



act!onaid

Brand Guidelines

June 2020

Welcome to ActionAid Hellas' Brand Book

This brand book contains the fundamentals of ActionAid Hellas' (also referred as AAH) new positioning. It has been created to reflect our new approach and to drive awareness around the organisation.

Our new identity aims to unify the different aspects of the ActionAid Hellas brand in one, distinctive voice and involve in our mission a larger audience.

Our purpose is to show that change is possible, together.

In the following pages, you will find all the information you need to apply the new visual identity consistently, effectively and efficiently across all of our communications.

In This Section
What Drives our Communication
The Principles of our Communication

01

Introduction

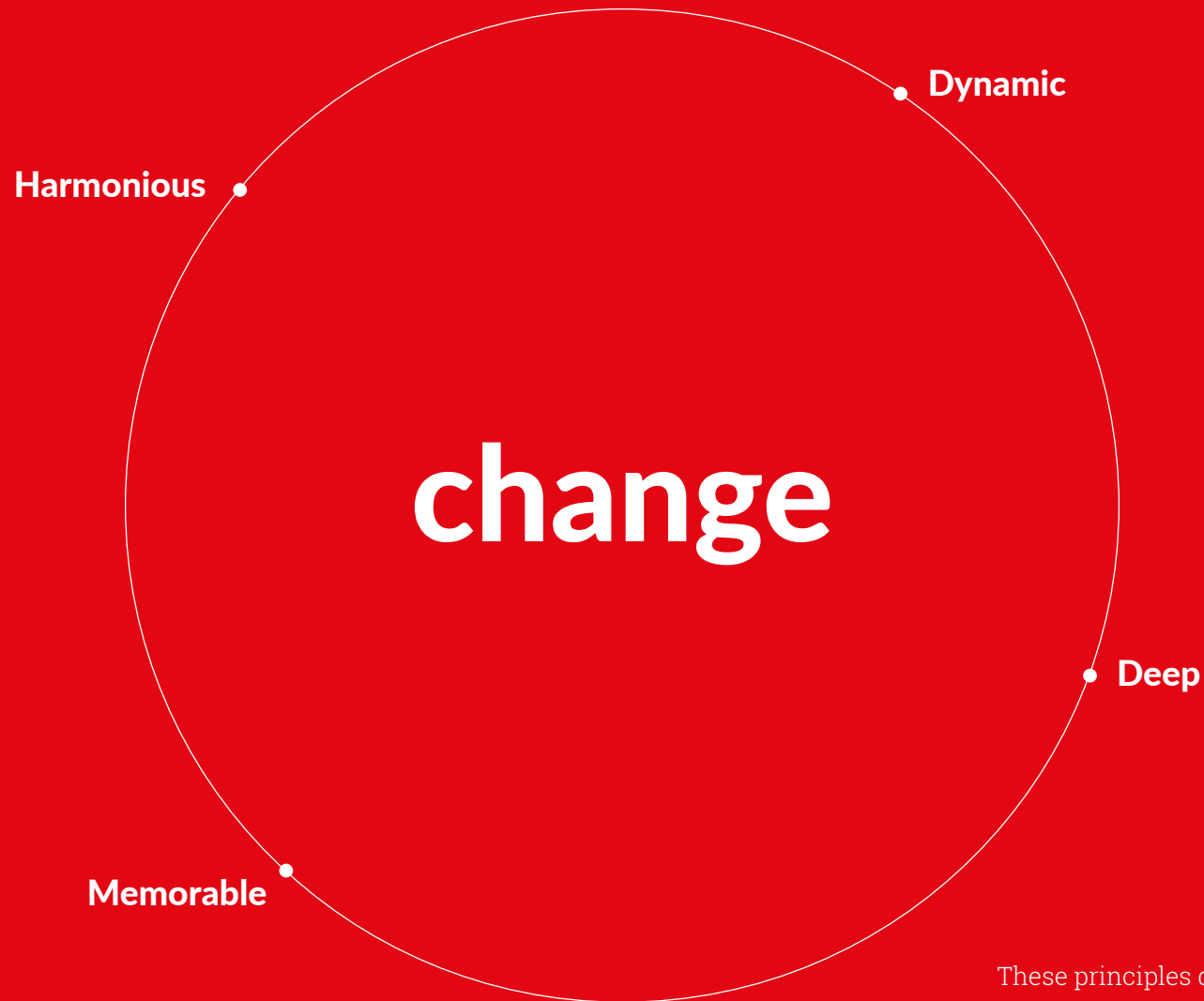
The ActionAid Hellas brand identity is the tangible expression of all that we stand for.

It embodies what we do, how we do it and why we are a trusted partner across the world and throughout the communities we serve.

What Drives our Communication

change

The Principles of our Communication



These principles drive us and our communication.

Always refer to these values when you create communication and marketing materials for ActionAid Hellas.

Change is Dynamic

The meaning

Take place on many levels.
Inspire different activities.
Represent different voices.
Growth in the future.

In communication

Agile layout.
Adapt to different media.
Speak many languages as one.



Change is Deep

The meaning

Talk about real people.

Touch real lives.

Influence thoughts.

Overcome opinion with facts.

In communication

Give perspective to facts.

Use real images.

Dignify voices.

Use hierarchy (vs flat communication).

Follow a narrative.



Change is Memorable

The meaning

Heal wounds.

Forge memories (comparable).

Give power.

Transform forever.

In communication

Powerful and iconic design.

Engage on many levels
(look, feel, touch).

Straightfoward message.

Simple and focused.

Inspire action.



Change is Harmonic

The meaning

Happen together.

Connect people.

Adjust to people's strength.

Follow a methodology.

Slow but consistent.

In communication

Consistent among different media.

Elements are balanced.

Composition supports conversation.

Adjust to audience and to the message.



In This Section

- Overview
- Key principles in Brief
- Logotype
- The Tagline
- The Sidelight
- The Pillars
- The Colours
- The Typography
- The Images
- The Illustrations

02

Brand Elements

In a very real way, members of our communities, volunteers, supporters, partners and investors experience the ActionAid Hellas brand through our initiatives, as well as through the verbal and visual messages we send.

A carefully managed and well-implemented brand identity system help carry our brand message to the world.

These guidelines are provided to ensure the correct and consistent use of all our brand elements.

Specific directions are included to help you manage marketing and communications materials.

Overview

Our brand is made up of a number of visual and verbal elements, and they all have some basic rules around their use. Let's start to discover them!

Signature (logotype page 13 and tagline page 23)

act:onaid
για έναν κόσμο πιο δίκαιο

The Sidelight page 30



Colours page 51

Primary Colours



Neutral Colours



Accent Colours



Typography page 63

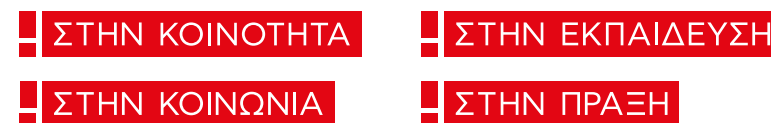
Headlines, subheadlines, small copy

Lato Heavy
Lato Semibold
Lato Regular
Lato Light

Body text and paragraphs

Roboto Slab Bold
Roboto Slab Regular
Roboto Slab Light

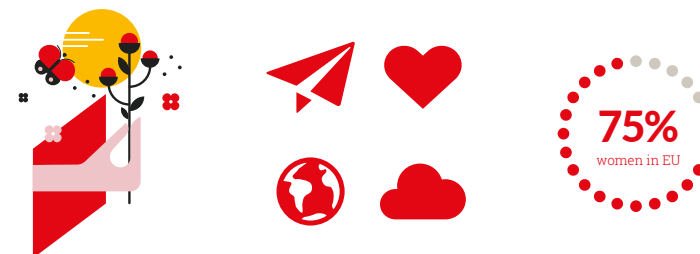
Pillars 43



Images page 80



Illustrations, icons and charts page 89



Key Principles in Brief

The five goals of our communications

Cut through the clutter to produce a **vibrant, bold and unique identity**.

Follow a **framework of meaning and logic (narrative)**.

Create a high-level message that **overcomes internal differentiation**.

Eliminate distracting references and **focus on impact**.

Always respect our principles: dynamic, deep, memorable and harmonious.



Our signature page 23

Positioned in a visible spot and never on overcrowded backgrounds.

Use the appropriate tagline lock-up.

Images page 80

Images define the tone of voice of our communications.

Create a meaningful narrative: the image needs to be connected to the message.

Credit the photographers.

The Sidelight page 30

The most distinct and ownable asset of our identity.

It adds power, movement and colour to our communications.

Colours page 51

Always ask yourself: "Are we red enough?"

Use our primary palette (red, black, and white) for all the external communications.

Typography page 63

Headline is set in Lato Heavy, sentence case. It is highlighted to guarantee impact and legibility.

The portion of headline highlighted in black is our "punchline". It gives focus and impact to the message.

We never use uppercase in our headlines and subheadlines. No italics are used in any of our texts.

Use hierarchy to give depth to the message by adding subheadlines and small copy.

Brand Elements

Logotype

Logotype

Anatomy



Logotype

Positive and Negative Versions

The logotype 'act!onaid' is displayed in a bold, red, sans-serif font. The exclamation mark is a solid red shape.

Colour Positive Logotype

The Colour Positive Logotype is our **preferred** logo and should be used wherever possible.

The White Negative Logotype is used in most of our coloured and textured backgrounds/imagery.

The logo can sit on imagery, but avoid any busy areas of the image within the clear space area.

The logotype 'act!onaid' is displayed in white, bold, sans-serif font against a solid red background. The exclamation mark is a solid white shape.

White Negative Logotype

The logotype 'act!onaid' is displayed in red, bold, sans-serif font against a solid dark grey background. The exclamation mark is a solid red shape.

Colour Positive Logotype

The logotype 'act!onaid' is displayed in white, bold, sans-serif font against a solid dark grey background. The exclamation mark is a solid white shape.

White Negative Logotype

Logotype

Clear Space and Minimum Size

To make sure the logo has **maximum standout**, always refer to the **clear space** illustrated here which prevents other graphic elements from interfering with the integrity of the logotype.

The **clear space** around the logotype is the height of the 'exclamation mark', as shown on the right.

In print and digital communications the ActionAid logotype must **always be legible**. The logotype should never appear smaller than the stated values.

Clear Space



Minimum print size



Minimum digital size



Logotype

Incorrect use

Always **protect the integrity and appearance** of our logotype. No modification or reinterpretation of the logo should occur as per the illustrated examples.



act!onaid

Do not colourise



act!onaid

Do not colourise the exclamation mark



act!onaid

Do not tilt or rotate



act!onaid

Do not distort or transform



act!onaid

Do not outline



act!onaid

Do not use transparency



act!onaid

Do not apply effects



act!onaid

Do not use on busy backgrounds

Logotype

Use on partner materials

An example of partner branded communication with endorsement from ActionAid Hellas.



Partner logo

Partner bespoke design applied

AAH Logotype
in these cases the tagline can be omitted.

An example of coalition project with equal weighting endorsement from both coalition partners.

In this case, a project is not owned just by AAH and a new identity, different from AAH, must be applied.



Coalition visual identity applied

Partner and AAH logo
both have equal prominence

When a partner brand is leading a partnership, we will use their own visual identity on materials.

Share our brand kit and the section with our logo guidelines to ensure correct placement and legibility of the AAH logo. The tagline can be omitted.

The partner's guidelines will dictate where our logo will sit.

Logotype

Use on partner materials

Some text may sit next to our logo such as:
‘Στηρίζοντας το έργο της’.

This helps to **clarify the relationship** between ActionAid Hellas and the specific project or/and initiative.

The text needs to be visible and legible without being more relevant than the AAH logo.

**Left aligned text
set in Lato Regular**

In the example
the text is set at 8pt
and AAH-Charcoal.

Στηρίζοντας το έργο της



50 mm

**The tagline
can be omitted**

**Respect the
minimum clear space**

Στηρίζοντας το έργο της

act:onaid

Centered aligned

Στηρίζοντας το έργο της

act:onaid

Right aligned

The Brandmark

Meaning and use

The **exclamation mark** is our brandmark and part of our logotype. The symbol should always be viewed as a **shorthand to the logotype**, not a replacement for it.

In the past, the brandmark was used in isolation, as a graphic element on its own, to create ownability and add impact to our communications. Today, we rely on the **Sidelight** (see page 30), which is a more dynamic and flexible element that better responds to the need of our organisation.

ΣΤΗΝ ΚΟΙΝΟΤΗΤΑ

ΣΤΗΝ ΚΟΙΝΩΝΙΑ

ΣΤΗΝ ΕΚΠΑΙΔΕΥΣΗ

ΣΤΗΝ ΠΡΑΞΗ

Identifies our pillars

The brandmark is used to mark our pillars (see page 43) and in conjunction with our logotype.



Ideal for small and recognisable symbols

It works well as a favicon and avatar in our social media. It can be used both in positive and negative versions. When squared, please apply **1.6mm radius** to the corners.



