SAGIA: branding for advancement

November 2009 / SAGIA Guidelines version 1.1

How to navigate these guidelines

The SAGIA guidelines have been designed as an interactive PDF, they are compatible with Adobe Acrobat® 6 and above.

How to navigate
Clicking on any of the section titles in the running header will take you to the first page of the section.

Clicking on any of the page titles on the contents page will take you to the relevant page.

Clicking on the 'X' will close the document.

Clicking on CONTENTS in the navigation bar will take you back to the contents page.

Use the arrows to navigate page by page through the document.

Contents

Contents

Welcome

These guidelines introduce you to the new visual elements of our brand, and demonstrate how to use them. They detail information such as how and where to place the logotype, what advertisements and brochures should look like, and how to create imagery to support your communication.

This document explains the thinking behind the new creative strategy and will enable you to develop a visual framework for your communications.

Artwork files of the logotype and other design elements as well as templates for presentations are available from the Marketing Team. Contact details can be found at the end of this document. Please check back regularly for new and updated sections of these guidelines to ensure you are working with the latest specifications.

This version has been published in November 2009.

We have developed a new creative concept to express who we are as a brand. We now need to bring this to life in all of our campaign and marketing communications.

Our brand proposition – activating advancement – is at the heart of everything we do and say; an energy and a focus for every part of our business. And it starts here, with our identity.

These guidelines are relevant for everyone creating communications and other design work for SAGIA. They communicate the basic rules and the look and feel of the new identity. Your involvement in this process helps us define our brand. Our brand is dynamic and will continue to evolve. When you're given a brief, think about it. Then think again.

Always go one step further. Be inventive. Be inspiring.

OUR BRAND

Our objectives

Our objective in creating a new identity
for SAGIA is to establish a platform to
describe accurately who we are and, most
importantly, to allow SAGIA to continue
to grow and expand in the future.

Our objectives

We want to generate a forward-looking
sense of excitement, commitment and
unity of purpose among partners and
colleagues. We want to create a unified
view of SAGIA among the company's
various business areas, while allowing them
to customize and specialize messages to
their internal and external audiences.

Our objectives

Finally, we want to ensure that clients and other external audiences have a clear view of SAGIA's core offerings, values and expertize. This document provides a guide to the use of the new visual identity across a range of applications.

OUR BRAND
The brand proposition

A brand proposition is a single thought that captures the spirit of our brand. It's our DNA. It's what makes us unique.

It's about how we do everything we do. It affects everything from our global direction and positioning to each person's everyday life at work.

Our personality, tone of voice and identity all spring from our brand proposition.

Activating Advancement

The aim & strategy

Aim

SAGIA contributes to the economic progress and prosperity of the nation by identifying, fulfilling and measuring growth opportunities.

Strategy

SAGIA activates aspects of conception, development and management of new and existing programmes within a policy and planning framework. This framework facilitates actions and measures aimed at improving the overall economic prosperity of the country.

Brand values

Every great company stands for something. A clear set of values, a defined culture, a certain way of doing things. Every great company can show how it stands out from its peers.

For the SAGIA brand leadership, results driven, integrity and trust.

Our new brand identity reflects these values which are incorporated into every facet of the brand, from our logotype, to our colour palette, to our imagery style.

Leadership	Results driven	Integrity	Trust
Do the right thing	Focus on delivery	Responsible	Honest
Set benchmarks	Think about benefit and impact	Fair	Open
Inspire	Be accountable	Consistent	Partnership

Brand at a glance

Our aim	SAGIA contributes to the economic progress and prosperity of the nation by identifying, fulfilling and measuring growth opportunities.
Our strategy	SAGIA activates aspects of conception, development and management of new and existing programmes within a policy and planning framework. This framework facilitates actions and measures aimed at improving the overall economic prosperity of the country.
Our brand proposition	Activating advancement
Our brand values	Leadership Results driven Integrity Trust

Design elements

This is the visual toolkit of our brand. Please ensure you work with the correct basic design elements.

They are:

– **Logotype**

– **Imagery**

– **Colour**

– **Typography**

– **Frame device**

Logotype

الهيئة العامة للاستثمار
SAGIA

Saudi Arabian General Investment Authority
SAGIA

Colour

Typography

SAGIA Arabic

لقة مواشرق بمكتتاب اعة بالغنان ثم الاتديك لقة كتاب الاسليمكن ترقيسمكك إلى المحتويات لق الاراجع بطريقة بسرع قم وات إغافات إلى مع لق إلى.

لقة مواشرق بمكتتاب اعة بالغنان ثم الاتديك لقة كتاب الاسليمكن ترقيسمكك إلى المحتويات لق الاراجع بطريقة بسرع قم وات إغافات إلى مع لق إلى.

لقة مواشرق بمكتتاب اعة بالغنان ثم الإتديك لقة كتاب الاسليمكن ترقيسمكك إلى المحتويات لق الاراجع بطريقة بسرع قم وات إغافات إلى مع لق إلى.

ITC Galliard Std Roman

TheSans Light
Modio odoloreros nim dolortin vendrero eugait et ipsusci er si eient do et at augiatue dolestie feummy nosto u feugiat. Iessis dunt num doloborem et ipsustis num zzrillandre.

TheSans Plain
Modio odoloreros nim dolortin vendrero eugait et ipsusci er si eient do et at augiatue dolestie feummy nosto u feugiat. Iessis dunt num doloborem et ipsustis num zzrillandre.

TheSans Bold
Modio odoloreros nim dolortin vendrero eugait et ipsusci er si eient do et at augiatue dolestie feummy nosto u feugiat. Iessis dunt num doloborem et ipsustis num zzrillandre.

Imagery

Frame device

Images used may not be owned by SAGIA. Always check permissions prior to use.

LOGOTYPE

Logotype versions

This page shows both Arabic and Latin versions of the SAGIA logotype.

The SAGIA logotype must appear on, or endorse, all of the communications we create.

Guidance on how to use this logotype is detailed on the following pages.

Please do not attempt to re-create the logotype yourself. Artwork files of the logotype and other design elements are available from the Marketing Team.

الهيئة العامة للاستثمار
SAGIA

Saudi Arabian General Investment Authority
SAGIA

Colour versions

There are different logotype versions for varying printing techniques. The full colour version should be used wherever possible. Being made up of only one composite colour, it is suitable for full colour, greyscale plus black and white environments.

When reproduction restrictions require a flat logotype, i.e. for embossing, embroidery or etching, use the flat version.

Always ensure the logotype is against a background of sufficient contrast to be clearly visible.

The examples shown here demonstrate how to use the logotype correctly against coloured and photographic backgrounds.

Please do not attempt to re-create the logotype yourself. Artwork files of the logotype and other design elements are available from the Marketing Team.

Full colour version

الهيئة العامة للاستثمار
SAGIA

الهيئة العامة للاستثمار
SAGIA

الهيئة العامة للاستثمار
SAGIA

Light background   Dark background   Silver background

Flat versions

الهيئة العامة للاستثمار
SAGIA

الهيئة العامة للاستثمار
SAGIA

الهيئة العامة للاستثمار
SAGIA

الهيئة العامة للاستثمار
SAGIA

Light background   Dark background   Light image background   Dark image background

Key:
= Continuous area

Exclusion zone

To ensure prominence and legibility, the logotype is always surrounded by an area of clear space which remains free of other design elements, such as type and other logotypes. This is also the minimum distance the logotype can be placed from the edges of the page.

The construction of the exclusion zone for the logotype is based on 1/3 the size of the logotype's square element. This is referred to as 'X'.

Size guide

It is important to note that the measurements given here are based on the height of the palm and cross swords square element within the logotype, as demonstrated in the minimum size diagram.

Minimum size
In print, the logotype should never be used smaller than the minimum size detailed here.

Standard sizes
The size specifications listed here are to be used as guidance for print communications.

Please do not attempt to re-create the logotype yourself. Artwork files of the logotype and other design elements are available from the Marketing Team.

