# MIRROR

Migration-Related Risks caused by misconceptions of Opportunities and Requirements

**Grant Agreement No. GA832921**

## Deliverable D11.2

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<tbody>
<tr>
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<thead>
<tr>
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</thead>
<tbody>
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<td>SAIL</td>
<td>Dr. Katja Prinz</td>
</tr>
</tbody>
</table>
Table of Contents

1. Corporate Identity of the MIRROR Project ................................................................. 6

2. Positioning and Personality Spectrum of the Brand ...................................................... 6

3. Visual Design Concept .................................................................................................. 7
   3.1 Color Scheme ........................................................................................................... 7
   3.2 Main Logo Colors .................................................................................................. 8
   3.3 Logo ...................................................................................................................... 8
      3.3.1 Design Process ................................................................................................. 9
      3.3.2 Final Logo Executions ..................................................................................... 10
   3.4 Typography and Fonts ............................................................................................ 11
      3.4.1 Personality of Sans Serif Typefaces and Font Psychology .............................. 11
      3.4.2 Corbel for the Logo ....................................................................................... 12
      3.4.3 Calibri for Office Documents and Deliverables ............................................. 12
      3.4.4 Gill Sans for Promotional and Print Products ................................................. 12
      3.4.5 Roboto for the Website .................................................................................. 13
   3.5 Typographic Scale .................................................................................................. 13
      3.5.1 Web, Print and Promotional Material ............................................................... 13
      3.5.2 Deliverables and Office Documents ................................................................. 13

4. Project Flyer .................................................................................................................. 14

5. Project Website and Social Media Presence .................................................................. 14

6. Summary and Next Steps ............................................................................................ 15
Executive summary

This deliverable (D11.2) reports on the project identity which was created with the aim to facilitate communication, dissemination and exploitation and promote the MIRROR project. The project identity (often referred to as “corporate identity” or “CI”) of MIRROR comprises a combination of color schemes, positioning activities, designs and typographies. It will be used for all manifestations of the project including website, presentations, promotional material, publications, social media accounts and videos.

Chapter 1 briefly describes the idea behind the corporate identity, followed by the positioning and personality characteristics of MIRROR (chapter 2).

Chapter 3 presents the visual design concept and the main strategic components of it, such as colour scheme, main colour setting and the evolution of the MIRROR logo as well as the overall design process and design iterations.

Chapter 4 and 5 present the flyer and Website matching the overall MIRROR project identity.

Finally, chapter 6 summarizes the project identity report and presents the future CI work for MIRROR.
1. Corporate Identity of the MIRROR Project

The main goal is to create a professional and sustainable corporate identity that will function as a brand, both during the EU project and long-term for supporting the exploitation of the MIRROR results.

The project identity should reflect the personality of a brand, the project and its ideas in this case, which is represented by a combination of color schemes, branding activities, designs and typographies.

2. Positioning and Personality Spectrum of the Brand

As a first step and basis for the brand identity and design process, the brand personality has been defined along several important dimensions, for example, from trustworthy to surprising, from traditional to modern and from familiar to new, and so on. The selection of these dimensions or personality traits has been influenced by best practices from marketing and advertising¹ (see Figure 1).

It should be noted that these dimensions are not opposing ends of a spectrum but rather different qualities of a (brand) personality.

After attributing relevant personality properties to MIRROR and categorizing them according to the nine dimensions below the resulting brand personality informed all subsequent steps of the design process.

Subsequently, the color scheme for the entire visual identity was selected matching the personality characteristics for MIRROR above.

3. Visual Design Concept

The visual design concept focuses on the aesthetically pleasing presentation of MIRROR as a brand by strategically selecting and placing of colors, fonts, typography and layout. Furthermore, it is intended to guarantee for accessibility, usability and legibility.

First, the selection of the color scheme and design are described. Subsequently, the logo design process and the final logo design are presented.

Finally, the typography and fonts as well as the typographic scale matching the MIRROR project identity are highlighted.

3.1 Color Scheme

One of the most important determinants influencing perception in branding and advertising is color. When selecting a color, it is important to understand that colors have different meanings and symbolism across countries and cultures (see international color symbolism in the Annex). With regards to the positioning of MIRROR, we decided to make use of two complementary colors, namely blue and yellow: blue has a cool temperature which is best contrasted by the warmth of a yellow tone. Another advantage of this color scheme and the decisive factor for selecting it were the positive connotations of blue and yellow attached (valid for most of the world’s regions and especially for Europe and the western hemisphere). For MIRROR, the most important color meanings valid in these countries together with a selection of successful brands are the following:

![Color Scheme Diagram](https://www.six-degrees.com/pdf/International-Color-Symbolism-Chart.pdf)

Figure 2: Brand Personality Traits and Matching Colours for MIRROR

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### 3.2 Main Logo Colors

The two main colors for the MIRROR logo are blue (HEX #144a8e) and yellow (HEX #fdd03b) (see figure below).