Do not use the brandmark as an isolated graphic element to create ownability.

Please refer to our new graphic symbol, the Sidelight. See page 30.

Brandmark

Examples in our communications



“

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- Ipsunt:** eum excepieliatem nam latempo ssuntur iaesed ut ardentis sin eum qui corro cus sitatur sinullist estiam.
- Officabo.** Ut et es nesequa ssecliali blabore ssimpor ionest peletti oreris se volora ventiam invent et eostemquisi doloris dolorion porro velibus.
- Esseque:** vid modipsea voloribus nem eosam eium aute estin con net earchilignit et pliatur? Aquae consequatur arunt erias pore molorib usapiendam.

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Doro, 23

25

Bullet points

The brandmark can be used to list actions or goals and add a sense of belonging to our achievements.

actionaid

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Informative box

The brandmark can be used to add attention and focus on specific content (both in print and in digital).

actoneid

ITINN TPASIR

Alibus dolupta qui aute nulla vellabo et ommo?

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Qui te volupiti atiscium lat ex endae molupta earum quasprectum exilat poreptatus ea autemo con pera dem am evelest unte aut qui occupia et as distilae.

→

21

Highlight information in body text

The brandmark can be used in body text to highlight important content from the rest.

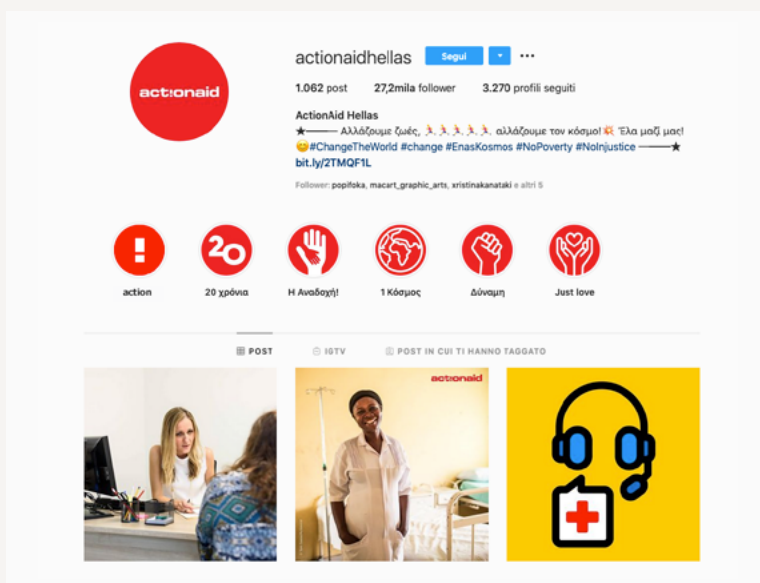
Brandmark

Examples in our communications



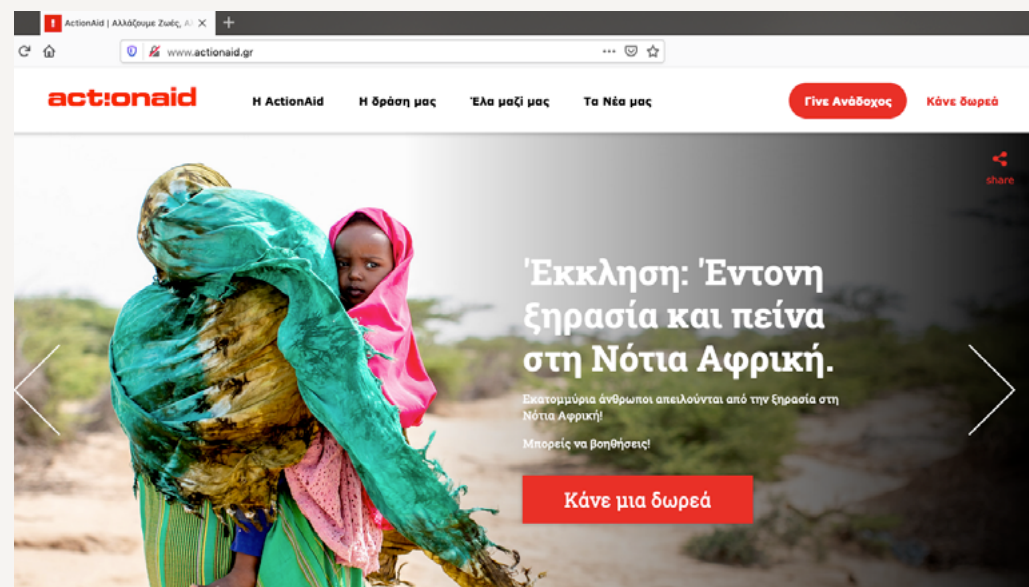
Small gadgets

On small surfaces, where the AAH logo legibility could be compromised the brandmark could be used as a shorthand to our logotype.



Instagram Highlights

To identify a specific category on the Instagram Highlights.



Favicon

Use the brandmark to recognise the tab of our website and to help the user quickly locate the URL she wants to click in her bookmarked sites.

Brand Elements

The Tagline

Our vision

It is simple. Everything we do is driven by our desire to transform this world into a better place.

We work to achieve social justice and gender equality, and to eradicate poverty.

We have been doing this worldwide for more than 40 years.

We believe in the power in people. If we can support people to know, claim and defend their rights, **the world will be a fairer place.**

The Tagline

Anatomy

The tagline represents our vision.

Letters are arranged in lowercase to visually represent the idea of equity and justice.



The Tagline

Positive and Negative Versions

act!onaid
για έναν κόσμο πιο δίκαιο

Colour Positive Signature

left aligned tagline

The Colour Positive Signature is our **preferred signature** and should be used in all our mass communication materials and first brand encounter.

The Tagline needs to be aligned to properly match the layout (right, left or center).

The Colour Negative Signature and the Monochrome Positive and Negative Signatures are used in most of our coloured and textured backgrounds/images.

As per our logo, the AAH Signatures can sit on imagery, but avoid any busy areas of the image within the clear space.

act!onaid
για έναν κόσμο πιο δίκαιο

Monochrome Negative Signature

center aligned tagline

act!onaid
για έναν κόσμο πιο δίκαιο

Colour Negative Signature

center aligned tagline

act!onaid
για έναν κόσμο πιο δίκαιο

Duotone Signature

left aligned tagline

act!onaid
για έναν κόσμο πιο δίκαιο

Monochrome Negative Signature

right aligned tagline

The Tagline

Proportions, Clear Space and Minimum Size

The Tagline is set in a font called CF Asty Std Bold and it is the only place where we use this font.

The proportions, clear space and minimum sizes displayed in this page are the same for any tagline lockup (left, center and right aligned).

Never create your own signature.

Please always use the artworks provided together with this brand manual where the tagline text is outlined and lockups proportionally defined.

Proportions

The tagline sits outside the logotype clear space. The height of the tagline is equal to the half of the height of the letter "a" of the logotype.



Clear Space

Always refer to the clear space to prevent other graphic elements from interfering with the integrity of our signature.



Minimum print and digital size

In every communication, the ActionAid signature must always be legible and never appear smaller than the stated values.

act:onaid
για έναν κόσμο πιο δίκαιο


in print: 46 mm

act:onaid
για έναν κόσμο πιο δίκαιο

in digital: 130 px

The Tagline

Lock-ups

 The warm gray denotes the layout area

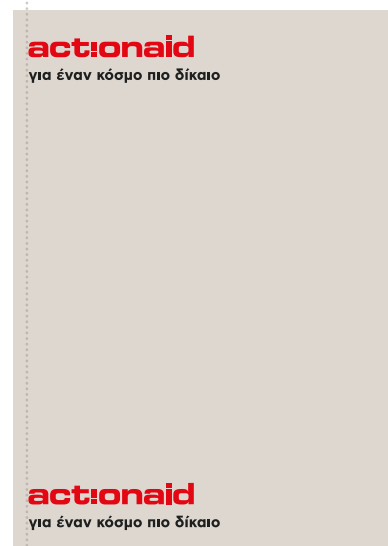
There are different available lock-ups for the tagline to use across all communications.

It helps to keep the layout **consistent and dynamic**.

These constructs between the logo and the tagline have been created using precise **proportional relationships** which should not be altered.

The logotype can appear without the tagline element on occasion (for example, partner materials **see page 18-19**), but the tagline element should not be used on its own.

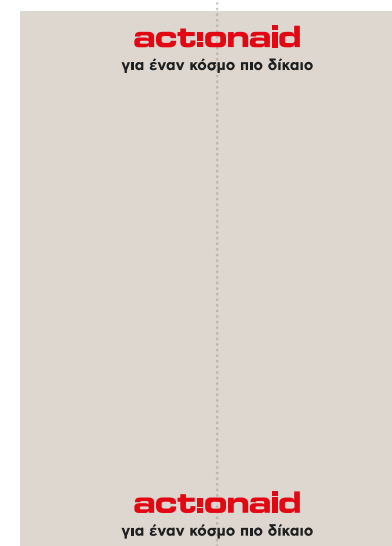
Left aligned



Right aligned



Center aligned



The Tagline

Incorrect use

Always protect the integrity and appearance of our signature. No modification or reinterpretation of the signature should occur as per the illustrated examples.



act!onaid
για έναν κόσμο πιο δίκαιο

Do not colourise



act!onaid
για έναν κόσμο πιο δίκαιο

Do not change proportions



act!onaid
για έναν κόσμο πιο δίκαιο

Do not tilt or rotate



act!onaid
για έναν κόσμο πιο δίκαιο

Do not distort or transform



act!onaid
για έναν κόσμο πιο δίκαιο

Do not use other fonts



act!onaid
για έναν κόσμο πιο δίκαιο

Do not use transparency



act!onaid
για έναν κόσμο πιο δίκαιο

Do not apply effects



act!onaid
για έναν κόσμο πιο δίκαιο

Do not use on busy backgrounds

Brand Elements

The Sidelight

The Sidelight

The Sidelight is the most **distinct and ownable asset** of our identity. It represents the ability of the organisation to be an **enabler of change**.

It is a passage that connects two different worlds.
A window open to possibilities. A journey to transformation.
The capability to see problems in perspective.

A link between what it is now and what the future can be.



The Sidelight

Overview

The Sidelight should be used in **all first encounters with our brand** and in **all our communications and marketing materials**.

For more specific rules on how to use the Sidelight along with our typeface, see the section, **Typography** at page 63.



Enable people to join and be part of the change.

The Sidelight is primarily used to introduce headlines.

It is an enabler of change.

It can be used alone or with an image.



Focus on real numbers and achievements.

The Sidelight can **contain/highlight** important numbers and statistics.

It puts **facts** in perspective.

It can be used alone or with an image.



Give dignity and strength to people's voice.

The Sidelight can be adapted (reflected) to contain **short quotes and testimonials**.

It adds a **distinctive voice**.

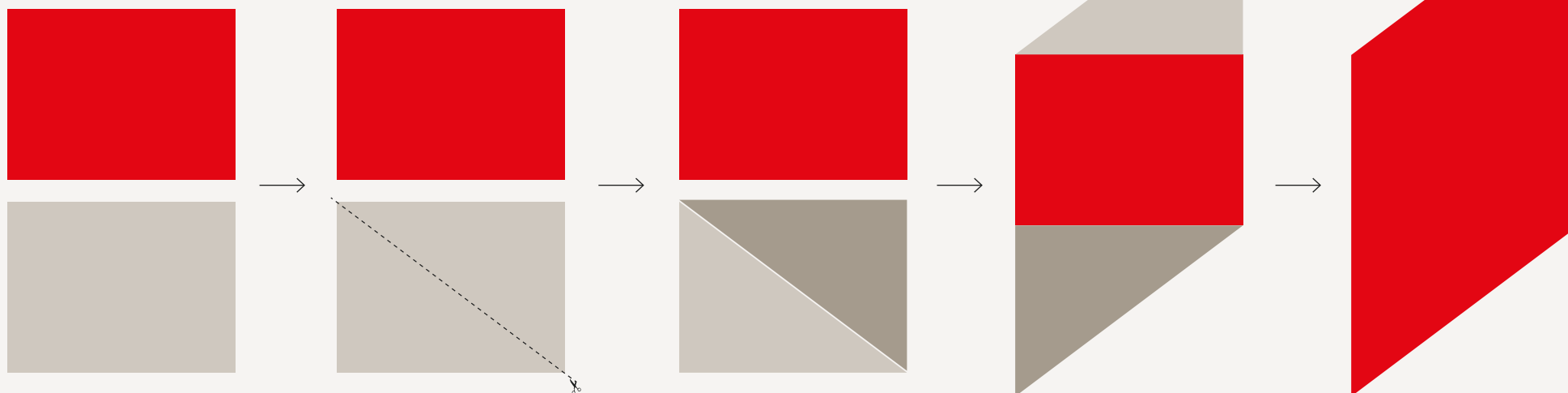
It can be used alone or with an image.

