

CAMRA

Brand Guidelines

Version 2.0
February 2019

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Note on distribution:

This document should be read and used as one complete document. No section or pages should be distributed separately.

Note on navigation:

This document is interactive. Use the active button on the right to navigate through the document.



Introduction

With over 191,000 members around the world, the Campaign for Real Ale (CAMRA), can be considered one of the most successful consumer campaigns ever.

CAMRA was founded by a few real ale enthusiasts in 1971, when the traditional rich-flavoured ales, still fermenting in the casks from which they were served, were being replaced by brewers producing beers with less demanding production and storing techniques.

Through CAMRA's successful campaigning, real ale is now produced by over 1,750 breweries, with over 11,000 specialist products competing for attention. This means that we can now expand our campaign programmes to ensure the UK's pub heritage thrives for years to come. We seek to form partnerships and alliances with organisations who share our aims and values.

CAMRA's core aims to secure the long-term future of real ale, real cider and real perry, remain to this day. We also promote and protect pubs and clubs as social centres, we are responsible in our promotion of drinking by recognising the benefits of moderate social drinking. We are lead providers of information, education and training to all those with an interest in beer, cider and perry of any type.

Today, CAMRA embraces a wide group of enthusiasts for beer and pubs. The choice of specialist brews is so wide that there are real ales that appeal to most drinkers and we want our membership to reflect that diversity.

CAMRA members now include not simply real ale enthusiasts and regular pub-goers, but also sociable members, who want to meet like-minded individuals, often at CAMRA festivals. We also represent those who wish to learn more about beers and brewing and those value-seekers who appreciate the discounts and special offers we can provide.



1.02

About CAMRA today

CAMRA is a not-for-profit company. Our decision making process is wholly independent of any commercial companies or other organisations. We are not affiliated with any political party and we are consumers so we have no commercial interests in pubs or brewery ownership. This means we truly are champions of pub-goers and drinkers.

CAMRA believes well-run pubs, whether in rural or urban areas, play a critical social role in UK culture as the centres of community life. CAMRA supports the traditional pub as the best place in which to enjoy real ale, cider and perry and to try one of the thousands of superb beverages now produced across the UK.

CAMRA has over 200 local branches across the UK, so that members can campaign and socialise in their local area. Meeting people at one of CAMRA's beer festivals is another powerful way for members and potential members to interact with us.

CAMRA is volunteer-led with professional staff responsible for central campaigning, research, membership services, publishing, marketing, press and administration.

CAMRA is financed by membership subscriptions, sales of books and merchandise and proceeds from national and local beer festivals.



1.03

CAMRA's vision

CAMRA's vision is to have quality real ale, cider and perry and thriving pubs in every community. We promote and advocate the production, availability and consumption of quality real ale, cider and perry.

We fight to keep pubs and clubs as social centres and part of the UK's cultural heritage now and into the future. We are mindful of the benefits of responsible social drinking.

We play a leading role in the provision of information, education and training to all those with an interest in beer, cider and perry of any type.

To help us achieve our goals, our core values are always to be:

- Welcoming
- Diverse
- Inclusive
- Fun
- Sociable
- Enthusiastic
- Independent
- Knowledgeable
- Passionate
- Principled



Why do we need guidelines?

The way we communicate with members, potential members and internally is important. The way we interact with members is key to this – everything we do should add to their enjoyment.

These guidelines are for anyone who represents CAMRA, whether they work for CAMRA directly, or are CAMRA volunteers or committee members or are suppliers, agencies or commissioned on CAMRA's behalf.

Through these guidelines we strive to maintain consistency for our national campaigning brands. These assets are produced centrally through the CAMRA head office and under the governance of CAMRA committees. CAMRA welcomes feedback on our national campaigning materials from the membership.

If you have suggestions for any additional materials to be commissioned or comments on existing materials, please contact marilyn.odonoghue@camra.org.uk.

These guidelines cover:

- Logo usage
 - Sizes and guides
 - Print
 - Online
 - Merchandise
- CAMRA colour palette
- CAMRA fonts
- Imagery
 - Photography
 - Video
- Graphic icons and devices
- Copy style and tone of voice
- Social media
- Sub-brands
- Branch materials
- Festivals
- Campaigns
- Emails

The single-minded focus for all communications is always to put members first.

We want to promote a sense of pride and a feeling of belonging to a helpful, friendly and flexible organisation. For this to work we need one consistent, friendly voice that will improve the experience for everyone.

By listening to members' needs, we are constantly seeking to improve the whole experience of real ale for them. Whatever the point of contact, whether it's press advertising, online marketing, brochures, emails, telephone conversations or signage, they are all communications to members and represent 'the voice and face of CAMRA'. One inconsistent, unhelpful, unfriendly or unprofessional communication can damage CAMRA's credibility. This vision, along with these guidelines, will enable consistent communication with members. For this to work, we need one consistent, friendly voice that improves the experience for everyone.

By understanding and embracing why people choose real ale – the sociability, relaxation, exploration and joy they get out of their chosen pastime – we can add to and complement their experience.





closed
We look forward to
seeing you again.
at 10.30PM



2

Our Brand Strategy



2.01

Our Brand Strategy

Tone of voice

We are warm and welcoming, customer-focused, helpful, informative, and friendly in our tone of voice. Being consistent is key to credibility.

We should be open and honest, always reflecting our values and attitudes in all communications. We share information on an equal footing with our members because we understand their attitudes and aspirations are largely the same as our own.

Because our shared enthusiasm is a leisure activity we should not be afraid of injecting a little fun and levity where appropriate. Celebrating our achievements as a joint success with our members, not simply a 'corporate' one, is an example of the tone of voice we should adopt.

Note the use of the contraction 'we've' and the use of an exclamation mark. Note also the chattier tone, as if talking to a friend face to face, rather than a dry, corporate information sheet.

Empathy with our members is paramount. Think carefully about the people with whom you wish to communicate. Put yourselves in their position. If you were those members, how would you react to what you're telling them?

We are committed to promoting responsible drinking so terms such as 'pub crawl' and 'happy hour' should be avoided. Instead use alternatives such as 'pub tour' and encourage the 'savouring of a pint'.

We are welcoming to all so avoid 'lad culture' overtones, which can be alienating to many groups. Beer 'banter' is fine just make sure it's inclusive to everyone (and not too cheesy).

We want to connect in a positive way with everyone, so make sure that's at the forefront of everything you write.

Rather than:

“CAMRA has succeeded in maintaining the operation of 40 pubs in the last year threatened with closure.”

...it would be more inclusive to say:

“Through the tireless efforts of our members and the CAMRA team, we've saved 40 pubs from being lost forever. Well done everybody!”

Rather than:

“Join the lads for a swift few after work and make the most of your CAMRA vouchers during happy hour.”

...it would be more inclusive to say:

“Treat your colleagues to a drink after work with your CAMRA vouchers – get to know them better, while savouring a perfect pint!”



2.02

Our Brand Strategy

Tone of voice – continued

Above all we need to be friendly and approachable in all our communications.

By always using this consistent voice we make our promise believable. We need to share the enjoyment rather than just talking at people in a didactic manner.

...it's a more helpful, friendly and welcoming voice, such as these examples:

“Welcome to CAMRA. Here you'll find all you need to enjoy your experience of real ales and traditional pubs. We're here to help with advice and support, and to share our common love for all things related to real ales.”

For example, don't use an authoritative or patronising tone like this:

“CAMRA provides services for over 191,000 members as well as campaigning for pubs and real ales for over 40 years. We are the most successful campaigning organisation in the UK.”

...and

“Did you know that you are one of 191,000 enthusiasts that share your love of real ale as CAMRA members? Whatever you need, we're here to help. We hope you enjoy looking around this website as much as visiting one of our beer festivals.”

Messaging as 'friends' to our members, we should sound like one person talking to another. So, when addressing them, we should take every opportunity to reinforce our humanity:

For instance in an email we should not be using

(unless you are writing a formal email to an MP or similar, see section 15.03)

'Dear Mr. Smith' or 'Dear Member' followed by 'CAMRA have some great offers for you'.

...much better would be

'Hi John' or 'Hello John', then 'We thought you'd like to see this offer which could save you money'.

A much more personal, friendly tone will create a sense of belonging and camaraderie that will broaden our appeal, and alleviate any perception of 'them and us'.



2.03

Our Brand Strategy

Tone of voice – continued

Similarly, when communicating at any level, especially locally, a consistent tone of voice should be considered. Avoid talking to members as if you weren't part of the same group.

Immediately, you have implied that you aren't one of them. Instead, keep it short, sweet and inclusive:

“The brewery's been taken over by the Acme Group. What will that mean for us?”

Consider a sentence like this:

“The brewery has been taken over by the Acme Group. What will that mean for drinkers and pub-goers?”

Another example:

“Regrettably a queuing problem occurred earlier in the day, which we managed to avoid later by using the bar adjacent to the hall.”

A less authoritative tone might be:

“Some of us found the queues a bit long, so later on we used the bar next to the hall and that helped a great deal.”

Local issues are personal to particular members, so the wording should reflect that with a positive tone. This example isn't awful, but it could be improved:

“If you want to protect pubs in your community we are here to support you. However it helps much more if the impetus comes from the locals.”

This has a 'them and us' tone that could be softer, such as:

“We can protect your local pubs so much better as a team, with your enthusiasm and our expertise.”



2.04

Our Brand Strategy

Key messaging to individual groups

Sometimes you may be in a position to target a particular group, for instance in an email. We have broken these groups into broad segments.

There is of course much crossover between these groups and many communications will have to appeal to all or a combination of groups.

However as an instance, should we be talking about an offer, the 'value seekers' would be the most obvious target and the copy should be slanted more towards that group.

These are the groups we have identified through intensive research:

1. Pub enthusiasts
2. Traditional regulars
3. Engaged learners
4. Value seekers
5. Social and vocal

The infographic details five target audience segments for CAMRA, each represented by a beer glass and associated data points:

- PUB ENTHUSIASTS:** 71,000 MEMBERS (39.9%), REAL ALE CONSUMPTION 86.3%, 41% per week or less pub visits, 50-69 years old, 31.6% likely to support CAMRA.
- TRADITIONAL REGULARS:** 35,500 MEMBERS (20%), REAL ALE CONSUMPTION 92.3%, 2 MOST DAYS pub visits, 50-69 years old, 39.9% likely to support CAMRA.
- ENGAGED LEARNERS:** 9,377 MEMBERS (5.1%), REAL ALE CONSUMPTION 84.5%, 1 TIME per week pub visits, 35-64 years old, 42.2% likely to support CAMRA.
- VALUE SEEKERS:** 71,000 MEMBERS (39.9%), REAL ALE CONSUMPTION 86.5%, 1 TIME per week pub visits, 50-69 years old, 37.3% likely to support CAMRA.
- SOCIAL AND VOCAL:** 20,000 MEMBERS (11.2%), REAL ALE CONSUMPTION 83.6%, 2 TIMES per week pub visits, 45-69 years old, 58.6% likely to support CAMRA.

Each segment also includes a 'Who they are' section with background, demographic, and expectations information, as well as 'They might say...' quotes.



2.05

Our Brand Strategy

1. Pub enthusiasts

These are our core members who support the aims of CAMRA wholeheartedly and make up 40% of our membership. Despite being enthusiasts of real traditional pubs and real ales, they go to pubs once a week or less. They view going to a pub as an experience, seeking out new venues and new beers as an enjoyable outing rather than a regular habit.

This is because they tend to have busy lives, are often married or cohabiting with children, and possibly grandchildren to consider. Because of this, they also prefer pubs that offer food as well as real ales. They most likely live in comfortable detached homes and work in higher managerial or technical roles.

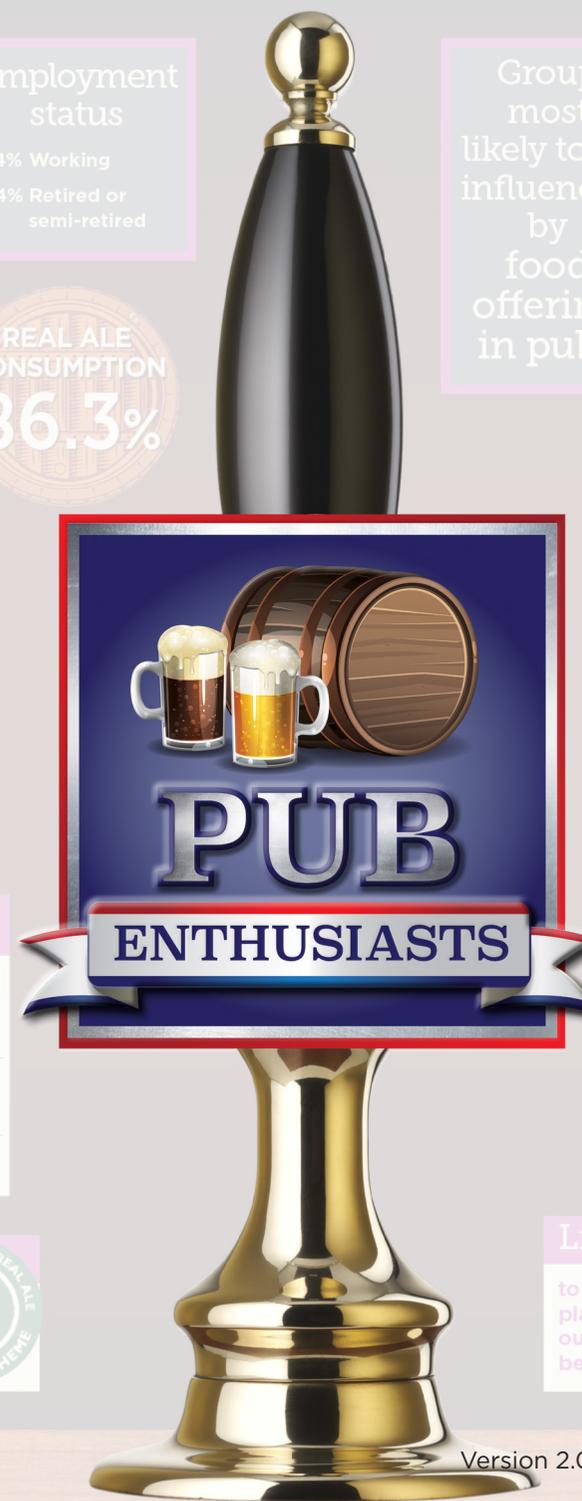
They may well belong to various other groups and clubs, CAMRA being just one of their varied interests. They are likely to use social media to keep abreast of local events and stay in touch with family.

Examples of copy aimed at this group might be:

“You’ll love this new beer we’ve discovered, it’s rich and fruity and goes down a treat. It has that traditional aroma we associate with pubs from the seventies.”

“Your whole family will enjoy a day out at Kettering Beer Festival; there’s so much more than real ale, with falconry displays, jousting, a bouncy castle, stalls of all kinds and wonderful food as well.”

“Here’s something new to experience – a pub with its own helicopter pad! And you can even take a flight from it and visit the nearby historic airfield with its Spitfires and Hurricanes.”



Employment status
54% Working
44% Retired or semi-retired

REAL ALE CONSUMPTION
86.3%

Group most likely to be influenced by food offering in pubs

Expectations of membership

- ✓ Belonging
- ✓ Friendship
- ✓ Connection Locally
- ✓ Variety
- ✓ Recognition
- ✓ Dialogue
- ✓ Preservation
- ✓ Value
- ✓ Experiences
- ✓ Learning

Age
Majority 50-69 YEARS

Marital Status

- Married 55.7%
- Single 36.1%
- Co-habiting 8.2%

Beer Festivals

Least likely group to attend (3 or more in the last 12 months)

31.6%

Why?

- Experience a variety of ales
- Meet and socialise with friends

Likely to support the pub as the best place to drink real ale, and looking out for new and interesting pubs/beer to try

71,000 MEMBERS

Pub Visits

1 Per week or less

Choice of ales

All day food

Why Motivators

Supporting the aims of CAMRA

Being the consumer's champion

Contribution to the UK and European drinks industry

The pub as the best place to consume and to

Run pubs as the best way to enjoy community life



2.06

Our Brand Strategy

2. Traditional regulars

This group, 20% of members, comprises predominantly older men of retirement age or working in manual or low-level service jobs. Mostly aged from 50 to 69, they are likely to support their local as the place to drink real ale, with the pub as the centre of their community. They may well use social media, mostly Facebook, to link up with like-minded individuals.

They will visit their local most days and are creatures of habit. Membership of CAMRA is part of their social way of life, and they will usually support us in our campaigning activities. They will be well known in their pub and probably have their own real ale glass behind the bar.

They will be value seekers (see section 2.08), most being less well off than the pub enthusiasts (see section 2.05). They are very likely to make use of the Real Ale Discount Scheme.

Examples of copy aimed at this group might be:

“We think you’ll enjoy this offer from (Name of brewery). They’re promoting their new real ale with a simple prize draw to win valuable hampers of goodies for Christmas.”

“Is your local pub at risk?

We know you’ll want to be involved in saving it and we can help with posters, leaflets and much more. Ask for an information pack and we’ll send you one.”

“You might like to know that (Name of brewery) have promised that for every pint of (Name of ale) sold in June they will donate 50p to the Environment Trust. So why not make that your regular pint for that month?”

Employment status

43% Working
54% Retired or semi-retired

REAL ALE CONSUMPTION
92.3%

Most likely group to be retired or semi-retired & live alone

Group with the lowest income

Expectations of membership

- ✓ Belonging
- ✓ Friendship
- ✓ Connection Locally
- ✓ Variety
- ✓ Recognition
- ✓ Dialogue
- ✓ Preservation
- Value
- Experiences
- Learning

Age

Majority
50-69
YEARS



Marital Status

• Married 50.3% • Single 45.2%
• Co-habiting 4.5%

Beer Festivals

(3 or more in the last 13 months)

39.9%

Why?

• Experience a variety of ales

Likely

to support the pub as the best place to drink real ale, and think a well run pub is the centre of community life.



2.07

Our Brand Strategy

3. Engaged learners

This group, 10% of members, includes some of the youngest. They usually have more disposable income and are well educated, with nearly 70% of them being in employment.

