

# Graphic charter 2022

**URB**ACT



Co-funded by  
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Interreg

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# The logo and its frame

# THE LOGOTYPE

## STRUCTURE AND SPECIFICATIONS

The new URBACT brand is designed to provide a robust and easily-recognizable identity that favors an easy combination with other logos in co-branding situations.

In order not to interfere with other pictorial design elements and to give the EU emblem a graceful presence, a purely typographic solution without any other graphic elements was chosen.

The following pages outline a few simple rules for using the brand.

Please take time to understand how to apply these rules so the brand always appears clear and consistent.

The brand consists of the following elements; the logotype in two colours, the EU emblem and the statement.

The brand is surrounded by a clear space area that defines the minimum distance to other elements such as other logos, pictures, texts or any other design elements.

The elements of the brand represent a unit which is defined as invariable.

The composition of the brand elements follows specific rules and must not be changed.

> Always use the digital brand files provided and do not try to recreate or modify the brand in any way.

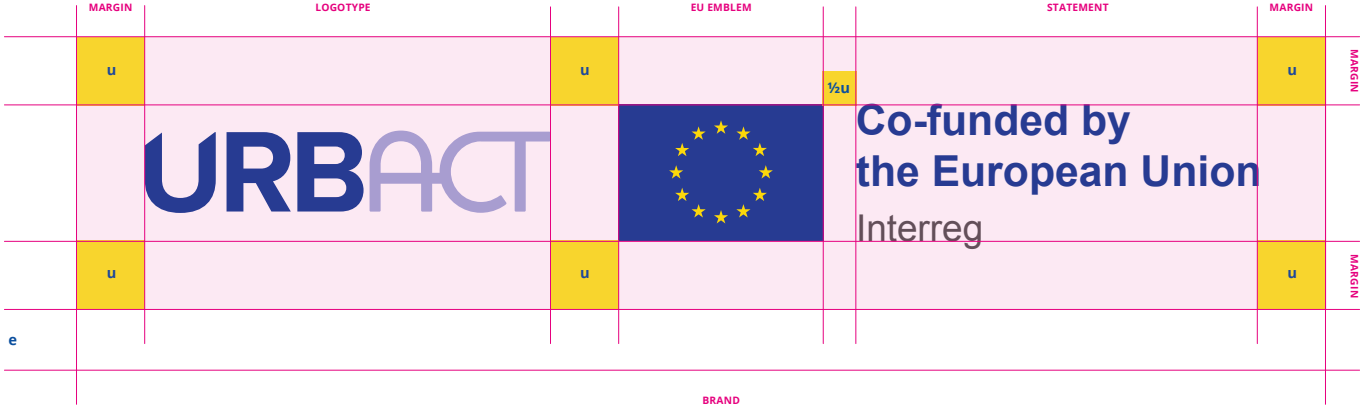
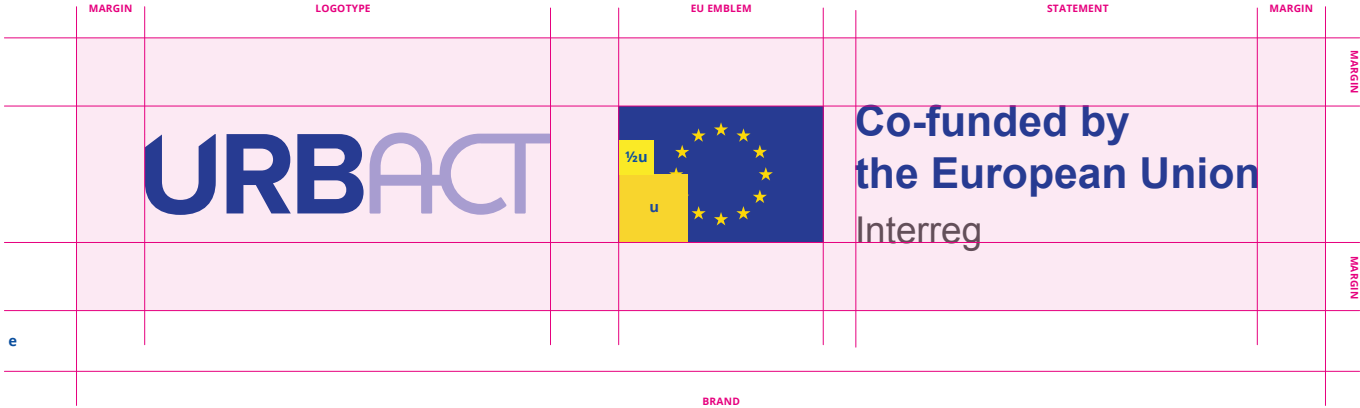
URBACT



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# THE LOGOTYPE

## STRUCTURE AND SPECIFICATIONS



# THE LOGOTYPE

## COLORS

### Colour

Reflex Blue

### Pantone

Reflex Blue

### CMYK

100 / 80 / 0 / 0

### HEX

003399

### RGB

0 / 51 / 153

### Colour

Light Blue

### Pantone

2716

### CMYK

41 / 30 / 0 / 0

### HEX

9FAEE5

### RGB

159 / 174 / 229

### Colour

Yellow

### Pantone

Yellow

### CMYK

0 / 0 / 100 / 0

### HEX

FFCC00

### RGB

255 / 204 / 0

### Colour Black

### Pantone Black

CMYK 0 / 0 / 0 / 100

HEX 000000

RGB 0 / 0 / 0

### Colour White

### Pantone /

CMYK 0 / 0 / 0 / 0

HEX ffffff

RGB 255 / 255 / 255

# THE LOGOTYPE

## CORRECT USE OF THE BRAND

### 1. STANDARD BRAND (IDEAL BRAND USE)

The standard brand is the full colour version in the colour codes specified on page 4.

### 2. BACKGROUND COLOR

Ideally the brand should be used on white or light backgrounds only. For use on dark backgrounds refer to pages 9-10.

> According to the EU Regulation 2021/1060, annex IX (“Communication and visibility”): “If there is no alternative to a coloured background, put a white border around the rectangle, the width of the border being 1/25th of the height of the rectangle”.

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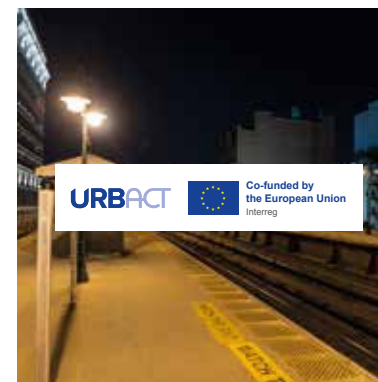
# THE LOGOTYPE

## CORRECT USE OF THE BRAND

### STANDARD BRAND: APPLICATION ON DARK BACKGROUNDS

If the brand needs to be placed on a dark background, it must be in a white rectangle, with its size matching at least the clear space as specified on page 5.

> According to the EU Regulation 2021/1060, annex IX (“Communication and visibility”): “If there is no alternative to a coloured background, put a white border around the rectangle, the width of the border being 1/25th of the height of the rectangle”.





# THE LOGOTYPE

## CORRECT USE OF THE BRAND

### WHITE & COLOUR LOGO: ALTERNATIVE FOR DARK BACKGROUNDS

When using a white background box is not possible due to space restrictions, context, or because it would cover an important element of the background image, you may use a white & colour version. In that case, the logotype, EU emblem border and statement must be in white using the following colour codes:

Colour White

Pantone /

CMYK 0 / 0 / 0 / 0

HEX fffff

RGB 255 / 255 / 255

The size of the EU emblem border must be 1/25 of the height of the emblem.



# THE LOGOTYPE

## CORRECT USE OF THE BRAND

### MONOCHROME BRAND

For single colour reproductions, when absolutely necessary for printing or specific usage in a document, a monochrome version of the brand should be used. This version should only be used whenever full colour is not available. The rules for applications on light vs dark background remain the same as specified on pages 7, 8, 9 - with the brand preferably being placed in a white rectangle whenever used on dark or busy backgrounds.

- > The EU emblem must be applied with a black or white border measuring 1/25 of the height of the rectangle.
- > The rules of application of the generic Interreg brand similarly apply to all versions of the Interreg brand, whether IPA or NEXT, in conjunction with programme names, or programme and project names.



# THE LOGOTYPE

INCORRECT USE OF THE BRAND

**URBACT**



EUROPEAN UNION

**URBACT**

European Regional Development Fund



EUROPEAN UNION

**URBACT**

European Regional Development Fund



EUROPEAN UNION

# THE LOGOTYPE

## INCORRECT USE OF THE BRAND

1 Do not use any other typographic element in addition to the brand on the same line. It is allowed to use programme in the lines below the brand only according to the rules specified later in this manual.

2 Do not invert, distort, stretch, slant or modify the brand in any way.

3 Do not cut the brand.

4 Do not rotate the brand. The only correct use of the brand is horizontal at a 0° angle.

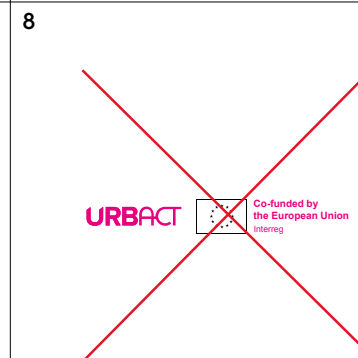
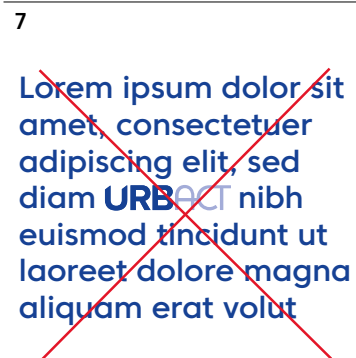
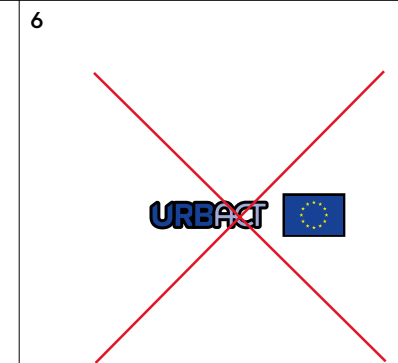
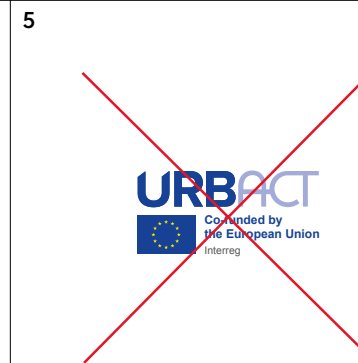
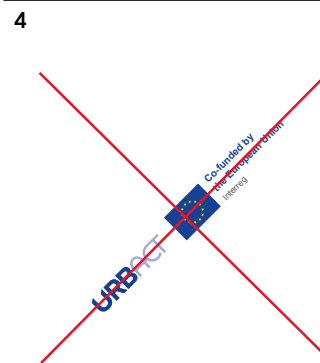
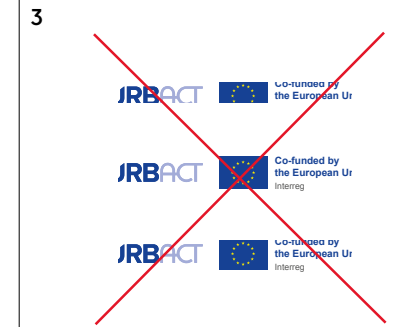
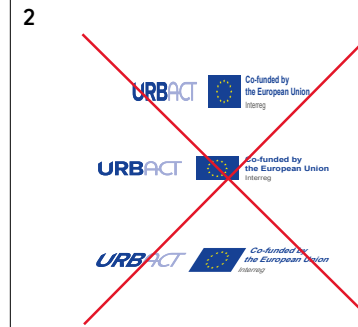
5 Do not change the composition of the brand elements. They are invariable.

