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INTRODUCTION TO TOURISM BRANDING
INTRODUCTION TO TOURISM BRANDING

What is a tourism brand?

A tourism brand embodies the imagination and emotion a country inspires in visitors. It has a major influence on where people choose to travel.

Tourism branding could be defined as:

- The “designed” identity of a place (how it packages itself and portrays itself to the rest of the world)
- The culture behind the place (what its attitude, policies, traditions and behaviour is in the global context)
- The perception of the place in the minds of its target audience (how it is thought of or rated internationally)

Tourism and tourism branding have the capacity to improve the image of the country, enable the world to better know the Myanmar people and to create a wealth of jobs - both directly and indirectly.

It is not just for the government or for the tourism sector. And it isn’t only for business. It is for everyone.

Why is tourism branding important?

In today’s super competitive world, tourism branding has become a fundamental strategy to convey a more positive image of a country or place.

The ultimate objective - to attract more visitors - is not only about recognition or fiscal benefits for society.

In fact, even if tourism branding is aimed at an international audience, it often has just as much to do with the locals whereby it enables people to identify with their territory, develop a sense of pride and preserve or showcase their traditions and culture.

At the heart of tourism branding lies the essence of what makes the country (and its tourism offerings) special or unique. How this is developed into a brand - by way of revealing the nation’s personality and appeal - and how it is delivered to its audiences remain very subjective. Obviously a tourism brand that exists but is not seen (or heard of) will not succeed as it will not enter the hearts and minds of the potential end user - the tourists.

In many countries vast sums of money have been spent to reach these audiences and many, Malaysia or South Africa for example, have seen tourism become a key driver in the economy and a dynamic actor in public diplomacy.

However, big budgets are not always available and so other, less capital intensive, methods - such as social media - can be employed to work in the tourism brand’s favour.
INTRODUCTION TO TOURISM BRANDING
How does tourism branding work?

Making a destination desirable takes effort...especially in today’s world crowded with opportunity and information. Attracting visitors to a country requires a strategic and inspirational approach.

Thomas Edison once said, “Success is 10% inspiration and 90% perspiration” and this is totally applicable to the tourism industry.

Branding a country is the inspiration but it is just the first step to showcasing the nation.

The dedication, follow-through and passion from everyone in the country from the general population to immigration officers, taxi drivers, to key stakeholders is what makes the brand a success.

Good tourism branding is not just about theory - it is about practice - and involves:

• Demonstrating the best features of the country to the rest of the world in order to increase tourist arrivals
• Offering an insight into the people, the culture, traditions, cuisine, heritage, destinations, handicrafts etc.
• Providing a visual counter narrative to the outside world when a nation has been/is misunderstood
• Taking control of the global portrayal of the country and repositioning Myanmar’s perceived value as a destination and a rich “life experience”

Making a destination desirable takes effort...especially in today’s world crowded with opportunity and information. Attracting visitors to a country requires a strategic and inspirational approach.

Thomas Edison once said, “Success is 10% inspiration and 90% perspiration” and this is totally applicable to the tourism industry.

Branding a country is the inspiration but it is just the first step to showcasing the nation.

INTRODUCTION TO TOURISM BRANDING
What is the value of tourism branding?

Tourism is a major component of the world economy and competition to attract visitors is fierce.

Tourism branding goes a long way to influencing the ways in which a country is seen around the world.

The rapidity and advancement of globalisation means that whatever countries aim to “bring in” - whether that is investment, aid, tourists, events, researchers, journalists, talent etc - AND “put out” (products, services, policies, culture etc) has a certain value. That value depends on whether the nation’s image and reputation is weak or strong.

The truth is that:

• Perception has become equity - it is intangible but vital
• Perception is often a more traded currency than reality
• Perception must be managed to be a critical asset and to ensure current and future success of a tourism brand

Therefore creating a strong, positive tourism brand will have a direct impact on how Myanmar is perceived abroad, how much visitors are willing to spend on their stay and how likely they will be to recommend it to others.
BRAND MYANMAR - THE STORY
The introduction of visas on arrival and e-visas has made it easier for people to travel to Myanmar and the establishing of a common visa or single visa for non ASEAN countries enables Myanmar to more easily feature as part of a multi-destination SEA itinerary.

Greater Accessibility - Air Travel
The advent of new routes and airlines flying into Myanmar’s international airports, with greater airlift marked a spike in tourism arrivals. The ASEAN open skies agreement will further impact accessibility.

Greater Accessibility - Border Crossings
The opening up of more international borders renders Myanmar an attractive destination for travellers from neighbouring countries. These can be international or regional visitors, day-trippers or long-staying guests.

The World Travel & Tourism Council (WTTC) predicts Asia’s travel and tourism industry will grow by more than 6% each year - the fastest expansion rate of any region in the world.

In addition WTTC’s forecast for Myanmar is very positive since it cites it as being among the fastest growing countries worldwide for total travel & tourism GDP to 2025.

Greater Accessibility - Visas

Having recently re-emerged on the global stage means that Myanmar has a unique opportunity to learn from the mistakes of more developed or fully-fledged destinations which - although successful - have likely also seen the negative impacts of overdevelopment.

Given that it has been closed for a number of decades, how Myanmar positions itself now will likely strongly affect perceptions in the years to come and impact the country’s future success. Tourism branding has an important role to play in creating positive perceptions of the people, traditions, culture, destinations of the country and makes up a big part of a country’s marketing and branding capacity.

In the 2014/2015 Bloom Consulting Country Brand Ranking Myanmar is ranked low: 143 out of 180 nations globally and 39 out of 44 in Asia. However, the country has only just opened up and has already risen 3 places since 2013/2014. The future of the tourism industry is bright but Myanmar cannot compare with such major neighbouring draws as Thailand, Singapore, Indonesia, the Philippines and Malaysia, nor should it try to. It has something quite different to offer visitors and is at a different stage in tourism development.

In fact, this represents a huge challenge and opportunity for the country. Malaysia has seen its tourism numbers skyrocket to 25.7m visitors and its tourism revenue reach RM65.44bn (2013 statistics). These figures are up from 5.56m (4.6-fold increase) and RM8.6bn (7.6-fold increase) respectively. Recognition for its tourism brand is high throughout the world thanks to a strong global branding and marketing campaign over the last 10 years which has paid dividends.

Clearly funding of such campaigns can be difficult to source but it is not only an investment in the country’s image but an investment in the future of an industry which has incredible benefits to the whole society.
BRAND MYANMAR - THE STORY

Why create a tourism brand for Myanmar?

As a “new” destination with old world charm, Myanmar is extremely appealing but it is not well known. Being surrounded by some tourism giants means it has some stiff competition, like Thailand, rated the 10th in the Top Ten Most Visited Country in the World with over 26 million visitors; or Singapore which is voted Lonely Planet’s No1 Travel Destination 2015.

Myanmar - like all countries - needs to create a coherent tourism brand for many reasons but here are some special considerations:

- Myanmar’s profile domestically and globally is not well understood
- Myanmar is a mystery to many - its seclusion means there is a lack of clear identity in modern terms
- Is the perception of “mystery” a good thing (exotic, adventurous) or a bad thing (unknown, unsafe)?
- A cohesive image and representation is required to make the country better known
- Its offerings - in particular its culture, diversity, destinations and attractions - are positive attributes
- A strong tourism brand offers a counter narrative

Central to that is the creation of a brand that is easily identifiable as being intrinsically Myanmar and which speaks with ONE voice, in ONE style and with ONE overarching theme.

More complex than people realise, the identity, reputation and image of a country is bound up in many different aspects from people to policies, from society to infrastructure, from traditions to inventions, from cuisine to clothes.

