This way to our brand

Southeastern brand guidelines Version 4.0

Se

Content

Hello and welcome.

At Southeastern we're here to help you keep our brand at its best.

You will find hints and tips about how to keep our stations on brand.

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Determined to make people's lives simpler

That's why we exist. And to do that, we need to always be human and show that we care.

For our passengers, that means we understand people want punctual, comfortable, clean trains. It also means we speak honestly and openly and we're passionate about delivering great service.

For our people, it means we empower them with the right information and make them feel valued.

Our brand is the first step to us becoming a more human line.

We care passionately about people We are warm, never slushy

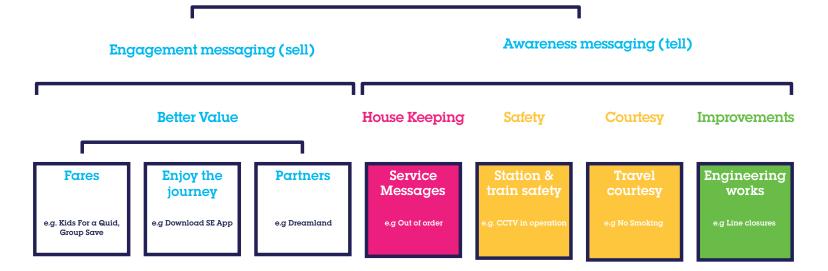
We make the difference together Always collaborative, never passive

We aim to be the best Aspirational but never overbearing

Brand principles Messaging architecture at a glance

Depending on the situation and the message, we'll need to change up how we look and sound.





In some instances, we will need to engage with our passengers about useful updates, great offers and local attractions. We call this level of communication, our Engagement messaging (sell). In other instances, we'll need to grab our passengers' attention quickly. This is important information, ranging from improvement works to station awareness. We call this level of communication, our Awareness messaging (tell).



Our brand elements

Se

Brand elements Visual elements at a glance

These are the core elements of our brand. Using these elements across all applications will ensure that our brand remains consistent and distinctive.



Clarity box and typography

Taking you to the front line of fun

2FOR1 at Imperial War Museum

Download a **2FOR1 voucher** and enlist your little soldiers in a day at the **Imperial War Museum**. Family fun made simple with **Southeastern**.

All you need to know is at southeasternrailway.co.uk

One stop shop

Looking for a stress-free trip to the shops? Let **Southeastern** take you to **Greenhithe** and on to **Bluewater**, for everything in one place.

Plan your journey at southeasternrailway.co.uk







Humanity box

Iconography



7

Brand elements Brand mark - overview

Longhand wordmark

Our longhand wordmark is a well known element of the Southeastern brand.

It's found on our most visible touch points such as trains, station signage and our website.

We use it to lead on communications for people who may not be familiar with our brand or when it's in an unfamiliar environment or out of content.

On digital applications we recommend reversing the logo out of our core dark blue as this increases its connection to our shorthand logo.

Shorthand logo

Our shorthand logo is a newer part of our brand. We use it to sign off communications and represent how our brand is changing and moving forwards on all applications. Longhand wordmark

southeastern

southeastern

Shorthand logo

Se

Brand elements Brand mark - Shorthand logo

Colourways

Our shorthand logo comes in one colourway. Please ensure you only use the version provided.

For occasions when only black & white is possible, a version is available.

Clear space

Our logo needs room to breathe. Make sure it is visible by leaving at least the width of 'x' free all around it. See diagram (on the right) for example.

Minimum size

Please don't reproduce it smaller than 15mm.





Black & white version



Clear space



Minimum size



15mm

Brand elements Brand mark - Placing the shorthand logo

Portrait location

Owning the South-East

Naturally, we want to own the 'South East'. So our shorthand logo should always be placed along either the South edge or Eastern edge of the page – within the South Eastern quartile. (See the examples).

This doesn't mean it is stuck in the corner; our logo can move anywhere between halfway up the right hand side or halfway along the bottom edge, but it must bleed off the page.

When bleed isn't possible

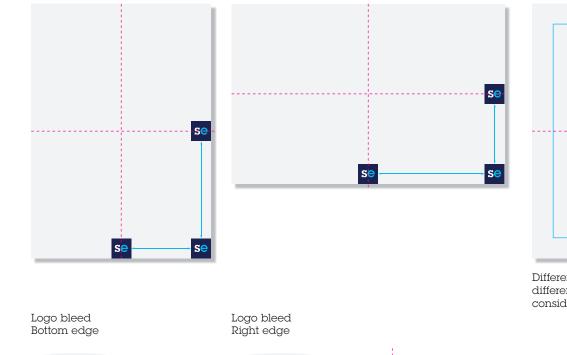
In some instances, like station posters, the logo bleed might not be possible, as we need to allow a margin for the frame.

To get around this, we can float the logo away from the edge, but still within that South Eastern quartile.

See page 31 for some examples of this.

It helps us accommodate different layouts and messages, while keeping things interesting for our passengers.

For digital applications, see page 67.



Page edge

Se

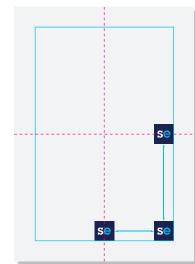
Logo bleed

Page edge

Logo bleed

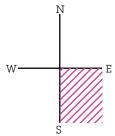
Se

Landscape location



Poster frames

Different frames will have different margins. Please consider this when artworking



Brand elements Brand mark - Placing the longhand wordmark Only for communications outside of trains and stations

Where do we use our longhand wordmark?

Most of our communications are located within stations and on trains. In those cases, we do not need to use the longhand Southeastern wordmark.

But when we're communicating outside this context, it's important to show the longhand wordmark to make sure people recognise our brand.

For example, this would apply to all digital communications and any printed communications that aren't in a station or train environment.

Placement

Our longhand wordmark always goes on the top left corner of all external communications.

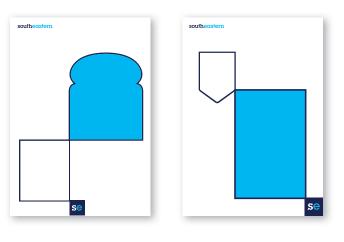
It can be reversed out of our core dark blue, or placed on a white background.

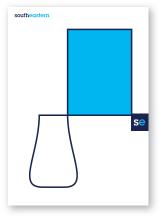
Online location Website, email or digital ad

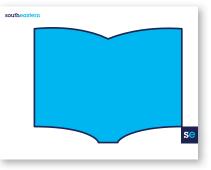




Print location Posters, magazine ads and billboards







Brand elements Brand mark - Use in animation

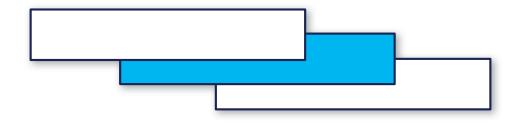
In animated applications, we always open with the longhand wordmark in the first frame. And we always sign-off with the shorthand SE logo in the final frame.

We recommend placing a call to action in the same window as the final SE logo to associate the action with our shorthand logo.

Initial frame

southeastern southeastern OR

Content of the communication



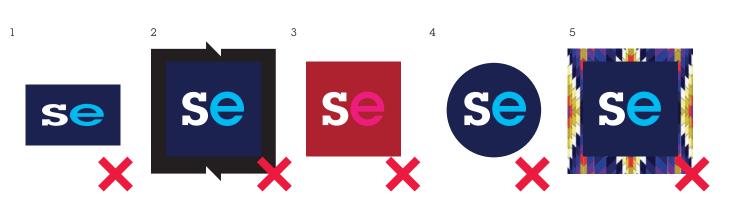
Sign off and final frame



Brand elements Brand mark

DO NOT...