6 Do not use outlines around the brand.

7 Do not use the brand in body text. Instead, in body text, use just the word Interreg set in the font of the body text.

8 Do not use the brand in any other colour than the standard full-colour version or the accepted white and monochrome variations.

9 Avoid coloured backgrounds as much as possible. White backgrounds should be preferred at any time.

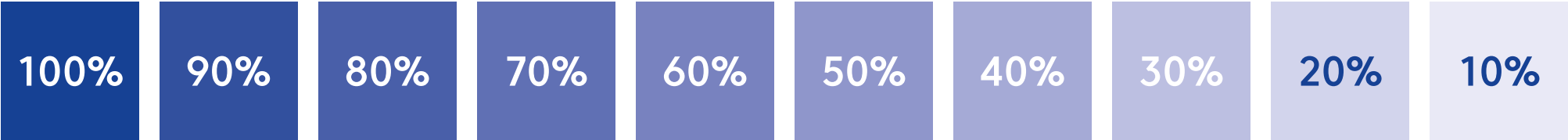


# THE CHROMATIC UNIVERSE

Dark blue dominates the chart.  
A 40% screened version of blue becomes the main spot colour,  
but all shades of blue can be used.

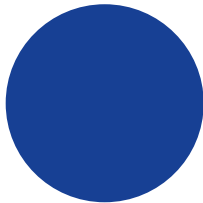
**BLUE**  
CMJN : 100 - 80 - 0 - 0  
RVB : 22 - 65 - 148  
Pantone : 286 C  
Hexa : #164194

**BLUE WEFT**  
*40% of the blue*  
or  
CMJN : 41 - 30 - 0 - 0  
RVB : 163 - 173 - 216  
Pantone : 270 C  
Hexa : #a3add8

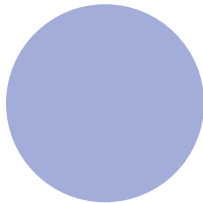


# THE CHROMATIC UNIVERSE

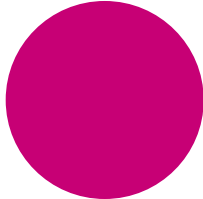
To accompany the two blues, two warm colours - orange and yellow - are proposed.  
Treated as a gradient, this pattern becomes an identifying element identity of the generic Urbact pages.



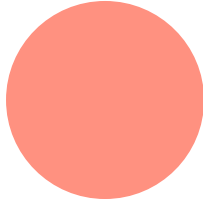
CMJN : 100 - 80 - 0 - 0  
RVB : 22 - 65 - 148  
PANTONE : 286 C  
HEXA : #164194



CMJN : 41 - 30 - 0 - 0  
RVB : 163 - 173 - 216  
PANTONE : 270 C  
HEXA : #A3ADD8



CMJN : 20 - 0 - 100 - 2  
RVB : 199 - 0 - 117  
PANTONE : 233 C  
HEXA : #C70075



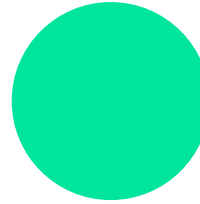
CMJN : 0 - 55 - 44 - 0  
RVB : 255 - 145 - 128  
PANTONE : 486 C  
HEXA : #FF9180

# THE CHROMATIC UNIVERSE

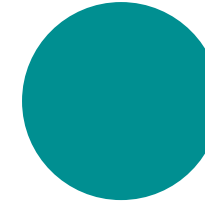
## Range complementary

A range of bright and vibrant complementary colours and tonal colours are available. These groups of colours are assigned to the themes covered by the programme.

CLIMAT ACTION



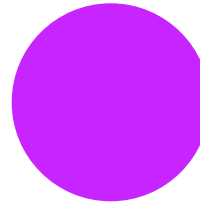
RVB : 0 - 228 - 158  
HEXA : #00E39E  
CMJN : 65 - 0 - 55 - 0



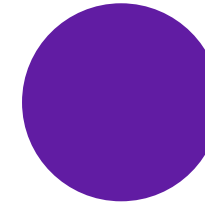
RVB : 1 - 142 - 145  
HEXA : #00E39E  
CMJN : 81 - 21 - 43 - 5

---

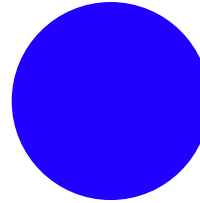
DIGITAL TRANSFORMATION



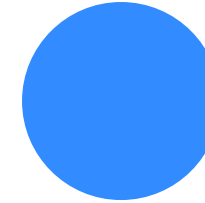
RVB : 198 - 36 - 225  
HEXA : #C724FF  
CMJN : 61 - 79 - 0 - 0



RVB : 96 - 27 - 164  
HEXA : #611CA3  
CMJN : 81 - 91 - 0 - 0



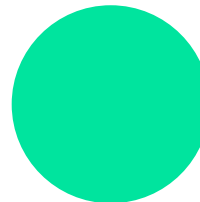
RVB : 34 - 0 - 255  
HEXA : #2100FF  
CMJN : 92 - 75 - 0 - 0



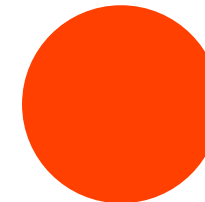
RVB : 51 - 140 - 255  
HEXA : #338CFF  
CMJN : 73 - 44 - 0 - 0

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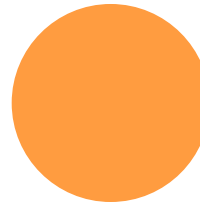
FOOD



RVB : 0 - 228 - 158  
HEXA : #00E39E  
CMJN : 65 - 0 - 55 - 0



RVB : 255 - 64 - 0  
HEXA : #FF4000  
CMJN : 0 - 83 - 94 - 0



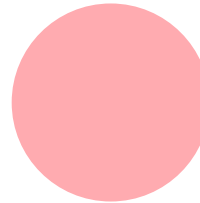
RVB : 255 - 156 - 64  
HEXA : #FF9C40  
CMJN : 0 - 48 - 78 - 0

# THE CHROMATIC UNIVERSE

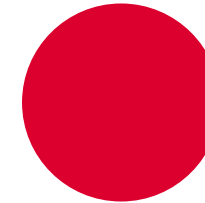
## Range complementary

A range of bright and vibrant complementary colours and tonal colours are available. These groups of colours are assigned to the themes covered by the programme.

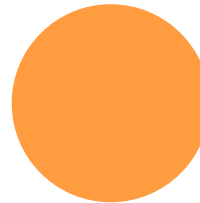
GENDER  
EQUALITY



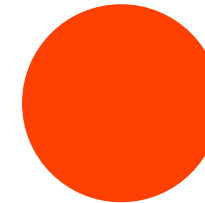
RVB : 255 - 171 - 176  
HEXA : #FFABB0  
CMJN : 0 - 44 - 20 - 0



RVB : 219 - 0 - 46  
HEXA : #DB002D  
CMJN : 5 - 100 - 79 - 1

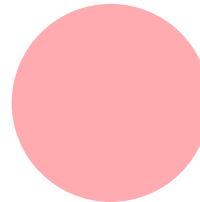


RVB : 255 - 156 - 64  
HEXA : #FF9C40  
CMJN : 0 - 48 - 78 - 0

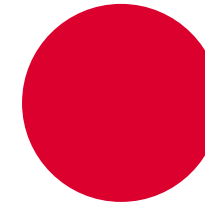


RVB : 255 - 64 - 0  
HEXA : #FF4000  
CMJN : 0 - 83 - 94 - 0

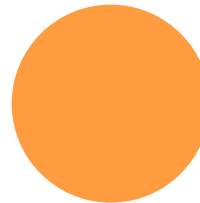
HOUSING



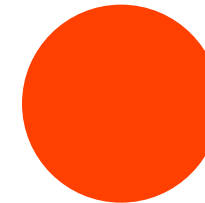
RVB : 255 - 171 - 176  
HEXA : #FFABB0  
CMJN : 0 - 44 - 20 - 0



RVB : 219 - 0 - 46  
HEXA : #DB002D  
CMJN : 5 - 100 - 79 - 1



RVB : 255 - 156 - 64  
HEXA : #FF9C40  
CMJN : 0 - 48 - 78 - 0



RVB : 255 - 64 - 0  
HEXA : #FF4000  
CMJN : 0 - 83 - 94 - 0

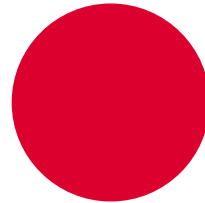


# THE CHROMATIC UNIVERSE

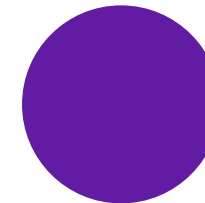
## Range complementary

A range of bright and vibrant complementary colours and tonal colours are available. These groups of colours are assigned to the themes covered by the programme.

