On our own we're only human. Together, we're Humankind.

We want to inspire more and more people to make the world a better place. Be Humankind is about making this happen by communicating the real us. At its heart is Oxfam's belief in the collective power of people. That there is no 'them', only 'us'. And that by working together we can achieve anything.

We aren't just against poverty – **we are for humanity**.

The endline 'Be Humankind' is our shorthand for all this. It guides, underpins and signs off all our communications.

Note: Throughout this guide 'BHK' refers to Be Humankind.
This guide applies to Oxfam comms in the UK only.

Oxfam

Be Humankind

Sub-brands

Oxfam sub-brands are rare. They're only created in exceptional circumstances, where the existing Oxfam brand may not appeal to a specific audience and the scale of a project demands it. If you think you might need to create a sub-brand, speak to Oxfam's Brand Manager.

Sign-off: Any new sub-brand must be signed off jointly by the Head of Corporate Communications and your divisional director.

Some examples of existing Oxfam sub-brands

Oxfam Unwrapped

Oxjam

How we look

Here are the core rules of how we look.

They're the mandatories – the basic elements that work together to make any piece of comms look and feel like Oxfam.

1. Colours. We have six colour pairings.
2. Fonts. We have two main fonts.
3. Logo. We always sign-off with 'Be Humankind' and the Oxfam logo.

Digital considerations

Please make sure that all text and images have accessible alternatives (see our **online accessibility** guidelines).

Core BHK style

Note: Distressed background. This only gets used for large-formats, above-the-line advertising and selected products.

The colour pairings

We have six colour pairings – four for everyday use, red and black for emergencies, and black and white for mono print only. The darker colour is used for text, which is overlaid on the lighter colour.

	Dark green	Red	Dark blue	Purple
PRINT				
Pantone	**Pantone 3425C**	**Pantone 485C**	**Pantone 286C**	**Pantone 2746C**
CMYK coated	**C**94 **M**13 **Y**83 **K**44	**C**0 **M**96 **Y**100 **K**0	**C**100 **M**75 **Y**0 **K**0	**C**100 **M**100 **Y**0 **K**0
CMYK uncoated	**C**100 **M**0 **Y**78 **K**42	**C**0 **M**96 **Y**100 **K**0	**C**100 **M**66 **Y**0 **K**2	**C**100 **M**92 **Y**0 **K**10
DIGITAL				
Web (Hex)	006543	EA3201	0038A8	2A2A86
RGB	**R**0 **G**101 **B**67	**R**234 **G**50 **B**1	**R**0 **G**91 **B**170	**R**42 **G**42 **B**134

	Light green	Orange	Light blue	Pink (Magenta)
PRINT				
Pantone	**Pantone 376C**	**Pantone 1235C**	**Pantone 2985C**	**M**100
CMYK coated	**C**56 **M**0 **Y**100 **K**0	**C**0 **M**36 **Y**98 **K**0	**C**60 **M**0 **Y**3 **K**0	**M**100
CMYK uncoated	**C**50 **M**0 **Y**100 **K**0	**C**0 **M**29 **Y**91 **K**0	**C**59 **M**0 **Y**6 **K**0	**M**100
DIGITAL				
Web (Hex)	99CC00	FCB514	3BC1ED	EC008C
RGB	**R**125 **G**194 **B**66	**R**252 **G**181 **B**20	**R**59 **G**193 **B**237	**R**236 **G**0 **B**140

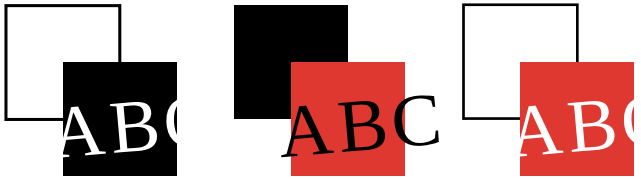
Other usage

On lead items (eg. above-the-line ads, covers, outer envelopes) we don't use reversed colours, single colours or white text over images .

Inside our comms there's more flexiblity with colour. The main pairings can be reversed, but only sparingly. Single colours can be used on white backgrounds. White-out text can be used over photos.

Red, white and black

The red/black and mono pairings are supplementary, to be used in specific contexts:



Black and white
For mono print only

Black on red
For emergencies communications

White on red
For trading sales only

Be Humankind and the Oxfam logo

'Be Humankind' and the Oxfam logo should sign off all our comms. There are four variations of this, as shown below. Always use the keyline version of the logo (never solid white) on a BHK colour background.