The Sidelight

Anatomy

Create your own Sidelight or use the artwork provided together with this brand manual.

Never create your own Sidelight with proportions different from the ones illustrated here.



Step 01

Design two rectangles having **4:3 proportions** (for example, 80x60mm).

Step 02

Cut one of the two rectangles along its diagonal.

Step 03

Now you have the main elements to build your Sidelight: 1 rectangle and 2 triangles.

Step 04

Reflect and carefully position the two triangles to touch the red rectangle's long sides.

Step 05

Combine the three elements as one. Now you have your own sidelight.

The Sidelight

Positioning



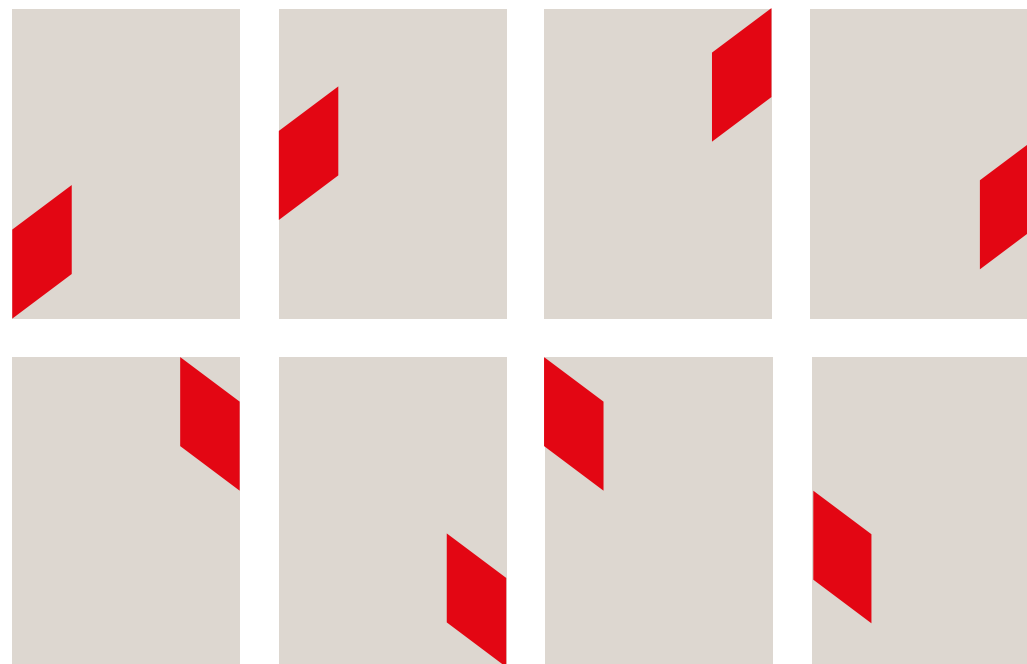
The warm gray denotes the layout area

The Sidelight is a **very flexible and dynamic element** of our brand assets.

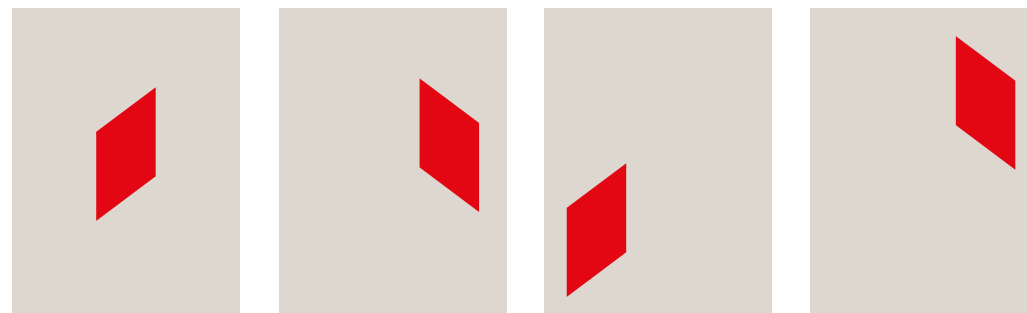
Its key function is to **add movement, focus and colour** to all our communications.

It is usually coloured in solid red (not a gradient or transparency). For more colour suggestions, [see page 51](#).

Slide along the borders and reflected (suggestions)



Float on the layout (suggestions)



The Sidelight

Cropping and Scale

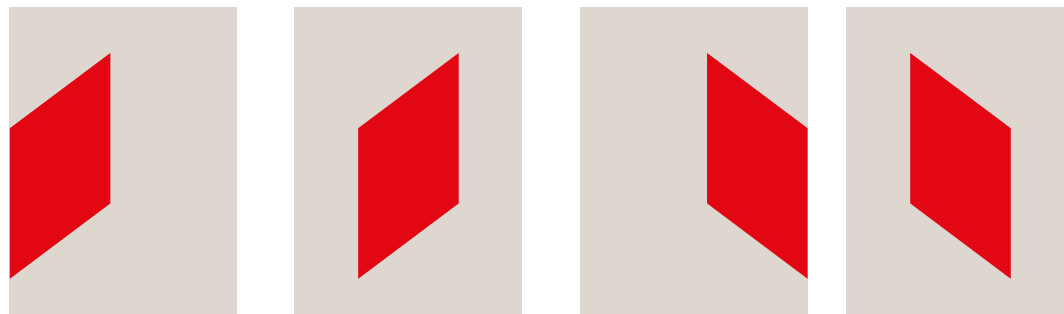


The warm gray denotes the layout area

The Sidelight needs to be used for its **entire shape**, to be a recognisable element of our communication. It can be scaled down and up proportionally to add action, depth, focus and colour to the layout.

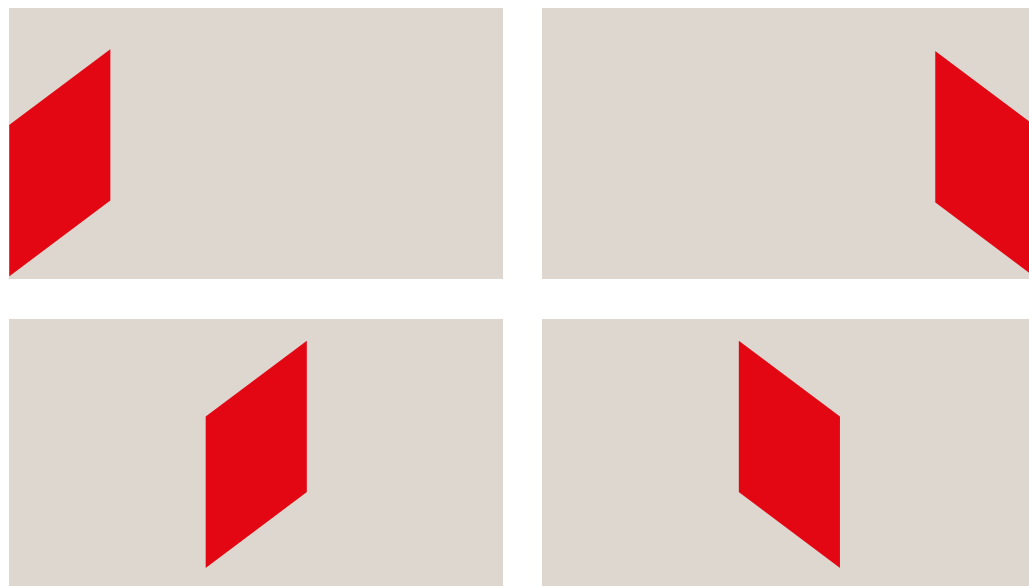
Scale up on vertical layout (suggestions)

to add movement, colour and depth to the page



Scale up on horizontal layout (suggestions)

to break the white space, add colour and focus to the page



The Sidelight

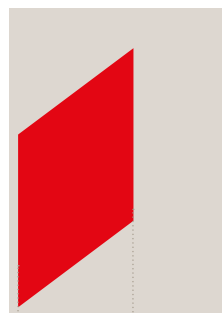
Size suggestions: maximum covering areas



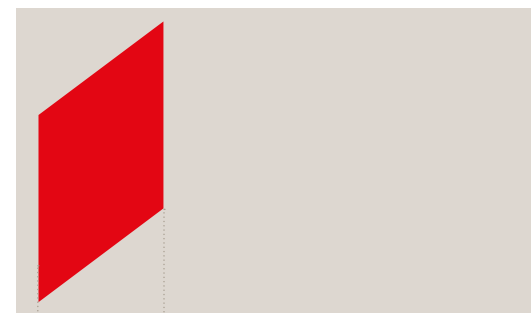
The warm gray denotes the layout area

The following percentages can be used as a starting point when determining the Sidelight sizes for various ratios across both print and digital formats.

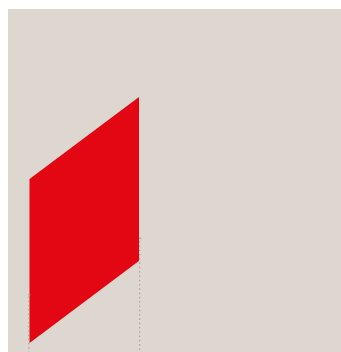
Maximum covering areas for print and digital layouts (suggestions)



55-60%
of the layout area



25-30%
of the layout area



30-35%
of the layout area

These are approximations only and designer discretion should be applied.

Additionally a combination of other layout variables such as margins and amount of content should be taken into consideration.

The Sidelight

Size suggestions: minimum covering areas

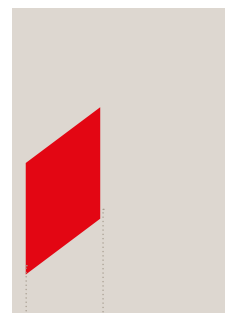


The warm gray denotes the layout area

The Sidelight can't be used too small and transformed into an irrelevant decorative element over the layout. For decorative use of the Sidelight, please see the Illustration section on **page 89**.

The following percentages can be used as a starting point when determining the minimum Sidelight sizes for various ratios across both print and digital formats.

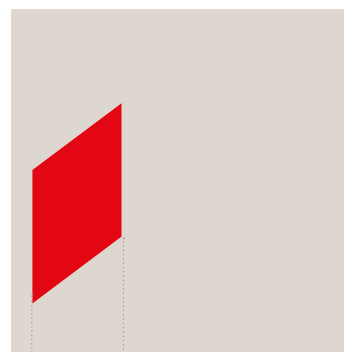
Minimum covering areas for print and digital layouts (suggestions)



35%
of the layout area



20%
of the layout area



25%
of the layout area

These are approximations only and designer discretion should be applied.

Additionally a combination of other layout variables such as margins and amount of content should be taken into consideration.

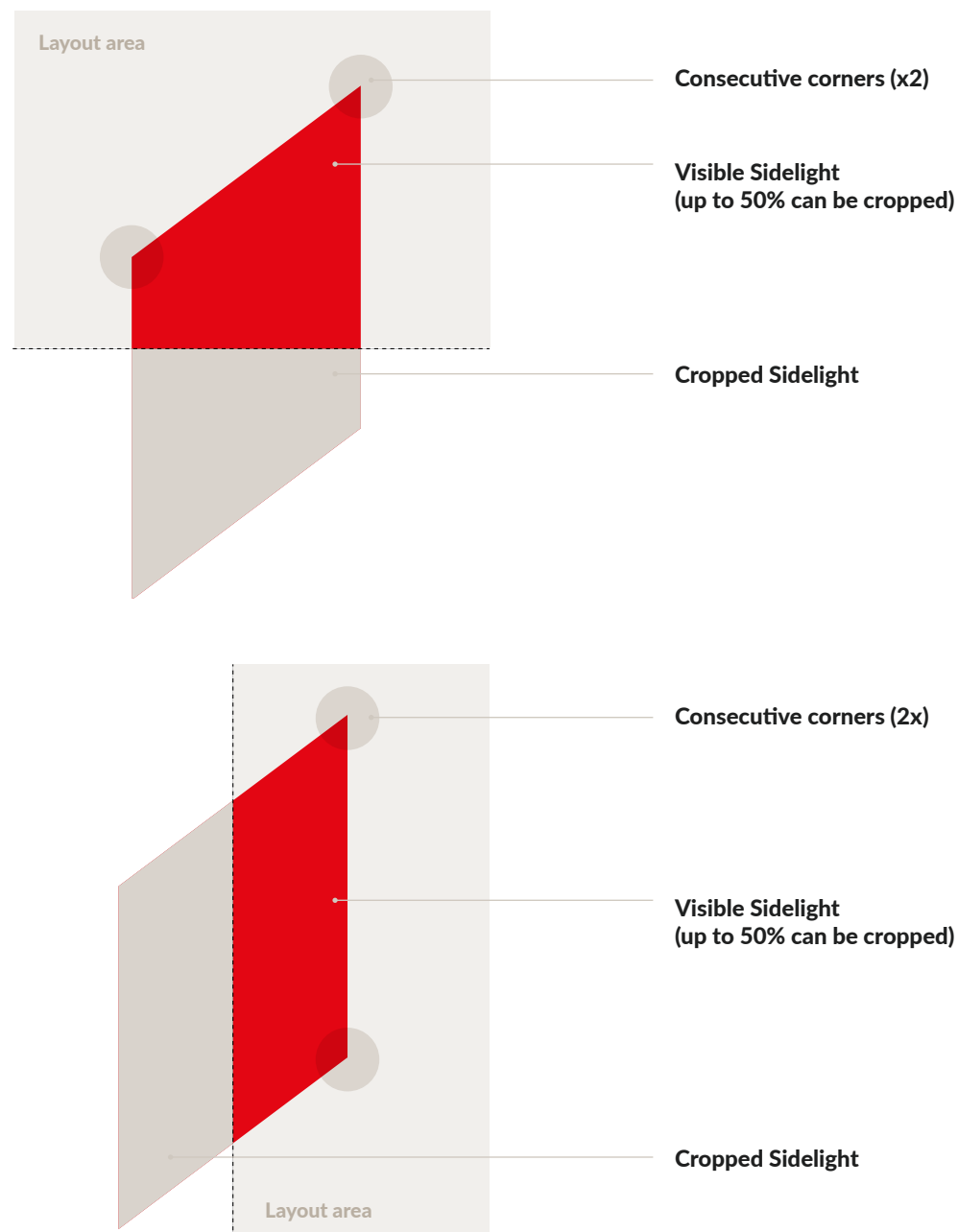
The Sidelight

Cropping and Scale Exceptions

Extreme formats (too tight, too short layouts) can be difficult to execute and there may need to be **a bit of compromise**.