They love to discover and enjoy new beers, learn how they are produced and increase their understanding of brewing, real ale and the beer industry in general. They usually read What's Brewing and BEER magazines avidly.

They use CAMRA as a resource for professional and personal development and are unlikely to belong to other similar organisations.

They may only visit a pub once a week, being busy, active people. They'll want to be kept informed by electronic communication of events, both local and national. They are the second most likely group to attend beer festivals. Such communication needs to be thoughtful and insightful, they won't be talked down to and campaigning issues are not usually of interest to them.

An example of copy aimed at this group might be:

“Would you like to join a group going round the (Name) brewery to see their new mash tuns? Of course you would!”

“The Nottingham Beer Festival in September is your opportunity to try over 500 different beers. You won't want to miss it, put it in your diary now!”

“Why not get a group of friends and come along to CAMRA's 'Experts' Forum' where you can ask questions from a panel of real ale cognoscenti?”



Employment status
68% Working
31% Retired or semi-retired

Younger than other groups and slightly more affluent
Over 60% are intermediate and higher professionals

- Expectations of membership
- ✓ Belonging
 - ✓ Friendship
 - ✓ Connection Locally
 - ✓ Variety
 - ✓ Recognition
 - ✓ Dialogue
 - ✓ Preservation
 - ✓ Value
 - ✓ Experiences
 - ✓ Learning

REAL ALE CONSUMPTION
84.5%

Age
Majority 35-64 YEARS
Marital Status
• Married 51.4% • Single 32.4%
• Co-habiting 16.2%

Pub Visits
1 Time per week
Choice of ales
Low prices

Beer Festivals
2nd most likely group to attend (3 or more in the last 12 months)
42.2%
Why?
• Experience a variety of ales

Primary Motivators
Opportunity to learn and grow your understanding of brewing, real ale and the beer industry in general
Useful as a resource for professional role or for your development
Publications such as 'What's Brewing' and 'Beer'

Likely to use CAMRA as a resource for development, and publications are important



2.08 Our Brand Strategy

4. Value seekers

Almost 20% of our members comprise this important group, who have joined basically to save money. They'll be using the members' discount scheme, appreciate discounted access to beer festivals and no doubt the CAMRA vouchers too.

They're segmented into two sub-groups; the first, those who are affluent, maybe retired on a good pension or employed in a professional capacity. So, they're frugal and sensible with their money.

The second sub-group may be financially constrained, due to family and mortgage commitments or because of manual or low-level service employment.

Both sub-groups are looking for value for money, that is, quality but at a good price. They aren't looking for tradition, social responsibility or protecting the environment, unlike much of the rest of CAMRA's membership.

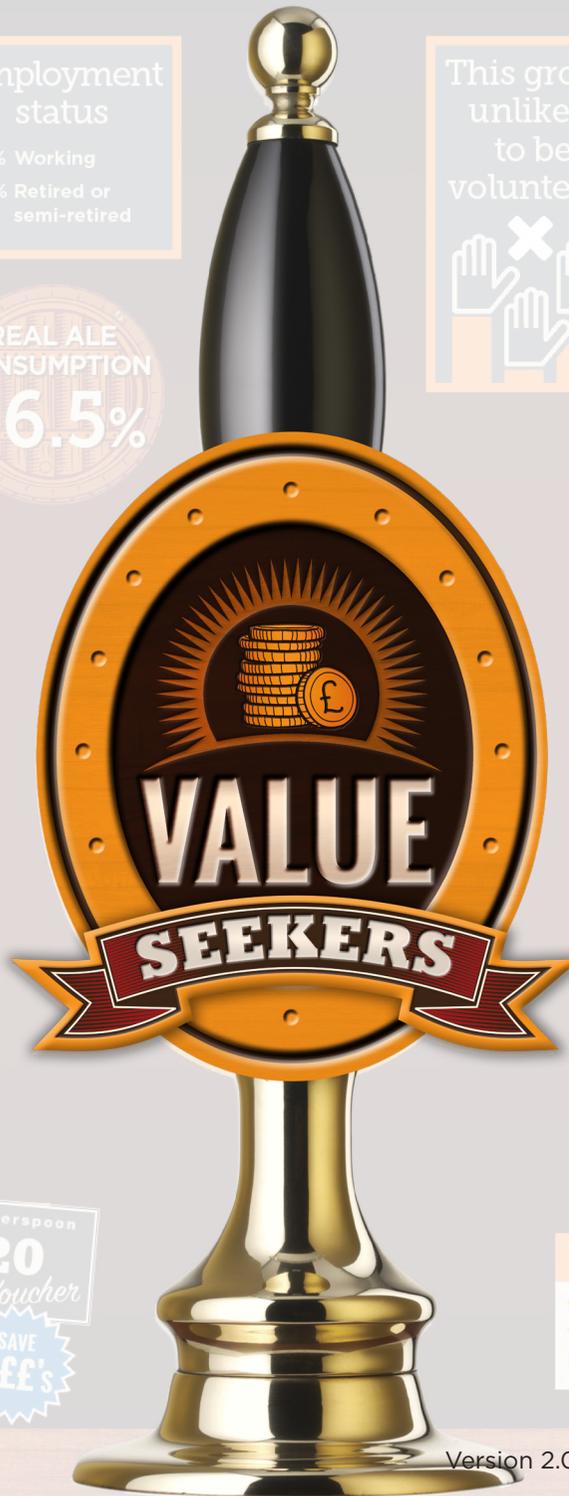
They are unlikely to be active volunteers – that's not why they joined. They like to feel part of the community however, despite having rather less of an emotional attachment to CAMRA. They are usually avid users of Facebook and other social media.

An example of copy aimed at this group might be:

“Here's a great offer we think you'd be interested in. You can now enjoy lunch at (Brand) with a pint of (Brand) for just £6 during (month)”

“Do make the most of these offers, they're quality products at an unbeatable price, and only available to you as a CAMRA member.”

“Why not book well ahead for September's Beer Festival, and you'll save even more money.”



2.09
Our Brand Strategy

5. Social and vocal

There's much crossover between this group and traditional regulars, but these are the most likely to visit beer festivals and organise or participate in group activities. They're probably members of other clubs and organisations too. They comprise over 11% of CAMRA members with ages in the 45 to 69 range.

They will be real CAMRA campaigners, ready to help, organise and drum up support. They love to meet, and work with, like-minded people.

Membership is an important part of their social life and they'll visit a pub a couple of times a week. They are also the most likely group to attend beer festivals for the interaction with other people like themselves.

They value tradition, preserving heritage and co-operation. They are the least likely group to be influenced by financial incentives.

We would of course like to convert them from merely 'social' to 'vocal' wherever possible to further our cause, and we should take every opportunity to do so.

An example of copy aimed at this group might be:

“If you want to meet some new friends and share a pint, then let's meet up at (Festival) next weekend. This promises to be the event of the year!”

“Calling all volunteers! We need enthusiastic members to act as guides at the Bolton Beer Festival in June. Can you help?”

“Would you consider joining our exclusive band of CAMRA 'Member get Member' buddies? We're doing a big push to get enthusiastic new members this year, and we think you'd be perfect to help us do so.”

Employment status
52% Working
43% Retired or semi-retired

REAL ALE CONSUMPTION
83.6%

Most likely group to be volunteers



Expectations of membership

- ✓ Belonging
- ✓ Friendship
- ✓ Connection Locally
- ✓ Variety
- ✓ Recognition
- ✓ Dialogue
- ✓ Preservation
- Value
- Experiences
- Learning

Age
Majority **45-69** YEARS



Marital Status
• Married 45.1% • Single 45.1%
• Co-habiting 9.9%

Beer Festivals
Most likely group to attend (3 or more in the last 15 months)
58.6%

Why?
• To support CAMRA
• Experience a variety of ales

Unlikely to be influenced by financial incentives...






2.10

Our Brand Strategy

To sum up

This guide is intended to show how we, as a whole, need to communicate with a consistent voice in all the content we produce.

It's important to consider that most of the time we will be talking to all the groups listed above. So remember these Golden Rules:

1. Don't talk down to the membership. Do treat them as friends and fellow enthusiasts.
2. Don't order them about. Do use gentle persuasion to get them on side. That will work much better.
3. Don't use an authoritative, didactic tone. We are not teachers - we are helpful guides and facilitators.
4. Don't use long words or obscure language that won't get read or understood easily. Be chatty and imagine you're talking to a friend, which indeed should be the case.
5. Don't be inconsistent. All communication should adopt the same tone of voice, whether you're advising them of facts, asking for volunteers or flagging up special offers.

Finally, we are a friendly, open organisation with shared aims, aspirations and desires.

We talk to all our membership as equals. We talk to members as friends. We understand their mindset. And basically, we should treat our membership as we should like to be treated.

Approach any communication with these tenets in mind and the way forward for CAMRA is clear and assured.



SHIP TAVERN ALE HOUSE
Serving
QUAFFABLE ALES & FINE FAYRE



3 Our Visual Identity



3.01

Our Visual Identity

Key brand elements

These are the key elements of our visual identity.

- 1 Logo and roundel
- 2 Colour palette
- 3 Typography
- 4 Photography
- 5 Corner bubble graphic, available in top right and bottom right formats in the full range of CAMRA colours.

These guidelines are intended to illustrate how you can use these brand assets to build CAMRA branded communications.

The range of CAMRA assets can be found in the Member/Volunteer area of the national CAMRA website.
www.camra.org.uk
(member login required).



1



Campaign
for
Real Ale



2

3
A.b.c

5



4



3.02

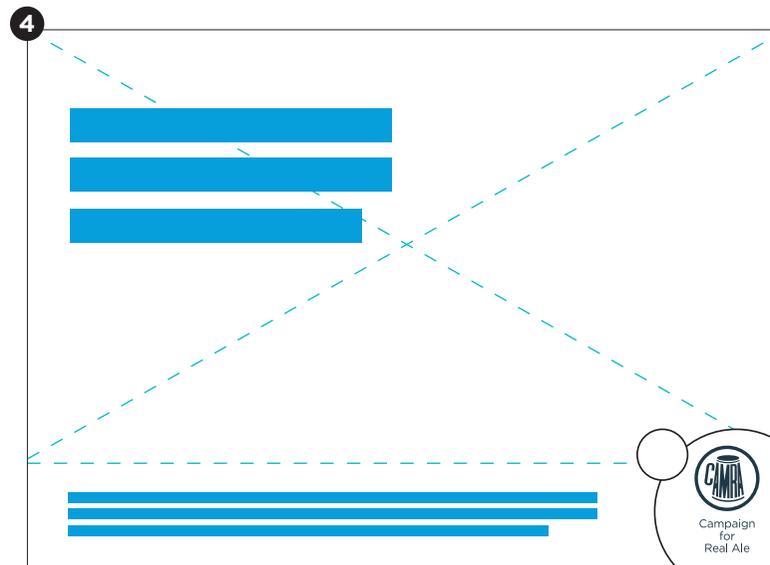
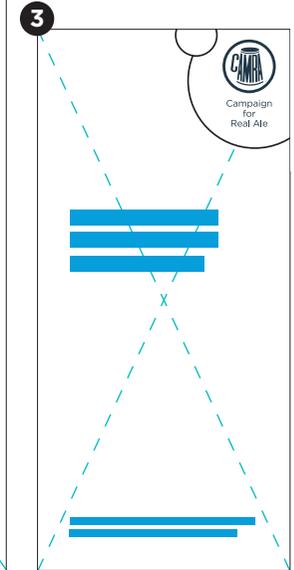
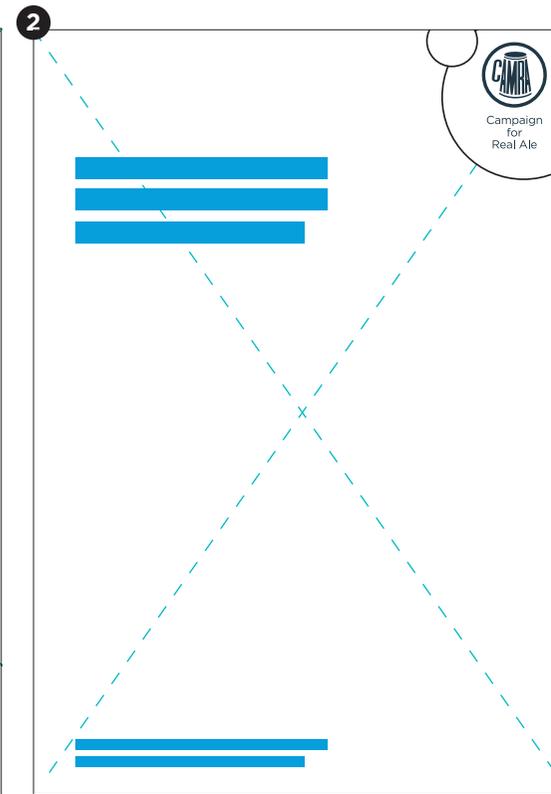
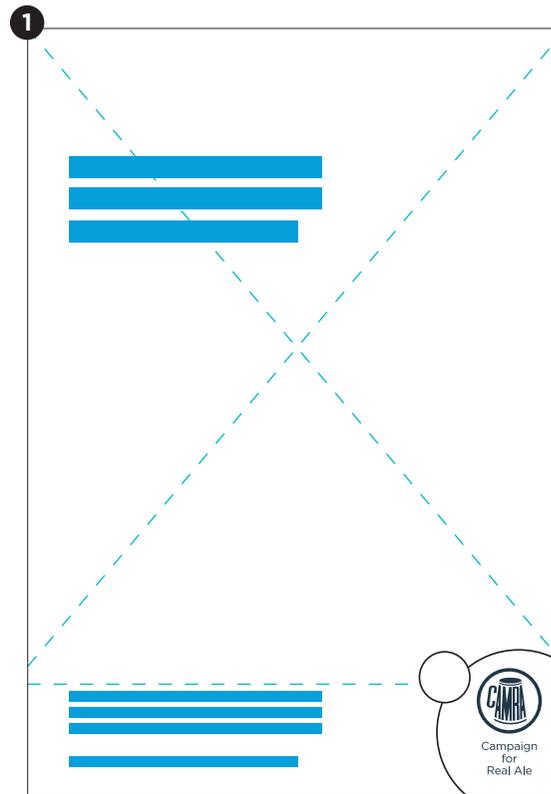
Our Visual Identity

Wire frames for print

- 1 Standard A4 with footer copy
- 2 Magazine front cover
- 3 DL leaflet
- 4 Landscape or DPS

The templates on the right are suggestions for best practice. For more information on logo use on printed material please see section 4.

Examples shown use a representation of the logo only.



3.03

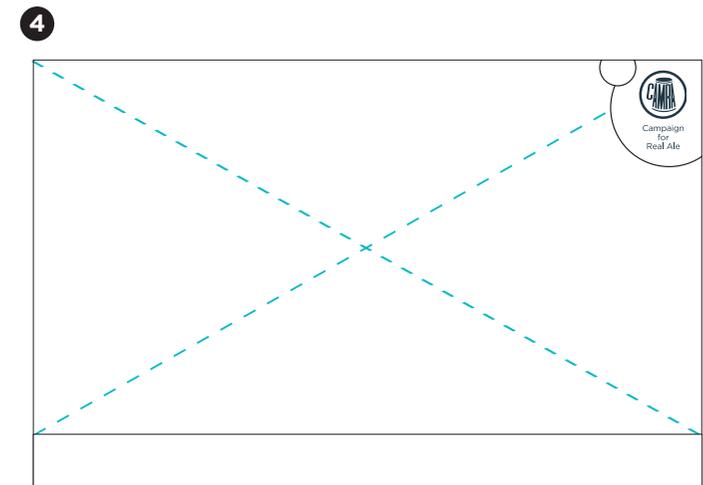
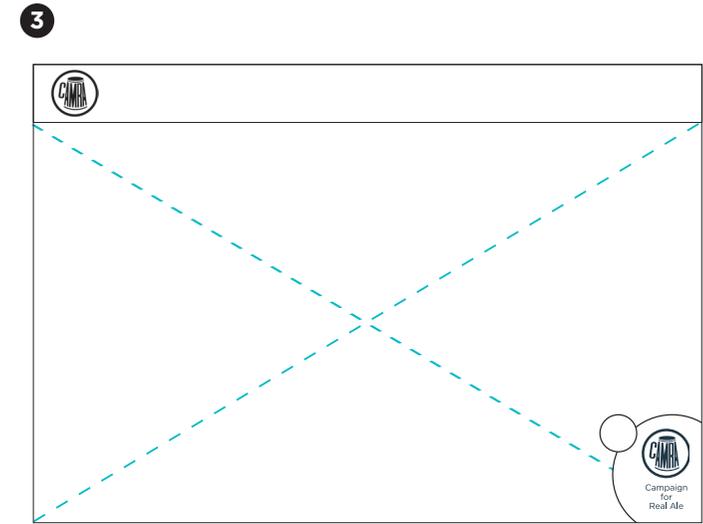
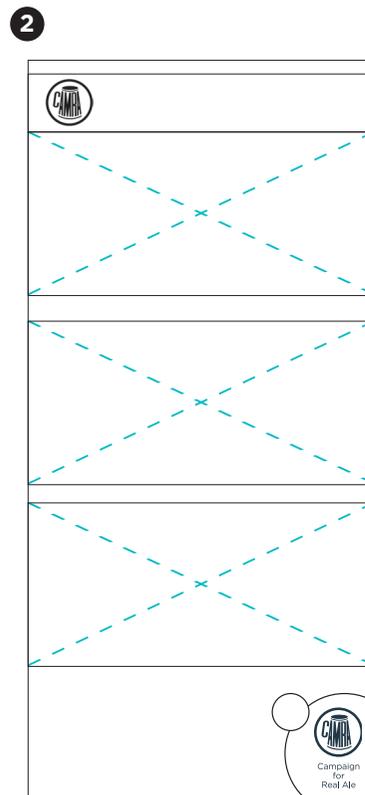
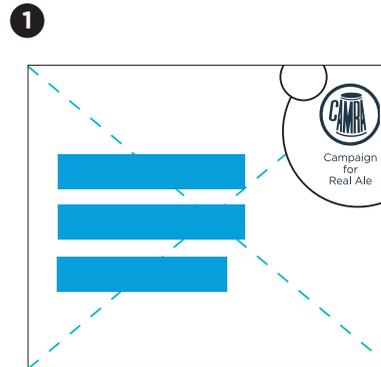
Our Visual Identity

Digital wire frames

- 1 Online web banner: MPU
- 2 Marketing email
- 3 National website
- 4 Branch + festival websites.
(Logo can also be on bottom right as shown in fig 3.)