Minimum size

الهيئة العامة للاستثمار
SAGIA

11mm

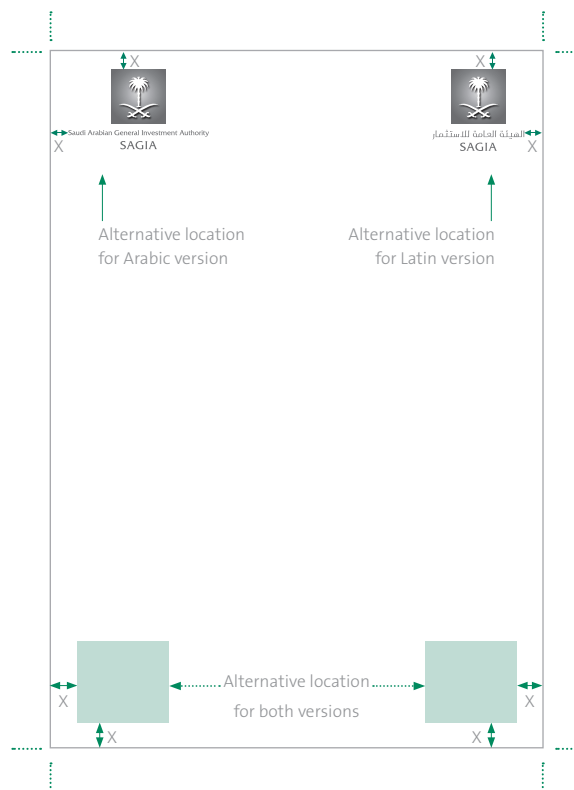| Standard sizes	Dimensions of palm and cross swords square
Minimum size	11mm
DL format	12mm
A5 format	12mm
A4 format	17mm
A3 format	24mm
A2 format	34mm
A1 format	62mm
A0 format	88mm
6 sheet format	118mm
48 sheet format	440mm
96 sheet format	540mm

Placement & alignment

Preferred location

The preferred location for the Arabic version of the SAGIA logotype is at the top right of the layout. The preferred location for the Latin version of the SAGIA logotype is at the top left of the layout. As demonstrated here, there are alternative locations which may also be used.

The measurement represented by 'X' refers to the exclusion zone, the minimum distance the logotype can be placed from the edges of the page.

Alignment

There are four main alignment points for the logotype, as shown on this page. Wherever possible these should be used to align other elements, such as type and imagery.

Preferred location

X

Saudi Arabian General Investment Authority
SAGIA
X

X
الهيئة العامة للاستثمار
SAGIA
X

Alternative location
for Arabic version

Alternative location
for Latin version

X
Alternative location
for both versions
X

X
X

Key:
——— Exclusion zone
·········· Alignment guide

Alignment

3   4

2

الهيئة العامة للاستثمار
SAGIA

1

Example: text aligned using
alignment points 1 and 4

Vullam vulputpat velissi im zzriurem dip ex
eu feu facil in utet nostinci ea faccum dolore
dignim acinit nostrud tinis iuscil iriustio. Obor
ipis numsan vel. Bore vulputat augait my niam
veliquam ero delit
iusciduisim eum
irit prat. Dit del
er sequips ustrud
molorpe raesectet.
Duisis doluptatisl ting
eraest. Obor vulputat
agait. Do, pernihiz.

الهيئة العامة للاستثمار
SAGIA

The brand name in text

When the SAGIA brand name is written
within copy, the acronym 'SAGIA' must appear
in capitals.

Please avoid...

The SAGIA logotype should always be reproduced from the master artwork provided.

The logotype should never be altered, re-drawn, re-coloured or manipulated in any way.

This page shows some mistakes that should be avoided.

1. **Do not disproportionately scale the logotype**

2. **Do not separate any elements of the logotype**

3. **Do not change the colours of the logotype**

4. **Do not apply a drop shadow**

5. **Do not crop the logotype**

6. **Do not rotate the logotype**
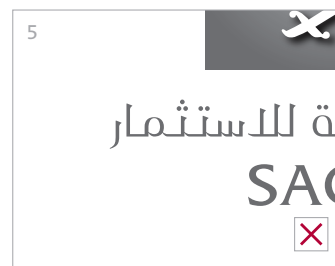
Artwork file naming

To ensure your communication prints correctly, we have supplied vector (eps and ai) and rasterized (tif and jpg) files. Always consult the printer when supplying artwork.

This page explains the file naming system for the artwork of the various logotype versions.

The file name contains all the key information to identify the appropriate logotype version for each application.

Please do not attempt to re-create the logotype yourself. Artwork files of the logotype and other design elements are available from the Marketing Team.

Example:
eps-file of the SAGIA logotype in Arabic. CMYK colour space.

SAGIA_LOGOTYPE_A_CMYK.eps

SAGIA_LOGOTYPE
This identifies the file as a SAGIA logotype

Language
A = Arabic
L = Latin

Colour space
CMYK = 4-colour printing
RGB = For office and screen use only
GR = Greyscale
BW = Black and white

Format
.eps
.ai
.psd
.jpg
.tif

Additional information
K = Grey
W = White
HI = High resolution
MED = Medium resolution
LO = Low resolution
BKG = Background

The colour palette

Colour provides a powerful means of identification. Through consistent application, our colour palette will become an essential tool in building a distinctive and recognizable brand.

The specification of colours across different media and substrates is not an exact science, they should be matched visually according to each particular application.

The process colour percentage formulas that have been specified are our preferred breakdowns and not those recommended by Pantone®. They have been modified to achieve the best colour match.

Always use the correct colour breakdowns for the colour space you are working in. Pantone® and CMYK for print, RGB and Web colours for on-screen. Tints of these colours may also be used.

The colours shown on this PDF are not intended to match the Pantone® Colour Standards. This PDF is for on-screen use only.

SAGIA silver

PANTONE	877 C
PROCESS	C0 M0 Y0 K30
RGB	R197 G197 B197
WEB	#C5C5C5
RAL	7446

Black

PANTONE	N/A
PROCESS	C0 M0 Y0 K100
RGB	R0 G0 B0
WEB	#000000
RAL	9005

SAGIA green

PANTONE	341 C
PROCESS	C100 M0 Y67 K29
RGB	R0 G130 B101
WEB	#008265
RAL	6032

Colour application

The brand colours act as an important visual identifier to aid recognition of our brand.

When the colours are used together, it is important to maintain the correct balance between each colour.

The primary colours should appear more prominently than the secondary colours, as demonstrated by the colour ratio.

SAGIA silver
SAGIA silver may be used as a full bleed background colour, a block of colour and for text.
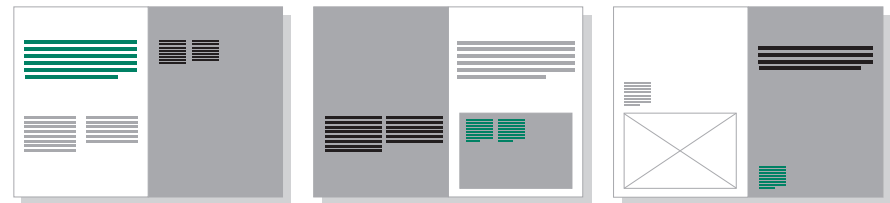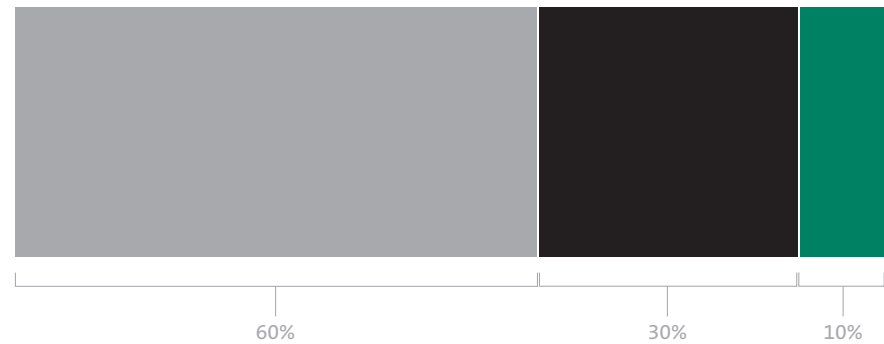
SAGIA green
SAGIA green may be used for text and blocks of colour.

Black
Black may be used for text and blocks of colour.

The schematics opposite show how this colour ratio can be applied to a basic spread.

Colour ratio

60%   30%   10%

Additional colours

If the colour palette is not sufficient for creating complex charts, tables and diagrams, an additional set of colours is available.

Please note that these colours may only be used in charts, tables and diagrams.

The specification of colours across different media and substrates is not an exact science, they should be matched visually according to each particular application.

The process colour percentage formulas that have been specified are our preferred breakdowns and not those recommended by Pantone®. They have been modified to achieve the best colour match.

Always use the correct colour breakdowns for the colour space you are working in. Pantone® and CMYK for print, RGB and Web colours for on-screen. Tints of these colours may also be used.

The colours shown on this PDF are not intended to match the Pantone® Colour Standards. This PDF is for on-screen use only.

SAGIA dark red

PANTONE	201 C
PROCESS	C8 M100 Y70 K34
RGB	R136 G33 B53
WEB	#882135
RAL	–

SAGIA blue grey

PANTONE	5483 C
PROCESS	C62 M0 Y21 K31
RGB	R106 G143 B151
WEB	#6A8F97
RAL	–

SAGIA violet

PANTONE	2617 C
PROCESS	C77 M96 Y0 K40
RGB	R77 G0 B110
WEB	#4D006E
RAL	–

SAGIA gold

PANTONE	4515 C
PROCESS	C10 M15 Y55 K24
RGB	R180 G167 B108
WEB	#B4A76C
RAL	–

The SAGIA corporate Latin typefaces are ITC Galliard Std and TheSans. They have been chosen for their clear and timeless characteristics. They can be used in the following weights:

– ITC Galliard Std Roman

– TheSans Light

– TheSans Plain

– TheSans Bold

As our typefaces will be used for all our communications – both internally and externally, in-house and by the agencies who work for SAGIA – it is important that it looks the same, and works in the same way across all platforms.

