

OUR GLOBAL IDENTITY GUIDELINES



OXFAM

These guidelines explain how we want to present Oxfam. What is Oxfam's story? What are Oxfam's purpose, proposition and personality?

The guidelines also explain how the visual and verbal system works. Finally, the guidelines contain the practical advice on how to apply the global identity elements – logos, colours, fonts, patterns – to professional print communications and communications made with desktop software.

Next to these Global Identity Guidelines there is a separate set of Digital Identity Guidelines, which you need if you are using the global identity for digital communications (everything that appears predominantly on screen: websites, social media, mobile apps, PDF's that are published on websites).

Please note that all guidelines, assets and many standard templates are ready available on <https://brand.oxfam.org>

CONTENTS

- 05 **OUR STORY**
- 09 **OUR SYSTEM**
 - VISUAL SYSTEM
 - VERBAL SYSTEM
 - IDENTITY ELEMENTS
 - EXAMPLES
 - SYSTEM OVERVIEW
- 52 **HOW WE USE THE SYSTEM**
 - PROFESSIONAL PUBLISHING SOFTWARE (ADOBE CS)
 - DESKTOP SOFTWARE (MS OFFICE POWERPOINT AND WORD)
 - ONLINE
- 56 **APPLICATIONS**
- 64 **ARTWORK**
 - LOGOS
 - PATTERNS
- 69 **HOW TO GET SIGN-OFF**
- 70 **FINDING OUT MORE**

OUR STORY

PURPOSE

We live in a rich world. Yet more than a billion people live in poverty, and the gap between rich and poor is widening. Charity as we've known it is not enough.

Oxfam can see a better way. We're a **global movement for change** – a network that empowers individuals, communities and organisations to build a future free from the injustice of poverty.

Our identity is designed to make this instantly visible to everyone.

GLOBAL MOVEMENT FOR CHANGE

WE WANT JUSTICE
IN THE WORLD

WE SPEAK OUT FOR
SYSTEMIC CHANGE

AND WE MAKE THINGS
HAPPEN HERE AND NOW

PROPOSITION

Oxfam invites everyone to be part of building **a positive future now**: a future free from the injustice of poverty. All our communication should convey this forward-looking, exciting and optimistic proposition.

A POSITIVE FUTURE NOW

A FUTURE FREE FROM THE INJUSTICE OF POVERTY

A SENSE OF HOPE, A FEELING
OF SECURITY FOR US AND
OUR CHILDREN

PRACTICAL, INNOVATIVE
SOLUTIONS THAT EVERYONE
CAN BE PART OF TODAY

PERSONALITY

Oxfam is a **practical visionary**. This personality, distinctive to us, should be the heartbeat of all our communication.

PRACTICAL VISIONARY

BELIEF-DRIVEN

Determined, believing poverty is not inevitable, acting in global solidarity.

Spirited, passionate, empathetic, optimistic, young in outlook.

THOUGHT-LEADING

Visionary, seeking answers, leading with a plan, authoritative and trustworthy.

Expansive, bringing people together, open to ideas.

ACTION-ORIENTED

Practical, ingenious, impactful, simple, useful.

Grounded, local, authentic, relevant and always evolving.

OUR VISUAL SYSTEM

The six components of our visual system are designed to express the six elements of our personality, which add up to the spirit of a practical visionary.

Our logo

A universal and highly-recognisable symbol of our determination.

Photography

Showing the world we live in, portraying the challenges we face and always in a spirited, authentic, optimistic and positive way.

Headline typeface

Highly-recognisable and expressive, hand-cut headline typeface that conveys a human vision.

Patterns and colours

Expressing our expansiveness – the role we play in connecting people, organisations and countries – and representing our diversity and celebratory spirit.

Rich and uplifting colours that include the vibrant Oxfam green.

Secondary typeface

Provides a practical and highly legible way of communicating.

DETERMINED



Logo

VISIONARY



Headline typeface

PRACTICAL



Secondary typeface for print

SPIRITED



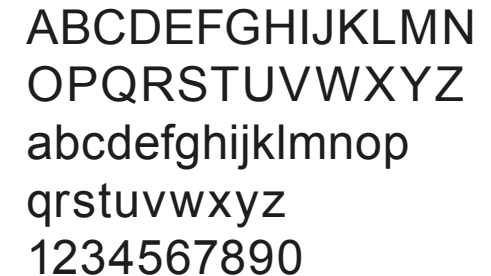
Photography

EXPANSIVE



Patterns and colours

GROUNDED



Secondary typeface for online

OUR VERBAL SYSTEM

The way we write is also designed to express the six elements of our personality.

DETERMINED AND SPIRITED

Adopt a young, fresh outlook. Imagine the possibilities – without being merely naive.

Be unafraid to express collective emotion, desire, ambition. Consider how people feel about your topic. Express those feelings in simple words – don't intellectualise.

Write from the heart.

VISIONARY AND EXPANSIVE

We're a movement from everywhere in the world. Imagine you're talking in the voice of the world. Use 'we' a lot. And use 'we' to mean 'all of us', not to mean 'Oxfam'.

In your headlines, propose an outcome that feels visionary – though not unattainable. Try to turn a stark negative into an astonishing positive.

PRACTICAL AND GROUNDED

Use practical language. Talk about making, doing, acting, rather than thinking. Make sure every piece of communication ends with a call to action.

And demonstrate every point you make with a practical example. It doesn't have to be long and detailed – just something that brings your point down to earth, and makes your argument credible.

TYPES OF COMMUNICATION

Please be aware that for each type of communication there are different guidelines, colours, logos and assets you should use. If you are not an expert in the production of communications, your creative agency, designer or print house should be able to assist you. If else ask your affiliate brand manager for further support.

1. PROFESSIONAL PRINT

If you are developing communications with Adobe suite software that will be professionally printed (lithographic), please apply these Global Identity Guidelines, use the Global Headline Font and the T-star font, the Pantone or CMYK colour palette, and the Pantone or CMYK logos and patterns (EPS).

2. DESKTOP SOFTWARE

If you are developing print communications with desktop software (such as MS Office), these Global Identity Guidelines apply. Make sure to use the RGB assets: RGB colour palette, RGB pattern files and RGB logos (PNG). You can use the Global Headline Font but not the T-Star font; please use Arial instead. If the communications that you are developing appears predominantly as digital communications (for example as a PDF on an external website) you will have to apply the full digital guidelines. Most of the time it will not be necessary to develop your own interpretation of the global identity, because there are templates directly available for all sorts of common communications products: internal communications papers, report templates, PowerPoint template et cetera.

3. DIGITAL COMMUNICATIONS

If you are developing digital communications (everything that appears predominantly on screen: websites, social media, mobile apps, PDF's that are published on websites), please apply the digital communications guidelines and use the digital colour palette, the RGB logos and RGB patterns.

OUR IDENTITY ELEMENTS

Our identity is made up of six key components.

1. Our logo

A universal and highly-recognisable symbol of our determination, used to anchor all our communications, (see page 21).

2. Photography

We show the world we live in, and always portray the challenges we face in a spirited, authentic, optimistic and positive way, (see page 49).

3. Headline typeface

A highly-recognisable and expressive, hand-cut headline typeface that conveys a human vision. Used for short, human headlines, not technical or formal titles, (see page 34).

4. Patterns and colours

Our patterns express our expansiveness – the role we play in connecting people, organisations and countries – and represent our diversity and celebratory spirit, (see pages 28 and 44).

