

BRAND IDENTITY GUIDELINES



Save the Children

APRIL 2016

WELCOME TO OUR BRAND GUIDELINES

“ Clearly there is no inherent impossibility in saving the children of the world. It is only impossible if we make it so by our refusal to attempt it. ”

EGLANTYNE JEBB

Welcome to the new Save the Children’s global brand guidelines. They have been developed to inspire you and give you the guidance you need to help transform Save the Children into a powerful global brand.

Our new brand positioning – founded on our promise to do ‘Whatever It Takes to Save the Children’ – has been engineered to generate a strong emotional connection with our target audience the world over.

Our new visual identity builds on this foundation. It has been created to reflect the new meaning of our brand and to drive greater awareness of our organisation and its purpose.

A strong, unified global brand will enable us to communicate as one movement, speaking with one voice to engage more people. All for the purpose of reaching more children – saving lives and giving them the chance to realise their potential.

In the following pages you will find all the information you need about our new global brand positioning and how our new visual identity should be applied across all of our communications materials.

This is your opportunity to help us make the Save the Children brand a globally recognised force for positive change for children across the world.

Thank you.

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OUR BRAND POSITIONING

Our brand is structured to identify and determine the way we define ourselves and our visual identity under one consistent global positioning.

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Save the Children

OUR BRAND WHEEL



WE ARE DRIVEN BY...

OUR BELIEF

A large, diverse crowd of children, many with their hands raised in excitement, filling the background of the page. The children are of various ethnicities and are smiling and looking towards the camera. The overall atmosphere is one of joy and hope.

We believe every child deserves a future and their lives, voices and future potential should be fiercely protected at all costs.

OUR VISION



A world in which every child attains the right to survival, protection, development and participation.

OUR MISSION



To inspire breakthroughs in the way the world treats children and to achieve **immediate and lasting change in their lives.**

OUR ORGANISATIONAL VALUES

These are values our organisation is built on. They are seen through our long standing history and are how we treat one another.

COLLABORATION

We respect and value each other, thrive on our diversity, and work with partners to leverage our global strength in making a difference for children.

AMBITION

We are demanding of ourselves and our colleagues, set high goals and are committed to improving the quality of everything we do for children.

ACCOUNTABILITY

We take personal responsibility for using our resources efficiently, achieving measurable results, and being accountable to supporters, partners, and most of all, children.

INTEGRITY

We aspire to live the highest standards of personal honesty and behaviour; we never compromise our reputation and always act in the best interests of children.

CREATIVITY

We are open to new ideas, embrace change, and take disciplined risks to develop sustainable solutions for and with children.



AND HERE'S THE PROOF...

OUR STORY

1919-1939



Our story begins in 1919, when Eglantyne Jebb launches the Save the Children Fund in London in the wake of World War I, which soon becomes the first global movement for children

Children deserve a better world



1940-1959

Saving children every day and in times of crisis

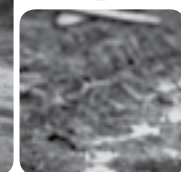


Throughout the 1940s and 1950s, our work expands to include education and farming programs in France, Holland, Italy, West Germany, Austria, Finland, Greece, Lebanon and South Korea.

In 1940, Save the Children introduces child sponsorship in response to the plight of children caught in the crossfire of World War II.



An outspoken champion for children, Jebb drafts the historic Declaration of the Rights of the Child, adopted by the League of Nations in 1924.



OUR STORY

1960-1979



Save the Children's first Africa field office opens in Tanzania in 1969.



Expanding to 120 countries across six continents



1980-1999



Independent of government or religious affiliation, Save the Children is the first international aid agency allowed to return to Vietnam after the fall of Saigon.



Doing whatever it takes, for as long as it takes



Save the Children is at the forefront of the global campaign to reduce maternal and child mortality, with comprehensive child survival projects during the 1980s.



Save the Children opens its first Latin American field office in Colombia in 1963, with an emphasis on community-based programs.



Adopted in 1989, the UN Convention on the Rights of the Child, based on Eglantyne Jebb's vision for children, becomes the most universally accepted human rights treaty in history.



OUR STORY

2000-2019

Pioneering child-centered solutions that work



In 2010, Save the Children organizations around the world join together to become one global movement, transforming children's lives and the future we share.



Giving children the best chance for a bright future



Save the Children's signature programs bring proven innovations to scale to maximize impact for children.



Delivering child health, education and protection



Always at the forefront when children's lives are at stake, we put our courage and care to the test in the fight against Ebola in 2014.



OUR DIFFERENCES




We are fiercely independent. We have ambitious goals for children. Our child centred approach focusses on a breadth of care, especially for the most marginalised. Our expert staff deliver practical 'in field support' for children, creating impact at scale.

OUR DIFFERENCES

WHAT MAKES US DIFFERENT	PROOF POINTS
Our depth of experience in caring for children	We have almost 100 years of care for children
We are organised around practical in 'field support' for children	We deliver programmes for children in 120 countries across 6 continents
We deliver a breadth of care across the global child population	We strive to help even the most deprived and marginalised children
We have ambitious goals for children	By 2030 we will ensure: <ul style="list-style-type: none"> • No child under 5 dies from preventable causes • All children learn from a quality basic education • Violence against children is not tolerated
Our approach is lasting impact on a large scale	Our signature programmes are evidence based, replicable, scalable, have longevity and generate positive results for children
We are fiercely independent	We are a 'non political', 'non religious' organisation. Our sole agenda is around the protection and advancement of children



OUR STRENGTHS

A young girl in a dark blue hijab is smiling and raising her hand in a classroom. Other students in the background are also raising their hands. The text is overlaid on the left side of the image.

Health, education and protection. We deliver results for children in emotionally and physically tough places, every day and in times of crisis, changing lives now and for the long term.

OUR TARGET AUDIENCE

FAMILIES WITH CHILDREN IN THEIR LIVES

Our global target audience is families with children in their lives. This includes parents, grandparents, aunts, uncles – all who can make the personal connection between children in their own lives and the children we save.

For our audience, the benefit of giving is emotional. They experience a deep, personal satisfaction from giving and a personal connection with others.

Our audience engages with the brand from a desire to truly make a difference. They experience a sense of hope for the whole child – starting from birth, including survival and throughout childhood.

They believe in equal opportunities for all children and feel anxiety about the future of the world.



OUR TARGET AUDIENCE CONTINUED

FAMILIES WITH CHILDREN IN THEIR LIVES

The drivers of brand affinity are powerful, lively and exciting. For engagement with a children's organisation, providing care is also important.

An active, powerful tone of voice resonates best, with these distinctions:

- fighting spirit`
- passionate
- relentless
- determined,

balanced with:

- level-headed
- measured

The concept that best resonates with our audience is that **Save the Children is fighting for children's right to a future.**



AND WE SHOW THE BRAND THROUGH...

OUR BEHAVIOUR

**We roll up our sleeves
and get things done.
We make a real impact
with our uncompromising
care for children.
We are always ready
to act, relentless and
never rest.**



OUR PERSONALITY

Our personality is the way we present ourselves to the outside world.

COMPASSIONATE
COURAGEOUS
PIONEERING
OUTSPOKEN

COMPASSIONATE

We feel deep sympathy for children who need our help, and a strong desire to take action to alleviate their suffering.



Everything we do is driven by the care we have for children.
We work hand in hand, we make connections, we look children in the eye.
We are passionate about our work with the most marginalised.
We are compelled by their plight. We will do whatever it takes to save them.

CREATIVE NOTES

- A togetherness and interaction of elements.
- Real emotional connections.
- From an on the ground, involved viewpoint.
- Warm and human.

COURAGEOUS

We face danger, fear or difficulties with confidence, resolution and bravery.



We have courage when we face danger, disapproval or difficulty. We don't back down. We're brave and we're bold. We are relentless. We do whatever it takes.

Not because we're foolhardy, but because in our line of work, it takes courage and determination to transform children's lives.

CREATIVE NOTES

- Strong colours with confident graphic shapes.
- Brave, bold and robust approach to design gives a sense of commitment and strength.
- Hands-on and involved people and environments.

PIONEERING

Like our founder, we innovate and develop new mindsets and techniques that can transform children's lives everywhere.



Our founder was a pioneer. She challenged convention, changed perspectives and forged a new future for the world's most marginalised children.

And today, in all we do, we carry her spirit forward, always thinking ahead, leading the way in the care and protection of children.

CREATIVE NOTES

- Spirited positive imagery gives a sense of motion and focus.
- A feeling of dynamic, directional energy.
- Smart and resourceful design solutions.
- A warmth and depth of colour conveys optimism.



OUTSPOKEN

We are frank, confident and bold; we stand up for what's important, daring to say what needs to be said.



WHATEVER IT TAKES

We've never shied away from the truth. We speak up because we know what it takes to make an impact.

From the beginning we've understood the power of words, of finding new ways to communicate and the importance of using our voice and expertise to bring real and positive change for those whose voices might otherwise go unheard.

CREATIVE NOTES

- Impactful and to the point.
- Said with conviction and confidence.
- Unexpected design choices.
- Unafraid to challenge convention.

AT THE HEART OF IT ALL...

OUR PROMISE

A man wearing a white helmet and a tan uniform is carrying two children in his arms. The child in the foreground is wearing a red shirt and white pants, while the child behind him is wearing a white shirt and blue pants. The background shows a scene of rubble and debris, suggesting a disaster zone. Another man in a white helmet and tan uniform is visible in the background, also carrying a child.

**WE DO
WHATEVER IT TAKES
TO SAVE CHILDREN**

OUR BRAND STORY

Our brand story is an internal narrative of our brand positioning, which is the basis for our messaging and visual identity.

Every child deserves the best chance for a bright future. That's why we are fiercely committed to ensuring children not only survive, but thrive. Bold in our ambition and powerful in our care, we do whatever it takes to save the world's children.

In our country and around the world, Save the Children is on the ground – every day and in times of crisis. Our pioneering programmes address children's unique needs, giving them a healthy start, the opportunity to learn and protection from harm. When crisis strikes, we are always among the first to respond and the last to leave. We are outspoken champions for children, ensuring their voices are heard and their issues are given top priority. Drawing on a century of leading expertise, we take on the toughest challenges facing the hardest-to-reach children – especially those unfairly excluded from the world's progress.

We are proud to be the world's leading expert on children, delivering lasting results for millions of vulnerable girls and boys.

By saving the world's children, we transform their lives and the future we share.

GLOBAL BRAND BOILERPLATE

Our brand boilerplate is an external statement that expresses our brand story. The official boilerplate is preferred, but a shorter version is provided for use, when needed.

OFFICIAL VERSION

Save the Children believes every child deserves a future. In [COUNTRY] and around the world, we work every day to give children a healthy start in life, the opportunity to learn and protection from harm. When crisis strikes, and children are most vulnerable, we are always among the first to respond and the last to leave. We ensure children's unique needs are met and their voices are heard. We deliver lasting results for millions of children, including those hardest to reach.

We do whatever it takes for children – every day and in times of crisis – transforming their lives and the future we share.

SHORT VERSION

Save the Children believes every child deserves a future. In [COUNTRY] and around the world, we give children a healthy start in life, the opportunity to learn and protection from harm. We do whatever it takes for children – every day and in times of crisis – transforming their lives and the future we share.

OUR VISUAL IDENTITY

We have created a number of unique design elements which, together, deliver a distinct visual identity and tone of voice for Save the Children.

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OVERVIEW

OUR DESIGN ELEMENTS

Logo

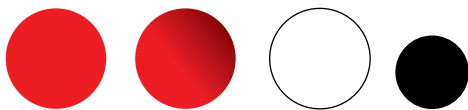


The Save Circle



Colours

Primary palette



Secondary palette



Imagery



Typefaces

Headlines

**TRADE GOTHIC LT COM
BOLD CONDENSED No.20**

All other text

Gill Sans Infant Std
Regular **Bold** *Regular Italic* **Bold Italic**

Tone of voice

Our tone of voice
is fiercely protective.

Headline and logo holding device examples



Icons and charts



OVERVIEW

KEY PRINCIPLES

HOW WE USE OUR DESIGN ELEMENTS

Tone of voice [page 61](#)
and imagery [page 46](#)

- The key components of engagement
- Message is connected to the image by overlapping.

The Save Circle [page 43](#)

- Our most unique asset.
- Intensifies the emotion of the image.
- Coloured in solid red.

Headline holding device [page 70](#)

- Enables the headline to be brought into the image, and connect with the subject matter.
- Guarantees strong legibility.

**Border** [page 77](#)

- White border adds to ownability of layout.
- Combines with placement of image, Save Circle and red gradient background to create overlapping elements.

Logo [page 34](#)

- Use our new logo.
- Positioned at the end of the headline as a call to action, or leads into a title.

Typography [page 69](#)

- Headline set in the Trade Gothic LT Com Bold Condensed No.20 typeface, upper case, or sentence case.
- Sits in headline holding device.
- All other type set in the Gill Sans Infant Std typeface.

Colour [page 40](#)

- We are Red
- Red gradient background adds depth and warmth.
- Our primary palette is red and white, with a touch of black.



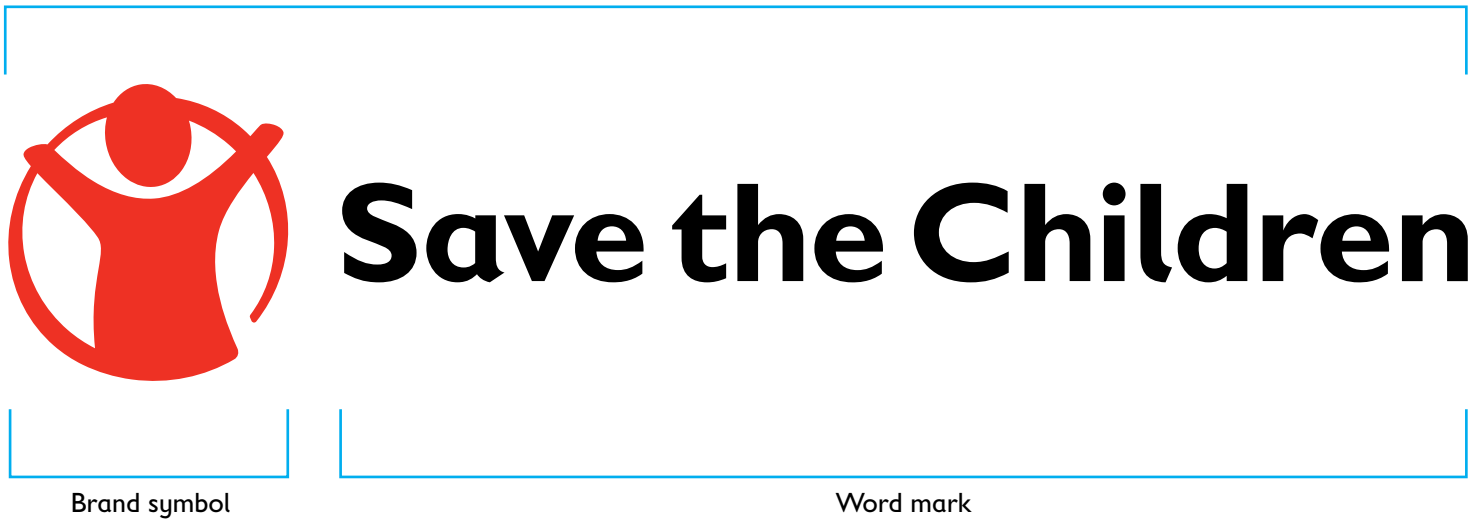
LOGO

The Save the Children logo has been updated with a new word mark.

Please ensure you use the new artwork.

Always use the whole logo (the brand symbol and the word mark) from the artwork files provided.
Never recreate, rearrange or recolour it yourself.

Colour Positive Horizontal logo



DON'T



DON'T use the OLD word mark – see the difference in the 'a' (new) and 'a' (old), for example.



DON'T use the OLD word mark – country specific logo

LOGO

VERSIONS

PREFERRED VERSION

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



CLEAR SPACE AREA



- An area around the logo called the **logo clear space area** must be kept free of other graphic elements such as typography.
- The width of the 't' in 'the' is used to define the logo clear space area.
- The logo can sit on imagery, but avoid any busy areas of the image within the clear space area.

MINIMUM SIZE



40mm or
120px

- Minimum size of the horizontal version of the logo is **40mm**

DIGITAL USAGE

- Minimum size of the horizontal version of the logo is **120 pixels** wide retina display.

LIMITED USE



Colour Negative



White Negative




Black Positive

- In the event that the **Colour Positive** version of the **Horizontal** logo is not legible, the following versions are available:

Colour Negative: Use when 'Colour Positive' logo is not legible.

White Negative: Use when neither colour versions are legible.

Black Positive: Use when colour is not available and the reversed logo is not legible.

 Grey shown here for illustrative purposes only to make logos legible.

EXCEPTIONAL USE ONLY



Clear space area



15mm or
60px

Minimum size

- This is the **stacked version** of our logo.
- Only use the stacked version in **exceptional circumstances**, when you have to fit the logo into a square space.

