



**culture** *for kids* *in the* **arts**

# Branding + Visual Identity

## Implementation Guidelines

# Logo Identity Artwork



**culture** *for kids* **in the arts**

Vitek Wincza, Founder & Artistic/Executive Director

# “Construction paper & scissors”

The visual identity’s architecture appears to have emergent properties; where a number of simple entities operate in an environment, forming more complex behaviours as a collective. The concept of emergence, where the whole is greater than the sum of its parts is a perfect analogy for the brand, as the organization’s foundation stands on the belief that arts education as a child is the key to fully realizing human potential.

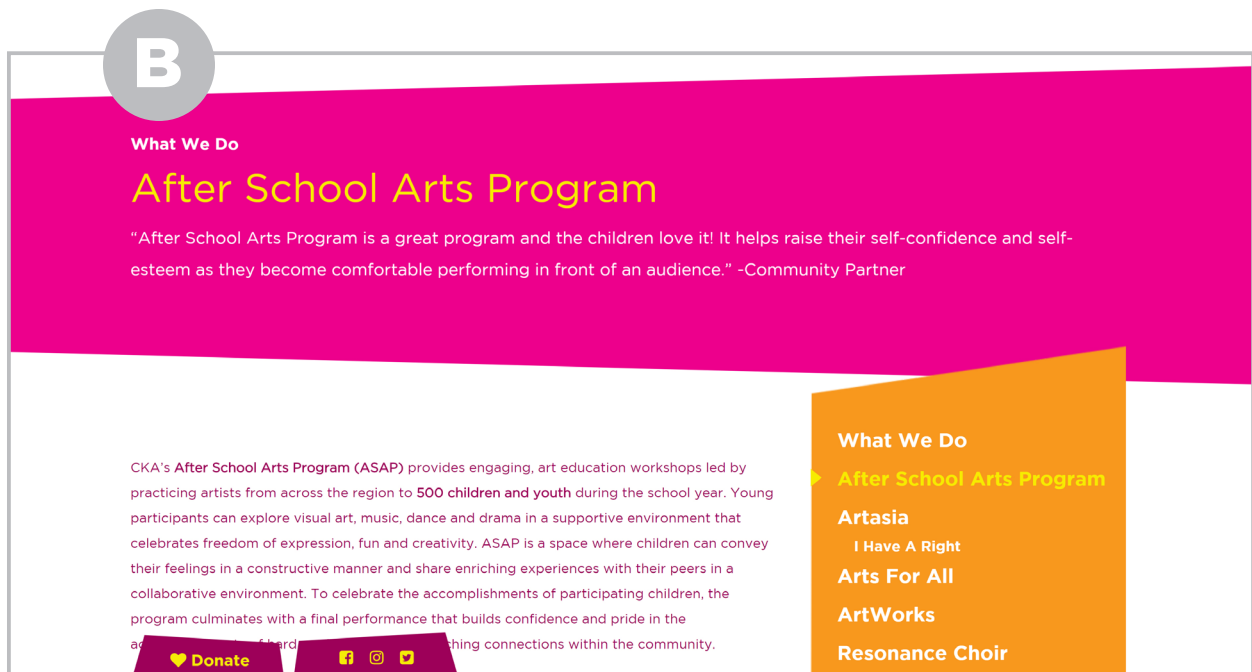
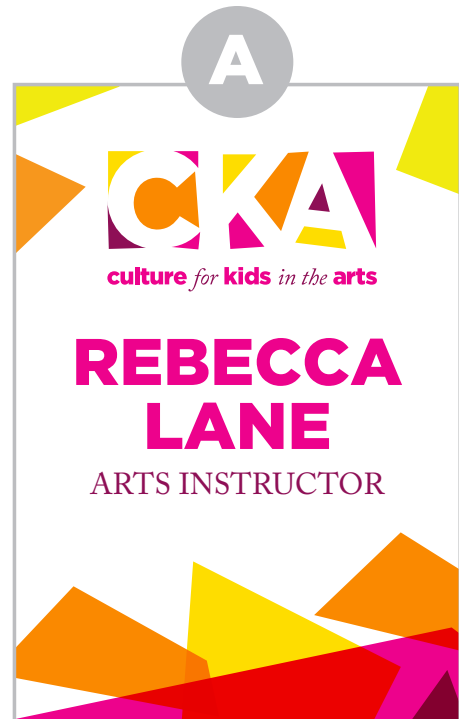
The visual identity architecture mimics the imperfect cut outs a child might make with bright **construction paper and scissors**. Even with the fun, and colourful shapes creating the acronym, the visual identity is legible, recognizable and most importantly, memorable.

Kitestring, 2011



# Cutouts and their usage

There are two essential modes in which cutout shapes are used. The first is as a contextual graphic element to frame content. An example is the CKA lanyard, as in example **A**. The second involves the use of the cutout shape as a container for text, as on the CKA website sidebar: see example **B**. In both cases, spacing considerations are key to making the cutouts effective at achieving their goal. Text boxes that are too crowded diminish the impact of the brand. Shapes that appear too random appear haphazard and detract from the image. In the case of shapes that contain text, the contrast of the type on the background must be carefully considered. The use of black type on top of a coloured shape is not effective. White type is acceptable on the darker colours. The use of a darker Maroon text over a yellow shape is also acceptable.