The templates on the right are suggestions for best practice. For more information on logo use on printed material please see section 4.

Examples shown use a representation of the logo only.



3.04 Our Visual Identity

Design examples

These real design examples illustrate the brand elements working together.

- 1 Press advert
- 2 Leaflet/flyer
- 3 Generic festival banner
- 4 Campaigns postcard

Further examples can be found for each section of the guidelines.

1

Tap into Britain's best pubs
with our NEW Good Beer Guide app!

CAMRA'S GOOD BEER GUIDE

Our new app puts thousands of pubs and beers at your fingertips
Download for FREE today

Available on the App Store and Google Play

Apple and the Apple logo are trademarks of Apple Inc., registered in the U.S. and other countries. App Store is a service mark of Apple Inc., registered in the U.S. and other countries. Google Play and the Google Play logo are trademarks of Google Inc.

CAMRA CAMPAIGN FOR REAL ALE

2

Join up, join in,
join the campaign
...and enjoy
2 FREE PINTS
on us!

Join membership from **£30*** a year...

Single membership from **£25*** a year...

Join here today

This offer is limited to 2 Free Pints only including joint membership, i.e. Where joint membership is purchased you enjoy 1 pint each.

Price for single and joint membership payable by Direct Debit.

Welcome to CAMRA...

CAMRA CAMPAIGN FOR REAL ALE

3

The Campaign for Real Ale
welcomes you
to our beer
festival

CAMRA CAMPAIGN FOR REAL ALE

Campaigning for real ale, pubs and drinkers' rights on your behalf since 1971

4

Keep pubs afloat
Cut the tax burden on our pubs.

Dear _____

Please keep our pubs afloat

Pubs are vital to our local communities and to the British way of life. However, struggling to stay afloat under the tax including beer duty and business rates.

Excise duty makes up more than a third of a pint's tax.

Help us buoy up our pubs and ensure the Government acts now. If not, more pubs will shut - jobs will be lost. We will all lose out. Please write to the Chancellor and call for at least a freeze in beer duty for the rest of this Parliament, and ask for an annual £5,000 business rate relief for pubs.

Name: _____
Address: _____
Postcode: _____
Email (optional): _____

MP _____
House of Commons
Westminster
London
SW1A 0AA

Breakdown of tax paid on a typical pint priced at £4

BUSINESS RATES 15p
VAT 67p
EXCISE DUTY 49p
OTHER TAXES 15p

CAMRA CAMPAIGN FOR REAL ALE

CAMRA, 210 Hatfield Road, St Albans, Herts AL1 4LW. Tel: 01727 867201
Email: campaign@camra.org.uk





4 CAMRA Logo



4.01

CAMRA Logo

Primary logo

This is the CAMRA logo that is to be used following the guidelines in this section.

When the context permits, the CAMRA logo should be used inside a bubble graphic device. Full details of how the CAMRA logo and roundel should be used inside and outside of the bubble graphic and on different media can be found later in this section.

❶ CAMRA full logo

❷ CAMRA roundel



Campaign
for
Real Ale



4.02

CAMRA Logo

Introducing the bubble graphic

The bubble graphic is not part of the logo. It is a device to contain the CAMRA logo which ensures consistency of logo size and maintenance of readability and positioning on printed material. This also applies to in-house documents (Powerpoint, Word).

Strong vibrant colours and a friendly shape also help to modernise the look of the logo.

The bubble graphic is composed of:

1. The large bubble which is 100% solid CAMRA colour
2. The small bubble which is a 20% tint of the 100% colour

The bubble graphic should always include these two elements.

There are two versions of the bubble graphic and they are designed specifically to be used in either the top right or bottom right corner of a document.

When possible the bubble graphic should always be used, however where this positioning is not suitable the plain CAMRA logo should be used instead, as outlined in sections 4.05-07 in this document. The bubble graphic should never be used in an incorrect position i.e. other than in the top right or bottom right corner.



4.03

CAMRA Logo

Exclusion zone and minimum size

Our logo should always be prominent and legible. The exclusion zone exists to prevent other elements from being placed too close to the bubble graphic. The only exception to this is when the bubble graphic is placed on top of a background image.

Minimum exclusion zone:

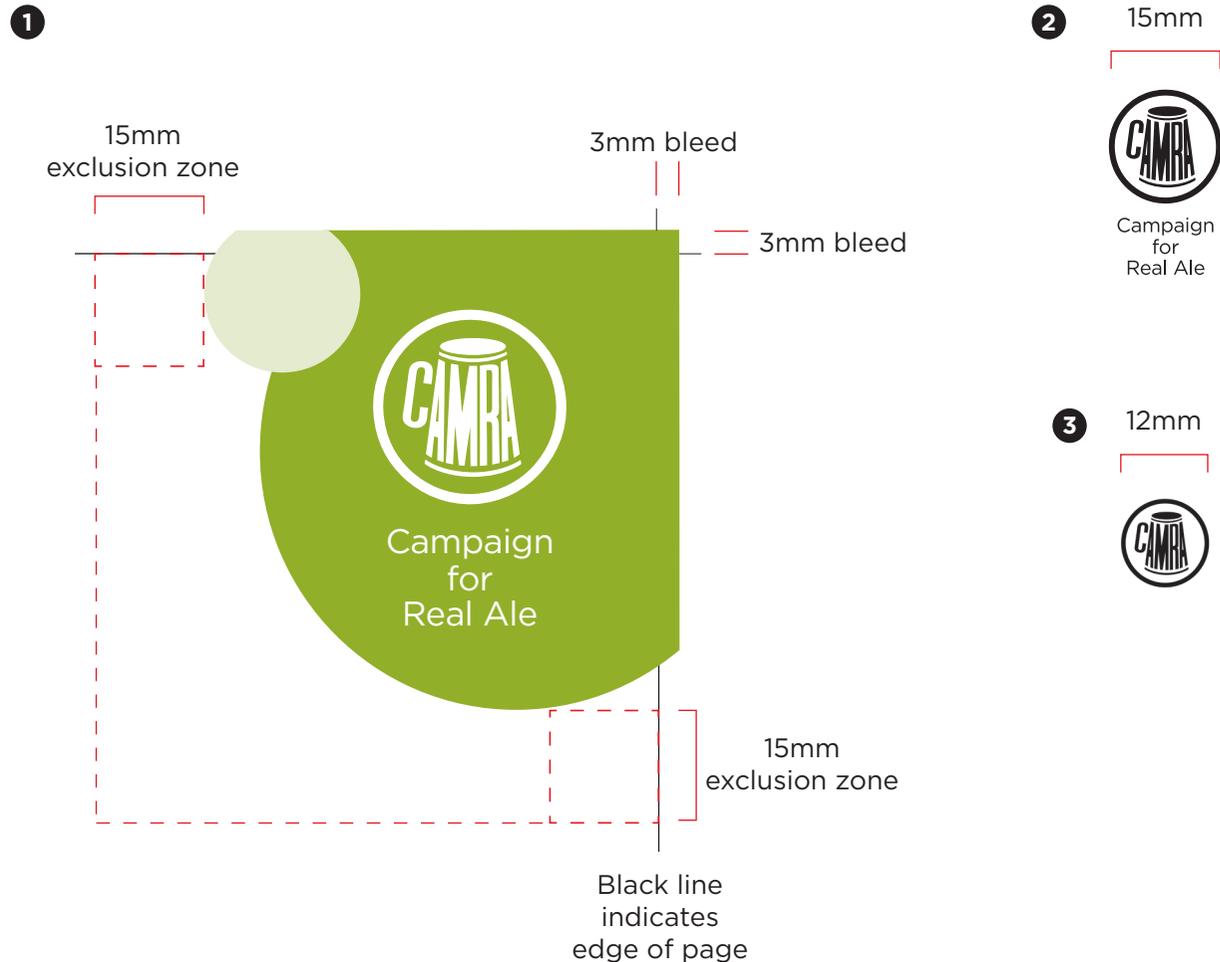
- 1 The minimum exclusion zone is simply worked out by drawing a 15mm guide next to the bubble graphic as shown and visually drawing an exclusion box around the edge of the bubble graphic. Whenever possible leave more space than the minimum permitted. On smaller documents you may need to reduce the 15mm guide to 10mm.

.eps files of the bubble graphic are available with 3mm bleed to ensure accurate positioning on the page.

Minimum logo size:

- 2 For print, the minimum recommended size of the full logo is 15mm wide.
- 3 For print, the minimum recommended size of the roundel is 12mm wide.

Online, the minimum recommended size of both the logo and the roundel is 60 pixels wide.



4.04

CAMRA Logo

When to use just the roundel, full logo or bubble graphic.

The bubble graphic is a device that ensures the CAMRA logo is consistent and clear across all CAMRA marketing materials and platforms. This is to be used by CAMRA staff, volunteers, branches and design agencies across printed items and online where applicable.

The bubble graphic is available in the full suite of colours from the CAMRA palette for top and bottom corner positions. These colours should not be altered in any way and you should choose a bubble colour to complement the imagery, theme, campaign or sub-brand.

The size of the bubble graphic depends on the size of the document in question. There are different sized bubble graphics readily available in standard 'A' sizes.

For unconventional sizes please see section 4.10.

The bubble graphic is never used as a whole circle and should always sit with its right angle in the top or bottom right hand corner of your marketing piece.

While the preference should always be to use the CAMRA logo within the bubble graphic where possible, it is important the graphic is not used in an inappropriate position i.e other than in the top right or bottom right corner. When this positioning is not possible, the plain CAMRA logo should be used without the bubble graphic - please see sections 4.06 and 4.07 for examples of these instances.



4.05

CAMRA Logo

When to use the bubble graphic

Print use

As a general rule, the CAMRA logo should always appear in the bubble device. This applies to all marketing materials, including designs for festivals. **Only in unusual circumstances, where the wider design does not allow the correct positioning, should the logo be used without the bubble device.**

For all 'A' sized documents the full logo bubble must always appear in the top or bottom right hand side of the document at the correct size. Bubble graphic assets are available in different sizes to suit 'A' documents. Please see section 4.10 for more details and for unconventional sized documents.

For multi paged booklets the device should always be shown on the front cover and should not be repeated inside. If the document lends itself to the logo being on the back cover then again it should be in full in the bubble graphic.

CAMRA branches and beer festivals

For use on branch materials e.g. beer festival adverts, the full logo in the bubble graphic must be used in one of the right hand corners. The branch logo can also be used on the same document.

For further information on logo use for CAMRA branches please see section 12. For CAMRA beer festivals please turn to section 13.

CAMRA Brand Guidelines



Merry Christmas and Happy New Beer!

Treat your family and friends to CAMRA gift membership, the perfect Christmas present for the beer or pub lover in your life.
 £27 for individual or £32 for joint membership.
 Under 26 concession and various gift bundles also available.

Order your gifts now at
camra.org.uk/gift-memberships

Join up, join in, join the campaign

From 2015 to 2016, £25* a year. That's less than a pint a month!

Protect the traditions of great British pubs and everything that goes with them by joining today at www.camra.org.uk/joinup

Or enter your details and complete the Direct Debit form below and you will receive 15 months membership for the price of 12 and save £2 on your membership subscription

Alternatively you can send a cheque payable to CAMRA Ltd with your completed form, visit www.camra.org.uk/joinus, or call 01727 798440.* All forms should be addressed to Membership Department, CAMRA, 230 Hatfield Road, St Albans, AL1 4LW.

Your details:

Title _____ Surname _____ Single Membership £25 New DD
 Date of Birth (dd/mm/yyyy) _____ Joint Membership £30.50 £27
 Address _____ (Partner at the same address)
 Postcode _____ For concessionary rates please visit www.camra.org.uk or call 01727 798440.

Email address _____ I wish to join the Campaign for Real Ale, and agree to abide by the Memorandum and Articles of Association which can be found on our website.

Daytime Tel _____

Partner's Details (if Joint Membership)

Title _____ Surname _____ Signed _____
 Date of Birth (dd/mm/yyyy) _____ Date _____

Instruction to your Bank or Building Society to pay by Direct Debit

Please fill in the whole form using a ball point pen and send to: Campaign for Real Ale Ltd, 230 Hatfield Road, St Albans, Herts AL1 4LW

FOR CAMRA OFFICIAL USE ONLY

Membership Number _____
 Name _____
 Postcode _____
 Address _____
 Telephone _____
 Branch of Account Holder _____

Instructions to your Bank or Building Society

Please copy this information to the relevant section of your cheque book. This information is for the use of your bank or building society. It is not intended for the use of CAMRA Ltd. It is not intended for the use of CAMRA Ltd. It is not intended for the use of CAMRA Ltd.

The Direct Debit Guarantee

If you are a member of the government-backed Direct Debit Guarantee, you can be assured that your Direct Debit will be paid on time every month. If there is any change to the amount or frequency of your Direct Debit, you will be notified in advance. If you are not a member of the government-backed Direct Debit Guarantee, you will be notified in advance. If you are not a member of the government-backed Direct Debit Guarantee, you will be notified in advance.

Help grow the CAMRA family and invite your friends to join

Introduce your friend to CAMRA and receive 10% off in the CAMRA Shop when they join.

So what's in it for them?
 As a member you probably know there are hundreds of reasons to join CAMRA, but if your friends need convincing further, why not tell them about all the fantastic benefits of membership.

Spread the CAMRA love, invite your friends to...
 Join up, join in, join the campaign today...
camra.org.uk/mgm



4.05

CAMRA Logo

When to use the bubble graphic continued

1 Websites and marketing emails

You can use just the roundel for both website and email campaign headers as shown in section 4.06. However in the bottom right we suggest using the full logo in the bubble graphic as shown here.

Please note this doesn't apply to your own personal email signatures, only CRM generated emails.

2 Beer mats

For regular square beer mats please use the bubble graphic in the right hand corner of your choice. Although beer mats have slightly rounded corners, they are slight enough to not interfere with the actual CAMRA logo.

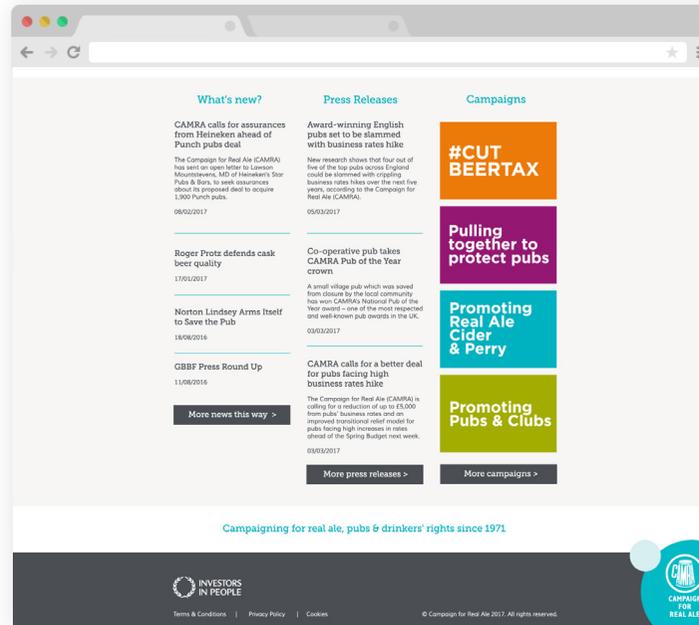
For circular beer mats you may use either the CAMRA roundel or full logo to the logo guidelines.

Merchandise

Please see section 4.07 for guidance and examples.

1

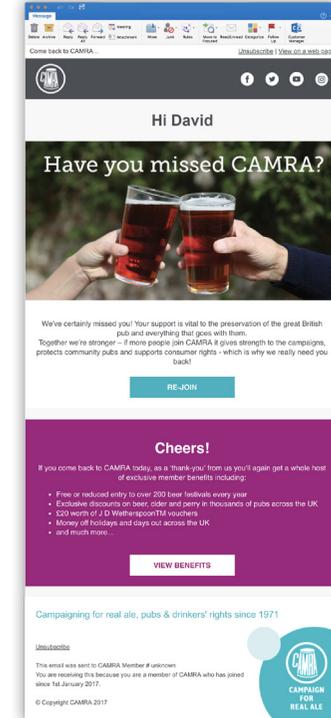
Websites



2



CRM emails



4.06

CAMRA Logo

When to use just the roundel

This covers the use of the roundel without the bubble device or the wording.

1 Web use

The nature of the bubble graphic doesn't always lend itself to be used online. When it comes to websites, the CAMRA roundel by itself can be used in the header of a website.

2 Marketing emails

The above process should be applied to emails.

For guidance on how to use the logo in website and email footers please see section 4.05

3 Social media

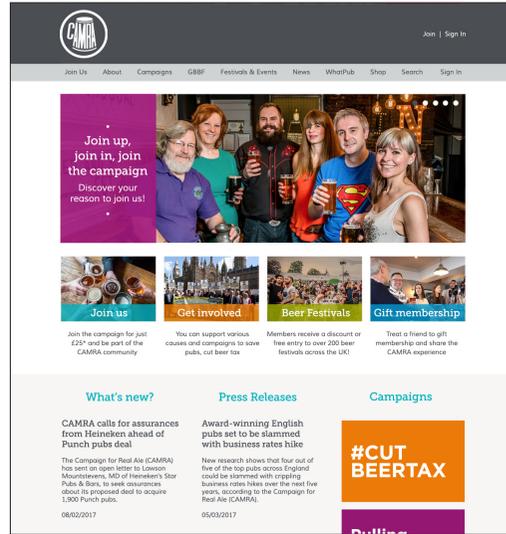
On Social Media there are times when the roundel can be used by itself. For example on CAMRA profile images such as Facebook you have to take into consideration the profile image is also viewed as a circle. Here the CAMRA roundel lends itself perfectly to be used on its own.