Our colours are rich and uplifting and include the vibrant Oxfam green, (see page 44).

We use Oxfam green and our green patterns for all leading communications, such as on our website homepages and report covers.

5. Secondary typeface

T-Star supports our headline, patterns and colours, providing a practical and highly legible way of communicating, (see page 35).

6. Tone of voice

Our messages propose – wherever possible – a positive future now. And our style of writing is that of a practical visionary: both optimistic and urgent, (see page 42).



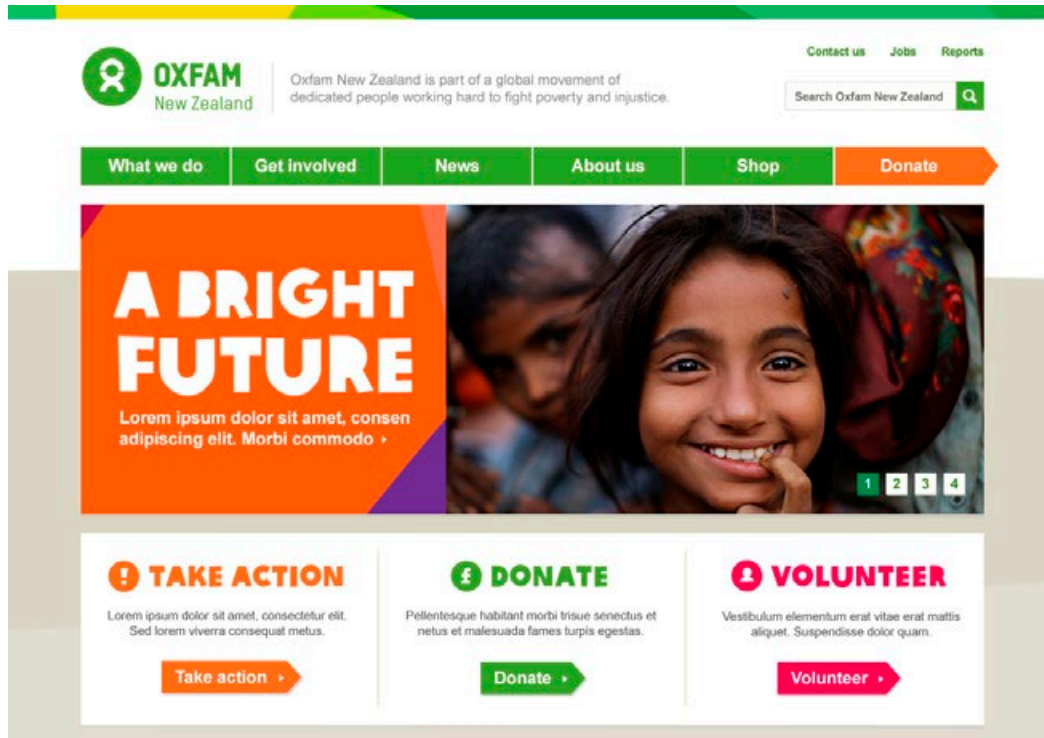


BRAZIL  **CHINA**  **SRI LANKA**
 **INDIA**  **FINLAND**  **NIGERIA**
ENGLAND  **MEXICO**  **JAPAN**

A FUTURE WITHOUT POVERTY. WE CAN MAKE IT.



OXFAM





A FUTURE WITHOUT POVERTY.
WE CAN MAKE IT.



OXFAM

A FUTURE WITHOUT POVERTY

**WE CAN
MAKE IT**



OXFAM



OXFAM

SYSTEM OVERVIEW

This page shows how the components of our identity come together across a range of communications.

If you want to be highly expressive and impactful, choose designs like those to the left, using all the components together. This approach is great for advertising and campaigning.

If you want to communicate in a more formal or authoritative way use designs like those to the right, focusing on words and a single colour. This approach is ideal for emergency appeals and some advocacy materials.

Please note that the choice of style you use from within the system depends on the country you are in, the market specifics, target audiences and the purpose of the communication.

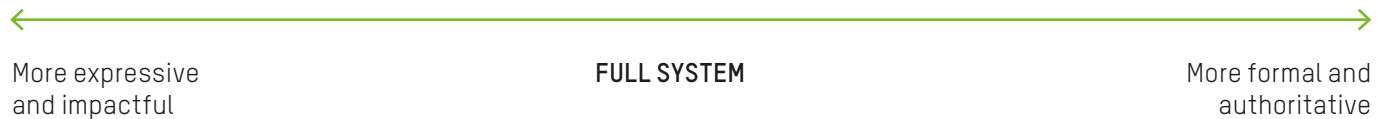
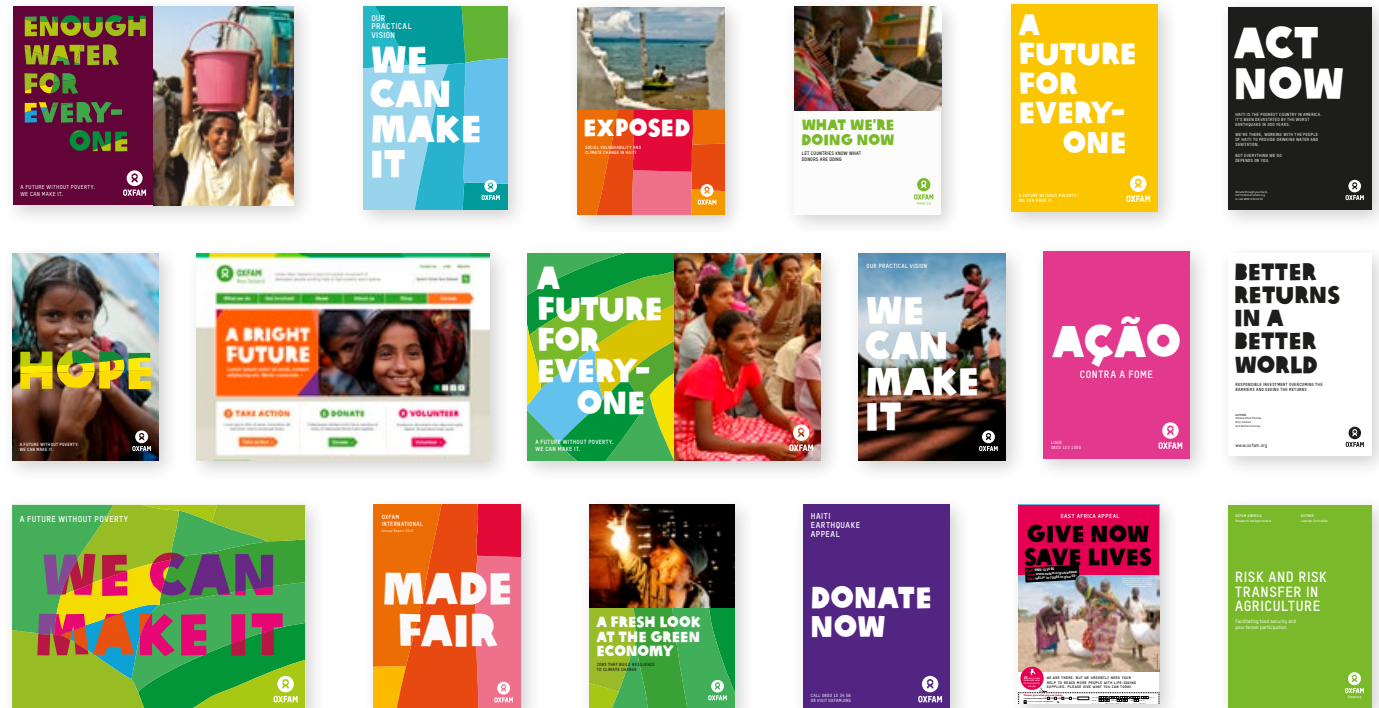
The system is designed to work powerfully for both online and printed communication.