- **Use of the stacked logo must be approved by your local brand lead.**

- Minimum size of the stacked version of the logo is 15mm

DIGITAL USAGE

- Minimum size of the stacked version of the logo is **60 pixels** wide retina display.
NOTE: MUST be used in Skyscraper banners (120x600px and 160x600px)

FAVICON



- Minimum size is **16x16pixels**

LOGO

APPROVED TRANSLATIONS

The default approach for all members and programmes is to use the logo in English.

You can use an **approved translated version** of the logo if you need to communicate in a local language. This could be because:

- English is not readily understood by your audience.
- Using English could have a negative impact on perceptions of Save the Children in your country.
- You have already been using and building awareness under a translated name.

DON'T use a translated version of the logo without approval.

DEFAULT LOGO IS ENGLISH



Save the Children

TRANSLATED EXAMPLE



Rädda Barnen

The logo above is for Rädda Barnen in Sweden.

It has been updated with a new word mark to match the English version.

If you would like to develop a translated version of the logo, please contact globalbrand@savethechildren.org.uk

LOGO POSITIONING

The logo should always be positioned prominently. **We are proud of it.**

It should be placed at the end of the headline as a call to action, or before the headline.

- The logo sits underneath or above the headline.
- **Alternative position** is far right of the headline (when vertical space is limited).
- When we integrate the logo and headline the logo sits on a white background.
- Use the **Colour Positive Horizontal** logo.

LOGO BELOW HEADLINE – LEFT OR RIGHT ALIGNED



HORIZONTAL ALIGNMENT

When the **logo is below the headline**, it should be **left or right aligned** with the bottom of the headline.

When the **logo is above the headline**, the horizontal alignment is **flexible**, as shown below.

LOGO ABOVE HEADLINE – FLEXIBLE POSITIONING



WHEN VERTICAL SPACE IS LIMITED



DON'T



Grey denotes image area

DON'T separate the logo from the headline.

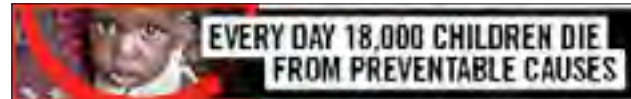
LOGO

POSITIONING EXCEPTIONS

The logo positioning principles shown on the previous page are used for most executions.

However, there are some situations where we need to separate the logo from the headline.

SMALL DIGITAL BANNERS



On a small digital banner, if there is no room for a logo as well as text, then it will need to be a two frame gif with the logo on the second frame instead.

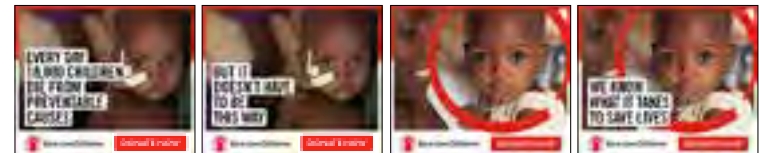
Also, if the call to action needs to be more dominant, then the logo can be separated from the headline to appear with the call to action on the second frame.

WEBSITES



To ensure that our logo is always visible on our websites, it is positioned top left, and not connected to any headline.

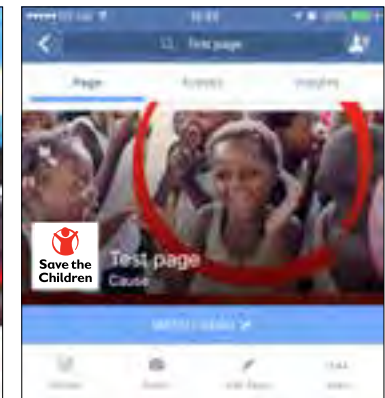
ANIMATED DIGITAL BANNERS



When a headline is animated and we need the logo throughout (not just as an end sign off) then the logo is separated from the headline.

In these situations the logo should still be placed as close as possible to the headline text.

SOCIAL MEDIA PAGES



Due to the constraints of using the templates available for social media sites, our logo simply has to go into the allocated area and will not be connected to any headline.

LOGO

SUB-BRANDS

Most projects simply need a name
- **they don't need their own logo.**

Do you really need a sub-brand?

We try not to create sub-brands as they can overshadow our corporate brand, confusing people and taking attention away from Save the Children.

We do not advise creating new sub-brands (giving a project its own identity in terms of logo or a specific look and feel that is different from our visual identity), creating new logos or visual identities for our own projects.

You can build recognition of a project name whilst retaining ownership from our core brand - please refer to our '**product and event marketing**' guidance on [page 93](#).

If you are planning to create a new identity separate to Save the Children (for example, because your project is a coalition supported by a number of organisations and not owned

by Save the Children), then please refer to our '**co-branding**' guidance on [page 91](#) and '**use of our logo on partner materials**' on [page 92](#).

If you are already using sub brands in your market that have a strong individual identity, we advise reviewing how these sit together under the Save the Children core brand on a market by market basis and phasing these out in time.

If you need any further advise on sub-brands, please contact: globalbrand@savethechildren.org.uk

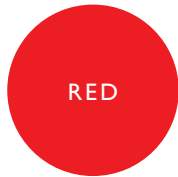


For guidance on co-branding, please refer to Page 91.

COLOUR

PRIMARY COLOUR PALETTE

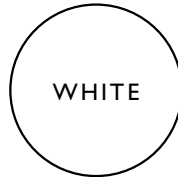
These colours are used prominently.



Pantone® 485
c0 m100 y100 k0
r218 g41 b28
Hex DA291C



See page 43 for breakdown and usage guidance.



White
c0 m0 y0 k0
r255 g255 b255
Hex FFFFFFFF



Black
c0 m0 y0 k100
r34 g34 b33
Hex 222221

SECONDARY COLOUR PALETTE

These colours support the primary colour palette as **highlight colours** only.
Example use – annual report pages, website navigation, charts and diagrams.



Pantone® 7534
c5 m5 y15 k8
r209 g204 b189
Hex D1CCBD



Pantone® 484
c8 m92 y100 k33
r154 g51 b36
Hex 9A3324



Pantone® 1655
c0 m73 y98 k0
r255 g76 b2
Hex FC4C02



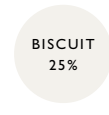
Pantone® 130
c0 m32 y100 k0
r242 g169 b0
Hex F2A900



Pantone® 320
c96 m0 y31 k0
r0 g156 b166
Hex 009CA6

DIGITAL USAGE

• These additional colours can be used in digital spaces.



Hex F3F2EE
Use to differentiate sections of content in a stack



Hex 4A4F53
Use for icons & copy



Hex 999999
Use for icons & copy

COLOUR PROPORTIONS

The chart below is a visual guide of colour balance.



Our lead colour is red

- Ensure that red always has a strong presence. A red gradient has been developed for our communications [see page 42](#).
- White adds functional support.
- Black is used with restraint. It can be tinted back as far as 50% for text (not for headlines).
- **DON'T** use large amounts of white text on red backgrounds as it is less easy to read.

- The secondary colour palette is used less prominently – **as highlights** and to add flexibility.
- The secondary colours should **never overpower the core colours**.
- **For printed communications, where Pantone® colours are not used, use the correct CMYK breakdown.**

- We use our primary colour palette consistently to ensure we are red.
- Secondary colours do not have to be used. When they are applied, the **overall use across a communication** is restrained to the proportions shown in the chart.

COLOUR USAGE

These examples show how to apply our colours.

- We use the primary colour palette consistently to ensure we are red.

SECONDARY COLOUR USE

- Use less prominently in communications, e.g. for sub-headings, lines, charts and diagrams, or as a small background panel to place text on.
- Biscuit is the only secondary colour that can be used over a larger area as a background.

Its overall use across a piece of communication should be restrained to the proportions shown in the chart on [page 40](#).

- Black can be tinted back as far as 50% for text (not for headlines).

DON'T

DON'T use lots of secondary colours in one layout (unless it is for a multi-coloured chart).

DON'T use large amounts of white text on red backgrounds.

DON'T allow a secondary colour to overpower the primary colour palette.

COLOUR

THE SAVE GRADIENT

A red gradient has been developed for our communications, which we call the **Save Gradient**.

SPECIFICATION

DEFAULT VERSION

Location: 50



Red

Location: 40
c0 m100 y100 k0
r218 g41 b28
Hex DA291C



Dark red for Save Gradient only*

Location: 100
c0 m100 y100 k50
r118 g23 b6
Hex 761706

*The **dark red for Save Gradient only** colour is not our **plum** colour. Please do not use it elsewhere.

2-COLOUR VERSION

Location: 50



Pantone®485
k0 overprinted
Location: 40



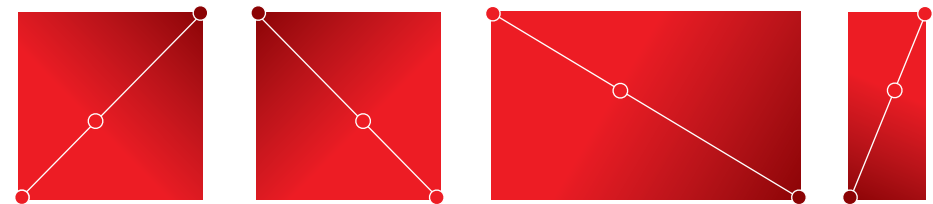
Pantone®485
k50 overprinted
Location: 100

This version is for 2-colour print.
A black gradient is overprinted on the Pantone® 485.

USAGE

Always flow from one corner to the diagonally opposite corner.

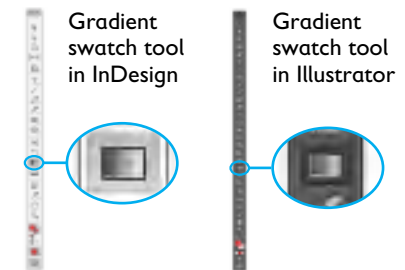
- The direction of colour flow (red to dark red) and the corner it flows from can be tailored to the composition.
- Use the entire Save Gradient over the area it is applied to.



TECHNICAL HELP

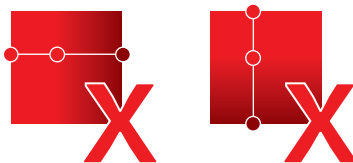
To control the gradient direction and coverage in InDesign® or Illustrator®:

- Click on the area you have coloured with the Save Gradient.
- Then select the **gradient swatch tool** in your main menu bar (see right) and drag over the coloured area, from one corner to the diagonally opposite corner.

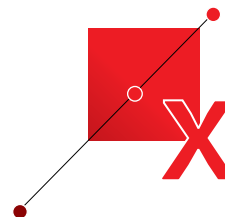


DON'T

DON'T flow vertically or horizontally. Always flow from corner to corner.



DON'T use a crop of the Save Gradient.

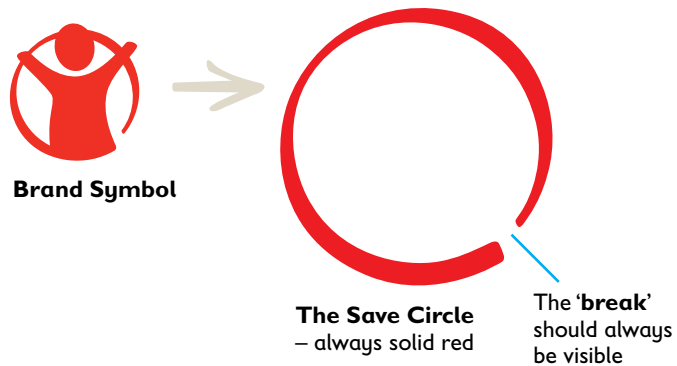


DON'T flow the Save Gradient without reaching both corners.



SAVE CIRCLE

The Save Circle is our most distinct and ownable asset. It is derived from our brand symbol.



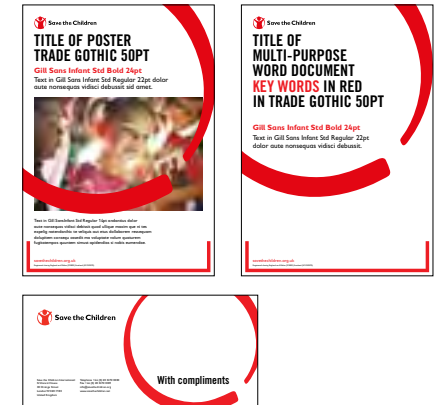
Never create your own Save Circle. Please use the artwork provided.

The Save Circle is an 'emotional intensifier'



Save Circle is primarily placed over an image

- Its key function is to focus on the key area of the image to intensify the emotion.
- It is coloured in solid red (not a gradient or transparency).



In exceptional circumstances the Save Circle can be used to highlight an area of predominant text.

DON'T



DON'T obscure the face of a person/people at the focus of an image.



DON'T use it at a small size, or fail to intensify the image.



DON'T use it as a graphic 'add-on'. This sizing feels like another logo. When applied to headlines, the Save Circle should be positioned around the entire headline – not used as a decorative element.

SAVE CIRCLE

CROPPING AND SCALE

The positioning is flexible in order to focus on the key area of the image. Follow these principles:

- Approximately two thirds of the Save Circle should be visible within the layout.
- The break in the Save Circle must always be visible.
- Never enlarge the Save Circle so much that you cannot recognise it.
- Never use the Save Circle at a small size as it becomes apologetic and ineffective.

CORRECT USAGE



Grey denotes image area

EXTREME FORMATS



Extreme formats such as web banners can be difficult to execute and there may need to be a bit of compromise. However the break must always remain visible.

The examples here show how the Save Circle should be used in these situations. The examples below show how they should not.



DON'T



DON'T make it too big. It is then unrecognisable.

DON'T position it over the top of the Save Gradient, wherever possible.

There may be some digital spaces in which the lack of space makes this impossible to avoid.



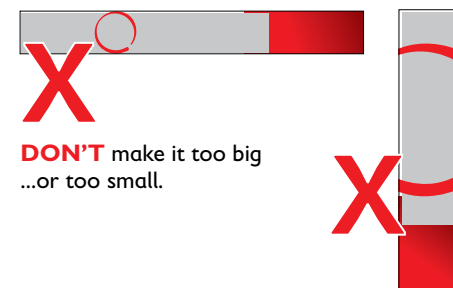
DON'T crop off the break.



DON'T use it at a small size.



DON'T flip or rotate it.



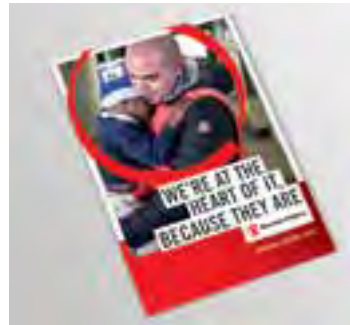
DON'T make it too big ...or too small.

SAVE CIRCLE

WHEN TO USE IT

FIRST ENCOUNTERS WITH THE BRAND

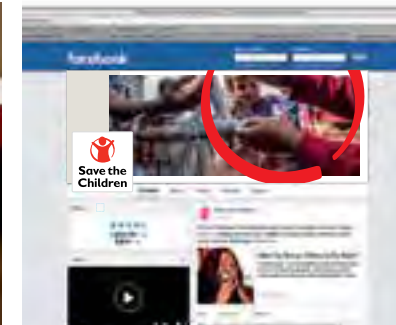
The Save Circle should be used in all first encounters with our brand.



Front covers



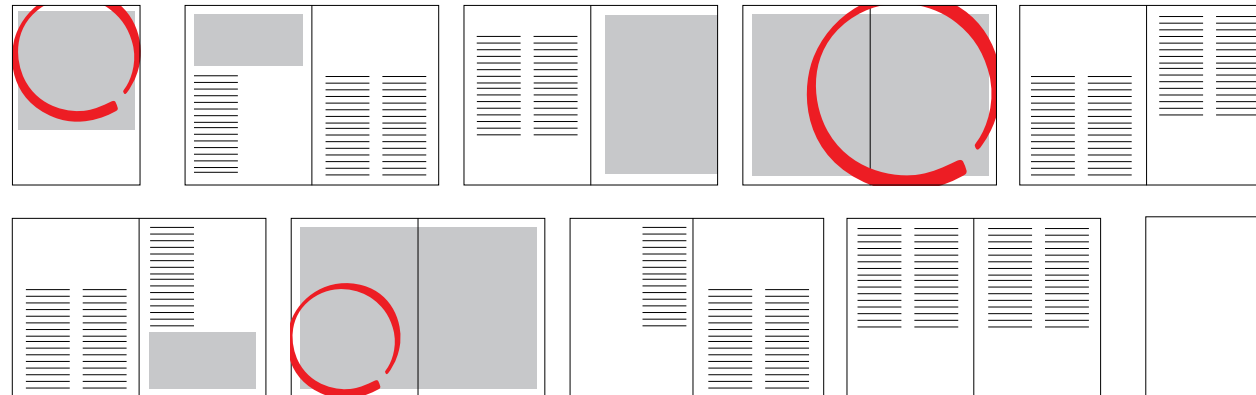
Brand advertising



Online landing pages

LESS PROMINENT PLACES

- The Save Circle should be used **with restraint** in less prominent places, such as **the individual pages** of a printed brochure, direct mail piece, or website.
- Use only a few times over the entire communication – for example the section divider pages of a document.
- Over-use of the Save Circle can be overwhelming and repetitive.