Logos for white/pale backgrounds

The green and black solid logo versions are each available in the four lock-ups shown below.

Oxfam
Be Humankind
Solid green logo

Oxfam
Be Humankind
Solid black logo
(ideally for mono print only)

1. **Preferred version** - Landscape. Works best running along the bottom, preferably on the right.
2. **Preferred version** - Ranged right. Works well in a portrait design, preferably on the right.
3. **Special version** - Centered. Appears more balanced on non-standard items.
4. **Special version** - Large centered. Works best where we need strong Oxfam recognition at a distance.

Size matters

When using the logo in small, confined spaces (eg. banner ads or badges), the Be Humankind line may be dropped to makes sure our logo is legible.

Partnerships and coalitions

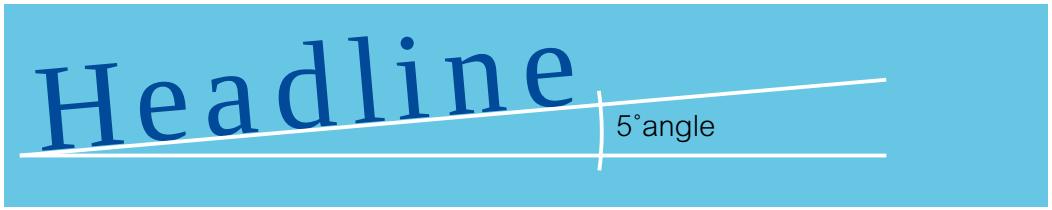
When we work with others, we don't use the Be Humankind line. We use the plain Oxfam logo.

Fonts

Our **headline** font is Cooper Black. We use it sparingly, not in body copy and we avoid writing whole words or sentences in upper case.

On lead comms (eg. ads, envelopes, covers) headlines are angled at 5º. Any supporting text should sit closely to our headlines and follow the same angle.

Oxfam leading headline usage



For **body copy**, and almost all other copy, we use Arial. On very long-copy items (eg. annual reports and articles), where a serif font makes it easier to read, we use Swift.

BHK font samples

Cooper Black
ABCDEFGHIJKLMN
OPQRSTUVWXYZ
abcdefghijklmn
opqrstuvwxyz
1234567890

Letter tracking should be fairly tight, as should the line spacing.

Arial

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

Swift

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

Illustrations

When we use illustration we keep it simple. We use bold icons and solid colours to add to, or help communicate, the overall message.

1 Print illustration

> Use strong, simple, two-colour icons

> Use solid colours not tints

> Communicate, or add to, the overall idea

2 Digital illustration

> More freedom to enhance interactivity

> Tints, gradients and full colour allowed

> Use texture and depth

How we speak

We're passionate that poverty is an injustice and that people have the power to overcome it together.

So when we speak, we always want to be true to this core belief – balancing our sense of injustice and hope. We call this tone of voice Provocative Optimism.

Provocative

> Challenge the status quo and provoke a response
> Compel people to act
> Prompt outrage not guilt

Optimism

> Poverty can be beaten
> People together can achieve anything
> There's always something that can be done

BHK headline style

Find the balance

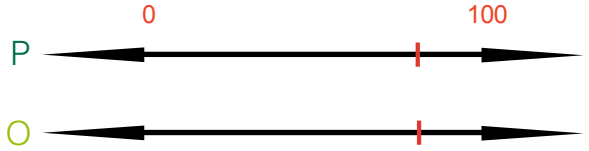
When we speak we try to get the right balance between provocation and optimism.
This can vary from one job to the next, but both elements are always present:

Emergency appeal

High provocation: do something, get involved.

Lower optimism: this is a tough situation, but you can make a difference.

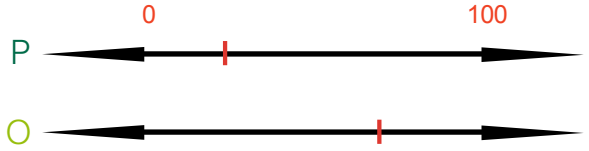
Online campaigning action



High provocation: get involved, respond, act.

High optimism: this project is making a huge difference already and you can ensure its continued success.

Supporter magazine



Lower provocation: we want people to feel inspired, proud to support Oxfam and more committed but there's no urgent call to action.

High optimism: we show clearly that their money is making a difference, that change is possible.