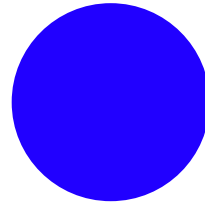
LIEPZIG  
CHARTER



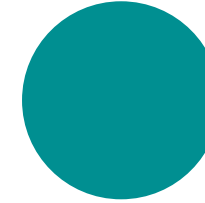
RVB : 219 - 0 - 46  
HEXA : #DB002D  
CMJN : 5 - 100 - 79 - 1



RVB : 96 - 27 - 164  
HEXA : #611CA3  
CMJN : 81 - 91 - 0 - 0

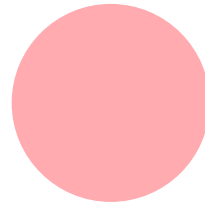


RVB : 34 - 0 - 255  
HEXA : #2100FE  
CMJN : 92 - 75 - 0 - 0

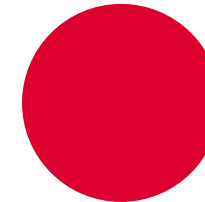


RVB : 1 - 142 - 145  
HEXA : #00E39E  
CMJN : 81 - 21 - 43 - 5

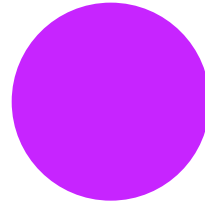
PROCUREMENT



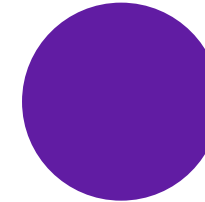
RVB : 255 - 171 - 176  
HEXA : #FFABB0  
CMJN : 0 - 44 - 20 - 0



RVB : 219 - 0 - 46  
HEXA : #DB002D  
CMJN : 5 - 100 - 79 - 1



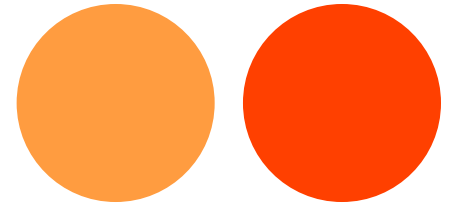
RVB : 198 - 36 - 225  
HEXA : #C724FF  
CMJN : 61 - 79 - 0 - 0



RVB : 96 - 27 - 164  
HEXA : #611CA3  
CMJN : 81 - 91 - 0 - 0

# RULES FOR THE USE OF COLOURS

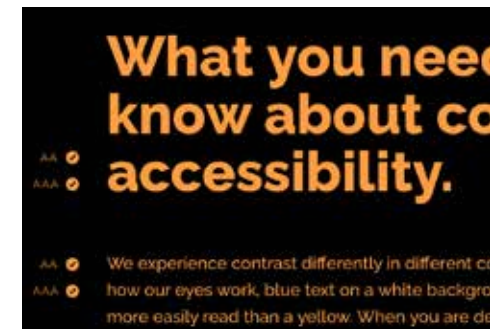
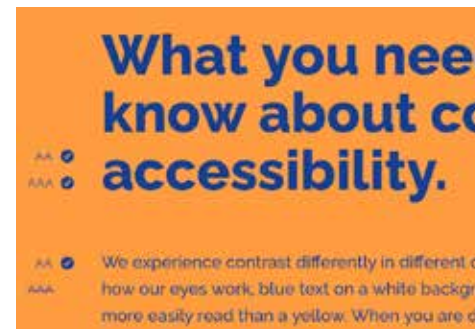
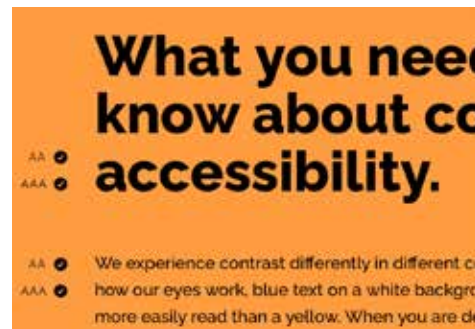
Source: <https://color.review>



Writing in light orange on a white background is prohibited.

On a light orange background, it is possible to write in black or in dark blue Urbact.

On a black background, prefer the use of light orange.

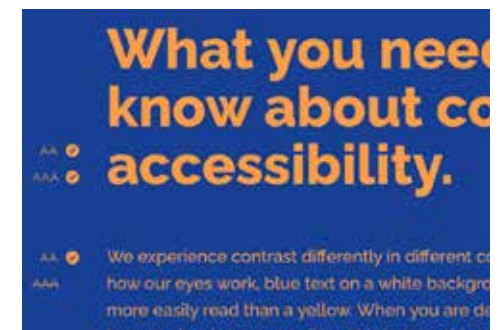
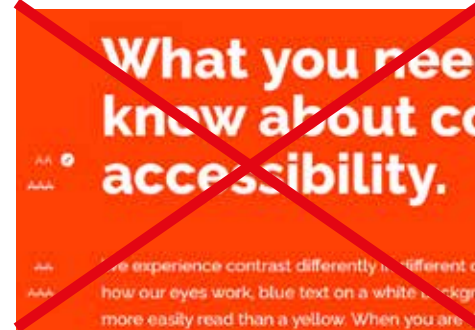
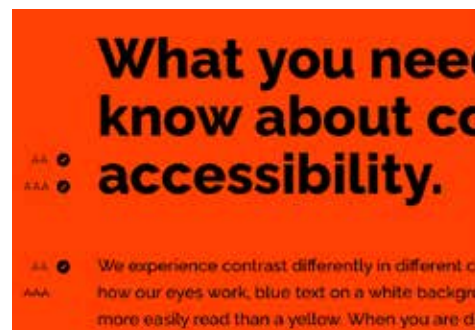


The dark orange can be used on large texts only.

On a dark orange background, only headlines can be written in black.

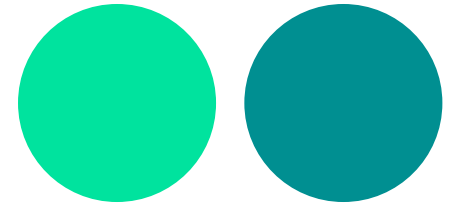
It is not advisable to write in white on a dark orange background.

The light orange can be used on a dark blue Urbact background.



# RULES FOR THE USE OF COLOURS

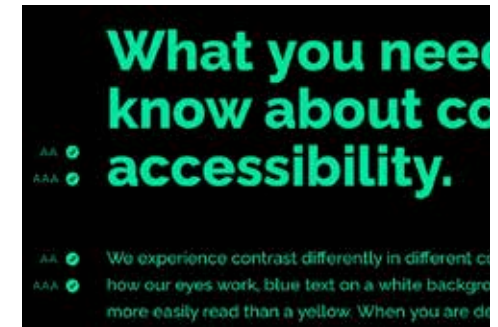
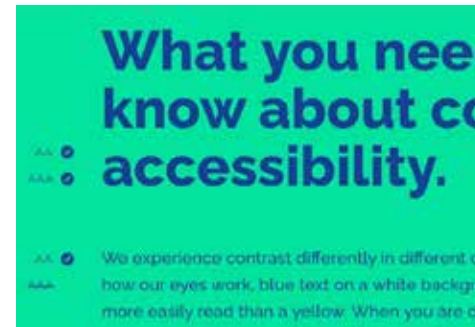
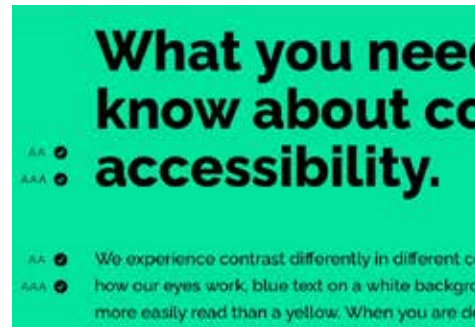
Source: <https://color.review>



It is forbidden to write in light green on a white background.

On a light green background, it is possible to write in black or dark blue Urbact.

On a black background, use light green.

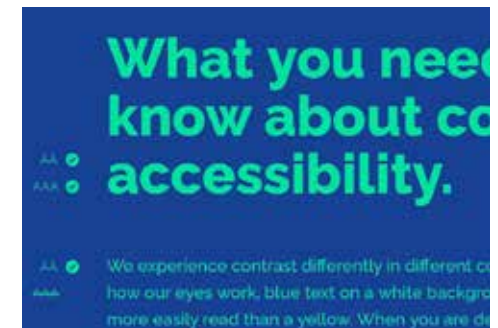
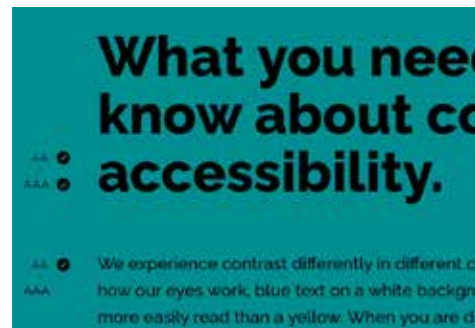


Dark green can be used on large texts only.

On a dark green background, only headlines can be written in black.

It is not advisable to write white on a dark green background.

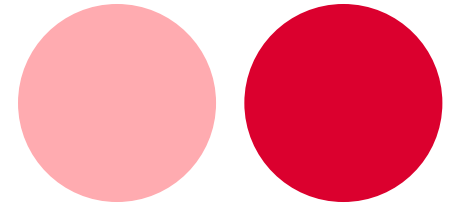
Light green can be used on a dark blue background.





# RULES FOR THE USE OF COLOURS

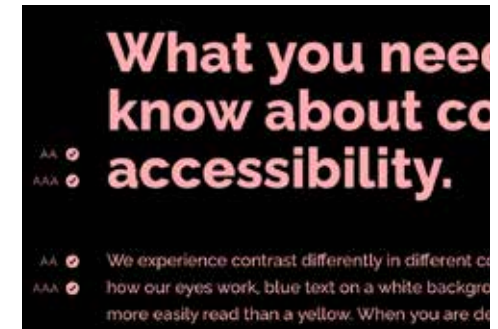
Source: <https://color.review>



It is forbidden to write in light pink on a white background.

On a light pink background, it is possible to write in black or in dark blue Urbact.

On a black background, prefer the use of light pink.