If you're a professional designer, you can bring the system to life using Adobe publishing software.

If you're not a professional designer, you can achieve the same impact using ready-made templates in PowerPoint and Word.

See page 52 for our system design principles which explain this in more detail.

See the Brandsite for more advice and templates you can use.



OUR LOGO

Our logo expresses our determination. It's made up of two elements – our symbol and logotype.

Our symbol is universal and highly-recognisable. The word Oxfam has been specifically drawn and is based on our secondary typeface T-Star. It has been typeset using upper case letters to create a confident and highly legible logotype that grounds each piece of communication and reflects our straightforward, practical approach. This creates a contrast with the expressiveness of our patterns and colours.

Our vertical logo

The vertical version of the logo is our primary version, and should be used wherever possible.

Our horizontal logo

The horizontal version of our logo can only be used where space is limited.

Our symbol

The symbol can be used on its own as an identifier, but only when accompanied somewhere on the item by the full logo. Our logotype, however, should never appear without the symbol. The symbol should never be used 'functionally': never as a bullet point, as a full stop at the end of a sentence, as cartoon figures, etc.

Writing the word (or name) Oxfam in text

Always use mixed case, upper and lower case characters, unless the copy is upper case already.

See page 22 for details on how our logo can be reproduced.

See page 66 for logo artworks.

VERTICAL LOGO – PRIMARY VERSION



HORIZONTAL LOGO



SYMBOL



OUR LOGO – COLOUR AND REPRODUCTION

Our logo can be reproduced in Oxfam green, white or black.

The green logo can be used on white, light or neutral backgrounds, such as off-white paper materials and light-coloured photographic backgrounds.

The white logo can be used on a solid colour background, such as green, black or photography.

The black logo can only be used on a white, light or neutral background, such as cardboard.

OXFAM GREEN LOGO



BLACK LOGO



WHITE LOGO



OUR LOGO – WITH AFFILIATE NAME

Oxfam is a network of organisations around the world. We represent this presence through our logo by the use of a country affiliate name.

The relationship between our affiliate names and the logo is fixed according to our universal logo grid.

The logotype is exactly 7 units high when placed on the grid. The affiliate name, always typeset in T-Star medium, is positioned 3 units below the logotype and is scaled to 4 units high.

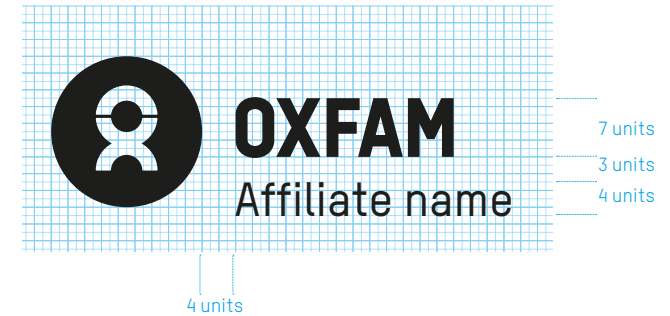
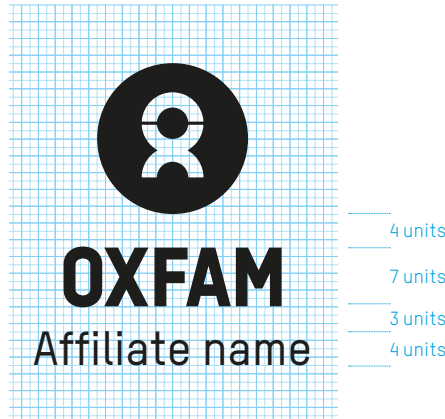
On the vertical logo the text is centred, and on the horizontal logo it is ranged left with the Oxfam logotype.

General Oxfam logos are available in all common versions and file formats through <https://brand.oxfam.org/assets/logofinder>

Affiliate specific logos are available with the affiliate brand managers. Please contact them through <https://brand.oxfam.org/support/affiliate-brand-contacts>

If you need other logo versions or file formats, please don't create them yourself but contact the global brand team through globalidentity@oxfaminternational.org

OXFAM AFFILIATE LOGOS



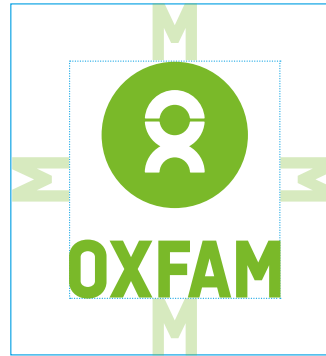
EXAMPLES



OUR LOGO – CLEAR SPACE AND MINIMUM SIZE

We must always make sure our logo is easy to see and legible. This page shows the clear space we want to keep around it and its minimum sizes.

CLEAR SPACE



Clear space = "M" height
on all four sides



Clear space = "M" height
on all four sides

Note: The same spacing rules also apply when the logo has an affiliate name

MINIMUM SIZE FOR REPRODUCTION

Minimum size for our
vertical logo



Print = 15mm
Digital = 90 pixels

Minimum size for our
horizontal logo



Print = 27.5mm
Digital = 165 pixels

Minimum size for our vertical
logo with affiliate name



Print = 15mm
(measured across the logotype)
Digital = 90 pixels

Minimum size for our horizontal
logo with affiliate name



Print = 27.5mm
Digital = 165 pixels

DIGITAL USE OF THE OXFAM LOGO

Although the vertical orientation of the logo is the official version, the horizontal logo is permitted for limited use on official Oxfam websites only. All other digital media and channels (social media, video, desktop publishing, PDFs of print publications, etc.) should use the vertical logo. The same colour specifications apply for offline and online uses of the Oxfam logo, except where specifically noted. The same colour specifications apply for all online uses.

All aspects of logo use are mandatory.

Logos are available for download from the Oxfam Brand Website at <https://brand.oxfam.org>

HORIZONTAL LOGO – PRIMARY VERSION FOR WEBSITE USE



VERTICAL LOGO – PRIMARY VERSION FOR OTHER DIGITAL CHANNELS



OUR LOGO – POSITIONING

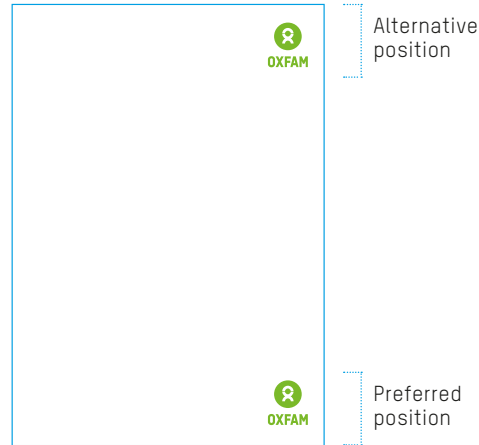
In communications use, such as on brochures, wherever possible the logo should be placed in the bottom right-hand corner. Alternatively, the logo can sit in the top right if required, such as on materials presented in display racks where the bottom of the brochure is obscured.

