinear with sharp corners and 90 degree lines.

03. **Purposeful**
Everything should have a functional purpose or should aid navigation and communication. Don't use purely decorative elements.

04. **Better**
Interfaces should emit a sense of better. Forward-moving transitions, eye-leading layouts, inspiring copy and engaging images can help users feel progression.

Web | Colour palette

For digital applications, the brand colour palette remains the same; however, colours are used in a more precise way. There are also additional colours specifically for digital use.

Digital experiences should heavily feature the Navy blue to reinforce the brand. The initial screen of websites and splash screens of apps should use Navy blue.

We suggest using Navy blue page backgrounds when content relates back to Capita as a company or brand. And use White page backgrounds when content is telling a story or giving an example. Use Cyan to draw attention or show that something is in focus or selected.

Secondary colours can be used to aid hierarchy in tables, charts and infographics. They can also be used for secondary sections of webpages - refer to the Colour section for more guidance.

The greyscale and blue tint colours are available for more flexibility.

The Validation colours can be used for signalling errors, success and alerts. On a White background to comply with W3C AA, use the alternative versions of Validation Red and Validation Green for text.

Primary colours

# 02083C	# FFFFFF	# 00FFFF
Navy blue – brand canvas	White – story / narrative	Cyan – focus

Secondary colours

# C5D201	# 9B62C3	# FFB11D
Green	Purple	Turmeric
# FF5051	# F3E444	# 10D6A6
Coral	Yellow	Teal

Validation

# FF4549	# 10D6A6	# F3E444
Validation Red	Validation Green	
# D93C3D	# 0E8036	
Validation Red for text on a White background	Validation Green for text on a White background	Validation Yellow

Greyscale

# F0F0F0	# DFDFDF	# 828282	# 3B3B3B	# 000000
Light	Medium	Dark	Very Dark	Black

Blue tint

# BDBFD1	# 80839D	# 4F5377	# 282D59
Very Light	Light	Medium	Dark

Web | Typography

Use Helvetica for all internal and external material. Where Helvetica is unavailable use Arial.

Type should only be used in the colour combinations shown right, so that all type is legible and complies with W3C AA accessibility guidelines.

Helvetica Bold
Titles and headings

# 02083C		# 00FFFF	# FFFFFF
Aa	Aa	Aa	Aa
# FFFFFF	# 00FFFF	# 02083C	# 02083C

Helvetica Regular
Body copy

| # 02083C				# 00FFFF	# FFFFFF		
Aa	Aa	Aa	Aa	Aa	Aa	Aa	Aa
# FFFFFF	# 00FFFF	# FF4549 - Error	# 10D6A6 - Success	# 02083C	# 02083C	# D93C3D - Error	# 0E8036 - Success

Web | Components

Components on Capita user interfaces should follow the brand characteristics of straight lines, 90 degree angles and absolute measurements.

Every component has a dark mode version for use on a navy blue background; and a light mode version for use on a white background.

Components should be flat with no shadows, gradients or decorative elements. They use the Capita digital colours and are functional with clean typography, sharp corners and high contrast.