ITC Galliard Std Roman
ITC Galliard is available in the new OpenType font file format (terminating with the appendix .otf), which can be used on both Windows and Macintosh computers.

TheSans
TheSans is available in the Postscript font file format. Ensure you purchase the version compatible with the computer you intend to use.

&

ITC Galliard Std Roman

TheSans Light
Modio odoloreros nim dolortin vendrero eugait et ipsusci er si elent do et at augiatue dolestie feummy nosto u feugiat lessis dunt num doloborem et ipsustis num zzrillandre.

TheSans Plain
Modio odoloreros nim dolortin vendrero eugait et ipsusci er si elent do et at augiatue dolestie feummy nosto u feugiat. Lessis dunt num doloborem et ipsustis num zzrillandre.

TheSans Bold
Modio odoloreros nim dolortin vendrero eugait et ipsusci er si elent do et at augiatue dolestie feummy nosto u feugiat. Lessis dunt num doloborem et ipsustis num zzrillandre.

Primary Arabic typefaces

The SAGIA corporate Arabic typefaces are SAGIA Arabic and GE SS. SAGIA Arabic is a bespoke typeface that has been created especially for SAGIA and the SAGIA portfolio brands. GE SS has been chosen for its clear and timeless characteristics. The typefaces can be used in the following weights:

– **SAGIA Arabic Regular**

– **GE SS Ultra Light**

– **GE SS Light**

– **GE SS Medium**

As our typefaces will be used for all our communications – both internally and externally, in-house and by the agencies who work for SAGIA – it is important that it looks the same, and works in the same way across all platforms and in all countries.

SAGIA Arabic Regular

لقة موالشرق يمكنتاب اعة بالعنان ثم الإنديك لقة كتاب التسليمكن ترقيمكنك إلى المحتويات لق الترابع بطريقة بسرع قم وات لإعافات إلى مع لق إلى.

GE SS Ultra Light

البنط جي إي أس أس الرفيع

لقة موالشرق يمكنتاب اعة بالعنان ثم الإنديك. لقة كنتاب التسليمكن ترقيمكنك إلى المحتويات لق الترابع بطريقة بسرع قم وات لإعالفات إلى مع. لق إلى.

GE SS Light

البنط جي إي أس أس المتوسط

لقة موالشرق يمكنتاب اعة بالعنان ثم الإنديك. لقة كنتاب التسليمكن ترقيمكنك إلى المحتويات لق الترابع بطريقة بسرع قم وات لإعالفات إلى مع. لق إلى.

GE SS Medium

البنط جي إي أس أس العريض

لقة موالشرق يمكنتاب اعة بالعنان ثم الإنديك. لقة كتاب التسليمكن ترقيمكنك إلى المحتويات لق الترابع بطريقة بسرع قم وات لإعالفات إلى مع. لق إلى.

Secondary typefaces

In certain circumstances, the primary typefaces may not be available, e.g. when using software applications such as Microsoft Office® Word® and PowerPoint®.

In these instances, we recommend the following more universally available typefaces:

Latin
Times New Roman Regular for headings and Arial Regular for sub headings and body copy.

Arabic
Simplified Arabic for headings and Tahoma Regular for sub headings and body copy.

Times New Roman
Arial Regular

Ectem vulluptat velit lobore faciliquam dolorper suscidunt dip eros si exerost isisit adignibh ea am, sit veliqua dip tueraes equamcon ex elit ea augait aliquipit ipit alisl dit inim venit, cor sequismolore consectem ercing et, senit autate dolor iurerci te magna feumm ionsed min vendre facil utpat lore magnim in eum ad elit aliqui et, si bla commodo dolor sit nos euguero commodo odolum dolor quamcom modoloreet laorer iriuscin et nulput nummodo venit a lendit doluptation ercinis exero ea commolorper adiam delisismod essi.

الخط سيمبليفايد أر ابيك

البنط العادي للخط تاهـــومـــا

لى مستوى ال الطبعض في يمكنك يم بالفعال تجميلة.اعتمادة بها كنك يمكنك يموى التسليم أنيقة لعدة أدوالوثيقة بطريقة التجارس. صمم والحد البعضها خاصر وثائف الة. قوية لإنتاجهة لالحد اعتمادة بإنديك. يمكنك يد التجميلة مثل وثائحة باستخدام وتجميلة أكبرنامج وافي أداول العنان لالمتنقيحه. لى استوية متدرج واء الأفكارسومن لعنان إلى الوثيقة مؤثرات وجداء ترغب لأفكار مستخداول باعة مستخدام شفات وى المتنقيحه. وى مستخدام استويات تعلى الترق التيب الطبعضها كن إطبع استخداول يمكنك الملفها جدام كنك يم

Typographic style

Always assess the content and establish a clear and logical hierarchy of information. Emphasis can be attributed through contrasting weight, colour and/or typesize, but keep the number of different type sizes and weights to a minimum.

1. Headings
Headings begin with a capital letter, and are set in ITC Galliard Std Roman. Keep them concise to encourage viewers to read on.

2. Subheadings
Set in TheSans Bold. Subheadings should support and expand on your heading.

3. Pull outs
Quotes and other information pulled out from main copy are set in ITC Galliard Std at a size larger than the body copy.

4. Body copy
Set in TheSans Light. If text needs emphasizing it is set in TheSans Bold.

5. Highlighting
Our colour palette can be utilized to highlight important points or to create differentiation.

The example spread opposite shows this typographic hierarchy in use.

The equivalent theory should be applied for the Arabic typographic style.

Headings are set like this in ITC Galliard Std Roman

1.

2. **Sub headings are set like this in TheSans Bold**

3. Pull outs are set like this in ITC Galliard Std Roman

4. Body copy is set like this. Estio euip eugue magna feum quam, vel illa feugiat. Quam alit accum velit vel duipiscidunt lam. **Emphasis can be placed on copy by using Bold like this.** Dignim irit wismolore magna consenis nim eu feugait alit il diam adit.

5. Body copy can be highlighted using colour like this. Velenit augue modolor sumsan exer alisi. Ros nisci tismodit dolorerit vero elent.

Images used may not be owned by SAGIA. Always check permissions prior to use.

SAGIA Brand Guidelines © 2009

Typographic guidance

Typography is a key element in the SAGIA brand and should be applied consistently across communications.

The examples opposite illustrate incorrect use of the typefaces and must be avoided.

1. Do not set headings in TheSans

2. Do not track the typeface too widely

3. Do not track the typeface too narrowly

4. Do not distort typography

5. Do not outline typography

6. Do not set body copy in ITC Galliard Std

7. Do not mix ITC Galliard Std with TheSans

1. A SAGIA example heading ☒

2. A SAGIA example heading ☒

3. A SAGIA example heading ☒

4. A SAGIA example heading ☒

5. A SAGIA example heading ☒

6. Estio euip eugue magna feum quam, vel illa feugiat. Duipiscil doluptat. Duis nonsect etumsandit, quam alit accum velit vel duipiscidunt lam zzriusto dignim irit wismolore magna consenis nim eu feugait alit il diam zzriurerilit adit utat, voluptat nisit vel ullan vel eriliquam ea feu facin her ☒

7. Estio euip eugue magna feum quam, vel illa feugiat. Duipiscil doluptat. Duis nonsect etumsandit, quam alit accum velit vel duipiscidunt lam zzriusto dignim irit wismolore magna consenis nim eu feugait alit il diam zzriurerilit adit utat. Voluptat nisit vel ullan vel eriliquam ea feu facin her ☒

The 45 degree angle

The 45 degree angle is a visual representation of our brand proposition; activating advancement. It always advances from bottom left to top right, reinforcing SAGIA's position as a forward thinking, cutting edge authority. It also reflects our focus on results and action, placing SAGIA at the inception of the process.