![RGB Colour Codes for Blue and Yellow](https://rgb.to/253,208,59)

*Figure 3: RGB Colour codes for blue and yellow*

The color scheme of blue and yellow has been selected intentionally to represent the values of positivity, trustworthiness, security and loyalty which are commonly attached to these colors (see figure 2 above). Furthermore, blue and yellow are the main colors of the European flag. By picking these colors for MIRROR the direction was set to portray the European idea at large referencing its diverse countries, cultures and people.

### 3.3 Logo

First, the design process leading to the creation of the MIRROR logo is presented. The starting point was the corporate identity, colors and values of trustworthiness, positivity, seriousness, and openness (as shown in Figure 1) on which the logo is built.

Subsequently, the final logo design in full color, followed by the use-case specific versions and application scenarios are presented.
3.3.1 Design Process
During the design process, multiple ideas and directions have been explored to develop the visual metaphor, color symbolism and typeface that would best represent and reflect the goals, values, brand, and purpose of MIRROR. Some of the creative ways we explored in this process are shown in Figure 4.

The first 2 logos (from upper left to upper right) were the first ideas in an early developing stage (draft of a bridge, Bauhaus93 font).

Figure 4: Iteration of type, shape and colour
3.3.2  **Final Logo Executions**
The logo and color scheme transmit understanding between different cultures, people and languages. In addition, the coloring also represents the different perceptions and realties of and within Europe. The two people in yellow and blue are shaking hands and establishing communication which is indicated by the bridge uniting them. The two figures are creating both, an M and an interior door-like shape.

![Figure 5: MIRROR logo – standard execution](image)

![Figure 5: MIRROR logo – greyscale execution, e.g., for printout](image)

![Figure 7: MIRROR logo – black execution, e.g., for stamp and telefax](image)
3.4 Typography and Fonts
Depending on the purpose and type of the design project, fonts have to be chosen wisely. This is because first, system configurations differ and not every font is readable and editable on every computer. Second, some fonts have been optimized for screen legibility versus print which makes some of them more plausible for body text than others. This is the reason why three different fonts have been selected for the different types of usages (for example Gill Sans and Calibri have been picked for print material; Roboto for Web). This choice reflects an optimal balance between requirements, aesthetics and capabilities for MIRROR.

3.4.1 Personality of Sans Serif Typefaces and Font Psychology
Sans-serif fonts are the basis for the design of the whole visual identity of the project. In typography a sans-serif letterform (from the French word, "sans" which means “without”) means that they lack extending features called "serifs" at the end of strokes (like Times New Roman for example). These fonts convey simplicity, modernity and act as neutral and are at the same time contemporary.

Just like the serif font category, sans-serif is one of the oldest known typefaces and widely used. Sans Serif fonts have the following characteristics:

- Clean
- Simple
- Contemporary
- Straight Forward
- Futuristic
- Neutral

4 http://edutechwiki.unige.ch/en/Font_readability
5 http://www.masterprintinggroup.com/the-onion-that-is-font/
3.4.2 **Corbel for the Logo**

Corbel is a humanist sans-serif typeface designed by Jeremy Tankard for Microsoft and released in 2005. Corbel is designed to give an “uncluttered and clean appearance”. Corbel serves the main task for the design of the MIRROR logo as its letter forms are open with soft, flowing curves: as a humanist font category it represents European values, while still being strict and serious enough to stand for a professional platform and toolkit.

It should be noted that Corbel is not the best choice for body texts of print and other material because they more calligraphic than other sans-serifs.

3.4.3 **Calibri for Office Documents and Deliverables**

Calibri, the font used in this document, is a sans-serif typeface family designed by Luc de Groot between 2002 and 2004. As a trademark of Microsoft is a widely used font category as its installed on most computers nowadays as part of the Office suite. For MIRROR, it was chosen for pragmatic reasons (exchangeable format between consortium members) and because it is considered a good font for print reading. Another advantage is that Calibri supports a wide range of languages including Eastern European languages with Cyrillic script as well as Greek, Turkish as well as Baltic languages.

As far as concerns the font psychology, Calibri indicates stability, modernity and is considered as neutral.