Components are created on an 8 pixel grid. Buttons, search bars and form fields have a height of 48 pixels with a responsive width. Check boxes and radio buttons have a height of 24 pixels.
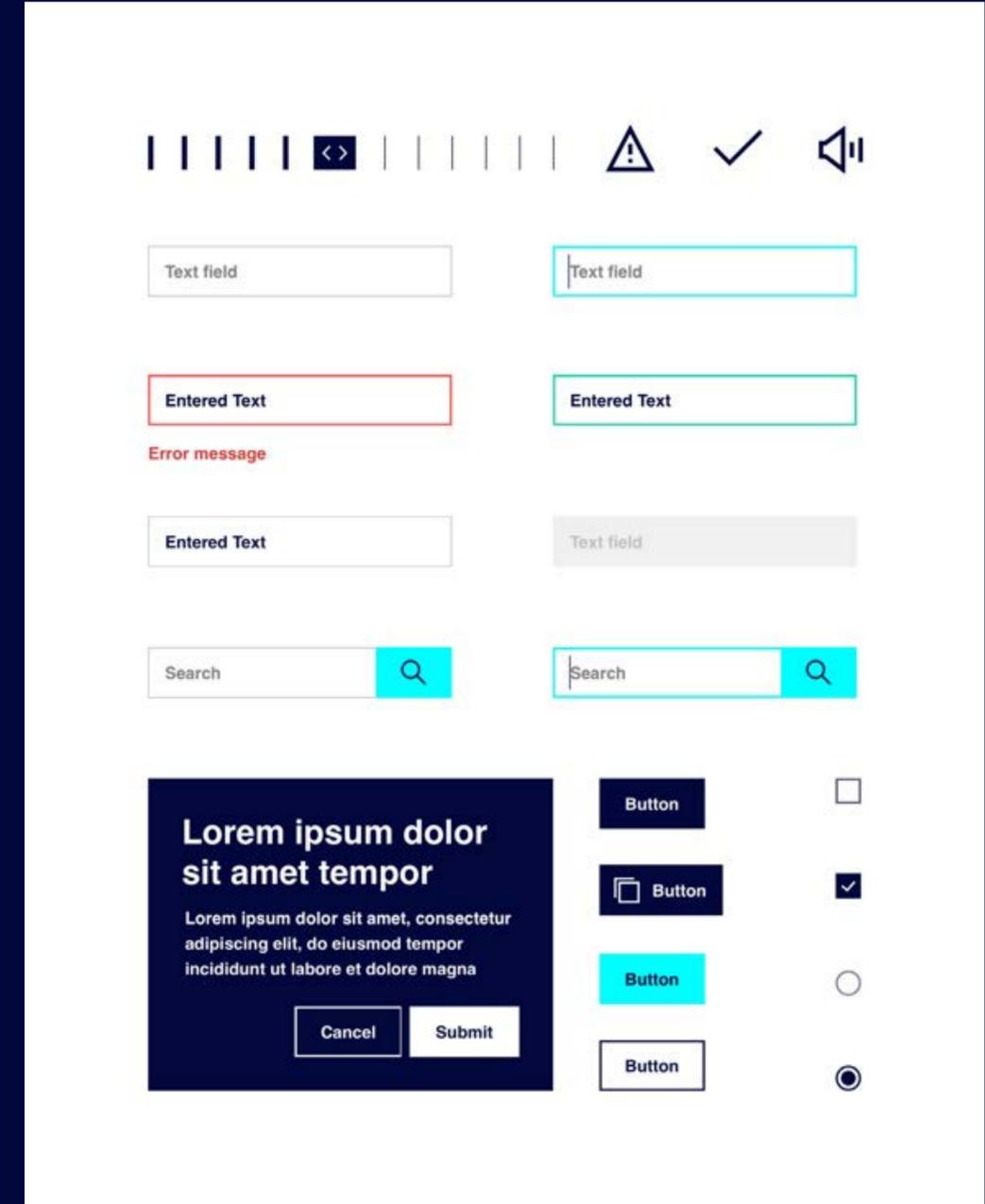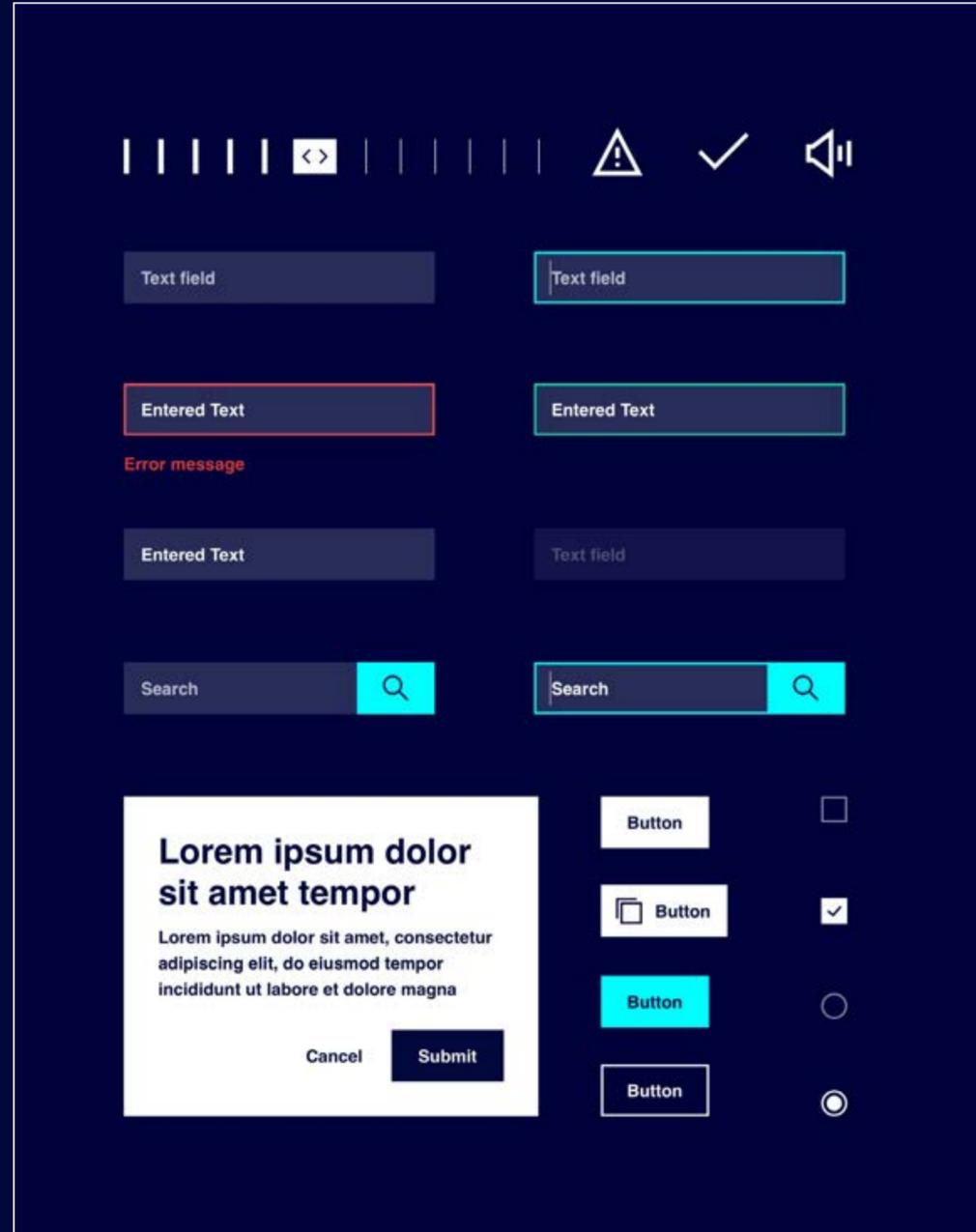
Web | Interface