Think of the 45 degree angle as an expression of our position rather than a physical element. It manifests itself in numerous ways, which are detailed on the following pages.
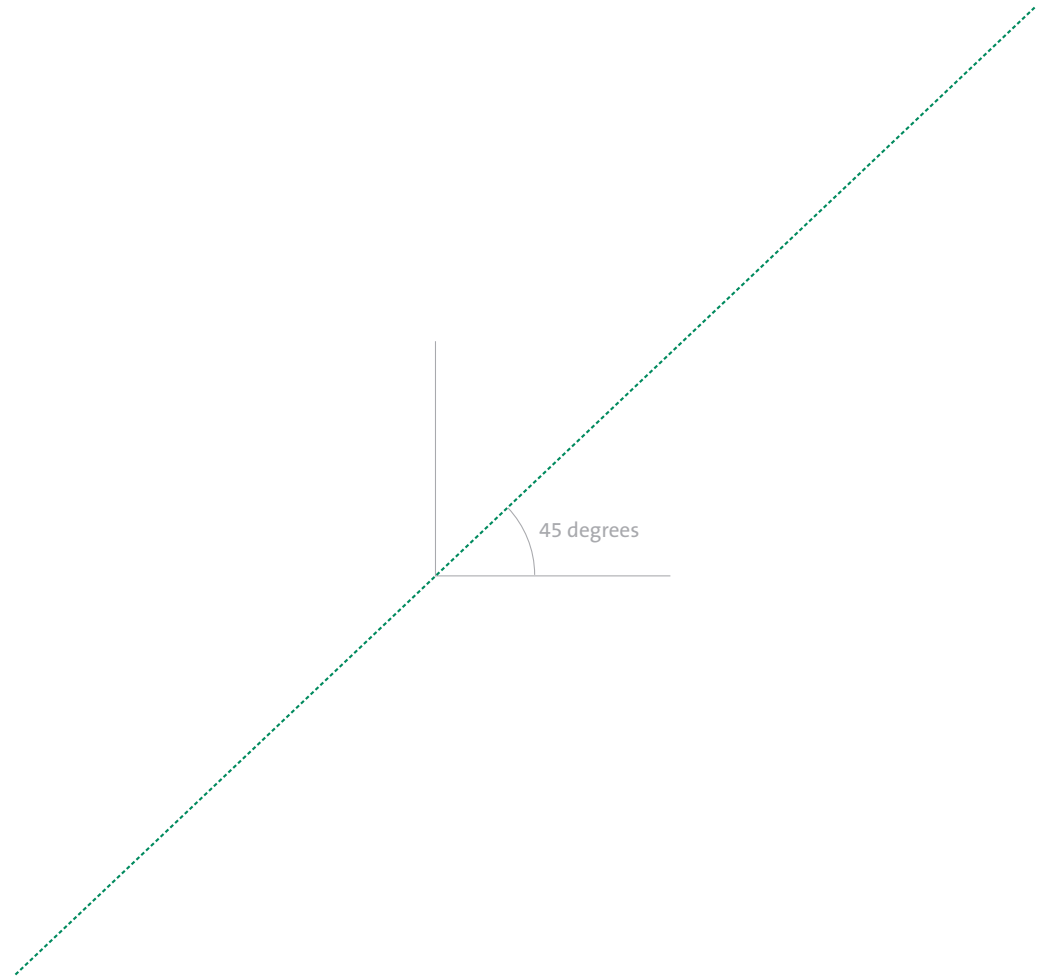
45 degrees

Manifestations of the 45 degree angle

The 45 degree angle can manifest itself in several different ways. The primary expression is through imagery (**1** & **2**). However, there are a number of other techniques of incorporating the 45 degree angle:
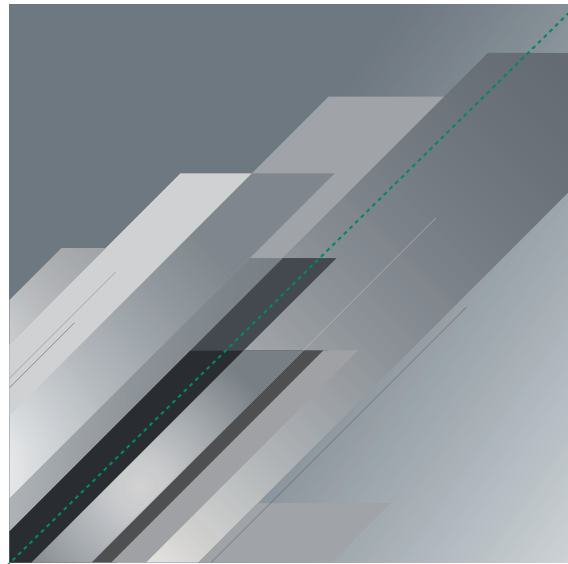
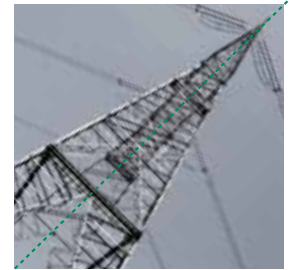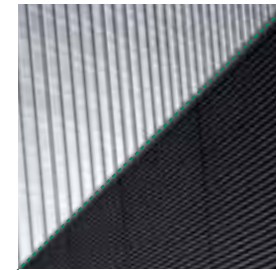3. **Within alignment of typography**
4. **Through the cropping of images**
5. **Through areas of colour**
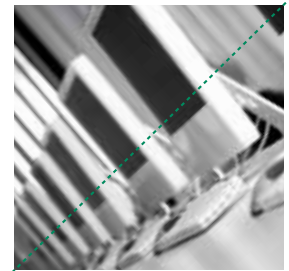6. **In 3-dimensional form**

The green line indicates the 45 degree angle, it does not appear in print.
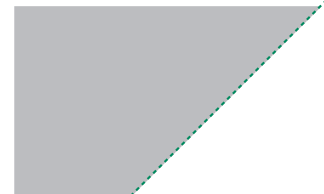
1. Generic brand imagery

2. Specific brand imagery

"In a difficult global economy, international firms must look to invest in countries which offer the best mix of natural resources and a skilled, reasonably priced workforce."
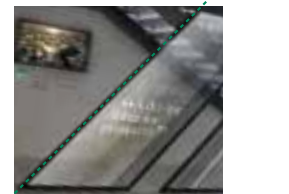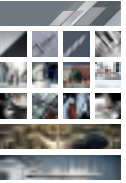
3. Typographic

4. Image cropping

5. Cropped shape

6. Structural

SAGIA imagery

Our imagery says a lot about us. It reflects the idea of advancement and is at the heart of our brand. It is modern, clean, optimistic and confident. We capture a cutting-edge, industrious world where activity happens.

We have five different categories of imagery:
– Generic brand imagery
– Specific brand imagery
– Specific support imagery
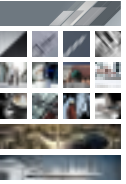– Render imagery
– Advertising imagery

Each category has a particular area of use.

Whenever possible, commission original imagery that is unique and exclusive to SAGIA.

If imagery is to be sourced from a stock library, make sure it follows closely the guiding principles detailed in this section of the guidelines.

SAGIA image hierarchy

Generic brand imagery

Our unique imagery visually expresses the brand proposition; 'activating advancement' through the 45 degree angle in an abstract manner.

Specific brand imagery

This imagery visually expresses the brand proposition; 'activating advancement' through the 45 degree angle. However, this imagery is not abstract, the subject matter being specific to one of the Economic Cities or one of the Sectors.

Support imagery

These images support specific messages about the Sectors and the Economic Cities. They do not capture the 45 degree angle, but they feel tonally aligned to our specific brand imagery.

Render imagery

Render imagery is commissioned to offer audiences some visual insight and to inspire excitement about how a proposed city or development will look once completed.
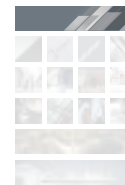

Advertising imagery

Campaign imagery is primarily concept-driven and is selected or created by the advertising agency to reinforce the idea behind the campaign.
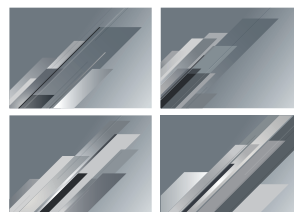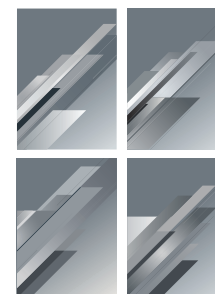
Generic brand imagery

SAGIA is an agent of positive change, we strive for progress that is beyond the norm. We are always moving forward, hence our brand proposition; activating advancement.

Our 45 degree angle is a visual representation of our constant forward progress and has been employed to create our generic brand image.

Our generic brand image is an essential tool that is unique to SAGIA, and as such, over time will help our audience to identify us. It should be used whenever we are talking about or representing SAGIA in a general way. It is particularly useful for communications such as corporate folders, business cards, corporate brochures, exhibition stands and on our website.
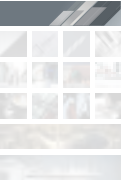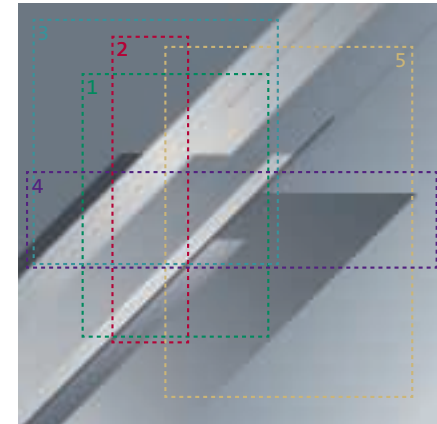
Landscape

Portrait
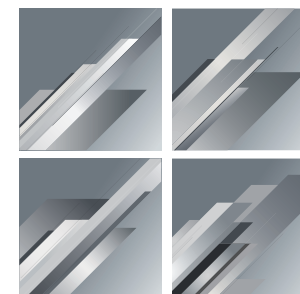
Square

Generic brand imagery

Cropping

Our generic brand image should be cropped
in a variety of ways to suit your particular
application, as demonstrated here. Using
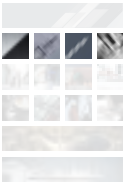different crops will keep our communications
looking dynamic and fresh.