Keep it simple

Provocative Optimism is our lead tone of voice. But we're never clever for the sake of it. Sometimes, especially in digital and retail environments, the smartest way to get our message across is to keep it simple.

Note. When writing a URL we always use the prefix 'www.' eg. www.oxfam.org.uk NOT oxfam.org.uk

When we use photos

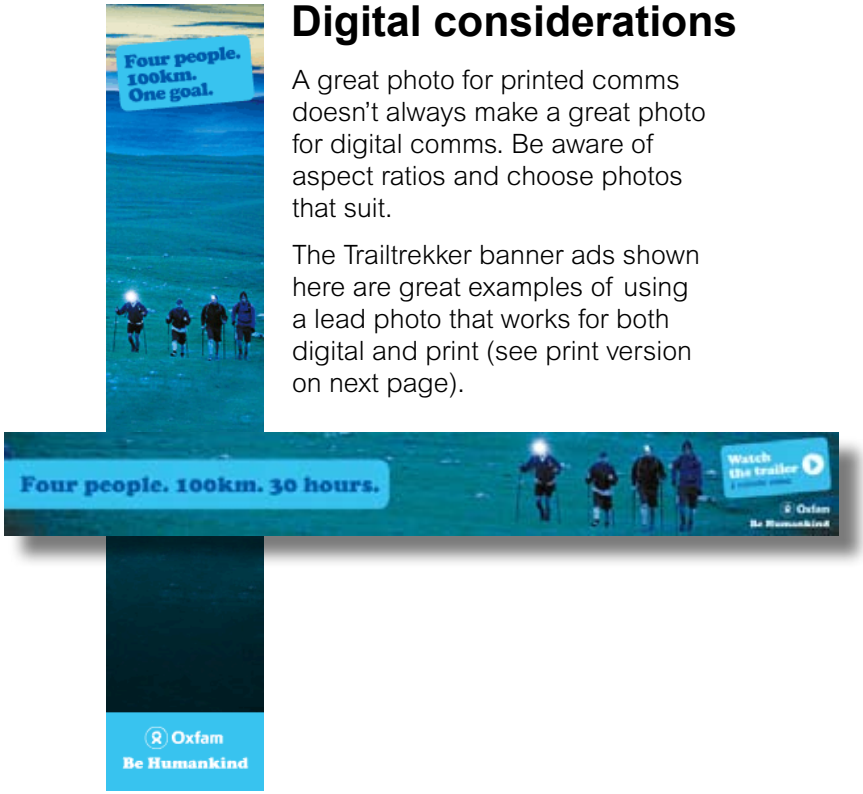
To make sure our comms are distinctive and ownable, we're careful where we use photos. Generally, we save them for inside materials, leading instead with bold colours, illustration and copy with attitude. But there are some carefully chosen exceptions where we can lead with photos: fundraising, trading, and celebrities.

We only use lead photos that meet our Communications Benchmark. If it's not distinctive and ownable we don't use it.

Any use of lead photos should be agreed in advance with Oxfam's Creative Director.

Oxfam photos are Real, Engaging, Dignified.

See 'Oxfam Photography' section



Digital considerations

A great photo for printed comms doesn't always make a great photo for digital comms. Be aware of aspect ratios and choose photos that suit.

The Trailtrekker banner ads shown here are great examples of using a lead photo that works for both digital and print (see print version on next page).

See ‘Oxfam Photography’ section

How we use photos

When we lead on photos we use a ‘container’ – a simple shape that allows us to apply our message in the brand style and make sure our comms stay distinctive and ownable.

Containers

We keep containers simple to allow their content to stand out. Use rounded corners sparingly -- straight edges help off-set the round edges of our Cooper Black typeface.

Full bleed

We use photos full bleed on lead items.

Colours & fonts

All the usual BHK rules apply.

Angle

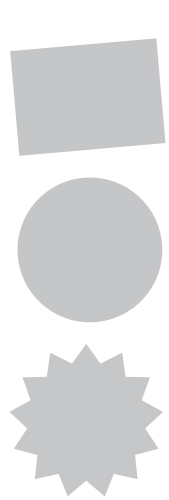
The whole container is placed at a 5° angle.
We don’t angle any text inside.