On stationery our logo is always placed centrally. This reflects the role it plays as the key visual identifier on these items. We apply this approach to all applications where the logo is used alone and without our patterns or photography.

On vehicle livery our logo should be positioned prominently and where possible centred.

In online and digital applications the logo can be positioned in the top left if required.

COMMUNICATIONS



STATIONERY



VEHICLE LIVERY



OUR LOGO – DON'TS

Always use our logo according to the principles within these guidelines.

Here are some basic errors to avoid.

See pages 66 and 67 for a range of ready-to-use artworks.

EXAMPLES



Don't distort or alter any of the elements



Don't change the relationship



Don't use our green logo on an image



Don't use the old key line logo version



Don't use our symbol as an illustration



Don't retypeset our logotype or use our headline font



Don't use our symbol within text to represent the letter 'O'



Only use our logo in green, white or black



Don't use our symbol as a typographic feature



Don't use our symbol as an ampersand

OUR PATTERNS – OVERVIEW

Our patterns demonstrate our expressiveness – the role we play in connecting people, organisations and countries – and represent our diversity and celebratory spirit.

There are three sets of full colour patterns that we use in communications. Each pattern consists of two complementary colour ways which can be used on their own or together.

Our pattern colour ways have been carefully selected to provide a range of tones, from Oxfam green-biased, through to a warmer set of reds and purples. This will allow you to select the colour that is both best suited to your communications and audience, and that complements any supporting imagery.

Our green patterns and solid green should be used in leading communications, such as on our website homepages and report covers, to provide immediate standout in an overcrowded environment, and also enhance our global brand recognition by being consistent across the confederation.

Please be aware that there are different ways in how we apply the patterns to professionally printed, desktop and digital communications. Please read the following pages to find out what these differences are.

SET A

Pattern A1



Pattern A2



SET B

Pattern B1



Pattern B2



SET C

Pattern C1



Pattern C2



OUR PATTERNS – HOW WE USE THEM IN PRINT COMMUNICATIONS

When we want to communicate with maximum expressiveness and impact - such as in advertising and campaigning - depending on the market, audience and purpose of communications, we can use our full range of identity elements, including our patterns.

We use our patterns in three different ways: as background for communications, pattern within our headline font or as patterned type on patterned backgrounds. Our patterns are always used in full colour, never black and white.

Background pattern

Patterns can be used full bleed or in panels within communications. Only use one pattern at a time.

Pattern in type

Patterns can be used within our headline font either on white backgrounds, solid coloured backgrounds (Oxfam colours only), or on imagery (but be careful to make sure that the words are legible). To do this you will need advanced Adobe artwork program capabilities.

Patterned type on patterned background

Where your message is very short and in an easily legible alphabet (without intricate character punctuation, seen in alphabets such as Arabic), and you also have the technical capabilities to make advanced artwork (using Adobe artwork programs), you can use patterned backgrounds with patterned type. In this case you would always use the two complementary patterns within a set.

PATTERN BACKGROUND

Full bleed



Panel with image



Panel



PATTERN IN TYPE

Pattern type on white



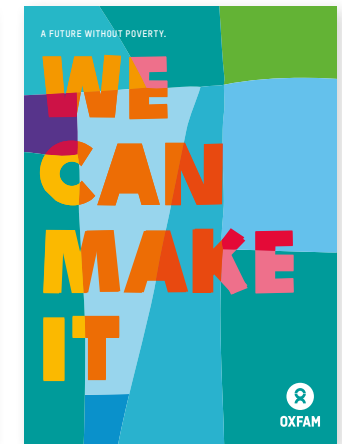
Pattern on colour



Pattern on image



PATTERN ON PATTERN



OUR PATTERNS – CROPPING AND ROTATING

Patterns can be cropped, rotated and scaled to create variety and impact, and to ensure good legibility for supporting text.

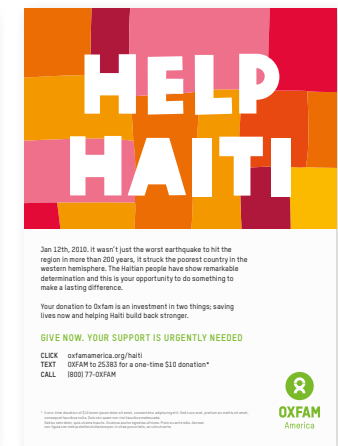
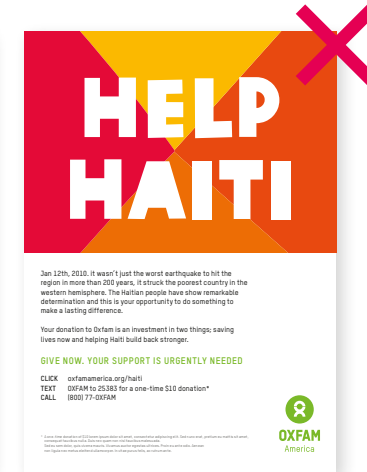
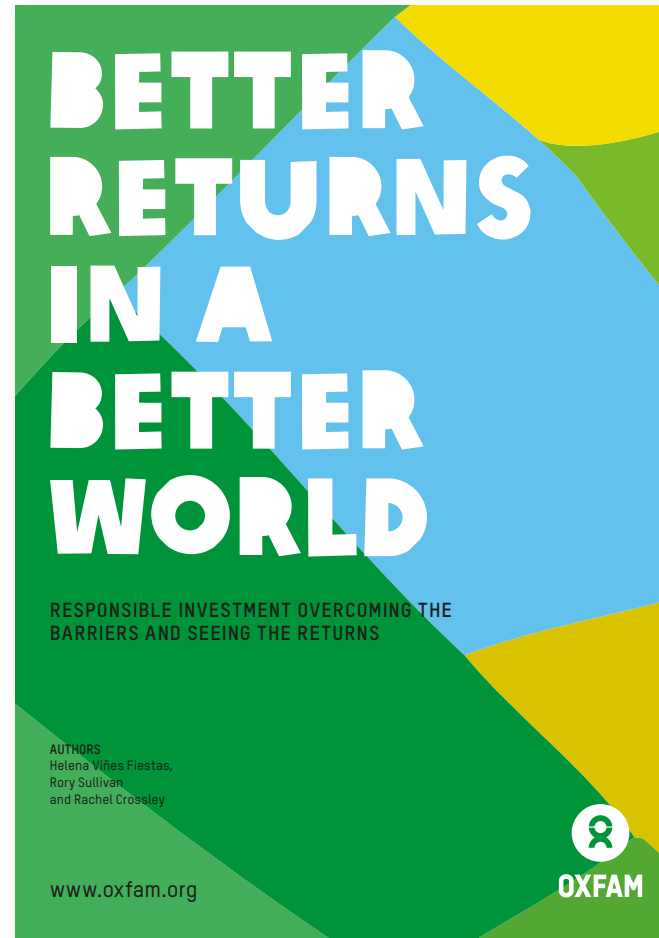
Scaling and cropping the patterns to show larger areas of solid colour creates simpler backgrounds for when you need to make sure longer headlines and text is easy to read.

At least two colours should always be in view.

With this in mind, making crops that become strong geometric shapes and patterns is not recommended.

The overall feeling should be in keeping with the expressive nature of the pattern designs.

The example on this page, top right, where the pattern has been rotated and cropped to make a strong diagonal cross, would be considered overly geometric.