Grey denotes image area

Schematic example – brochure spreads

DON'T



X DON'T use more than once in a single layout

IMAGERY

Imagery, both photographic and filmed and images that accompany it, are a powerful source of emotional connection between our supporters and our brand. Without great stories we cannot bring our brand to life or leverage its true power.

The principles below are designed to work together and not in isolation; **real un-posed** dynamism will be made all the more powerful with the inclusion of **genuine emotion**, both of which will give our imagery the **rich narrative** it needs.

We can be distinctive, build our brand and allow for the practical realities of our content gathering if we follow these principles.

There is a bank of global brand imagery available for your use: [Click here to access key global brand imagery](#)

We will be building on this bank of imagery with images, films, and stories that fit our principles.



IMAGERY

BEST PRACTICE



DON'T



X Don't use 'staged' imagery shot in a studio



X Avoid overly-upsetting imagery where there is no hope



X Don't use cut-out imagery with no context

IMAGERY

SELECTION

IMAGERY SELECTION

We need to be bold in who we commission, how we brief and how we select. The image is the engine and the heart of the story so we should provide images that best fit our principles. When working with imagery, remember that authentic stories are the primary driver of audience engagement. We must be honest and transparent in our image selection – and then design in a way that best gives the audience a platform to engage with the story. The story is king and must be given precedence.

CHILDREN

We are Save the Children. All imagery should focus on, or at least include, a child. In circumstances where this is not possible always make reference to children in the accompanying copy in order to demonstrate our impact for children.

OUR STAFF

It is important to show what it is that we do, so where there are staff working always try and capture them naturally as they go about their business of helping children.

AN INTEGRATED MESSAGE

Imagery is never displayed alone; it is always accompanied by copy, which can change the context within the image. It is important to consider carefully this relationship whenever placing imagery and words together and make sure that this combination is delivering the right message for the objectives attached to that specific use of image.

[Images must be selected following these principles page 49.](#)

SUBJECTIVITY

Images are the most subjective visual medium in which we work. We must put aside our own subjectivity and select images based on these principles, which are based on what we know will help our audience respond.

IMAGERY

PRINCIPLES

These four principles will make our photography distinctive and stand out within the sector.

PRIMARY PRINCIPLES

REAL DYNAMISM

RICH NARRATIVE

AUTHENTIC EMOTION

SECONDARY PRINCIPLE

USE OF COLOUR

IMAGERY

PRINCIPLES: REAL DYNAMISM

Our images must be dynamic.

Movement is dynamic, and it is important to try and include movement wherever possible, however it is possible to convey dynamism without overt movement.

The powerful expression of someone being helped or helping, or the still moment just before a scene bursts to life will contain as much dynamism.

Real moments of action and expression, captured in real un-posed situations, will bring a documentary 'we were there' authenticity to our imagery that demonstrates that we will do whatever it takes to help.



- 'In the moment', real-life, joyful and authentic



- Strong, determined look in the child's eyes is empowering, not objectifying
- Facial expression and natural pose is dynamic and engaging

IMAGERY

PRINCIPLES: REAL DYNAMISM CONTINUED



- This shows our work and impact on location and 'in situ'
- Bold colours and shapes grab the viewer's attention
- Expression of the subject shows authentic, real joy



- Strong composition and dynamic movement and action engages viewer
- 'In the moment' feel
- Subtle inclusion of natural branding within a real situation is authentic



Credit: Sulton Kiaz / Reuters

- 'In the heart of the action', news-like, emergency aesthetic
- Presence of movement and action portrays courage and exemplifies 'what ever it takes'
- Children at forefront of the image link to our cause while the rescuer's facial expression denotes urgency



- Natural smile and interaction between mother and child is authentic
- Dynamism is present in the image because of the un-posed, 'in the moment' feel



- News style image taken as the action is unfolding takes viewer straight to the heart of the action
- An honest, real moment shown with dignity and respect for the subject



- Interaction and intimacy between the girls feels real-life and authentic
- Striking use of shape and colour makes the composition dynamic and compelling
- Girls' glance to the camera feels 'in the moment' and candid

IMAGERY

PRINCIPLES: REAL DYNAMISM **CONTINUED**

- Striking, dynamic and angular composition
- Viewer sees vulnerable beneficiary being helped in a detailed, close up, candid and real way



Credit: Daniel Berenhuk / Getty Images

- 'Heart of the action' image showing someone being helped
- Bold, striking composition and shapes
- Beneficiary as the focal point of the image draws the viewer in



Credit: Espen Rasmussen / Panoos

- Graphic shape, angles and colour make this a bold and exciting image
- Balanced but dynamic composition that shows action gives the 'what ever it takes' feel

IMAGERY

PRINCIPLES: RICH NARRATIVE

Our images must be rich with narrative, and each image must contain context. This can be as wide as the landscape where a subject dwells, or as narrow as the facial expression and type of clothing which a person is wearing.

What is important is that you must be able to look at an image and, without reading the copy, gain information about them – the picture must tell a story.

Where we can, we should be confident in using imagery that contains complex messages, imagery where the audience must work a little to understand what is going on in the picture. More complex images will hold the viewer's attention for longer so in communications situations where the audience has more time we should be brave in our image choices.



- Natural interaction that shows emotion and care within our programme work



- Wide expanse of background and what the subjects are doing imply to the viewer a journey to school and give some info into their location and circumstance



- A strong look in the child's eye and information in the background tells the story of an individual in an authentic, intimate, un-posed, engaging way

IMAGERY

PRINCIPLES: RICH NARRATIVE CONTINUED



- Strong determination in the eyes of the subject shows emotion can be subtle but impactful
- Clothing and background subject tells the viewer of a specific situation and story
- A complex image that asks the viewer to engage more deeply with the subject



- The focus on one child draws in the viewer, whilst inclusion of the wider background give us some information about what's happening in the picture



- An interesting composition and lots of context and complexity gives a real-life dynamism
- Portrayal of the action within the image denotes an authentic un-posed situation



- Wide, complex but well composed image shows us plenty of context and background
- Central figure draws our attention but wide angle helps us understand the story through showing reality in each part of the frame



- The background, clothing and body language shown in the image give the viewer an insight into the child's story and situation
- The image immediately draws the viewer in, is real and un-posed



- A child's stance and pose hints at a wider story

IMAGERY

PRINCIPLES: AUTHENTIC EMOTION

We work in some of the most challenging circumstances on earth, but we also bring real joy into the lives of those that we help. We must never be afraid of showing real emotion – whether it is the moment when a baby is delivered safely, or the acute pain following the loss of a child. These moments can be shocking, but they are authentic and real and we must show them in that way.

We must be careful not to objectify the children that we represent, it is never okay to strip stories down to pure suffering; our job is to bring to life the reality of each individual story. By including context we will bring the contributors within our imagery into the lives of our supporters in a more meaningful way.

We want our supporters to feel empathy with the people we depict. We will achieve this with authentic emotion. We must be careful not to activate feelings of guilt or shame which we know will turn supporters away, and instead engender the active feelings of sadness, or sometimes anger, that we know precipitates action.



- Authentic, un-posed and genuine smile
- Wide context gives the viewer information about the story i.e. programme work in a school
- Incidental inclusion of branding that is natural and not placed or forced



Credit: Sowid Dorea

- An un-posed, candid and real glance within a dynamic and informative background



- Showing a joyous authentic moment and delight in each of the subjects' faces

IMAGERY

PRINCIPLES: AUTHENTIC EMOTION CONTINUED



- 'In the moment' interaction between mother and child feels intimate and real
- The inclusion of a wide background gives us a little back story and context



- A raw, 'in the moment', candid expression



- Raw, brave, unfiltered emotion in the heart of the action

Credit: Marco Longari / Getty Images



- Activity in the image gives the viewer some info about their story
- Intimate, gentle, real and authentic interplay between mother and child



- A real, un-posed smile



- Even though the image is subtle and quiet, the central figure's expression shows real pain with a surrounding background that tells us the story

Credit: Daniel Berehulac / Getty Images

IMAGERY

SECONDARY PRINCIPLE: USE OF COLOUR

Our brand is exemplified by red. Where possible, we are keen to capture images containing red – but this is secondary to the dynamism, narrative and emotion that must be contained within the image.



IMAGERY

HIGH NEED IMAGERY

Imagery can help us understand that every child's death is a tragedy and that a child who does not reach his or her full potential represents a loss to all of us.

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



These photos should be used sparingly and with care. They should be supported with copy that tells a powerful story about what is happening in the photo. We must be careful that our copy and imagery does not undermine our mission by reinforcing perceptions that people in poor countries are hopeless, helpless and that the world never changes despite everything we do.

Imagery of this nature is used by a lot of other charities. Try to keep it distinct to Save the Children by ensuring that the image follows our key imagery principles, focuses on a child showing authentic emotion, has a clear context, and where possible shows our impact. **We avoid overly-upsetting imagery where there is no hope.**



DON'T



X Don't be overly upsetting or negative



X Don't make things look hopeless



X Don't use 'staged' imagery shot in a studio

IMAGERY

IMAGE GATHERING

OUR NEW PRINCIPLES WILL CHANGE THE WAY WE COMMISSION AND GATHER IMAGERY

In order to produce dynamic, emotive, narrative led imagery as well as be distinct, we will have to consider and prioritise the way we commission, brief, and gather content.

Guidelines:

- **High quality professionals**
Commissions must go to professional photographers and film makers who have experience producing news or reportage and can deliver striking pictures in sensitive situations.
- **Shoot periods will be longer**
In order to capture authentic real-time imagery photographers will need sufficient time with subjects and scenarios.
- **Access**
We must allow photographers sufficient access and contact with subjects in order to get authentic, 'in the moment' pictures. However access will only be allowed under strict adherence to our child safeguarding policies.
- **Specific brief focus**
Image makers should be briefed to gather a small number of highly focused stories; we should ensure enough time is spent on capturing quality priority content rather trying to fit too much in to one shoot.
- **Critical editing**
Images must be edited carefully so that only images that fit with this visual identity are used in order to keep a clear and consistent brand identity. This will mean a smaller choice of images, but a stronger selection.
- **Brief visually**
Shoot briefs to contain visual reference of our key types of images so the photographer or film maker understands the type of imagery we want them to produce.

IMAGERY

PHOTOGRAPHERS' CREDITS

In some markets we credit the photographers we use in any external communications.

When this is required, please place the credit in white or black (whichever is most legible) Gill Sans Infant Std Regular, sentence case. Position at the bottom of the photograph, in a legible area, at a discreet point size. It can be horizontal or vertical.



Photographer's credit



Photographer's credit

DON'T



DON'T place it in the white border around the image



DON'T make it too big or it will interfere with the communication

tone of voice

Our tone of voice is fiercely protective.

We are outspoken. We **raise questions and demand attention** when we need to. We stand up for children and we stand our ground.

There's **determination** in our tone because we're there for children, whether it takes days or decades to get them what they need. We're uncompromising because we care.

We help children and their families tell their stories in their own words. We seek out the **real, human stories** that explain our work best, showing the positive changes our supporters make in children's lives. We bring those stories to our audiences with **emotion**, capturing real detail, moments of pain and moments of joy.

Having the **courage** to tell authentic stories means we'll show the reality for children even when it's shocking. We never stage or exaggerate stories; we're simply unafraid to expose difficult truths. We back up what we say with real examples and we're brave enough to admit when things don't go well.

We **respect** the children whose stories we tell. We talk about them **not as victims but as people**, each with their own dreams and determination. We're careful not to give detail that could put children, our colleagues or our vital work at risk.

We respect our audiences too. We **don't tell people how to feel** about the children they help – their own response is the most powerful.

We're **creative** in the way we communicate, finding new ways to stand out, and bringing important stories to the right people. The world is busy and children need us to inspire action.

We **use simple language** because our audiences must understand us to trust us. We might be talking to children, to volunteers, to political leaders or businesses – our audiences are varied but they're all people.

We **celebrate childhood and all the potential it holds**. We'll celebrate what we can achieve for children.

Our **energy and pace, and the human heart of what we say**, are the constants that keep our tone consistent across audiences and through both light-hearted and serious moments.

TONE OF VOICE

WRITING IN OUR TONE OF VOICE

WE ARE	WE ARE NOT
• Compelling	• Selling
• Emotional	• Sentimental
• Heartfelt	• Gushing
• Exposing truth	• Taking away dignity
• Present tense and focused on change	• Past tense and focused on problems
WE SAY	WE DON'T SAY
'Us', 'our', and 'we' in our own communications and channels.	'Save the Children' or 'global charity' unless in press releases or other external outlets.
Vulnerable, in pain, discriminated against, struggling.	Helpless, hopeless, victims.
66 people cured of Ebola are now heading home.	66 Ebola patients have been discharged.
Families living in poverty. Children with disabilities. Children who are discriminated against.	'The poor'. 'The disabled'. 'The marginalised'.
Working with children and families, listening, employing local staff, helping families buy from local markets.	Flying in aid without knowing what help people really need, flying in staff where we could employ and/or train local experts.

TONE OF VOICE

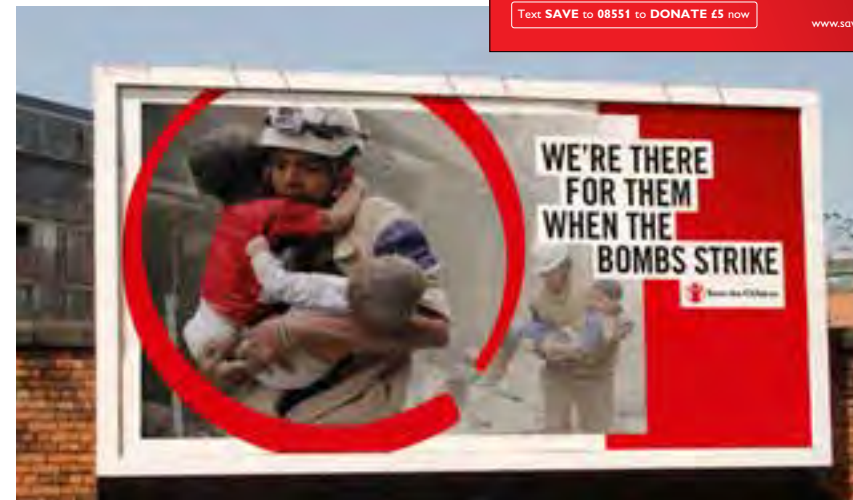
WRITING IN OUR TONE OF VOICE CONTINUED

WE DO	WE DON'T
<p>Show</p> <p>Give supporters examples of our compassion in action.</p> <p>Demonstrate respect.</p> <p>Create a sense of fun.</p>	<p>Tell</p> <p>Say we're compassionate without evidence.</p> <p>Say we're respectful without showing it.</p> <p>Say something is fun without painting a picture.</p>
<p>Be conversational - use contractions like <i>we're, you're, they're</i>.</p>	<p>Mistake formality for authority or respectfulness.</p>
<p>Keep a warm tone with human stories and observations.</p>	<p>Patronise your audience or tell them what to feel.</p>
<p>Write with emotion.</p>	<p>Exaggerate, fabricate or overstate.</p>
<p>Describe pain, danger and injustice.</p>	<p>Diminish a child's dignity or agency.</p>
<p>Use real stories, with real names where possible*.</p>	<p>Attribute an emotion or viewpoint to someone unless they've explicitly expressed it.</p>
<p>Say we do whatever it takes to save children's lives.</p>	<p>Over-use the same phrases, think of different ways of conveying the same message, e.g. Until this stops, we won't rest / We won't give in / We're ready to face danger / We work in tough places, tough times, amid disaster, speaking out.</p> <p>Use 'whatever it takes' or any other phrase as a tagline under our logo.</p>

* See child safeguarding section on [page 68](#)

TONE OF VOICE

EXAMPLES OF OUR TONE OF VOICE



tone of voice

EXAMPLES OF OUR TONE OF VOICE CONTINUED

CHILDREN STORIES

Again the copy here is focused on the children’s stories and their point of view.



“SHE UNDERSTOOD EVEN THE ADULTS WERE AFRAID”



When Arwa’s mum heard an armed group was heading for their village in Iraq, they fled. Now living in a camp, six-year-old Arwa comes to our safe space to play and get emotional support.

She is one of the world’s most vulnerable children, who are often last to get the help they need.

Help us reach every last child.

*To protect Arwa, we’ve changed her name. Her mum says she misses her best friend and has finally found other children to play with now that she can come to our safe space every day.

**HIS BED IS THE STREET,
HIS BREAKFAST
COMES FROM BINS**




When his dad died, Fiker came to Addis Ababa. His mum didn’t have the money to feed the family and he wanted to pay his own way. He’s 12 years old.

Help us reach every last child.



**KIDNAPPED
AND SOLD FOR SEX**



Hena’s* dad died when she was 11. At 15 she had to find work to support herself. Being a girl made her prey for sex traffickers and she ended up in a brothel.

Help us reach every last child.

*To protect Hena, we’ve changed her name and hidden her face. But we’ll fight for her right to feel no shame. Now 18, she has been rescued and is living in a shelter supported by Save the Children in Bangladesh.