- 1. distort
- 2. use the full-colour version of the brand mark over backgrounds that do not provide enough contrast for legibility
- 3. change the colour or gradient
- 4. place the mark in different containing shapes
- 5. place over busy backgrounds or patterns
- 6. add outlines
- 7. substitute other fonts or change the lettering
- 8. rotate
- 9. change proportions
- 10. recolour the Southeastern wordmark
- 11. place it on a coloured background

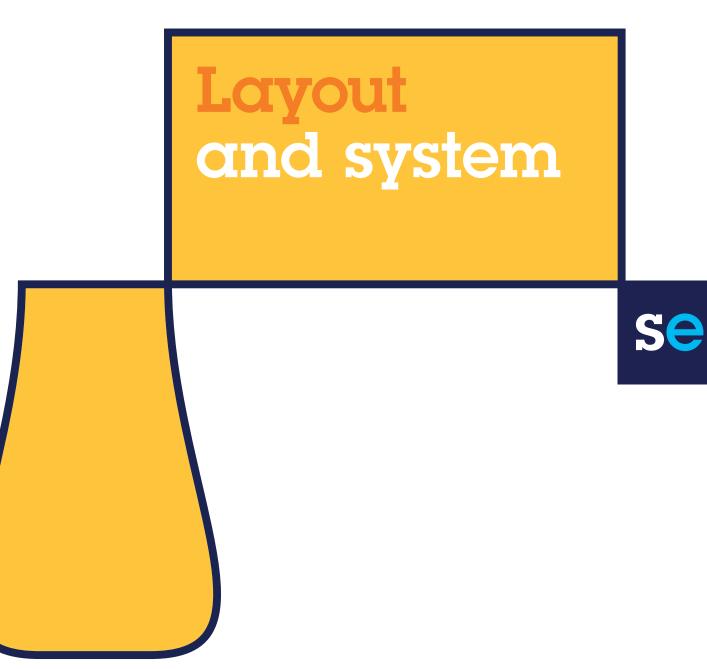


6 7 8 9



southeastern southeastern

Brand elements The system



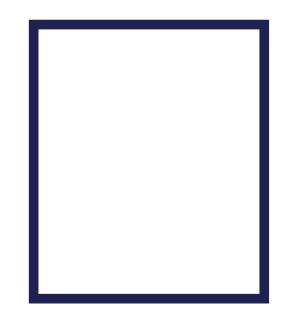
Brand elements System at a glance - Our boxes

Our system revolves around a framework of interconnected boxes that hold information and imagery to communicate our brand in a structured and unique way.

Our **clarity** box holds our messages and is always a rectangle.

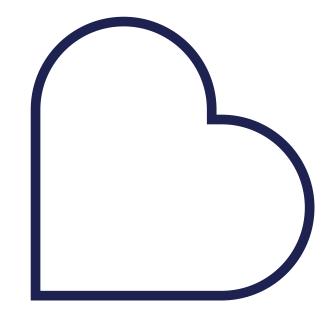
Our **humanity** box holds imagery and is a simple key-line illustration that can change shape to reflect and complement the image within it.

We can also merge the two boxes and place messaging and imagery within a humanity box.



Clarity box

This is where we write our messages.



Humanity box This is where we show our images.

Merging our boxes

We can merge our clarity and humanity boxes in some situations. In those cases both our messages and our images can be placed inside a humanity box.

Brand principles System at a glance - layout

Se

1. Our shorthand logo

Our longhand logo will remain on all trains, station signage and fixed infrastructure but we've introduced our shorthand logo for everything else. It is the first element of our system and anchors all our communications.



2. How we express clarity

The second element of our system is our clarity box. It creates a clear and simple framework for our communications. It grows from our logo and holds all our information.



3. How we express humanity

This third element allows us to show our playful, human side. It is created in support of our messaging.

We can combine our humanity and clarity boxes where appropriate. This will be explained in more detail later.



4. How we express simplicity

We bring our communications together with the final addition of simple photography. It interacts with our humanity box and should have relevance to the message.

Brand elements The system - Standard and small size communications

We've designed a system that allows flexibility to take on different sizes, positions and layouts.

We have two communication types:

Standard communications

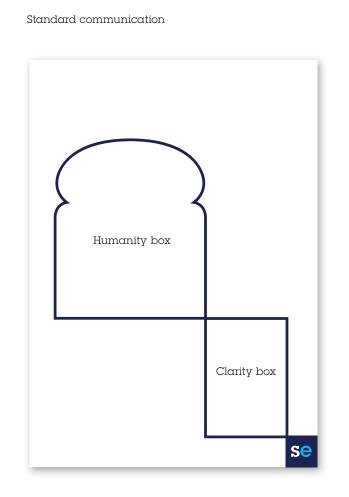
Our usual system is based on connected boxes. The vast majority of our communications will look like this.

The clarity box is where we write our messages.

The humanity box is where we show images.

Small size communications

In smaller communications, like a banner ad, there might not be enough space for the standard layout. In these situations, we treat the whole communication as a box and place the logo within that box.



Small size communication Se Merged Humanity and Clarity box Merged Humanity and Clarity box Se Se

Brand elements The system - box arrangement and quantity

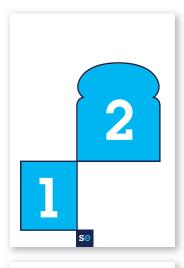
As we showed earlier, our boxes are always connected to our shorthand logo on standard communications.

Either the humanity or clarity box can be connected to the logo.

We can also combine the boxes to create a single large box that holds both our messaging and imagery.

On small size communications we do not need to connect boxes to our logo as the box fills the whole communication. Standard communication

Two boxes



se



Small size communication





Brand elements The system - box colours

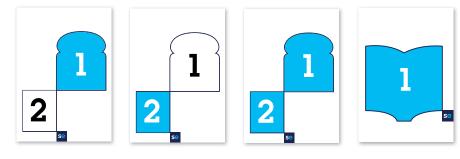
A splash of colour helps our brand stand out and creates impact in any environment.

For engagement communications either the clarity and humanity boxes should be coloured or they both should be. Please ensure that only one colour is used for boxes on each communication.

Awareness communications can also use background colours to create impact.

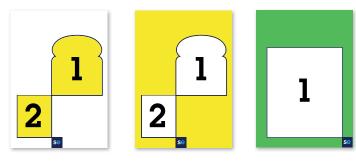
Please see page 5 for more information on Awareness and Engagement communications. Standard communication

Engagement communication rules



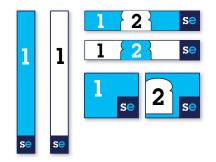
In engagement communications at least one panel should be coloured.

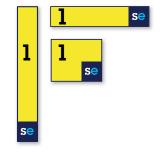
Awareness communication rules



In awareness communications the background should always be coloured.

Small size communication





Brand elements Humanity box

Our humanity box is the playful, human aspect of our system.

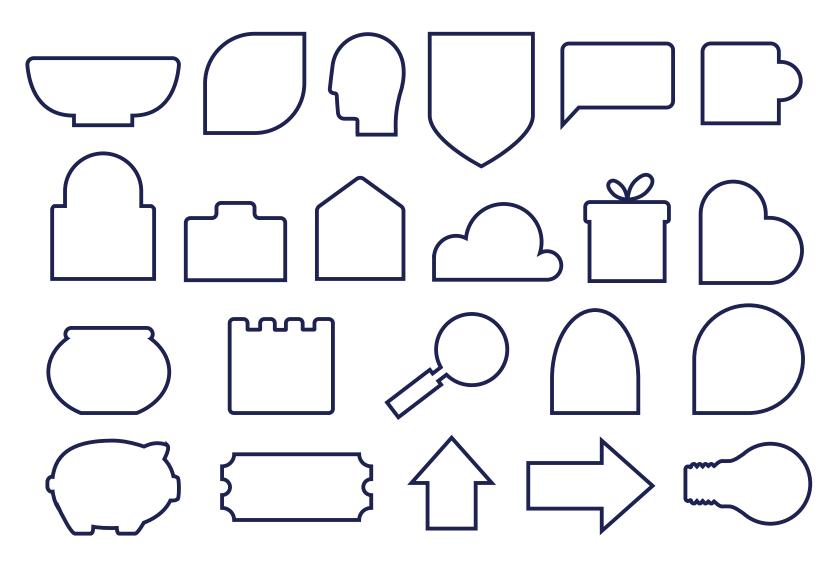
These should take on different shapes to help communicate a point made within our clarity box, but must be kept very simple.

Creating your own

We have created a set of humanity boxes but you may find that you need to draw a new one.

If so, here are some tips:

- Use one continuous line
- Use a mix of rounded and straight corners
- Keep them simple



Brand elements Merging the humanity and clarity boxes

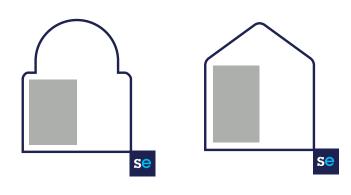
When merging our humanity and clarity boxes, follow these simple rules to get the best results:

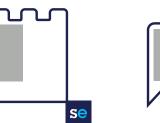
- 1. The combined box must have a 90 degree corner to attach it to our shorthand logo
- 2. Make sure the box can easily hold the copy without it seeming overcrowded. Thin boxes or awkward shapes on the left side might be difficult to fit into the text
- These boxes also need to hold a photo, so make sure there's room for both text and image

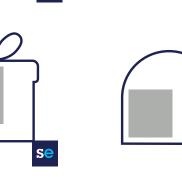
The grey boxes in the examples shown are where text could be placed, leaving space for imagery in other parts of the box.