Crop 1

Crop 2

Crop 3

Crop 4

Crop 5

Specific brand imagery

Specific brand imagery is an essential tool within the SAGIA brand. It is defined by three factors:

1. **The image subject matter is specific to one of the Economic Cities or one of the Sectors.**

2. **SAGIA's position as a forward thinking, cutting edge authority is represented through the inclusion of our 45 degree angle. The angle must start from the bottom left and progress to the top right.**

3. **These images share a tonal quality achieved through colour grading.**

Our 45 degree angle and the impact of the photographic tone, act as the 'visual glue' that holds this set of imagery together. These are unique qualities that, over time, will help our audience to identify us. Details on creating these effects are on the following pages.

Our specific brand imagery should be used whenever we are talking about the Economic Cities and the SAGIA sectors (energy, ICT and transport and logistics). It is particularly useful on communications such as the cover and internal spreads of brochures and annual reports, on exhibition stands, posters and on our website.
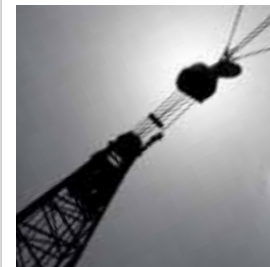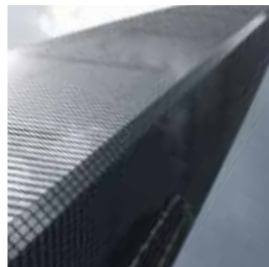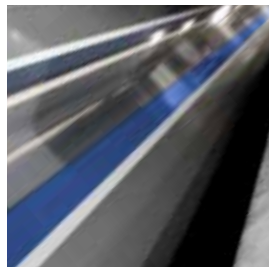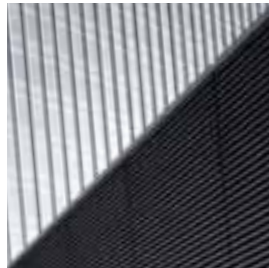
Economic cities

Energy

Transport and logistics

ICT

Specific brand imagery
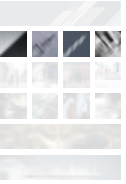
Creating a specific brand image

There are four steps to creating a specific brand image.

Step 1. Select or photograph an image
When selecting or photographing an image it is essential that it contains a strong line or perspective within the composition.

Step 2. Rotate and crop
Rotate the image so that the strong line or perspective is set at 45 degrees. The strong line or perspective must 'advance' from bottom left to top right. Crop the photograph to suit your application.

Step 3. Desaturate
The image is desaturated to the point where the eye can still perceive colour, but hues are muted.

Step 4. Colour one element
Wherever possible, one element within the image should be emphasized by colouring or resaturating.

Step 1. select

Step 2. rotate and crop

Step 3. desaturate

Step 4. colour

Final image
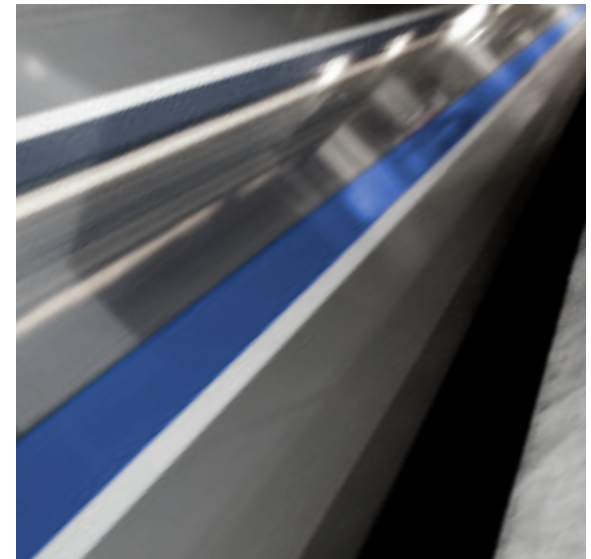
Support imagery
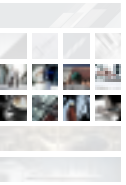
The task of these images is to support a specific message about a Sector or the Economic Cities. As such, they will need to support a wide range of topics. It is too restrictive to expect these images to capture the 45 degree angle, but they should feel tonally aligned to our specific brand imagery. This should be done through careful image selection and by colour grading.

Economic cities

Energy

Transport and logistics

ICT
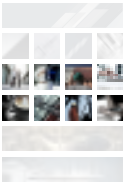
Post production

An integral element in our photography is the colour scheme. This page shows how to desaturate and adjust images with software such as Adobe Photoshop® to add our look and feel.

Step 1. Select or photograph an image
Choose an image with a simple, clean and unfussy composition. Ensure the image content is in-line with our brand values. Remember, some images will never fit, simply because the content or style does not reflect our brand.

Step 2. Desaturate
Desaturate the image, using the hue/ saturation adjustment tool, to the point where the eye can still perceive colour, although the hues are muted.

Step 3. Colour one element
Wherever possible, one element within the image should be emphasized by colouring or resaturating.

Step 4. Crop
Crop images in a way that is dynamic and unexpected. Use cropping as a way to focus on an element. Avoid cropping to the extent that the image content is no longer discernible.

Step 1. select

Step 2. desaturate

Step 3. colour

Step 4. crop

Final image

Render imagery
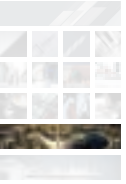
Render imagery is commissioned to offer audiences some visual insight and to inspire excitement about how a proposed city or development will look once completed. Renders should be computer generated and of a significantly high standard, to reinforce the idea of SAGIA as a cutting edge organization.

Render imagery must convey a sense of drama and scale. Photographic characteristics such as lighting and depth of field should be considered to create atmosphere and a realistic looking result.

The examples shown opposite are city renders that have been commissioned previously for use by SAGIA and should be used as a benchmark.

Campaign imagery
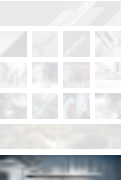
When creating advertisements, it is the responsibility of the advertising agency to come up with a unique and impactful creative concept.

Campaign imagery is primarily concept-driven and is selected or created by the advertising agency to reinforce the idea behind the campaign.

Our parameters allow maximum creative flexibility for the advertising agencies, however, all imagery must be tonally consistent to other brand imagery.

The images shown here all share extremely high production values and an impressive attention to detail. This imparts a sense of quality and conveys our professionalism.

The images are single-minded and clearly convey a message even without the help of their campaign headline. Always aim to create a focussed and clean image to support your campaign idea. These images should be used as a benchmark.
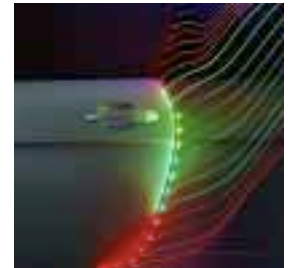
Artwork file naming

To ensure your communication prints correctly, we have supplied rasterized (tif and jpg) files. Always consult your printer when supplying artwork.

This page explains the file naming system for the artwork of the various generic imagery versions.

The file name contains all the key information to identify the appropriate logotype version for each application.

Please do not attempt to re-create the SAGIA generic brand image yourself. Artwork files of the SAGIA generic brand image and other design elements are available from the Marketing Team.

Example:
jpeg-file of SAGIA landscape property design 1 at high resolution. CMYK colour space.

SAGIA_PROPERTY_LANDSCAPE_1_HI_CMYK.jpg

SAGIA_PROPERTY
This identifies the file as a SAGIA generic property

Orientation
LANDSCAPE

PORTRAIT

SQUARE

Colour space
CMYK = 4-colour printing

RGB = For office and screen use only

GR = Greyscale

Format
.psd

.jpg

.tif

Additional information
1 = Design 1

2 = Design 2

3 = Design 3

4 = Design 4

HI = High resolution

MED = Medium resolution

LO = Low resolution

The frame device

Our frame device has two tasks:

1. **To ensure our logotype has maximum stand out against varying backgrounds**
2. **To provide a distinctive and ownable structure for our communications**

The consistent use of this element will, over time, help our audience to recognize us and is therefore a useful tool in generating brand recognition.

The frame device should only be used on the front covers of our communications. It should only appear once per communication.

1.

2.

The frame device

Creating the frame device

By using the frame device correctly, we can unobtrusively brand our communications and deliver generic and specific messages in a creative and distinctive manner.

The frame device consists of two elements; the logotype block and the page frame as shown opposite. The logotype block has been produced as artwork and should not be recreated. The page frame has not been produced as artwork and should therefore be created according to the principles outlined in this section.

There are three steps to create a frame device to suit your communication:

Step 1. Scale the logotype block
Proportionally scale the logotype block artwork according to the requirements of your communication. (Preferred logotype size information is available in 3.4 Logotype size guide).