TONE OF VOICE

EXAMPLES OF OUR TONE OF VOICE **CONTINUED****WHEN WE CAN'T
FEATURE CHILDREN**

Where an image or headline doesn't include a child, we need to make this central in the body text, or consider alternative headlines.



**EBOLA DOESN'T
STAND A CHANCE**

Our health workers do **whatever it takes** to save children in Sierra Leone from Ebola.

 **Save the Children**

Text **SAVE** to 08551 to **DONATE £5** now

www.savethechildren.org

TONE OF VOICE

EXAMPLES OF OUR TONE OF VOICE CONTINUED

EXAMPLES OF OUR WRITTEN TONE OF VOICE

Example 1

Nasteha was on the brink of death when I met her in Somalia's bullet-ridden capital, Mogadishu.

Many desperate parents already coping with ongoing violence here found they had nothing left to feed their children when the flash floods came, contaminating water supplies, damaging crops and forcing people from their homes. When Nasteha's mum rushed her to our clinic she was dangerously malnourished.

With your support we were able to get emergency food and shelter supplies to these families – and give Nasteha the treatment and nourishment that saved her life.

Example 2

As children faced incredible dangers around the world in 2014, we were stretched almost to breaking point.

And that brought out the best in us as we battled to reach them. We tackled the world's worst outbreak of Ebola, responded to emergencies unseen in the headlines – from drought in Guatemala to conflict in the Central African Republic – and fought to get vital aid to children whose lives were torn apart by violence in the Middle East.

TONE OF VOICE

CHILD SAFEGUARDING

NAME CHANGING

We change the names of children and their families only when they:

- Have been victims of sexual abuse
- Have been members of armed groups
- Are HIV positive or are living with AIDS
- Have said something that could put them at risk, e.g. are reporting abuse or criticising a government or group that could retaliate
- Are caught in conflict within a complex political context
- Are crossing borders unaccompanied

In practice, this does mean that many names are changed, but this process is managed at the point of creating the story, in liaison with staff in country. You should never change a child's name yourself.

THE TRIANGLE OF RISK

When we do use real names we still take care to keep children safe by making sure we don't give all three identifiers: full name, specific location, image. We use first names only as a general rule – including for adults (as children can be identified via them). We don't name a village, small town or school if we're naming a child or children there, just name a region or nearest city.

TYPOGRAPHY

Please use the following typefaces

FOR HEADLINES

- We use **Trade Gothic LT Com Bold Condensed No.20** for main headlines.
- Headlines can be set in upper case or in sentence case.

**TRADE GOTHIC LT COM
BOLD CONDENSED No.20**

**CAN BE USED IN UPPER CASE.
Or in sentence case.**

FOR ALL OTHER TEXT

- We use **Gill Sans Infant Std** for all other text – sub-headings, body copy and any small text such as captions or page numbers.
- **Please note: We no longer use Gill Sans MT.**

Gill Sans Infant Std

Regular **Bold** *Regular Italic* **Bold Italic**

DIGITAL USAGE EXCEPTION

- When it is not possible to implement the above fonts due to technical and user experience reasons, please use **Arial** as the default system font – for digital applications – when appropriate.

Arial

Regular **Bold** *Regular Italic* **Bold Italic**

To obtain these fonts:

INTERNALLY

We have a global licence for our fonts for internal use – please contact globalbrand@savethechildren.org.uk for further information on implementation.

FOR AGENCIES

- **Trade Gothic LT Com Bold Condensed No.20** is a *True Type* font.
- **Gill Sans Infant Std** is an *Open Type* font.
- Both can be purchased from Monotype.
- Please avoid purchasing a *Postscript* version.

TYPOGRAPHY

HEADLINES OVERVIEW

CASE FLEXIBILITY

- Headlines can be in upper case or in sentence case.
- Long headlines, over five lines long should be set in sentence case for better legibility. Please try to keep your headlines succinct.



Upper case

Sentence case

HEADLINE HOLDING DEVICE ARRANGEMENT

- You can to move and arrange the white rectangles horizontally to work with the image.



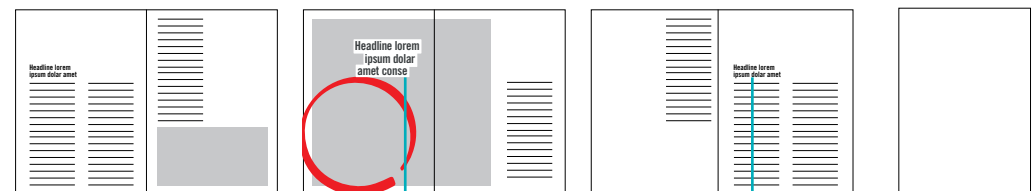
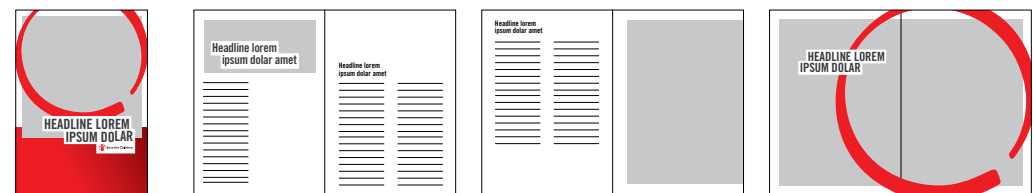
Flexible arrangement of headline holding device

WHEN TO USE THE HEADLINE HOLDING DEVICE

- The headline holding device should be used on all main headlines and titles.
- It doesn't need to be used on sub headlines, or titles above body copy, for example inside a brochure (see example right). Here **Trade Gothic LT Com Bold Condensed No.20** should be used without a headline holding device and should be ranged left.



Headline holding device used in first encounters with the brand



Brochure spreads

Main headlines in holding device

Sub-headlines/other titles, ranged left

Grey denotes image area

TYPOGRAPHY

MAIN HEADLINES UPPER CASE

HEADLINE SETTING

- Set in Trade Gothic LT Com Bold Condensed No.20 upper case, **in black**, using a maximum of five lines.
- The lines can be ranged left, or staggered (see example).
- Set the leading (the distance between successive baselines of type) to be equal to **90% the point size** of the text. **See example on the far right.**
- Inter-character spacing can be reduced by up to **-25***.

* **Technical advice:** Each unit of the **-25** character spacing = **20/1000** of an em.

**SET LEADING TO 90%
OF THE POINT SIZE** — Set in black

**NO MOTHER
SHOULD SEE
HER CHILD DIE**

Staggered headlines can move to the right or to the left, to work with the image.

**IF WE DON'T
WHO WILL?**

**WITH YOUR
HELP...**

Alternatively, range the headline left.

**5 NEW
CASES OF
EBOLA ARE
REPORTED
EVERY HOUR**

Maximum of five lines.

LEADING CALCULATION EXAMPLE

If you use 50pt text do the following calculation:

$$50/100 \times 90 = 45.$$

Use **45pt** leading.

HEADLINE HOLDING DEVICE

We place headlines into a **headline holding device**, as follows:

- Place rounded cornered **white** rectangles behind each line of text.
- To determine the size of each white rectangle use a measurement based on the cap height (**C**) of the text. The edge of the rectangle should be a distance equal to **25%C** from the top, bottom and sides of the type it contains. **See example on the right.**
- Adjust the corner radius (in mm) to be **2% of the pt size of the text**. **See example on the far right.**

**NO MOTHER
SHOULD SEE
HER CHILD DIE**

CAP HEIGHT C

25% C

Please note: Black keylines shown here are not part of the holding device – they are for illustrative purposes only.

CORNER RADIUS = 2% OF C (in mm)

CORNER RADIUS CALCULATION EXAMPLE

If you use 50pt text, do the following calculation:

$$50/100 \times 2 = 1.$$

Set corner radius at **1mm**.

TYPOGRAPHY

MAIN HEADLINES SENTENCE CASE

HEADLINE SETTING

- Set in Trade Gothic LT Com Bold Condensed No.20 upper case, **in black**.
- The lines can be ranged left or staggered. If the headline is more than five lines then range left.
- Set the leading (the distance between successive baselines of type) to be equal to **98% the point size** of the text. **See example on the far right.**
- Inter-character spacing can be reduced by up to -25*.

* **Technical advice:** Each unit of the -25 character spacing = 20/1000 of an em.

Set leading to 98% of the point size — Set in black

No mother should see her child die **If we don't who will?** **With your help...** **A world in which every child attains the right to survival, protection, development and participation.**

Staggered headlines can move to the right or to the left, to work with the image. Alternatively, range the headline left. If the headline is more than five lines, then range left.

LEADING CALCULATION EXAMPLE

If you use 50pt text do the following calculation:

$$50/100 \times 98 = 49.$$

Use **49pt** leading.

HEADLINE HOLDING DEVICE

- Follow the same principles to set up your **headline holding device** as specified for upper case headlines (see previous page).
- For sentence case headlines the top and bottom of all rectangles that overlap each other need to be adjusted by eye. Ensure that they feel visually as balanced as possible with the type and the rest of the spacing used.

THEIR SMILE STARTS WITH YOU

CAP HEIGHT C

Please note: Black keylines shown here are not part of the holding device – they are for illustrative purposes only.

CORNER RADIUS = 2% OF C (in mm)

25% C

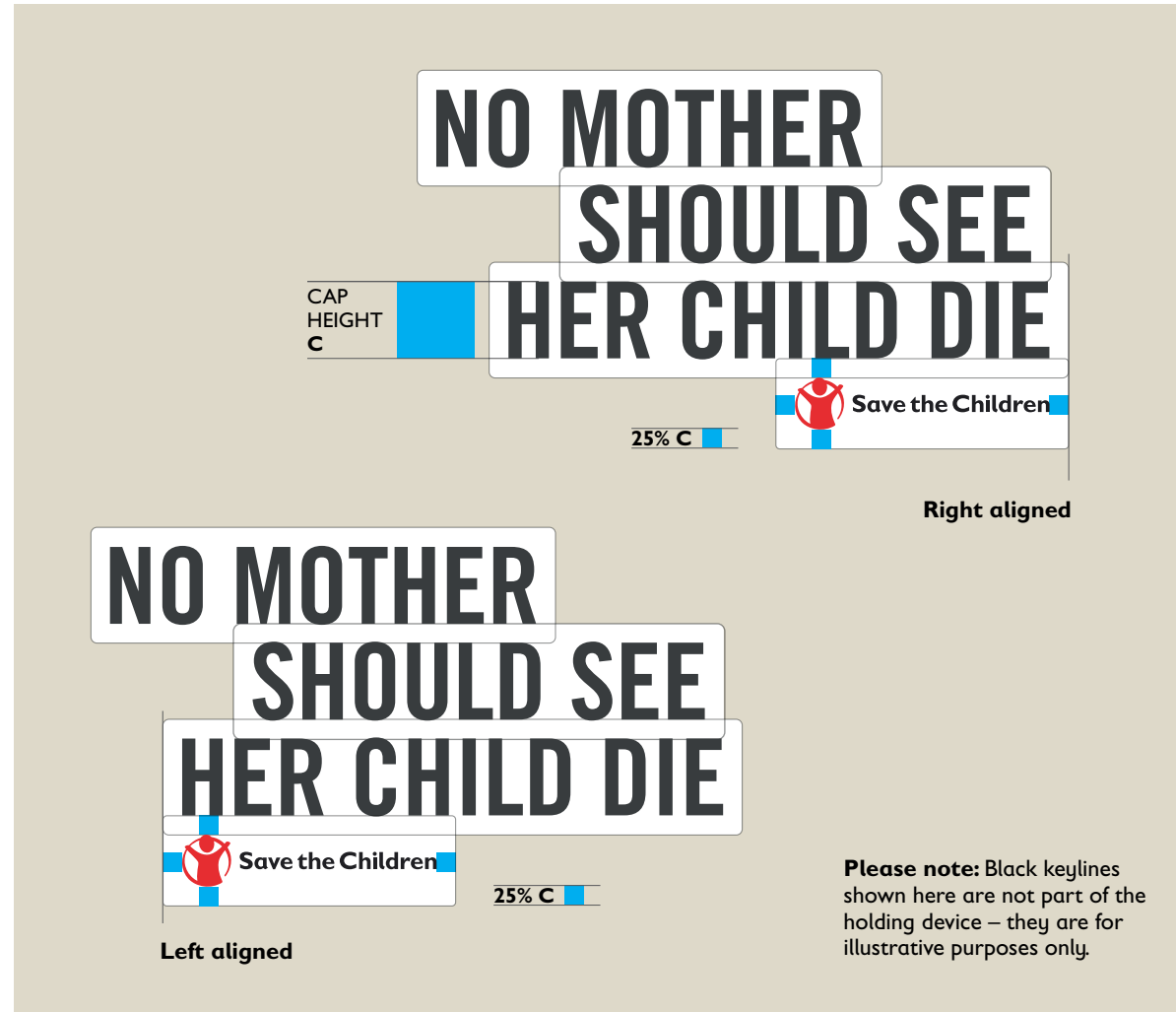
TYPOGRAPHY

MAIN HEADLINES LOGO POSITION

Our logo should be placed prominently at the end of the headline as a call to action or sign-off.

POSITIONING OUR LOGO BELOW THE HEADLINE

- This is the preferred logo position.
- Follow the instructions from [pages 71-72](#) to set up your **headline holding device**.
- Place another rounded cornered white rectangle **below** the lowest headline rectangle and range it right, or left, with that same rectangle.
- Insert the logo into the new rectangle, aligning the top of the logo with the bottom of the lowest headline rectangle.
- Using a measurement based on the cap height (**C**) of the text, the white rectangle surrounding the logo should be a distance equal to **25%C** from the left and right and bottom of the logo.
- The size of the white rectangle under the logo can be increased or decreased to allow the logo to be sized appropriately.



Please see next page for alternative logo positioning.

TYPOGRAPHY

MAIN HEADLINES LOGO POSITION

Follow these principles when you can't place the logo below the headline.

POSITIONING OUR LOGO ABOVE THE HEADLINE

- Follow the instructions from [pages 71-72](#) to set up your **headline holding device**.
- Place another rounded cornered white rectangle **above** the highest headline rectangle.
- Insert the logo into the new rectangle, aligning the bottom of the logo rectangle with the top of the first headline text.
- Using a measurement based on the cap height (C) of the text, the white rectangle surrounding the logo should be a distance equal to **25%C** from the left and right and top of the logo.
- The size of the white rectangle under the logo can be increased or decreased to allow the logo to be sized appropriately.
- There are some situations where we need to separate the logo from the headline, such as animated digital banners, websites, or when the call to action needs to be more dominant. [See logo positioning exceptions on page 38.](#)
[Also see banner guidelines pages 81-84.](#)

WHEN VERTICAL SPACE IS LIMITED

- Position logo far right of same holding device as headline.



HORIZONTAL ALIGNMENT

When the **logo is above the headline**, the horizontal alignment is **flexible**, as shown below.



Please note: Black keylines shown here are not part of the holding device – they are for illustrative purposes only.

When vertical space is limited



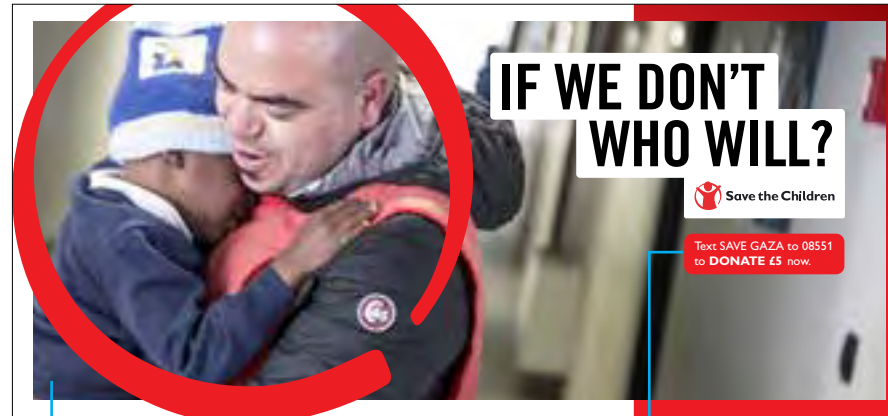
TYPOGRAPHY

SUPPORTING TEXT HIGHLIGHT BOXES

We use rectangles **with rounded corners** to hold supporting text that we want to highlight.

COLOURING HIGHLIGHT BOXES

- When you need to highlight a short amount of text such as a call to action, this should be placed in a red rectangle **with rounded corners**.
- The red highlight box can sit on an image.
- When using a red background, use a white keyline rectangle with rounded corners instead.