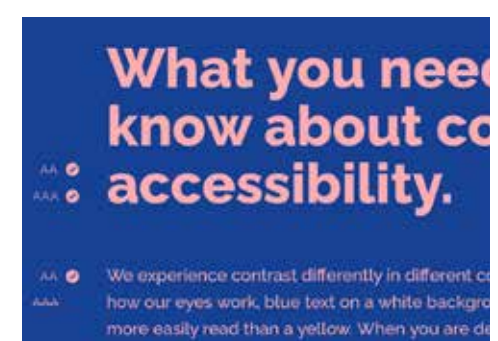
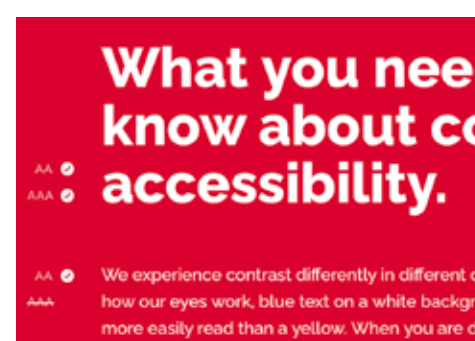
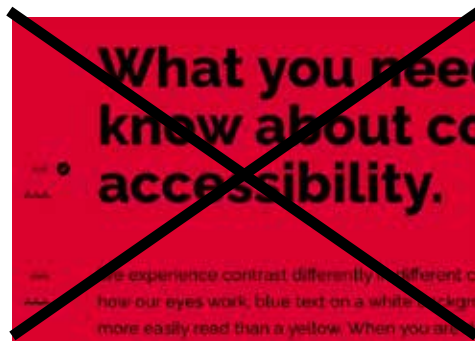


Red can be used on large texts only.

It is not advisable to write in black on a red background.

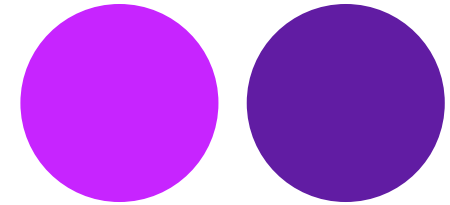
On a red background, only headlines can be written in white.

The light pink can be used on a dark blue Urbact background.



# RULES FOR THE USE OF COLOURS

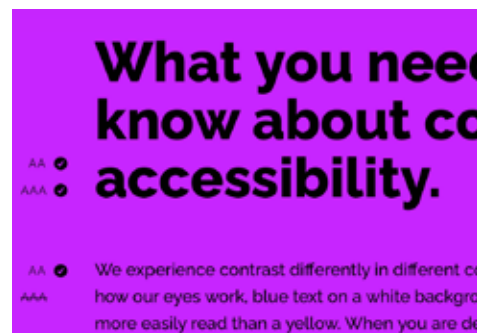
Source: <https://color.review>



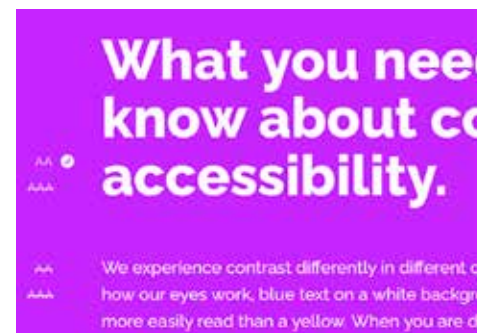
Writing in light purple on a white background is prohibited.



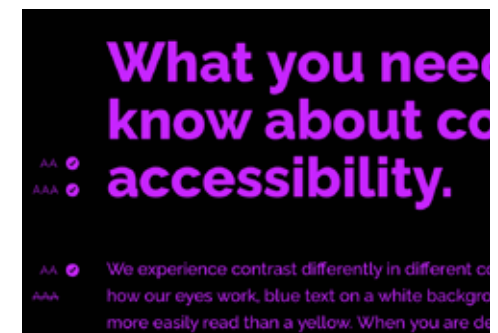
On a light purple background, it is possible to write in black.



On a light purple background, white can be used on large texts only.



On a black background, prefer the use of light purple.



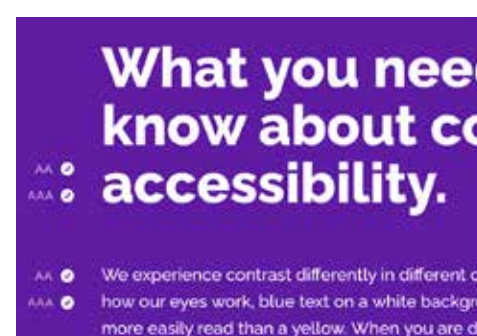
Dark purple can be used on all levels of on all text levels.



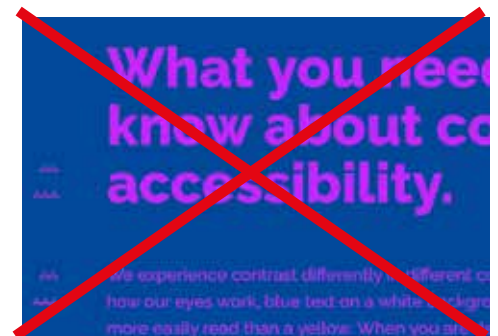
It is not advisable to write in black on a dark purple background.



On a dark purple background, all text levels can be written in white.

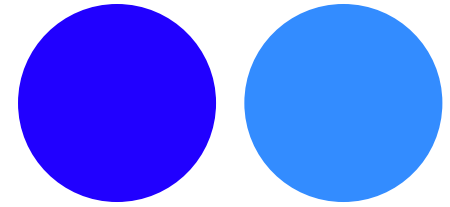


Neither of the two colours work on the Urbact blue background.



# RULES FOR THE USE OF COLOURS

Source: <https://color.review>

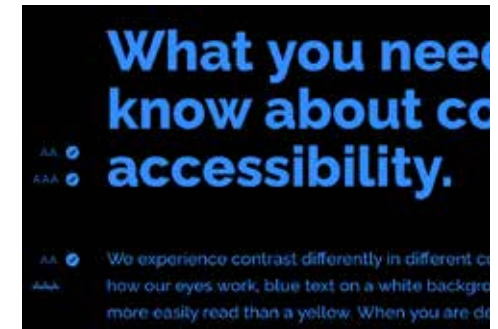
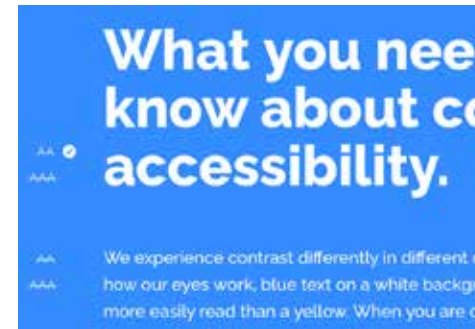
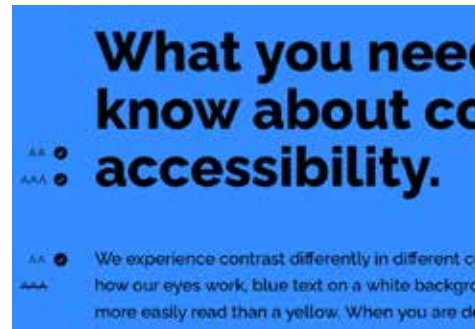


It is forbidden to write in light blue on a white background.

On a light blue background, it is possible to write in black.

On a light blue background, white can be used on large texts only.

On a black background, prefer the use of light green.

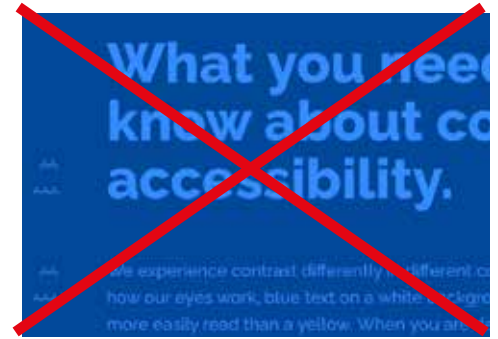
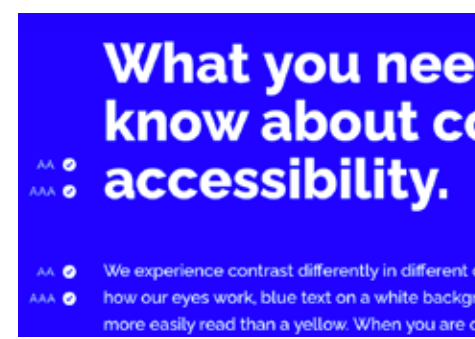


Dark blue can be used on all levels of on all text levels.

It is not advisable to write in black on a dark blue background.

On a dark blue background, all text levels can be written in white.

Neither of the two colours work on the Urbact blue background.



# Typography

first



# MAIN TYPOGRAPHY

**Core sans C** remains **the main font used in the programme**. It should be used for headings, chapters, headings and all first-level text.

All weights should be used to create dynamism and variation in the media. It becomes a central element of the charter.

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**URBACT helps cities to develop pragmatic solutions that are new and sustainable and that integrate economic, social and environmental urban topics.**

**URBACT helps cities to develop pragmatic solutions** that are new and sustainable and that integrate **economic, social and environmental urban topics.**

URBACT helps cities to develop pragmatic solutions that are new and sustainable and that integrate economic, social and environmental urban topics.  
URBACT helps cities to develop pragmatic solutions that are new and sustainable and that integrate economic, social and environmental urban topics.

# SECONDARY TYPOGRAPHY

To accompany **Core Sans C** on secondary texts, the **IBM Plex sans** font is offered.

<https://fonts.google.com/specimen/IBM+Plex+Sans>

## URBACT AT A GLANCE

For over 15 years, the URBACT programme has been the European Territorial Cooperation programme aiming to foster sustainable integrated urban development in cities across Europe.

URBACT's mission is to enable cities to work together and develop integrated solutions to common urban challenges, by networking, learning from one another's experiences, drawing lessons and identifying good practices to improve urban policies.