Capita styled user interface components are available for Sketch and Adobe XD.
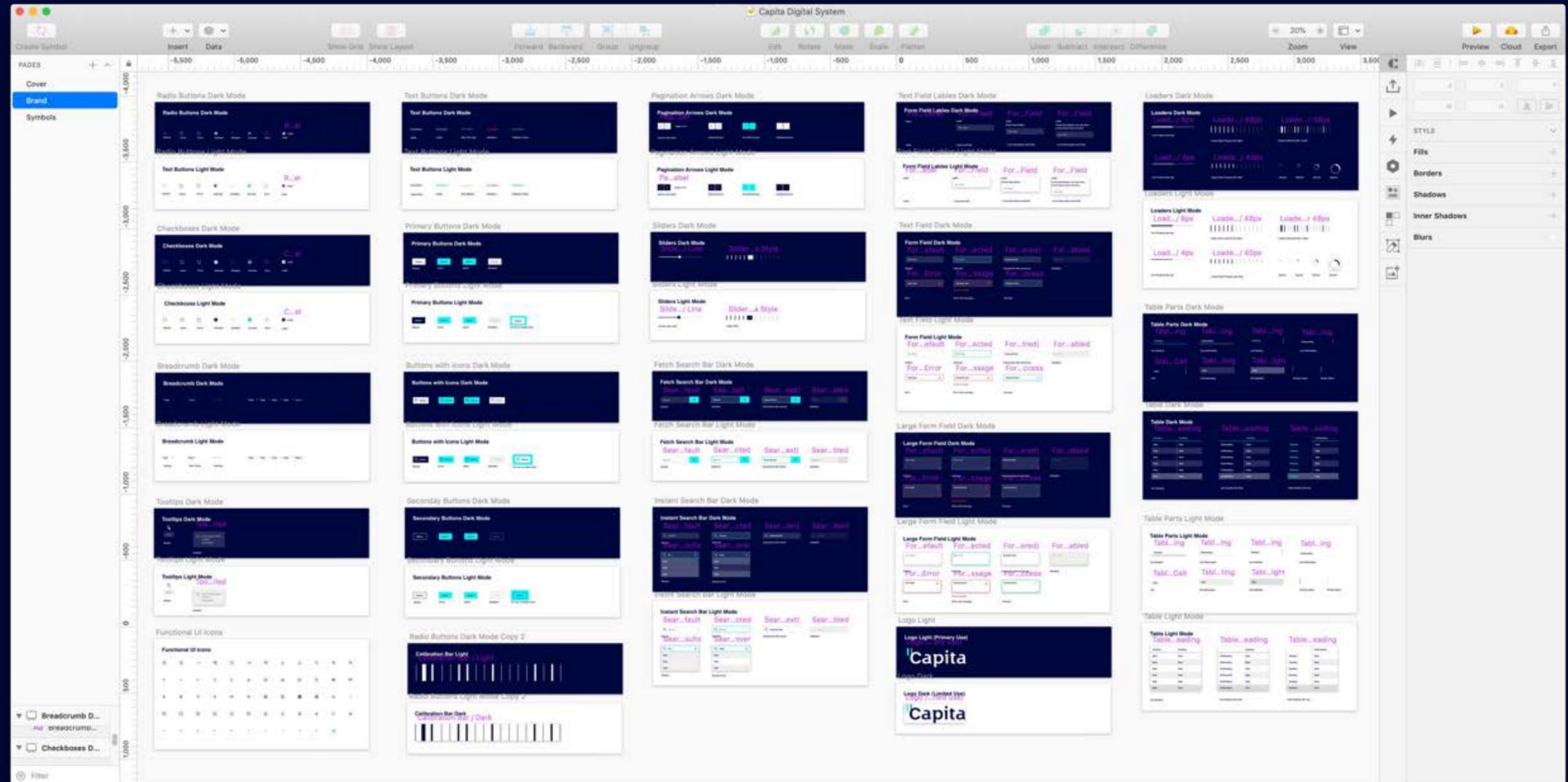
These should be used to ensure brand consistency across different platforms and projects.

Contact the Capita brand team for access to Sketch and Adobe XD asset sheets.
brand@capita.com

Web | Icon mark

The digital icon mark is reserved only for situations where screen space is very limited.

Use the digital icon mark for app icons and social media avatars. It should not be used when space is available for the full logo.

The digital icon mark should always appear in close proximity to the brand name.

For favicons use the Capita favicon mark. This should not be used anywhere else.

Exclusion zone
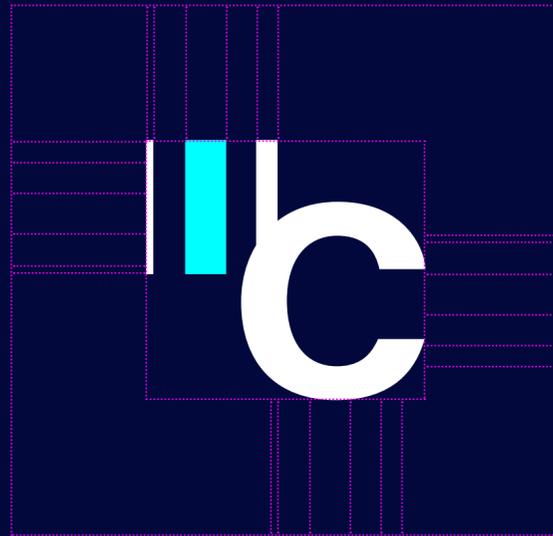
App icon

Social media avatar

Favicon

Social media | 11

Social media | Overview and social menu

Our social media channels allow us to communicate our successes and commitments to our followers.

When communicating, we need to ensure we are adopting Capita's tone of voice, as well as our visual identity.

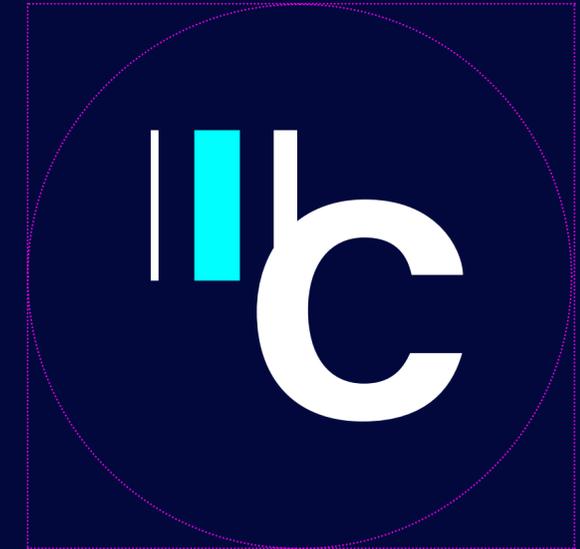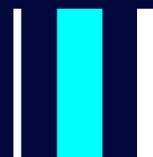Posts should be clear, relevant and aligned to Capita's values. Images should support the subject matter and adhere to photography brand guidelines.