Main images **do not** have rounded edges

Red highlight box **with rounded edges**

White keyline highlight box **with rounded edges**

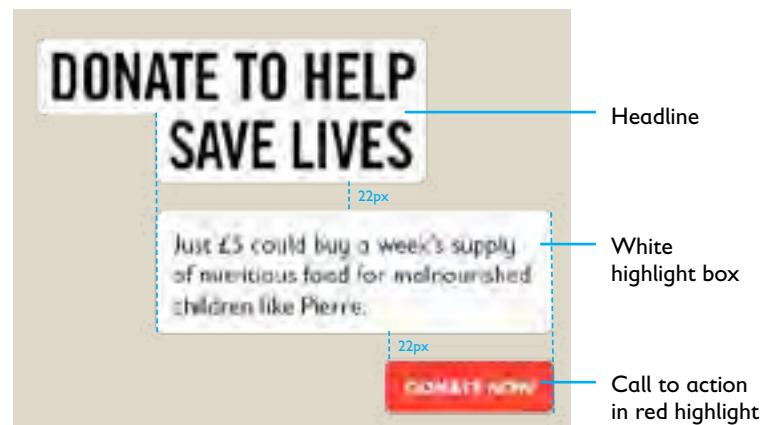


Save Gradient area **does not** have rounded edges

Please note: The 'rounded corners' principle only applies to our headline holding device and for our highlight boxes. Rounded corners are **not** used on the Save Gradient area (shown on far right example), main images, or Biscuit coloured areas for large amounts of body copy.

WHITE HIGHLIGHT BOX

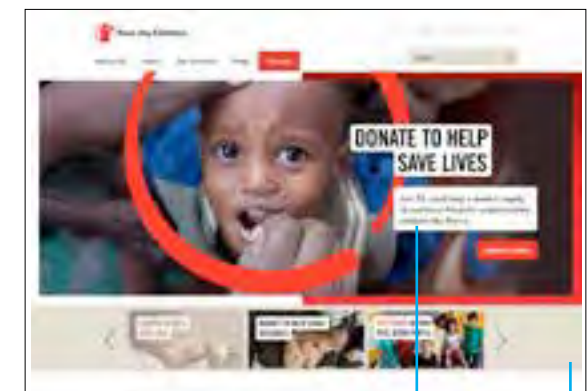
- An additional short amount of copy, or a call to action can be placed in a **white highlight box** with rounded corners.
- The white highlight box should always align to the lowest line of the main headline. It can align both left or right, depending on overall composition.
- The **red highlight box** (with the call to action) is always right aligned with the additional body copy box.
- In digital spaces, the headline, the additional body copy box and the red highlight box can each be separated by a distance of 22px.



Headline

White highlight box

Call to action in red highlight box



White highlight box **with rounded edges**

Biscuit background **does not** have rounded edges

TYPOGRAPHY

USAGE AND COLOURING

HEADLINES

- Use Trade Gothic LT Com Bold Condensed No.20.
- Upper case headlines in the headline holding device are set in black.
- Sentence case headlines in the headline holding device are set in black. Some of the headline can be in red.

SET UPPER CASE HEADLINES IN BLACK

LESS PROMINENT HEADLINES CAN BE SET WITHOUT THE HEADLINE HOLDING DEVICE, RANGED LEFT

Note: Leading can be increased to 100% point size.

Set sentence case headlines in black. Optionally some of the headline **can be set in red**

Less prominent headlines can be set in other colours from our colour palette

PAGE HEADLINES AND SUB-HEADINGS

- Use Gill Sans Infant Std in upper case or sentence case.
- Inter-character spacing can be reduced or increased. Use in any of the colours from our colour palette, but ensure the overall layout is red.
- This flexibility enables several levels of heading/sub-heading when required.

PAGE HEADING EXAMPLE

Gill Sans Infant Std Regular upper case. Inter-character spacing increased here to 70. Up to 120 can be used.

Page heading example

Gill Sans Infant Std Regular in sentence case.

Example colouring options

Page heading	SUB-HEADING IN WHITE
Page heading	SUB-HEADING IN BLACK
Page heading	SUB-HEADING IN RED
Page heading	SUB-HEADING IN PLUM
Page heading	SUB-HEADING IN ORANGE

Grey shown here for illustrative purposes only to make text legible.

BODY COPY

- All body copy is set in Gill Sans Infant Std sentence case, ranged left.
 - Apart from 'live text' in emails where **Arial** should be used for emails 'live text'
- Set in black, white or a tint of black (no less than 50%).
- Key words or sentences can be highlighted in bold and/or any of the colours from our colour palette.

SUB-HEADING EXAMPLE IN GILL SANS INFANT STD

Body copy is set in Gill Sans Infant Std and always ranged left.

Key words can be highlighted in **Bold** or *italic* or by simply changing the colour to **another colour** from our colour palette.

For leading, use approximately +2, e.g. set 10pt text on 12pt leading etc.

Body copy can be black or white or a tint of black. Key words can be highlighted in **red** or **plum**.

- Set bullets in red.

In digital emails or web pages, underline red text is used to show [a link](#) that takes you to another page/place.

Range text left in this shape.

Set captions in Gill Sans Infant Std Regular **or Bold**.

LAYOUT PRINCIPLES

Our layout style is based on overlapping elements

This helps to communicate a sense of restless energy

Save Circle

- Overlaps image
- Overlaps white border

White border

- Surrounds image
- Not used in red gradient area

Photography credit and legal line

- Positioned discretely on the image in markets where required

Red gradient background

- Sits under image and holds body copy

Note: See schematics on the right. The width of the red gradient (G) is 25-35% of the longest edge of the layout (L), this could be its height or width.

Headline holding device

- Overlaps red gradient background.
- Overlaps image to connect the image to the copy.
- **Note:** Can also overlap Save Circle – only if it is wide enough (i.e. not essential) – must not overlap the ‘break’ in the Save Circle

Image

- Overlaps red gradient background.

DON'T

DON'T keep the individual elements contained.

- The headline holding device should overlap the image as well as the red gradient background.
- The image should overlap the red gradient background.

LAYOUT PRINCIPLES

LAYOUT STYLE EXAMPLES

These example layouts use the overlapping principle and demonstrate how the text highlight boxes are applied.

IMAGE WITH RED GRADIENT BACKGROUND



25-35% width of layout



25-35% height

White keyline highlight box
A white keyline rectangle, with rounded corners, can sit on the red gradient background to highlight text.

FULL IMAGE

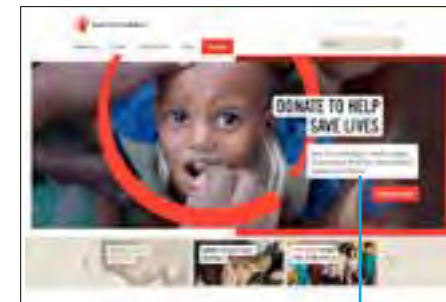


Image

- Full page image fills the layout. Limited body copy.

Red highlight box

- A red rectangle with rounded corners can sit on the image to highlight a call to action.



White highlight box

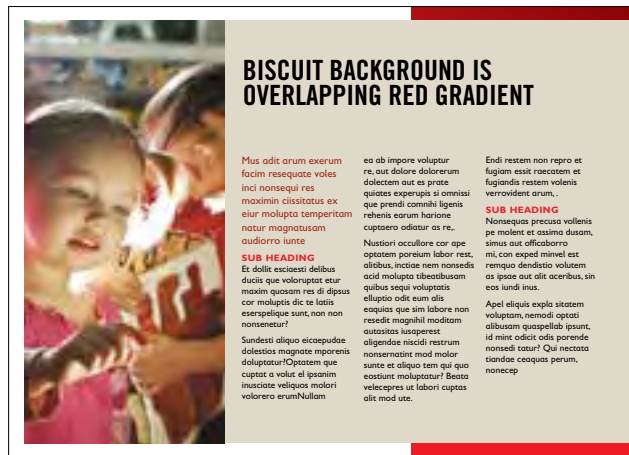
- A white rectangle with rounded corners can sit on the image to hold additional body copy or a call to action.

LAYOUT PRINCIPLES

LESS PROMINENT LAYOUTS

For less prominent layouts, e.g. **inside pages of literature**, there is more flexibility with the Save Circle and holding block device usage, but elements still overlap.

Here are some examples:



DON'T



DON'T neatly align and contain the individual elements. Overlapping elements are an important aspect of our visual style. It is harder to achieve this in some applications, such as Microsoft® Word, but it's important to use our style wherever possible.

LAYOUT PRINCIPLES

DIGITAL LAYOUTS

DIGITAL IMAGERY

All images for digital must be made 72dpi. Images for website and emails have the same principles as print work. However for digital banners a single image has to work in many different shapes, therefore please choose images that have:

- In general, a single subject works best, especially in a static banner.
- Enough extra image around the focal point, (or can be easily duplicated/added to around the edges) so the subject can be used on extreme formats without being cropped.
- For some images it may be necessary to use a color gradient in order to extend the image background for extreme formats.



- Single subject
- Easy to extend image which is not cropped

MPU

- Nice space left for copy



LEADERBOARD

- image extended on sides



SKYSCRAPER

- image extended at top

DON'T



- X**
- More than one subject
 - Image cropped top and bottom
 - Not easy to extend image top, bottom or sides

MPU

- Copy will be over someone's face



LEADERBOARD

- People cropped off, no more image to fill the space, can't be extended

SKYSCRAPER

- Not able to easily extend image top or bottom



LAYOUT PRINCIPLES

DIGITAL LAYOUTS CONTINUED

STATIC / ONE FRAME BANNERS – EXAMPLES

70% white background and 30% red gradient

MPU - 300x250px



- On a skyscraper, the logo can be at the top – otherwise, the last word in the text will determine the size the logo has to be.
- Also, try to avoid long words like 'preventable', as your copy can only be as big as your longest word
- Please also try to keep copy to a minimum, even this is a bit too long

MOBILE - 300x50 or 320x50px

On mobile banner with text, use a two frame gif. You don't need to lock up the logo with the text



LEADERBOARD - 728x90px

Remember, the smaller your text, the smaller your logo can be, so try to shorten text for banners (logo here shown at smallest size)



SKYSCRAPER

120x600 and 160x600px



LAYOUT PRINCIPLES

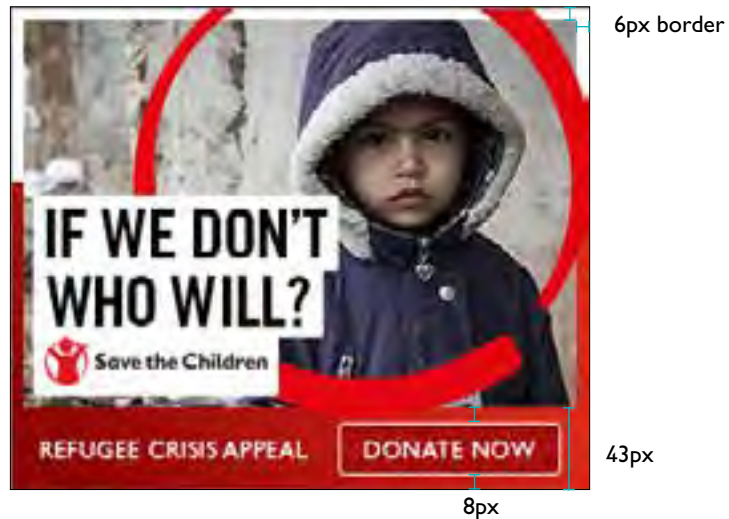
DIGITAL LAYOUTS CONTINUED

STATIC / ONE FRAME BANNERS – EXAMPLES

30% white background and 70% red gradient

You may want to use these banners when you have a **more urgent campaign** for a direct crisis appeal. There is more red, and also you can name the crisis at the bottom of the banner. But they can also be used in other instances.

MPU - 300x250px



MOBILE - 300x50 or 320x50px

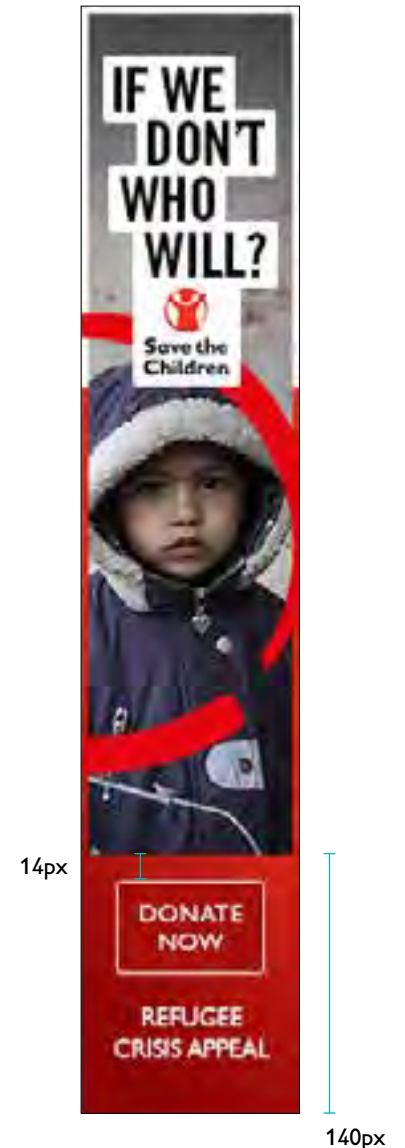
On mobile banner with text, use a two frame gif. You don't need to lock up the logo with the text



LEADERBOARD - 728x90px



SKYSCRAPER
120x600 and 160x600px



LAYOUT PRINCIPLES

DIGITAL LAYOUTS CONTINUED

ANIMATED MULTI-FRAME BANNER EXAMPLES

- Logo is locked up bottom left as it would be impractical to have it locked up under the text on every frame.
- Doing it this way allows us to have the logo on every frame without interfering with the flow of the message.
- The Save Circle does not have to appear on every frame of an animated banner



Headline animates on over the image



Headline fades off as new headline animates on



New image fades up as Save Circle animates on



Headline animates on over Save Circle



LEADERBOARD AND SKYSCRAPER:
Examples of logo and call to action lockup



LAYOUT PRINCIPLES

DIGITAL LAYOUTS CONTINUED

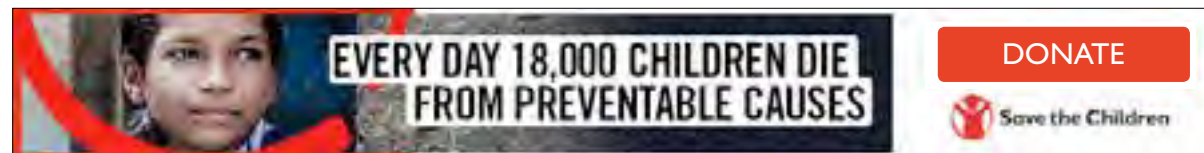
ANIMATED BANNER EXAMPLES

If when following these guidelines, the text and logo overpowers the image

eg:



You may separate the logo from the text and lock as below.



LEADERBOARD AND SKYSCRAPER:
Examples of logo and call to action lockup



ICONS AND CHARTS

All the graphic assets take **inspiration from our brand symbol**, to create an integrated visual language unique to Save the Children.



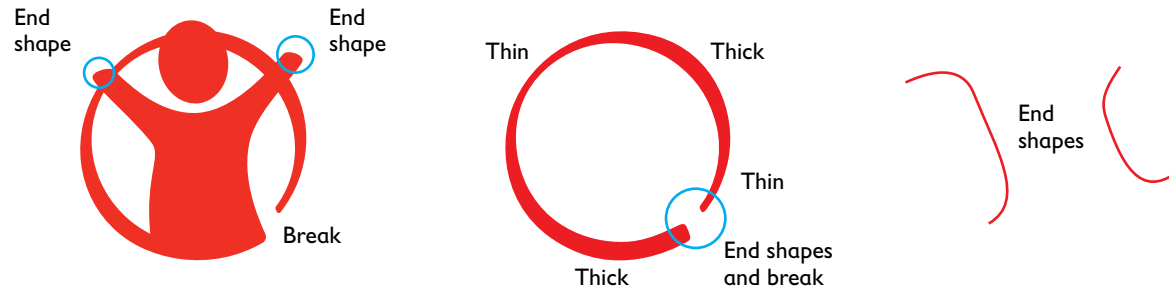
ICONS AND CHARTS

ICON STYLE

Icons use the same characteristics as our brand symbol and the Save Circle:

- Thick/thin line widths.
- Rounded but organic end shapes.
- Addition of a 'break' when no natural ends exist.

KEY CHARACTERISTICS OF BRAND SYMBOL AND SAVE CIRCLE



Please note:

This is a global icon style that needs to be followed consistently by all of our markets.

New icons can be created, following the icon creation guidelines on [page 87](#).

EXAMPLE ICONS



See next page for a step-by-step guide to creating our icons.

DIGITAL USAGE

- Minimum size for icons in digital is 25-30px, depending on the individual icon.

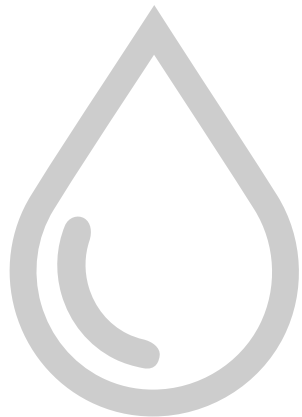


For example, simple hearts or droplets will be OK smaller whereas something more complex, like the tent, should not be smaller than 30px for legibility.