See page 57 for examples.

Well combined boxes







se

se

DO NOT... Examples of impractically combined boxes



Brand elements The system - box lines

Line weight

To create a consistent line across all touch points, the rule is as follows:

The width of the line should be exactly half the size between the inside left of the box and the edge of the letter 's'. This gives us our standard line weight.

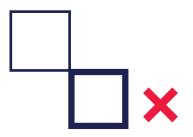
Connecting lines should overlap each other and be connected at the corner.

Ensure that when boxes are connected there is a natural connection between them. The easiest way to achieve this is with a 90 degree connection, but where needed only one of the sides needs to link at 90 degrees.



DO NOT... 1.) Do not connect shapes that don't naturally link 2.) Do not connect by the tips, lines should overlap

3.) Do not connect different line widths



Brand elements **Typography within a clarity box**

Our brand typeface is ITC Lubalin Graph, which originates from both our longhand and shorthand logos.

This striking typeface's bold, strong shapes create a reassuring character for our brand.

We always use sentence case and have three weights to choose from:

ITC Lubalin Graph - Book ITC Lubalin Graph - Medium ITC Lubalin Graph - Demi

Our clarity box is for branded messaging. Where possible, T's and C's should be placed outside of the box to ensure that the content of the box is simply and clear.

Straight to – the big fish

2FOR1 at London Aquarium

Simply download a **2FOR1 voucher** and take your little fish out for a trip to the **London Aquarium**. Family fun made simple with **Southeastern**.

All you need to know at southeasternrailway.co.uk

artnership logo goes here Headlines ITC Lubalin Graph Demi Optical kerning with 20 tracking

Sub heads and body copy headings ITC Lubalin Graph Demi Optical kerning with 20 tracking

Body copy ITC Lubalin Graph Book Optical kerning with 20 tracking

Call to action ITC Lubalin Graph - Demi Optical kerning with 20 tracking Same point size as body copy



Brand elements **Typography within a clarity box**

Type and colour

Within our copy we use our vibrant brand colours. This helps draw attention to and also break down the information.

Within our headlines we use our pairing colour system; the darker of the two colours goes on the bottom and also onto any headings within the secondary copy. We also use our pairing colour on call to action messages and URLs.

System typeface

We have a secondary typeface which is used for internal purposes only. This is called Arial.

We only use this typeface in our PowerPoint and word documents.

As with our brand typeface, we use sentence case and have two weights to choose from:

Arial - Regular Arial - Bold

We set our letter spacing to 'tight' within these applications.

Straight to — the big fish –	First line of our headline in the lighter of our brand pairing colours
2FOR1 at London Aquarium Simply download a 2FOR1 voucher and take your little fish out for a trip	Second line of our headline in the darker of our brand pairing colours
to the London Aquarium . Family fun made simple with Southeastern . All you need to know at	Body copy headings in the darker of our brand pairing colours and our body copy is in our grey or white
southeasternrailway.co.uk	Calls to action repeat colours in headlines
goes here	
	Se

Brand elements Clearance space within a clarity box

Our clarity box is a framework that holds all of our information.

It is the home of our simple, honest, human tone of voice and also any partnership logos – nothing more.

It's really important this device stays true to its name - clarity - and that we give the content plenty of room.

Internal clear space

The internal clear space is the width of the S in our SE shorthand logo.

Make sure that the width of 'x' is free from the inside top and right edge. For partnership logos the same applies but from the bottom edge.

Copy placement

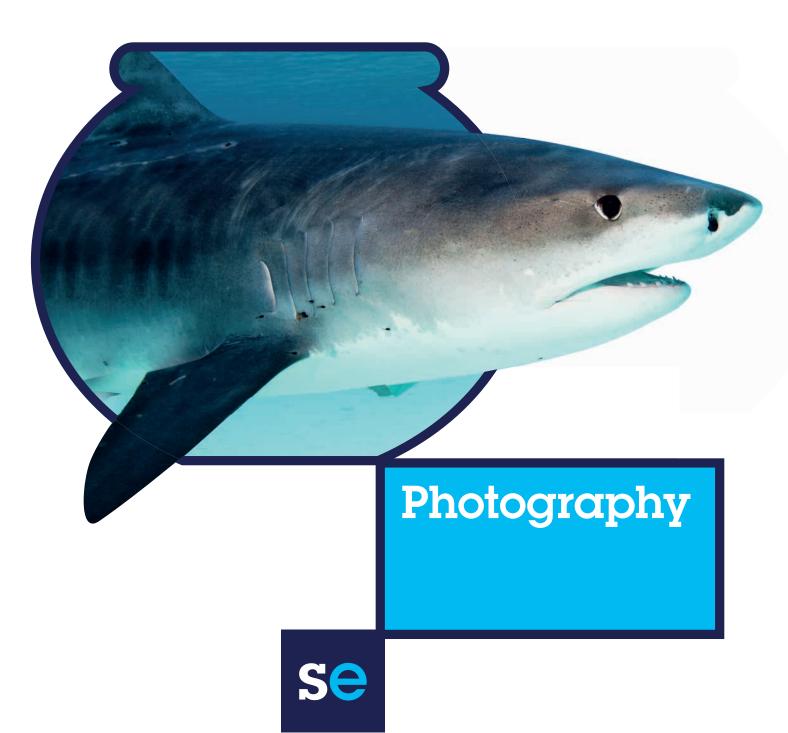
Copy is positioned in the top left hand corner and is left aligned.

Partnership logo placement

These are positioned in the bottom left hand corner. The partnership logo shouldn't be larger than the shorthand SE logo.



Brand elements Photography



Brand elements **Photography**

We can use cutout or full bleed photography in our communications.

All our photography needs to have an element of depth to contrast with our minimal and flat system. Don't use photographs of flat objects.

Cutout photography should interact with the background. Drop shadows help these images feel like they're sitting on the background rather than floating over it.

Full bleed photography is always contained within a humanity box and should never be placed across the whole background of a communication.

Allowing full bleed imagery to break out of the box helps to create greater depth and harmony with the cutout photography.



Full bleed photography





Brand elements Cutout photography

We use vibrant cutout photography that interacts with our humanity box.

The image should always be relevant to the shape of your humanity box and to the content of the clarity box.

Searching for new images

Use objects that are bold and easily recognisable. Use vibrant, colourful images. If the image is a little flat, adjust the hue/ saturation in Photoshop and remember a soft drop shadow helps ground them.

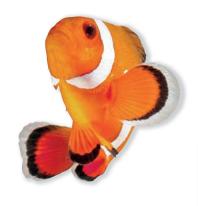
Tip: Search for photography that is already isolated. That will save time cutting out those difficult backgrounds.

Please make sure you've secured the relevant license for any image you use.











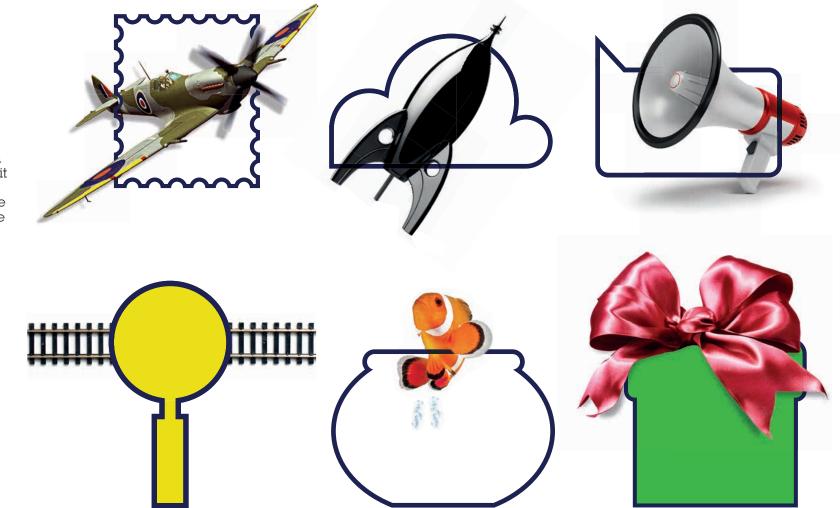
Brand elements Cutout photography interactions

Interaction

Our photography and humanity box work really well together.