Essentially the nation-brand should be an assimilation of all that the country stands for. All of this is difficult to capture in the strategy of a branding campaign for a nation... and perhaps even more difficult to implement or apply. However, it has become fundamental to the progress, prosperity and future of countries. In very simple terms tourism branding could be defined as:

- The “designed” identity of a place (how it packages itself and portrays itself to the rest of the world)
- The culture behind the place (what its attitude, policies, traditions and behaviour is in the global context and how it transmits or shares its culture with the rest of the world)
- The perception of the place in the minds of its target audience (how it is thought of or rated internationally)

Branding means different things to different people. In the tourism industry it ultimately comes down to experience - which incorporates both tangible and intangible aspects.
In branding and marketing terms some key deliverables can be achieved and consistency in these is vital. There are some basic must-haves that will bolster and enhance a country’s image; elements that will reinforce the impression of a well-organised, self-respecting nation include:

- A single logo to represent the tourism brand with a professional “look and feel”
- Well-designed promotional material* with a consistent message and a cohesive and attractive “look and feel”
- Emotional and physical investment by all stakeholders in a single tourism branding concept
- Consistent and dedicated use of the official logo and the tourism brand in materials - by all stakeholders at all times
- A clear understanding of how the branding strategy should be applied

*Promotional material should include a stationery suite, business cards, TVCs, films, brochures, information leaflets, billboards, press releases, websites, social media marketing, exhibition booths, merchandising etc

All of the above is perfectly sensible, feasible and essential as a first step in the journey towards formalising and standardising a tourism branding strategy. It is also fundamental to achieving a clear, positive brand image.

Just as a lady looks in the mirror to study her features and groom herself to present her most beautiful self and make the best impression on her peers, so too nations must do the same.

This is an imperative process in order to portray themselves in the best light and attract tourists in an increasingly competitive market.

The way in which we address each other affects our personal relationships and increases our chances to gain admiration and respect.

In tourism branding the same is true of the messages we give the world, the language we use and the tone of voice we employ.

Communicating the tourism brand values through words as opposed to visual stimulation - especially universally to a global audience with different cultural norms and diverse languages - is complicated but necessary. Among other things, to get it right it is critical to understand:

- What the tourism brand stands for and what the message is
- Where the tourism brand is currently positioned
- Where the tourism brand wishes to be positioned in the future
- What audience it needs to appeal to and how
- How much or how little “information” should be given besides the overall message
- Whether any message could be misrepresented in light of history or current affairs
- What the theme is to the message and whether it is stand-alone or part of a campaign
- Whether the relevance of the message applies to the national, regional, theme or place brand

The list of considerations is almost endless but in tourism branding a large amount of text needs to be thoughtfully created, in a harmonious manner, that speaks with the nation’s voice, expresses the nation’s personality and transmits the essence of the nation in the clearest possible way.

Beyond a sole tagline - which is meant to encapsulate the tourism brand in just a few words - there are other slogans, descriptions, offline copy (for example text for brochures), online copy (texts for websites) and, while it must all be in harmony, each performs a different function.
INTRODUCTION TO BRAND MYANMAR
Brand DNA Positioning

It’s imperative to ensure that the tourism brand - and its brand ambassadors who are essentially all those responsible for delivering on its promise - recognise the solid foundations at the core of its creation. These position the brand in the market as well as in the hearts and minds of travelers all over the world who will, in turn, become brand ambassadors when they visit and have exceptional experiences.

As such the tourism brand needs to effectively communicate what Myanmar stands for. This is necessary from both an internal (national) and external (international) standpoint. The idea - to unite everyone under one banner to can increase national pride and showcase the richness of the Myanmar culture - must become a reality.

ENVIRONMENT
DIVERSITY
ARCHITECTURE
HANDICRAFTS
HOSPITALITY
FAMILY & FRIENDS
INFRASTRUCTURE
CLIMATE
COMMUNITY
BEACHES
RIVERS
KINDNESS
COMMUNITY
HERITAGE
CUISINE
LIFESTYLE
LANDSCAPES
FILM & PRODUCTIONS
LOW CRIMINALITY
BALANCE
PERSONALITY
ACCESSIBILITY

INTRODUCTION TO BRAND MYANMAR
Tourism brand platform - delivering an experience

Perhaps the greatest diplomat for a country’s tourism sector is a happy holidaymaker returning from a well-earned, enjoyable vacation.

In the tourism sector there are many variables that can make or break a visitor’s experience.

How rich that experience is - on a personal level (intangible) and how “valued” it is in terms of a quality experience at the right price (tangible) - will directly impact whether those holidaymakers will recommend visiting Myanmar to their friends or counsel against it.

Perceptions formed based on the visitors’ experiences - from their arrival at the airport to the services they receive during their stay - are what tourists take home and discuss with friends, family and colleagues when recounting their holiday. Getting people united behind the brand - so that it effectively communicates a positive experience and becomes part of the expectation and promise - is vital.
INTRODUCTION TO BRAND MYANMAR

Tourism brand platform - essence, values & personality

All entities in the tourism sector have a responsibility to communicate the essence, values and personality of the brand. Every entity that does so makes a significant contribution to its success and - in turn - will benefit from it.

Wherever possible tourism stakeholders can and should:

- Capitalise on what the essence of the tourism brand is with a consistent and united voice
- Cement positive perceptions and try to counter any negative perceptions
- Ensure that the tourism brand is implemented on all possible occasions
- Empower people to take responsibility for - and personally invest themselves in - the tourism brand
- Try to avoid the perpetuation of stereotypes which are detrimental to the nation's image
- Communicate globally what the living reality of the tourism brand is and not just the portrayal of it
- Foster better understanding of Myanmar through cultural and human exchange
- Encourage every employee, indeed every citizen, to be a brand ambassador for the nation

BRAND ELEMENTS
A tourism brand is so much more than a singular logo. While this on its own creatively states the name of the nation - and indeed becomes a vital symbol of the national identity - tourism branding goes much further than that.

Of course, the logo itself becomes a vibrant reflection and source of identification of a country’s character and strategy, but beyond that the fonts, colours, imagery and textures selected, the creative applications employed and so on, must all work in harmony to express specific key elements of the spirit and character of the destination and the experience that it promises to deliver.

Developed after several months of careful planning - Brand Myanmar consists of a highly distinctive, colourful and elegant brand identity with key elements which will:

- Act as a powerful identifying endorsement for the country’s tourism offerings
- Encapsulate the essence, personality and values of the nation and trigger positive perceptions for the country
- Provide a compelling platform and brand story in order to attract increasing tourist numbers, improve tourism revenues and encourage further investment in tourism
BRAND ELEMENTS

Overview

Brochures
Logo
Website
Kanote
Newspaper ads
Posters
Pull-up posters
Colour palette
Leaflet
Brand Elements

Third party use - permission to use Brand Myanmar

Now, it’s your turn. Because without every Myanmar citizen lending its support, the Myanmar brand will take longer to gain the recognition it deserves on the global stage. Myanmar needs your voice and presence to be heard. It also needs your help to be seen in the best possible light.

Myanmar must tell and show the world that it can deliver an incredible experience - not just a holiday or a trip but an exceptional “life experience” - that will leave a lasting imprint on visitors. And it is not just one way street because winning hearts and minds Myanmar will gain recognition and be put well and truly on the map. This in turn will bring greater economic activity - and prosperity - to the nation.

So please embrace the power of Brand Myanmar. Add the official logo to your literature and give it the support and endorsement it needs to succeed. The more people using Brand Myanmar, the faster it will draw recognition to Myanmar. And everyone will win.

For permission to use the Brand Myanmar logo, related imagery and materials in your own marketing efforts please contact the MTM:

Email: pr.officer@tourismmyanmar.org
Call: +959 5029602-3

For more information on how to use the Brand Myanmar logo, related imagery and materials please do the following:

• read these guidelines
• contact MTM (at the contact above)
• email ITC / Image Diplomacy at info@imediplomacy.com

Let the journey begin

As Myanmar’s tourism leaders, it’s your knowledge of the country’s tourism and travel offerings, coupled with your dedication passion and commitment to delivering amazing experiences to visitors that can breathe life into the brand.

Brand Elements - Word Mark / Logo

The story behind the logo

Word Mark

This is a custom font (specially created for the MTF) based on the shapes of the Myanmar alphabet.