Square or rectangular posts can be used depending on content and images required.

We have social post templates for a variety of intentions, from thought leadership promotion to webinar advertisements

Our templates aim to cater for all social posts, whilst staying true to our brand identity. The calibration bar is a key feature in all of our templates, evoking a sense of movement.

Alternative layouts for social posts can be created on request by contacting Creative Services at **brand@capita.com.**

Social menu

1 Organic
Our go-to social posts

2 Quote
A quote from either our ExCo or an industry expert, no longer than 30 words.
A PowerPoint template is available on the DAM.

3 Statistic
A quantifiable fact, highlighting a positive outcome for a client or end user.

4 Featured expert
A post promoting thought leadership or an article written by one of our industry experts.
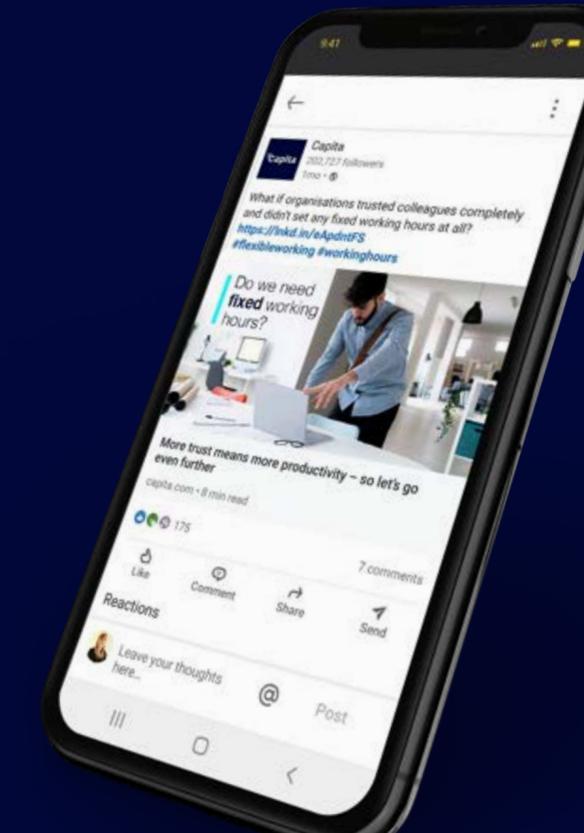
5 Webinar ad
A post promoting a Capita webinar.

6 Illustrative
When illustration is a key component of a campaign, the appropriate campaign illustration will be switched in.

Social media | Organic

Our organic social post design is simple, with a focus on people.

We are a people focused company and the majority of our social posts reflect this. The images that we select focus on people in situations that are reflective of society as it is today.

Selecting images with white space for copy is ideal. If a gradient overlay needs to be applied it should be subtle and not reduce the saturation, colours should still be vibrant and warm.