4 Sub-brands

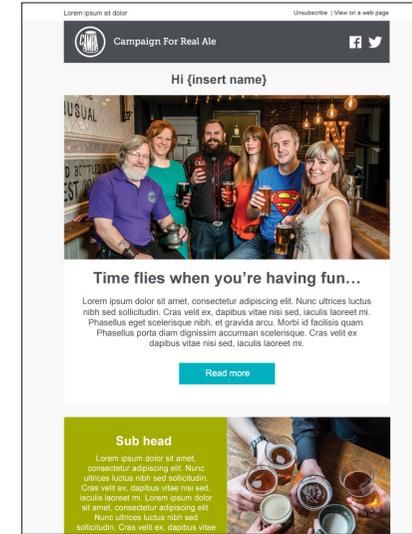
The sub-brands now incorporate the CAMRA roundel. Please see section 11.

5 Merchandise

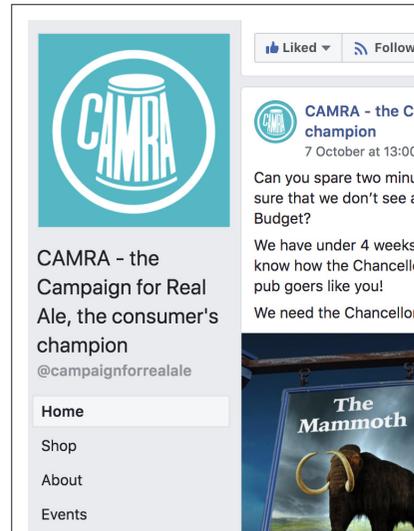
For smaller items such as pens or pencils where the full logo would not be legible.



1



2



3



4



4.07

CAMRA Logo

When to use the full logo on its own

In some circumstances it is not always possible to use the bubble graphic in the right way due to the shape of the document or artwork it sits in.

Print use

If the document is an unusual shape, you may find the bubble device doesn't work well. In this instance, use the CAMRA logo in full and in an appropriate place. An example of when this is allowed is shown in the Do's and Don'ts.

Merchandise

You will find that for some merchandise using the bubble device is not possible if you do not have a right angled corner to place it in. Use the full logo on its own here.

On branded glasses you can use the full logo without the bubble graphic if the design on the glass doesn't include a shape to hold the bubble graphic.

If you need to brand hanging bunting and it's of triangular shape then you can use the full logo without the bubble graphic. If you have square bunting please use the full logo with the bubble graphic.



4.08 CAMRA Logo

Don'ts

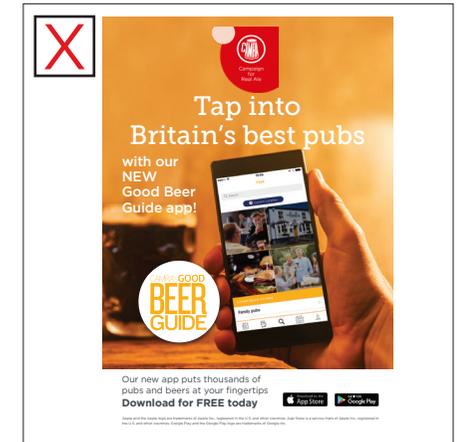
The CAMRA logo is representative of our key values, please don't alter it in any way, don't put it on its side, stretch it, add shadows or do anything that will dilute its status.



DON'T apply the bubble graphic in instances where it is cut off.



DON'T position the bubble graphic into the artwork away from the edge.



DON'T place the bubble graphic and logo in the middle of the advert.



DON'T use the bubble graphic on a t-shirt like this.



DON'T apply the bubble graphic so the logo is cut off.



DON'T use the full logo on 'A' size printed materials without the bubble graphic.



4.09

CAMRA Logo

The CAMRA logo and its strapline.

Given CAMRA's strong brand recognition it is acceptable for the tagline "Campaign For Real Ale" to be varied for individual campaigns. For example, "Campaign For Real Ale" could change to "Campaigning for great beer and pubs". This update can only be made with approval from the Marketing Operations Officer.

The strapline font

The new font for the strapline is 'Gotham Book', which is also CAMRA's secondary typeface. The strapline will be in upper and lower case making the brand more approachable.

To keep spacing consistent the leading is 110% of the type size. Tracking is set to zero. It is down to the designer's discretion if -10 tracking needs to be used to fit the copy.

You must not compress or expand the letters or use any other weight other than Gotham Book.

For alternative straplines, the text should be in sentence case.

The longest line length should contain no more than 14 characters including spaces.

A maximum of 3 lines should be used for straplines.



The strapline font: Gotham Book

Campaigning for great beer & pubs



4.10

CAMRA Logo

Standard A-sizing for print

To ensure we have consistency across all branded items, these are the recommended roundel widths for standard A-size formats.

A0: 90mm

A1: 70mm

A2: 55mm

A3: 40mm

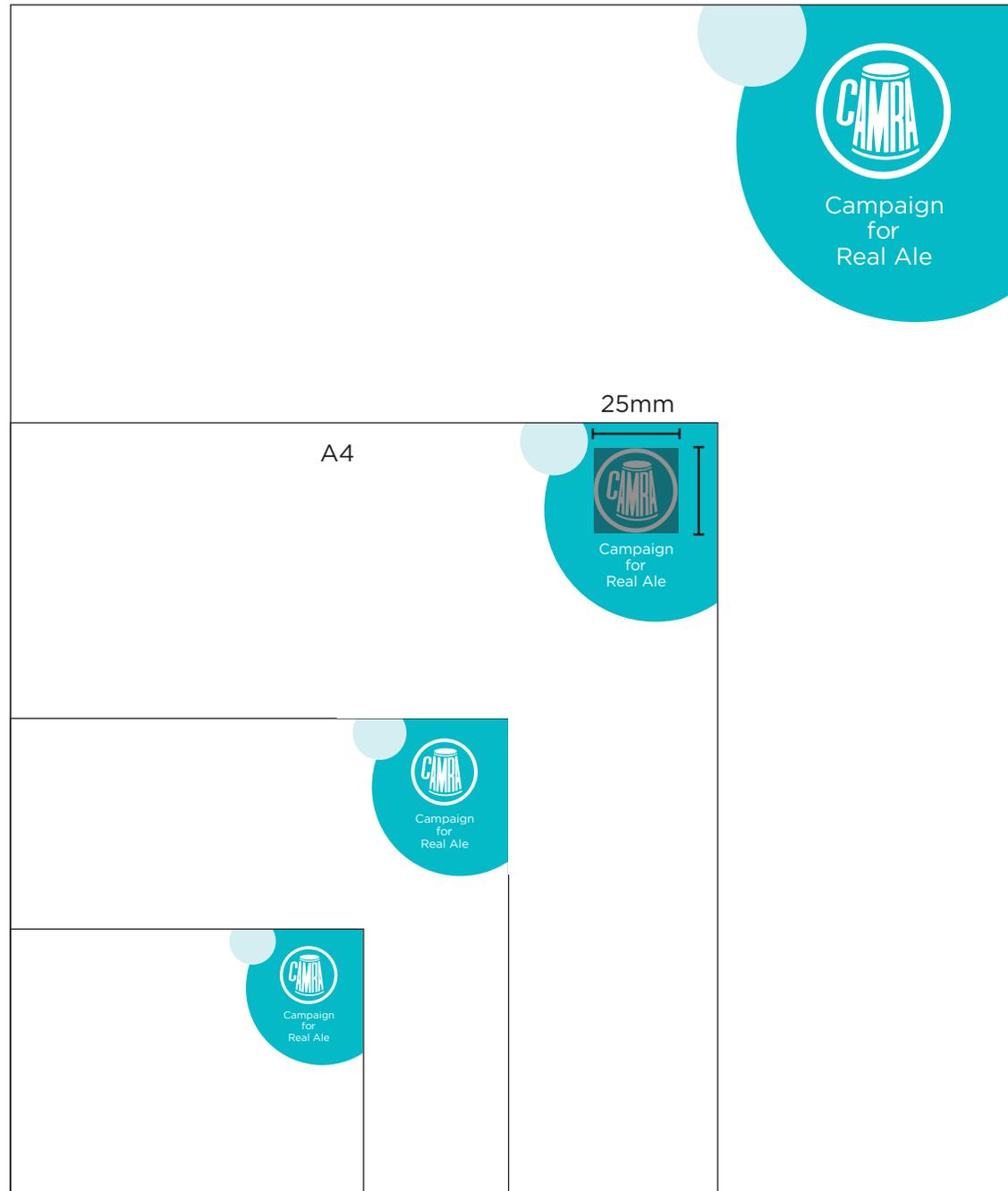
A4: 25mm

A5: 20mm

A6/DL: 17mm

Unconventional sizes

Select the closest 'A' size to your document and size logo according to the above.



4.11

CAMRA Logo

Positioning for printed material

Wherever possible the CAMRA logo should be placed on the right margin of any format. The logo should be contained in the bubble graphic as per page 4.02.

Here are the two positions:

- 1 Top right
- 2 Bottom right

Exceptions

There may be formats where this is not possible such as for website and email use as outlined in section 4.06 which states the left hand use of the logo without the bubble graphic.

1



2



4.12

CAMRA Logo

Logo Don'ts

Follow these rules to maintain consistency within our visual identity system.

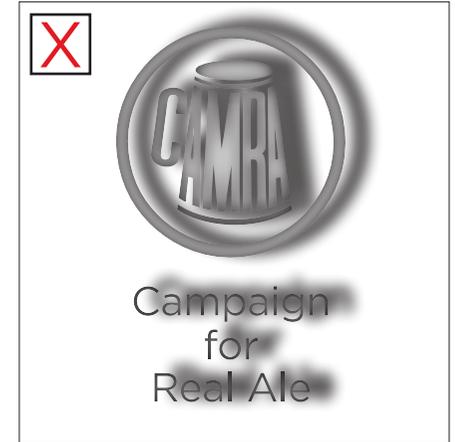
Do not re-create or alter the logo. Always use the approved master artwork files.



DON'T
stretch or squash the logo
disproportionally.



DON'T
recreate the logo.



DON'T
use special effects.



DON'T
shear or italicise the logo.



DON'T
rotate the logo.





5 Colour



5.01

Colour

Introduction

The CAMRA colour palette is a balance of deep and vibrant hues delivering a feeling of confidence and cheerfulness.

This approved palette of colours should always be used for all CAMRA materials whether it's created at head office, by CAMRA branches or by a design agency. The choice of colours should be incorporated across all types of marketing e.g. campaigns, sub-brands, festivals, membership, Members' Weekend, AGM and Conference, plus online usage for web and social media etc. It's up to the individual what colours they choose to use following these colour guidelines.

These colours should not be altered in any way or added to without the Marketing Operations Officer's consent.

In most situations the use of one colour will suffice, however more pairing colours is sometimes required, in these situations please refer to our colour pairings in section 5.04.

For flexibility the colours can be a tint of the colour as shown on section 5.03.

What colours to use and when

Where can the colours be used?

- Through using the bubble graphic
- Applied to fonts
- Used as solid backgrounds
- Applied to iconography and roundels.

This is the same for both web and print.

Choosing a colour to support your material

You will find that any images used, theme or subject may naturally dictate what colour you choose to complement the content. E.g. for marketing the Christmas gift membership you may wish to use the red bubble graphic and if the background allows this a red headline to match.

Colours for sub-brands & campaigns

When working with sub-brands and campaigns that already have a colour assigned, such as perry and cider, continue to use this CAMRA colour from the palette.

The colours are not limited to one sub-brand or campaign.

Black and white

100% black and white can be used where necessary but should not be the over arching colour.

Colours in font

The most popular opportunity to use colour in font is through the headline, sub heads and 'call to actions' - if the background allows it.

The body copy is most suited to being in black when on a white background, or white on a coloured background or image.

Further information on font usage can be found in section 6.01.

Colours used in the bubble graphic and logo

The bubble graphic colours are not to be altered and the logo that sits within the bubble will always remain white. Please see section 4.05 for the full selection of bubble graphics available.

When the full logo or roundel is used without the bubble graphic, these should appear in white, black or gold. This doesn't apply to sub-brands where the roundel is used in a complementary colour to the logo design.



5.02

Colour

Primary palette

Colour breakdowns:

1 Emerald Green

R:0 G:110 B:76
HTML: 006e4c
Pantone®: 7728 C

2 Lime Green

R:162 G:173 B:0
HTML: A2AD00
Pantone®: 383

3 Orange

R:238 G:175 B:0
HTML: EEAFO0
Pantone®: 7409

4 Deep Orange

R:236 G:122 B:8
HTML: EC7A08
Pantone®: 716

5 Bright Red

R:204 G:0 B:0
HTML: #CC0000
Pantone®: 186 C

6 Deep Pink

R:163 G:26 B:126
HTML: A31A7E
Pantone®: 241

7 Deep Purple

R:62 G:19 B:84
HTML: 3e1354
Pantone®: 2627 C

8 Dark Blue

R:48 G:46 B:132
HTML: 302e84
Pantone®: Reflex Blue C

9 Bright Blue

R:0 G:151 B:212
HTML: 009BD4
Pantone®: 299

10 Aqua

R:0 G:178 B:192
HTML: 00B2C0
Pantone®: 3115

11 Light Grey

R:208 G:211 B:212
HTML: D0D3D4
Pantone®: 7541

12 Slate Grey

R:75 G:79 B:84
HTML: 4B4F54
Pantone®: 7546 C

13 Gold

R:203 G:157 B:35
HTML: cb9d23
Pantone®: 1245 C

14 Black 100%

HTML: 000000

15 White

HTML: FFFFFFFF



5.03

Colour

Tints palette

The supporting colour palette and tints of the colour palette can be used as additional colours for backgrounds.

These colours are only ever used as 80%, 40% and 20% tints for backgrounds.

Tints are never used for fonts.

- 1 **Emerald Green** (80%/40%/20% tints)
- 2 **Lime Green** (80%/40%/20% tints)
- 3 **Orange** (80%/40%/20% tints)
- 4 **Deep Orange** (80%/40%/20% tints)
- 5 **Bright Red** (80%/40%/20% tints)
- 6 **Deep Pink** (80%/40%/20% tints)
- 7 **Deep Purple** (80%/40%/20% tints)
- 8 **Dark Blue** (80%/40%/20% tints)
- 9 **Bright Blue** (80%/40%/20% tints)
- 10 **Aqua** (80%/40%/20% tints)
- 11 **Light Grey** (80%/40%/20% tints)
- 12 **Slate Grey** (80%/40%/20% tints)
- 13 **Gold** (80%/40%/20% tints)

Black should only appear as 100%



5.04 Colour

Colour combinations

You don't always have to use one colour per communication.

This page demonstrates which colours go together well when using multiple colours within a communication. We have split the palettes into 'colour sets' which complement each other well whilst still illustrating feelings of confidence and cheerfulness.

These are particularly affective when used subtly e.g. in fonts and roundels.

If the communication is complex enough to require three colours, you may wish to incorporate one of the greys to help soften the colour combinations.

The use of three or more colours is also allowed when creating a large booklet or a piece of communication that is divided up into sections. E.g. GBBF Souvenir Guide.

Similar colour combinations such as Orange and Deep Orange is allowed.

You are not limited to these combinations.





6 Typography



6.01

Typography

Headline typeface

Sharing values of the brand personality, Museo Slab 500 is a slab serif typeface that has a modern edge to it while being very readable.

We only use this weight of Museo Slab 500 for headlines.

1 Museo Slab 500

We use Museo Slab 500 as our corporate typeface for all our 'professional' publications and printed literature.

To download Museo Slab 500, visit <https://www.myfonts.com/fonts/exljbris/museo-slab/500/>

Typography colour

Type colour can be black or a colour from the supporting colour palette at full saturation.

1 Museo Slab 500

CAMRA.

By always using
this consistent
voice we make our
promise believable



6.02

Typography

Secondary typeface

Sharing values of the brand personality, Gotham is perceived as honest, assertive, friendly and simple.

Gotham is an extensive typeface family although we only use the following type weights and styles. The weight *Gotham Book Italic* is only used for highlighting publication names within body copy.

- 1 **Gotham Bold**
- 2 **Gotham Medium**
- 3 **Gotham Book**
- 4 **Gotham Light**
- 5 **Gotham Book Italic**

We use Gotham as our corporate typeface for all our 'professional' publications and printed literature. To purchase Gotham, visit www.typography.com/fonts/gotham/overview/

Typography colour

Type colour can be black or a colour from the supporting colour palette at full saturation.

1
Gotham
Bold

2
Gotham
Medium

3
Gotham
Book

4
Gotham
Light

5
Gotham
Book
Italic

By always
using this
consistent voice
we make our
promise believable



6.04

Typography

Microsoft products typeface

We use a standard operating system typeface called Arial for all our internal communications, e.g. Microsoft Word, PowerPoint and Excel and email communications. This typeface has similar aesthetic qualities to our professional typeface Gotham.

We only use the following type weights and styles:

1 **Arial Bold**

2 **Arial Regular**

We mostly use sentence case for all our communications.

Arial is pre-installed on the operating systems of Apple Mac (OSX) and PC (Windows) and the Microsoft Office suite of programmes.

1
**Arial
Bold**

By always using

this consistent

2
**Arial
Regular**

**voice we make our
promise believable**



6.05

Typography

Font usage

When a font is referred to as being 'embedded for web use' this refers to the fonts being used in graphic images shown on the website. E.g. web banners.

Websites and emails

For fluid copy used within the CAMRA website or email campaigns, a preferred system font needs to be used which is why Arial is chosen here.

There is a website version of the Museo font to use for headlines on the CAMRA website which can be downloaded here: www.myfonts.com/fonts/exljbris/museo-slab/500/

A webfont license allows you to embed the font into your website, so that it can be displayed on any browser.