Although these letters are in the Latin or Roman alphabet to spell out the country’s name in English, they cleverly capture the spirit of the local language, creating an exotic feel. The rounded characters, stylish and simple in their appeal, also symbolically portray the embrace of the Myanmar people both in terms of their welcome and their desire for the new era they are experiencing.

The colour of the letters represents the legendary Golden Land, as Myanmar is often called.

The word mark was commissioned by the Myanmar Tourism Federation in 2012/2013 for the rebranding of the MTF. It was created by the agency Wir.

Given MTF’s important role in tourism and the fact that the word mark is a strong symbol of the tourism brand, permission was given by the MTF to the MOHT to use it as the nation’s tourism brand word mark.

Tagline

ID devised this tagline to accompany the pre-designed word mark. It demonstrates the optimism, transition and inspiring change taking place in Myanmar.

It was created for the TV campaign commissioned by the MOHT and done by D which was launched at the WEF East Asia in NPT in June 2013 and aired on BBC, CNN & CNA as well as local TV channels.

The ornate nature of the word mark MYANMAR necessitated the use of a clean, uncomplicated, modern font for the tagline to create balance, for this reason Din Pro was chosen. The tagline represents many things:

• CALL TO ACTION - encouraging visitors to come
• INVITATION - for participation at all levels
• UNDISCOVERED - exoticism and exploration
• VERB vs ADJECTIVE - action not description
• POSITIVE AFFIRMATION - signals moving forwards
• HONESTY - demonstrates this is a nascent tourism market

The tagline is written in either black or white for contrast or occasionally in gold if a single colour logo is required.
BRAND ELEMENTS - TVC
How the tourism branding campaign began

The branding for Myanmar was initially spurred by the fact that the country was hosting the prestigious World Economic Forum on East Asia 2013. The Ministry of Hotels & Tourism commissioned Image Diplomacy (iD) – a boutique branding and communications company - to prepare a TV commercial (TVC) and short film. The 30-second TVC was launched at the WEF and aired on BBC, CNN and CNA. Snapshots of the TVC sequence are below:

NOTE: the logo in the final frame had a special effect applied to it and required an adjustment to the size and alignment of the tagline in order to be legible. However, this is not permitted for other (print and merchandising) materials and should only be used for digital purposes.

BRAND ELEMENTS - WORD MARK / LOGO
Overview of logo use

The Myanmar logo has been specifically drawn and must not be modified in any form by either manual or electronic methods. When applying the logo to materials the electronic master artwork must always be used - meaning the digital vector file which is readily available from the MTM or iD. It is vital to ensure that the proportions, spacing, relative positioning and colours of the Myanmar logo always remain consistent so as not to dilute the value of the brand. For any queries please contact info@imagediplomacy.com.

The only colours permitted for the word mark and tagline are:

- gold
- black
- white

No other colours may be used for the logo (word mark or tagline). The logo can be either as full colour or single colour. However, there are a couple of critical factors which determine which colour combination of the logo is most suitable:

- use (for example brochures - all brochure front covers should have the same logo colours for consistency)
- background colour (for example colour chosen from primary/secondary colour palette or photograph)
- medium (for example some printing like newspapers may not support full colour and so a black logo on a white background or white logo on a black background/greyscale background - would be required)

To guide users in this process a table of permitted combinations (logo colour on selected background) has been devised and should be adhered to. This series of approved versions - which have been conceived of to adapt to all current and future needs - can be found on the next page.

The word mark with the tagline - in an approved colour palette - make up the official logo.

The combined elements are referred to as the Master Brand.
### BRAND ELEMENTS - WORD MARK / LOGO

Examples of full colour and single colour logos on approved branding colours (solid plain)

<table>
<thead>
<tr>
<th>Solid Plain Background Colour - Primary Palette</th>
<th>Permitted Colour for Word Mark</th>
<th>Permitted Colour for Tagline</th>
</tr>
</thead>
<tbody>
<tr>
<td>White</td>
<td>Gold</td>
<td>Black</td>
</tr>
<tr>
<td>Black</td>
<td>Gold</td>
<td>Gold</td>
</tr>
<tr>
<td>Gold</td>
<td>Gold</td>
<td>Black</td>
</tr>
<tr>
<td>Grey</td>
<td>Gold</td>
<td>White</td>
</tr>
</tbody>
</table>

#### Examples of Full Colour Logos

Please note: the examples illustrated in this page and the following page do not constitute the whole range. Refer to the relevant table for all permitted colour combinations.

<table>
<thead>
<tr>
<th>Solid Plain Background Colour - Secondary Palettes</th>
<th>Permitted Colour for Word Mark</th>
<th>Permitted Colour for Tagline</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dark blue</td>
<td>White</td>
<td>White</td>
</tr>
<tr>
<td>Mid blue</td>
<td>White</td>
<td>Black</td>
</tr>
<tr>
<td>Light blue</td>
<td>Gold</td>
<td>White</td>
</tr>
<tr>
<td>Green</td>
<td>Gold</td>
<td>Black</td>
</tr>
<tr>
<td>Yellow</td>
<td>Gold</td>
<td>Black</td>
</tr>
<tr>
<td>Orange</td>
<td>White</td>
<td>Black</td>
</tr>
<tr>
<td>Brown</td>
<td>White</td>
<td>Black</td>
</tr>
<tr>
<td>Red</td>
<td>Gold</td>
<td>White</td>
</tr>
</tbody>
</table>

#### Examples of Single Colour Logos

Prepared by Image Diplomacy for the International Trade Centre (2015)
Gradients or varying saturations of the approved branding colours (primary and secondary palettes) are useful for many medium (especially in printing) and add depth to the design, allow an area for the application of the logo or text and provide a contrast to solid 100% colours. Depending on whether the kanote pattern is applied to the background colour or not, the saturation can range from 100% to 60% opacity. The white glow effect created for greater visibility of the logo or text is added by selecting the area and applying a Gaussian Blur filter at 60% or using a gradient tool to whiten the desired area.

Care must be taken with the above in the replication of the effect for a series (such as the pull-up posters or brochures) which need to work in harmony and look consistent. For the same reason it is recommended that the kanote design is only used in white, grey/black at 25% opacity. To see the series of 12 brochure covers (using the full colour palette) please go to page 37. These have already been prepared in readiness for immediate use and are available on file.

Please note that colour on colour (gold background plus gold kanote for example) could be an alternative combination once the above (white and grey/black kanote) has been exhausted. However it is strongly advised that all other colour combinations should be avoided. If in doubt please contact Image Diplomacy (iD) for assistance at info@imagediplomacy.com.
BRAND ELEMENTS - WORD MARK / LOGO
Examples of logo on gradient colour with kanote

Examples of logo on brochure covers
BRAND ELEMENTS - WORD MARK / LOGO
Examples of logo on brochure covers
The nature of tourism branding means that macro shots (scenic, landscapes, beaches or bustling cityscapes) or micro shots (close-ups of ethnic faces, costumes, food, handicrafts) are often employed for marketing materials. Placing the logo on these images can sometimes be a challenge because of “interference” (busy backgrounds) that may not allow good visibility of the logo. Careful selection of images is therefore really important as is careful consideration of the placement of the logo and the right version for that kind of colour background (see the table on page 33 for guidance on placing logos on coloured backgrounds).

Examples of correct and incorrect application of full colour logo (gold word mark and white tagline)
BRAND ELEMENTS - WORD MARK / LOGO
Examples of correct and incorrect application of full colour logo (white word mark and gold tagline)

Examples of correct and incorrect application of single colour logo (black word mark and black tagline)
BRAND ELEMENTS - WORD MARK / LOGO
Examples of logo on photographic background

Where the subject in the chosen image would be unduly hidden by the standard logo placement (for example, the logo in the top left corner obscures the face of the Buddha or the logo is subjected to too much interference (for example, the clouds in the sky make reading the tagline difficult)), there are a couple of solutions. If the standard placement is flexible (for example the material is not part of a series and therefore consistency is not important) then the logo can be placed in an alternative position where it does not hide the subject or where there is less interference.