They help distil complex ideas and messages into simple, understandable communications.

The image must interact in an ingenious way. It can sit on, in, through or around our humanity box to create a compelling and ownable style.



Brand elements Full bleed photography with boxes

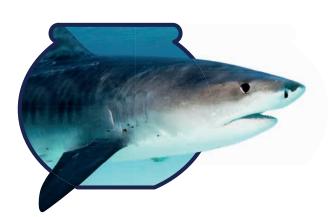
Full bleed photography is a great way of adding colour, depth and impact to our communications.

Colourful backgrounds should be matched to the main colours within the communication to ensure that the colours in the photo do not clash with the rest of the communication.

Allowing full bleed imagery to break out of the box helps to create greater depth and harmony with the cutout photography. Do not break too much of the image out of the communication. Ensure it is mainly contained within the Humanity box.











Brand elements Third party assets

Example one

Using third party assets, we can be creative and make exciting visuals out of supplied, mandatory content.

Example two

In some instances, we may have to use the third party content in its entirety, therefore we have created these 'notice board' style frames.

In this instance we have removed the clarity box to create the biggest possible canvas size.

Example one



Example two



Brand elements Icons

We have our own set of icons that are human, universal and, more importantly, immediate.

When using or re-scaling these icons please keep in mind our line weights.

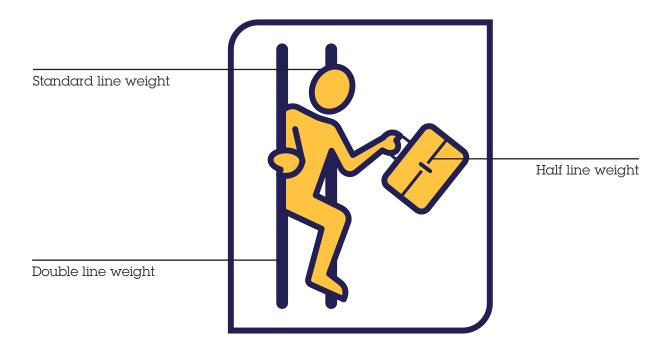
We have 3 widths:

- 1) Standard line weight = x see rules on page 22
- 2) Half our standard line weight
- 3) Double our standard line weight

Only use the official Southeastern icons.

The outside shape has two rounded corners in opposite corners. The rounded corners can be on either side depending on how the box is connected.





Brand elements Brand colours

We have two core blues and twelve secondary colours. We reuse two of the pairing colours for our Awareness palette in addition to a bright yellow for safety posters.

Core blues

Our core blues are our most recognisable colours and our preference is to use them more than our other pairing colours.

Secondary colours

These work together in pairs to create visually harmonious colourways.

Each pair has a darker and lighter tone that work together in typography.

Awareness colours

We use our SE Green for Improvements communications and SE Pink for House Keeping.

Safety communications have their own bright yellow colour.

Core blues SE Dark blue



Awareness colours



Secondary colours



Brand elements **Brand colours**

Colour breakdowns

Here are all of our brand colours and breakdowns.

Core blues

0010 51405			riwareness corea					
SE Dark blue PMS 281C C:100 M:95 Y:38 K:33 R:30 G:30 B:80	SE Light b PMS 2191C C:80 M:0 Y:0 R:50 G:190 J	0 K :0 3:240						
Hex:1E1E50	Hex: 32BEF0)	Improvements SE Green	Safety	House Keeping SE Pink			
			PMS 361C	PMS 102C	PMS 213C			
			C:50 M:0 Y:100 K:0	C:0 M:0 Y:100 K:0	C:0 M:95 Y:20 K:0			
			R:67 G:176 B:42	R:252 G:227 B:0	B:227 G:28 B:121			
			Hex: 43B02A	Hex: FCE300	Hex: E31C79			
Secondary colours								
SE Green	SE Yellow	SE Orange	SE Red	SE Pink	SE Platinum			
PMS 361C	PMS 123C	PMS 151C	PMS 185C	PMS 213C	PMS 421C			
C:70 M:0 Y:100 K:0	C:0 M:25 Y:85 K:0	C:0 M:60 Y:100 K:0	C:0 M:100 Y:75 K:0	C:0 M:95 Y:20 K:0	C:30 M:25 Y:25 K:0			
R: 67 G :176 B :42	R:255 G:199 B:44	R:255 G:130 B:0	R :228 G :0 B :43	R:227 G:28 B:121	R:178 G:180 B:178			
Hex: 43B02A	Hex: FFC72C	Hex: FF8200	Hex: E4002B	Hex: E31C79	Hex: B2B4B2			
SE Dark Green	SE Orange	SE Burgundy	SE Plum	SE Purple	SE Grey			
PMS 349	PMS 151C	PMS 7621C	PMS 228C	PMS 2603C	PMS 425C			
C:90 M:30 Y:90 K:25	C:0 M:60 Y:100 K:0	C:00 M:100 Y:90	C:35 M:100 Y:30 K:30	C: 70 M:100 Y:0 K:0	C:60 M:50 Y:45			
R :4 G :106 B :56	R:255 G:130 B:0	K :30 R :171 G :35 B :40	R:137 G:12 B:88	R :112 G:32 B:130	K :40 R :84 G :88 B :90			
Hex: 046A38	Hex: FF8200	Hex AB2328	Hex 890C58	Hex: 702082	Hex: 54585A			
		1104 1102020	1	1				

Awareness colours

Pantone® standards are shown in the current editions of the pantone colour publications. The colours shown here are not intended to match the pantone® colour standards. Pantone® is a registered trademark of pantone inc.

Brand elements Messaging





A signal for change

There's so much potential to connect with our passengers – and each other – through the words we use. But the truth is, train lines are notorious for their impenetrable jargon, standard responses, and cold, distant messaging.

It's time to be bolder and dare to show our human side. Let's do right by the people who rely on us every single day.

It starts with our language.



So, what is tone of voice?

It's what you say, and how you say it. If we use visuals to help people identify us, we use verbal to help people understand us.

Take a look at our tone of voice document for full guidance.

Brand elements Messaging principles

Our tone of voice principles

Think of our voice as a three-step journey. Each step brings us closer to a better relationship with our passengers and people.

We've expanded on each step over the next few pages. With examples to bring it all to life.

Brand elements Messaging principles

]. Be anything but automated

Let's move away from automated responses. And start showing our human side.

2. Honesty is the best policy

Let's be more honest and helpful. And use our humility to get passengers on our side.

3. Never go overboard

Let's make sure we strike a balance between warm and sincere. And capture the attention of our busy passengers. Brand elements Messaging in detail

Our principles in detail...



1. Be anything but automated

As an absolute minimum, we should steer clear of those standard, automated responses. They're cold, distant and tend to wind people up or blend into background noise.

We're real people, not an army of robots, so lets talk that way.

So, what does this mean?

Brand elements Messaging in detail

1. Be anything but automated

Use everyday language

It's easy to fall into formal, cold language at work, especially when we have not-so-good news to give. But it distances us from our passengers and people. Stick to everyday language and we'll instantly come across more approachable.

Leave out the technical jargon

It either gets ignored or creates a sense of distrust. If you have to use technical jargon, explain it as clearly as you can.

Suggest alternatives

What does the passenger really need to know? That there are engineering works happening, or how to avoid them with alternative routes to and from work? Putting a little more consideration into the message will make it much more useful. And hopefully memorable too.

Brand elements Messaging in detail

1. Be anything but automated

Out-of-order Toilet sign

No more 'apologies for any inconvenience caused'. We've just said 'sorry', as you would in person.

We've used more down-to-earth language – the kind of thing you would say in person. 'at the moment' instead of 'temporarily'.

We've also given an alternative, 'Platform 12', to be extra helpful.



2. Honesty is the best policy

Forget about excuses. We should be confident enough to acknowledge our mistakes, and play on passengers' perceptions of train companies.

A little humility can go a long way. With a bit of wit and Southeastern charm, we can turn those perceptions on their heads and get people onside.

So, what does this mean?

Brand elements Messaging in detail

2. Honest is the best policy

Make the odd reference to people's expectations

This is about showing empathy. If we know passengers are having to wait in long queues, or deal with a busy commute, a quick reference to that could be powerful and well-received.