*URBACT uses resources and know-how to strengthen the capacity of cities to deliver integrated urban strategy and actions on the thematic according to their challenges. The main target participants include practitioners, city managers, elected representatives and stakeholders from other public agencies, the private sector and civil society.*

Thin 100

Almost before we knew it, we had left the gro

Thin 100 italic

*Almost before we knew it, we had left the gro*

Extra-light 200

Almost before we knew it, we had left the gro

Extra-light 200 italic

*Almost before we knew it, we had left the gro*

Light 300

Almost before we knew it, we had left the gro

Light 300 italic

*Almost before we knew it, we had left the gro*

Regular 400

Almost before we knew it, we had left the g

Regular 400 italic

*Almost before we knew it, we had left the gro*

Medium 500

Almost before we knew it, we had left the

Medium 500 italic

*Almost before we knew it, we had left the gr*

Semi-bold 600

Almost before we knew it, we had left the

Semi-bold 600 italic

*Almost before we knew it, we had left the g*

Bold 700

Almost before we knew it, we had left the

Bold 700 italic

*Almost before we knew it, we had left the g*

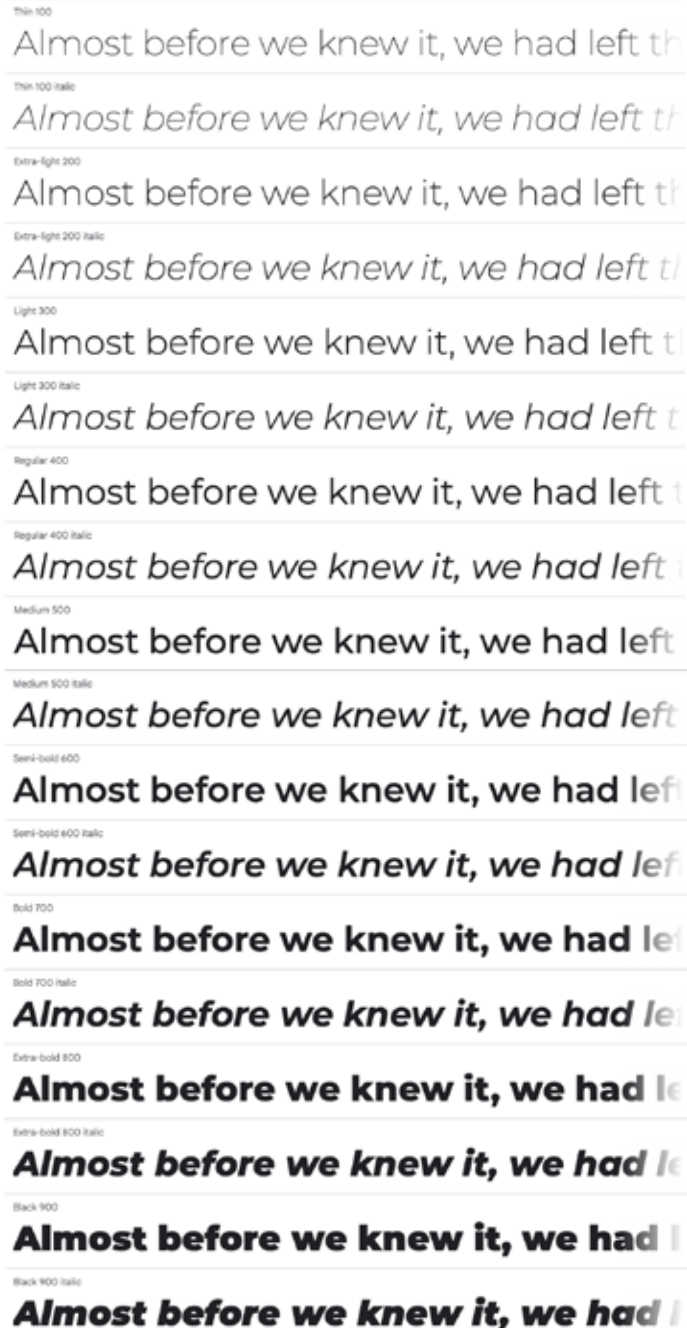
# WEB TYPOGRAPHY

On the web, the replacement font for **Core Sans C** is google font **Montserrat**.

📄 <https://fonts.google.com/specimen/Montserrat>

The secondary font **IBM Plex sans** can also be applied to secondary texts.

📄 <https://fonts.google.com/specimen/IBM+Plex+Sans>



# Backgrounds mechanics

# BACKGROUNDS

## Backgrounds mechanics

A library of backgrounds in shades, specific for each theme, is available to design the media.



# BACKGROUNDS

## Backgrounds mechanics

A library of backgrounds in shades, specific for each theme, is available to design the media.



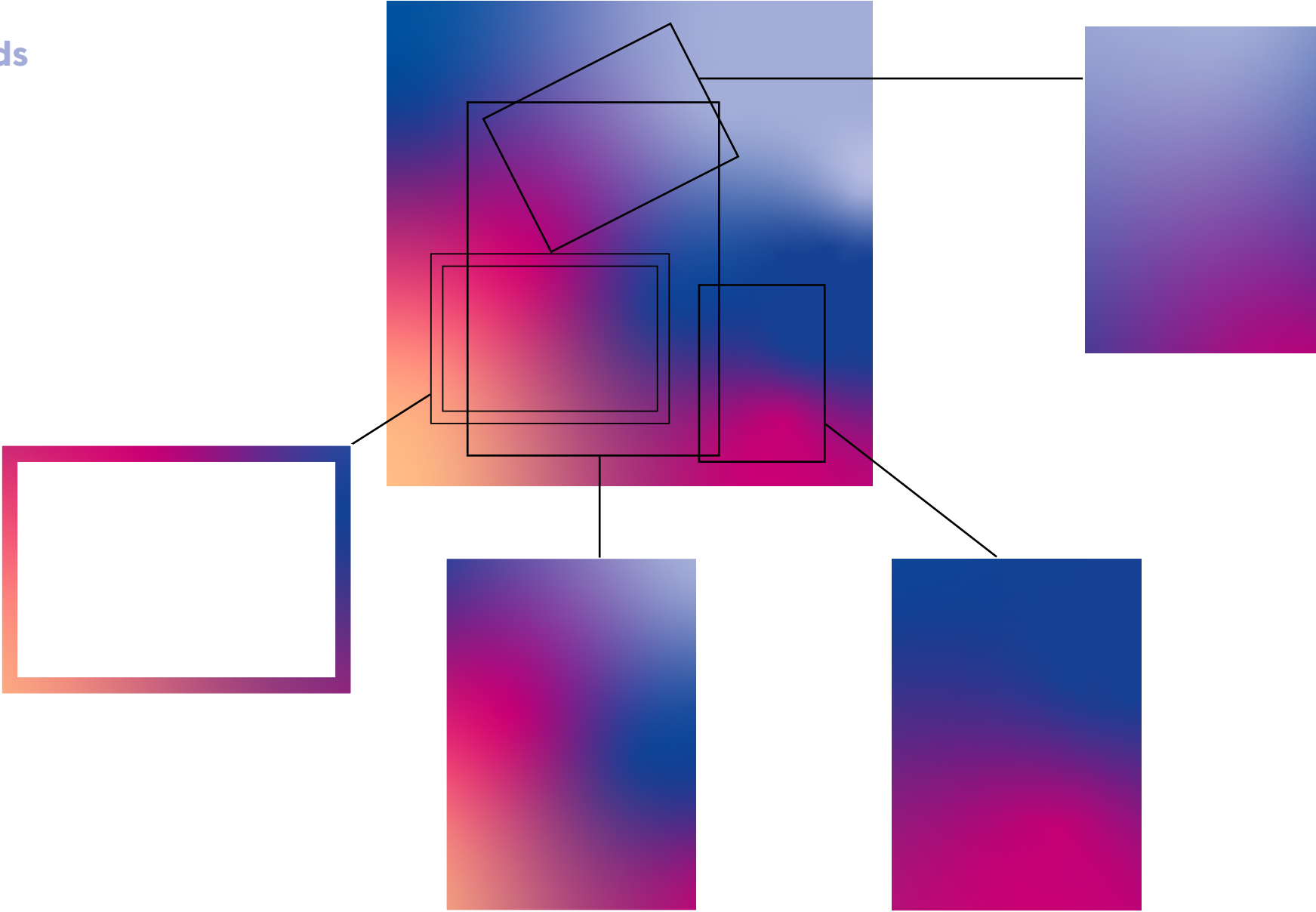


**On all variants  
of gradations,  
we will write in white  
on a blue title block.**

# BACKGROUNDS

## Backgrounds mechanics

Framing examples.

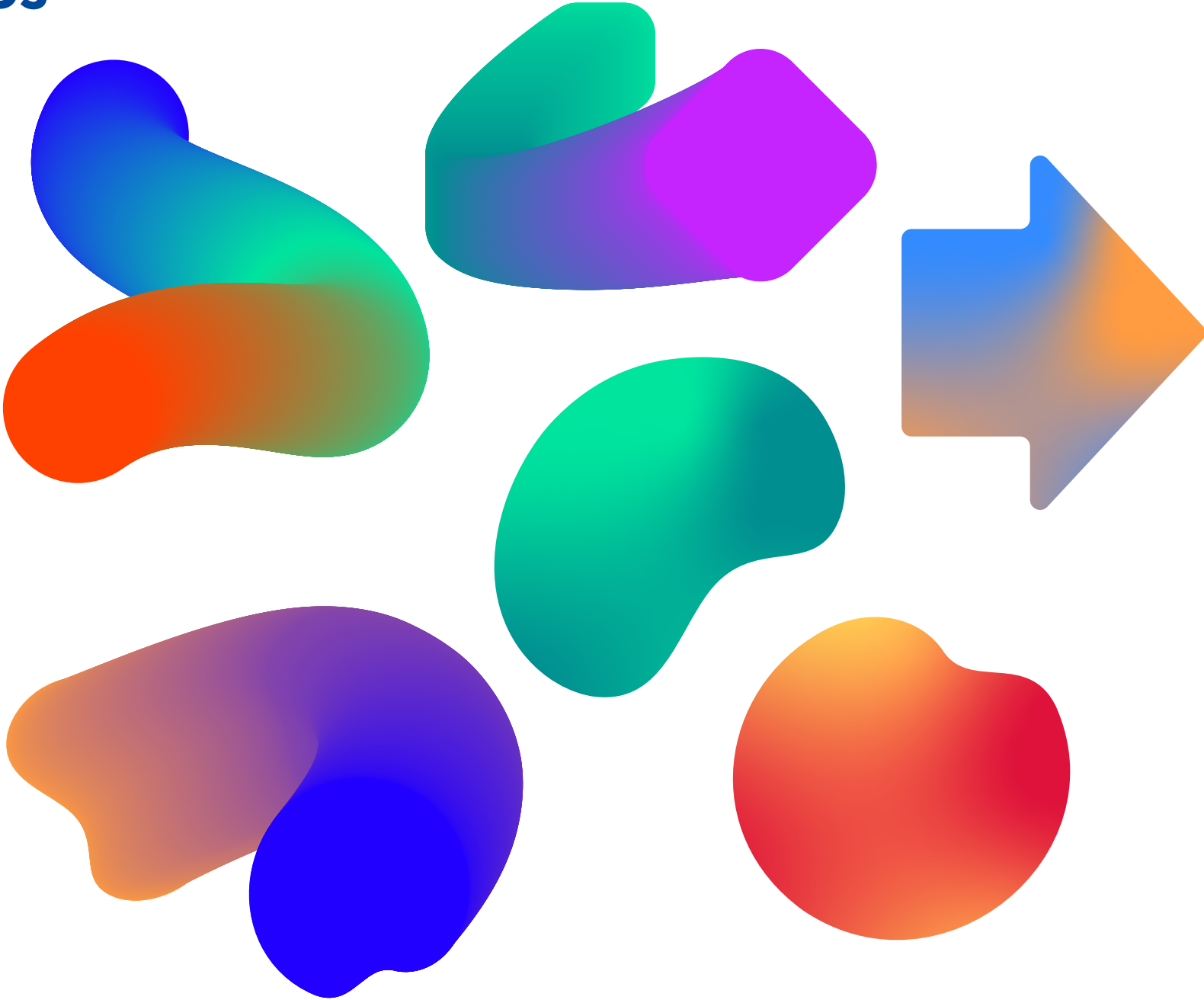




# BACKGROUNDS

## Backgrounds mechanics

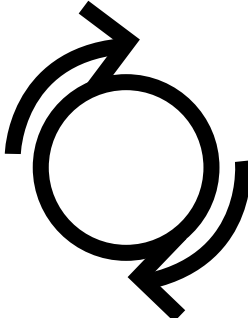
The colours can be combined into anamorphic shapes in movement, or simple geometric shapes.