Shifting the dial on the digital divide

Helping to **scale** startup businesses

Helping healthcare professionals focus on **patient support**

Harnessing our collective power to reach **Net Zero**

Why **sustainability and inclusion** must go hand in hand

Helping to **simplify** the mortgage process

Supporting the **RSPCA**

Tackling institutional racism

Helping to **improve customer service** in the utilities industry

Events|12

1. Principles
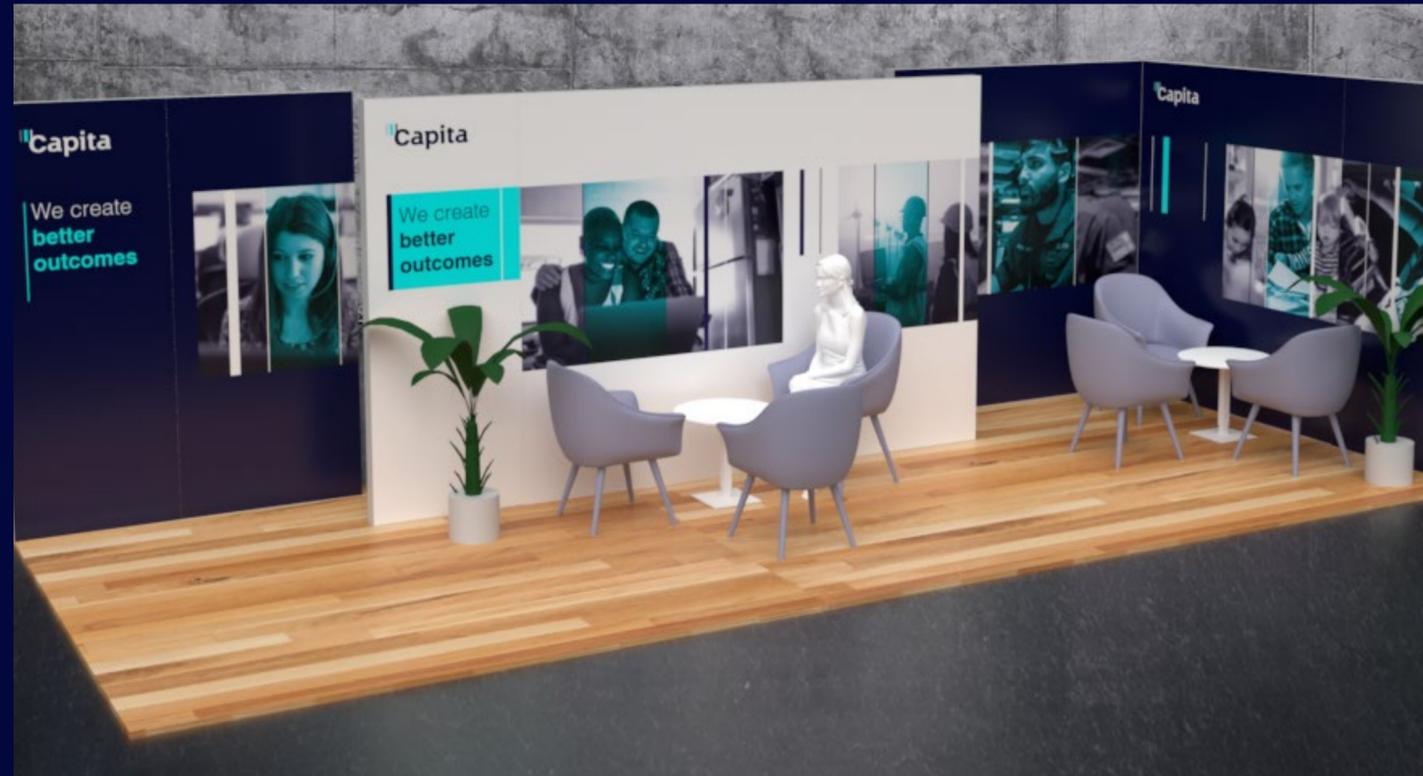
2. Stand examples

3. Misuse

Events | Principles

Masterbrand event style

Visual elements must be arranged using the calibration bar (for guidance on this please **view the guidelines**). The calibration bar should run the full width of the stand.

Cyan and navy treated images can be used on navy or white backgrounds. To maintain our visual identity, a navy background must make up at least 50% of the stand.

Text colour for messaging on navy panels should be in white with cyan highlights or in navy when text is placed on a white background.

For event and conference branding please contact **brand@capita.com.**

Events | Stand examples

Alternative event style

Full colour images may be used where a more vibrant or less corporate visual is required. White panels may also be used to make up to 50% of the stand.

Text colour for messaging on navy panels should be in white with cyan highlights or navy when placed on a white background.

Events | Stand examples

Events | Misuse

Event design misuse

Event designs need to follow a the brand guidelines to achieve brand consistency. This page shows some examples of stands that aren't quite right.

01. Stand design should be made up of calibration bar elements. (focus bars, containers, text elements)

02. At least 50% of the design should be on a navy background

03. Do not use 'full bleed' images

04. Don't mix styles of photography and colour in small spaces

05. Don't mix brands

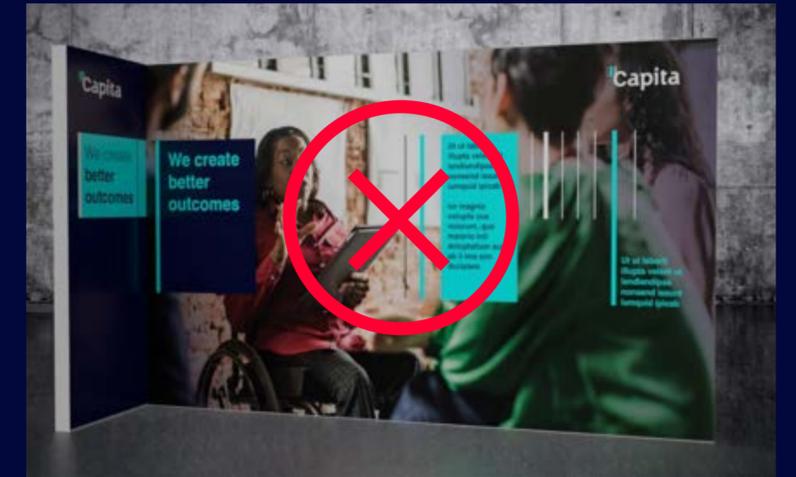06. Dont over-crowd the stand with text.
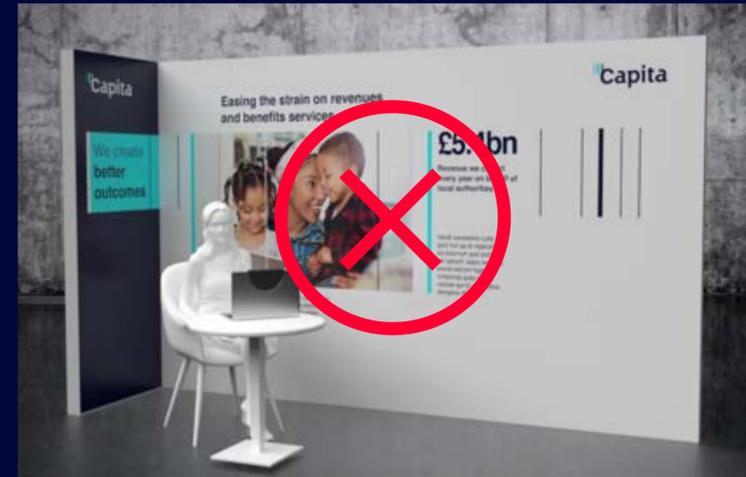
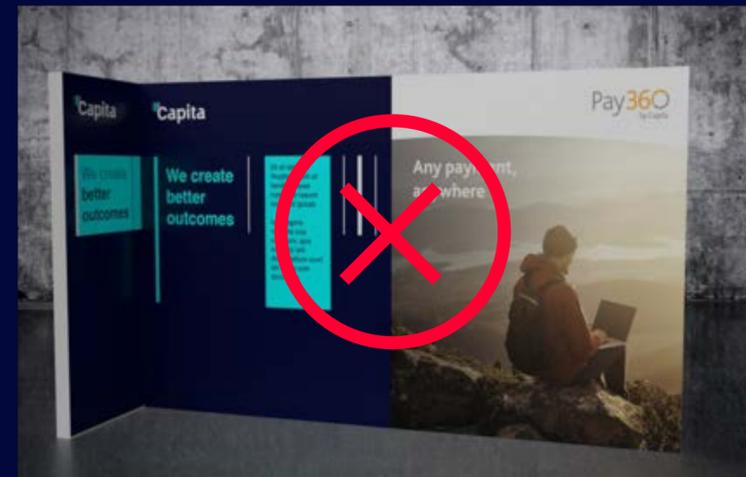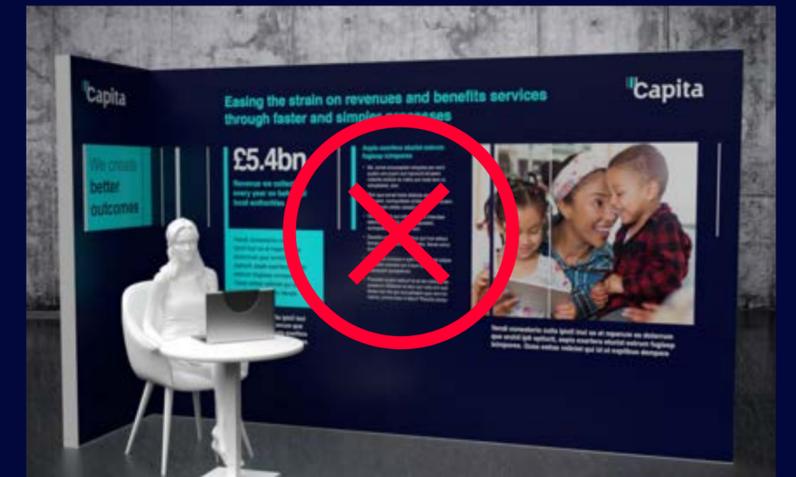# **Events** | Virtual