Only in these uncommon circumstances, the Sidelight can be scaled up and cropped **following specific rules**:

- Approximately **half of the Sidelight** should be visible within the layout.
- **Two consecutive corners** must always be visible to avoid the Sidelight shape from becoming unrecognisable.
- **Never enlarge** the Sidelight so much that you cannot recognise it.
- Never use the Sidelight at **a small size** as it becomes ineffective and simply decorative.



The Sidelight

Cropping and Scale Exceptions

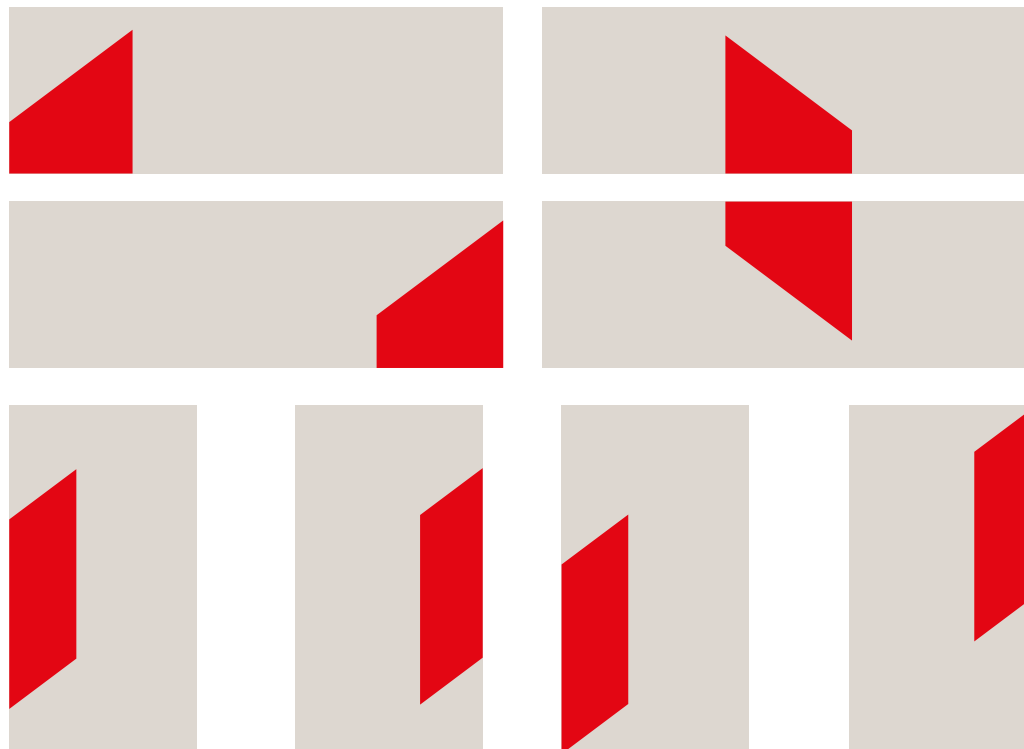
The positioning is flexible as long as it creates a **dynamic, distinctive and harmonious** layout.



The warm gray denotes the layout area

The Sidelight must be recognisable.

Achieve harmony and our memorable look by keeping the layout simple and dynamic.



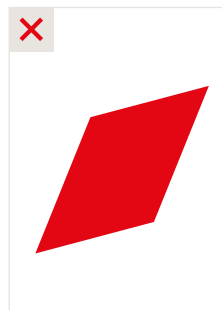
Crop two consecutive corners to create interesting narratives.

Some Sidelights can be used to create interesting optical solutions between two or more pages/layouts.

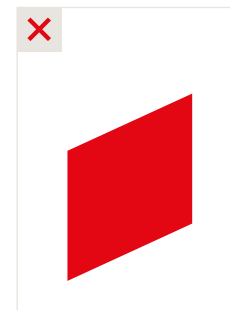


The Sidelight

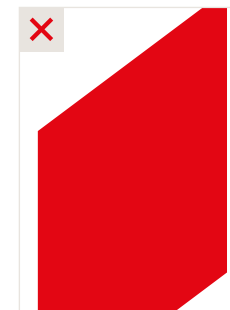
Incorrect use



Do not rotate



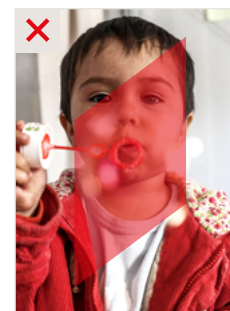
Do not change proportions



Do not scale it too big or too small



Do not cover faces and other elements of focus



Do not use effects or transparency

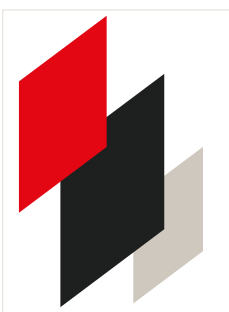


Do not use the Sidelight to to cut images



Do not lock text in multiple Sidelights

instead...



...use the Sidelight to create dynamic, decorative compositions and patterns. For more examples, see page 89.

These examples show how the Sidelight **should not** be used. Always strive for an **iconic, memorable and discernible** use of the Sidelight.

The Sidelight

Example in our communications



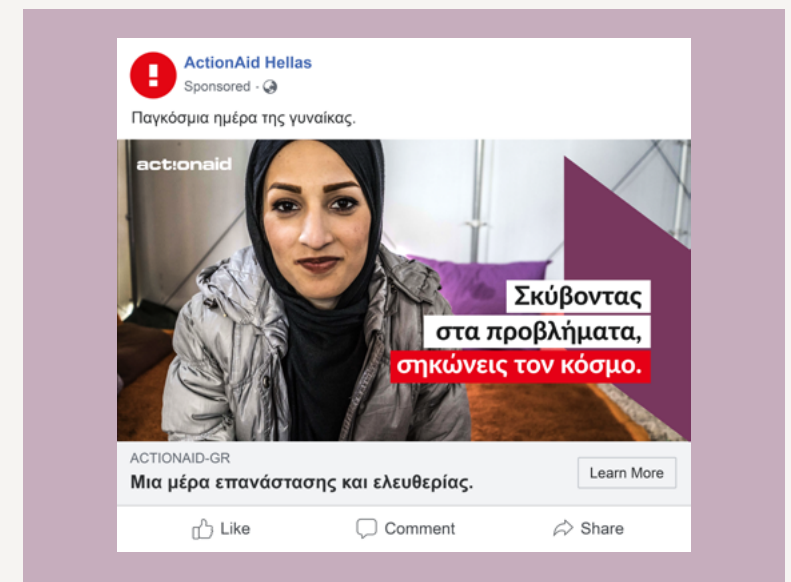
Billboard



Corporate materials



Brand advertising



Online advertising

The Sidelight should be used to create **iconic and outstanding communications** for our organisation. Strive for **simplicity** and focus on **impact**.

The Sidelight

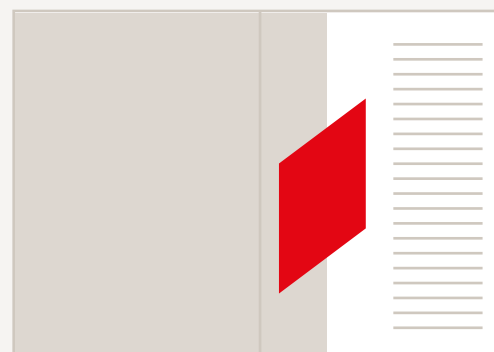
Example in product literature



The light warm gray denotes image area



Schematic example of report spreads



Do not use more than once in a single spread

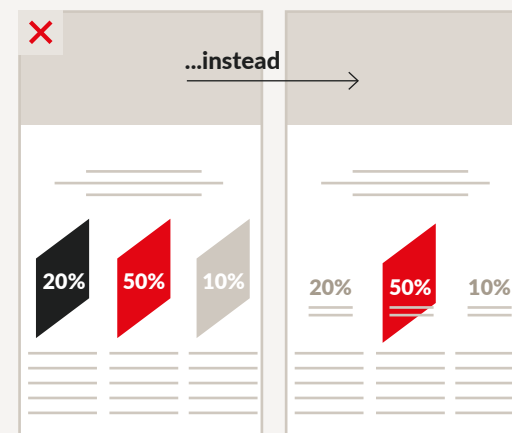
The Sidelight should be **used with restraint** in less prominent places, such as the individual pages of a printed brochure, presentations, direct mail piece, or website pages and landing pages.

In this case, the use of the Sidelight is better only **one time** over the entire communication/page, for example, to emphasize information, a quote, or a fact among other elements.

The over-use of the Sidelight in the same page could just create **repetitive and pedantic communication**.



Schematic example of website pages



Do not use more than once in a single layout

...use it to emphasize the most important element among the 3.

Brand Elements

The Pillars

Our holistic approach

The Pillars focus more on our methodology than on the issues or countries we deal with.

They will determine the structure of the website.

Each pillar will include specific projects, although these projects can be designed intermittently.

However, **the Pillars will not dominate ActionAid Hellas' marketing communications** and first brand encounter materials to avoid diluting the brand message, creating indecision in our target, investing more focus on some initiatives against others.

The Pillars

Anatomy

The Pillars introduce our area of interventions.
The Pillars labels are made up of two elements:
the exclamation mark and our area of intervention
enclosed in a rectangle.



We read it: Action στην Κοινωνία

The Pillars



Colour Positive Labels

The text for our Pillars labels is set in a font called CF Asty Std Book and **it is the only place** where we use this font, which helps it stand out from all other copy.

Please **use the positive version** of these labels wherever is possible. For all the other layouts where the red positive label won't stand out, please refer to our negative version.

Never create your own Pillars labels.

Please use the artworks with outlined texts and correct proportions provided together with this brand manual.



White Negative Labels

The Pillars

Clear Space and Minimum Size

To make sure the labels have **maximum stand out**, always refer to the **clear space** illustrated here which prevents other graphic elements from interfering with the integrity of the Pillars labels.

The **clear space** around the label is the height of the 'exclamation mark', as shown on the right.

In print and digital communications the Pillars labels must **always be legible**. The labels should never appear smaller than the stated values.

Clear Space



Minimum print size



Minimum digital size



The Pillars

Incorrect use

Always protect the integrity and appearance of our labels. No modification or reinterpretation of the Pillars should occur as per the illustrated examples.



Do not colourise



Do not tilt or rotate



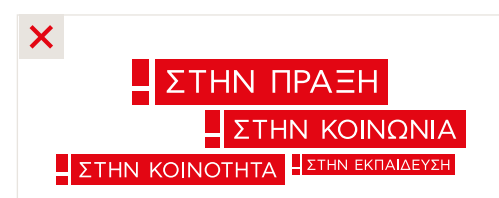
Do not alter the proportions of the elements



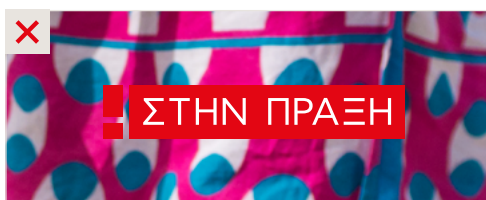
Do not distort or transform



Do not use close our logotype
(but in its presence)



Do not create graphic compositions
to explain our holistic approach



Do not use on busy backgrounds



Do not use effects or transparency

The Pillars

Examples in product literature



Spreads in report/articles/newsletters

It can be positioned at the edge of the article to indicate the area of intervention. We suggest individuating one main area of intervention to avoid displaying too many labels on the same article and creating clutter.