Think of fresh ways to say things

Interesting turns of phrase, wordplay, and poetic devices like alliteration (where more than two words together start with the same letter or sound), will all help make our words stick. And maybe even bring a smile to people's faces.

Speak directly to people

This is as straightforward as saying 'you' instead of 'passengers' or 'customers'. And 'we' or 'us' instead of 'Southeastern' or 'the company'

Brand elements Messaging in detail

2. Honest is the best policy

We've put a light hearted slant on the effect bad weather can have on our service, playing on a wellknown song.



3. Never go overboard

None of this is about being overly chatty or saying any more than we really need to. We're talking to busy people on the move. So our messages should be clear and to the point.

So, what does this mean?

Brand elements Messaging in detail

3. Never go overboard

Get straight to the point

People are ploughed with announcements and marketing all day long, so let's make our message as succinct as possible. Cut the preamble. Think really hard about what people *really* need to know, and put it in that order.

Only apologise if we need to

Otherwise it can come across insincere. If we do need to apologise, be bold and say 'sorry', which is unexpected and more human than an automated 'Southeastern apologises for...'

Use headlines and subheadings to your advantage

Headlines are about pulling the reader in. Keep them short and sharp. Subheadings help to break up longer bits of writing and create a summary, so people can get the gist from a quick skim. Again, keep them choppy and to the point.

Brand elements Messaging in detail

3. Never go overboard

Service email template

We've used a heading to draw the reader's attention. Asking 'what's it in for me?' helps us pick a focus – not wanting to get stranded.

We've made it more personal by saying 'your late-night train' rather than just 'the following late night services'.

We use the subheading to expand on that with a 'call to action' sentence, which tells people what to do: 'check to see...'

outheastern	F D D (
Stay on	track
Easter timetable	e changes
Friday 25 to Mo	nday 28 March 2016
Network Rail is undertaking significant engine to train services which may affect your journe	ering work over the Easter weekend resulting in major changes y.
	rate throughout the Easter weekend. On 25, 26 and 28 March 27 March it will be based on a Sunday service. Major changes
All four days, Friday 25 to Monday	/ 28 March
 No trains between Swanley and Faversham Sheerness-on-Sea and Sittingbourne 	n, Gravesend and Faversham, Strood and Maidstone West and
 No trains between Plumstead and Dartford 	
 Buses continue to replace trains between D ongoing repairs to the sea wall near Dover 	over Priory and Folkestone Central/Folkestone West during
Friday 25, Saturday 26 and Monda	y 28 March only
 No trains between Margate and Minster between	ore 06:00
Friday 25 to Sunday 27 March onl	у
 London Cannon Street and London Bridge Deptford, Greenwich, Maze Hill and Westco 	stations will be closed and there will be no traine conving

Leading by example

Here are a few more examples of how to get it really right. Remember our three-step process the whole way:

Be anything but automated Honesty is the best policy Never go overboard

DO NOT: How we used to write Meet the manager station poster.



Meet the Managers

Step 1: This formal language makes us sound cold and distant.

Step 1: Though polite, this is a standard sign-off people are used to hearing, and could come across insincere.

Senior Managers responsible for the provision of your service will be at this station to answer any questions you may have.

We look forward to meeting you.

DO: How we used to write Meet the manager station poster.



Step 3: 'Meet-and-greet' is an unusual turn of phrase that helps bring this heading to life.

Step 2: Start with a question to draw people in.

Step 1: We've got rid of the formal sentence and simply said 'Our senior managers'.

Step 3: Thinking harder about where this poster will be, we can say 'here' instead of a 'at this station'.

Step 2: A more interesting sign-off. And light hearted nod to the possibility that passengers will have frustrations they want to vent.

Meet-and-greet with the managers

Got a burning question or two about your train service? Our senior managers will be here to answer them on _____.

We're here for you. See you then.

DO NOT: 3rd party poster



Explore history by travelling Off-Peak. Keep rockin' on for less with our Off-Peak fares.

DO: 3rd party poster

Step 1: The originals are clearly a template where you [insert destination]. Here we've thought about what you get out of the attraction and tailored it.

Step 2: In tailoring the headline, we've sought out interesting ways to talk about the benefit of the attraction.

Step 3: And we've still kept it short and snappy.

Get your fill of history for less when you travel Off-Peak. Keep rockin' on for less with our Off-Peak fares.



DO NOT: May Bank Holiday engineering works email.

Step 3: We've cut out unnecessary phrasing like 'journeys across Kent as well as to and from London' which we shortened to 'Our network'.

May Bank Holiday engineering works

There will be significant Network Rail engineering work taking place across the Southeastern network over the first and second Bank Holiday weekend of May which might affect your journey. It will impact some journeys across Kent as well as to and from London.

Check our website for the most up to date information, alternatively you can follow us on twitter @SE_Railway or download our On Track app.

DO: May Bank Holiday engineering works email.

Step 2: We've spoken directly to passengers from the get-go, with α 'you' in the heading.

Step 1: Instead of 'significant Network Rail engineering work taking place', we've said 'major improvement works happening', which is more down to earth and human.

Step 3: We've shrunk this down from 'the first and second bank Holiday weekend of May'.

Step 2: We've kept in the direct 'see if it will affect your journey'. And avoided the indirect 'It will impact some journeys...'

Step 1: We've given the url at the bottom, rather than just 'check our website'. And put in hyperlinks on the relevant words.

Will the Bank Holiday works affect you?

There are major improvement works happening across our network during the first and second May Bank Holiday weekends.

Check to see if it will affect your journey – and find alternative routes – at southeasternrailway.co.uk, follow us @SE_ Railway, or download our free On Track app.

DO NOT: Smoking poster



No smoking

It is against railway bylaws to smoke on this station

DO: Smoking poster

Step 3: The headline is intriguing and playful, getting the message across without being patronising or fingerwagging.

Step 1: Rather than talking about railway bylaws, we've taken ownership here. There's also a sense of pride with 'All our stations'.

Step 2: We've made it much more pleasant and inclusive with 'please help us keep it that way'.

No huffing and puffing

All our stations and trains are smoke and e-cigarette free zones.

Please help us keep it that way.

DO NOT: Notice

Train fleet receives mid-life refresh



The new exterior of our Class 375 units will look like this

One third of our entire train fleet is undergoing a major mid-life refresh to make its carriages lighter, brighter and more comfortable for passengers.

Work has started on 112 of our Class 375 trains, which run on our routes between coastal Kent and East Sussex and central London stations. It will include a complete re-spray outside and a repaint internally. New carpets and lino will be laid, replacement windows put in place where needed, and all seats will be removed from carriages and given a deep dry-clean and new seat bases. This week the first of the trains to undergo this major refit will start service again - after five weeks of work at the Bombardier plant in Derby.

David Statham, Managing Director said: "Our feedback from passengers shows they want their trains to be cleaner and more pleasant and we are carrying out this work, as well as other cleaning work on all our trains, as we are committed to improving our service for our passengers." X

Step 3: There's a lot of unnecessary information here, which, if we deleted, wouldn't take away from the story.

DO: Notice

Step 3: This paragraph is much shorter now.

Step 2: A refreshing way to say 'refresh'.

Step 3: This paragraph is much shorter now.

Step 3: We've kept the nice rhyme and rhythm from the original here.

Transition of the second of th

Our fleet gets a **facelift**

One third of our entire train fleet is getting a major midlife refresh to make carriages lighter, brighter and more comfortable for passengers. The work includes a complete re-spray and repaint outside and inside, new carpets and lino, new windows where they're needed, and all the seats will get a deep dry-clean and new seat bases.

David Statham, Managing Director says: "Our feedback from passengers shows they want their trains to be cleaner and more pleasant. This is part of our commitment to improving our service for our passengers."



DO NOT: Notice

Step 3: These two sentences repeat the same information. Could we merge them?

Step 1: This entire page is written in a formal distant way, which makes it hard to follow.

Guidance notes

These guidance notes are meant as an aid. Please note that your own knowledge in these competencies is essential.

Please note that this is an assessment of the persons competencies and not a coaching exercise, if the individual does not meet the competency then they should be marked as such.

Development and Coaching plans can be put in place for anyone not attaining the competency. Please note, it is critical that all plans are followed up and completed, and subsequent developments continue to be assessed.

Most of the competencies will be observational, however, included are some suggestions of questions that can be used to identify the underpinning knowledge of the candidate.

DO: Notice

Step 3: We've used a more engaging headline so it's clear that people need to read this bit.

Before you get started

We've designed these notes to support what you already know about competencies (not as a substitute to that knowledge).