# Tagline Usage

The tagline “Vitek Wincza, Founder & Artistic/Executive Director” should appear together with the logo whenever the scale of the logo allows for the tagline to be properly legible, as in example **A**. In smaller renditions of the logo, the shorter tagline “Vitek Wincza, Artistic Director” may be used instead, as in example **B**. When constraints in design, space, or scale prevent the use of this tagline, a clear textual reference to “Vitek Wincza, Founder & Artistic/Executive Director” must appear nearby in a format appropriate for the publication or website, as in example **C**.

**A**



**culture** *for kids* **in the arts**

Vitek Wincza, Founder & Artistic/Executive Director

**B**



**culture** *for kids* **in the arts**

Vitek Wincza, Artistic Director

**C**



**culture** *for kids* **in the arts**



Today's interview features **Vitek Winza, Founder & Artistic/Executive Director** of Culture for Kids in the Arts

# Brand Position

Culture for Kids in the Arts (CKA) is a registered charitable organization dedicated to providing high quality arts experiences to children and youth, regardless of their financial circumstances.

CKA programming encourages students to expand their learning potential through their natural enjoyment of the performing and visual arts. By removing barriers for full access to the arts, CKA programs are inclusive regardless of talent, financial status or heritage.

It has a defined look that is bright and friendly and speaks with a voice that is positive and inclusive. This brand is defined by feelings of hope for the future, creative spirit, and care for a whole community.

# Brand Attributes

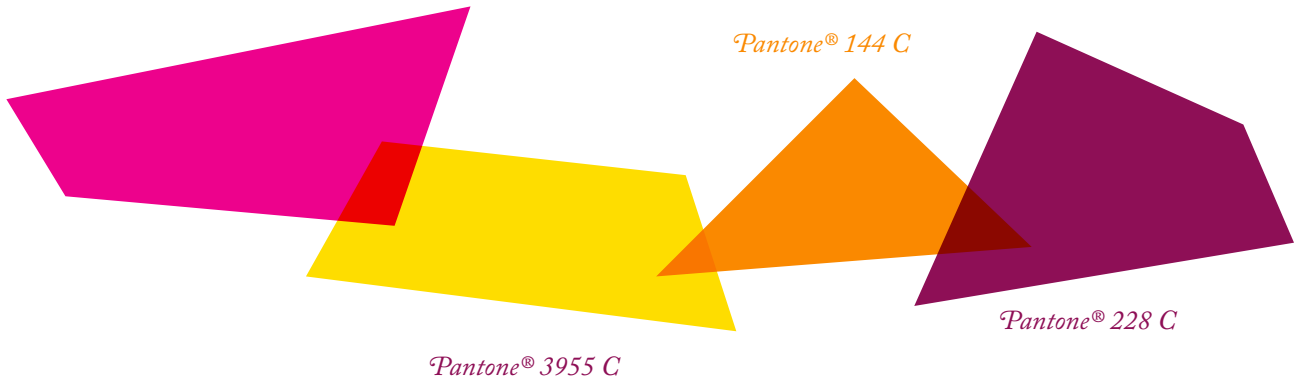
- Positive and Bright
- Inclusive and Cross Cultural
- Modern and Creative
- Recognizable and Approachable

Kitestring, 2011

# Colour Story

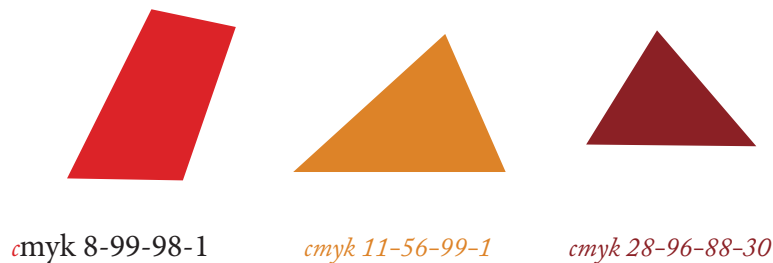
The Culture for Kids in the Arts palette is a saturated, vibrant and bold commitment to colour. This colour story communicates that Culture for Kids in the Arts is a modern, approachable, friendly and positive organization.

*Pantone® Process Magenta C*



## Derivative Colours

An additional array of colours may be derived from the standard CKA colours in accordance with design principles. One method for creating derivatives is to employ “blend modes” such as the “Multiply” blend mode that is apparent in the overlapping shapes above. In this example, we arrive at the following approximate equivalents in the CMYK model.



Derivative colours may be used strategically to further a more effective design solution. For examples they may be used sparingly accent colours, smartly to create a more serious tone or feel where appropriate, or as part of a communications effort, to add contrast to type where necessary.

Primary Sans Serif Font

## Gotham Book

ABCDEFGHIJKLMNOPQRSTUVWXYZ

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123456790

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## *Gotham Book Italic*

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## **Gotham Black**

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Secondary Sans Serif Font

## Arial Regular

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Primary Serif Font

## Adobe Caslon Pro Regular

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## **Adobe Caslon Pro Bold**

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Secondary Serif Font

## Palatino Light

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## *Palatino Medium Italic*

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## **Palatino Black**

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# Tagline

## **Connecting kids to creativity for a better community.**

CKA drives creativity and fosters community through participation in the arts. The tagline speaks to the organization's overall mission of creating community so that kids can have bright futures and 'stay out of trouble.' CKA is about connection, creativity and community; the tagline reflects this.

Kitestring, 2011