ICONS AND CHARTS

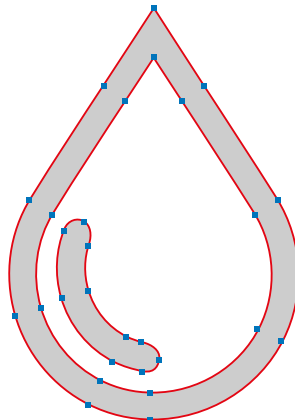
ICON CREATION

Follow this simple step-by-step process to create an icon in our unique and ownable style:



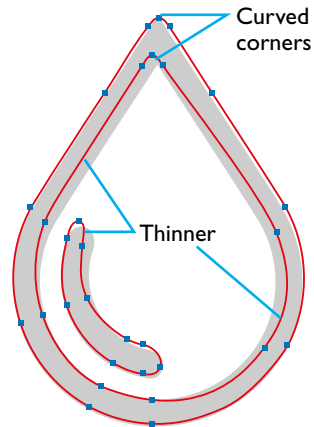
1

- Sketch initial line shape.
- OR download icon from a stock library to base the shape on.
- OR use existing icon as a starting point if available.



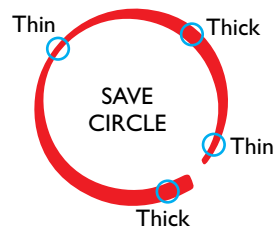
2

- Trace the icon outlines to create an editable vector file.

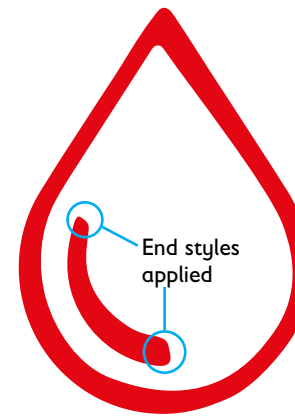


3

- Subtly adjust your vector by moving some of the edges.
- The aim is to create a thick/thin shape mirroring the characteristics of the Save Circle (see below).

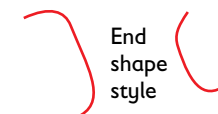


- Curve any sharp corners.

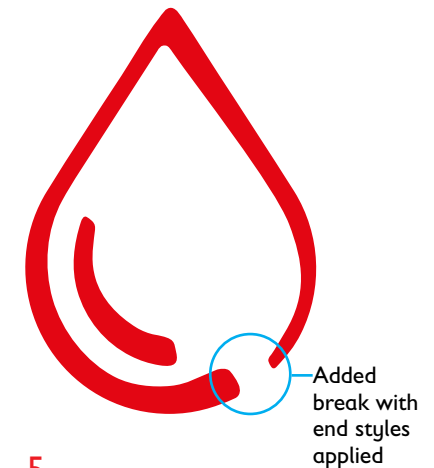


4

- For any ends, use the same style as the ends of the Save Circle.

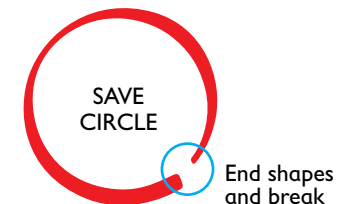


- These end shapes are just a starting point. They can be rotated and flipped to fit your icon.
- Once complete, delete the initial sketch (shown in steps 1-3 in grey) and colour your new icon.



5

- If there are not ends in the icon, or it does not feel recognisably 'Save the Children' enough, then add a break to create two ends.
- Again, always style the ends as per the Save Circle (see below).

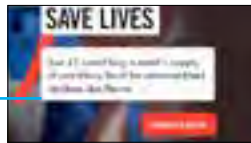


ICONS AND CHARTS

SUPPORTING GRAPHICS AND CHARTS

HIGHLIGHT BOXES

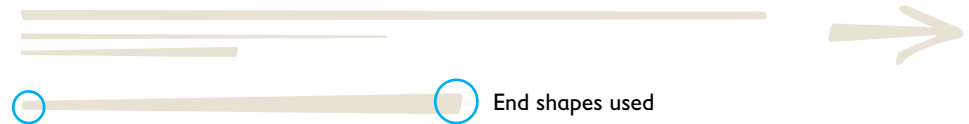
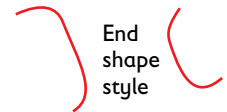
- Text we want to highlight can be placed in a red rectangle with rounded corners.
- When on a red background, use a white keyline rectangle with rounded corners.
- Additional Call To Action copy can be placed in a white highlight box.



DON'T make the corners **too** rounded.

LINES AND ARROWS

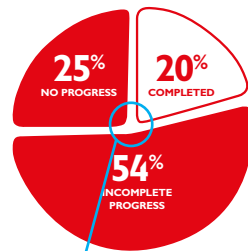
- Use the same style as the ends of the Save Circle.
- Make one end of the line slightly thicker than the other.



When making the lines longer or shorter, be careful to keep the end shapes the same, without distorting them.

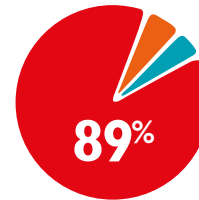
PIE CHARTS

- Curve any sharp corners.
- Keep a slightly organic feel to the shapes.
- Mirror the style of the Save Circle where possible (see far right).



Curved corners

79% of the recommendations by the National Commission on Children and Disasters formed after Hurricane Katrina **remain unfulfilled.**

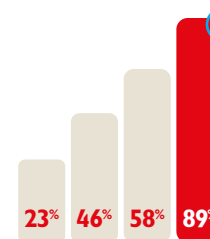
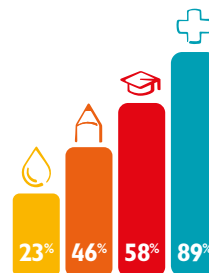
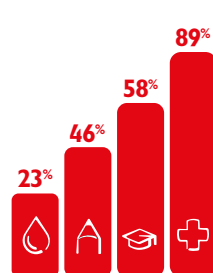


- 89% Programme Services
- 6% Fundraising
- 4.6% Management & General



BAR CHARTS

- Ensure the bars have rounded corners.



Rounded corners

ICONS AND CHARTS

SUPPORTING GRAPHICS DIGITAL BUTTONS

WEB / EMAIL CALL TO ACTION BUTTONS

PRIMARY CALL TO ACTION BUTTON

- ‘Call to action’ buttons in digital (web, emails and banners)



SECONDARY CALL TO ACTION BUTTONS

- You can only use buttons without rounded corners in exceptional circumstances. Wherever possible use rounded corners as shown above.



FIND OUT MORE

Gill Sans Infant Std Bold
Minimum 13px

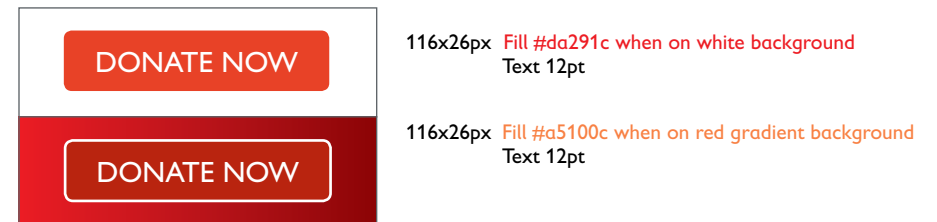
Used in conjunction with content in appeal or action sections.

- Same cap height as sub heading
- Gill Sans Infant Std Bold
- Minimum 13 px

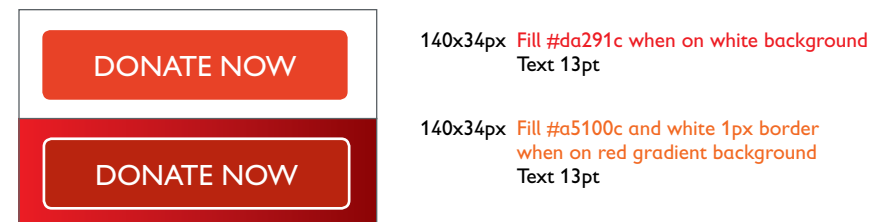
DIGITAL BANNERS CALL TO ACTION BUTTONS

Buttons may be longer or shorter horizontally depending on text length (but height must remain as stated).

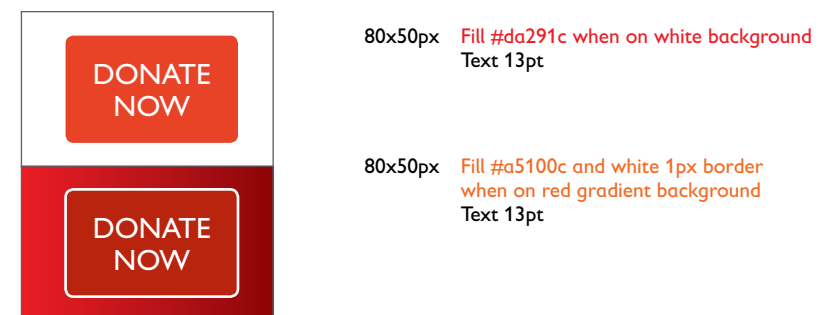
- MPU buttons



- Mobile & leaderboard long buttons



- Skyscraper & leaderboard square buttons



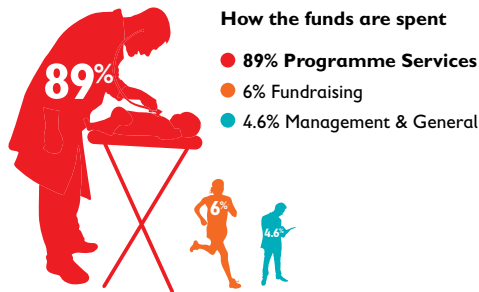
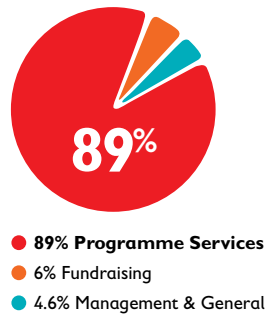
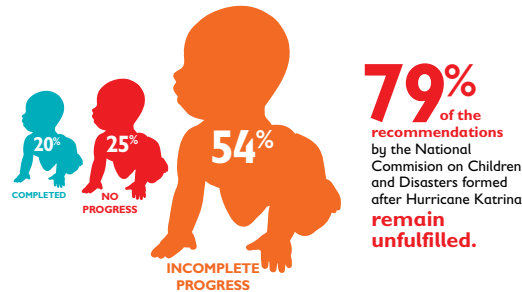
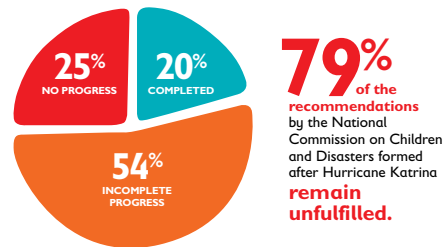
ICONS AND CHARTS

CHARTS FOR COMPARATIVE STATISTICS

Charts with comparative statistics can be shown in one of two ways:

1. STYLE RELATING TO SAVE CIRCLE

[See page 88](#)

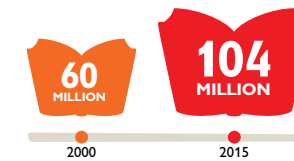


2. SILHOUETTE STYLE – FROM STOCK LIBRARIES

- Use of realistic looking silhouettes can often add further emotional engagement to the information.

Further examples

Children attending school in Africa



Malaria deaths



- Simply showing the same shape at different sizes can be a very effective way to illustrate statistics.



- It is key that this style uses realistic shapes.

This style is for supporting use – primarily in charts for comparative statistics. It can be used elsewhere instead of icons if it helps communicate the message.

DON'T



DON'T use unrealistic shapes, clip art style or over-illustrative styles. Keep it simple yet realistic.

CO-BRANDING

When Save the Children leads a partnership, our visual identity is applied to all materials in one of the following ways.



The proportion /size of the partner logo should correspond with the investment that the partner has made.

The partner logo should either be the same size, or smaller than our logo – never bigger.

50/50 INVESTMENT

This level of investment should be shown with **same size logos**



Visual identity applied

Position our logo on the left

Partner logos are approximately the same size as our logo

LESS INVESTMENT FROM PARTNER(S)

If investment level is less than 50%, then the **partner logo(s) should be 50% size of our logo**



Partner logos are approximately 50% size of our logo



Alternatively, position the logo above the partner logos

SAVE THE CHILDREN LOGO

- The Save the Children logo should be applied as it would be in any piece of Save the Children communication.
- Please see logo guidelines on [pages 34-38](#) and further positional guidance on [pages 73-74](#).
- **Ensure it is positioned either above or to the left of the partner logo.**

PARTNER LOGO

- Adhere to partner logo guidelines.
- The partner logo and/or name should appear **after** our logo. Position it beneath or to the right of our logo.

Some text may be set next to the partner logo(s) such as: *'In association with', 'In partnership with', or 'Supported by'.*

This helps to clarify that Save the Children is the host brand.

Notional example



IN PARTNERSHIP WITH

PEPSICO
FOUNDATION

Set this text in Gill Sans Infant Std Regular, all upper case.

CO-BRANDING

USE OF OUR LOGO ON PARTNER MATERIALS

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

Please share our logo guidelines to ensure correct placement and legibility of our logo.

- Please see logo guidelines on [pages 34-38](#).
- Ensure that official artwork of our logo is used.
- The partner's guidelines will dictate where our logo will sit.

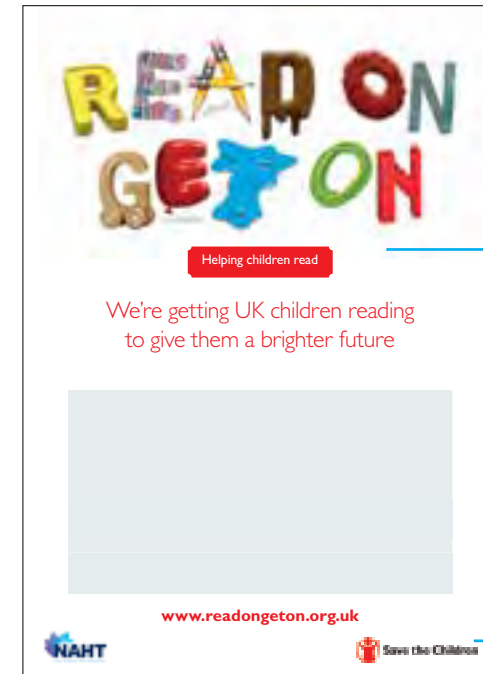


Partner bespoke design applied

Partner logo

Our logo

This communication is partner branded, with endorsement from Save the Children.



'Read on, Get on' coalition visual identity applied

Partner logo and Save the Children logo have equal prominence

This is a communication for a coalition project. The project is not owned by Save the Children. It has a new identity, different from Save the Children's.

It is product branded, with equal weighting of endorsement from both coalition partners Save the Children and NAHT.

Some text may be set next to our logo such as: *'In association with', 'In partnership with', or 'Supported by'.*

This helps to clarify that Save the Children is the guest brand.

Notional example

IN PARTNERSHIP WITH



Save the Children

If partner will allow, set this text in Gill Sans Infant Std Regular, all upper case.

PRODUCT AND EVENT MARKETING

Save the Children product and marketing events can either:

- a) follow our full set of visual identity principles – but **position our logo above the event title**, or
- b) where appropriate, can use a **bespoke illustration and title style** to enable them to stand apart from our usual communications.

When applying option b:

- Use some of our core red in the illustration.
- Use a red border (Save Gradient or flat red) to surround some of the design.
- Apply a white border to the remainder of the layout.
- Position the Save the Children logo prominently above the event title.

This allows our core brand to take ownership while allowing these products and events to build their own distinct style.

a) FOLLOW ALL VISUAL IDENTITY PRINCIPLES



Position our logo **above** the event title

b) BESPOKE ILLUSTRATION AND TITLE STYLE



- Red border
- Our logo is prominent above title
- White border
- Event-specific illustration
- Event-specific title style

DON'T



MISSING white border.

Save the Children logo is **NOT** prominent or integrated enough.

PRODUCT AND EVENT MARKETING

PRODUCTS IN A SERIES

LOGO AND HEADLINE HOLDING DEVICE

Products in a series (like a newsletter or a magazine), may need both a product title and a headline.

In these instances, the product title can sit outside the headline holding device. The headline remains in the headline holding device.

The logo is positioned prominently above and close to the product title.

The titles are not positioned within the headline holding device in these instances



Headline is positioned in the headline holding device, without the logo

The logo is positioned prominently above and close to the product title



TV, FILM AND VIDEO PRINCIPLES

This section focuses on how we represent our identity in visual media.

- 96 Opening cards and animated logo
- 97 Persistent logos and calls to action
- 98 Narrative text
- 99 Names/identifiers and subtitles
- 100 Closing cards

OPENING CARDS AND ANIMATED LOGO

TV, film and video productions offer us an opportunity to showcase our work and bring our stories to life. They also provide a platform to display and elevate our brand, so it is important that all productions follow the principles of our global brand visual identity.

This section goes through the technical details of how the brand is brought to life in TV, film and video applications.

OPENING CARDS

When developing an online film, it is advisable to use a brand title opening card to identify our brand and differentiate us from other organisations.

All productions should begin with the logo animation on a white, Save Gradient, or black background. At the completion of the animation, use a simple cross-fade to enter footage.

ANIMATED LOGO

The brand animated logo should be used in brand films and online video applications when appropriate.

Technical specifications, examples, and project files are available in the [Global Brand Toolkit](#).