Step 1: We've replaced formal words like 'the person's' and 'subsequent development' with more down to earth, human phrases.

Step 2: We're speaking more directly to people, using 'you' and 'us/we'.

It's important that you stick to assessing someone's competencies without turning it into a coaching session. If they do need developing or coaching, we have plans you can put in place. Make sure you mark it down and follow up on that development, continuing to assess it.

You should be able to observe most of these competencies, but we've suggested asking some questions to assess the candidates underlying knowledge.



DO NOT: Dehydration affects concentration poster.



Dehydration affects concentration

Step 3: We could shorten this sentence and take out phrases like 'Studies show...'

Step 1: 'This may cause' sounds formal and unsure.

The human brain is 75% water.

Studies show that if you are only 1% dehydrated, this may cause a 5% decrease in concentration and alertness.

DO: Dehydration affects concentration poster.

Step 3: We've thought harder about what should go in the headline. Starting it with a verb helps people know exactly what they need to do with this information. And we've tried to make it train-related.

Step 2: We've spoken directly to people, saying 'our' rather than 'the human brain'.

Step 2: We've used short sentences and repetition to keep this language fresh and engaging.

Keep your tank topped-up

Our brains are 75% water.

Even 1% dehydration can affect your concentration.

So drink up. Stay hydrated. And stay alert.

Print

and



Se

These guidelines are currently specific to print and digital applications.



In general these applications are about selling an offer or promotion. So the basic structure follows:

- 1. Short hook or headline (more on headlines on the next page)
- 2. Details in the body copy
- 3. Clear call to action

In some instances, like in print ads, we include a secondary heading between the short headline and body copy.

Always think about how the headline relates to the imagery. It allows us to be more playful with our headline, and even a little less direct, as the imagery will round off the wordplay.



Writing snappy headlines

Keep it short

By keeping headlines short – no longer than two lines – we can stay memorable and playful. To find inspiration for headlines, put yourself in the situation, think about a genuine benefit or fun aspect of the promotion, and be specific.

Make it work with visuals

Remember, we don't have to give all the information in the headline. We want to draw people in with intrigue and playfulness, allowing the full piece of communication - including body copy and imagery - to complete the message.

There are examples on how to flex these for digital applications and print ads in the subsequent sections.





Do not's





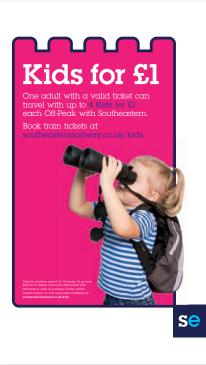
Engagement messaging

This is Southeastern at its purest.

Whenever we talk to our passengers about the great things we do, our amazing deals or our exciting destinations this is how we look and feel.



Fares



Enjoy the journey

Buy tickets on the go The Southeastem On Track app lets you buy train tickets in advance and collect at the station. Available to purchase up until one hour before you travel.

Coogle play

Se

Partners



Awareness messaging

Sometimes we need to inform our passengers or staff about more functional information. Our design system can adapt to do this in an ownable and visual way.



- Our backgrounds use a hot pink for visibility
- Icons are used instead of photography as they are immediate and universal
- Our messages are always followed up with a solution

- Yellow & SE Blue are visible and cue 'warning'
- Icons are used instead of photography as they are immediate and universal
- Our messages are direct but not 'finger pointing'

- A more brand centric look & feel

Improvements messaging

Full green

We have two types of improvement posters:

Full green

This look and feel is used when we need to inform our passengers of an immediate issue on the network.

Brand centric

This look and feel is used to pre-inform our passengers of issues that will affect the network in the future.

	<u>_</u>			
יך		_		
L		se		
	Getting you back on track			
	We're making repairs to worn tracks that cause delays. Thank you for your patience while we work to make your service better.			
	For more information, speak to one of us or go to southeasternrailway.co.uk			



Brand centric



- Impactful green makes messages visible (Green is a positive colour and subliminally cues 'go')
- Our messages are honest and straight to the point whilst remaining positive and should always be about the benefits of essential works
- A more brand centric look & feel

The nitty gritty

A house style guide means having a clear and consistent way of using vocabulary, spelling, grammar and punctuation.

And this quick guide should help us avoid any of the common mishaps.

Brand elements Messaging detail

How we look

Our standard font is Arial and shouldn't be used at a size less than 10pt.

Talking about ourselves

Southeastern is our company trading name – not LSER, SER, or SET, South Eastern, South Eastern Train or Southeastern Trains'.

Se is our abbreviation in the timetable but shouldn't be used as an alternative to printing the Southeastern in full.

We're singular – Southeastern is, not Southeastern are.

The language we use

Use simple, easy to understand English and avoid railway jargon where possible, and particularly acronyms.

Don't be too formal, and avoid old-fashioned terms like thus, herewith, hence.

We say passengers not customers.

We say employees or our people, not staff.

Talk about disabled, blind, or deaf people - not 'the disabled', 'the blind', or 'the deaf'.

Use positive language (and your common sense) around disability and avoid outdated stereotypical terms that stigmatise these passengers.

Talking about services

Don't speak about 'HLOS' externally instead talk about Network Rail's major investment plan for the future.

Metro and Mainline services, not 'classic' services.

Metro and Mainline network, not 'classic' network.

High speed services, not 'express' services.

HS1 is the infrastructure the high speed service runs on, not the train.

Avoid describing anything as a premium service.

Where possible, use the words improvement works, not engineering.

Works always has an `s' at the end.

Network Rail is, not Network Rail are.

Brand elements Messaging detail

Talking about everything else

Dates don't need commas: 1 January 2012 and should be written as numbers only: 1 January not 1st January

Job titles should be written with the first letter as upper case: David Statham, Managing Director

Department titles should be written as uppercase: On Tuesday morning Communications has a team meeting

Numbers one to nine should be written as words in full, 10 and over in digits.

Don't use full stops after abbreviations Mr, Mrs, St, ie, eg, etc.

Our headlines don't have full stops either.

In acronyms, we use upper case when you spell the letters out eg BBC, but when you pronounce it as a word eg Atoc, just the first letter is upper case.

Watch out for stray apostrophes – TOCs, PCs, 1960s don't need them.

We're British, so we use -ise not -ize at end of words.

We put titles of publications in italics: *Voyage* is Southeastern's employee magazine.

Only use single spaces between sentences in published material.

We should never use single speech marks, only double quote marks.

Don't put full stops at the end of sentences in bulleted lists.

Write and, rather than &.

When writing about one of our products, use a capital letter. However, if it's followed by the word tickets, this is in lower case: Advance ticket. Off-Peak always has a hyphen.

In everyday communications, we use the 12 hour clock: 12.01am-11.59am Then 'midday' to represent noon 12.01pm – 11.59pm Then 'midnight'

However, all operation communications use the 24 hour clock.

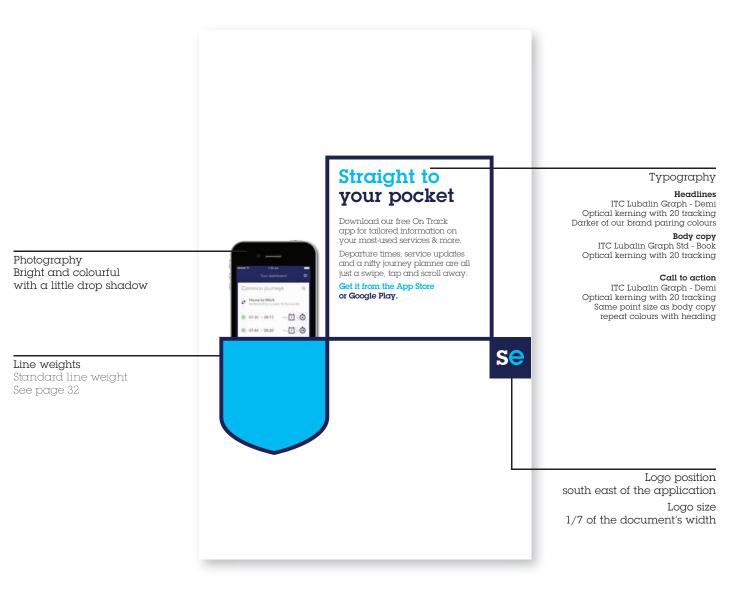


Layout and composition



Brand elements **Poster**

Engagement (sell)