Printed material and embedded web use

Museo Slab 500 Font

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

Gotham Font Family (*italic also available*)

Light
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

Book
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

Medium
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

Bold
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

System typefaces / Microsoft products

Arial Font Family

Bold
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

Regular
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

Online web use

Museo Slab 500 Font

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

Arial Font Family

Bold
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

Regular
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz



6.06

Typography

Styling for printed material and embedded web communications

We have guiding principles for the way we style our typography.

1 Headlines

Choose Museo Slab 500.

2 Subheads

Choose Gotham Book.

3 Subheads

Choose Gotham Medium.

4 Subheads

Choose Gotham Bold.

Greater emphasis can be achieved through using a heavier weight in subheads.

5 Book names and publications

Choose Gotham Book Italic.

6 Captions

These can be in any additional weight of Gotham.

7 Body copy

Choose Gotham Book.

8 Leading and tracking

Leading is 120% of the type size which for Indesign is the 'Auto' setting. Tracking is set to zero however it is down to the designers discretion if -10 to -20 needs to be used to fit the copy.

Microsoft Application terminology

In Microsoft, leading is called line spacing and tracking is called character spacing.

1 Headlines

2 Subheads 3 are for 4 emphasis

5 *When referencing book names and publication titles in communications, the font should always be in Gotham Book Italic*

6 Captioning and legal copy should never be less than 5pt and should appear in Gotham light.

Emphasis may be achieved by using additional weights of Gotham.

Note:
Type point sizes are shown larger for illustrative purposes.

7 Body copy is the workhorse of any given application and is always in Gotham Book

8 **Leading** is 120% of the type size. **Tracking** is always set to zero where possible.



6.07

Typography

Font usage

Printed material

This type is set in Museo Slab 500

Headlines

Museo Slab 500 is used for all headlines. It establishes brand consistency between the type system and the logo's lettermark. It can only be used in sentence case as shown apart from when using acronyms such as 'CAMRA'.

This type is set in Gotham Book

This type is set in Gotham Medium

This type is set in Gotham Bold

Subheads

Gotham is used for all subheads. Three weights of Gotham can be used, Book, Medium and Bold. It can only be used in sentence case as shown apart from when using acronyms such as 'CAMRA'.

This type is set in Gotham Book

Body copy

Gotham Book is used for all body copy. It can only be used in sentence case as shown apart from when using acronyms such as 'CAMRA'.



6.08

Typography

Font usage

System typefaces / Microsoft products

**Arial should be used in Microsoft applications.
This type is set in Arial Bold.**

Arial should be used in Microsoft applications.
This type is set in Arial Regular.

Headline / Subheads

Arial Bold is for all headlines and subheads. It can only be used in sentence case as shown apart from when using acronyms such as 'CAMRA'.

Body copy

Use Arial Regular for all body copy. It can only be used in sentence case as shown apart from when using acronyms such as 'CAMRA'.



6.09

Typography

Font usage

Online web use

This type is set in Museo Slab 500

Headlines

Museo Slab 500 is for all headlines. It can be used in sentence case only.

This type is set in Arial Regular

This type is set in Arial Bold

Subheads / body copy

Arial is used for all subheads and body copy. Two weights of Arial can be used, Regular and Bold. It can be used in sentence case only.



6.10

Typography

Don'ts

Follow these rules to maintain consistency within our visual identity system.

As a rule do not use all capitals for use in print or online unless it is an abbreviation or name e.g. RAIB (Real Ale in a Bottle). You can use all capitals within roundels, please see section 8.04 for more information.

**Welcome to
the CAMRA
Guidelines**

DON'T
use any other typeface.

Welcome to
the CAMRA
Guidelines

DON'T
apply tight tracking or leading
values to typography.

Welcome
to the
CAMRA
Guidelines

DON'T
apply loose tracking or leading
values to typography.

Welcome
to the
CAMRA
Guidelines

DON'T
use any other weight or style
(including italics) of our permitted
typefaces.

Welcome to
the
CAMRA
Guidelines

DON'T
mix Museo Slab 500 and Gotham.

WELCOME
TO THE
CAMRA
GUIDELINES

DON'T
use all caps in headlines or
body copy.





7

Imagery

Still and motion photography



7.01

Imagery

Introduction

The aims of our still and motion photography

CAMRA photography needs to capture and share our enthusiasm for pubs and real ales in a way that demonstrates that we understand the aspirations and preferences of our members.

Our research strongly indicates that members and potential members prefer the 'traditional' look and feel of the great British pub. Yes, that means wood, brass, leather and roaring fires.

This doesn't, however, mean that the photography and design treatment of communications has to look 'old fashioned'. Our members are very keen to be inclusive and prefer to see multi-generational groups portrayed in our photography.

Making a photograph or video appear overly nostalgic would be seen as retrograde and might only appeal to the very oldest of the membership. The photography element of any communication is one of the most important. As we all know, a picture is worth a thousand words.

The still photography should cover portrait and landscape formats when appropriate to the subject matter. For key shots allow enough plain area, or very dark or light sections, to feature possible titles, captions, headlines and other requirements.

CAMRA values through imagery

Still and motion photography should where possible display these core values:

- Enthusiastic
- Independent
- Knowledgeable
- Passionate
- Principled.

Behavioural values should also be considered:

- Welcoming
- Inclusive
- Diverse
- Sociable
- Fun.

We have put together some examples, guides and pointers to help you make the most of your still and motion photography on the following pages.

Digital Asset Management Portal

Imagery assets for design and media purposes can be found in the CAMRA Digital Asset Management Portal:
library.camra.org.uk
Password: c@mr@d@m



7.02

Imagery

The style of our still and motion photography

Above all, the style should reflect the fact that this is largely a leisure activity. Therefore all imagery should be warm, human and have a sense of fun. A little gentle humour goes a long way.

When appropriate, use interesting and engaging angles from which to take a photograph, as these tend to be more inspiring.



7.03

Imagery

People

Still and motion photography should whenever possible convey what people are getting out of their experience, whether that is capturing the moment or sharing the scene with the viewer. A sense of humour and a photographer's eye for an attractive and interesting angle all add to an engaging style for the viewer. The imagery could include shots that appear to catch people seemingly unaware of the camera and pictures where they are looking at the camera. Imagery should also show people relaxed in their environment.

Model release forms

The model release forms apply for formal photoshoots. Whether the people pictured are professional models, staff, members of CAMRA or members of the public, they will need to sign model release forms to permit CAMRA legally to use their image. For minors, their parents or guardians must sign on their behalf. Model release forms can be obtained from the CAMRA Office Communications team: communications@camra.org.uk

Different rules and processes apply for other photo opportunities e.g. beer festivals and events etc. In these instances please ensure you know the law around public photography, particularly if the images are to be used in marketing or advertising material. It is always polite to get a person's consent in any situation and is a legal requirement in some.



7.04

Imagery

Working examples - print

Here are some examples of still photography being used on existing print communications.



PRINT
2 Free Pints A5 Leaflet



PRINT
Membership Booklet



PRINT
Membership Poster



PRINT
Roller Banner



PRINT
Membership Pack



7.05

Imagery

Working examples - web

Here are some examples of photography being used on existing web communications.



WEB
Father's Day Campaign



WEB
Mother's Day Campaign



WEB
Forward to a friend Campaign



WEB
Facebook Cover Image



7.06

Imagery

Background examples

Wooden textures and hues make good backgrounds, tying closely with our members' shared love of the pub and a generally rustic aesthetic.

Always ensure these images are not overly busy or complex.



7.07

Imagery

To sum up

The use of still and motion photography is invaluable as a way to show members that we fully understand their needs and aspirations. To demonstrate this we need a good selection of available images. The following is a guide to taking and choosing images for any communications piece from web pages to leaflets and everything in between.

Do

- 1 Have a good mix of portrait and landscape shots
- 2 Show members enjoying themselves, caught in the moment in reportage style
- 3 Show cross-generational images of younger people interacting with the older generation
- 4 Vary the content of photography, including beer festivals and campaigners, not just customers in pubs
- 5 Think about colours. Interior shots look friendlier with a warm glow, exterior shots with plenty of colours and a blue sky.

Don't

- 1 Show people drinking alone, smoking or near vehicles
- 2 Show posed member images
- 3 Include in photos negative images such as dirty areas, toilets etc. Check for litter and remove offending items





8 Iconography



8.01 Iconography

Icon style

Icons use a simple clean vector style and can be either outline, solid or a combination of the two.

All icons are fixed artworks and solids should not be converted to outline by users.

All icons should appear in a CAMRA primary colour wherever possible.

These are available from Marilyn O'Donoghue via marilyn.odonoghue@camra.org.uk. Others can also be added to the collection upon agreement. Contact Marilyn for details.



8.02

Iconography

Icon colourways

Icons are available to use on all print and web material as silhouettes on 100% solid CAMRA colours and can be used as full colour icons as shown on section 8.03.

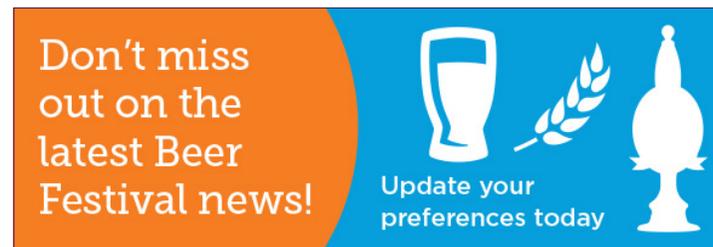


8.03

Iconography

Examples in use

Here are some examples of how you can utilise the icons in your marketing communications.



8.04 Iconography Roundels

Circles lend themselves to being a friendly and useful device of getting across bite size information.

You can use a roundel to contain key messaging for both print and web communications.

The brand fonts must be used and no other.

In just this instance, to accentuate the meaning of the messaging you can use all capital letters if you wish.

1 Here are examples of the types of messaging you could use.

2 Examples shown, visualise roundels with and without dropshadows and the brand fonts in use.

1

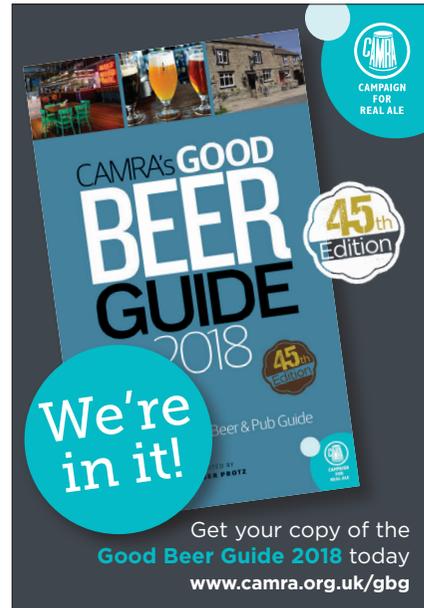


2



8.05 Iconography Roundel examples

Some examples illustrating how roundels can be used within communications.



PRINT
Good Beer Guide Pub Window Sticker



PRINT
Join Leaflet



PRINT
Join Roller Banner





9

Copy style guidelines



9.01

Copy Style Guidelines

Introduction

This section has been written to encourage consistency within the copy written by different people within CAMRA. These guidelines should be followed wherever possible, and should be adhered to when writing copy for the CAMRA website and publicity materials.

Further guidance for specific instances is found within the relevant sections e.g. Social Media Guidelines (section 10.01).



9.02

Copy Style Guidelines

Numbers

When using numbers, any number between 1 and 10 should be written out fully, and any number over 10 should be written numerically.

✓	✗
The four winning beers were named as...	The 4 winning beers were named as...
There were over 50 beers available...	There were over fifty beers available...

Exceptions to this are:

Dates – These should always be written numerically. Also, when writing dates the ‘th’, ‘st’ or ‘rd’ after numbers should not be used.

✓	✗
16 – 18 April 2010	Sixteenth to the eighteenth of April 2010

Percentages – These should always be written numerically and be followed by the ‘%’ symbol.

✓	✗
The beer festival has seen a 10% increase in attendance	The beer festival has seen a ten per cent increase in attendance

Money – This should always be written numerically, and when dealing with a value of over 1,000 a comma should always be used. The ‘£’ symbol should be used when writing in pounds, and when writing in pence, a lower case ‘p’ should follow the number. Round pounds should not include a decimal.

✓	✗
This year, the beer festival has raised over £3,000 for charity	This year, the beer festival has raised over 3000 pounds for charity
The average price of a pint has risen by 53p this year	The average price of a pint has risen by £0.50 this year
The price of a glass is £2, refundable on return to the Glasses Stand (G1).	The price of a glass is £2.00, refundable on return to the Glasses Stand (G1).



9.03

Copy Style Guidelines

Titles

Job titles and committee positions – All job titles should be written out in full, with correct capitalisation at the beginning of each word (names should be capitalised, job titles should be lower case).



John Smith, chief executive, has been to...



John Smith, Chief Exec, has been to...

Book titles – Book titles should always be written out in full, and should be written in italics. Unless it is the first word of the title, 'the' or 'a' should be written as lower case. Titles can be abbreviated after the first full example within the copy. Newspaper titles should also follow this same guidance.



We are pleased to announce the launch of the *Good Beer Guide 2017*...



We are pleased to announce the launch of 2017 Good beer guide...



9.04

Copy Style Guidelines

General copy

Abbreviations

Abbreviations should always be written in full the first time, with the abbreviated form then following in brackets. The abbreviation can then be used as the norm in the remaining copy.



Real Ale in a Bottle campaign (RAIB)
or Champion Beer of Britain (CBOB)

Ampersands

When writing 'and' within paragraph copy ampersands should never be used. However, if the ampersand is used in a name, then this should be written using the ampersand.



I will be attending the beer festival in
Cambridge and Peterborough this year.
Rose & Crown



I will be attending the beer festival in
Cambridge & Peterborough this year.
Rose and crown

Bullets/Lists

When used in a list, the bullet point should always be slightly indented. Each point should begin with an upper case letter and the last point should end with a full stop.



The Members' Weekend, AGM and Conference
provide members with the opportunity to:

- Review what has been happening at
branch, regional and national level over
the past year
- Have your say, review campaigning
themes and form policy.



The Members' Weekend, AGM and Conference
provide members with the opportunity to:

- review what has been happening at branch,
regional and national level over the past year,
- have your say, review campaigning themes
and form policy



9.05

Copy Style Guidelines

General copy

CAMRA

CAMRA can be used as its acronym or as the Campaign for Real Ale. In certain instances where it is appropriate and won't cause confusion it can also be referred to as the Campaign. The Campaign for Real Ale, or CAMRA, is singular, like the government. CAMRA members are plural, like ministers.



CAMRA is lobbying MPs...

CAMRA members are lobbying MPs...



CAMRA are lobbying MPs...

CAMRA members is lobbying MPs...

Hyphens

Use one word wherever possible. For further advice on the use of hyphens, please consult the Guardian Style Guide.

Members, member's and members'

Members is the plural of member, denoting more than one of them. Something belonging to one member is that member's property. Something belonging to more than one member is those members' property.

Examples:

CAMRA has more than 190,000 members.

Each member's contribution.

All members' contributions.

The Members' Weekend AGM and Conference



9.06

Copy Style Guidelines

General copy

Spacing and indentation

Paragraphs should be ranged left, without first-line indentation, and separated by a line space.



On Wednesday 20 February, CAMRA kicked off its biggest celebration of winter beers at a new venue, the Sheridan Suite, Manchester.

As this reporter can confirm, the festival trade session on the opening day was a fantastic success, with brewers, members of the licensed trade, CAMRA members and others coming together to sample over 200 beers, as well as a heady selection of cider and perry.



On Wednesday February 20th, CAMRA kicked off their biggest celebration of winter beers at a new venue, the Sheridan Suite, Manchester.

As this reporter can confirm, the festival trade session on the opening day was a fantastic success, with brewers, members of the licensed trade, CAMRA members and others coming together to sample over 200 beers, as well as a heady selection of cider and perry.

Speech

Speeches or quotations should start and end with double inverted commas.



"With nearly six pubs a day still closing," she added, "what community pubs and pub-goers need today is a lifeline, not a death knell."



'With nearly six pubs a day still closing,' she added, 'what community pubs and pub-goers need today is a lifeline, not a death knell.'



9.07

Copy Style Guidelines

Contact details

Places/addresses

Distinct areas should have initial capitals, whilst areas defined by compass points should be lower case.

All addresses should be written as shown in the example below

✓	✗
The Black Country is home to a number of excellent pubs...	The black country is home to a number of excellent pubs...
Located in the north of the county...	Located in the North of the county
230 Hatfield Road, St Albans, Hertfordshire, AL1 4LW	230 Hatfield Road St Albans Herts AL1 4LW

Phone numbers

All phone numbers should be written with the dialling code separate from the rest of the number. For international numbers the country code should be written in brackets. Mobile numbers should include a space after the first five digits.

✓	✗
01727 867201	01727867201
07949 729596	07 949 729596
(0044) 1727 867201	00441727867201

Email addresses

Email addresses should be written in lower case and underlined.

✓	✗
<u>joe.bloggs@camra.org.uk</u>	Joe.Bloggs@CAMRA.org.uk

Website addresses

Website addresses should be written in lower case and bold. The inclusion of 'www' is optional unless the link will not function without it but whichever format is used should be reflected throughout the entire document. http:// should never be included.

✓	✗
www.camra.org.uk	www.CAMRA.org.uk
gbbf.org.uk	http://GBBF.org.uk



9.08

Copy Style Guidelines

Beers/Breweries/ABV

Beers – the name of a beer should always be written with appropriate capital letters and punctuation. In running text, beer, cider and perry should always be lower case, unless the word forms part of the name. The same rule applies for beer styles such as stout, porter, golden ale etc.



London Pride is the main beer served...

Titanic Stout is the Champion Bottled Beer of Britain

The range of beers available includes stout, porter, mild, golden ale...



London pride is the main beer served...

Titanic stout is the Champion Bottled Beer of Britain

The range of beers available includes Stout, Porter, Mild, Golden Ale...

Breweries – always use appropriate capitals for the name of the brewery, along with appropriate punctuation. If you are in doubt as to the correct spelling/punctuation of a brewery, use the *Good Beer Guide* brewery section as a reference.