OUR PATTERNS – DON'TS

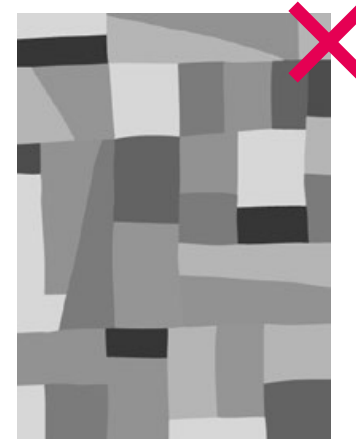
Always use the patterns according to the principles within these guidelines.

Here are some basic errors to avoid.

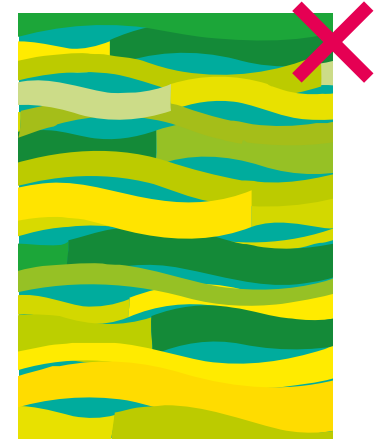
See page 68 for a range of ready-to-use artworks.



In background use, only use one pattern at a time



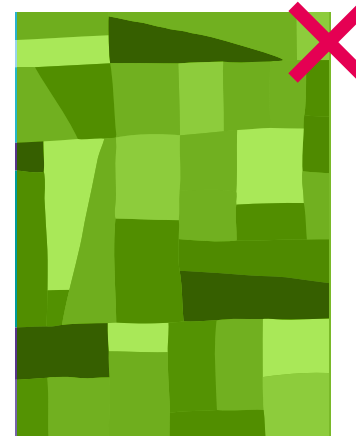
Don't use patterns in black and white



Don't make new patterns



When using patterned type on patterned background, only use the specified pairings



Don't alter the colours



Don't use patterns in our logo

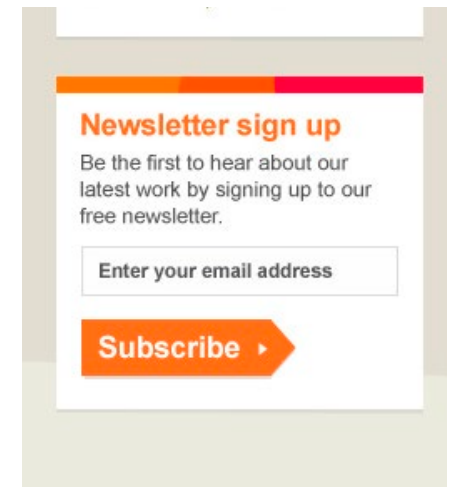
OUR PATTERNS – HOW WE USE THEM IN DIGITAL COMMUNICATIONS

On this page are various examples of how our modified patterns can be used for digital communications. They are mainly for use in promotional areas, such as the homepage carousels and other larger promotional components.

Patterns can be cropped, rotated, and scaled to create variety and impact but their composition must be carefully considered so there are large areas of accessible colour. Any colour used behind white text or as text on a white background must achieve 'AA' (18pt / 24px / 1.500em) compliance.

Our patterns are also used online as aesthetic strips. They are currently used in both the header and footer as well as top borders for sidebar elements.

Production-ready digital patterns are available for download from the Oxfam Brand Website at <https://brand.oxfam.org>



OUR FONTS – OVERVIEW

We have two fonts that can be used in our communications: Oxfam headline, and our secondary font, Oxfam T-Star.

Our hand-cut headline font provides us with a visionary human voice and incorporates a version of our Oxfam symbol designed to be used as an ampersand (see page 34).

Our secondary font T-Star provides us with a practical and clear way of communicating content and detail.

Both typefaces are replaced by Arial in online and desktop applications.

1. OUR HEADLINE FONT - OXFAM HEADLINE

WE CAN MAKE IT
BRAZIL & CHINA

2. OUR SECONDARY FONT - OXFAM T-STAR

**SOCIAL VULNERABILITY
AND CLIMATE CHANGE**

We live in a rich world. Yet more than a billion people live in poverty, and the gap between rich and poor is widening. Charity as we've known it is not enough.

OUR FONTS – OXFAM GLOBAL HEADLINE TYPEFACE

The Oxfam headline typeface is unique and has lots of expression. The letter forms are hand cut and have a distinctive, non-western, human spirit. We only use this font for headlines and always in a bold and impactful way, using scale to provide standout.

Headlines should be kept to a maximum of six to eight words, and should only be used for messages that communicate our point of view or observation (such as ‘A future for everyone’), rather than for statements or functional titles (such as in an agriculture report). See page 42 for more information on tone of voice.

Font availability for professional publishing software

Our headline typeface is available for use in professional publishing software (such as Adobe CS) and can be downloaded from Sumus.

Font availability for desktop software

For desktop template users, the headline typeface is built into our Office 2009 PowerPoint template, which is also available from Sumus.

We use Arial bold as an alternative in earlier versions of MS Office PowerPoint and other desktop applications, such as MS Word, and for live text on websites.

1. OUR HEADLINE TYPEFACE - OXFAM GLOBAL HEADLINE

A B C D E F G H I J
K L M N O P Q R S
T U V W X Y Z &

OUR FONTS – OXFAM SECONDARY TYPEFACE

T-Star supports the Oxfam headline typeface. It can sometimes be used for functional headlines. It is the main font for subheadings and body text.

T-Star is a condensed sans serif font that comes in four weights: Light, Regular, Medium and Bold. It is a simple no-nonsense font with high legibility.

We use T-Star in upper case for short headings and in upper and lower case for longer headings, subheadings and body text.

Headlines and sub headings: letter spacing

When using T-Star for headlines and sub headings always apply +50 letter spacing. This gives extra emphasis to the message and helps differentiate from the main body text. Body text is not letter spaced, and is set to '0'.

Font availability for professional publishing software

T-Star is only available for use in professional publishing software (such as Adobe CS) and can be downloaded from Sumus.

Font availability for desktop software

T-Star is replaced by Arial Regular and Bold in desktop MS Office software use, such as in PowerPoint and MS Word, and all live text on websites. When using Arial do not apply additional letter spacing.

Using other fonts

No fonts other than T-Star, Arial or our headline typeface should be used.

OXFAM T-STAR BOLD +50 LETTER SPACING

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890&\$€£!

OXFAM T-STAR MEDIUM +50 LETTER SPACING

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890&\$€£!

OXFAM T-STAR REGULAR +50 LETTER SPACING

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890&\$€£!

OXFAM T-STAR LIGHT +50 LETTER SPACING

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890&\$€£!

OUR FONTS – DESKTOP AND DIGITAL USE

We have two fonts that can be used in our digital communications online: Oxfam Headline and Arial.

When used online Arial replaces Oxfam T-Star as our secondary typeface, and should be used for headlines (where the Headline typeface would be inappropriate), subheadings, body text, and other elements.

T-Star cannot be embedded in web pages or used as a graphic on websites, email, or other online channels.

However, T-Star is permitted for use in other digital media, such as print publications intended for distribution online (as PDF), mobile applications, online advertisements, video, and other self-contained digital media.

If in doubt, default to Arial for secondary type in digital communications.

ARIAL REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890&\$€£!

ARIAL BOLD

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890&\$€£!

OUR FONTS – TYPESETTING FOR PRINT AND DESKTOP

1. Headlines in our hand-cut typeface

Use our hand-cut headline typeface confidently and at a reasonably large size. It should always be used in capital letters, and ranged left or centred.