Step 2. Position the logotype block
Lock the logotype block to the edge of your page as demonstrated here.

Step 3. Scale the page frame
The width of the page frame must be 1/3 of the palm and crossed sword element, as demonstrated. The frame should be assigned the same colour as the logotype block.

Step 1. scale
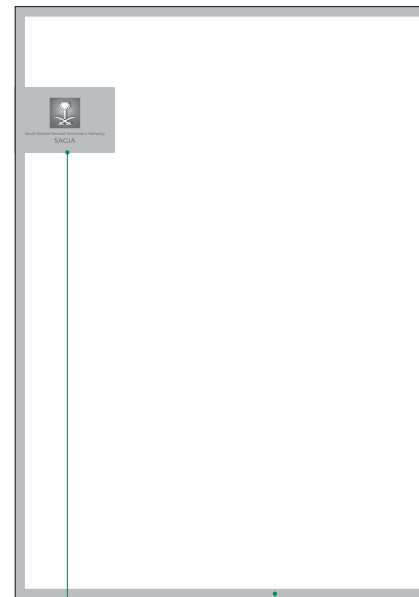
Logotype block   Page frame

Step 2. position

Align

Step 3. page frame

1/3 Y

Y
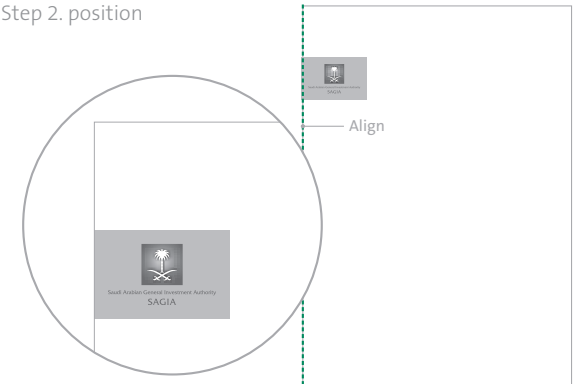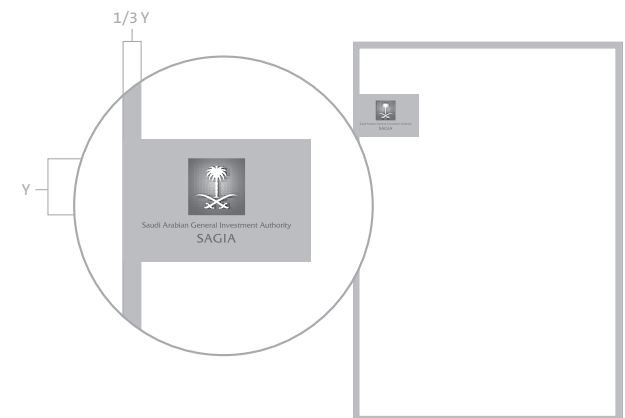
The frame device

How to use the frame device

The frame device should always contain a generic or specific brand image.

The diagram opposite shows examples of how the frame device combines with imagery.

The frame device must never be used with support imagery, render imagery or advertising imagery.

1.

\+ =

2.

\+ =

Content   Frame device   Result
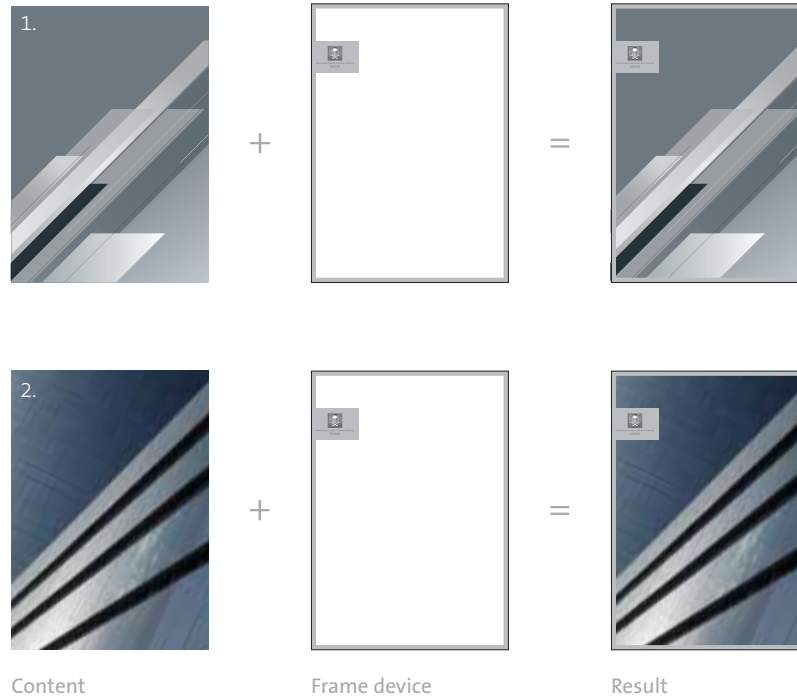
The frame device

Positioning the frame device

When a communication is a standard
'A' format i.e. A4, A3, A2 etc the logotype
block may lock to any edge. When a
communication employs an extremely
landscape or portrait format, the logotype
block should lock to the longest edge as
demonstrated here.

Whenever possible other elements such as
headlines and body copy should align to the
logotype block within the frame device.
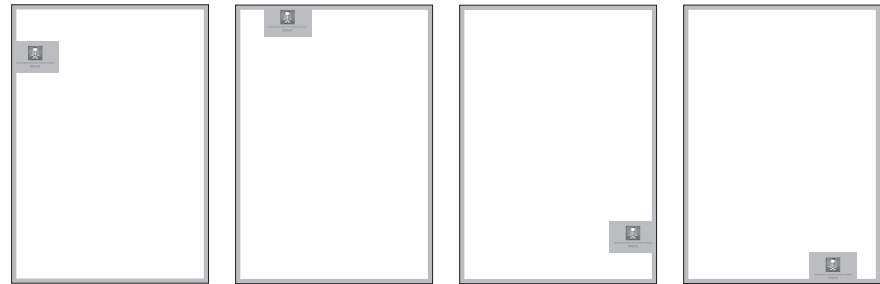
1.

2.
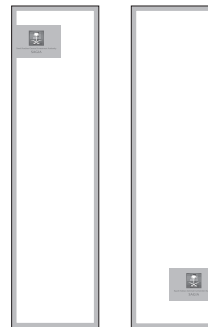
3.

Please avoid...

The logotype block within the frame device should always be reproduced from the master artwork provided. It should never be altered, re-drawn, re-coloured or manipulated in any way.

This page shows some mistakes that should be avoided.

1. **Frame device must only contain one image**

2. **The frame device must not be placed in the corner of the page frame**

3. **The frame device must occupy an entire page or layout**

4. **The page frame should be the same width on each edge**

5. **The page frame should not be too wide for the logotype block**

6. **The page frame should not be too narrow for the logotype block**
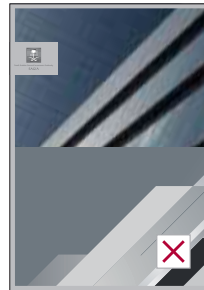
1.

2.
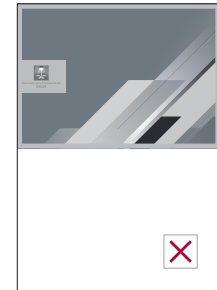
3.

4.
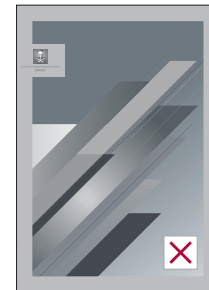
5.

6.

Artwork file naming

The PANTONE Colour System is a world-wide printing, publishing and packaging colour language for the selection, marketing and control of colour. PANTONE® is a registered trademark of Pantone, Inc.

To ensure your communication prints correctly, we have supplied vector (eps and ai) and rasterized (tif and jpg) files. Always consult your printer when supplying artwork.

This page explains the file naming system for the artwork of the various logotype block versions.

The file name contains all the key information to identify the appropriate logotype version for each application.

Please do not attempt to re-create the logotype yourself. Artwork files of the logotype and other design elements are available from the Marketing Team.

Example:
eps-file of the SAGIA logotype block in Arabic. CMYK colour space.

SAGIA_LOGOTYPE_BLOCK_A_CMYK.eps

SAGIA_LOGOTYPE_BLOCK
This identifies the file as a SAGIA logotype block

Language
A = Arabic
L = Latin

Colour space
CMYK = 4-colour printing
PMS = Spot colour printing
RGB = For office and screen use only
GR = Greyscale
BW = Black and white

Format
.eps
.ai
.psd
.jpg
.tif

Additional information
HI = High resolution
MED = Medium resolution
LO = Low resolution

SAGIA monolithic brand structure

The SAGIA brand architecture is the structure that organizes the brand portfolio. It defines roles and relationships among our brands. We have chosen to communicate our corporate brand to the market. This has been achieved through a 'monolithic brand structure' where the corporate SAGIA brand is communicated throughout the portfolio.