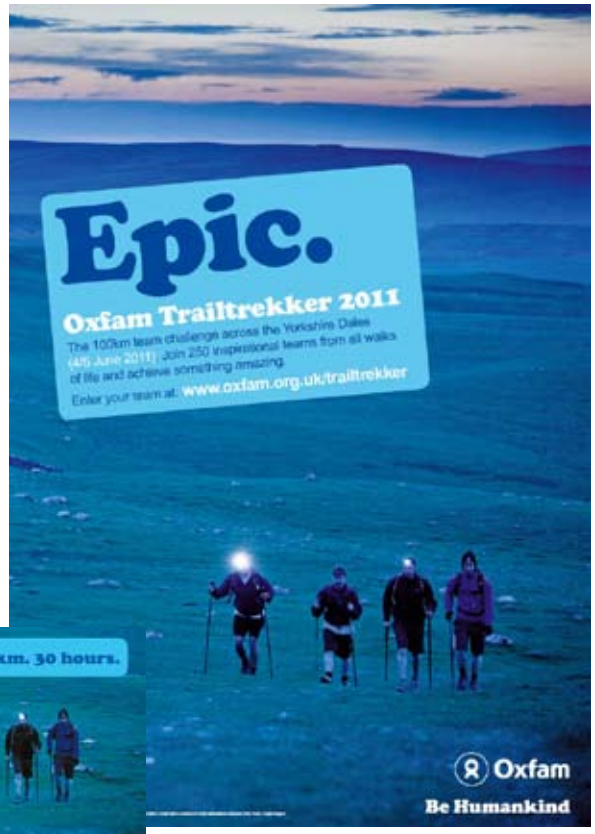
Logo

We always sign-off with ‘Be Humankind’ and the Oxfam logo. This can be inside or outside the container.

Envelope back/front

Container examples





Banner ad (left), poster (above)

Fundraising examples

We've undertaken a major piece of research into the use of lead images in fundraising.* The results have led to these exceptions, where careful use of the right photos can help. For our full guide to choosing and commissioning photos, make sure you read our photo style guide.

1 Prospects/cold appeals

When we show need we don't compromise **dignity**.
Think **context** and **activity** not isolation and helplessness.

2 Warm appeals

We balance need with **proof** of **progress** – showing that things can and are **changing**.

3 Emergencies

When there's major news coverage we don't use photos. When there isn't we do, keeping photos **real** and **journalistic** in style.

4 Events

When we're introducing an unknown event, **inspiring** and **engaging** photos help people to get what we're talking about.

* For a full copy of this research please contact Oxfam's Market Insight team.

Trading examples

In our shops, there's freedom to use different styles of photography.

1. **Pelmets**
   Inside our shops, photos of people help to connect UK shoppers with our work around the world.
2. **Window hangers**
   In our window displays, photos of products help to show off and sell our stock.
3. **Displays**
   Inside our shops, photos from our projects can help to make us distinctive and ownable on the high street.
4. **Posters and advertising**
   Fashion-style photography helps to sell our clothes.

Celebrities

Whether it's in front or behind the camera, a famous face or name can help us cut-through and create distinctive and ownable communications. They can help us reach new audiences, generating media interest around a campaign, appeal or product.

1. Celebrity photographer Rankin in DRC
2. Supermodel and photographer Helena Christensen in Peru
3. Musicians taking part in our blue faces campaign at UK festivals

Downloads

Below are links to various assets that make up Oxfam's visual identity. Make sure you've read our brand guidelines and our terms and conditions.

Logos

Download for **print**:
Full set of CMYK and Pantone vector files

Download for **PC**:
RGB files for use in Word, PPT, Mail etc

Download for **digital**:
Hex files for use online use

Colour swatches

Download pre-set colour swatches for:

inDesign

Illustrator

or a jpg reference file for

Digital media

Fonts

Due to licence laws we can not offer fonts for download. There are however free downloads of Cooper Black available online.

Arial and Swift come as standard with most Macs and PCs.