2. Headlines in T-Star

T-Star Bold should be used for more functional headlines, at a slightly smaller size than our hand-cut typeface. It should be used in capital letters for short headlines, and upper and lower case for longer headings. Always set ranged left and spaced out at +50.

3. Sub headings, call to action and other type that is not body copy

Use T-Star Bold in capital letters, spaced out at +50.

4. Body copy

Use T-Star Regular in upper and lower case, always ranged left.

5. Oxfam ampersand

Within our hand-cut typeface we have created an Oxfam-specific ampersand, based on the symbol in our logo. This can be used as a graphic device to visually express that 'we, together' can make a positive future now. It is only to be used with short purpose-made headlines, such as 'James & Peter & Julia'. Never use it to replace 'and' in text. To access it, type 'Shift 6' on a Mac or PC keyboard.

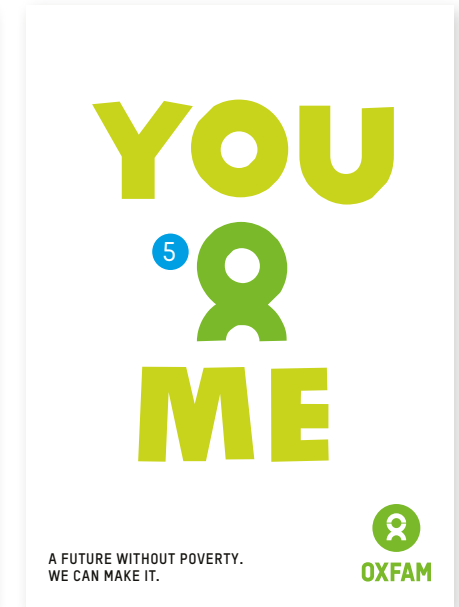
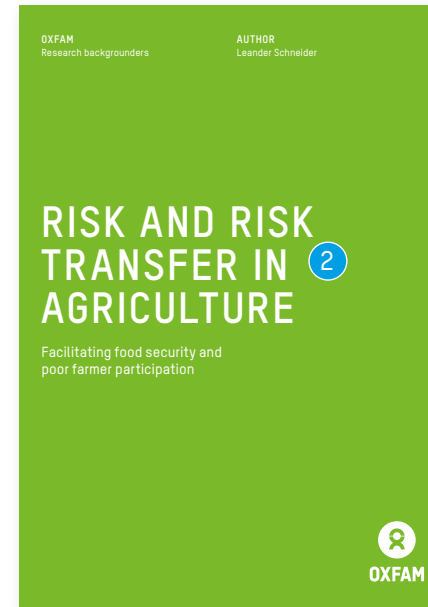
6. Typesetting Oxfam in text

When Oxfam appears as part of a headline it should always be capital letters. When used in text, it should always be set in upper and lower case with a capital 'O'.

7. URLs

Web addresses should always be lower case.

EXAMPLES



OUR FONTS – DIGITAL COMMUNICATIONS: OUR HEADLINE TYPEFACE

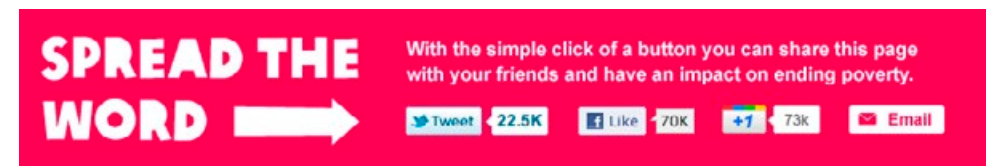
When using our headline font it should always be bigger than any other content that sits alongside it and should be the first thing people see.

The actual size of the headline font is determined primarily by its context; affiliates are encouraged to decide on what works best for their needs. The examples here use varying sizes ranging from 30pt/40px/2.450em to 80pt/107px/6.688em.

Type styles

- Letter-spacing is always set to 'normal' or '0'.
- Line-height should be set at -4pt/-5px/-.313em below the type size. For example, if the type size is 80pt/107px/6.688em, then its line-height value should be 76pt/102px/6.375em.

USAGE EXAMPLES



TAKE ACTION

Lorem ipsum dolor sit amet, consectetur elit.
Sed lorem viverra consequat metus.

Take action →

DONATE

Pellentesque habitant morbi tristique senectus et
netus et malesuada fames turpis egestas.

Donate →

VOLUNTEER

Vestibulum elementum erat vitae erat mattis
aliquet. Suspendisse dolor quam.

Volunteer →



OUR FONTS – DIGITAL COMMUNICATIONS: OUR SECONDARY TYPEFACE

Our secondary font is used in various sizes online.

Some common uses are illustrated here.

1. Secondary promo: 14pt/19px/1.200em bold (line-height 22pt/23px/1.500em).
2. Button text: 14pt/19px/1.200em bold.
3. Title bar text: 14pt/19px/1.200em bold, ALL CAPS.
4. Body copy titles: 16pt/22px/1.4em (line-height: 18pt/24px/1.500em).
5. Body copy: 13pt/17px/1.05em (line-height: 16pt/22px/1.4em).

For all uses of Arial, letter-spacing is 'normal' or '0'.

Other fonts

No fonts other than Arial and our Headline typeface should be used for online communications.

USAGE EXAMPLES


FUTURE

1 Lorem ipsum dolor sit amet, conset adiscing elit. Morbi commodo >

With the simple click of a button you can share this page with your friends and have an impact on ending poverty.

Tweet 22.5K Like 70K +1 73k Email

Horn of Africa famine



2 Newsletter sign up

Be the first to hear about our latest work by signing up to our free newsletter.


Enter your email address

Subscribe >


With your help we can save lives, donate now >

3 Oxfam today


Horn of Africa
Large parts of Africa are suffering the worst food crisis of the 21st Century. We need your Support to help those worst affected.




UN climate negotiations
Stronger world leadership, a strict new timetable & relocation needed to secure a climate deal next year.



Clean water in Dargalar
More than 2 million Afghans are at risk of hunger and many are bracing to be stranded for months without help.



International Women's Day
The perfect excuse to get your friends together, have fun and raise money for a great cause.



See all news >

5 Lorem ipsum Dolor et tatoonie Luisetei

Dut perspiciatis unde omnis iste natus error sit voluptate accusantium doloremque laudantium, totam rem aperiam, eaque ipsa quae ab illo inventore veritatis et quasi architecto beatae vitae dicta sunt explicabo.

Senna sullia dut perspiciatis unde omnis iste natus error sit voluptate accusantium doloremque laudantium, totam rem aperiam, eaque ipsa quae ab illo inventore veritatis et quasi architecto beatae vitae dicta sunt explicabo. Nemo enim ipsam voluptatem quia voluptas sit aspernatur aut odit aut fugit.

Hoti lorem et sui tuis et tatum >

Quisque bibendum posuere odio vel segris >

What we're doing right now

Latest tweet
We need your voices and words to support a bulletproof Arms Trade Treaty. Sign up at: <http://vsb.li/166kW7> #Controlarms
@OxfamNZ 2 hours ago

Latest Facebook post
Lorem ipsum dolor sit amet, conset adiscing elit. Morbi commodo, ipsum sed pharetra gravida, enim...
<http://vsb.li/166kW7>
OxfamNZ 12 hours ago

Latest blog post
Climate action, one bite at a time
Lorem ipsum dolor sit amet, conset adiscing elit Morbi commodo, ipsum...
<http://vsb.li/166kW7>
Oxfam NZ blog 1 day ago

OUR FONTS – NON-ROMAN CHARACTER FONT SELECTION

In markets that don't use Roman format fonts, such as Hong Kong, you will need to choose a local language and character-specific typeface to match the fonts we have selected for western typesetting.