Otherwise if the position must be retained for the sake of consistency (or visibility - for instance as part of the backdrop for an exhibition booth) then an effect can be created behind the logo - if possible extending across the whole width of the image rather than only behind the logo. This should preferably be done with white to lighten the area where the logo contains gold and/or black (white 60-80% opacity) or black to darken the area where the logo contains gold and/or white (black 60-80% opacity).
BRAND ELEMENTS - WORD MARK / LOGO
Examples of logo on photographic background

Examples of adjustments required to full colour logo (gold word mark and white tagline)

Examples of adjustments required to single colour logo (black word mark and black tagline)
Minimum clear space or an exclusion zone is the smallest distance allowed between the logo and the edge of a page, the edge of an image, or body copy; maintaining it at all times ensures prominence and legibility. Ideally this should be observed in all medium - not only in online and offline printing but also where application to promotional items or merchandising takes place.

Due consideration should be taken when applying the logo to merchandising like USB keys and other small items.* In addition care should be taken with merchandising that does not have a flat or smooth surface since this will undoubtedly affect the final outcome and not be of the standard required to further the brand values.

*Should the space to place the full logo be limited (a small item such as a USB) or the application with small letters look untidy (embroidery stitching) then the logo without the tagline should be adopted.

However, as long as the tagline LET THE JOURNEY BEGIN remains (likely for the next 2-3 years) then it should appear "with" the logo wherever possible. This may require separating it out from the logo for instance you can put the word mark on one side of the USB and the tagline on the other to make it legible and give it more prominence. (Please see page 49 for more information on using the tagline separately).

Please note that when printing, the custom font of the word mark (MYANMAR) and the official font for the tagline (LET THE JOURNEY BEGIN) must always be used in vector format for the correct kerning (spacing) and no other variation should be employed at any time. The vector files are available from the MTM or iD.

BRAND ELEMENTS - WORD MARK / LOGO

The full logo (the word mark with the tagline) should be used wherever possible. However, besides the issue of illegibility (mentioned on the previous page) there are other times when the tagline needs to be larger than it features in relation to the logo such as in promotional material and in these cases it can be separated from the word mark.

When the tagline is separated from the word mark it is preferable not to repeat the tagline twice so it should be removed from the full logo. There are also occasions when the tagline needs to stand alone without the logo where it can make a real statement such as inside the brochures, opposite the map page.

Once again please note that when printing, the custom font of the word mark (MYANMAR) and the official font for the tagline (LET THE JOURNEY BEGIN) must always be used in vector format and no other variation should be employed at any time.

For signage and exhibition booths, where the backdrop, logo etc is not being printed but instead constructed out of solid materials such as polystyrene, composite or acrylic, care must be taken to replicate very precisely the vector file of the fonts and the relevant spacing so that it is an excellent match and does not dilute the brand value by poor representation.
Regardless of which approved logo is being used, it is imperative that the Myanmar Master Brand is not changed or distorted in any way so that the integrity of the brand is preserved. Below is a checklist of mistakes to avoid and on the following page are some examples of logo misuse.

- Never create your own Myanmar logo
- Never reproduce the logo in non-approved colours
- Never stretch or alter the logo's proportions
- Never attach anything to the logo
- Never position the logo at an angle
- Never enlarge any of the 2 complete logo elements (word mark - MYANMAR or tagline - LET THE JOURNEY BEGIN) out of proportion or change the spacing between them
- Never use the logo with a busy background/around unless it is part of the branding design (like a wordle or photo booth backdrop)
- Never print over the logo (always leave the clear space)
- Never use the complete logo as a watermark
- Never use the logo on top of a strong or busy background pattern/image so that it becomes illegible
BRAND ELEMENTS - TYPOGRAPHY

Word mark font

As a custom font based on the shapes of the Myanmar alphabet, the word mark’s rounded characters make it a very distinct and instantly recognisable logo that inspires an exotic and embracing sense. The font is unique and this makes it even more critical for the exclusivity, cohesion and consistency of the design to be respected at all times.

It has been specifically drawn and must not be modified in any form by either manual or electronic methods. When applying the logo to materials (with or without the tagline) the electronic master artwork must always be used. The proportions, spacing, relative positioning and colours of the font must remain consistent so as not to dilute the value of the brand.

The only colours permitted for the word mark font are:

- gold
- black
- white

No other colours may be used for the word mark.

To the left is an actual example of the word mark having been improperly manipulated (the m, a and r have all been redrawn) and it is being used (with images taken from the TVC campaign) by a third party. This is not acceptable and such entities should be encouraged to register with the MTM and request permission to use the official logo.

Tagline font

The ornate nature of the word mark MYANMAR (being written in a style similar to the Myanmar font) necessitated the use of a clean, uncomplicated, modern font for the tagline to create balance.

The only colours permitted for the tagline font are:

- gold
- black
- white

No other colours may be used for the tagline regardless of whether it is being used as part of the full logo (with the word mark) or as a stand-alone tagline. In addition, it should always be on one single line (not stacked) so as to maximise the recognition and identity as being part of Brand Myanmar.

The tagline should not be manipulated with 3D effects, shadowing, glow etc. Limited effects may be applied to the tagline when absolutely necessary (for example for the sake of consistency using a white tagline for a series) by putting a slight shadow to make it more visible on a light background. However, the effect must be subtle and no outlines or other effects are recommended. If in doubt please contact iD.

To the left are two examples of the tagline (appearing on third party websites) where incorrect fonts have been employed. This is not acceptable and such entities should be encouraged to register with the MTM and request permission to use the official logo.
BRAND ELEMENTS - TYPOGRAPHY
Fonts for promotional materials - brochures

MINGALABA
Helvetica Neue LT Pro-75 Bold
ABCDEFghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
Helvetica Neue LT Pro-65 Medium
ABCDEFghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
Helvetica Neue LT Pro-55 Roman
ABCDEFghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
Helvetica Neue LT Pro-45 Light
ABCDEFghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
Helvetica Neue LT Pro-35 Thin
ABCDEFghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ

The brochures have two distinct fonts - a modern one with five variations, Helvetica Neue LT Pro coupled with an old-style one Dutch801 Rm BT-Roman. These were chosen to “offset” as well complement the Myanmar-alphabet inspired word mark.

The rounded nature of the Myanmar font is symbolic of the ancient and native heritage of Myanmar whereas Dutch801 Rm BT-Roman is meant to represent the colonial heritage and - in contrast - the Helvetica Neue LT Pro is intended to express “today” as a fresh beginning and “tomorrow” as a dynamic, hopeful future.

They work in harmony with each other by offering balance as well as contrast and interest to the design. Instructions on now these fonts should be used in the brochures can be found from page 75 onwards where clean templates will also assist in the construction of ongoing materials as they are required.

All design staff working with Brand Myanmar are required to use these official fonts. Photoshop CS6 features the main fonts used for the promotional materials (Helvetica Neue LT Pro and Dutch801 Rm BT). However, if these are not available on your current software you can download them for free at the following links:

Helvetica Neue LT Pro - download for free from:
Dutch801 Rm BT - download for free from:
http://www.azfonts.net/load_font/dut801n.html

*Please note the general use of Helvetica Neue LT Pro is as follows: 75 Bold and 65 Medium are mostly used for headings, 55 Roman is mostly used for sub headings and contrast headings, 45 Light is mostly used for info/statistics and body text while 35 Thin is used for contrast headings.

BRAND ELEMENTS - TYPOGRAPHY
Fonts for promotional materials - pull-up posters, newspaper ads and website

MINGALABA
Helvetica Neue LT Pro-75 Bold
ABCDEFghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
Helvetica Neue LT Pro-65 Medium
ABCDEFghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
Helvetica Neue LT Pro-55 Roman
ABCDEFghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
Helvetica Neue LT Pro-45 Light
ABCDEFghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
Helvetica Neue LT Pro-35 Thin
ABCDEFghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ

The limited space for information on printed materials such as pull-ups, destination posters and ads means that they are limited to only one font. Given that the aim is to be bold (and attract attention immediately) the chosen font is Helvetica Neue LT Pro.

For the sake of clarity and a clean look websites tend to be visually crowded unlike brochures the chosen font for online use is Helvetica Neue LT Pro.