Templates

Here are some templates to help kick-start that next project:

Poster template
A3 inDesign CS3

Mandatories

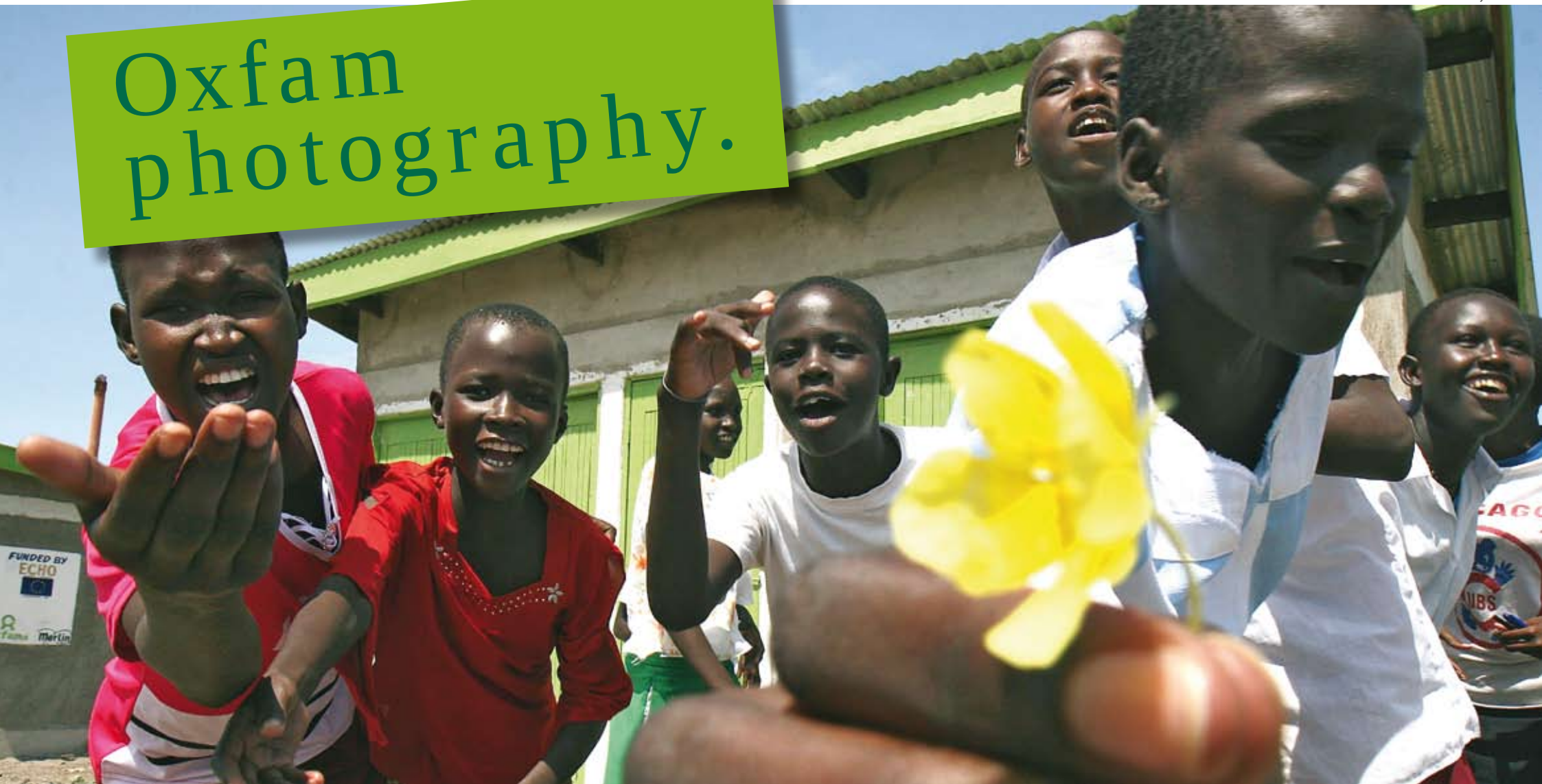
For most materials we produce we need to add small, legal **mandatories**

Accessibility

We aim to achieve AA compliance to WCAG 2.0 guidelines. If you produce digital material that fails to meet this criteria please contact the OXfam GB digital communications team.

Oxfam photography.

Credit: Jane Beesley/Oxfam



Introduction

We face some tricky decisions when we’re choosing images. While we sometimes require images to illustrate reality and need, they must not destroy people’s dignity.

Images of needy, vulnerable people – especially in emergency work – may generate the cash in the short-term, but they can often perpetuate the negative opinion that a poor country’s problems will never be solved.

This doesn’t help the efforts of countries seeking international investment and a stronger voice in global decision-making processes.

Oxfam communicators should, wherever possible, use images that are **Real**, **Engaging,** and preserve the **Dignity** of the people portrayed.

Need vs dignity – the dilemma

An Oxfam collecting tin from the 60s. Don’t use the ‘needy African child’ – in the 21st century we should be able to present people with more dignity and respect.