The light warm gray denotes image area

The Pillars labels can be used in product literature (reports, direct mail piece, online articles, Facebook campaigns) whenever it is useful to **indicate the specific area of intervention**.

In all the first encounters with the brand and all our mass communications, we recommend **omitting the labels to avoid confusion and differentiations** that would only dilute the brand message.



Online articles (internal navigation)

Online, the labels can be used to cross-navigate sections of the websites related to specific area of interventions.

You can display up to one label related to the area of interventions involved in the specific activity/campaign.

Avoid multiple labels

Avoid the usage of more than one label on high level navigation pages (like home page, articles list pages and landing pages) and articles (blog post, news, opinions, etc.). Too many labels can be a disruptive element to the user journey.

The Pillars

Examples in product literature

Articles in direct emails (newsletter)

One Pillar label can be used to identify the area of intervention and give more context to the reader.

We work across these areas

Ac a vivamus a libero morbi rutrum nascetur in a ut phasellus inceptos urna parturient quisque vestibulum. Nec dapibus a tellus cras dolor adipiscing suspendisse est orci adipiscing non parturient a eros cursus parturient a adipiscing quam cum a. Aliquam aliquet netus bibendum.



ΣΤΗΝ ΚΟΙΝΟΤΗΤΑ

A suspendisse per a ac a ridiculus consectetur fringilla mauris eros



ΣΤΗΝ ΚΟΙΝΟΝΙΑ

A suspendisse per a ac a ridiculus consectetur fringilla mauris eros



ΣΤΗΝ ΕΚΠΑΙΔΕΥΣΗ

Mi platea augue feugiat malesuada id eu convallis.



ΣΤΗΝ ΠΡΑΞΗ

Nec dapibus a tellus cras dolor adipiscing suspendisse est.

ΣΤΗΝ ΕΚΠΑΙΔΕΥΣΗ

Per laoreet ridiculus a aliquam blandit

Hac parturient purus sit in dictumst imperdiet condimentum adipiscing aliquet ac ut adipiscing vestibulum a a cum hac parturient morbi nisi ac mi.

Διάβασε περισσότερα



ΣΤΗΝ ΚΟΙΝΟΝΙΑ

Cras vel nec elit ipsum elementum eget fermentum

Ut hendrerit at dapibus mi egestas pharetra a eleifend maecenas risus a maecenas eleifend aliquam scelerisque ac ullamcorper potenti. Parturient enim mi a class.

Διάβασε περισσότερα



ΣΤΗΝ ΠΡΑΞΗ

Parturient enim mi a class

Ut hendrerit at dapibus mi egestas pharetra a eleifend maecenas risus a maecenas eleifend aliquam scelerisque ac ullamcorper potenti volutpat interdum consectetur neque turpis.

Διάβασε περισσότερα



On our website

The Pillars labels can be used to categorise our areas of intervention supported by impactful images. It helps to show the holistic approach of the organisation at a glance.

Brand Elements

The Colours

Are we red enough?

ActionAid Red is a hugely important part of our visual identity, which communicates passion and action, and builds recognition of our life-changing work. Together with the Sidelight, the red colour becomes uplifting, iconic and disruptive.

We often like to pair **ActionAid Red** with one or more of our colours – white, charcoal and warm grey – to give our communications materials a friendly and refined touch.

Still, before any artwork leaves your hands and is shared with your audience, ensure that **ActionAid Red** always has a strong presence.

We often prefer to stick to our primary colour palette, but – where additional shades are helpful to any design literature (reports, charts, infographics, etc..) – we suggest you choose from our **selection of accents colours**.

The Colours

Overview



For all our communications

Red is our lead colour



We base all our communication using **our primary colour palette** following the percentage shown in the chart above.

Ensure that **red always has a strong presence**.

White adds **functional support** (for the Sidelight, headline and text).

Black is used with restraint to avoid the message becoming too gloomy and discouraging.



For less prominent communications (secondary use)

Accent colour based on an image

We suggest using this colour option to create variations in **design literature communications** like reports, newsletters, brochure with many pages, and article in website pages.



The overall use across a piece of communication should be **restrained** to the proportions shown in the charts.

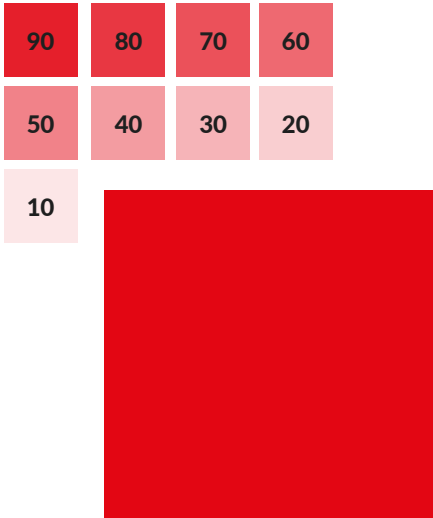
The **accent colour** (and its tints) is used for colouring Sidelights, charts and icons.

Neutral colours and their tints can be used over a larger area as a background.

The Colours

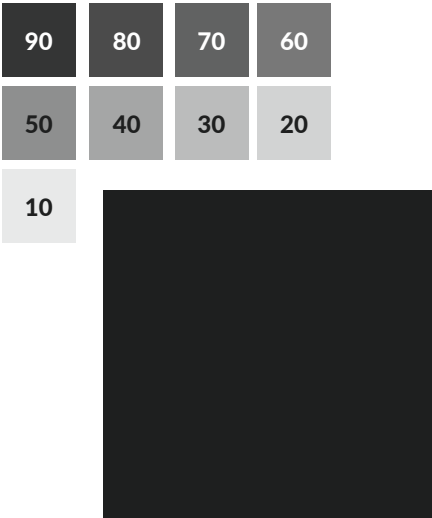
Primary Colour Palette

Our iconic vivid ActionAid Red is a strong brand attribute that works well when combined with a refined, charcoal and white. Together, these colours create a **sophisticated colour palette** that supports the brand imagery and allows **the message to be the hero in all communications.**



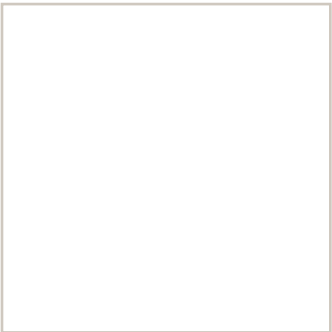
AAH-Red

Print C0 M100 Y100 K0
Web R255 G0 B0
HEX #FF0000
Pantone 485



AAH-Charcoal

Print C75 M65 Y60 K80
Printed texts C0 M0 Y0 K100*
Web R19 G23 B25
HEX #131719
Pantone Black 7



AAH-White

Print C0 M0 Y0 K0
Web R255 G255 B255
HEX #ffffff

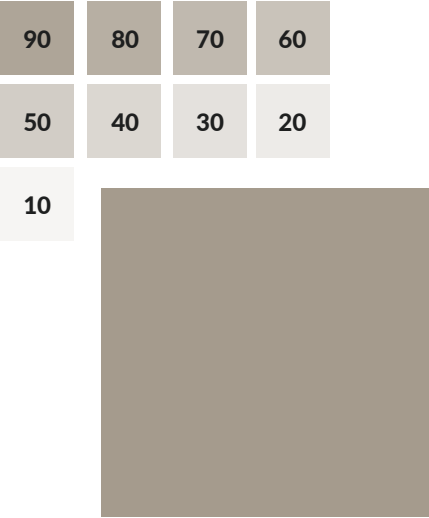
* When using AAH-Charcoal on printed text please use **AAH-Charcoal 100% black** to obtain better results and legibility in print.

Tints of our primary colour palette could be used when design **needs differentiation** (example use: online pages for link and buttons CSS status, illustrations, icons, infographics, charts and diagrams).

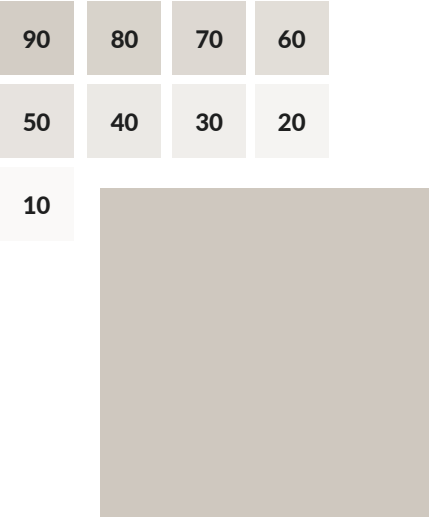
The Colours

Neutral Colour Palette

Two shades of grey have been chosen to support the primary colour palette. The neutral colour palette is **used less prominently** and to add flexibility to our communications.



AAH-Warm Grey
Print C0 M10 Y20 K45
Web R148 G133 B118
HEX #948576
Pantone Warm Gray 9



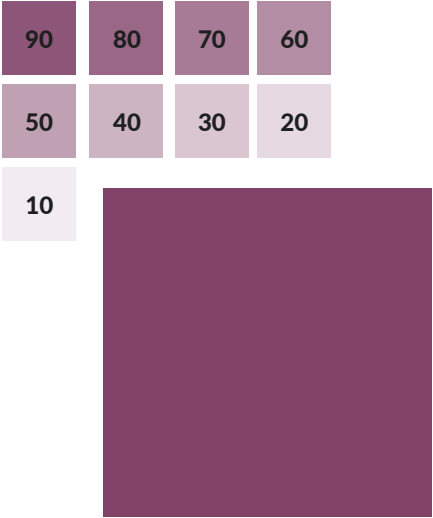
AAH-Light Warm Grey
Print C0 M5 Y10 K25
Web R193 G182 B171
HEX #c1b6ab
Pantone Warm Gray 4

Tints of our secondary colour palette could be used when design **needs differentiation and depth** (example use: backgrounds, online pages for link and buttons CSS status, illustrations, icons, infographics, charts and diagrams).

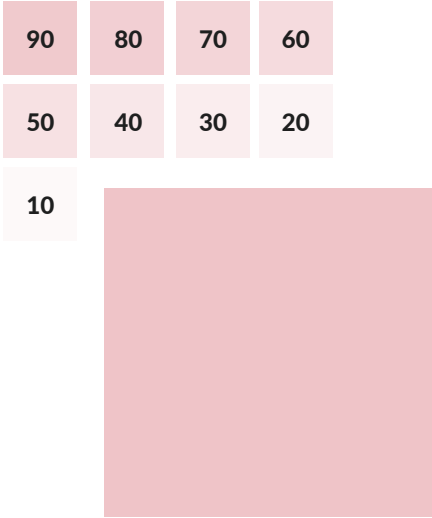
The Colours

Accents Colours-Warm tones

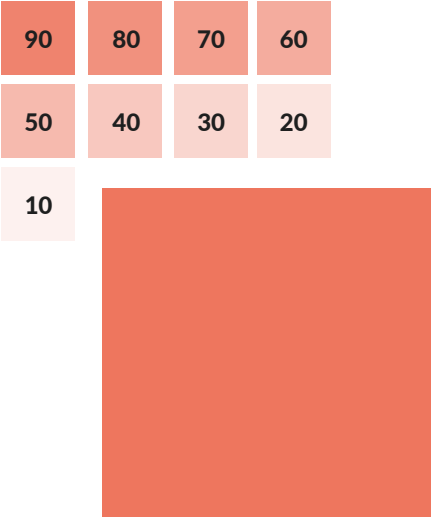
The accents colours are used as highlights.
Colours should be combined and contrasted rather than used all together. In the following pages, we will provide a spectrum of options to be used in various ways in combination with our primary brand colours.



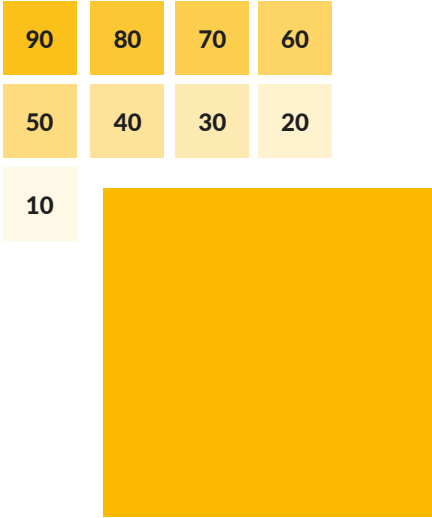
AAH-Purple
Print C50 M80 Y30 K20
Web R113 G58 B96
HEX #713a60
Pantone 512



AAH-Pink
Print C5 M30 Y15 K0
Web R236 G177 B182
HEX #ecb1b6
Pantone 707



AAH-Coral
Print C0 M65 Y60 K0
Web R248 G107 B89
HEX #f86b59
Pantone 171



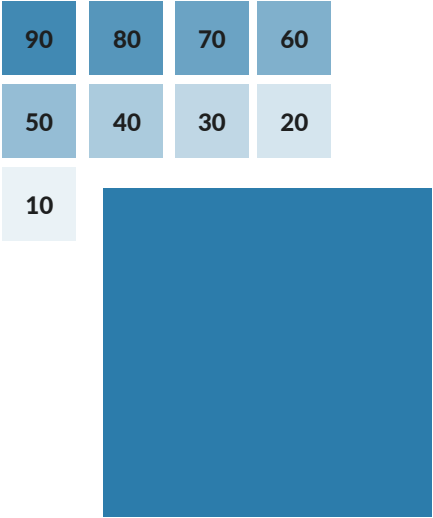
AAH-Yellow
Print C0 M30 Y95 K0
Web R255 G175 B36
HEX #ffaf24
Pantone 1235

Tints of our accents colour palette could be used when design needs differentiation and depth (example use: backgrounds, online pages for link and buttons CSS status, illustrations, icons, infographics, charts and diagrams).