Photoshop CS6 features this font but if it is not available on your current software you can download it for free at the following link:

Please note that neither of these should be default fonts for promotional materials, however since they are too prevalent and lack personality. They should therefore only be used as a last resort.

All design staff working with Brand Myanmar are required to download and install the official fonts.

In the event that downloading the correct fonts is not possible, for email correspondence or where an application requires a font commonly found on most computers and laptops, Myriad Pro or Arial is permitted.

Please note that both of these should be default fonts for promotional materials, however since they are too prevalent and lack personality. They should therefore only be used as a last resort.
BRAND ELEMENTS - APPROVED BRANDING COLOURS
The importance of colour

Colour is a major identifier (think of anything - a fruit for instance - and its appearance is often determined by it) and one of the most critical branding tools. Myanmar is a very colourful country both in terms of hues and diversity.

The colour palette for Brand Myanmar draws significantly from a series of 12 colours found very prevalently in the country. These consist of the Primary Branding Colour Palette associated with the logo (see page 32 for more details) and two Secondary Branding Colour Palettes - one Warm Palette and one Cool Palette.

These have been especially chosen for their representations (to nature, architecture, traditional costume/arts/crafts) and have been designed to be in harmony - both with the imagery likely to be used and with each other. The 12 approved colours (and varying degrees of saturation) make up the entire series of official colours and it is recommended that no other colours should be used. Brand Myanmar must be reinforced through consistent and prominent use of these colours.

BRAND ELEMENTS - COLOUR PALETTE
Full approved colour palette

The series of 12 colours has been devised to provide variation in particular for the brochure series so that destinations can have a dedicated colour. The selection of the ideal colour for each place should be done based on certain criteria such as (but not limited to):

- landscapes (beaches have a predominance of blue for example so the blue that most closely matched the seascapes was selected)
- nature (Kayah is very untouched with greenery, forests, fields and lakes so green was picked as the main colour)
- architecture/heritage (Bagan has a lot of brick built pagodas, red earth and red hot air balloons so red was chosen)
- traditions (for example a place, region or theme may have a colour with which it is associated because of local costume, handicrafts or arts so the colours most closely matching those should be dominant)

It should be relatively easy to assign a colour to a new brochure by working on the basis of the above colour identifiers, analysing the most prevalent colours from a montage of high-quality images/photos to be used and taking into account the colours already utilised for other brochures in the series.
BRAND ELEMENTS - APPROVED BRANDING COLOURS

Recommendations for use of colours

In general it is advisable for the number of secondary colours chosen, for the promotional element (brochure, magazine ad, pull-up poster), not to exceed two. These one or two secondary colours accompany colours from the primary palette which are used for the logo and as base colours where required. An example of this is the Kayah brochure where the logo is in black with a gold tagline (primary) and the green (secondary) is predominant but red (secondary) was also used as it featured in a number of the photos chosen for the montage and also contrasted well with the green.

It is not recommended to use a whole myriad of colours for any promotional element as this causes confusion. In addition DO NOT create alternative colours but instead use the approved gradients/saturation of the existing, approved 12-colour series. When using the colours always check that you have the correct CMYK or RGB references (see previous or following page):

- **CMYK**
  For four-colour printing, percentage values of Cyan, Magenta, Yellow and Black (CMYK) provide the references for the correct colour.

- **RGB**
  Colours viewed on computer screens are made up of Red, Green, Blue (RGB). When the master brand is used in electronic media such as internet, television or electronic advertising, ensure that RGB colours are used.

All the colours of the approved colour palette (except white of course) can be used with varied saturation for both practicality (as a background on which text is placed), harmony (to offset the solid colour at 100% saturation) and/or to provide an additional colour (for the brochure series for example, should all the solid colours be utilised or one not prove suitable for a destination). Do not create alternative colours.

For gradient backgrounds requiring a “white or pale area” (for the placement of the logo) an effect can be used in Photoshop called White Gaussian Blur 60%. Care must be taken on the extent to which this effect is used.

Please note that gradients/altered saturations must NOT be used for the actual logo (word mark/tagline) which must always be 100% gold/black/white.

BRAND ELEMENTS - COLOUR PALETTE

Approved gradients/tints
BRAND ELEMENTS - APPROPRIATE IMAGERY

Myanmar is blessed with a great deal of beauty - from ethnic groups and landscapes to monuments that have been around for centuries - and is inherently photogenic. Good photography is at the heart of inspiring potential visitors to be filled with the desire to come to Myanmar. In the tourism branding materials there is an opportunity at every turn to give a lasting portrayal of the best of Myanmar’s people, culture, traditions, scenery to make people fall in love with the country before they have even come.

The selection of imagery is vital to the look and feel of Myanmar’s brand identity. The photographs should be of exceptional quality, with an authentic, clear, inspirational feel. They should be cropped well and instantly represent the subject matter.

Use of colour palette with photos
BRAND ELEMENTS - APPROPRIATE IMAGERY
Use of colour palette with photos - cool

Creating harmony within (and all the way across) the branding materials is critical to achieving success for the tourism brand.

Imagery can influence decisions taken on branding colours being assigned to destinations or themes. For example the choice of blue - to represent the coastal destinations as a themed brochure on beaches - is hardly surprising.

Fresh, bright and inviting is what this colour-image mosaic communicates but it is not only limited to the seaside.

On the other hand warm, golden, earthy tones shown in this colour palette give an impression of richness, of glory and of majesty.

This mosaic encapsulates the diversity of many locations and experiences; it invites tourists to visit to bask in the glow and charm of Myanmar. These are the actual destinations expressing their energy through vivid colours.

Coupling the right images with the right colours from the approved colour palettes is absolutely crucial in the design process of future brochures.
BRAND ELEMENTS - KANOTE MOTIF
Cultural texture - the inspiration

The pattern used in the tourism branding material is a cultural texture called a kanote. The inspiration to use it came from a photo of the interior of Nay Pyi Taw’s pagoda. It is spiritually and culturally revered locally and is found prevalently throughout Myanmar.

As part of the nation’s tradition and heritage it makes the ideal cultural texture for tourism branding. Unlike other similar cultural elements of the decoration in the pagoda the elements selected for the design do not have a Buddhist connotation and are therefore seen to be inclusive.

BRAND ELEMENTS - KANOTE MOTIF
Cultural texture - previous applications

The pattern (in the photo on the previous page) was used in its entirety for the promotional material devised by iD to support the launch of the tourism branding campaign (TVC on BBC, CNN & CNA) at the WEF East Asia in Nay Pyi Taw in June 2013.

iD’s exhibition booth and all the collateral (from the coffee-table book, folder and USB to the bag, gift envelope, packaging etc ) all carried the original kanote design as a textural pattern.
The evolution and story of the kanote motif

For the second stage of the tourism branding, the kanote design from Nay Pyi Taw’s pagoda was studied and deconstructed so that individual elements could then be reconstructed in vector format. The aim is to make the kanote an identifying feature of the authenticity of the tourism offering and to “illustrate” the nation’s rich culture.

The elements can then be used to create patterns for printed material, other promotional collateral or to decorate the exhibition stands. This communicates an exotic but elegant feel to the tourism brand.

In general it is recommended that the kanote design is only used in white, grey/black at 30% opacity for overall coverage or as a watermark - ranging to 100% as a clean motif or isolated design.

For example, the brochures have a gradient effect on the background colour and have a consistent grey kanote at 25% opacity for standardisation on the front cover, a white kanote at 60% opacity as a watermark on photos and coloured backgrounds and a white kanote at 100% opacity on the back as a clean motif. To see the series of 12 brochure front covers (using the full colour palette) please go to page 37. These have already been prepared in readiness for immediate use and are available on file. For information on use in merchandising see page 110.

Please note that colour on colour (gold background plus gold kanote for example) could be an alternative combination once the above (white and grey/black kanote) has been exhausted. However it is strongly advised that all other colour combinations should be avoided. If in doubt please contact Image Diplomacy for assistance.