You will need to choose local market versions for both the professional publishing software fonts (Oxfam headline and T-Star) and the online and MS Office desktop equivalent (Arial).

When choosing a font you should consider the visual match and the qualities that our Roman fonts have been selected to represent. Always select a font that is be distinctive and 'ownable' – not generic or common.

OXFAM HEADLINE FONT

**ABCDEFGHIJKLMN OPQR
STUVWXYZ & 123456789**

The headline font represents our visionary spirit and is human, immediate and passionate.

Look for a font that has a similar weight and visual impact.

Avoid trying to select a font that is overly hand-drawn, in case it looks too childlike and playful.

SECONDARY FONT

ABCDEFGHIJKLMN OPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890 & \$ € £ !

In communications the secondary font needs to work in partnership with our hand-cut styled headline typeface, which represents our visionary spirit, and is human, immediate and passionate.

The secondary font should balance this with a more straightforward, uncomplicated and functional tone that reflects our practical nature.

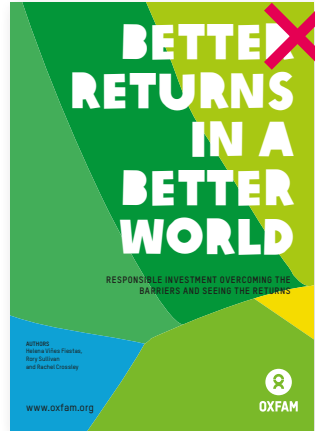
The font selected should be easy to read, clean, clear and legible at small sizes.

OUR FONTS – DON'TS

Always use our fonts according to the principles within these guidelines.

Here are some basic errors to avoid.

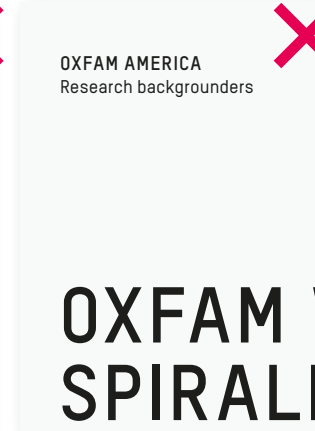
EXAMPLES



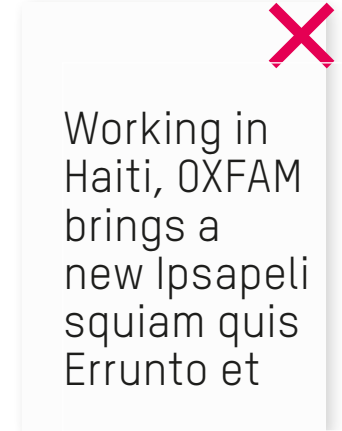
Don't range text right, unless it is the country or market standard (such as in Arabic)



Always set headlines and sub headlines in capital letters



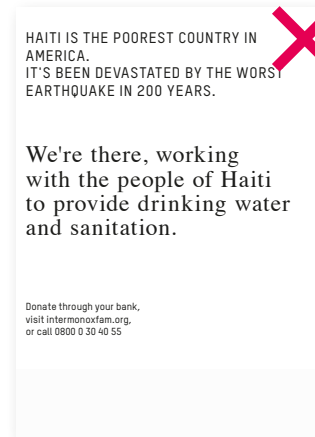
Don't set Oxfam in capital letters in body text (always use upper and lower case)



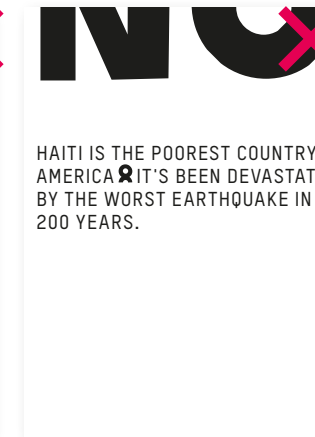
Always used mixed case characters when writing Oxfam in body copy



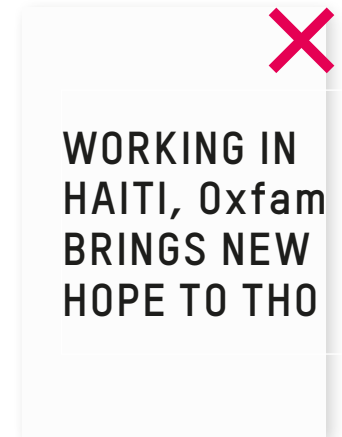
Only use T-Star or Arial for body text



Don't use any typefaces other than those specified in these guidelines



Don't use the Oxfam ampersand in body copy or with our secondary typefaces



When setting text in upper case characters, Oxfam is always set in capitals

OUR TONE OF VOICE

The starting point for Oxfam's messages is 'a positive future now, a future free from the injustice of poverty'. And the starting point for our style of writing is 'practical visionary'. What does this mean in practice? Here are six useful rules.

EXAMPLES

1 Be single-minded

We're communicating in a noisy world. To create communication that cuts through, aim to say one thing. Be bold. Be brief.

2 Write from the heart

In a world full of familiar, rational arguments, people are looking for communication that's new and passionate. Adopt a young, fresh outlook. Imagine the possibilities. Consider how people feel about your topic. Express those feelings in simple, natural language.

WE WANT JUSTICE IN THE WORLD

not:

OXFAM CAMPAIGNS AGAINST A RANGE OF SYSTEMIC INEQUALITIES

3 Set out the vision

In your headlines, propose an outcome that feels visionary – though not unattainable. Back it up with authoritative arguments. Aim to turn a stark negative, or a merely descriptive title, into an astonishing positive.

ENOUGH WATER FOR EVERYONE

not:

THE WORLD'S WATER CRISIS

4 Be hands on

Use practical language. Talk about making, doing, acting, rather than thinking. Make sure every piece of communication ends with a call to action. And demonstrate every point you make with a practical example.

Example slogan:

A FUTURE WITHOUT POVERTY. WE CAN MAKE IT.

5 Get the right balance

Vary your tone to suit your audience and objectives. For some kinds of communication (reports, policy papers, guidance), you'll need to maximise the 'practical'. For others (campaigning, fundraising, retail), you may want to maximise the 'visionary'.

6 Use typography for impact

Use T-Star (or Arial online) for the vast majority of your writing for body text and for descriptive titles, such as headlines. Use the Oxfam headline typefaces for headlines that convey an expressive message in a human tone.

Example descriptive headlines:

HAITI EARTHQUAKE APPEAL RISK AND RISK TRANSFER IN AGRICULTURE

Example expressive headlines:

A FUTURE FOR EVERYONE DONATE NOW

BALANCING PRACTICAL AND VISIONARY

Here are some examples of different ways to get the mix right between the practical and the visionary in how we write.

	PRACTICAL	VISIONARY	
Emergency appeal			Save lives in Africa. More than 13 million people in East Africa desperately need food and water ...
Guidance or instructions			This pump helps bring water where it's most needed. Here's a simple six-step guide to how to use it ...
Policy paper used in lobbying			Oxfam believes there can be enough for everyone. We call on nations to sign up to these ten policy commitments ...
Fundraising mailshot on a development programme			Zimbabwe can once again be Africa's breadbasket. Help us provide seeds, fertilisers and long-term investment ...
Event-based web section			Imagine a very different world. A world designed by women. Bring your ideas on International Women's Day ...
Campaigning website			Table for nine billion. Let's make a world where everyone can eat well, always. Join in here ...
Point-of-sale in a shop			A family's fortune transformed. That can be your gift.