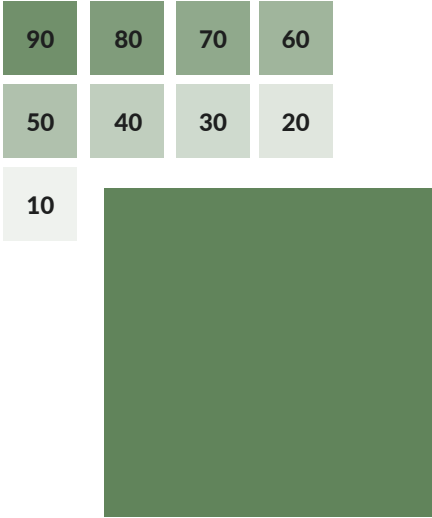
The Colours

Accents Colours-Cold tones

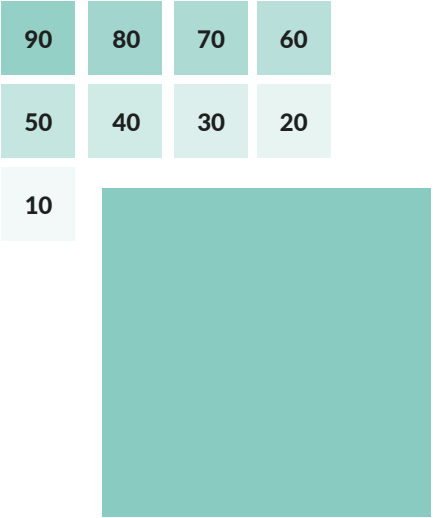
The accents colours are used as highlights.
Colours should be combined and contrasted rather than used all together. In the following pages, we will provide a spectrum of options to be used in various ways in combination with our primary brand colours.



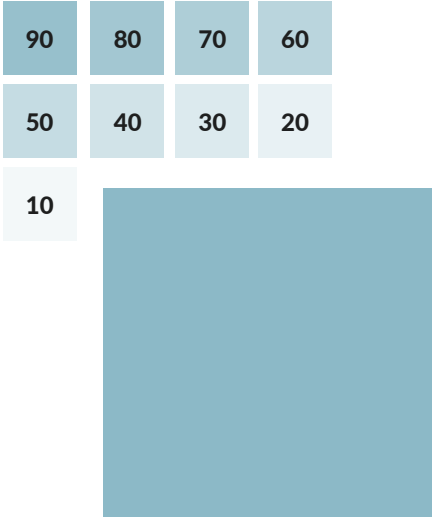
AAH-Blue
Print C80 M40 Y15 K5
Web R29 G114 B158
HEX #1d729e
Pantone 300



AAH-Green
Print C65 M30 Y70 K15
Web R80 G120 B85
HEX #507855
Pantone 342



AAH-Turquoise
Print C50 M0 Y30 K0
Web R105 G199 B183
HEX #69c7b7
Pantone 325



AAH-Steel
Print C50 M15 Y20 K0
Web R112 G173 B186
HEX #70adba
Pantone 631

Tints of our accents colour palette could be used when design needs differentiation and depth (example use: backgrounds, online pages for link and buttons CSS status, illustrations, icons, infographics, charts and diagrams).

The Colours

Main use: for all our communications



Primary colours

For all our communication, we use our primary colour palette following the percentage as shown in the chart.

Ensure that **red** always has a strong presence.

White adds **functional support** (for the Sidelight, highlight and text).

Black is used with **restraint** to avoid our communication looking too gloomy and discouraging.



The Colours

Example of main use

Communication with image



Even in presence of images, ensure we are red.

Communication without image

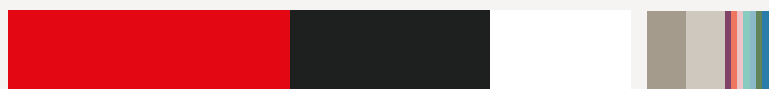


Use our primary colour palette consistently.

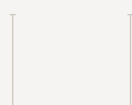
Colour the Sidelight to create contrast with the background.

The Colours

Secondary use: for less prominent communications



Primary colours



Neutral
and accents

For less prominent communications, the overall use of colours across a piece of communication should be restrained to the proportions shown in the chart.

This secondary use is indicated to use to create variations in design literature communications like reports, newsletters, brochure with many pages, and article in website pages.



01. Choose your accent colour to match with your image

Pick up one accent colour to use together with our primary colours and neutral colours.

02. Build the narration

Carry the accent colour all over the specific page/story to create a sophisticated and elegant design.



Find the essence

When working with colourful images, it could be difficult to match accents colours that fit the image as a whole.

If in doubt, **always stick to our primary colour palette.**

The Colours

Example of secondary use

Schematic example of a publication (organisation report or newsletter)

The overall use across a piece of communication should be restrained to the proportions shown in the chart on page 60.

 The light warm gray denotes image area



Other articles

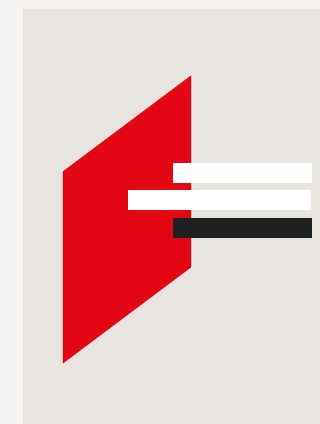


One Sidelight for spread.

The Colours

Colouring the Sidelight

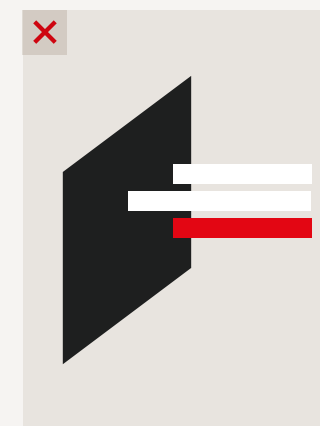
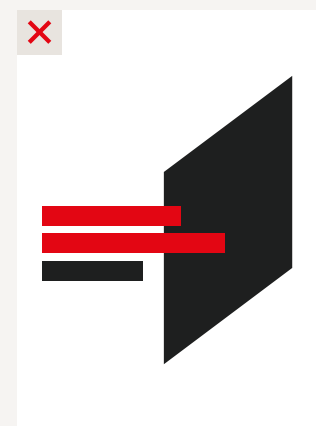
In the absence of an image, the Sidelight becomes a very iconic symbol of our communication and when used needs to give strength, movement and consistency to our communication.



Create interesting and dynamic combinations with the Sidelight, the colour background and the highlight headlines. **Ensure red is predominant.**

These combinations of colours are less ActionAid: the use of black is predominant.

Our prominent and mass communication is never sorrowful, pessimistic and mournful.



Brand Elements

The Typography

We represent many voices as one

Lato and **Roboto Slab** are our brand fonts.

They're bold, clean, friendly and – most importantly – clear.

Lato is our primary design typeface. We think it makes for particularly impactful headings. Where appropriate, Lato can be used for small copy too.

Lato is a bit too heavy and monotone for body copy, so we use **Roboto Slab** to write our long text and paragraphs and add a more intimate touch, while text is easier to read, scan and assimilate.

Both Lato and Roboto Slab look amazing in Greek and can be used all over our print and online communications.

We don't use any italics in our communication.

The only “slanted” element is our Sidelight, the rest of our communication is straightforward, sharp and honest.

The Typography

Overview

Headline

The largest size. The primary message.
Lato Heavy. Size 20pt. Leading 24pt.

Sub headline & Introductions

A smaller size. The secondary message.
Lato Semibold, 12pt. Leading 14pt.

Body text and long paragraphs

The standard text size, for sections of copy.
Roboto Slab Light & Regular, 10pt.
Leading 14pt.

Legalese or small copy

Small text, for legalise and notes.
Lato Regular, 7pt. Leading 10pt.

When selecting font sizes, be guided firstly by **legibility and accessibility** followed by what works best for the **typographic hierarchy**.

To give movement to the page, text is always left or right aligned and **never justified**.

1

Το όραμα του κόσμου, η θέληση των ανθρώπων, η γνώση της ActionAid.

2

Η προστασία από την ανεργία είναι βασικό δικαίωμα όλων των ανθρώπων.

Όλοι οι άνθρωποι πρέπει να μπορούν να ζουν με αξιοπρέπεια οι ίδιοι και η οικογένειά τους. Όμως, η ανεργία είναι ένα από τα σημαντικότερα προβλήματα στην Ελλάδα και πολλές άλλες περιοχές όπου δουλεύουμε.

3

Πολλά από τα προγράμματά μας σε όλο τον κόσμο εντάσσουν ανθρώπους που δεν έχουν κανένα εισόδημα στην αγορά εργασίας. Η εκπαίδευση παίζει **σημαντικό ρόλο** είτε πρόκειται για την ολοκλήρωση του σχολείου είτε πρόκειται για δια βίου μόρφωση*. Ανάλογα με τις ανάγκες του κάθε ανθρώπου, στηρίζουμε τους ανέργους σε κάθε βήμα τους για να μπορέσουν να φτιάξουν τη ζωή τους.

4

* Γυναίκες που έχουν υποστεί βία δημιούργησαν συνεταιρισμό για να βγάλουν χρήματα και να γίνουν οικονομικά ανεξάρτητες.

The Typography

Primary Typeface

Lato will be used for **all headlines and subheadlines**. It will ensure a **bold and graphic aesthetic** for all our communications.

Lato is a San serif typeface family designed by Warsaw-based designer Łukasz Dziedzic. The Lato family was published under the **open-source Open Font License** by his foundry tyPoland, with support from Google.

It is available for download via an open source licence:
<http://www.latofonts.com/lato-free-fonts/#download>

Characteristics

- Geometric. Sans Serif.
- Compatible with the signature.
- Wide range of weights.
- Ensure a bold aesthetic.
- Familiarity.

Lato Heavy
AaBβΓγΔδEεZζ
1234567890

Supported weights

These are the weights available to ensure that a **clean hierarchy** is maintained throughout all communications.

Lato Heavy
Lato Semibold
Lato Regular
Lato Light

The Typography

Secondary Typeface

Roboto Slab has been chosen to add differentiation to our message.

The Greek version of this typeface has friendly and open curves which makes the font extremely **readable and legible for long copy text**.

Roboto Slab is a **free, open-source** slab serif typeface designed by Christian Robertson.

It is available for download via an open source licence:

<https://fonts.google.com/specimen/Roboto+Slab>

Characteristics

Geometric. Slab Serif.

Clarity and legibility (natural reading rhythm).

Clean and modern look.

Friendly personality.

Roboto Slab Regular

AaBβΓγΔδEεZζ

1234567890

Supported weights

These are the weights available to ensure that a **clean hierarchy** is maintained throughout all communications.

Roboto Slab Bold is a bit too chunky for body text, but it has been included for digital use in case the differentiation between Light and Regular on retro-illuminated screens is not visible.

Roboto Slab Bold
Roboto Slab Regular
Roboto Slab Light

The Typography

Highlight Headlines

The highlight headlines should be used in all main headlines and titles. For better legibility and impact, headlines need to have a journalistic style: **succinct and direct (maximum of 3 lines)**.

Settings

Headlines are set in **Lato Heavy sentence case**. No uppercase is used in our communication (we don't shout).

The headlines can be ranged left and right aligned. Do not center align the Highlight Headlines.

To determine **the size of the highlight** use a measurement based on the cap height (H) of the text (1/3 of H).

Leading should be **equal to 150% the point size of the text** to allow lines to be slightly separated.

If needed, kerning (spacing between characters) **can be reduced up to -20pt**.

Highlight in black the "punchline" of the sentence, that should be at the beginning or at the end to create impact.



Right aligned. Punchline at the beginning.

Δεν δίνουμε ελπίδα.
Δημιουργούμε
προοπτική.

Maximum of 3 lines.

Δεν δίνουμε ελπίδα.
Δημιουργούμε
προοπτική.

Keep the headlines brief and straightforward. Focus on impact.