Use of kanote in printed materials - correct and incorrect application

Please see below for a few examples of what the correct and incorrect applications are.
To the travel trade we must explain our potential and our worth but in a manner that has integrity and is true to our principles and beliefs.

To the traveller we need to constantly promote the value of the tourism brand by expressing the experience that will be enjoyed by visiting the country.

Our approach is to be:
- warm and welcoming
- inviting and inspiring

Our objective is to be:
- colourful and confident
- active and aspiring

Our offerings are many but to name a few here is what we should focus on:
- people and pride
- heritage and history
- culture and crafts

Our hope is to be seen as:
- authentic and awesome

Copy can take on various styles depending on the forum, the medium and objective. For example, an introductory brochure will aim to inspire awe and create the desire to visit, whereas a guidebook will be more informative and factual with the objective of maximising the visitors’ experience once in the country. The tourism brochures are aimed at those who have not yet chosen to travel to the destination but who will be influenced to come - or dream of coming - by the visual impact and “poetic” descriptions of places.

Take for example, newspaper ads, given the fact that Myanmar remains quite a mysterious destination for most, it is crucial to provide some kind of explanation. The trick is to be informative without being boring and expressive without being cliche.

For ads it is highly recommended to directly address the readership so the second person should be used and if possible a verb in the imperative (Prepare, Be, Embrace, Breathe) should be employed to give a critical impetus and engage the audience. All promotional copy should be emotionally engaging so as to promise an awesome experience.

Example text 1 for the Bagan ad - Factual infused with adjectives
Prepare to be mesmerised as you take in the verdant, breathtakingly beautiful 26-square mile plain which hosts one of the world’s greatest archaeological sites. The ancient capital of the first Myanmar Empire plays host to over 2,000 stupendous pagodas built by the kings of Bagan dating as far back as 1057. Live regally… balloon over Bagan.

Example text 2 for the Bagan ad - Uplifting with a visualisation
Embrace the ancient world of the kings of Bagan as the palms, tamarind and acacia trees embrace the gentle breeze. Below you – and as far as the eye can see - the dramatic silhouettes of thousands of pagodas emerge from the hazy sunrise against the silvery backdrop of the rivers and mountains. Experience Bagan.

Example text 3 for the Bagan ad - Romantic with personification
The sun is rising casting a golden glow over the misty plains framed by mountains. In your ear the breeze gently whispers stories of the grandeur of the kings of Bagan as thousands of centuries old temples come into sight. The shimmering Ayeyarwady river winks flirtily as you feel the ancient world embrace you. Breathe... you are in Bagan.

Despite capitalising on the very traditional way of life and the beauty of this old world charm, architecture and preservation of cultural heritage it is imperative that we position the tourism brand in a contemporary manner and give it a dynamic voice.

Nowadays there are thousands of destinations competing for the attention of travellers far and wide. Engaging your audience and being convincing about your offering has become more important than ever.
APPLICATION OF BRAND MYANMAR
APPLICATION OF BRAND MYANMAR - BROCHURES

Overview of series

For the series of tourism brochures, the front covers should always be the same in terms of layout and look in order to reinforce brand awareness (see page 37 for a full series of the 12 approved branding colours - these have been prepared by iD for ITC and are on file ready for use in the preparation of further brochures). The fact that no images are used on the cover is intentional; it adds to the mystery and makes the audience keen to begin its journey to discover the country.

The current templates of the brochures (National, Regional, Themed and Place) are all 12 pages long including the cover and inside cover, however the number of pages can be increased as required using the page layout templates provided in the following pages.

APPLICATION OF BRAND MYANMAR - BROCHURES

Overview of series
APPLICATION OF BRAND MYANMAR - BROCHURES

Clean template 1 - cover

The covers are all same layout.

Please note:
For future brochures the font of the destination name has been sized to accommodate a maximum of 11 characters including spaces.

Other variations in the font size should be avoided and shadowing on the letters should only be used as described in the instructions.

A series of 12 covers have been already prepared (front and back) corresponding to the approved full colour palette. These are available on file.

APPLICATION OF BRAND MYANMAR - BROCHURES

Instructions 1 - cover

Back cover variations on given templates (series of 4 brochures):

- Font colour is white except for KAYAH which is grey due to the lightness of the green background colour.

Please note:
For future brochures if the background colour (taken from approved palettes with varying saturations as required) is too light like the pale yellow then the approved grey colour can be used for the lettering.

Brochure design

Cover page

Width 419.44mm
Height 148mm

1-MOHT Logo
Width 19.7mm
Height 19.7mm

5a & 5b-Background Colour
Colour Select vector file (12 already prepared) or from approved branding colours

2-MOHT Address
Font Dutch801 Rm BT
Size Roman 9pt
Colour White 100%
Alignment Left
Style Sentence Case

3-Website Text
Font Dutch801 Rm BT
Size 25pt
Colour White 100%
Alignment Centre
Style Lower Case

4-Left Kanote
Width 72.4mm
Height 123.3mm
Colour White 100%

8-Background with Kanote
Width 177.7mm
Height 148mm
Filter White Gaussian Blur 60%
Colour Select vector file (12 already prepared) or from approved branding colours

6-Heading
Font Helvetica Neue LT Pro
Size 57pt
Alignment Vertical Centred
Style All Caps

7-Myanmar Logo
Select vector file of logo
Width 108mm
Height 20.7mm

9-Background Colour
Width 419.44mm
Height 148mm

5 Background Colour
Use the approved colour palette.

7-Myanmar Logo
Select vector file of logo
Width 108mm
Height 20.7mm

2-Address
Font Dutch801 Rm BT
Size Roman 9pt
Colour White 100%
Alignment Left
Style Sentence Case

www.myanmarbrand.com

Prepared by Image Diplomacy for the International Trade Centre (2015)
APPLICATION OF BRAND MYANMAR - BROCHURES

Clean template 2 - map & info / image & tagline

Map & info - These have all the same layout.
Variations on given templates (series of 4 brochures):

- Map always remains the same size but width of the info / stats text (number 2 on the template) depends on the text and on the type: MYANMAR (national) is wider as it has more info and does not have symbols extending to the left of the map whereas KAYAH (regional), BEACHES (themed) and BAGAN (place) are all the same width with slight variations on the text layout.

Image & tagline - These have all the same layout.
No variation on given templates (series of 4 brochures).

Please note:
For future brochures the type of photo should be carefully chosen to represent the destination well and for the tagline and kanote to ALWAYS be placed in the same position.

Map & info - These have all the same layout. Variations on given templates (series of 4 brochures):

- Map always remains the same size but width of the info / stats text (number 2 on the template) depends on the text and on the type: MYANMAR (national) is wider as it has more info and does not have symbols extending to the left of the map whereas KAYAH (regional), BEACHES (themed) and BAGAN (place) are all the same width with slight variations on the text layout.

Image & tagline - These have all the same layout.
No variation on given templates (series of 4 brochures).

Please note:
For future brochures the type of photo should be carefully chosen to represent the destination well and for the tagline and kanote to ALWAYS be placed in the same position.
There is one layout variation on the given template for the series of 4 brochures. Three of brochures use this layout as an intro page: MYANMAR (national), KAYAH (regional) and BAGAN (place) to either showcase multiple attractions or the traditions of handicrafts, arts and cuisine.

On the other hand, the BEACHES (themed) brochure uses it to showcase multiple locations at a single destination. See below where, instead of the block of colour (number 14a on the template and instructions), there is the destination name MYEIK in large white lettering (14b).

For future uses like this refer to the notes on the next page.

Please note:
For future brochures (following the variation on the previous page like MYEIK) the type of photo should be carefully chosen to represent the destination well and for the destination/place lettering to always be placed in the same position.

If the destination name is long (and would therefore go outside the photo area) then an alternative page layout is advised which will accommodate a larger photo such as Template 4.

In addition, note that in general this page layout accommodates 4 landscape images (one of which needs to be panoramic because of the fold) and only one portrait image so it is vital to find good photos that fit this horizontal format.