Harveys

Marston's



Harvey's

Marstons

ABV – this should always be written as a number, followed by a percentage, then a space followed by the letters ABV.



The strength of the beer is 4% ABV



The strength of the beer is 4 per cent

When writing all three of the above in the same sentence or list, the following format should be adopted. First write the brewery name, followed by the beer name and then the ABV.



Fuller's London Pride, 4.1% ABV





10 Social Media



10.01 Social Media Introduction

Businesses and organisations throughout the world are engaged in utilising social media to promote their products and services – and CAMRA is no different.

Social media can provide an excellent tool for promoting our campaigns and helping to activate members as well as a powerful tool to enhance education, communication, and learning. It can also inform CAMRA members and non CAMRA members alike about the organisation's aims and objectives.

Content posted on social media should be consistent with the principles outlined in the Imagery and Copy sections of these Brand Guidelines.

For logo usage please see section 4.04 - 4.08.

For colour usage please see section 5.0.

For guidance on copy please see section 9.0.

Support with social media

For full practical guidance and support on how to set up and run branch social media pages, please email the Communications team at: comms@camra.org.uk

Assets for CAMRA social media purposes can be found in the CAMRA Digital Asset Management Portal library.camra.org.uk, password: c@mr@d@m



10.02

Social Media

Using the CAMRA logo

Profile images

When using the logo on profile pictures, just use the white roundel on a CAMRA coloured background - this ensures the roundel is always visible when displayed in a square or circle.

Cover/header photos

Facebook: For Facebook cover photos you can only use the full CAMRA logo in the bubble graphic but this is optional.

Twitter: It is advised that the logo isn't placed into the header image as the header is responsive and may be cut off. Make sure the main content of your image is central for the same reason.

Posts

If you choose to use the logo in posts then always use the full CAMRA logo in the bubble graphic. Using the logo in posts will help with brand awareness when followers share your post.

What not to do

- 1 Never use just the roundel in the bubble graphic on social media.

A further explanation of logo usage can be found in section 4.

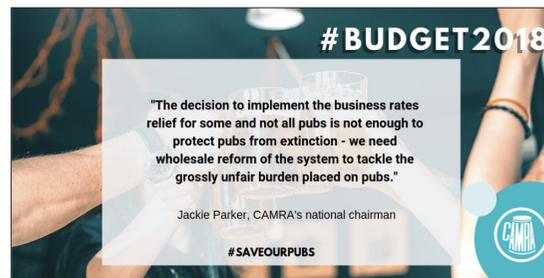
Facebook profile and cover images



Twitter profile and header images



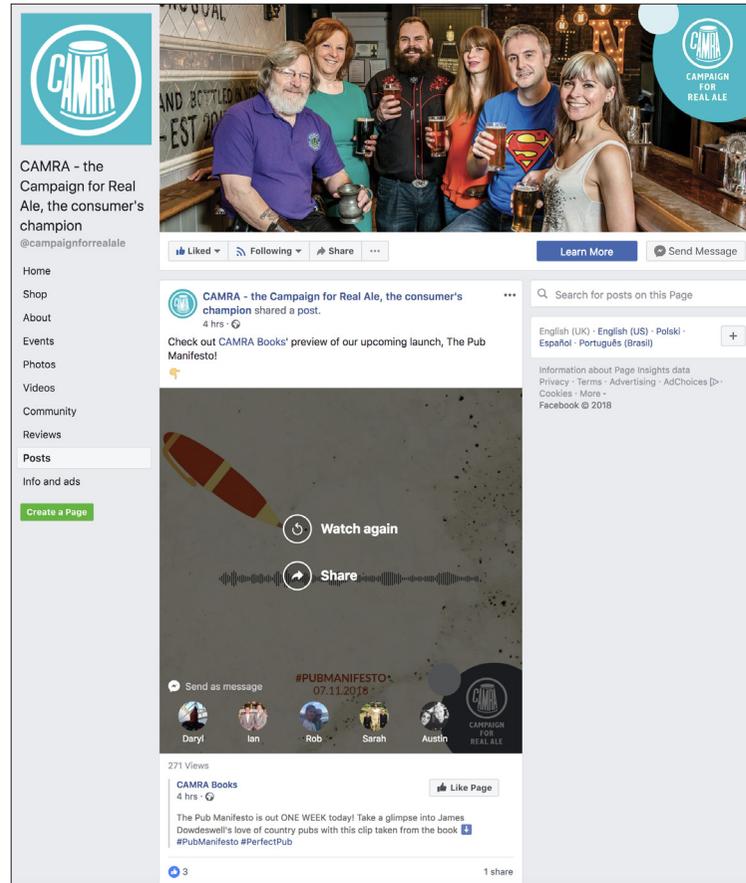
- 1  Never use the roundel in the bubble graphic like this on social media:



10.03 Social Media Examples

Here are examples of tried and tested content from the CAMRA Facebook page.

Facebook



The screenshot shows the CAMRA Facebook page. The profile picture is a blue circle with the CAMRA logo. The cover photo shows a group of people in a pub. The main post is from 'CAMRA - the Campaign for Real Ale, the consumer's champion' and is titled 'Check out CAMRA Books' preview of our upcoming launch, The Pub Manifesto!'. The post features a video player with a red and white striped pen nib as the video thumbnail. Below the video player, there are buttons for 'Watch again' and 'Share'. The post also includes a 'Send as message' button and a list of user avatars (Daryl, Ian, Rob, Sarah, Austin). The post has 271 views and 1 share. The page navigation menu on the left includes Home, Shop, About, Events, Photos, Videos, Community, Reviews, Posts, and Info and ads.



CAMRA - the Campaign for Real Ale, the consumer's champion
7 October at 13:00 · 🌐

Can you spare two minutes from your Sunday afternoon to help make sure that we don't see any increases in tax for beer or pubs in the Autumn Budget?

We have under 4 weeks to contact as many MPs as possible, letting them know how the Chancellor can make this a Budget for beer drinkers and pub goers like you!

We need the Chancellor to... [See more](#)

The Mammoth
Save your local pub from extinction
Write to your MP ahead of the Budget
camra.org.uk/saveourpubs

13 · 5 Comments · 9 shares



CAMRA - the Campaign for Real Ale, the consumer's champion
25 October at 13:15 · 🌐

Can you believe Christmas is only 8 weeks away? Luckily, CAMRA has got it all sorted for you this year! 🎁

From gift memberships to books to clothing, there is guaranteed to be a gift for the beer lover in your life! 🍺

Check out more online: <http://www.camra.org.uk/christmas-gifts>

The ultimate Christmas Gift for beer lovers

GOOD BEER GUIDE 2019
bitter
sour
stout



10.04 Social Media Examples continued

Here are examples of tried and tested content from the CAMRA Twitter page.

Twitter



10.05

Social Media

Copyright

Social media is a great way of sharing content but users should always consider copyright, and who the content belongs to before posting. Copyright infringement occurs when a publication reproduces work without seeking permission, or negotiating payment, for the use of that work, and can result in severe financial penalties.

Copyright laws apply to material available on the internet – just because something has been posted online, or appears in a search, does not mean it is in the public domain and free of copyright. It is safest to assume that you cannot use anything you find online, unless permission is sought from the copyright owner for its use, or the material is clearly identified as royalty free, or has explicit permission for use by others. Preferably use a link to the content instead.

All CAMRA assets within the CAMRA Digital Asset Management Portal can be used without copyright issues
library.camra.org.uk,
password: c@mr@d@m



11 Sub-brands



11.01

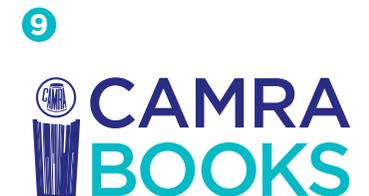
Sub-brands

Introduction

The CAMRA brand and logo enjoy great general recognition and it's important that this is not diluted, however, where appropriate established and recognisable sub-brands for important campaigning activities should be given exposure to raise their perceived value within the industry and to encourage wider engagement with the consumer.

The following sub-brand logos and CAMRA marks should remain in use:

- 1 Official Branch logos
- 2 CAMRA says this is Real Ale
- 3 Supporting the Aims of CAMRA
- 4 *Good Beer Guide* We're in it
- 5 Mild logo
- 6 Real Cider & Perry
- 7 LocAle
- 8 WhatPub
- 9 CAMRA Books



11.02

Sub-brands

Logo variations

The CAMRA Books logo is available in a range of layouts to accommodate the material you place it on. For example if you have a slim book spine you can use the tall version as shown.

The WhatPub logo is available in a reversed format for dark backgrounds.

Please go to the Member/Volunteer section of the national website www.camra.org.uk (member login required) to download the suite of logos.

The We Support the Aims logo is available in versions specifically for pubs and breweries.



Reversed WhatPub logo available for dark background



Logo on a dark background



11.03 Sub-brands

Logo positioning

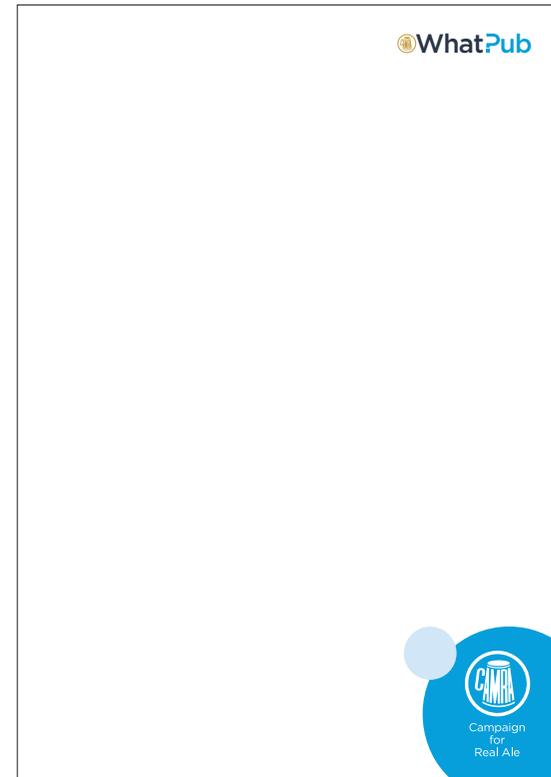
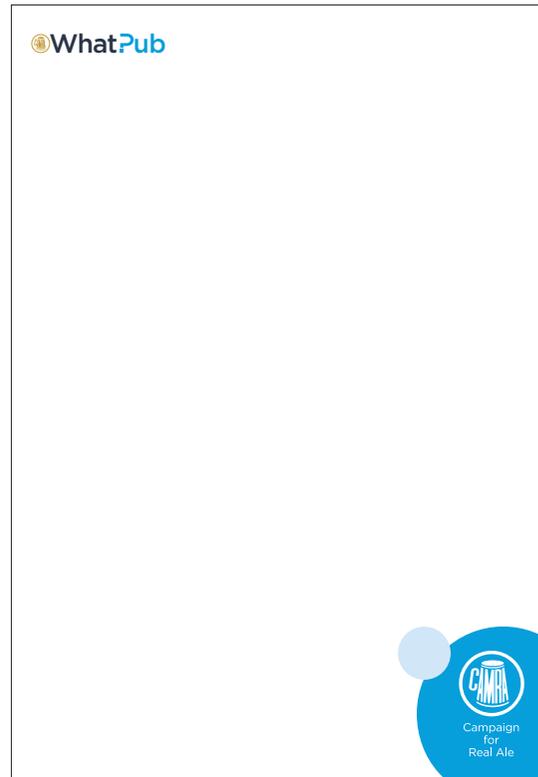
These sub-brands should be used in addition to the CAMRA branding in appropriate collateral. The following guidance should be used as a starting point for the positioning of sponsor/supporter brands and marks.

These are the preferences and suggested usages, where logos lend themselves to a larger size or position e.g. the LocAle logo, please use your discretion or contact the Marketing Operations Officer marilyn.odonoghue@camra.org.uk to discuss.

Sub-brands may be located in one of the following positions in print collateral (DL, A5, A4, A3 formats):

When the CAMRA logo and bubble device appears in the bottom right corner of the collateral the sub-brand may appear either:

- In the top left corner of the page, no larger than the bubble graphic and with at least 5mm margin to the page edges (10mm on print at home artwork)
- In the top right corner of the page, no larger than the bubble graphic and with at least 5mm margin to the page edges (10mm on print at home artwork).



11.04

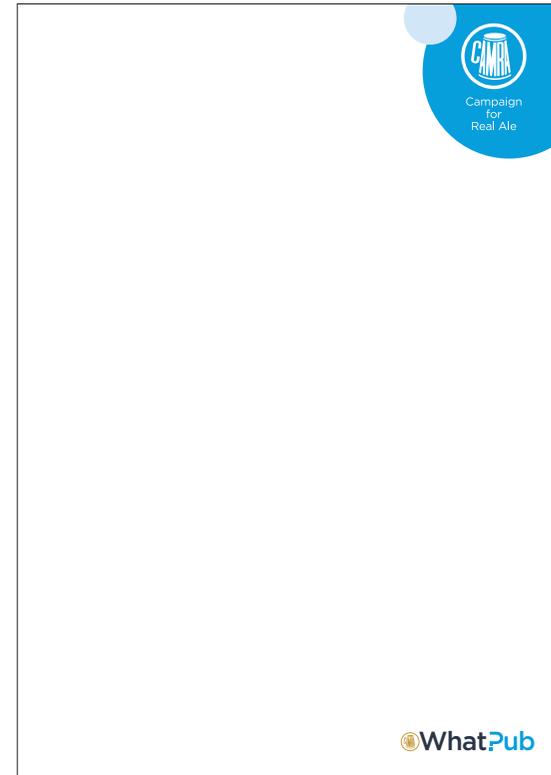
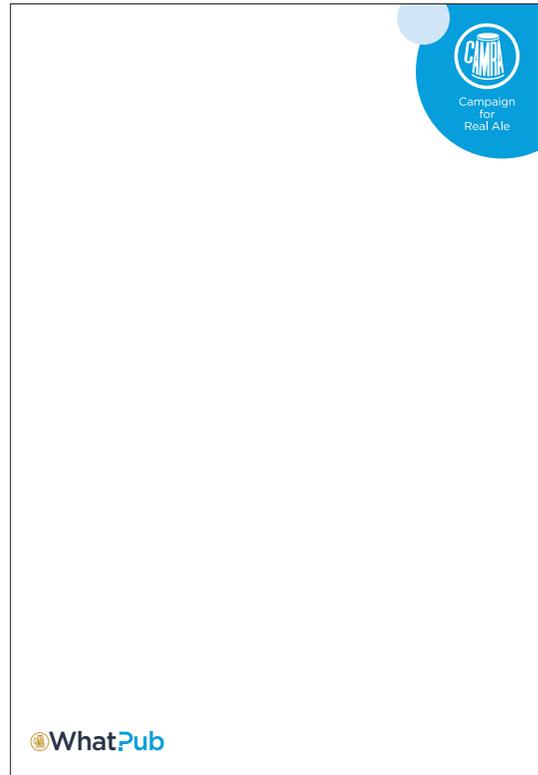
Sub-brands

Logo positioning

When the CAMRA logo and bubble device appear in the top right corner of the page, the sub-brand logo may appear either:

- In the bottom left corner of the page, no larger than the bubble graphic and with at least 5mm margin to the page edges (10mm on print at home artwork)
- In the bottom right corner of the page, no larger than the bubble graphic and with at least 5mm margin to the page edges (10mm on print at home artwork).

Use of any additional brands and marks should follow the same minimum 5mm margin to the page edges (10mm on print at home artwork).



11.05

Sub-brands

Logo positioning

Multi page leaflets and booklets

In multi page documents the main CAMRA logo and bubble device may always be included on the cover with the sub-brand logo such as this DL example.

Alternatively, sub-brands can be included on internal pages without the accompanying CAMRA branding (unless appearing as part of preset promotional artwork such as an advert, order form or similar separate piece of collateral) as long as the CAMRA brand device is carried on the collateral's cover.

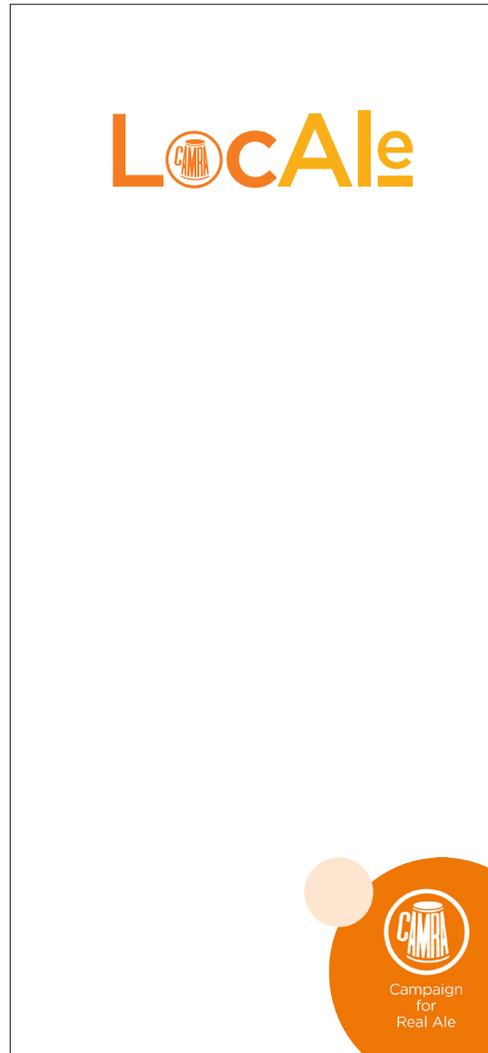
In documents of A6 size or smaller the CAMRA logo (and bubble device) may always be included with sub-brands optionally included as long as they do not congest or clutter the design. (These should be placed as per the previous guidance.)

Logo colour choice

It may be clear from the colours used in the sub-brand what colour CAMRA bubble graphic logo to use. You should either choose a colour that matches the sub-brand accordingly or a colour that will be used throughout the document for consistency. It is advised that if you choose a colour not in the sub-brand logo that it is a visually appealing pairing.