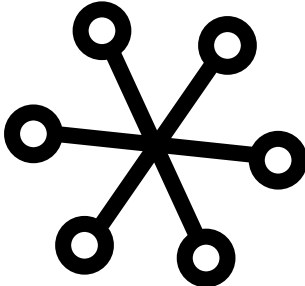
# Symbols

# SYMBOLS

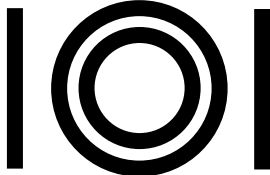
Climate action



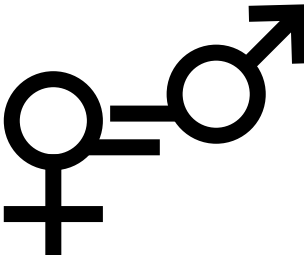
Digital transformation



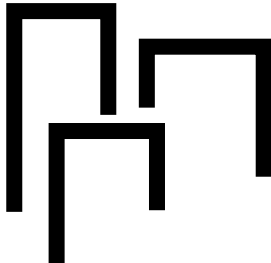
Food



Gender equality



Housing



Leipzig character

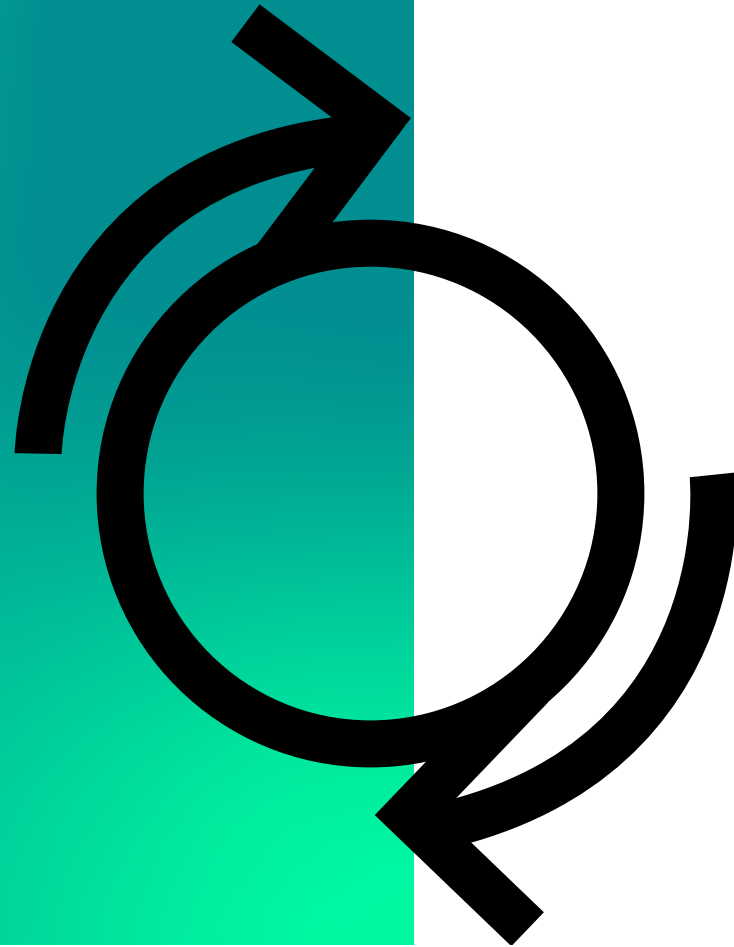
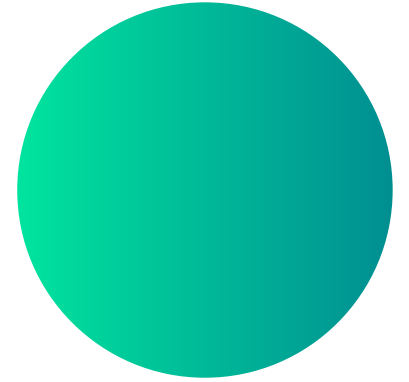


Procurement

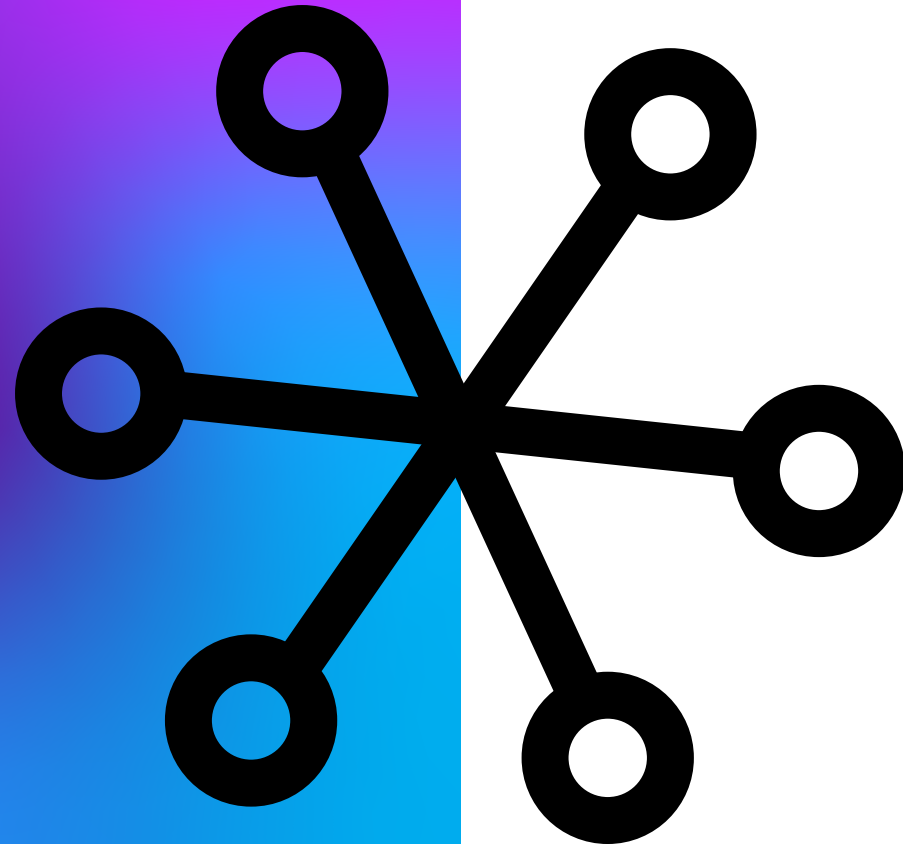
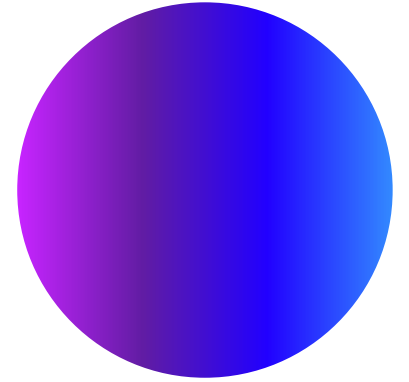