**APPLICATION OF BRAND MYANMAR - BROCHURES**

**Clean template 3 - intro / multiple locations**

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**APPLICATION OF BRAND MYANMAR - BROCHURES**

**Instructions 3 - intro / multiple locations**

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Prepared by Image Diplomacy for the International Trade Centre (2015)
APPLICATION OF BRAND MYANMAR - BROCHURES

Clean template 4 - destination / attraction

There are no variations on the given template for the series of 4 brochures. The only difference is the attribution of the page (stone by way of a title) which depends on the brochure type.

Some brochures use this layout as a destination page: MYANMAR (national) has Bagan and Inlay written in big white letters on the main background photo, and BEACHES (themed) has 3 out of 4 of its showcased destinations in the themed series on these pages (Ngapali, Ngwe Saung and Chaung Tha). Whereas the BAGAN (place) brochure uses it to showcase 2 out of 3 of its attractions: pagodas and the river (instead of a destination).

Please note:
For future brochures the type of photo should be carefully chosen to represent the destination well and for the destination/place lettering to always be placed in the same position. In addition, note that in general this page layout accommodates 4 landscape images (3 small and 1 large) so it is vital to find good photos that fit this horizontal format in particular for the main background photo which must also feature the large white letters (for the destination or attraction).

For future brochures more pages like this for other destinations can obviously be added especially in the case of the MYANMAR (national) one where the 12-page brochure is simply an example and currently only showcases 3 destinations.

APPLICATION OF BRAND MYANMAR - BROCHURES

Instructions 4 - destination / attraction

Brochure design
Template 4 - 14-44-Amm
Width      419.44mm
Height      148mm

1/2/3-Photo
Width      63mm
Height      44.4mm
Photo      Select from approved style of branding photos

4-Background Photo
Width          292.5mm
Height        148mm
Photo   Select from approved style of branding photos

8-Place
Font       Helvetica Neue LT Pro
Size	 					 	90pt,	75	Bold
Colour  White, Opacity 75%
Alignment  Left
Style   All Caps

10-Body Text
Font       Helvetica Neue LT Pro
Size						 	9pt,	45	Light
Colour  White 100%
Alignment  Justified
Style   Sentence Case

5-Place
Font       Helvetica Neue LT Pro
Size	 					 	75, 75	Bold
Colour  White 100%
Alignment Left
Style   Sentence Case

15-Kanote
Width          81.4mm
Height        81.4mm
Colour             White
Opacity 30%

7-Colour
Width          38.1mm
Height        7.6mm
Colour  White

6-Background Colour
Width          127mm
Height        148mm
Colour   Select from approved branding colours

9-Sub Heading
Font       Didot BT
Size	 					 	10pt
Colour  White 100%
Alignment Style

11-Ba Heading
Font       DF-Dubh
Size						 	9pt
Colour  White 100%
Alignment Style

13-Subline
Font       Helvetica Neue LT Pro
Size	 					 	55pt, 75 Bold
Colour  White, Opacity 75%
Alignment Left
Style   All Caps
APPLICATION OF BRAND MYANMAR - BROCHURES

Clean template 5 (mirrored version of template 4) - destination / attraction

This is a mirrored version of Template 4 and so all the same rules and advice apply to this template as they do to the previous one.

APPLICATION OF BRAND MYANMAR - BROCHURES

Instructions 5 (mirrored version of template 4) - destination / attraction
There are currently no variations on the given template as this is only used in the KAYAH (regional) brochure. This page layout was created so that the text could be distributed into 4 sections (instead of only 3 columns as it is in Template 3) by allowing an intro on the left hand page with three text sections with attributable photos on the right hand page (in other words the text is actually accompanied by a photo to the right which is specific to its subject).

Please note:
For future brochures a mirrored version of this page could be created.

APPLICATION OF BRAND MYANMAR - BROCHURES
Clean template 6 - multiple locations / destinations / attractions

APPLICATION OF BRAND MYANMAR - BROCHURES
Instructions 6 - multiple locations / destinations / attractions
There are currently no variations on the given template as this is only used in the KAYAH (regional) brochure. This layout was created to allow a greater number of images to be placed on the page, in this case to show the diversity of the people and their welcoming faces. The photos are placed in a mosaic style on a white background and with blocks of the approved branding colour green for KAYAH. This was then complemented by colours that were prevalent in the images (red and orange) which were also in harmony with each other and the KAYAH branding colour (green).

Please note:
For future brochures please note that the 12+ images are a mix of micro (close-up shots) and macro (wider shots) but should not be too detailed or have small subjects in them due to the size and square nature of the photos which when printed in the A5 format of the brochure will not be very clear.

In addition, for future brochures a mirrored version of this page could be created.
APPLICATION OF BRAND MYANMAR - LEAFLET
Clean template - inner page

APPLICATION OF BRAND MYANMAR - LEAFLET
Instructions - inner page

Leaflet design
Width 419.44mm
Height 148mm

1-Place
Font Helvetica Neue LT Pro
Size 14.8pt
Colour White
Alignment Left
Style All Caps

4-Heading (First Line)
Font Helvetica Neue LT Pro
Size 26.9pt
Colour White or grey approved branding colour
Alignment Left
Style Sentence Case

5-Heading (Second Line)
Font Helvetica Neue LT Pro
Size 26.9pt
Colour White or grey approved branding colour
Alignment Left
Style Lower case

6-Body Text
Font Helvetica Neue LT Pro
Size 9pt
Colour White or grey approved branding colour
Alignment Justified
Style Sentence Case

7-Heading
Font Helvetica Neue LT Pro
Size 10pt
Colour White or grey approved branding colour
Alignment Left
Style All Caps

8/11/16/18/22/24/26/30/32-Photos
Width 38mm
Height 30mm
Colour Select from approved style of branding photos

9/12/14/19/20/23/28/31/34
Sub Heading
Font Dutch801 Rm BT
Size 13.0pt
Colour White or grey approved branding colour
Alignment Left
Style Sentence Case

10/13/15/17/21/25/27/29/33
Body Text
Font Helvetica Neue LT Pro
Size 9pt
Colour White or grey approved branding colour
Alignment Justified
Style Sentence Case

16-Photo
Width 38mm
Height 30mm
Colour Select from approved style of branding photos

35-Background Colour
Width 297mm
Height 210mm
Colour Select from approved branding colours

36/37-Kanote
Width 99mm
Height 50mm
Colour White opacity 30%

Prepared by Image Diplomacy for the International Trade Centre (2015)
APPLICATION OF BRAND MYANMAR - PULL-UP POSTERS
Overview of series

APPLICATION OF BRAND MYANMAR - PULL-UP POSTERS
Overview of themed series
APPLICATION OF BRAND MYANMAR - PULL-UP POSTERS

Clean template

Instructions

Pull-up design

Width Height
850mm 2000mm

1. Myanmar Word Mark

Width Height
645mm 124mm
Alignment Centred
Colour Select vector file of word mark (in black) from source files

2. Tagline

Width Height
850mm 637mm
Alignment Centred
Colour Select vector file of word mark (in white) from source files

3. Big Photo

Width Height
850mm 637mm
Colour Select from approved style of branding photos

4a. Three small Photos

Width Height
248mm 140mm
Colour Select from approved style of branding photos

4b. Background

Width Height
850mm 160mm
Colour Select from approved branding colours

5. Sub Heading

Font Helvetica Neue LT Pro
Size 60pt, 55 Roman
Colour White 100%
Alignment Centred
Style Sentence Case

6. Sub Heading Background

Width Height
850mm 51.3mm
Colour Black 100%

7. Heading (First Line)

Font Helvetica Neue LT Pro
Size 144pt, 35 Thin
Colour Black 100%
Alignment Left
Style Sentence Case

8. Heading (Second Line)

Font Helvetica Neue LT Pro
Size 136pt, 55 Roman
Colour Black 100%
Alignment Left
Style Lower case

9. Place

Font Helvetica Neue LT Pro
Size 303.64pt, 75 Bold
Colour White
Alignment Left
Style All Caps

10. UNWTO Logo

Width Height
147mm 86mm

11. MOHT Logo

Width Height
106mm 106mm

12. Southeast Asia Logo

Width Height
201mm 52mm

13. Tel & Website Text

Font Helvetica Neue LT Pro
Size 110pt, 55 Roman
Colour C:7%, M:67%, Y:3%, K:0
Alignment Centred

14. Tel & Website Background

Width Height
949mm 150mm
Colour Black 100%

15. Background Colour

Width Height
850mm 2000mm
Filter Gaussian Blur
Colour Select from approved branding colours

16. Background Kanote (Top)

Width Height
850mm 267mm
Colour Black 100%
Opacity 10%

17. Background Kanote (Bottom)

Width Height
850mm 736mm
Colour Black 100%
Opacity 10%
APPLICATION OF BRAND MYANMAR - NEWSPAPER ADS

Overview of series

Where the aim is to promote Myanmar as a nation, the tourism branding should carry the gold as its key colour identifier. As such the coloured strip (with kanote) at the top where the logo is located and the colour block at the bottom (where the Ministry and related logos are located) should both be gold. Using only gold serves to create consistency in the campaign which has the nation’s tourism brand at its heart as opposed to individual destinations.