For colour guidance please see section 5.

Multi page DL leaflet cover



11.06

Sub-brands

Sub-brands across digital platforms

This is an example of how a sub-brand logo could be used on a digital asset.

Sub-brand logos should be used as follows across digital platforms:

When used on a webpage, the CAMRA logo and bubble device should already appear as standard in either the header or the footer of the page depending on the website.

The sub-brand logo should then appear prominently within the pages content.

The objective is to ensure the strong association of CAMRA and the sub-brands while simultaneously building exposure for the sub-brand with both trade and consumer audiences.



12

Branch Materials



12.01

Branch Materials

Introduction

CAMRA wouldn't be complete without its 200 branches run by volunteers who arrange local beer festivals, campaign for our cause and work tirelessly to support our aims. In doing so, branches can create their own marketing materials for local activity for beer festivals etc. incorporating the CAMRA guidelines.

CAMRA has supplied a range of publicity materials to support national campaigns, these can be viewed or ordered via the Member/Volunteer section of the national website www.camra.org.uk (member login required). Please do not try to replicate, produce or update any national campaigning materials. If you would like any additional materials to be commissioned, please contact marilyn.odonoghue@camra.org.uk.

To keep up the momentum of brand awareness the full CAMRA logo in the bubble device must be used on promotional items e.g. on posters. The branch logo may also be used as desired.

For more information on the CAMRA logo placement please see section 4.

There is a wealth of knowledge and experience within the CAMRA membership which can be tapped into. Our forum Discourse may be a great starting point to discuss and gather advice on creating and designing your branch materials. www.discourse.camra.org.uk



12.02

Branch Materials

Branch logos

There are two types of logo for each branch.

1 Unofficial branch logos

Each branch has its own designed logo created by them. This must incorporate the word CAMRA or Campaign for Real Ale in full. You may also incorporate the CAMRA roundel if this suits your design. In doing this, it makes it clear that it is a CAMRA branch and aids brand awareness.

2 Official branch logos

An “official” branch logo is used for formal communications and is available in any of the CAMRA colour palette.

The fonts used are Gotham Medium for the branch name and Gotham Book for ‘Campaign for Real Ale’.

If you require your official branch logo please email:
marilyn.odonoghue@camra.org.uk

1



2



Berkshire South East
Campaign for Real Ale



12.03

Branch Materials

Promotional communications and best practice

All branches have their own unique style for designing communications. Please consider the guidelines when choosing an image, font or colour for your piece, this ensures consistent styling across all CAMRA branches.

This page shows some examples of best practice utilising the branch logo and the CAMRA guidelines.

When using the CAMRA logo, always use the full logo and bubble device as it is supplied. Please do not alter it in any way and do not create your own version.

The CAMRA logo within the bubble device should be sized according to section 4.10.

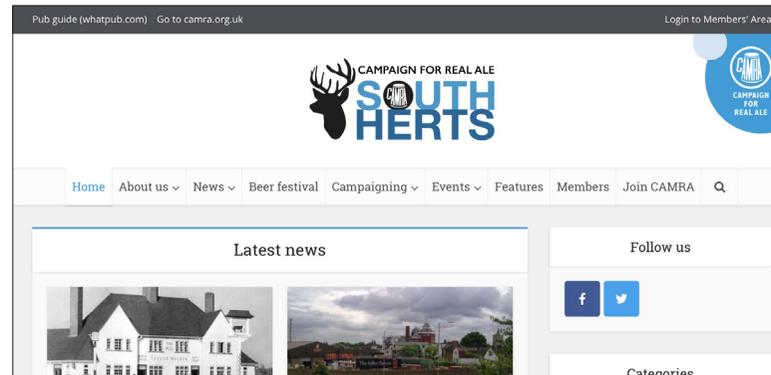
Please see the following sections for an in depth explanation:

- CAMRA logo: section 4
- Fonts: section 6
- Images: section 7
- Social media: section 10
- Festivals: section 13

Print examples



Digital example



12.04 Branch Materials Website

Logo usage on your branch website

The full CAMRA logo in the bubble device should be used in the top right hand corner as demonstrated. You may use a colour of your choice complementary to your branch logo.

Your branch logo can be placed either centered as shown or left aligned.

CAMRA logo can also go in the bottom right hand corner as per section 4.05.

The screenshot displays the website for the Tyneside & Northumberland CAMRA Branch. At the top, there is a navigation menu with links for News, Branch Diary, Branch People, Join CAMRA, Information, and The Canny Bevvy. A CAMRA logo is positioned in the top right corner. The main content area is titled "Tyneside & Northumberland CAMRA Branch" and lists "Pub and Club of the Year Winners 2019". The winners are categorized as follows:

- Overall Tyneside Pub of the Year:** Dog & Rabbit, Whitley Bay
- North Tyneside Pub of the Year:** Dog & Rabbit, Whitley Bay
- Newcastle Pub of the Year:** The Town Mouse Ale House
- Gateshead Area Pub of the Year:** Central Hotel, Gateshead
- Tyneside Cider Pub of the Year:** The Free Trade, Byker
- Overall Northumberland Pub of the Year:** The Office, Morpeth
- North Northumberland Pub & Cider Pub of the Year:** The Curfew, Berwick upon Tweed
- SW Northumberland Pub & Cider Pub of the Year:** The Boathouse, Wylam
- SE Northumberland Pub & Cider Pub of the Year:** The Office, Morpeth
- Overall Northumberland Cider Pub of the Year:** The Curfew, Berwick upon Tweed

On the right side, there is a "Quick Navigation" section with links to "Our Pub Database" and "WhatPub". Below that is an "Upcoming Events" calendar showing dates from February 12 to March 20, with events such as "7:00 pm Survey Wander to North Shields" and "7:30 pm Committee Meeting @ Old George". A "TYNCAMRA Twitter Feed" is also visible at the bottom right.



12.05

Branch Materials

Fonts

Choosing a font

The CAMRA fonts are outlined in section 6 and are Museo Slab 500 and Gotham.

When it is not possible to use these fonts, please consider a similar looking font.

Arial Bold and Arial Regular:

This font should be used in all internal documents (memos, letters etc).

In these documents headings and subheadings should be Arial Bold.

Body copy/running text and captioning/ small print should be Arial Regular.

Arial fonts are usually pre-installed on Windows and Mac in Microsoft products.

Styles are preset in the document templates available for download here:

<https://drive.google.com/drive/folders/OB-acOTccBgZmZmlNd25mbnZGalE?usp=sharing>

These fonts should also be used when Gotham fonts are unavailable in external collateral for subheadings and body copy/ running text, Museo Slab 500 should still be used for headings if possible.

We appreciate that for some ongoing publications design templates and page layouts may make transitioning to the new fonts challenging and would encourage you to begin by incorporating the new brand device into these publications and then working to adopt the new fonts as design and format changes are undertaken in future.



12.06

Branch Materials

Dos and Don'ts

What not to do when designing communications for your branch...



DON'T
use the full CAMRA logo on its own or on the left hand side.



DON'T
replicate the bubble device, please use supplied assets.



DON'T
use just the CAMRA roundel in the bubble graphic.



DON'T
miss out the word CAMRA in your logo. Always think brand awareness.



DON'T
edit or use the logo in non CAMRA colours. Always use graphics supplied.



DON'T
alter the logo for your website or place it on the left hand side header.



13

Beer Festivals



13.01 Beer Festivals

Introduction

Promoting beer festivals is ideal for spreading brand awareness. Branches must take advantage of using the brand colours and using the CAMRA logo in the bubble graphic. This is crucial to the member journey - this ensures the general public are aware it's a CAMRA lead event and may be interested in becoming a member.

CAMRA should be communicated across all festival banners, posters, leaflets, websites and signage.

When communicating your beer festival, reference should be made that it is a CAMRA beer festival. For example:

St Albans CAMRA Beer & Cider Festival

Cambridge CAMRA Beer Festival

Gibberd Garden CAMRA Beer Festival

When promoting your local branch beer festival you can download the CAMRA logo assets from the Members'/Volunteers website.

Please contact the Marketing Operations Officer, marilyn.odonoghue@camra.org.uk if you have any questions or would like to seek approval on your promotional communications.

CAMRA's flagship event The Great British Beer Festival is subject to different, appropriate rules and the festival branding is also subject to approval by the Marketing Committee.



13.02 Beer Festivals

Festival logos

Each branch has free rein to design their festival logo as long as the word CAMRA is used. You can also incorporate the CAMRA roundel as well if this suits you. As a beer festival is, in essence, a CAMRA product, the use of just the CAMRA roundel within the logo design falls within the guidelines for CAMRA sub-brands and therefore is acceptable. The roundel can be used in a complementary colour to the logo design.

When designing your logo, you should take into consideration the location of your festival and where you can include the name, dates and year (i.e. 35th) of the festival.

The word CAMRA must be prominent and readable in your logo design.

Here are some examples.



13.03

Beer Festivals

Festival promotions

The beer festival posters and banners etc. should follow the branch guidelines utilising the CAMRA full logo in the bubble graphic.

UP TO 350 REAL ALES
CIDERS, PERRIES & FOREIGN BEERS

ST ALBANS
CAMRA BEER & CIDER
FESTIVAL 2018

WEDS 26TH - SAT 29TH SEPTEMBER

LIVE MUSIC

THURSDAY EVE THE LANDLORDS
SATURDAY LUNCH SWAN VESTA SOCIAL CLUB
SATURDAY EVE THE OVERTURES

ALBAN ARENA ST ALBANS AL3 1LD

OPEN 11AM TO 11PM EVERY DAY
ENTRY: £3 WEDS/£4 THURS/£5 FRI/£6 SAT
CAMRA MEMBERS FREE AT ALL TIMES

@STALBANSBF & ON FACEBOOK
WWW.STALBANSBEERFESTIVAL.ORG.UK

CASK IS COOL. A BEER TOKENS SYSTEM WILL OPERATE ON THE BARS.
TOKENS FOR SALE AT THE FESTIVAL. TRADERS STANDS WILL ACCEPT CASH.

NO ADVANCE TICKETS FOR ANY SESSION. NO ONE UNDER THE AGE OF 18 ALLOWED IN THE BAR AREAS AT ANY TIME OR ANYWHERE ON THE PREMISES AFTER 5PM. DON'T DRINK AND DRIVE. USE THE TRAIN OR BUS.



13.04 Branch Materials Templates

Design templates for branch use are available as a guide if you wish to use them to add your logos imagery and backgrounds etc.

They consist of:

- Word A4 and A5 documents
- Indesign posters or adverts in A4 and A5
- Photoshop web banner

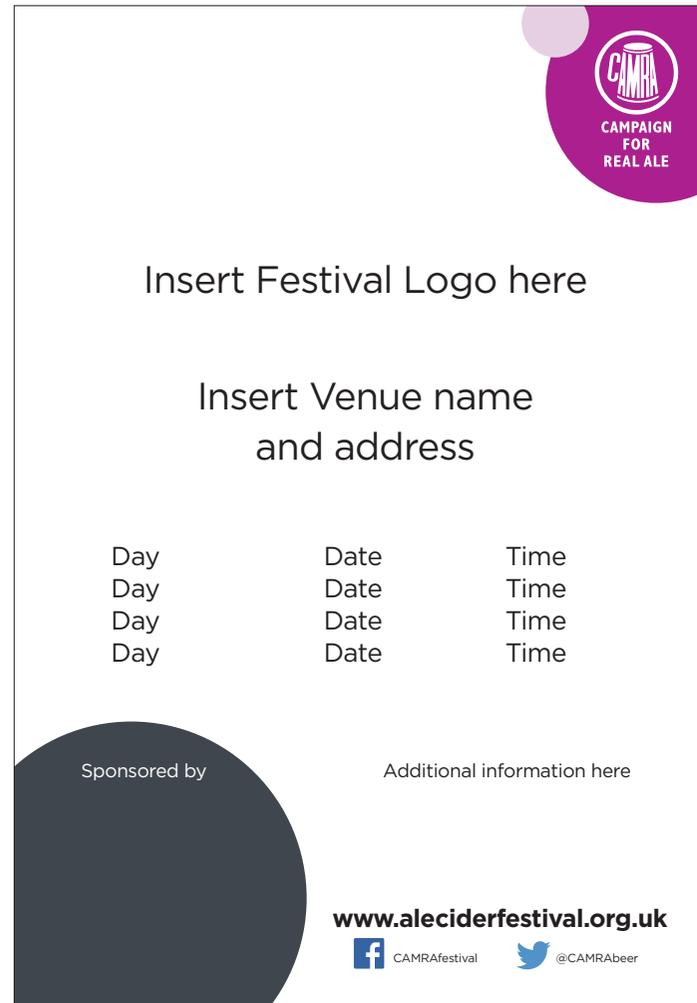
They include correct placement for the CAMRA logo and bubble graphic, also an indication where to place your branch festival logo and details.

Here are some examples of the templates.

Templates can be found on the Beer Festival Hub section of the Members'/Volunteers website.

One final asset that you will need to design is your email template. This can be something as simple as having a header design with your festival logo and at the bottom social media links. It would be best to use this when you start to contact suppliers, sponsors and volunteers. Guidance on email design can be found in section 15 of this document.

Poster



Website Advert Banner



14 Emails

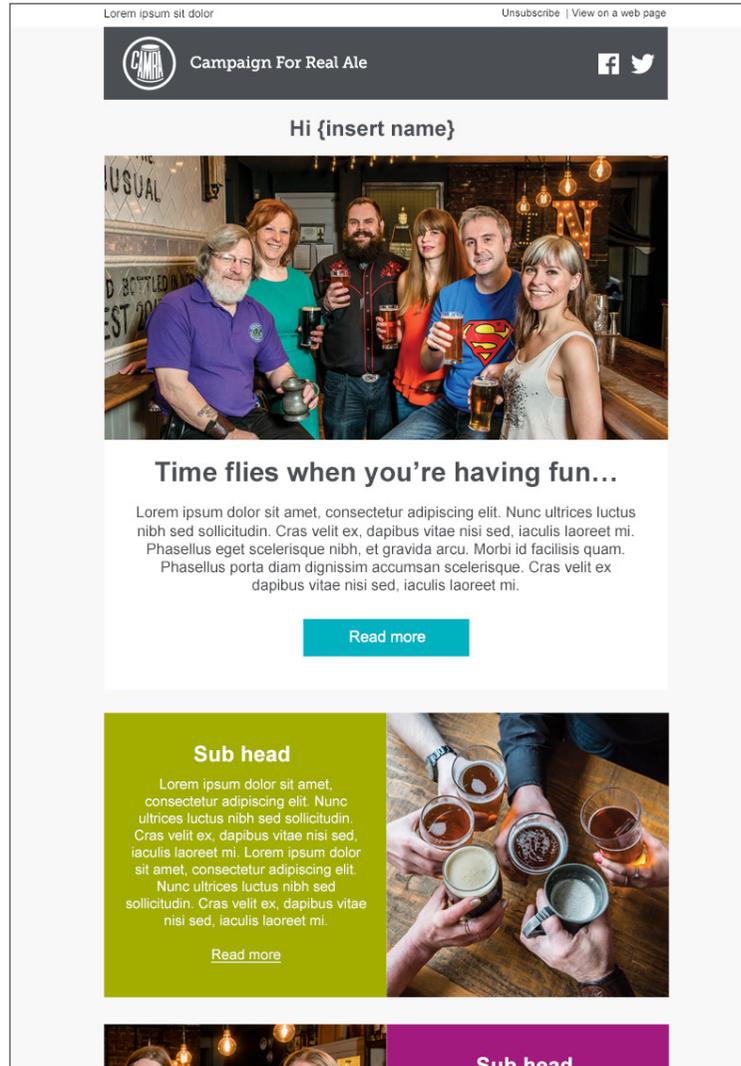


14.01 Marketing Emails Introduction

Emails should be warm and friendly, with tone of voice a blend of that used in CAMRA's social media and the one used in general communications (see sections 10.01 and 2.01).

All emails should start Hi, or Hello. Not 'Dear'. CAMRA is a friendly, forward thinking organisation and the modern convention for emails is to use 'Hi'. It's friendly, chatty and helps dispel any feelings of 'stuffiness'. The only instance where 'Dear' may be used is if writing a formal letter to say a member of parliament or similar dignitary.

If personalisation is used, stick to first name wherever possible, again Mr, Mrs and surnames should only be used in formal emails. Not those to CAMRA members.



14.02 Emails Best practice

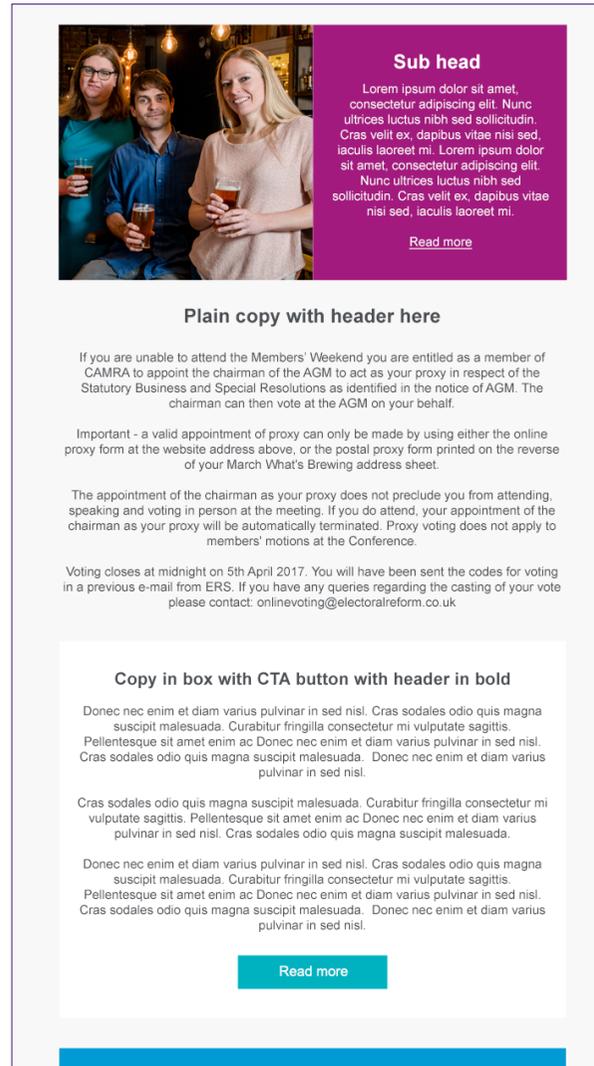
Engaging hero banners should be used to give the email dynamism.