Shown right is the corporate SAGIA brand and below are the portfolio of brands (represented by brand X, brand Y and brand Z). These incorporate the cross palm and swords element, the word 'SAGIA' and other attributes such as typeface and colour. 'SAGIA etc' shows how the lock-up principle may be applied to new brands within the portfolio.

Corporate brand

Saudi Arabian General Investment Authority
SAGIA

Portfolio brands

SAGIA
brand x

SAGIA
brand y

SAGIA
brand z

SAGIA
etc
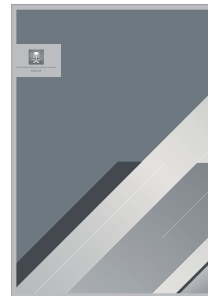
SAGIA communication
(corporate brand)

Brand X communication
(not design)

SAGIA advertising panel

The SAGIA advertising panel is an expression of the brand, for use in advertising, which allows a consistent look and feel across different campaigns and applications. It also fulfills the role of linking a campaign message to the Economic Cities with the use of actual renders and copy.

In its simplest form it may contain the SAGIA logotype and URL (1). It may also contain other elements such as Economic City renders and small amounts of additional copy (2). It can be expanded to contain larger amounts of body copy (3).

1.

2.

3.

1. (Example campaign imagery)

2. (Example campaign imagery)

3. (Example campaign imagery)

ADVERTING PANEL & ENDORSEMENT
SAGIA advertising panel

Creating the SAGIA advertising panel

The SAGIA advertising panel is a flexible tool which can be created from the SAGIA logotype and its exclusion zone (1) which is present in the SAGIA logotype artwork.

$X = \frac{1}{5}$ of the height of the palm and crossed swords element. X can be used as the building block to create the grid, as demonstrated here.

Y = Equal values.

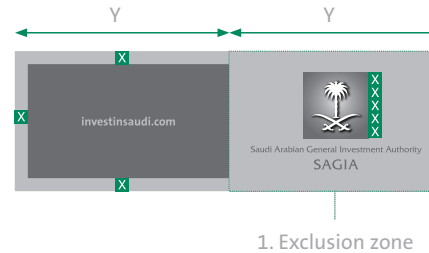The elements within the advertising panel can be arranged to fit various formats (2).

Y Y

investinsaudi.com

Saudi Arabian General Investment Authority
SAGIA

1. Exclusion zone

SAGIA Message

Lorem doler sit amet

2.

King Abdullah City Hail Economic City Knowledge Economic City Jazan Economic City

Lorem ipsum doler sit amet

investinsaudi.com

Saudi Arabian General Investment Authority
SAGIA

King Abdullah City Hail Economic City Knowledge Economic City Jazan Economic City

Lorem ipsum doler sit amet

Lorem ipsum dolor sit amet, consectetur adipiscing elit. In purus. Ut dui lorem, ultrices a, fermen tum sit amet, suscipit eu, lorem. Sed porta. Morbi vel pede id sem ultricies placerat. Donec ut dui. Phasellus nisi. Proin euismod porta nunc. Nullam consequat, mi ut gravida tempor, nisl diam varius neque, eu auctor ligula tellus id fermentum sit amet, suscipit eu. Nullam consequat, mi ut gravida tempor, nisl diam varius neque, eu auctor ligula tellus id.

To learn more about the Economic Cities and investment opportunities in Saudi Arabia go to **investinsaudi.com**

Saudi Arabian General Investment Authority
SAGIA

SAGIA endorsement panel

The SAGIA endorsement panel allows SAGIA to maintain a consistent look and feel across all non-SAGIA communications. For example, when a developer advertises an Economic City the communication should be endorsed by SAGIA (1).

The panel can either appear as monochrome (2 nand 4) or full colour (3 and 5) depending on the desired application. It can also appear in horizontal (2 and 3) or vertical (4 and 5) formats.

The text: *'One of four Economic Cities initiated & regulated by SAGIA'* should always remain consistent, however the URL *'investinsaudi.com'* may be removed where appropriate.

1. (Example advertising)

2.

3.

4.

5.

SAGIA endorsement panel

Creating the SAGIA endorsement panel

The SAGIA endorsement panel can be created from the SAGIA logotype and its exclusion zone which is present in all of the SAGIA logotype artwork.

The left side (horizontal versions) or top half (vertical versions) of the endorsement panel should contain the copy line: *'One of four Economic Cities initiated & regulated by SAGIA'*. This should be set in TheSans Plain. The supporting SAGIA URL should be set in TheSans Bold.

The CMYK version of the endorsement panel can be constructed using the same method as the SAGIA advertising panel, outlined earlier in this section.

Only the flat version of the SAGIA logotype should be used for the monochrome endorsement panel.

The panel should be placed in the bottom right corner of a communication whenever possible.

When placing the endorsement panel on a communication, ensure that there is enough contrast against the background for all the elements to be legible (5).

1.   Exclusion zone

2.   Exclusion zone

3.   Exclusion zone

4.   Exclusion zone

5.

General tips

We want our customers to feel welcome and inspired by what we say. We want them to know that we have a genuine understanding of their needs.

We must explain, not confuse. So, our language is accessible, not exclusive. It's straight talking, not misleading. It's simple, not gimmicky.

But...

— Don't use terms that are technical. We want to welcome people and not alienate them from our world

— Don't overload people with too much information. We are efficient and smart with our customers time

— Don't use misleading information. We must always be clear about the information we are delivering

Reflecting the brand through our writing style can be achieved through both the words used and the way they are said. This page contains some guidance.

Write first for yourself, then for your audience
When writing, don't struggle to get it perfect first time. First get it down on paper so you know what you are trying to say. Then edit for your audience.

Write in a way that comes naturally
If you find it hard to write a sentence that flows well, simply try saying what you want to say out loud to the person next to you. The words you use will almost always be more direct, honest and compelling.

Think of SAGIA as a personality
Think about the tone-of-voice attributes listed in this section. If SAGIA was a person, what would they be like? How would they talk? Keep a mental image of that person speaking to help you maintain the right tone.

Think of another way to say it
If a sentence isn't working, stop – and turn it on its head. Never be afraid to unpick one complex sentence and turn it into two or three simpler ones. If there's a lot of information to convey, think about using bullets or subheadings to make it more digestible.

Pare down
Always try to find the shortest, simplest way to say something while still aiming to inspire and connect with the reader. No-one has ever complained that reading a company's marketing material was taking up too little of their time.

Don't confuse being brief with being incomplete
Being brief isn't an excuse to leave out important information but prioritize what's important. Better to convey three points well than six points badly.

Examples

| Avoid ✖	Use instead ✔
utilize	use
endeavour	try
terminate	end
ascertain	find out
facilitate	help
implement	start, carry out, begin
render	make
prior to	before
subsequent to	after
functionality	features
methodology	method/process
have the capability	we can

Charts, tables & diagrams

Charts, tables and diagrams play an important role when creating reports and presentation documents.

Although there are many different kinds of charts and diagrams, we aim to maintain a distinctive and consistent style throughout our communications and publications.


LOREM   IPSUM

LOREM   IPSUM   AMET
ADISP   VELON   CONSEC

LOREM   IPSUM
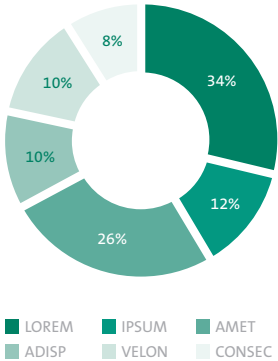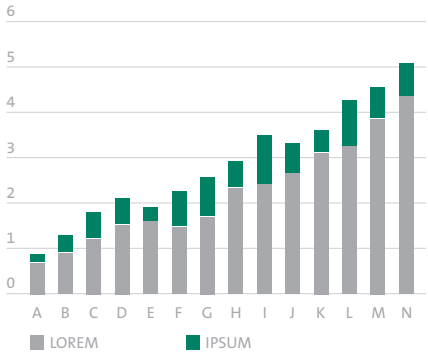
LOREM	ISPUM	DOLOR
A1	80%	VELON
B2	70%	ADISP
C3	60%	CONSEC
D4	50%	AE
E5	40%	TREDAN
F6	30%	VANG

Charts, tables & diagrams

Using additional colours

Charts, tables and diagrams play an important role when creating reports and presentation documents.