Animated logo should be used when appropriate. Be sure to use the proper colour-scheme for your background.



A simple cross-fade should be used for transitions between slates and footage

PERSISTENT LOGOS AND CALLS TO ACTION

PERSISTENT LOGOS

When a persistent logo (bug) is appropriate, the bug should be faded up 5 seconds after the opening sequence has cleared the frame.

- The persistent logo should always be the red brand mark with white text.
- The Save Circle sits 100 pixels high.
- 75% opacity
- Ideally positioned top left of title (safe guides to avoid other on-screen text and elevate the brand).
- Can be positioned in other corners when necessary.



PERSISTENT LOGOS WITH CALL TO ACTION

When a logo and call to action must appear throughout a film, it should be held in one staggered line headline holding block in a corner of the screen. It should not be flush to the edge of frame but be given a margin as per the guidelines.

- The call to action should be set in Trade Gothic LT Com Bold Condensed No.20 (Black), or Gill Sans Infant Std (Black / Red).
- The headline holding block is always 25% clear of the capital letters.
- The box has an 8% rounding on the box. (i.e if letters are 100 pixels high it is 8 pixels)
- Refer to print guidelines on use of text and logo in the headline holding block
- The call to action can fade in/out as needed.



NARRATIVE TEXT

On stills and moving footage, narrative text should appear in the headline holding block, and arranged in accordance with the design guidelines (e.g. staggered, left aligned, etc.)

- No more than one headline holding block should appear on a frame.
- Save Red can be used for emphasis or highlighting purposes.
- On a white background narrative text should appear in black type.
- On a black or red background, narrative text should appear in black type in the white headline holding block.
- On a white background narrative text should appear in black/red type without a holding block.
- Type should be set in Trade Gothic LT Com Bold Condensed No.20 (upper or sentence case), 72pt minimum at 1920x1080 resolution.
- Headline holding block is always 25% clear of the capital letters.
- The box has an 8% rounding on the box. (i.e. if letters are 100 pixels high it is 8 pixels)



NAMES/IDENTIFIERS AND SUBTITLES

NAMES / IDENTIFIERS

When a subject needs to be identified, the name and job title should appear in white holding blocks as illustrated below. Title placement and staggering of holding blocks should be mindful of the overall frame composition.

- Name should be set in Trade Gothic LT Com Bold Condensed No.20, at 80pt, upper/lower case, save red.
- Job title should be set in Trade Gothic LT Com Bold Condensed No.20, at 60pt, all caps and in black.
- Headline holding block is always 25% clear of the capital letters.
- The box has an 8% rounding on the box.
(i.e. if letters are 100 pixels high it is 8 pixels)



SUBTITLES

Subtitles should be set in Gill Sans Infant Std as per the existing guidelines relating to body copy within a 50% opaque black box to ensure legibility.

- The type sits 80 pixels high in an HD frame – from the top of the 'b's to the bottom of the 'g's.
- The black box is 25% bigger than the text all the way round, i.e. 20 pixels with square corners.
- All subtitles should remain on one line and appear large to ensure they are legible on all screen sizes.



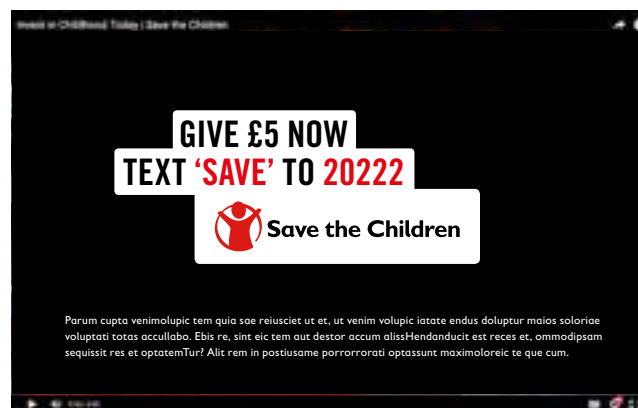
CLOSING CARDS

CLOSING CARDS

All productions should end with a simple cross-fade to white, black or Save Gradient background with the logo animation. Any additional contact information (i.e.: URL) should appear after the completion of logo animation and should be set in Gill Sans Infant.

CLOSING CARDS WITH CALL TO ACTION

When a specific call to action is required on a closing card, apply the principles for headline design found on [pages 69-74](#) of the design guidelines. The full call to action and logo should fade up as one element without logo animation.



DESIGN EXAMPLES

The examples in this section give you an overview of how our brand visual identity works across different platforms.

- 102 Our brand overview
- 103 Digital
- 112 Print
- 120 Merchandise
- 122 Internal

OVERVIEW

OUR BRAND OVERVIEW

Magazine advert



Newspaper advert



Web Banner



Website



Literature



Tube Advert

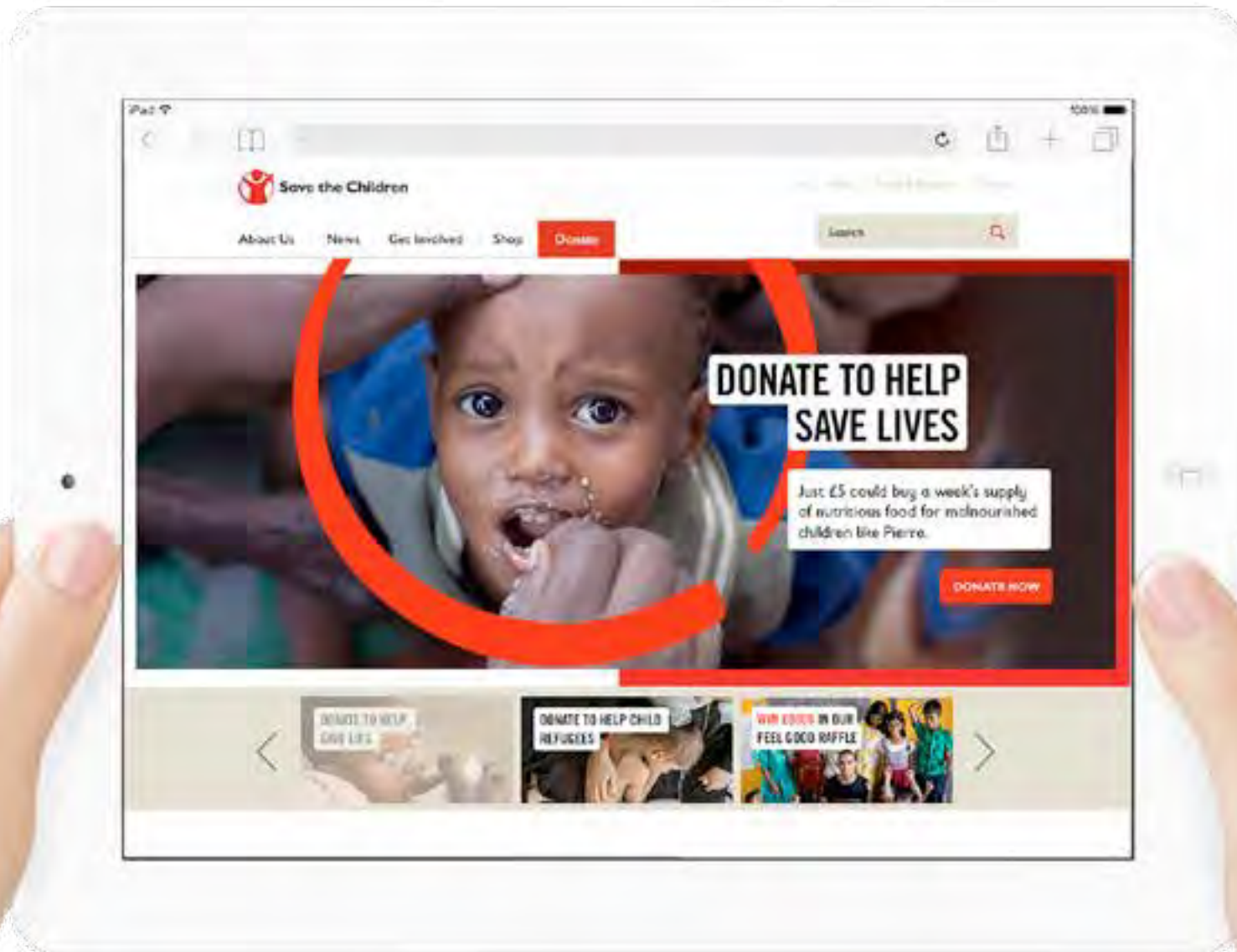
DIGITAL
WEBSITE

DESKTOP



DIGITAL
WEBSITE

TABLET



DIGITAL
WEBSITE

MOBILE



DIGITAL

DIGITAL BANNERS

MPU - 300x250px



SKYSCRAPER
120x600 and 160x600px



LEADERBOARD - 728x90px



DIGITAL
FACEBOOK

HEADER IMAGE - 851 x 315px



How it looks in desktop

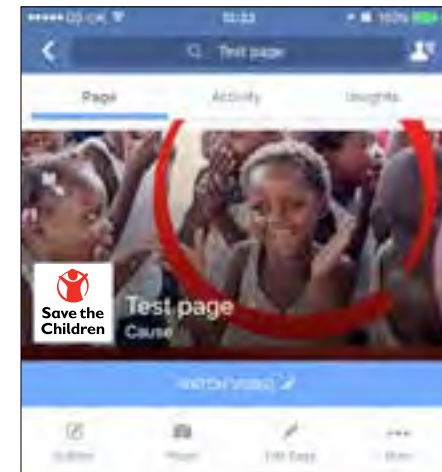


POST - 1200 x 628px



Post with 20% Facebook text rule applied

How it looks in mobile



DIGITAL
TWITTER

COVER IMAGE - 1500 x 421px



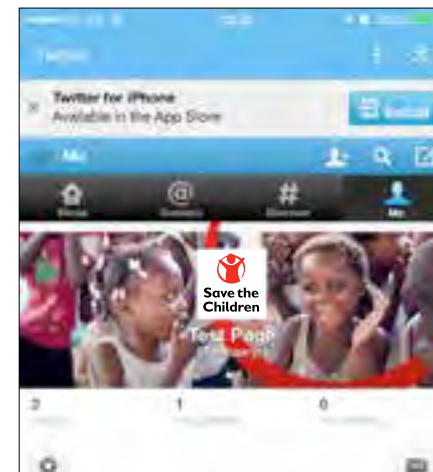
How it looks in desktop



TWEET POST - 1024 x 512px



How it looks in mobile



DON'T position the image incorrectly, or it may end up looking like this...



DIGITAL
EMAIL



Save the Children Call **0800 8148 148** **DONATE NOW**
Lines open 9am to 5pm, Monday to Friday

THANK YOU FOR MAKING A DIFFERENCE

Dear Sarah,

You're one of over **83,000** people whose actions helped make our No Child Born To Die campaign to end preventable child deaths a success.

To say thank you, we've created this [special way of showing how you've helped change lives](#). We've got an incredible story to

A HEALTHY START 2016 RESULTS
8.9 million children



Save the Children Call **0800 8148 148** **DONATE NOW**
Lines open 9am to 5pm, Monday to Friday

THANK YOU FOR MAKING A DIFFERENCE

Dear Sarah,

Millions of your 83,000 people whose actions helped make our No Child Born To Die campaign to end preventable child deaths a success.

To say thank you, we've created this [special way of showing how you've helped change lives](#). We've got an incredible story to share - and I want to share it with you. It's a story that's yours.

Over the past five years, 83,000 people have helped to try to end the No Child Born To Die campaign to end preventable child deaths.

Every year, over 8 million children die worldwide. You're one of the 83,000 people who helped to end preventable child deaths.

Thank you.

Victoria Jeffrey
The Save the Children Fund

A HEALTHY START 2016 RESULTS

- 8.9 million children** - 8.9 million children are now protected from preventable child deaths.
- 11.9 million children** - 11.9 million children are now protected from preventable child deaths.
- 7.5 million children** - 7.5 million children are now protected from preventable child deaths.

YOU'RE | **YOU'VE** | **YOU'ING**

Call 0800 8148 148 **Save the Children**

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DIGITAL
EMAIL



Save the Children

Call 0800 8148 148
Lines open 9am to 5pm, Monday to Friday

DONATE NOW

HELP US REACH MORE SYRIAN CHILDREN

Dear Sarah,

You will have seen the disturbing images in the news of children starving in the city of Madaya. Throughout Syria, children like them desperately need our help.

[Please give whatever you can today and help us reach more children affected by this crisis.](#)

CHILD REFUGEE CRISIS: HOW YOU CAN HELP

£25 = 

£25 could pay for a week's



Save the Children

Call 0800 8148 148 **DONATE NOW**

HELP US REACH MORE SYRIAN CHILDREN

Child Refugee Crisis: How You Can Help

£25 = 

£25 could pay for a week's

£50 = 

£50 could pay for a week's

£100 = 

£100 could pay for a week's

Call 0800 8148 148

Save the Children

Our Website: [www.savethechildren.org.uk](#)

Lines open 9am to 5pm, Monday to Friday. Email us: info@scuk.org.uk

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DIGITAL

DONATION FORM

The intention of the donation form is to be visible and user friendly – to break tasks into smaller steps with as little taps as possible.

The image shows a digital donation form with several key components and annotations:

- I WOULD LIKE TO**: A header for the frequency selection section.
- GIVE MONTHLY** and **GIVE NOW**: Two tab-style buttons for selecting the frequency of donation. The "GIVE NOW" button is currently selected.
- DONATION OF**: A header for the monetary amount selection section.
- £3**, **£5**, and **£10**: Three buttons for selecting the donation amount. The "£5" button is currently selected.
- Could buy a week's supply of nutrient-rich paste for a severely malnourished child**: A text block providing immediate feedback on the impact of the selected donation amount.
- I WOULD LIKE TO DONATE** and **£50**: A text prompt and an input field for a custom donation amount.
- DONATE NOW**: A large, prominent red button serving as the primary call to action.
- DONATE BY** and **PayPal**: A button indicating the payment method.

Annotations on the right side of the form:

- Personalisation**: Points to the "I WOULD LIKE TO" header.
- Use tab styling for input. Frequency of donation**: Points to the "GIVE MONTHLY" and "GIVE NOW" buttons.
- Monetary options**: Points to the "£3", "£5", and "£10" buttons.
- Articulate impact: This gives immediate feedback so the user knows where their money is going**: Points to the text block describing the impact of the donation.
- Entry fields**: Points to the "I WOULD LIKE TO DONATE" text and the "£50" input field.
- Primary call to action**: Points to the "DONATE NOW" button.
- PayPal option**: Points to the "DONATE BY PayPal" button.

PRINT

PRESS ADVERTISING



PRINT

OUTDOOR ADVERTISING



PRINT

OUTDOOR ADVERTISING



PRINT

ANNUAL REPORT COVER



PRINT

ANNUAL REPORT SPREADS



PRINT
LEAFLET




THE WORLD'S FORGOTTEN CHILDREN NEED YOU

The world has made remarkable progress. Since 1990, we've halved the number of children dying before they're five. Malnutrition is down and more children are in school.

But our biggest challenge is still in front of us.

The children who have been left behind by this progress are the hardest to reach. They're being discriminated against because of who they are or where they live. These are the children we have to focus on now.

With your help, over the next three years, we'll help get life-saving healthcare and education to the world's most vulnerable children. The UK government needs to play its part in three ways:

- Champion a fair global tax system that can raise the money to give children the healthcare, protection and education they need.
- Build the power of children and their communities around the world to have a say in the decisions that affect them.
- Make sure UK aid is focused on reaching the most vulnerable children.

WHAT WE CAN DO TOGETHER

We need your support more than ever to save children's lives.

Together we can get the world talking about forgotten children and help stamp out the discrimination they face.

Take action now at savethechildren.org.uk/every-last-child
#EveryLastChild

HELP US REACH EVERY LAST CHILD



HELP US REACH EVERY LAST CHILD


Will you stand with the world's forgotten children?

These are the children you never see or hear from. They're the most vulnerable – the last to get life-saving help.

They're being left behind, because of where they're born, their gender, ethnicity, religion or physical ability, or they've been forced to flee their homes. For many children that means they're pushed further into poverty.

This is discrimination and it can be deadly. It means children are less likely to get the basics they need. It can leave them without food, water and shelter. It can rob them of the chance to see a doctor or go to school – the chance to decide their own future.

These forgotten children are often the hardest to reach.



RAHAF'S STORY

Before 11-year-old Rahaf had to flee her home in Iraq, she and her best friend Fatima were top of their class at school. They played and drew together and helped each other with their homework. When the shelling started, Rahaf was so frightened she couldn't eat or drink. Her mum says that, in the ten days the family spent hiding in a mosque near their home, they could hear continuous explosions, and Rahaf barely spoke. When their neighbours' house was burned to the ground the family finally fled. They walked for days, eating only stale bread, to a refugee camp where they've lived since 2014. Rahaf now comes to a children's space we run in the camp, where she feels safe and can sit with a pen and paper again. "Whenever I read or write now I remember Fatima," she says, but she doesn't know what happened to her friend in the chaos and violence. "I feel sad and want to say 'I love you Fatima.'"