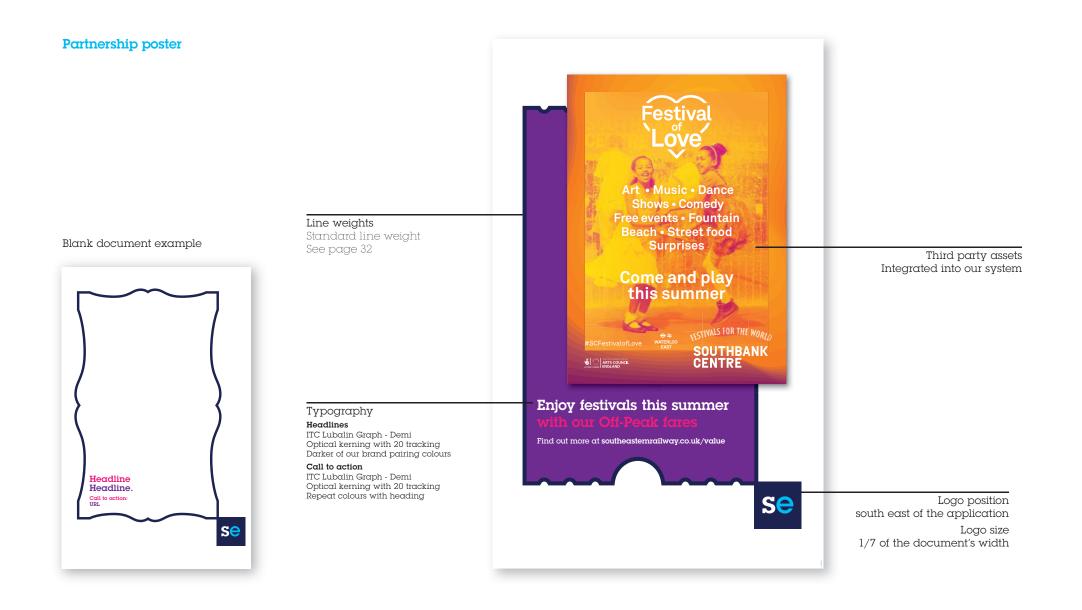


Brand elements Poster

Partnership poster



Brand elements **Poster**



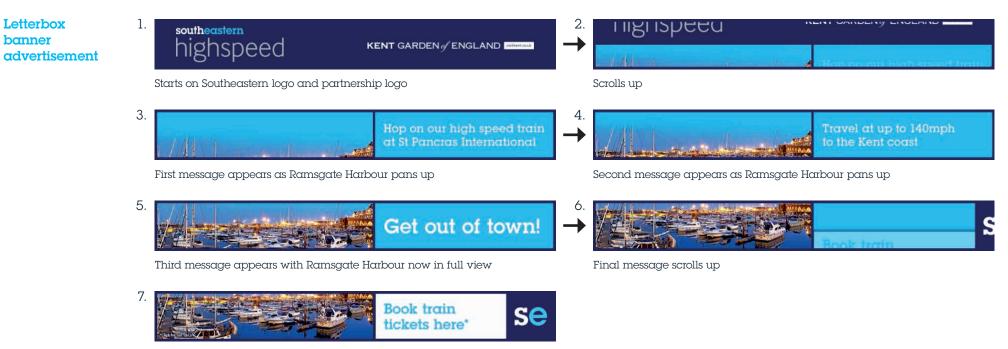
Brand elements Poster



Brand elements **Digital animation**

Letterbox

banner



Revealing call to action

80



Best practice examples Awareness posters - general

These awareness posters use their own specific palette and can have full colour backgrounds for impact.

They don't need to use photography and can use hero iconography to stand out against other SE communications.



Best practice examples Awareness posters - information



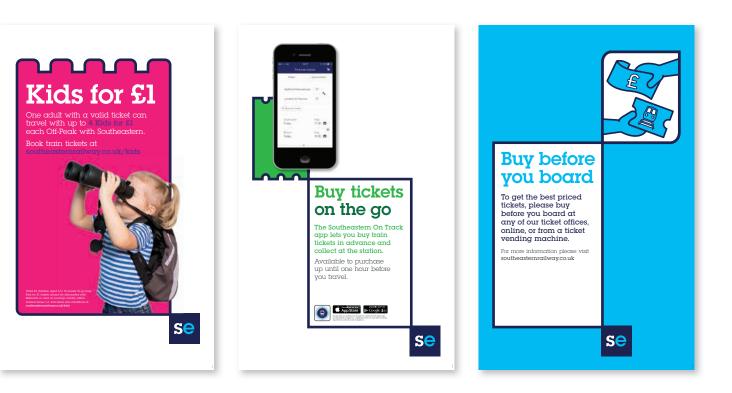
Best practice examples Awareness posters - safety



Best practice examples Engagement posters with two boxes - general

In engagement posters where there are two boxes, we always colour one of the boxes, for impact.

As a rule of thumb, we always use a single image in each poster. But we can flex this rule if it improves the overall layout and concept, like in the 'Kids for a quid' poster.



Best practice examples Engagement posters with two boxes - event

These posters for events show how our image style can flex between full bleed and cutout photography. If the event has provided an illustration this can also be used in the humanity box.

Ensure that headlines are kept short and punchy and use subheads if necessary to carry more details.



Best practice examples Engagement posters with one box

When using posters that merge the humanity and clarity box, the placement of the typography and cutout imagery has to be carefully considered so that they relate but don't confine each other.

Only cutout photography can be used when creating communications with α single box.

See page 21 for details on how to merge the boxes.

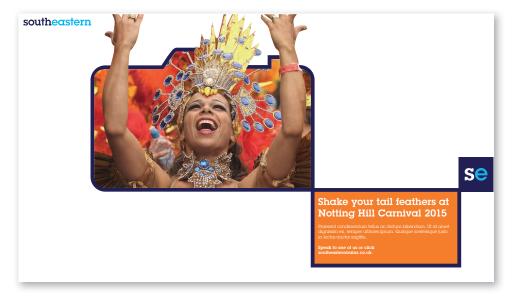


Best practice examples Billboards

The billboards shown here are good examples of how full bleed photography can be used within a humanity box to add colour and depth to our communications.

When using a full bleed photo like these, where possible link the colour in the box to the prominent colour of the photo.





Best practice examples Timetables

We place our logo in the top right corner on these timetables to make sure it's visible in a leaflet rack. It also helps make sure the map can be as large as possible on the cover.



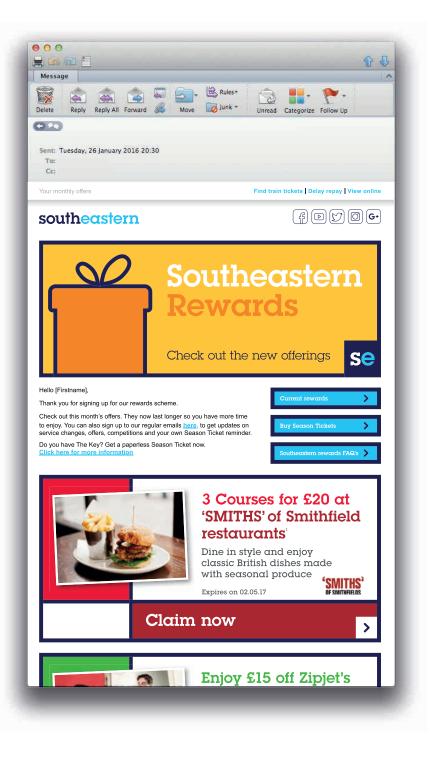


Best practice examples Emailer

We place our logo in the top left corner on this emailer to make sure its clear who the communication comes from.

Our SE shorthand logo sits in the bottom right corner of the first box as support.

The other boxes on the ad use the same key-line to ensure it all looks consistent and on brand.



Best practice examples Animated banner ad - letterbox

Our animated banners always start with our longhand wordmark to ensure maximum brand recognition.

As they're small size applications our box device surrounds the whole ad at all times.

See pages 12 and 48 for more details on smaller animated communications.