3.4.4 **Gill Sans for Promotional and Print Products**

Gill Sans is a sans-serif typeface designed by Eric Gill with the intention to create a “display typeface” that could be used for posters and advertisements, as well as for body text that need to be clearly legible at small sizes or from a distance. The Gill Sans font family is bundled with a couple of Sans, Serif and Mono fonts and is available in a multitude of widths and weights. Most importantly for MIRROR it supports 106 different languages (e.g. European languages, as well as Arabic, Greek, Cyrillic script).

For MIRROR, the main arguments for selecting this typeface are: first, its design is classic, simple and legible. Second, it is compatible for the use with different software for designing artwork such as Adobe Illustrator, InDesign and Adobe Photoshop.

Compared to other fonts like Franklin, Helvetica and DIN, Gill Sans has been evaluated as one of the brightest and most elegant typefaces by different test persons.

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6 https://docs.microsoft.com/en-us/typography/font-list/corbel
7 https://practicaltypography.com/system-fonts.html
8 https://docs.microsoft.com/de-de/typography/font-list/calibri
11 https://en.wikipedia.org/wiki/Gill_Sans
12 https://fonts.adobe.com/fonts/gill-sans-nova#fonts-section
13 Detecting Universal Structure and Effects Of Typefaces; Uroš Nedeljković, Dragoljub Novaković, Ivan Pinčjer
3.4.5 Roboto for the Website
For usage on screen some fonts are more suitable than others.

For that reason, Roboto font has been selected. It is a sans-serif typeface created by Google which is freely available for Windows, Mac and Linux. It is an elegant font and very similar to Calibri. Roboto renders well on all current browsers and high-resolution screens of smart phones and performs well in body text14.

3.5 Typographic Scale
A well-designed typographic scale is important as it sets consistent rules and hierarchy and ensures that body text is more legible and readable. It is an integral part of the visual design of a project as it constitutes a standard for all future content types.

To start with, base font size and base line height have to be defined. Then the line height must be picked which is a proportion of the base font size. Depending on the desired leading the line height will be between 150% and 170% of the base font size. The respective ratio is calculated by dividing the base line height by the base font size: For MIRROR, the ratio is therefore set to between 1,5 and 1,7.

3.5.1 Web, Print and Promotional Material
Each content type (web, print, etc.) requires its appropriate typographic scale. For the web, the default base font size is 16px, for iOS it is 17pt, and Android 13sp15.

The base font style for print and promotional material is 12/20pt. For larger font styles the font size/line height ratio is 18/20, 24/40, 36/40, 48/60 etc. Smaller sizes are set to 8/10 or 6/10.

3.5.2 Deliverables and Office Documents
For office documents a smaller font size than for promotional (print) or web is necessary. For simplicity reasons, the ratio is rounded to even numbers.

- 16pt base line height (for all text sizes between 10pt and 16pt).
- 11/16 standard body text
- 8/8 for small text
- 12/16, 14/16, 16/16 for headlines

Any larger fonts such as headlines (H2 to H6) are calculated based on the same ratio: n*10pt in font size and base line height of n*16pt.

The following section shows the visual design principles for MIRROR transferred to the concrete presentations of the project such as project flyer and website.

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14 https://www.maketecheasier.com/use-google-roboto-font-everywhere/
4. Project Flyer

The first version of the project flyer contains a description of the project, contact information, website URL and an overview of the project partners on the reverse. The color scheme as the layout are in-line with the above chapters and entirely reflect the project identity. Figure 9 below provides the front view of the flyer.

![Figure 9: Initial Version of Flyer](image)

5. Project Website and Social Media Presence

The MIRROR Website (www.h2020mirror.eu) was launched at the end of August 2019 and is described in chapter 3.1 of deliverable D11.1. It reflects - as the flyer above - the project’s identity and will provide an interactive way of communication by enabling the visitor to stay in touch with the project. A screenshot of the website is depicted in Figure 10 below.
As described in chapter 3.2 of D11.1 Twitter (@h2020mirror, #h2020mirror) and LinkedIn (www.linkedin.com/company/h2020mirror) accounts have been established in June 2019 and are being used to disseminate information about the project and engage with users. A YouTube channel will be established in line with the project’s progress in the first quarter of 2020.

![Screenshot of the Project Website](image)

*Figure 10: Screenshot of the Project Website*

### 6. Summary and Next Steps

This report presents the project identity and design concept for MIRROR on which all future CI work will be based. A Power Point template for use in the project and the promotional materials (flyers, posters, etc.) are currently under development based on the defined project identity. The core corporate identity design is already implemented, and the above key visual aspects will be part of the project communication kit.