APPLICATION OF BRAND MYANMAR - POSTERS

Overview of series

In order to highlight particular destinations the posters should feature the branding colour assigned to them. In this case KAYAH (regional) is green as this is the colour dedicated to the KAYAH materials, BEACHES (themed) is blue and BAGAN (place) is red. These are the same colours assigned to these destinations for the brochures, leaflets and pull-up posters. Ideally these would be used in a series (by travel agents for example).

Please note that future development of other destinations such as Inlay (place), Mandalay (place), Pyu Ancient Cities (themed), must be in keeping with the dedicated colour chosen to represent that destination.

Using the spectrum of approved branding colours serves to demonstrate how colourful and diverse Myanmar is and how many different destinations there are in the country.
APPLICATION OF BRAND MYANMAR - NEWSPAPER ADS

Clean template

Instructions

Newspaper Design

1. Myanmar Word Mark
   - Width: 90mm
   - Height: 18mm
   - Colour: Select vector file (with word mark in black)

2. Background with Kanote (Top)
   - Width: 265mm
   - Height: 30mm
   - Filter: White Gaussian Blur 60%
   - Colour: C:30%, M:36%, Y:75%, K:4%

3. Big Photo (of the destination)
   - Width: 265mm
   - Height: 322mm

4. Tagline
   - Width: 214mm
   - Height: 10.6mm
   - Colour: Select vector file (with tagline in white)

5. About the Place
   - Font: Helvetica Neue LT Pro-55Roman
   - Size: Regular, 12pt
   - Colour: White 100%
   - Alignment: Justified
   - Style: Sentence Case

6. UNWTO Logo
   - Width: 12mm
   - Height: 7mm

7. MOHT Logo
   - Width: 8.7mm
   - Height: 8.7mm

8. Southeast Asia Logo
   - Width: 16.3mm
   - Height: 4.3mm

9. Background with Kanote (Bottom)
   - Width: 83mm
   - Height: 12.3mm
   - Filter: White Gaussian Blur 60%
   - Colour: C:30%, M:36%, Y:75%, K:4%

10. Website Text
    - Font: Helvetica Neue LT Pro-55Roman
    - Size: Regular, 12pt
    - Colour: White 100%
    - Alignment: Right
    - Style: Lower case
APPLICATION OF BRAND MYANMAR - POSTER

Clean template

APPLICATION OF BRAND MYANMAR - POSTER

Instructions

Poster Design
Width 265.01mm
Height 351.96mm

1-Myanmar Word Mark
Width 90mm
Height 18mm
Colour Select vector file
(with word mark in black)

2-Background with Kanote (Top)
Width 260mm
Height 30mm
Filter White Gaussian Blur 60%
Colour Dedicated destination colour

3-Big Photo (of the destination)
Width 265mm
Height 322mm

4-Tagline
Width 214mm
Height 10.6mm
Colour Select vector file
(with tagline in white)

5-About the Place
Font Helvetica Neue LT Pro-55Roman
Size Regular, 12pt
Colour White 100%
Alignment Justified
Style Sentence Case

6-UNWTO Logo
Width 12mm
Height 7mm

7-MOHT Logo
Width 8.7mm
Height 8.7mm

8-Southeast Asia Logo
Width 16.3mm
Height 4.3mm

9-Background with Kanote (Bottom)
Width 83mm
Height 12.3mm
Filter White Gaussian Blur 60%
Colour Dedicated destination colour

10-Website Text
Font Helvetica Neue LT Pro-55Roman
Size Regular, 12pt
Colour White 100%
Alignment Right
Style Lower case
Where the aim is to promote Myanmar as a nation, the tourism branding should carry the gold as its key colour identifier. As such the home page and all pages associated with visiting Myanmar in general should have the gold strip and background (with and without the kanote) as shown in the template design.
APPLICATION OF BRAND MYANMAR - WEBSITE
Overview of Kayah webpage

Where the aim is to promote or highlight a particular destination in the country (KAYAH as a region for example), the web pages dedicated to that destination should carry the dedicated branding colour - so this is green for KAYAH - as shown in the template design.

This means that it is in keeping with the brochure, leaflet, poster, pull-up etc and makes green the key colour identifier, thereby creating stronger recognition for that particular destination.

APPLICATION OF BRAND MYANMAR - WEBSITE
Overview of beaches webpage

Where the aim is to promote or highlight a particular theme in the country (BEACHES for example), the web pages dedicated to that theme should carry the dedicated branding colour - so this is blue for BEACHES - as shown in the template design.

This means that it is in keeping with the brochure, leaflet, poster, pull-up etc and makes blue the key colour identifier, thereby creating stronger recognition for that particular theme and the destinations grouped under that theme.
MERCHANDISING
Potential uses of word mark/logo, kanote motif and design development

The shapes of the custom designed word mark - with its rounded characters based on the shapes of the Myanmar alphabet - make it a very interesting proposition for merchandising. In fact iD has explored the creation of other characters such as K and H so as to create the name of the state of KAYAH for application to T-shirts etc.

Additionally the kanote design developed by iD lends itself to becoming a key motif for Brand Myanmar. Where applications of the original kanote are too intricate or a cleaner, more modern look is required, a simplified version can be utilised. iD has come up with some proposed designs which are in the initial product development stages.

MERCHANDISING
T-Shirts

Back in June 2013 iD came up with a Myanmar T-shirt design which was used as the “uniform” for staff on the exhibition booth promoting the TV campaign and MOHT’s activities in general at the WEF. However, items bearing the logo have not been commercialised by officials.

A popular tourism buy is an affordable T-shirt that will be a great souvenir gift for loved ones back home or as a memento of the experience of visiting Myanmar. Currently there are some designs on the market but nothing which represents the Myanmar’s official tourism brand.

A big opportunity is being missed out on to promote the country with “walking” advertisers and to potentially make good revenues from the profits which could be reinvested in tourism promotions and activities.
**MERCHANDISING**

**Jewellery**

Potentially the heart-shaped part of the kanote lends itself extremely well to jewellery design in mother of pearl, jade, silver, gold etc.

iD has come up with some proposed designs which are in the initial product development stages.

**Key rings**

The same or similar designs as the jewellery could also be applied to key-rings if made in less precious, more hard-wearing materials.
Labelling and proposed endorsed Myanmar-made products

Besides specially-made merchandising to promote Brand Myanmar, (such as those mentioned previously), there is an opportunity to harness and promote it through recognition of the intrinsic value of traditional handicrafts, art and food. This could be done through the design of labelling showing the provenance or origin of the product.

Packaging
OTHERS APPLICATIONS AND BRAND USE

Exhibitions

It can be hard to envisage to what extent the brand will be developed and what other applications may be used in the future...before actually doing it.

In this respect branding is truly an evolution which knows only the bounds of the imagination.

For consultation on future requirements or how to adapt the tourism brand to new ideas and application (or vice versa) please contact:

Image Diplomacy on +95 9425 314 893 / info@imagediplomacy.com

Thank you for taking the time to read and explore these branding guidelines. We hope your journey will be a lot of fun!