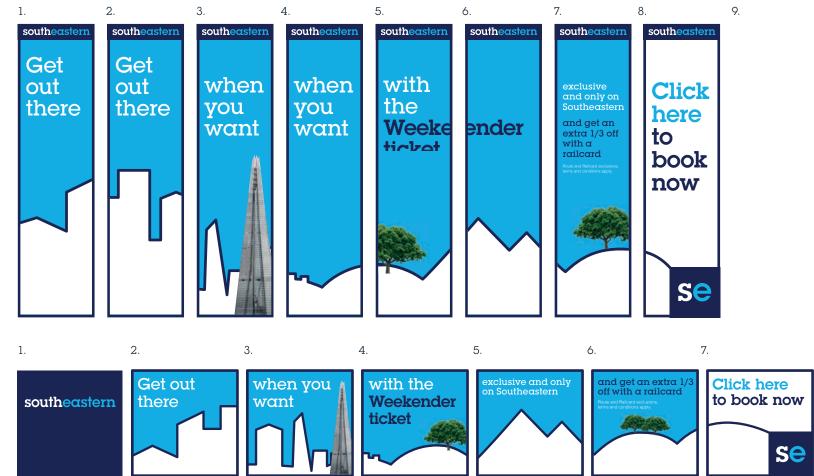
1. southeastern highspeed	
3.	Hop on our high speed train at St Pancras International
4.	Travel at up to 140mph to the Kent coast
5.	Get out of town!
6.	Book train
7.	Book train tickets here*

Best practice examples Animated banner ad - skyscraper and MPU

Our animated banners always start with our longhand wordmark to guarantee there's maximum brand recognition.

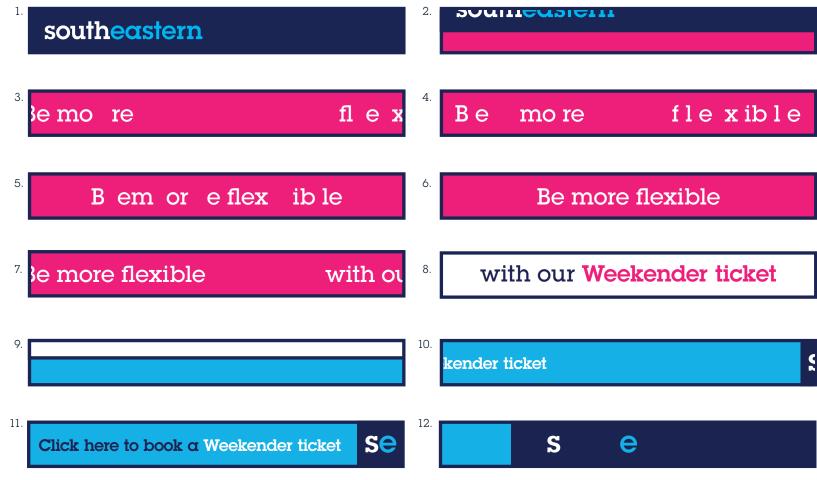
On this communication the illustration is the main element with a few small photos added for variety and to ensure the ad is on brand.

This ad animated sideways to make the best use of space on a skyscraper ad. The same principles apply to the MPU version.



Best practice examples Animated banner ad - text only

On this text led animated ad we've been playful with the typography in a way that enhances the ad's message.



Best practice examples Static digital ad

Letterbox

This static ad introduces the longhand wordmark in the top left corner to introduce the ad.

The humanity box can be cut out of the clarity box because it's a limited space application. This allows us to have a full colour background for stand out and a cutout image within the humanity box.

southeastern Seek out myths

Discover the tales that lie beyond Canterbury City Wall

Over half a million Southeastern Advance Tickets available online from £5.90 to £14.20 across the Southeastern network between 16 Nov - 22 Dec 2015

Book train tickets early and save at ${\bf southeastern railway.co.uk/advance}$



Skyscraper

southeastern

Seek out myths

Discover the tales that lie beyond Canterbury City Wall

Over half a million Southeastern Advance Tickets available online from £5.90 to £14.20 across the Southeastern network between 16 Nov - 22 Dec 2015

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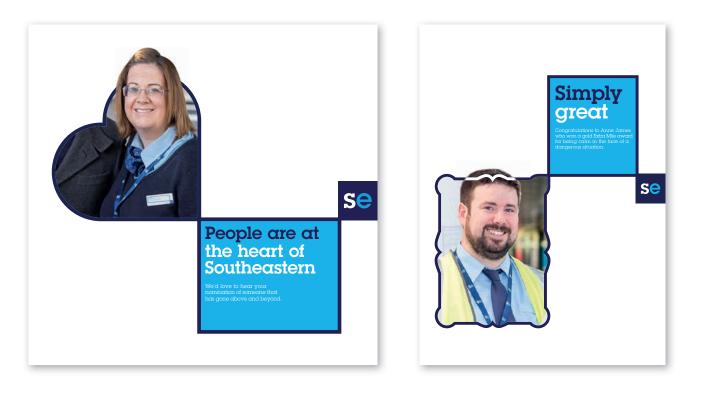
#SEhiddengems



Best practice examples Internal engagement communications

These are examples of how internal communications can use full bleed photos of our people within humanity boxes.

These covers use our core colours to increase pride in our core brand assets.



Railpoint Interactive totems

Keeping your Railpoint screen clean and tidy

To make sure your interactive Railpoint screens get the best results, it's really important to keep them clean and free from dirt.

The glass should be cleaned with a soft, non-abrasive cloth and a water-based cleaning solution. If the screen has been subject to vandalism, please contact Kadfire.

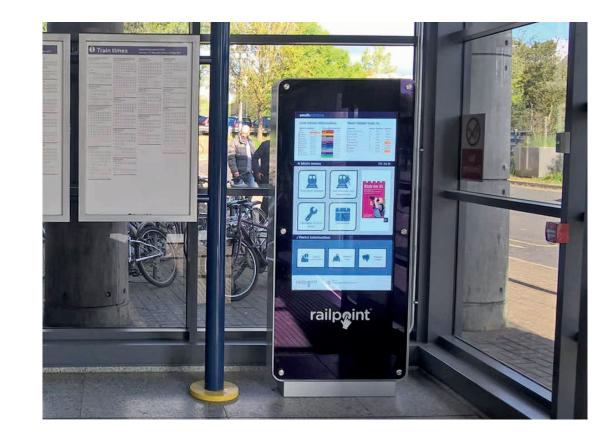
Troubleshooting

- If the screen is on and displaying correctly, but the touch screen isn't working contact Railpoint below
- If the screen is not loading the correct information verify that other networked devices at the station are working correctly. If they are, please contact Kadfire below
- If other networked devices at the station are also experiencing problems, it may be a local issue. Please contact our IT helpdesk
- When the screen is showing inaccurate information contact Kadfire with full details of the problem
- When the screen is slow to respond ensure that the touch screen is clean. If the screen is clean and other networked devices are behaving normally, please contact Kadfire

Contact information

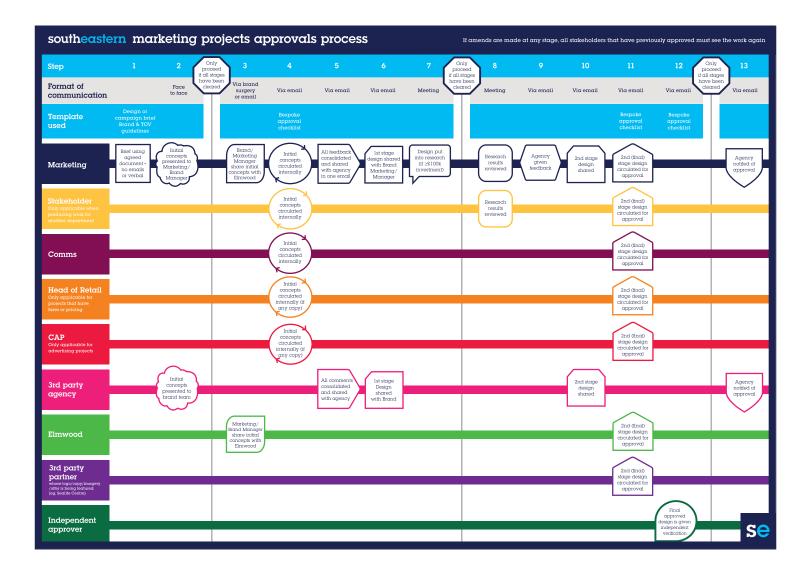
Kadfire can provide remote support via help@railpoint.co.uk

You can also call **01527 595 880** during normal office hours (9am–5pm, Monday–Friday).



Approvals process

This is the process we follow to ensure that all stakeholders get to see and approve our work at the right time. Please ensure you follow the appropriate approval process for your work.



Don't be a stranger

We hope this guide is helpful. But if you can't find what you're looking for, please email:

Brand@southeasternrailway.co.uk Stationinfo.Orders@southeasternrailway.co.uk