**Maintaining a strong brand
identity with virtual events**

Capita branded backgrounds have been
created for virtual events, to help clients
and customers recognise our brand.

Environments | 13

Environments | Materials and finishes

These are the materials and surface finishes that best represent the brand.

As a rule of thumb, colours from the secondary palette should be used sparingly and should never dominate a space more than the materials listed on the primary palette.

The introduction of vibrant touches can, however, enhance a space and breathe energy into an environment. Soft and tactile panels can instil a warm and inviting sense to otherwise cold areas.

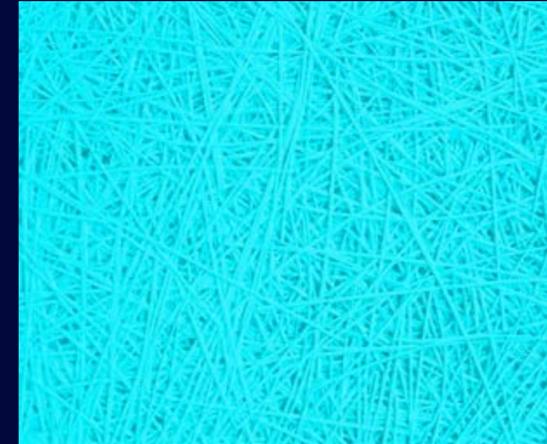**Primary materials palette**

Light oak

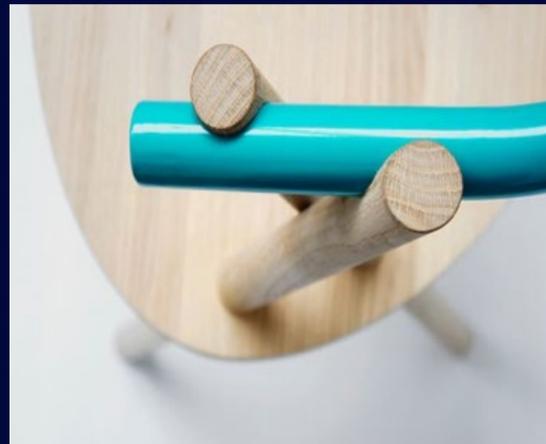Navy blue vinyl or painted surfaces

Navy blue or Cyan textured acoustic panels

Slatted wooden panelling (always position vertically)

**Introduction of secondary colours**

Colours from the secondary palette should be used sparingly to enhance furnishings that primarily contain materials from the primary materials palette.

Environments | Reception areas

Receptions provide an area for human engagement, which can be reinforced through use of natural, tactile materials at key touchpoints.

Light, expressive details help to impose the brand into a space without creating a youthful feel to corporate areas.

01. Light oak ceiling light feature.

02. Cyan handrail embellishment to denote the focus bar.

03. Navy blue reception desk.

04. 'Always' lounge chairs (tan or muted tones) with vibrant, textured rug underlay.