The Typography

Highlight Headlines: positioning

In general, we suggest that the headline touches the Sidelight, to suggest a call-out.

But there can be exceptions to this rule, as long as our communication creates a **balanced layout** and **all the elements are connected and reinforce each other**.



The Typography

Highlight Headlines: incorrect use

Δεν δίνουμε ελπίδα.

Δημιουργούμε

προοπτική.

Δεν δίνουμε ελπίδα.

Δημιουργούμε

προοπτική.



Avoid same colour in 3 rows

The Highlight Headlines are designed to create impact. Their effectiveness is in the usage of a punchline underlined using another colour.

Δεν δίνουμε ελπίδα.

Δημιουργούμε

προοπτική.



Do not cover the Sidelight with headlines

The Sidelight is our distinctive brand element and for this reason needs to remain discernible.



Main title
of the article

Sub-headlines
don't need highlight



Do not use it for sub-headlines

Highlight Headlines **don't need to be used** on sub-headlines, or titles above body copy, for example inside a brochure.

The Typography

Quote Sidelight

Roboto Slab is the font we use to **give voice to people**, using their own words.

When faces can't be shown, we need to make sure that the experience can be still **narrated in a meaningful and respectful way**.

This is when we use our Quote Sidelight.

Settings

The quote is set in Roboto Slab Light.

The name of the speaker (or author) is set in Lato Heavy.

All the text is center aligned.

The quote is enclosed **inside the Sidelight**:

for maximum impact it needs to be snappy and concise.

The quote can be aligned left, right and center.

The **quote marks** indicate the beginning of the sentence.

They are positioned to follow the alignment of the text.

The **Greek quote marks «...»** are **used only in inline quotes**, inside a copy text.

Quote marks



Quote

Με την κρίση,
έχασα τη δουλειά
μου, έχασα την
υγεία μου. Και ήρθε
το Επίκεντρο της
ActionAid να με
βοηθήσει.

Sidelight

Speaker

Δημήτρης, 59

The Typography

Quote Sidelight: positioning

Create dynamic and impactful compositions where the Quote Sidelight adds strength, kindness and meaning to the message.

Inside the image



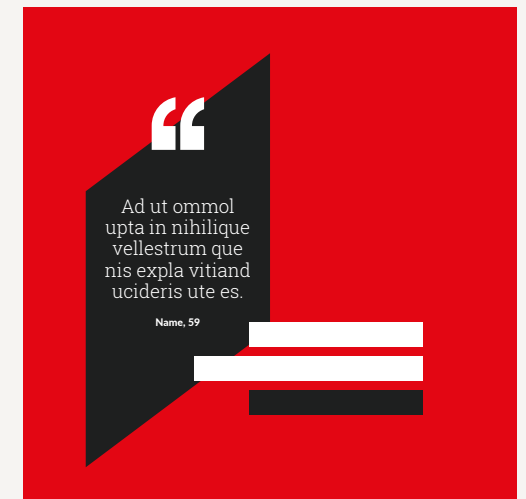
Outside the image



Alone on the page



On the page with highlight headlines



The Typography

Simple Quote

Inline quotes

The Greek quote marks «...» are used in inline quotes, inside a copy text. If you need to emphasise part of the quote or the entire quote, please use the examples shown in this and previous pages.

Fatema parumet «Aut hari ut laut fugitassus vid qui conet aut eum que et in ni ditiand igendustiae que labore, vendis asimi, occupti apedita quibus est ea quam endam, aut ut qui con prorate sit omnimillam quam eosam, consecesti utenis debitiis ipsamus!».

Simodi utecto minctaescias. Chenyere: «Isquae verspel endus, tet latio torate ilit, sit la nus ium quapedis ad mi, este na veloren

✗ Fatema parumet «Aut hari ut laut fugitassus vid qui conet aut eum que et in ni ditiand igendustiae que labore, vendis asimi, occupti apedita quibus est ea quam endam, aut ut qui con prorate sit omnimillam quam eosam, consecesti utenis debitiis ipsamus!».

Simodi utecto minctaescia. Chenyere: «Isquae verspel endus, tet latio torate ilit, sit la nus ium quapedis ad mi, este na veloren

In literature communication (brochures, reports, etc..) only **one Sidelight** can be displayed per spread.

For more than one quote on the same spread use the simple quote format shown in this page. They are composed by: the quote marks, the quote in Roboto Slab Light and the author/speaker in Lato Heavy.

Schematic examples of layout with simple quotes

“

Beaque sum verro magnatur susci rem corpus et re num lanit ut que di nonsequi quidigenis con reiuntis nonsequ atquidebis nus.Uptatatem-qui omnihilignis si occaes!

Author, 46

Sum corum volest assequibus que nectus sunt.

Beation sequamet laboritat occuptisit am, odistin ciatur sedipid igniend andam, corrum ne nis ma dis min plia quidusam liquis dolo-reiur, sit odita cullanditae nonsequae sunt.

Edis qui ipsunt volum aliquis sendae commos est voluptat quatiber-nam hil idendio nsectur? Tiae nem quodia corrorehent eosto quo velestrum iducimo loribus ipsunt in nonsedis eos quatiatet velesse nissequ iducimi, explique min nimus nest, omnis ea explatest volupta estrum cum cuptaernat offic tem susa vel eatque occustium quat lam eveniae cusaece pudandebist repta nossuntiatem aut verum et ut rerumquatio. Nequis etur?

Piet qui dolorem hilit pa simin cus quid erchil in corit volut experfe riorum fugitemquam et quis enissus.

“

Cepudae. Leseque con nulparum quis aut quae niendiozem soloreri-bea nam, sequame nimagnimus.Architem porestorum quiscim axi-magnit apiciundit ant aut lanimincto dion plitis expliquidit odiciam

Author, 32

rerumquatio. Nequis etur?

Piet qui dolorem hilit pa simin cus quid erchil in corit volut experfe riorum fugitemquam et quis enissus.

“

Ebitiisquis re, sinvelent hiciunt initemolorem quia sapieniet quia quides voleni nobis qui alitae rem iunto dolupis reiciat

Author, 32

Use simple quotes also along with the copy. If needed, change the alignment of the simple quotes to add movement/differentiation to the page.

The Typography

Quote Sidelight: exceptions

“

Xim aut vel et, auta
sumquos etur?
Qui aperovid que ad mil
ius sequi archit molut
quae destium enimi,
cor ma est, qui nobis
magnataqui corro consed

Name, 34

Sometimes quotes are slightly longer or the layout demands a more dynamic approach. In these circumstances, the original setting of the Quote Sidelight can be broken to create a more vibrant composition.

The Typography

Facts Sidelight

Roboto Slab and Lato works well together to present numbers with facts and **give relevance to our achievements.**

This is when we use our **Facts Sidelight**.



Icons can be added to indicate the subject of the facts. For more examples of illustrations and icons, please **see page 93**.

Settings

The number is set in **Lato Heavy**.

The facts are set in **Slab Serif Light**.

Number and facts are enclosed **inside the Sidelight**: for maximum impact numbers need to be set bigger than texts. Text is short and concise.

The text can be aligned left, right and center.

Sidelight

Number

Facts

Στην ΕΕ

50%

των γυναικών έχει δεχθεί
σεξουαλικές προτάσεις,
σωματικά αγγίγματα
και άλλες μορφές σεξουαλικής
παρενόχλησης στην
εργασία τους.

The Typography

Facts Sidelight: positioning

In literature communication (brochures, reports, etc..) only one Sidelight can be displayed per spread.

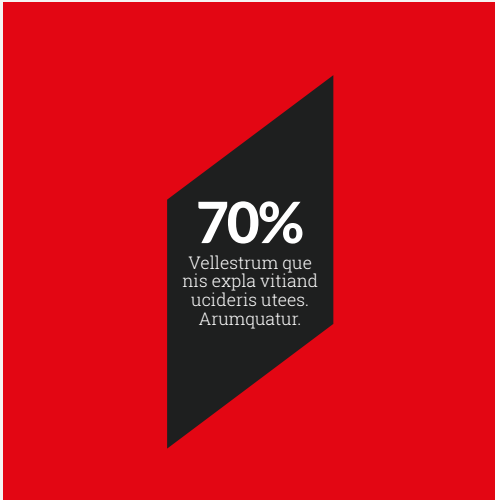
Inside the image



Outside the image



Alone on the page



On the page with highlight headlines



The Typography

Simple Facts

For more than one fact on the same spread use the **simple facts** format shown in this page. Numbers are set in Lato Heavy, while copy is set in sentence case in Roboto Slab Light.

Schematic examples of layout with facts

340

Hillorro quis aut labore unt fugit et dolo que plam cume labore nos alia-
sped quamend endiate mporro inus,
volum quas plabo. Um que no.

12,000

Axim restio. As aut ariatis autet, to
occaboriam doluptat eium, aliquod
ignimusae nonseditam qui quatin.

Sum corum volest assequibus que nectus sunt.

Beation sequamet laboritat occuptisit am, odistin ciatur sedipid
igniend andam, corrum ne nis ma dis min plia quidusam liquis dolo-
reiu, sit odita cullanditae nonsequae sunt.

Edis qui ipsunt volum aliquis sendae commos est voluptat quatiber-
nam hil idendio nsectur? Tiae nem quodia corrorehent eosto quo
velestrum iducimo loribus ipsunt in nonsedis eos quatiatet velesse
nissequ iducimi, explique min nimus nest, omnis ea explatest volupta
estrum cum cuptaernat offic tem susa vel eatque occustium quat lam
eveniae cusaece pudandebist repta nossuntiatem aut verum et ut
rerumquatio. Nequis etur?

Use colour (or different font size) to differentiate the simple facts from the copy.
Separate facts with a continue stroke.

Schematic examples of layout with informative box (facts)

Eperciisit enis
mollupta coristo

3,000

Axim restio. As aut ariatis autet, to
occaboriam doluptat eium, aliquod
ignimusae nonseditam qui quatin.

15%

Axim restio. As aut ariatis autet, to
occaboriam doluptat eium, aliquod
ignimusae nonseditam qui quatin.

500

Axim restio. As aut ariatis autet,
to occaboriam doluptat eium, ali-
quod ignimusae nonseditam.

Edis qui ipsunt volum aliquis sendae commos est voluptat quatiber-
nam hil idendio nsectur? Tiae nem quodia corrorehent eosto quo
velestrum iducimo loribus ipsunt in nonsedis eos quatiatet velesse
nissequ iducimi, explique min nimus nest, omnis ea explatest volupta
estrum cum cuptaernat offic tem susa vel eatque occustium quat lam
eveniae cusaece pudandebist repta nossuntiatem aut verum et ut
rerumquatio. Nequis etur?

Piet qui dolorem hilit pa simin cus quid erchil in corit volut experfe
riorum fugitemquam et quis enissus.

The specific composition (number and copy in two different paragraphs) allows to add icons to effectively illustrate the facts, without changing the layout when icons are not available or required.

The Typography

Facts Sidelight: exceptions



340

Duciendus ducit acero
etur, sundit aut exeres
aute evelendant.

Ecum quas a nobitiate
quatius, oditat verferoris
am, nobit que as et audi
volupta venis unt

Sometimes numbers are longer
or the layout demands a more dynamic approach.
In these circumstances, the original setting
of the Facts Sidelight can be broken to create
a more vibrant composition.

Typography

Bold weights in body copy

Bold weights of type can easily establish priority and typographic hierarchy.

Used sparingly*, bold weights can guide the reader through long or complicated documents.

For longer feature articles (body text) we use Roboto Slab Thin or Regular. To underline concepts or words, we use Roboto Slab Regular (if copy is set in Thin) or Bold (if copy is set in Regular).

* Bold text is **less readable** than type of regular weight. So avoid bolding an entire paragraph or too many words.

Schematic example of body copy with bold weights

Otatur? Consectus, cuptae restiundio. De vel et faccatu sapersp idunde sint quam, temqui omnihil eum qui ut autatio nserspis dolorehenis rerfero dem quidus dolesci ureris unt lamus autem explibus nihillaut aut est, ulparum esequ eommolup **taessim estiasped quos aut fugia** que culla vero officipsandi vel magniscid quiae cum volorundi rempori dolenimusa nobitatquam quid qui corrorum est, quos evellup tatium voluptinvero iurepel lectint evendit faccus se aut que non core, que ped ut verum sus.

Qui te volupti atiscium lat ex endae molupta earum quasperectum explat **poreptatus ea autemo con pera** dem

Use bold weights to underline one word or a short running text that alone has a logic sense.

Avoid the hiccup effect



Otatur? Consectus, cuptae restiundio. De vel et faccatu sapersp **idunde** sint **quam**, temqui omnihil eum qui ut autatio nserspis dolorehenis **rerfero** dem quidus dolesci ureris unt **lamus autem** explibus nihillaut aut est, ulparum esequ eommolup **taessim estiasped quos aut fugia** que culla vero officipsandi vel magniscid quiae cum volorundi rempori dolenimusa **nobitatquam quid qui corrorum** est, quos evellup **tatium voluptinvero iurepel lectint evendit** faccus se aut que **non** core, **que** ped ut verum sus.