Rahaf's home is now a refugee camp, where she isn't getting the education she needs. Discrimination has robbed her of her chance to learn.



SAMUEL'S STORY

Before Ebola came to Sierra Leone, 15-year-old Samuel lived with his family and went to school. When he slipped and hurt his leg, he got an infection. With no money for a doctor, he travelled to Guinea to see a traditional healer, who gave him medicine that didn't work. He came back to find his mum and gran sick. Within a week his gran died, and three weeks later his mum too. "Only my aunt was left. She took care of me. But people were dying all around," Samuel says. "I was so afraid." Samuel was shunned by a community gripped by fear. His house and belongings were burned as they tried to stop the illness spreading, and his leg grew worse. By the time we found him and got him to hospital it had to be amputated. "I wasn't afraid," he says. "I'd been in so much pain for so long and I knew, after the operation I would get better. Save the Children found me and my aunty a place to live and gave me a wheelchair, clothes, a bed, food, books, pencils – everything. If they hadn't found me I wouldn't have survived."

Samuel lost his leg because of poverty, and the stigma of Ebola, denied him vital healthcare. Discrimination has changed his life forever.

PRINT
POSTER

Save the Children

STAND WITH THE WORLD'S FORGOTTEN CHILDREN

SIGN OUR PETITION CARDS

The world has made remarkable progress. Since 1990, we've halved the number of children dying before they're five.

But our biggest challenge is in front of us. The children left behind by this progress are the hardest to reach – forgotten because of who or where they are. With your help, we'll change the lives of millions of these forgotten children.

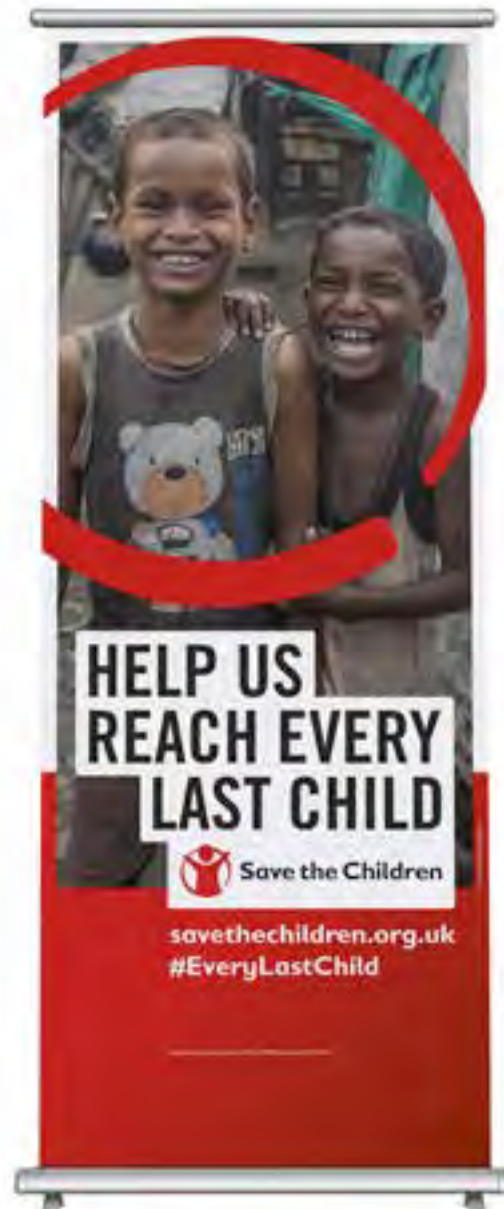
But the UK government needs to play its part. Sign our petition cards calling on the Prime Minister to stand with every last child.

savethechildren.org.uk/every-last-child

Registered Charity No. 213890

PRINT

PULL-UP DISPLAY BANNERS



MERCHANDISE
CLOTHING

T-shirts



Front



Back



Front



Back

Fleece



Caps



MERCHANDISE

BRANDED ITEMS

Bag



Van sticker



Pen



INTERNAL
DOCUMENTS & POSTERS

Save the Children

**TITLE OF POSTER
TRADE GOTHIC 50PT**

Gill Sans Infant Std Bold 24pt
Text in Gill Sans Infant Std Regular 22pt dolor
aute nonsequas vidisci debussit sid amet.

Text in Gill Sans Infant Std Regular 14pt andantius dolor
aute nonsequas vidisci debussit quod ullique maxim que ni tes
expellig natendanihic te veliquis aut etus doliaborem ressequam
dolupitem consequi ossedit ma voluptate volum quatrem
fugitatempos quuntem simust apidencias si nobis eumendae.

savethechildren.org.uk
Registered charity England and Wales (213896) Scotland (SCC39576)

Poster template

Save the Children

**TITLE OF
MULTI-PURPOSE
WORD DOCUMENT
KEY WORDS IN RED
IN TRADE GOTHIC 50PT**

Gill Sans Infant Std Bold 24pt
Text in Gill Sans Infant Std Regular 22pt
dolor aute nonsequas vidisci debussit.

savethechildren.org.uk
Registered charity England and Wales (213896) Scotland (SCC39576)

Multi-purpose template - cover

Save the Children

Report

**TRAINING FOR MME REGION
CHILDREN WITHOUT PARENTAL CARE**

November 5-9, 2012 Sarajevo, Bosnia Workshop Report

savethechildren.org.uk
Registered charity England and Wales (213896) Scotland (SCC39576)

Report template - cover

Report

Introduction

Background

Training Dates

Report template - continuation page

INTERNAL
STATIONERY

Letterhead and continuation sheet, compliments slip and business card

The stationery design features the Save the Children logo and a large red circular graphic element. The letterhead and continuation sheet include contact information for Save the Children International and St Vincent House, London. The compliments slip features the text "With compliments" and the Save the Children logo. The business card includes the text "WE SAVE THE CHILDREN" and the Save the Children logo.

Letterhead and continuation sheet:

Save the Children International
St Vincent House
30 Orange Street
London WC2H 7HH
United Kingdom

Telephone +44 (0) 20 3272 0300
Fax +44 (0) 20 3272 0301
info@savechildren.org
www.savechildren.net

Compliments slip:

With compliments

Business card:

WE SAVE THE CHILDREN

Letterhead and continuation sheet, compliments slip and business card

Envelopes

The envelope design features the Save the Children logo and a large red circular graphic element. The front view includes a photograph of a child being held by a man, with the text "IF WE DON'T WHO WILL?" and the Save the Children logo. The back view includes the text "Children in Syria are under attack. We are doing whatever it takes to save them." and the Save the Children logo.

Front view:

IF WE DON'T WHO WILL?

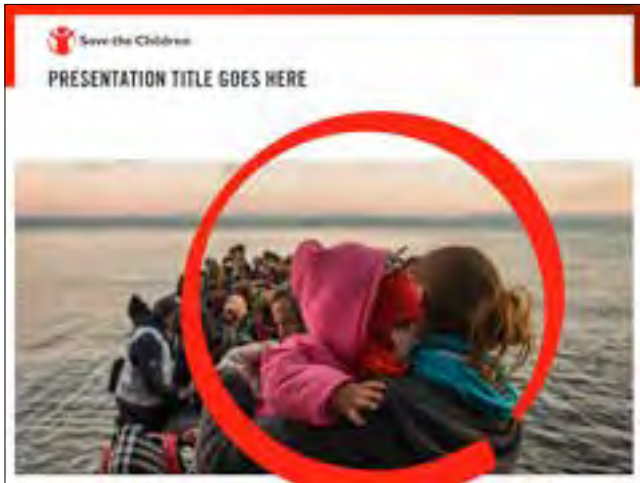
Children in Syria are under attack. We are doing whatever it takes to save them.

Back view:

Mr. A.N. Other
First address line
Second address line
Town name
AB01 2CD

Envelopes

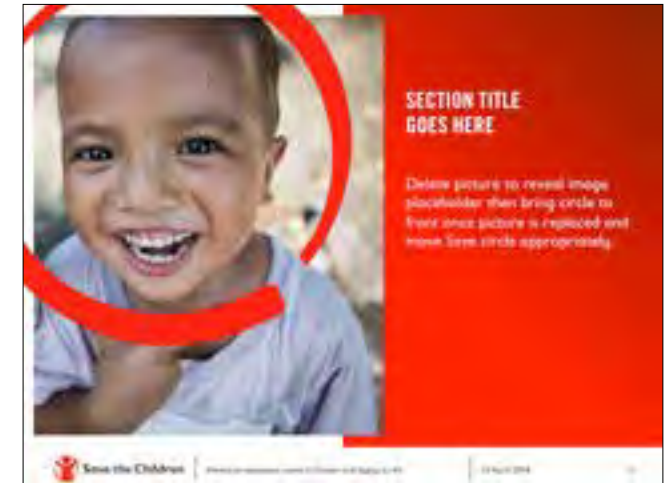
INTERNAL
POWERPOINT



Cover slide



Agenda slide



Divider slide



Information slides



ARTWORK ASSETS

The following pages show the available artwork assets with their file names.

126 Overview

127 Logos

128 Graphics

129 Colours

OVERVIEW

The available artwork assets are:

LOGOS

- Save the Children logo
- Rädda Barnen logo (Sweden)
- Redd Barna logo (Norway)

[see page 127](#)

GRAPHICS

- Save Circle
- Icons
- Line and arrow style

[see page 128](#)

COLOURS

- Colour palette '.ase' files which can be uploaded into InDesign®, Illustrator® and other design applications in:
 - Pantone®
 - CMYK
 - RGB

[see page 129](#)

Please contact Save the Children's global marketing team if you require any of these assets.



Save the Children logo



Rädda Barnen logo



Redd Barna logo



Save Circle



Icons



Line style



Arrow style

LOGOS

The logo artwork files are named in a system that defines the content of each version.

1. File owner

STC = Save the Children file
RaddaB = Rädda Barnen file
ReddB = Redd Barna file

2. File content

Logo = Logo artwork

3. Logo version (lock-up)

Horiz = Horizontal
Stacked = Stacked

4. Logo version (colour)

ColPos = Colour Positive
ColNeg = Colour Negative
White Neg = White Negative
BlackPos = Black Positive

5. Colour system

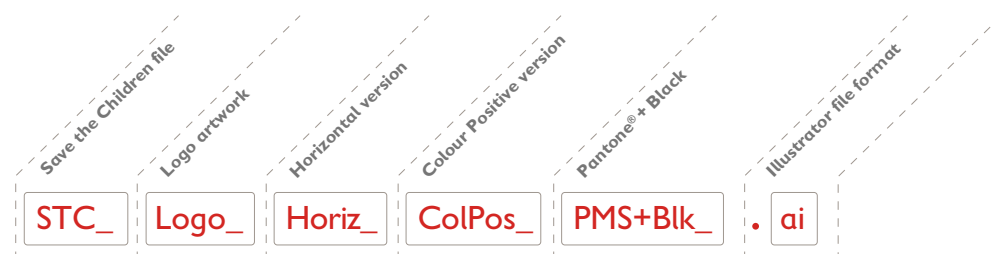
PMS = Pantone® Matching System
PMS+Blk = Pantone® Matching System, plus black
CMYK = Four-colour printing process
Mono = One-colour (for print)
RGB = on-screen colour system

6. Format

.ai, .pdf or .png

For example, the required artwork file for the Colour Positive logo for printed communications in which our red is printed in Pantone® 485 is called...

STC_Logo_Horiz_ColPos_PMS+Blk.ai



The following Save the Children logo artworks are available. The exact equivalent files are available for Rädda Barnen and Redd Barna. There is also a PDF of each logo version, for easy reference.



STC_Logo_Horiz_ColPos_CMYK.ai
 STC_Logo_Horiz_ColPos_PMS+Blk.ai
 STC_Logo_Horiz_ColPos_RGB.ai
 STC_Logo_Horiz_ColPos_RGB.png



STC_Logo_Horiz_BlackPos_Mono.ai
 STC_Logo_Horiz_BlackPos_RGB.ai
 STC_Logo_Horiz_BlackPos_RGB.png



Save the Children

STC_Logo_Stacked_ColPos_CMYK.ai
 STC_Logo_Stacked_ColPos_PMS+Blk.ai
 STC_Logo_Stacked_ColPos_RGB.ai
 STC_Logo_Stacked_ColPos_RGB.png



STC_Logo_Stacked_BlackPos_Mono.ai
 STC_Logo_Stacked_BlackPos_RGB.ai
 STC_Logo_Stacked_BlackPos_RGB.png



STC_Logo_Horiz_ColNeg_CMYK.ai
 STC_Logo_Horiz_ColNeg_PMS+Blk.ai
 STC_Logo_Horiz_ColNeg_RGB.ai
 STC_Logo_Horiz_ColNeg_RGB.png



STC_Logo_Horiz_WhiteNeg_Mono.ai
 STC_Logo_Horiz_WhiteNeg_RGB.ai
 STC_Logo_Horiz_WhiteNeg_RGB.png



Save the Children

STC_Logo_Stacked_ColNeg_CMYK.ai
 STC_Logo_Stacked_ColNeg_PMS+Blk.ai
 STC_Logo_Stacked_ColNeg_RGB.ai
 STC_Logo_Stacked_ColNeg_RGB.png



STC_Logo_Stacked_WhiteNeg_Mono.ai
 STC_Logo_Stacked_WhiteNeg_RGB.ai
 STC_Logo_Stacked_WhiteNeg_RGB.png

GRAPHICS

The following graphics are available as artwork files:

SAVE CIRCLE

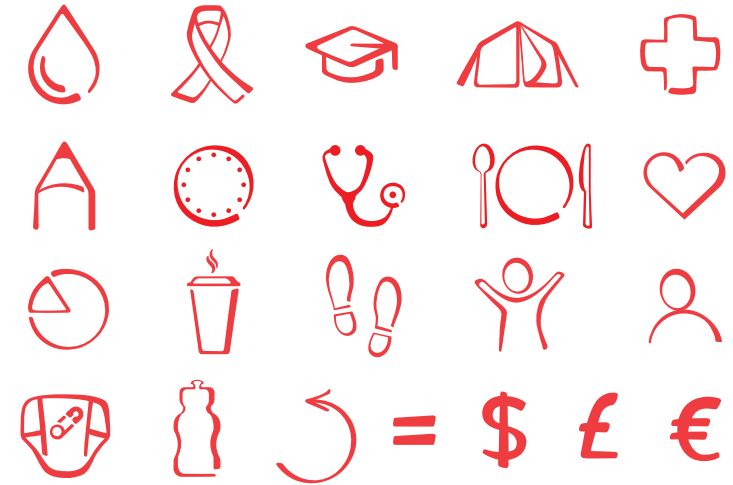
- This is available as an Illustrator® file in the following colours:
 - Pantone® 485 red,
 - CMYK red,
 - RGB red
- It is also available in RGB red as a .png file,
 - which has a transparent background.



Save Circle

ICONS

- The set of icons shown right are available as Illustrator® files in the following colours:
 - white
 - CMYK red
 - CMYK biscuit
- They are also available as png files in:
 - white
 - RGB red
 - RGB biscuit
- The .png icons have all been compiled into some pages in PowerPoint® so that it is easy to copy and paste them within PowerPoint® presentations.



Icons



Line style



Arrow style

LINES AND ARROW STYLE

- The lines and arrow style shown right are available in the same formats as the icons.
- They may need to be made longer, shorter, thinner or thicker, to fit your design.
Please be careful to keep the end shapes the same, without distorting them.

COLOURS

Our colour palettes can be directly loaded into InDesign®, Illustrator®, and other design applications such as Photoshop®.

- Our colour palette is available in three separate .ase files to cover the following colour systems:
 - Pantone®
 - CMYK
 - RGB
- More than one palette can be loaded into the same file – e.g. the CMYK and the Pantone® palettes.
- The schematics shown right are a step-by-step process of loading the .ase file into InDesign® and Illustrator®.
- For other design applications such as Photoshop®, follow the same process.

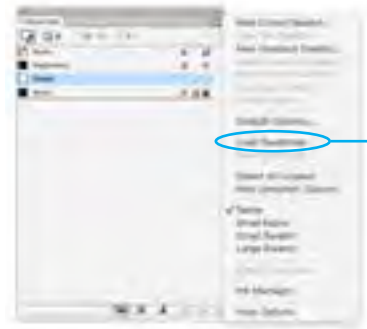
Please note:

.ase files do not support gradients, so you will need to manually create the Save Gradient as per the specifications on [page 42](#).

LOADING INTO INDESIGN®

Step 1

- In your swatch palette box, select **Load swatches**.



Step 2

- Find the .ase files provided and select the colour version you need



Step 3

- Your colour palette is now ready to use



CMYK palette loaded for this example

LOADING INTO ILLUSTRATOR®

Step 1

- In your swatch palette box, select **Open swatch library** and scroll down to select **Other library**.



Step 2

- Find the .ase files provided and select the colour version you need



Step 3

- Your colours will open up in a separate palette box. You can select them and drag over to your main swatch palette.



CMYK palette loaded for this example

FURTHER INFORMATION

For further support, please contact:
globalbrand@savethechildren.org.uk

Our intranet site is:
globalbrand.savethechildren.net



“ Humanity owes the child
the best it has to give. ”

EGLANTYNE JEBB



Save the Children