05. White 'Trace' table.

06. Content display screens with headphones.

07. Light timber flooring to main reception area.

08. Navy blue carpet to entrance area.

09. Capita artwork with calibration bar detail.

10. Planter box (positioned concentric to rug).

11. Light oak feature wall with backlit illuminated logo.
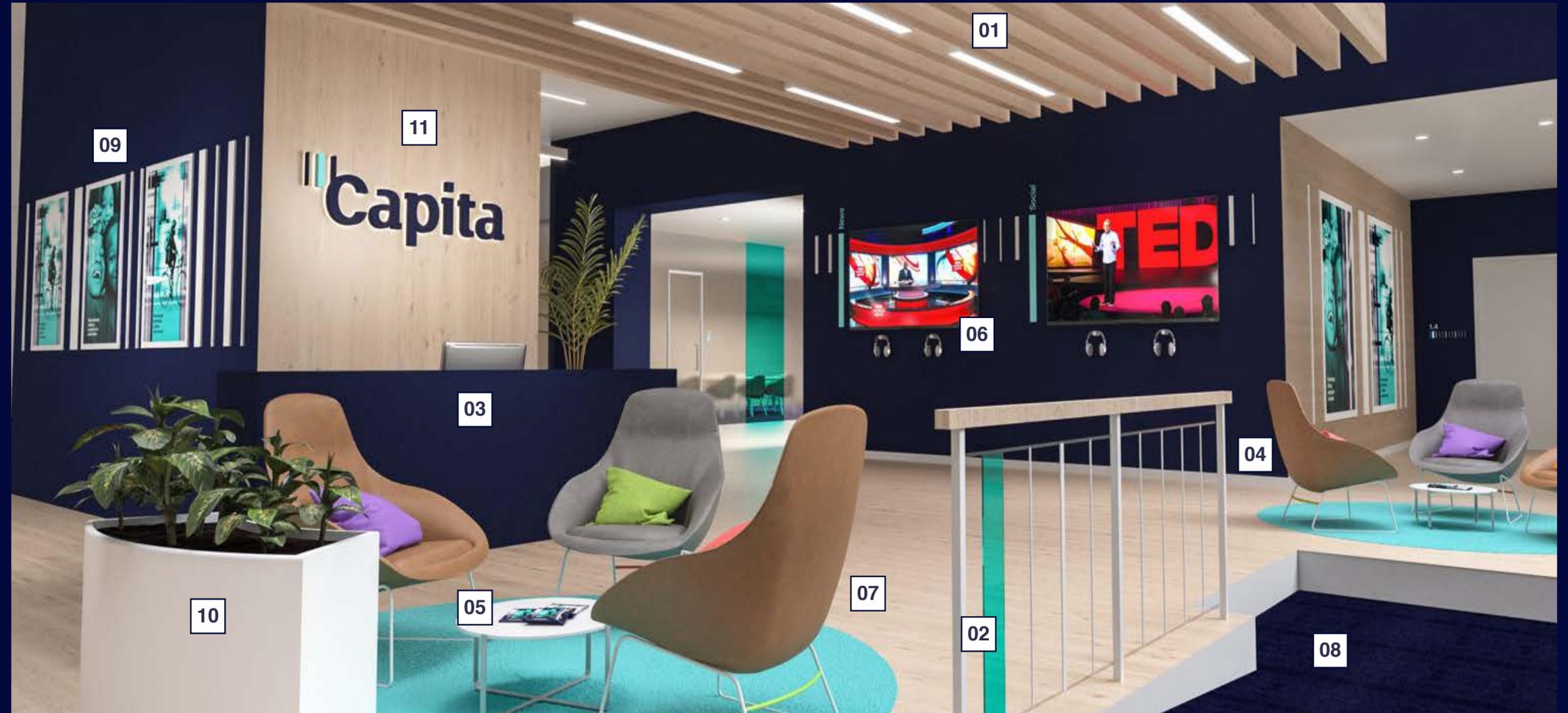
Colours from the secondary palette have been used sparingly to enhance furnishings, with navy and light oak the dominant material finishes.

Environments | Signage and wayfinding

Shown here are some of the ways in which we are able to welcome and navigate visitors around Capita spaces with the clever use of visual cues.

01. Slatted light oak feature wall with rear illuminated floor-level display.

02. Graphic denoting all floors of the building, using the Focus Bar to show the current floor the user is on.

03. Hanging, replaceable, graphic displays. These can be utilised as a wipe-clean surface to display daily messaging, or as a tool for more permanent displays of new content and data visualisation.

04. The use of suspended, painted, vertical strips can denote areas or directional signage, while subtly separating spaces from one another.
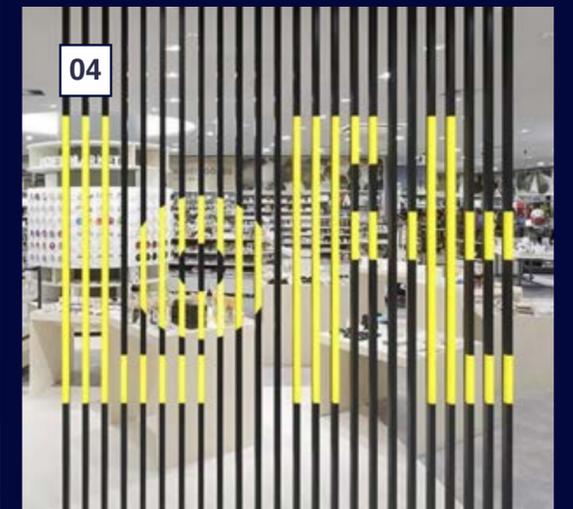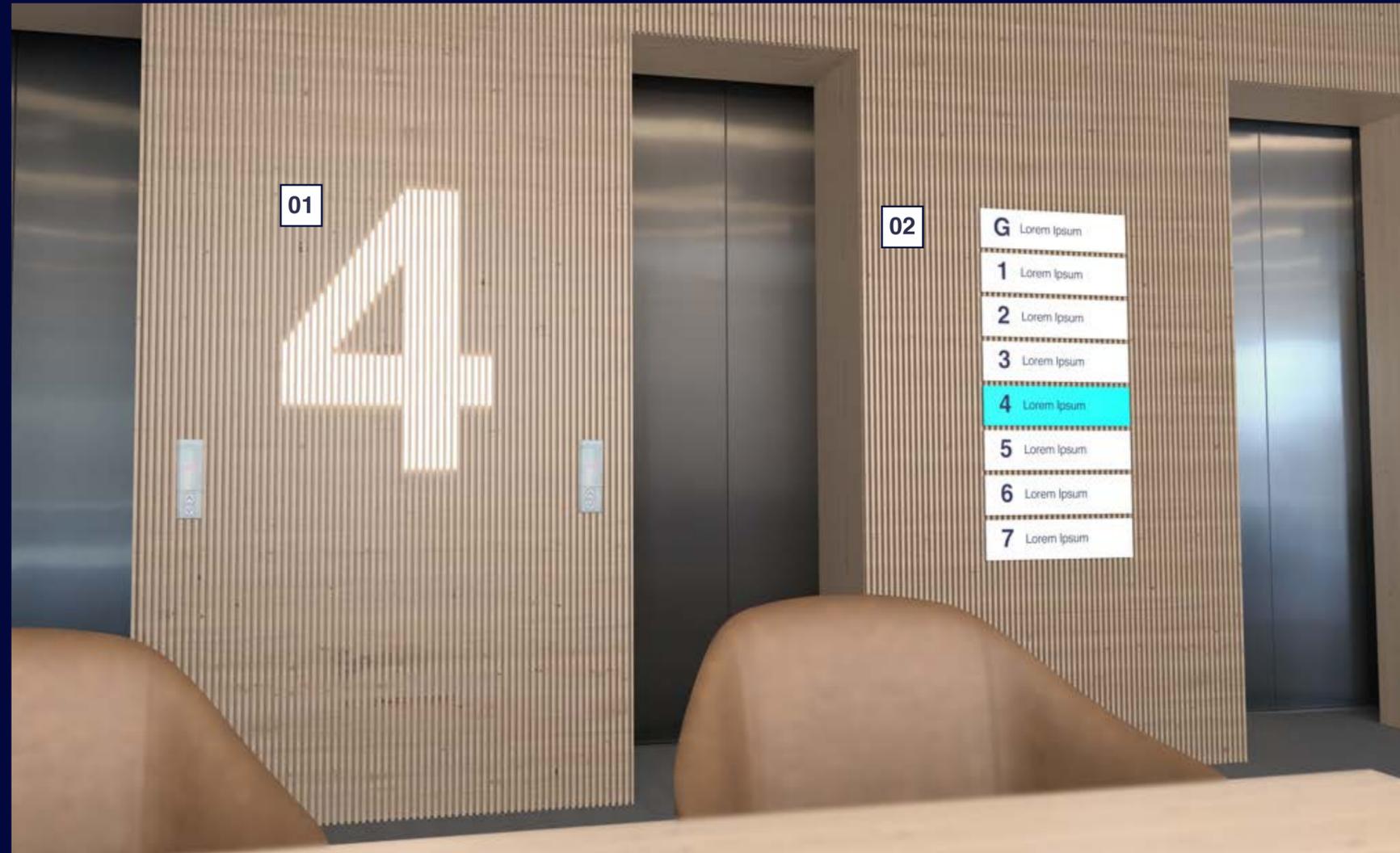