Too much bold text on a paragraph or on a page can be distracting and even disruptive to the reading process. **Using bold text sparingly makes text more effective.**

Brand Elements

Images

Real people, real stories

Images, both moving (video) and still (photography) are an integral element in our branding and, together with the Sidelight, they can give our communication a distinctive look.

In the following pages we explain some good practices to select the right images and also to brief our photographers and collaborators, so that they can shoot in a way that fits our principles.

When working with imagery, remember that **being real and authentic** is the primary driver of audience engagement and storytelling.

We need to design in a way that all the elements of the layout create an engaging, harmonious and credible story.

Imagery

Principles overview

Recognising the power of images and their vital role in reinforcing our brand, key images should, as far as possible, capture and portray the core brand values of 'change': dynamic, deep, memorable and harmonic.



Dynamic context

Work with **real un-posed and dynamic images** to create a richer narrative.

Include movement, wherever is possible to bring the feeling of "action" to our imagery.

The style is **documentary/journalistic** to bring the feeling ActionAid is there.

Deep and real emotions

We must never be afraid of **showing real emotions**.

We want our supporters to **feel empathy** with the people we depict.

Bring to life the reality of each individual story, including context, name, sentences.

Memorable stories

Briefly provide context and visual references so that viewer can understand the image without reading the copy.

Enrich the images with details that help identify the **individuality of a person**.

Harmonic integration

In some occasions, we need to **show we were there**, working together with communities and people.

Where possible, we are keen to capture **images containing red**, but this is secondary to the dynamism, realism and narrative that must be contained within the image.

Imagery

Dynamic Context: examples

Scope

Introduce the most challenging circumstances on earth.
Help influence decision-makers.



Dramatic dynamism: close up, candid and real contexts. The natural pose is dynamic and engaging.

Striking and angular composition: the look in the child's eyes is empowering, not objectifying.



Inspire action: show the state of the emergency. Always represent subjects with dignity and respect.

Show the impact of our actions "in situ": real moments of action and expression, captured in real un-posed situations. Expression of the subjects shows authentic and real joy. Bold colours and angular composition grab the viewer's attention.



Show achievements: capture real and joyful moments of celebrations with multiple subjects. Colourful composition. The interaction between the women feels real.

Imagery

Deep and Real Emotions: examples

Scope

Express how we bring joy into the lives of those who need help.
Engage and attract new supporters.
Motivate and inspire existing supporters.



Children emotions: a genuine smile. Angular composition and un-posed subjects within a dynamic and informative background to bring the viewer inside the story.



Authentic moments: joyful reunion between the subjects. Smiles are real and genuine. The inclusion of a wide background gives us a little context of the story.



Dynamic interaction: even if subjects look away from the camera, the interaction and exchange of feelings is still happening.



Un-posed subjects: genuine smile. Intimate, gentle, real and authentic interplay between mother and child.

Please note.

When we work with emotions, be careful **not to objectify** the people we represent.
Never strip stories down to **pure suffering**;
Avoid activating feelings of **guilt or shame**.

Tapping into feelings of sadness (or anger) is okay if inviting contributors to action.

Imagery

Memorable Stories: examples

Scope

Communicate quickly and effectively who we work with, and how and why we work with them. Accurately represent our activities. Help influence decision-makers.



Give insights: Intimate, gentle composition. Representing their activity gives viewers some context about their story.



Informative: complex and well composed image. It shows plenty of context and background. The central figure (woman running) draws attention. The wide angle helps understand the impact of our work.



Respect individuality: a brave, unfiltered and real glance to people. Clothing set the subject in a specific context. Women must be portrayed as active agents, taking responsibility for themselves.

Imagery

Harmonic Integration: examples

Scope

Represent our activities and the people we work with.
Reinforce our brand identity.



Connect with the audience: a strong focal point as well as context. Genuine emotions. Bring the viewer into our world.



Reinforce the brand: a wide context gives the viewer information about our activities. The incidental inclusion of branding is natural and not placed.



Use of colour:

Where possible, capture images containing red. This is secondary to the narrative, but it helps to bring the brand into the story.

Imagery

Focus on impact

We know that people respond to images in fundraising materials that show a clear and strong need.

However, this style of image should be used with care and **supported with copy that tells a powerful and meaningful story.**

Remember that ActionAid is an **enabler of change** and so images should not undermine our mission and values by reinforcing that people in poor countries are helpless, hopeless and that the world never change despite what we do.



Imagery

Photographers' credits

We always credit the photographers we use in any external communications.

Please place the credit in white or black (or tones of the same colour, whichever is most legible) **set in Lato Regular, sentence case and size between 6/7pt.**

Credits uses the following structure:

©photographer's full name or studio/ActionAid

For example:

©Roger Smith/ActionAid

©Reel Studio/ActionAid



Position the credits in a legible area, at a discreet point size.



Do not make credits too big



Avoid busy backgrounds

Instead, place the credits outside the image.



Avoid positioning credits at the bottom of the image

They become a disruptive element.

Brand Elements

Illustrations, icons and charts

Inspire, inform and take action.

Illustrations, charts and icons can be used in our communication to **explain** issues and challenges, **support** the copy, **highlight** achievements and **create** insightful campaigns.

Whatever the reason you are using illustrations, rather than images, make sure that each piece of information is created to **inspire, inform and take action.**

Illustrations and icons provide a **different level of interaction** with our audience: we can create anything from powerful, thought-provoking images to fun, engaging and inspiring illustrations.

The following pages will show some basic principles and styles that need to be applied so that these brand elements feel part of our identity.

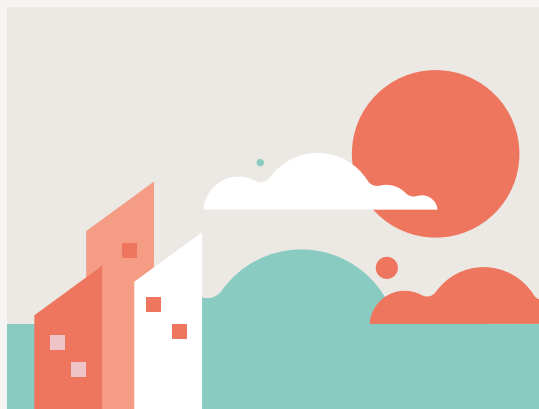
Illustrations

Principles and examples

Illustrations give an exciting opportunity to connect with our audiences in different and varied ways.

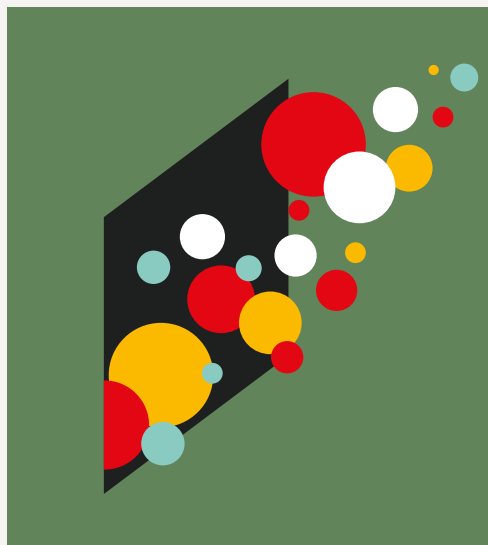
There are **4 simple principles** to keep in mind in order to create, commission or source **vector-based illustrations** for our communications.

Sample illustrations created by Until Sunday.



Bold

Use our colour system. Keep the colour palette simple. Combine our accent colours to create bright and bold illustrations.



Iconic

The Sidelight needs to be part of all our mass communication. Creatively include this element to create conceptual narrative.



Geometric

All our illustrations are vector and based on geometric-like shapes (triangle, square and circle) In this way, all our illustrations have similar structure, but at the same time, can accommodate some kind of flexibility.

Simple

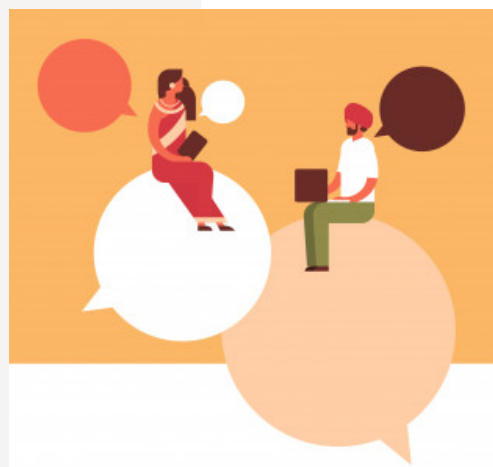
Use as few elements as possible. Simplify when illustrating. Whether that's about explaining a complex idea or something simple and fun, focus on impact.

Illustrations

Outsourcing

The principles illustrated on **page 91** allow flexibility and consistency.

However, we must take **extra care and attention to follow the guidance** when we are sourcing illustrations and working with illustrators.



Couple chatting by prostockstudio on FreePik

Conceptual representation of the scene.
Geometric shapes. Bold use of colours
Humans are more geometric.

Note: Colours in stock illustrations need to be adapted to our colour system.



Town on hill by Vectorarte on FreePik

Simple elements can be edited and adjusted to be used as part of bigger illustrations.

Note: our illustration style is simple and flat. Remove shadows and transparencies.

Only tints of the same colours can be used to give perspective and depth.



Rob Bailey

<https://robbailey.studio/>



Eleanor Grosch

<https://www.justeleanor.com/>

Find illustrators

Here two illustrators whose work is built using geometric shapes, bold colours and simple representations of complex scenes as their basis.

People love working with our brand, so we will have no problem getting designers interested.

When working with illustrators, always think about budgets, as well as where we will use the illustration and the associated rights.

Icons

Principles and examples

Icons use the same principles as our illustrations.

Geometric

Icons are based on geometric shapes.

Bold and simple

Solid style and one colour icons are preferred.

Too many details in an icon makes the element difficult to manage with colour and size reduction.

Use our colour system

Limit the use of colours to just one colour per icon. Create tints of the same colour for differentiation.

Other set of icons that follow our principles are:

<https://fontawesome.com/>

<https://materialdesignicons.com/> (solid style)

Examples of icons (and their meaning)

Icons are part of the set of pictograms Entypo, designed by Daniel Bruce

<http://entypo.com/>



paper plane

send, flying,
communication



heart

love, support,
connection



drops

water, blood, rain
weather



cloud

internet, weather;
dreaming



eye

preview, watch,
attention



megaphone

announcement,
support, news



book

education, learning,
school



pencil

editing, drawing,
creativity



leaf

nature, cultivation,
food



note

music, entertainment,
sound



world

connect, international,
earth



padlock

security, privacy,
blocked

Graphics and Charts

Principles and examples

To visualise some concepts and pieces of information, we may need the support of graphics and charts.

Geometric

When creating this kind of information, remember that clarity and simplicity are our main goal. Don't use overcomplicated shapes and combinations of shapes.

Bold and simple

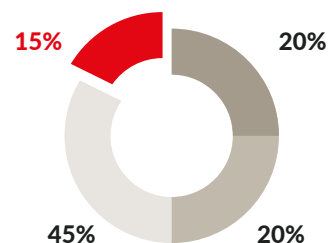
Our focus is on impact, so strip data and information to the essential.

Use our colour system

Limit the use of colours to our primary colour palette. Only one accent colour per infographic could be used. Create tints of the same colour for differentiation.

Examples of pie charts combined with simple facts

Vector image: [Freepik.com](https://www.freepik.com)



15%

of women aut laboreem unt
fugit et dolo que plam cume
labore nos aliasped quamend
endiate mporro inus, volum
quas plabo. Um que no.

■ Labore cume. ■ Um queno. ■ Volum quas.



75%

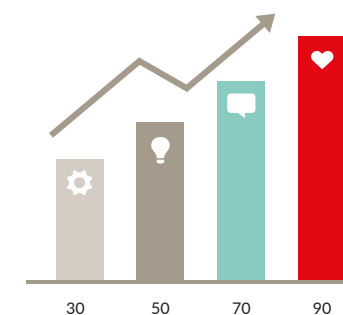
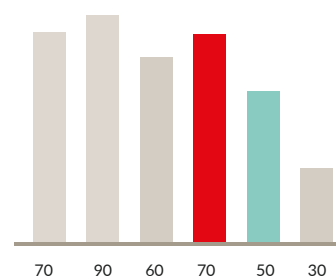
of women aut laboreem unt fugit
et dolo que plam cume.

50%

of women in Greece simpur sunt
illaborem quate omnos rest
eatem dolut.

Examples of bar charts and bar charts combined with icons

Vector image: [Freepik.com](https://www.freepik.com)



Be the change
that you wish to see
in the world.

Mahatma Gandhi

act:onaid

για έναν κόσμο πιο δίκαιο

actonaid.gr