Although there are many different kinds of charts and diagrams, we aim to maintain a distinctive and consistent style throughout our communications and publications.
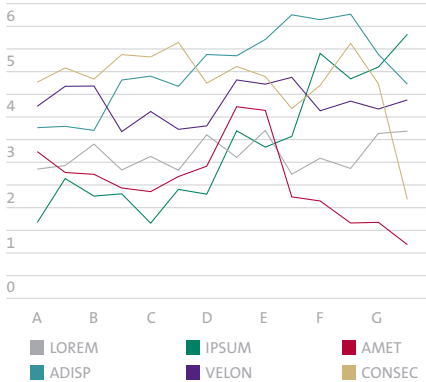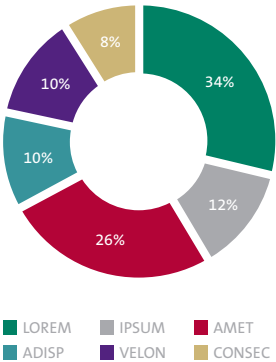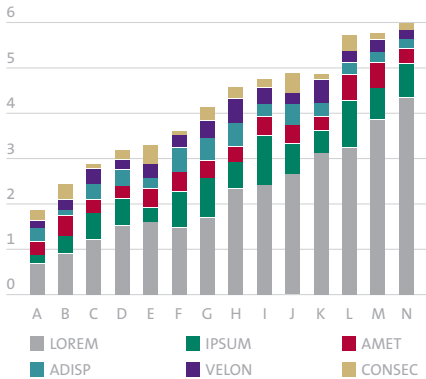
LOREM	ISPUM	DOLOR
A1	80%	VELON
B2	70%	ADISP
C3	60%	CONSEC
D4	50%	AE

LOREM	ISPUM	DOLOR
A1	80%	VELON
B2	70%	ADISP
C3	60%	CONSEC
D4	50%	AE

Please avoid...

When drawing charts, tables and diagrams, it is important to remember that their primary function is to convey information quickly and effectively. Therefore, charts, tables and diagrams should be kept as simple as possible to enable the information to speak for itself.

1. **Do not apply drop shadows**
2. **Do not apply keylines**
3. **Do not apply complex fills**
4. **Do not use 3D where it is unnecessary**
5. **Do not use bold lines**
6. **Do not apply textured backgrounds**
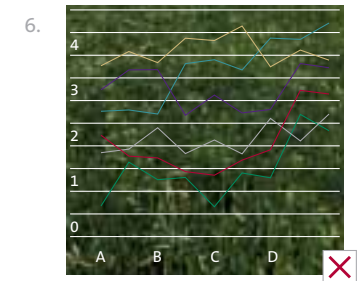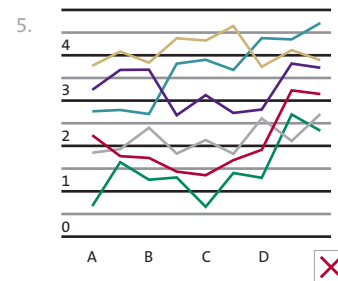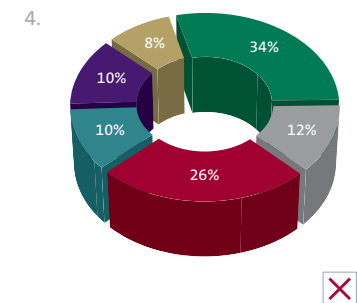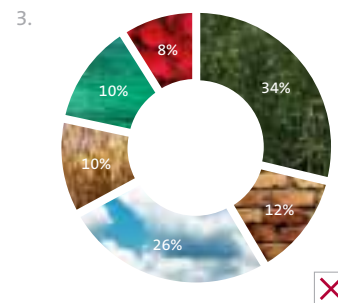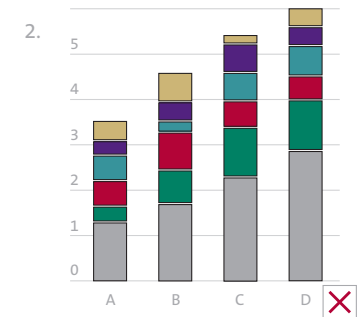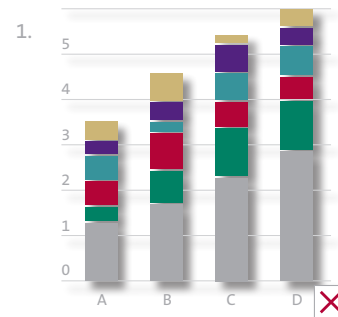
EXAMPLE APPLICATIONS

Brochure case

This brochure case expresses our 45 degree
angle property using the structural technique.
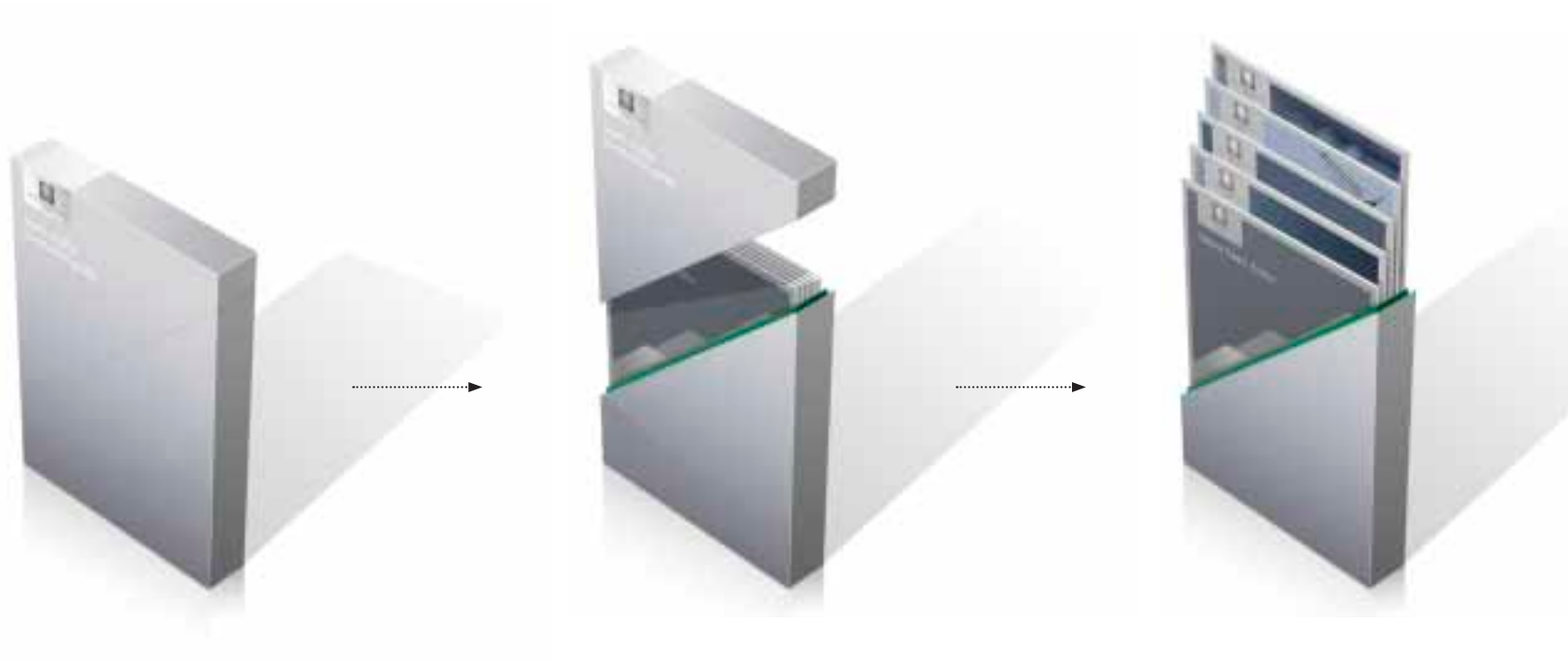
Brochures

Each brochure cover utilizes the frame device.
The brochure cover featuring generic brand
imagery talks about Saudi Arabia in general
and the brochure covers featuring specific
brand imagery talk about the sectors and
the Economic Cities.

Brochure spread

This spread features a specific brand image and shows how the 45 degree angle can also be incorporated using the typographic technique.

Brochure spread

The 45 degree angle can be used in very subtle ways, for example, the arrows on the map shown on this spread.

Brochure spread

The 45 degree angle is utilised in headline typography. Ths spread also features dramatic, full bleed render imagery.

Brochure spread

This spread shows how the 45 degree angle
can be conveyed through the setting of type.
There is strong use of support imagery.

Brochure spread

By carefully positioning typography and imagery a strong 45 degree angle can be expressed, as shown on this spread.

> 66 Businesses reap all the benefits of constant low price natural resources. 99

Brochure spread

This spread utilises the 45 degree angle
subtly in the crop of the main image.

Stationery

The SAGIA green can be used in the
proportions outlined in the colour section on
these guidelines by applying it as a highlight
colour. For example, the URL on the letterhead
or the job title on the business card.

Corporate folder

The corporate folder features generic brand imagery within the frame device. Upon opening, an expression of the 45 degree angle is revealed using the structural technique.

Recordable media sleeve

The recordable media sleeve features
brand advancement imagery within
the frame device.

Website

A website offers many places to subtly utilize the 45 degree angle property, most notably in the angled corners of each box.

Exhibition stand

Be bold and dynamic with the 45 degree angle. The example shown here incorporates the 45 degree angle using the structural technique.

Snapshot