Colours from the secondary palette have been used sparingly to enhance furnishings, with navy and light oak the dominant material finishes.

Environments | Meeting rooms

All meeting spaces, interview rooms and collaboration spaces should encourage human interaction.

This is achieved through the introduction of soft, tactile materials and communicating the brand values through screen content, window vinyls and static imagery.

Build elements in key visual:

01. Hanging strip lights with light oak finish.

02. Textured acoustic wall panel with face-mounted TV screen.

03. Frosted vinyl glass overlay with cyan reveal panel.

04. 'Always' lounge chairs (tan or muted tones)

05. Light oak or white table.

06. Slatted oak feature wall with framed artwork.

07. Navy blue carpet with white skirt surround.

Colours from the secondary palette have been used sparingly to enhance furnishings, with navy and light oak the dominant material finishes.

Frosted window vinyls combined with a cyan panel display an effective use of the core logo elements, providing privacy to those inside.

The calibration bar can also be utilised to signify if a meeting room is occupied or not, with the focus area illuminated to show that a room is booked (see lower right visual).

Environments | Breakout areas

Breakout areas create opportunities for colleagues to get away from their workstations and regroup.

Efforts should be made to vary seating types and levels of privacy from open to semi-private to allow colleagues to have a varied and engaging experience.

01. Navy blue kitchen units with brushed chrome door handles.

02. White-tiled splashback used to break up solid navy blue wall.

03. Vibrant secondary colours can be injected using wall murals or displays (hanging scrolls shown in visual).

04. Light oak and White-coloured hard seating, with sporadic use of vibrant secondary colours.

05. White pendant lighting with cyan cables.

06. Softer 'pinch' seating options with poseur tables.

07. 'Hush' sofas to provide a semi-private experience.

08. Light oak flooring.

09. Hanging strip lights with light oak finish.
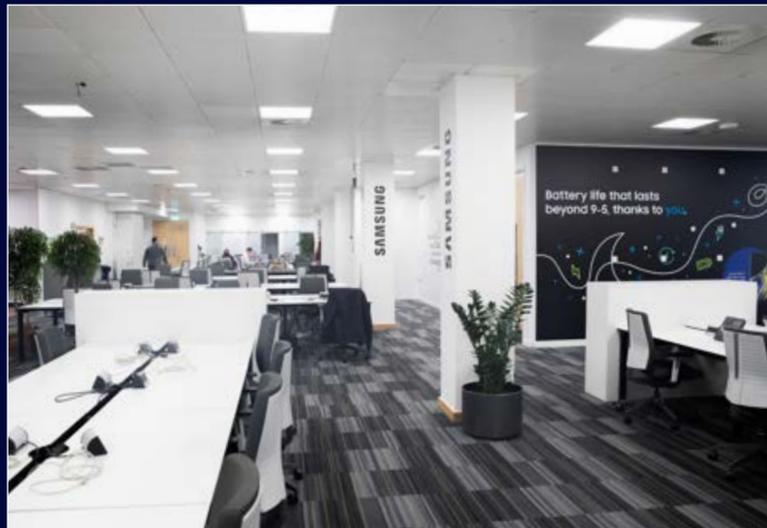
10. Planter box (white or light oak).

Colours from the secondary palette have been used sparingly to enhance furnishings, with navy and light oak the dominant material finishes.

Environments | Partnerships

Partnership space

Client office environments should be in the clients brand with any Capita branding being digital only.

Shared space

Capita branding is used for all communal areas.
There should be no client branding in these areas.

Thank You

Digital Asset Manager

All brand elements including photography, logos and icons can be found on the Capita Digital Asset Manager (DAM).

Register using the link below.

capita.acquiadam.com

For further information, please contact:

brand@capita.com