For help and more info contact stories@oxfam.org.uk

Captions and credits

We always credit the photographer and/or the source of a photograph.

In addition, we should caption all our photos with any relevant context and details needed to make sure it’s clear what is going on.

All Oxfam-owned photos

Photos should be credited as: ‘Credit: photographers name/Oxfam’.

Images owned by an image library

(e.g. Associated Press, AlertNet, Shutterstock)

Make sure you credit the source correctly, have permission to use it and have checked any specific restrictions (e.g. number of impressions, emergency use only) before using.

For help and more info contact stories@oxfam.org.uk

Image, caption and credit example

Credit: Carlo Heathcote/Oxfam

Above: Marie Blackburn, Oxfam Air Operations Manager, supervises an airlift of aid to remote mountainous regions hit by the earthquake in Pakistan.

Be real

The images we use in our communications should have the same integrity as our work. We should strive to show what life is really like for the people we work with – honestly portraying reality. Use images that:

1. Capture ‘slice-of-life’ moments
2. Show people in context
3. Capture spontaneity
4. Show people in action

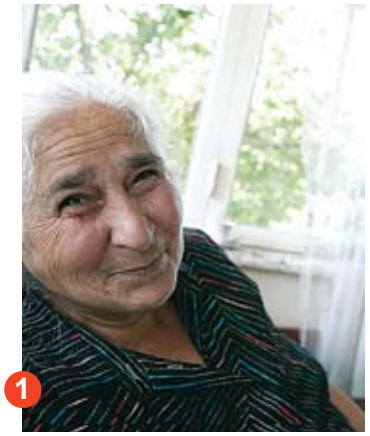
Photo credits:
1). Mirijam Van den Burgh/Oxfam
2). Annie Bungeroth/Oxfam
3) + 4). Jim Holmes/Oxfam

For help and more info contact stories@oxfam.org.uk

Be engaging

Photos are a powerful way to engage our supporters – new and old – to give, act and be passionate about our work. We know people can be inspired by seeing people in action. So use images that:

1. Make a personal connection
2. Show a different perspective
3. Surprise and intrigue
4. Express emotion



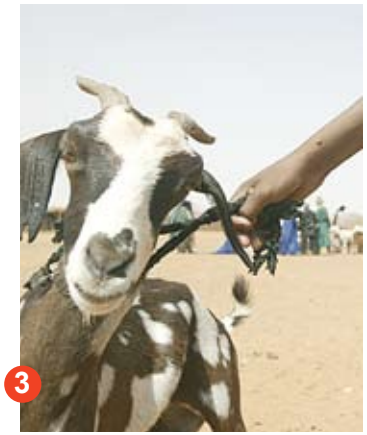


Photo credits:
1). + 4). Toby Adamson/Oxfam
2). Ami Vitale/Oxfam
3). Crispin Hughes/Oxfam

For help and more info contact stories@oxfam.org.uk

Show dignity

We should always treat people with consideration and respect. Our photos should never compromise someone’s dignity. Always ask yourself, “would I be happy to be portrayed this way?” Use images that:

1. Show people working
2. Reveal personality and character
3. Capture empowerment
4. Challenge stereotypes

Photo credits:
1). + 2). Gilvan Barreto/Oxfam
3). Rhodri Jones/Oxfam
4). Annie Bungeroth/Oxfam

What not to do

The don’ts

There are certain photos that Oxfam won’t use. They just don’t do justice to the people we work with. Here are some examples of photos that shouldn’t make it into Oxfam communications.

Don’t use photos that:

1. Portray people as helpless victims
2. Are dull and uninspiring
3. Cut out context that’s essential to the story
4. Are static and unengaging

For help and more info contact stories@oxfam.org.uk

Photographers checklist

Avoid posed pictures

Try to show people actively engaged in their work or their environment. Be dynamic. Remember, if the subject is dull, change it.

Portray the reality

Try to be as objective as possible and choose photographs which imaginatively portray the reality of a person’s life.

Spend time with people

Photographers should get to know the people they are photographing in real-life situations, so that they feel more relaxed. Sometimes we want to capture an emotion, a look that connects us to the person being photographed, either through direct eye contact or a facial expression.

Get good supporting information.

All photographers and interviewers need to ask permission to take pictures and explain how their stories and pictures will be used. You should ask for people’s names, ages, locations and a short quote if a full-length interview is not appropriate. It makes the story that we are telling more believable.