**How to  
associate?**

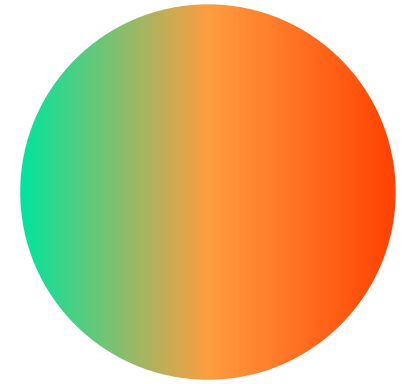
# CLIMATE ACTION



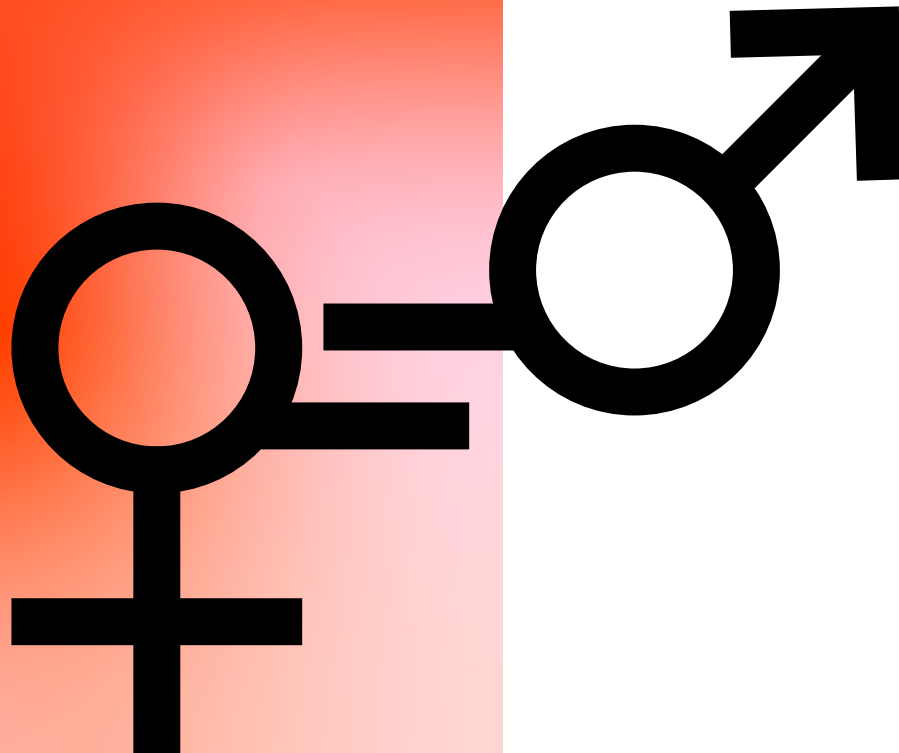
# DIGITAL TRANSFORMATION



**FOOD**

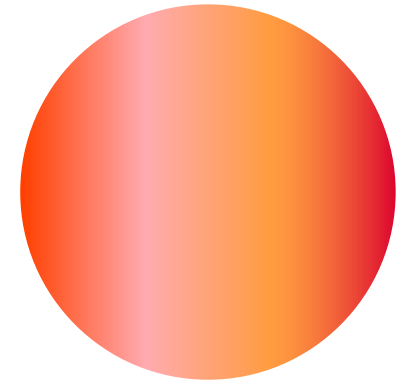


# GENDEREQUALITY

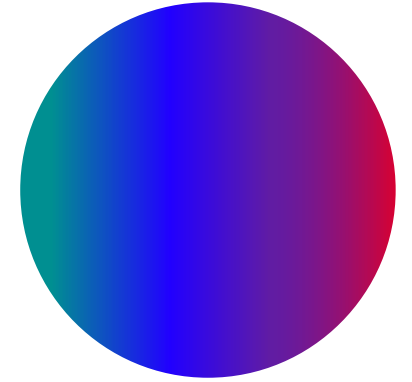




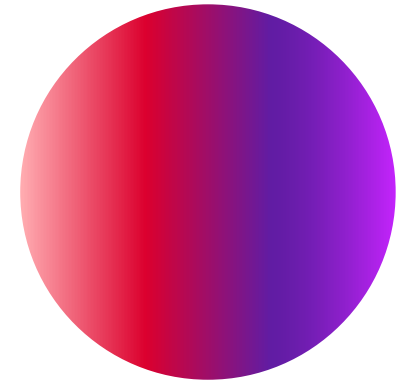
# HOUSING



# LEIPZIGCHARTER



# PROCUREMENT



# USAGE EXAMPLE

## Print media

Gradient screens can be used as a background and/or frame.  
The symbol is applied in white or black on top.  
The gradient can also be imported into the pictoglyph  
The typography can be processed in large format,  
so as to cover the support.



## Supports web

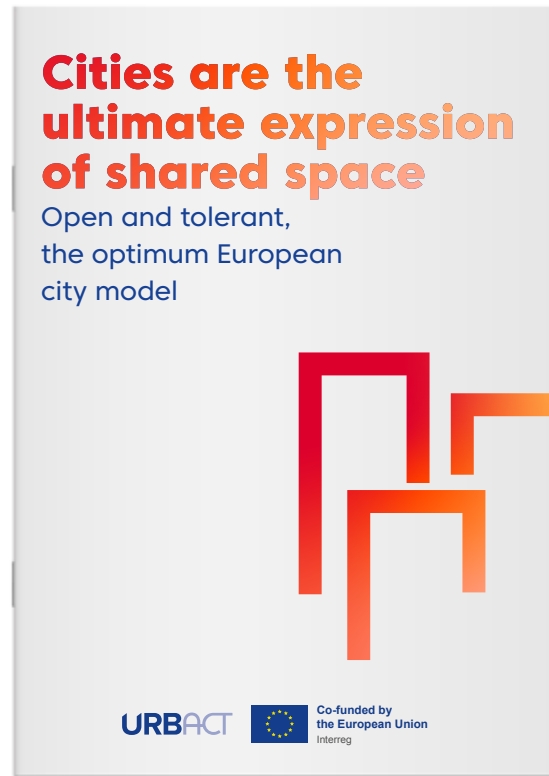
Sur les communications numériques, la couleur peut couvrir l'intégralité du visuel.



# USAGE EXAMPLE

## Print media

Gradient screens can be used as a background and/or frame.  
The symbol is applied in white or black on top.  
The gradient can also be imported into the pictoglyph  
The typography can be processed in large format,  
so as to cover the support.



## Web media

On digital communications,  
colour can cover the entire visual.



# Labels

# ACTION PLANNING NETWORKS

On this label, circles represent the actors recruited by the programme in the different cities. They are connected by a curved line: they work together to develop actions, which will be disseminated to other cities in the Urbact programme.



# TRANSFER NETWORKS

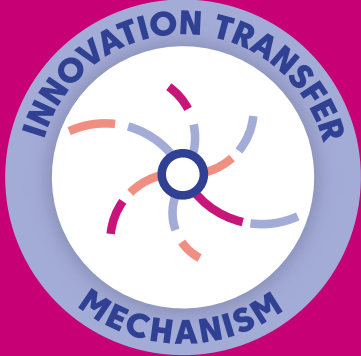
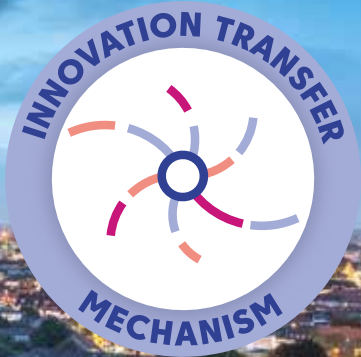
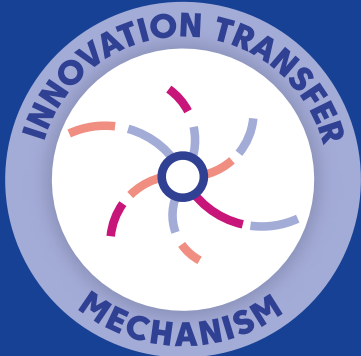
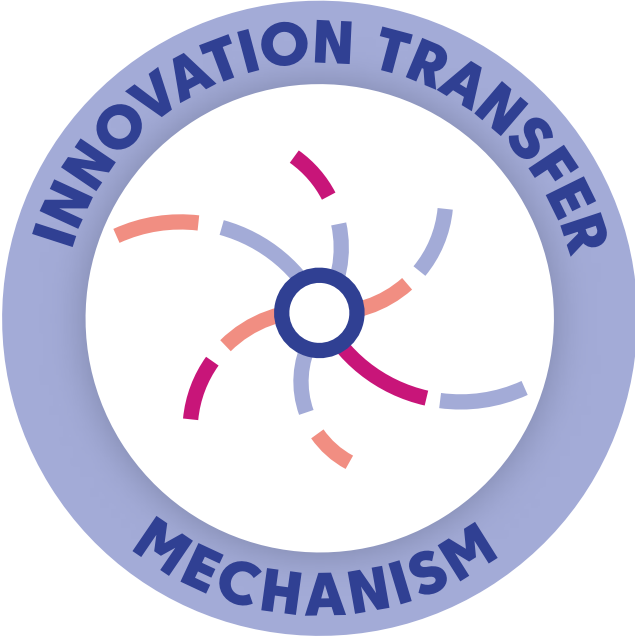
This labels should show the good practice transfer process.  
Good practice is disseminated after the first successful experiment.





# INNOVATION TRANSFER MECHANISM

This labels show the innovation transfer and the complex and varied spread of good practice: transmission, dissemination, sharing...



# Signature

# SIGNATURE OF THE MEDIA

[urbact.eu]

Favicon or profile picture



# Supports



# WORD TEMPLATE

Supporting title  
**Title of the support**



URBACT  Co-funded by the European Union  
Interreg

Supporting title  
**Title of the support**



URBACT  Co-funded by the European Union  
Interreg



Supporting title  
**Title of the support**


URBACT  Co-funded by the European Union  
Interreg



Supporting title  
**Title of the support**

URBACT  Co-funded by the European Union  
Interreg

**Support title on two lines**  
 Subtitle




**Index**

Puda vit aut ducipit exernam velis utat liquam sitaibus sum quamusda volum lacuptis et labo. Evenect aspiden duclae excessusda pratlat escliet min endaero id quatur mos atasint auda seceptelit, ilupitis reum animi, volorum quas dusciam, quatum quas eicid et molupta vidipis ntesunt et posseque conse que con rehent earior autatur ma ipis as di dem eos dolorem fugit, estibus et accum laut pra ad mitilibus repudis exped quam, volores equiam in post aditatinihii istotas quati rempero berspist inum fugiti vero iunt.

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 3. Chopler.....7  
 4. Chopler.....12  
 5. Chopler.....16  
 6. Chopler.....28

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[urbact.eu]  5

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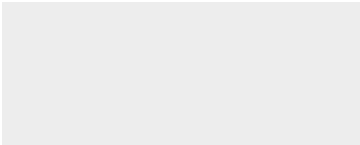
**Inter 3 an surbillance**

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**Epratureritas ninustrum atiquo culora qua.**

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**ILLUSTRATION**



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[urbact.eu]  6

**2. Ed quis ipit unt magni ipit quid quassum re perunt**

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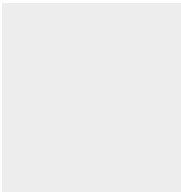
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dolupta vendae nit auda dupis vendetis et veloci laerem impetum anore, vltempor magnum qua bea quis cum dem qui tem. Ut occus di remquis que quicil lupitiam, ut undis dolabo reprovita bubus.


**« Arciaspe et ut destis dolores cipsam, upiturno velliquoditit fugiaer ciatur accus. Aximus, entis a de eatem volo vellitam, que pa sed explit as ea sanliandaepe pliqui comnita perum ab Ipsapleitur sapereris nos am. »**

**NAME FIRST NAME, FUNCTION**



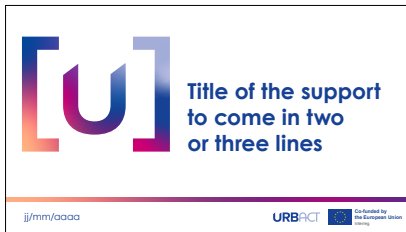
**ILLUSTRATION**

Eptaturibus res moleroo comima ximillesi dolecatu sinctur res quis sus quia vent. Uoendip iditas doluptatur.