Try not to use too many articles, keep the email short and sweet 3-4 articles is perfect.

Endeavour to use images within articles to break up the text. Keep copy concise by using 'read more' type buttons linking to landing pages. This not only keeps the reader interested, but also provides a way to track which articles are of most interest. This allows you to tailor content in the future and improve the experience for members.

Ensure that social media links are placed in the footers.

Remember, all designs should be mindful of mobile use as well as desktop.



This email layout example features a hero banner with a photograph of three people holding beer glasses. To the right of the image is a purple box containing a sub-headline and placeholder text. Below the banner is a section titled 'Plain copy with header here' containing several paragraphs of placeholder text and a 'Read more' button. At the bottom is a white box with a sub-headline, placeholder text, and another 'Read more' button.

Sub head
Lorem ipsum dolor sit amet, consectetur adipiscing elit. Nunc ultrices luctus nibh sed sollicitudin. Cras velit ex, dapibus vitae nisi sed, iaculis laoreet mi. Lorem ipsum dolor sit amet, consectetur adipiscing elit. Nunc ultrices luctus nibh sed sollicitudin. Cras velit ex, dapibus vitae nisi sed, iaculis laoreet mi.

[Read more](#)

Plain copy with header here

If you are unable to attend the Members' Weekend you are entitled as a member of CAMRA to appoint the chairman of the AGM to act as your proxy in respect of the Statutory Business and Special Resolutions as identified in the notice of AGM. The chairman can then vote at the AGM on your behalf.

Important - a valid appointment of proxy can only be made by using either the online proxy form at the website address above, or the postal proxy form printed on the reverse of your March What's Brewing address sheet.

The appointment of the chairman as your proxy does not preclude you from attending, speaking and voting in person at the meeting. If you do attend, your appointment of the chairman as your proxy will be automatically terminated. Proxy voting does not apply to members' motions at the Conference.

Voting closes at midnight on 5th April 2017. You will have been sent the codes for voting in a previous e-mail from ERS. If you have any queries regarding the casting of your vote please contact: onlinevoting@electoralreform.co.uk

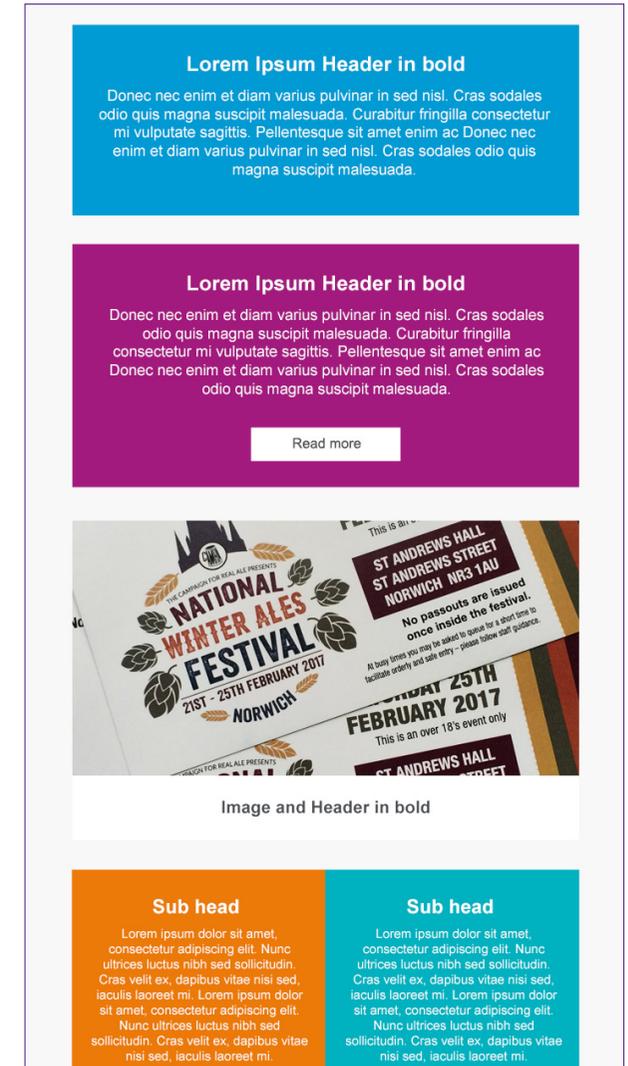
Copy in box with CTA button with header in bold

Donec nec enim et diam varius pulvinar in sed nisl. Cras sodales odio quis magna suscipit malesuada. Curabitur fringilla consectetur mi vulputate sagittis. Pellentesque sit amet enim ac Donec nec enim et diam varius pulvinar in sed nisl. Cras sodales odio quis magna suscipit malesuada. Donec nec enim et diam varius pulvinar in sed nisl.

Cras sodales odio quis magna suscipit malesuada. Curabitur fringilla consectetur mi vulputate sagittis. Pellentesque sit amet enim ac Donec nec enim et diam varius pulvinar in sed nisl. Cras sodales odio quis magna suscipit malesuada.

Donec nec enim et diam varius pulvinar in sed nisl. Cras sodales odio quis magna suscipit malesuada. Curabitur fringilla consectetur mi vulputate sagittis. Pellentesque sit amet enim ac Donec nec enim et diam varius pulvinar in sed nisl. Cras sodales odio quis magna suscipit malesuada. Donec nec enim et diam varius pulvinar in sed nisl.

[Read more](#)



This email layout example features a blue hero banner with a bold sub-headline and placeholder text. Below is a purple banner with another bold sub-headline, placeholder text, and a 'Read more' button. The main content area contains an image of a beer festival poster for 'National Winter Ales Festival' at St Andrews Hall, Norwich, on February 21st-25th, 2017. Below the image is a section titled 'Image and Header in bold'. At the bottom are two columns, each with a sub-headline and placeholder text.

Lorem Ipsum Header in bold
Donec nec enim et diam varius pulvinar in sed nisl. Cras sodales odio quis magna suscipit malesuada. Curabitur fringilla consectetur mi vulputate sagittis. Pellentesque sit amet enim ac Donec nec enim et diam varius pulvinar in sed nisl. Cras sodales odio quis magna suscipit malesuada.

[Read more](#)

Image and Header in bold

Sub head
Lorem ipsum dolor sit amet, consectetur adipiscing elit. Nunc ultrices luctus nibh sed sollicitudin. Cras velit ex, dapibus vitae nisi sed, iaculis laoreet mi. Lorem ipsum dolor sit amet, consectetur adipiscing elit. Nunc ultrices luctus nibh sed sollicitudin. Cras velit ex, dapibus vitae nisi sed, iaculis laoreet mi.

Sub head
Lorem ipsum dolor sit amet, consectetur adipiscing elit. Nunc ultrices luctus nibh sed sollicitudin. Cras velit ex, dapibus vitae nisi sed, iaculis laoreet mi. Lorem ipsum dolor sit amet, consectetur adipiscing elit. Nunc ultrices luctus nibh sed sollicitudin. Cras velit ex, dapibus vitae nisi sed, iaculis laoreet mi.

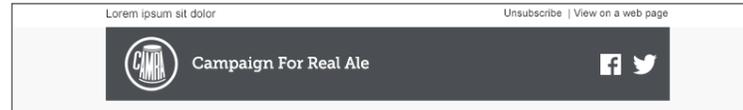


14.03 Emails

Logo positioning

The example on the right is a suggested header to be used on all emails with the CAMRA logo used as shown.

The bubble graphic can be positioned at the base (again see the example to the right) or at the top of the email and adhere to the bubble graphic usage guidelines in section 4.0.



Email Header Logo



Email Footer Logo



14.04

Emails

Fonts and colours

The suggested typeface for emails is Arial Bold and Regular.

System typefaces

**Arial should be used in emails.
This type is set in Arial Bold.**

Arial should be used in emails
This type is set in Arial Regular.

All the colours from the primary palette can be used in emails, see section 5.02 Colour.

Headline / Subheads

Arial Bold is for all headlines and subheads. It can only be used in sentence case as shown apart from when using acronyms such as 'CAMRA'.

Body copy

Use Arial Regular for all body copy. It can only be used in sentence case as shown apart from when using acronyms such as 'CAMRA'.



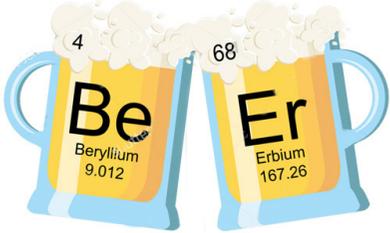
14.05 Emails Email examples

These design examples illustrate the brand elements working together.

Come back to CAMRA... Unsubscribe | View on a web page

 Campaign For Real Ale  

Hi {insert name}



**Why did you go?
We had such great chemistry...**

CAMRA's just not the same since you left. Your support is so vital to the preservation of the great British pub and everything that goes with them.

Together we're stronger – if more people join CAMRA it gives strength to the campaigns, protects community pubs and supports consumer rights - which this is why we really need you back!

[RE-JOIN](#)

CAMRA NEEDS YOU!

Come back to CAMRA and help make a real difference to the survival of British pubs. With the support of all our members – together we've reduced the number of pub closures from 27 per week to 21. We've secured a new law granting planning protection to all pubs in England, and 130 MPs (that's 20% of the House of Commons) signed up to our manifesto to stand up for pubs and beers.

[MAKE A DIFFERENCE](#)

Campaigning for real ale, pubs & drinkers' rights since 1971

[Unsubscribe](#)

Phasellus porta diam dignissim accumsan scelerisque. Vestibulum venenatis nulla ut enim porta hendrerit. Donec sodales neque in sapien iaculis, porttitor iaculis elit laoreet. Mauris dapibus nulla in lacus tempor interdum.

© Copyright CAMRA 2017



Unsubscribe | View on a web page

 Campaign For Real Ale  

Hi {insert name}



Last orders at the bar!

Did you know that your CAMRA membership is about to expire on {insert date}? We really don't want you to go, particularly as you'll miss out on all your exclusive discounts and savings

BUT – don't worry there's still time!

[RENEW MY MEMBERSHIP](#)

SAVE ON YOUR RENEWAL FEE

Remember you can save £2 on your membership fee if you switch to Direct Debit. If you have any questions regarding your renewal drop us an email. Thanks again for being part of CAMRA, we look forward to many more years working together to preserve the traditions of the Great British Pub!

[Renew Today](#)

Campaigning for real ale, pubs & drinkers' rights since 1971

Campaign For Real Ale
230 Hatfield Road
St Albans
AL1 4LW

You are receiving this email as you have opted to receive emails from CAMRA.

[Preferences](#) | [Unsubscribe](#)

© Copyright CAMRA 2017



15 Campaigns



15.01

Campaigns

Introduction

CAMRA is first and foremost a campaigning organisation, that's how we started. It's vital for our campaign messages to shine through, each with their own identity but all recognisably from CAMRA.

These guidelines are to help you ensure that all our campaigns build strong brand recognition, while also succeeding in their aims.



15.02 Campaigns Logos

Some of the CAMRA campaigns have a logo which should be included on all communications. These include:

- 1 LocAle
- 2 Mild
- 3 Real Cider & Perry
- 4 WhatPub

These campaign logos should be used in conjunction with the guidelines and the full CAMRA logo in the bubble graphic should be used in most cases as per section 4.

The campaign logos should not be altered in any way.

1



2



3



4



15.03

Campaigns

Tone of voice

When to use a formal tone of voice

When contacting MPs, Councillors, corporates, organisations and businesses etc., keep the tone of voice respectful and professional, use the appropriate title and avoid colloquialisms such as 'Hi'.

It's important however to remain personable and avoid using a corporate tone. We are a warm organisation that should be taken seriously, but also one that is easily approachable.

When to use an informal tone of voice

A more informal tone of voice should be adopted with everyone except those in Parliament or similar – so keep it friendly with an audience such as publicans, campaigners, members, activists, partners.

Generally

Don't use CAMRA acronyms and technical terms.

Do use local examples, assume you are talking to a layman if relevant.

Don't reference internal CAMRA procedures – stick to the campaigning messages.

Always reflect the agreed tone of voice referenced in section 9, reflect our values and above all keep our campaigning messages clear and concise.



15.04

Campaigns

Copy and design

There are campaigning materials available for national promotion but if you need to create your own local-centric material then you should adhere to the brand guidelines as a whole but specifically points **a-c** on the following pages:

a) Logo use

Being a CAMRA sub-brand, it is important when creating campaign materials that you use these in partnership with the main CAMRA logo and brand guidelines.

The full CAMRA logo and bubble device should be used with campaign promotional materials in the usual way.

When using an official campaign logo, such as LocAle, the full CAMRA logo and bubble device should still be used as shown in the example.

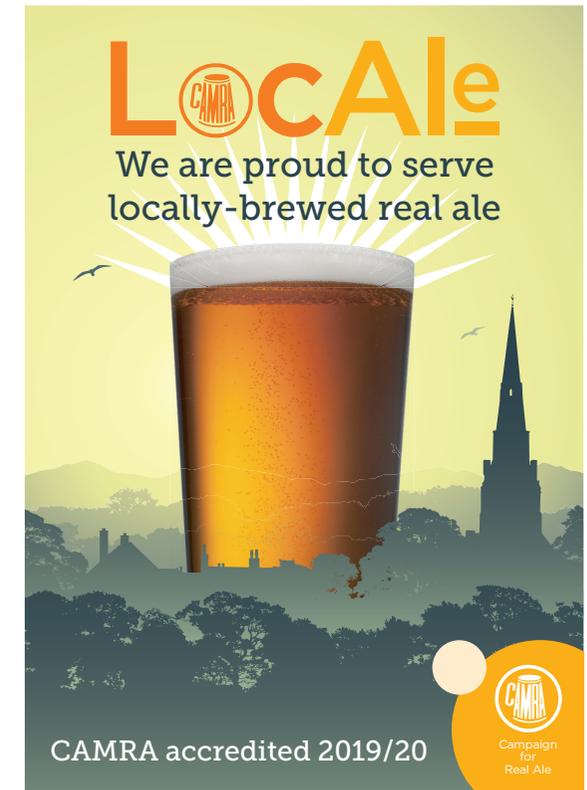
For information on CAMRA logo usage please see section 4.

Please see section 11 on the sub-brands for further information.

Promotional example without a campaign logo



Example using a campaign logo



15.04

Campaigns

Copy and design

b) What to always include in your campaign promotional materials:

Web use (digital banners, social media)

- Reference to campaign name and or campaign logo
- Full CAMRA logo and bubble graphic where this allows (see section 4)
- A join link to find out more or join in
- Relevant social media sites and hashtags. Where appropriate these should come from (and relate to) the local branch. If these are not appropriate, then please use those from official CAMRA channels.

Print use (posters, leaflets, roller banners)

- Reference to campaign name and or campaign logo
- Full CAMRA logo and bubble graphic where this allows (see section 4)
- Relevant social media sites and hashtags. Where appropriate these should come from (and relate to) the local branch. If these are not appropriate, then please use those from official CAMRA channels.
- Campaigning URLs and contact details where necessary e.g. "For more information visit [www...](#)"

Please see section 14.05 for examples.



15.04

Campaigns

Copy and design

c) What colours to use

You may find particular colours from the CAMRA colour palette suit certain campaigns. You are not limited to using just the CAMRA colours in the campaign logos but be mindful that the CAMRA colours need to complement the logo and content.

For some campaigns you may need to use politically neutral colours that don't appear to unintentionally favour a political party. We suggest that these are the more neutral options on this page.

For a full list of colour breakdowns, tints and how to use them please see section 5.

If in doubt of your colour choice please email Ellie Hudspith on the Campaigns team: ellie.hudspith@camra.org.uk

Politically neutral colours and tints



15.05 Campaigns

Design examples

Some examples of materials created for a previous campaign. This campaign doesn't have a logo but was created with a specific stand out style, reflected throughout all communications.

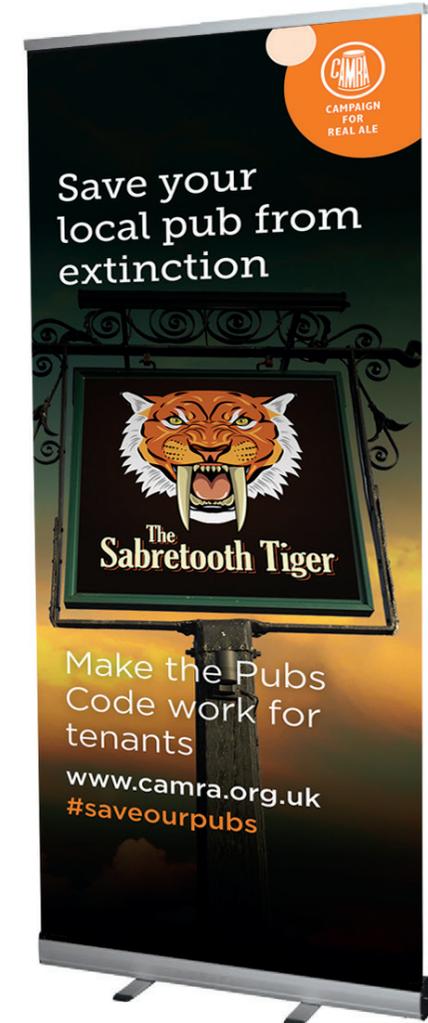
Editable Social Media Assets



Double Sided Leaflet



Roller Banner



Contacts

Marilyn O'Donoghue
Marketing Operations Officer
T: 01727 337 854
E: marilyn.odonoghue@camra.org.uk

The Communications Teams
T: 01727 798 455
E: press@camra.org.uk