[urbact.eu]  7

# POWERPOINT TEMPLATE

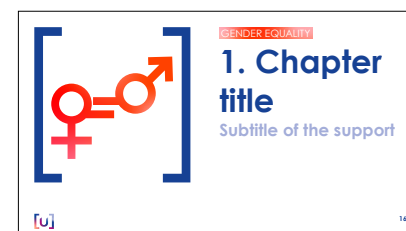
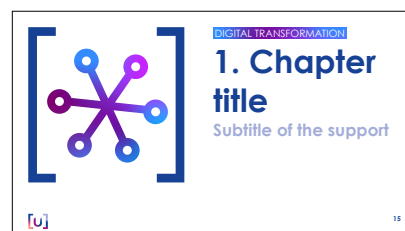
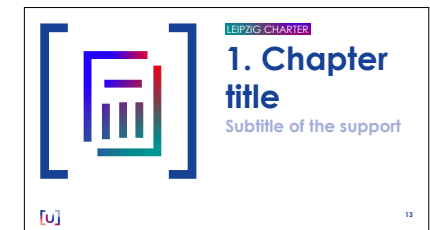
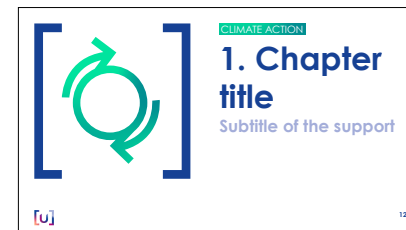
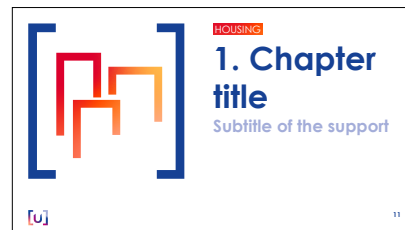
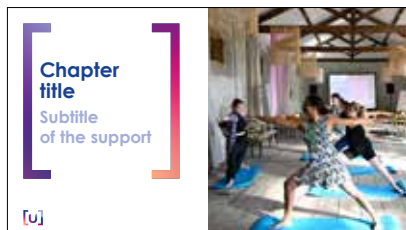
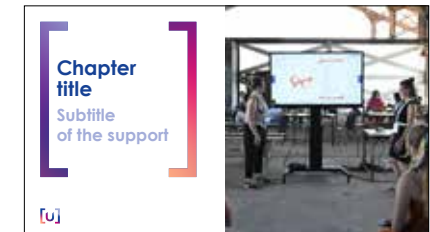
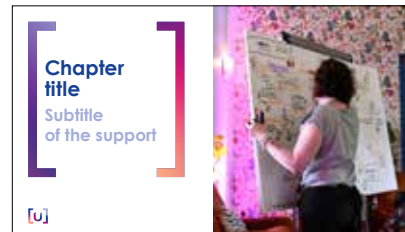
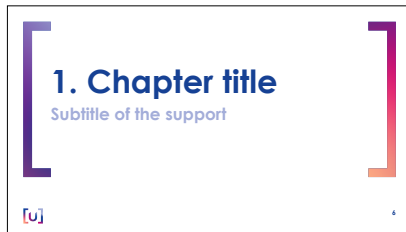
Examples of cover pages without photo >



Examples of cover pages with photo >



Examples of chapter pages without photo, with photo, or themed >





# POWERPOINT TEMPLATE

Examples of content pages >

[O]vertitle of the page

**Level 1**

Level 2 - Ucitet, sum est, con re quuntur sam.

› **Bullet 1 - level 3**

Text - level 4



[U]

18


[O]vertitle of the page

**Level 1**

Level 2 - Ucitet, sum est, con re quuntur sam.

› **Bullet 1 - level 3**

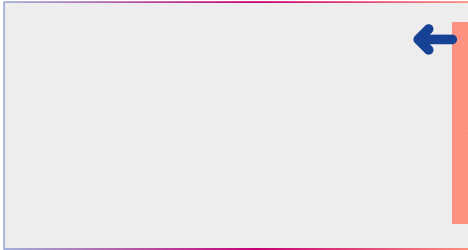
Text - level 4



[U]

19

[O]vertitle of the page



Level 1 - Ucitet, sum est, con re quuntur sam ut eum quia nobit quo min rest, voluptate.

- level 2

[U]

20

Examples of closing page >



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# TOOL SHEET

## Evidence Analysis & Improvement Table

For identifying and analysing sources of information about an issue

### WHAT IS NEEDED?

**Time:** 1 hour or more

**Participants:** a core group of stakeholders + 1 facilitator/1 note-taker

**Material support:** blank version of the Evidence Experience and Enhancement table (see overleaf)

Identify a note-taker who will be writing down the comments made during the brainstorming session.

### WHAT FOR?

- ▶ To assess evidence already available
- ▶ To identify new sources of relevant data
- ▶ To improve the evidence available

**Proper evidence and collection of data is essential to make sure the challenge has been well defined, to set relevant objectives and solutions as well as, at a later stage, to monitor the progress made.**

While the Evidence Analysis & Improvement table can be used as a basis for individual reflection, using it with a group of stakeholders will help making sure that the evidence base is exhaustive, capitalising on existing knowledge and collective intelligence.

### HOW TO USE IT?

#### Step 1

For each of the categories in the 1st column, list all the different sources of information, data and learning you may rely on to analyse your challenge.

#### Step 2

**Indicate** your level of experience with each of these sources. Also indicate where sources of information are not at hand or are missing.

#### Step 3

In the 3rd column, **define** how each source of information will help you improve your problem analysis and how you may use them.

#### Step 4

Discussing with the group, **prioritise** the sources of data in order to examine which one you will choose to focus on to analyse your situation.

It can be helpful to use this tool in relation to the Problem Tree to get a fresh and comprehensive understanding of the initial situation, making sure the issue is properly examined.

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## Evidence Analysis & Improvement Table

Source of information, data and learning	What type of information, data and learning sources will you use? What is your experience of using them?	How do you want to use them to improve the evidence base for your issue?	Priority Order (1 to 7)
1. CITY DATA AND OTHER STATISTICS	Who addresses same or similar issues? What have we tried before? Did we analyse well why it worked/did not work?		
2. EVIDENCE FROM PAST/EARLIER ATTEMPTS	Have similar actions been tried in other city quarters? How to use their lessons?		
3. COLLEAGUES IN THE CITY	How to get feedback, ideas and co-create with service users, customers and other stakeholders?		
COLLEAGUES IN THE CITY	How to learn from good practices in other cities, national and abroad?		
OTHER CITIES THAT FACE SAME PROBLEM, HOME	Can we learn from scientific studies about the topic? How to find them and use them for policy-making?		
EVIDENCE AND RESEARCH	What type of experts would we need? How can we use new sources and methods?		
EXPERTS AND ANY POTENTIAL SUSPECTS			

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# SOCIAL NETWORKS

A dreamlike, simple visual or a montage of pictures.



The profile visual shows the Urbact icon. It must be sufficiently centered and framed to be readable.



Examples for Facebook publishing

If necessary, a text can be embedded on this visual.

The Urbact icon always appears in the upper right corner of the visual.



# SOCIAL NETWORKS

Examples for Twitter publishing

The profile visual shows the Urbact icon. It must be sufficiently centered and framed to be readable.



A picture type visual, evoking the message. No text embedded on this visual.



# SOCIAL NETWORKS

Examples for LinkedIn publishing

A picture type visual, preferably showing human people (face or group). No text embedded on this visual.

The profile visual shows the Urbact icon. It must be sufficiently centered and framed to be readable.

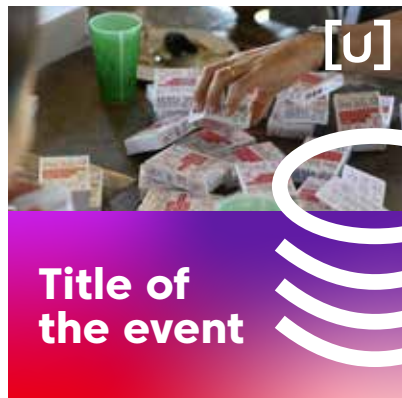
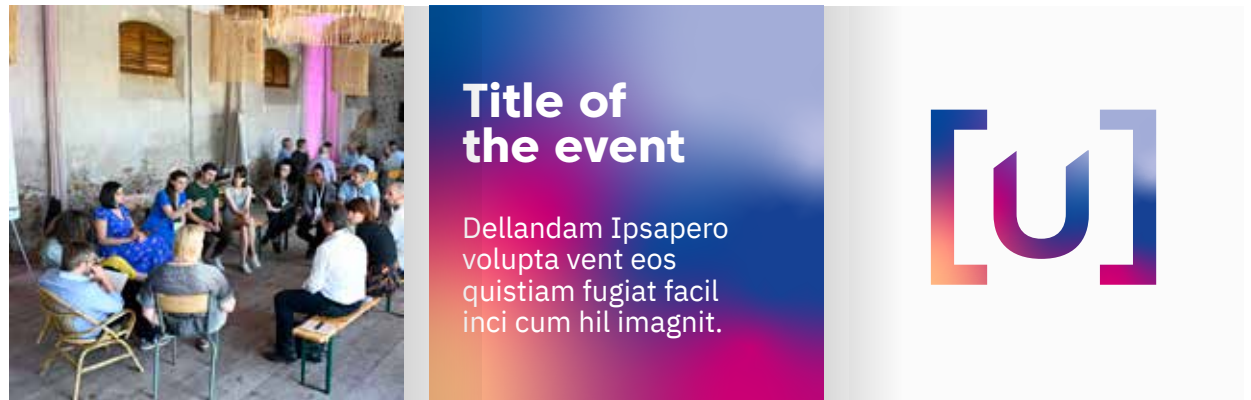
The screenshot displays the LinkedIn profile for URBACT. The profile picture is a large image of a diverse group of people at an outdoor event. The profile banner is a smaller version of the same image. The profile icon is a square with a white 'U' on a purple-to-pink gradient background. The profile name is 'URBACT' with the tagline 'Affaires étrangères · Paris, France · 6 293 abonnés'. Below the name is the slogan 'Driving change for better cities'. There are buttons for '+ Suivre' and 'Voir le site web'. A navigation menu on the left includes 'Accueil', 'À propos', 'Offres d'emploi', 'Personnes', and 'Publicités'. The main content area shows a post from URBACT about digital transition in Aveiro, Portugal, with a link to a LinkedIn article. A 'Points forts' section on the right highlights the hashtag #urbanplanning with 346 762 followers.

# SOCIAL NETWORKS

Examples for single Instagram publishing



Examples for multiple Instagram publishing



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