OUR COLOUR PALETTE OVERVIEW

Our rich and uplifting colour palette, including the vibrant Oxfam green, reflects the diversity and optimism of our organisation.

We have a palette of ten colours, consisting of three primary greens and seven secondary colours. These colours can be used both as backgrounds and with typography. Where possible, always use them as solid 100% (tints are OK in charts and graphs).

Do not add additional colours to our palette.

The role of green

Oxfam green is one of our most recognisable assets. Our green patterns and solid green should be used in leading communications with wide visibility, such as on our website homepages and report covers, to provide immediate standout in an overcrowded environment, but also to enhance our global brand recognition by being consistent across the confederation.

Using colour as backgrounds

Our broad palette enables us to create a range of communications with varying tones. Where our brighter colours can bring energy and freshness, our darker colours can be more sophisticated and serious.

Black and white

When budget or technical limitations require, black can also be used as a background.

Limited use Deep Red

This specific colour red can only be used for emergency appeals, sales actions in (online) shops or Christmas actions.

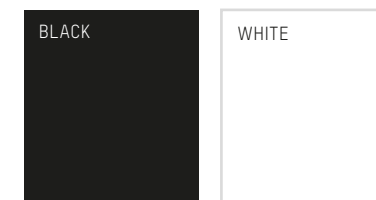
COLOUR BACKGROUNDS



OUR PRIMARY GREEN PALETTE



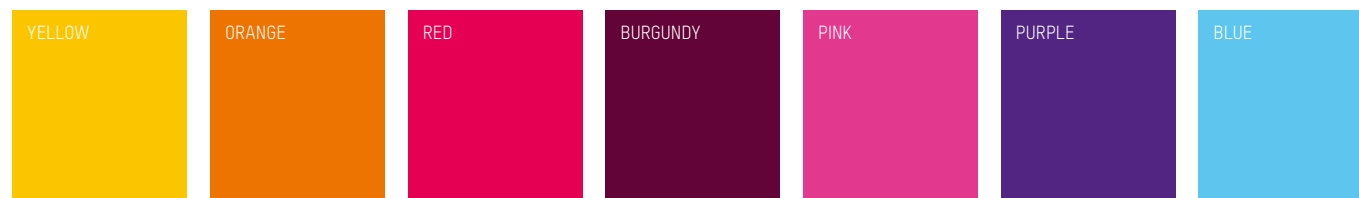
BLACK AND WHITE



LIMITED USE



OUR SECONDARY EXTENDED PALETTE



OUR COLOUR PALETTE – COLOUR WITH TYPE

We use coloured type to highlight key information and content within our communications.

We can also use colours online to aid way-finding and navigation.

EXAMPLES

**YOU
&
ME**

A FUTURE WITHOUT POVERTY.
WE CAN MAKE IT.



OXFAM


**ACT
NOW**

HAITI IS THE POOREST COUNTRY IN AMERICA.
IT'S BEEN DEVASTATED BY THE WORST
EARTHQUAKE IN 200 YEARS.

WE'RE THERE, WORKING WITH THE PEOPLE
OF HAITI TO PROVIDE DRINKING WATER AND
SANITATION.

BUT EVERYTHING WE DO
DEPENDS ON YOU.

Donate through your bank,
visit internoxfam.org,
or call 0800 0 30 40 55

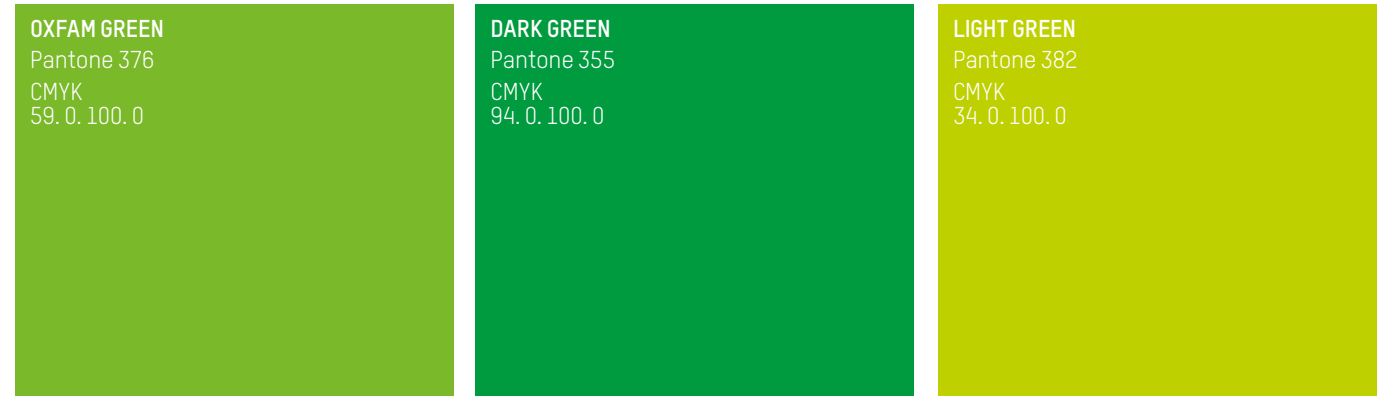


OXFAM

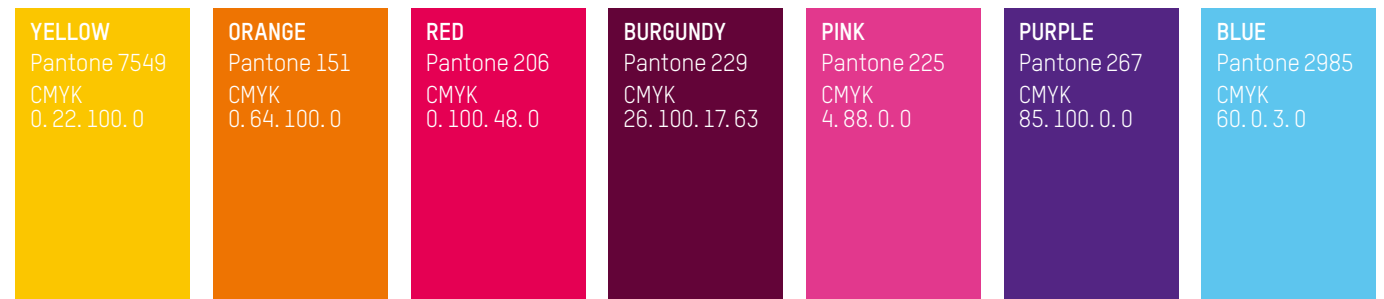
OUR COLOUR PALETTE – PRINT SPECIFICATIONS

To maintain consistency, follow these specifications when reproducing our colours in print.

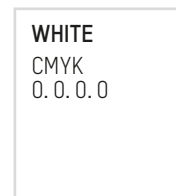
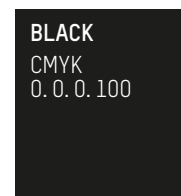
OUR PRIMARY GREEN PALETTE



OUR SECONDARY EXTENDED PALETTE



BLACK AND WHITE



LIMITED USE

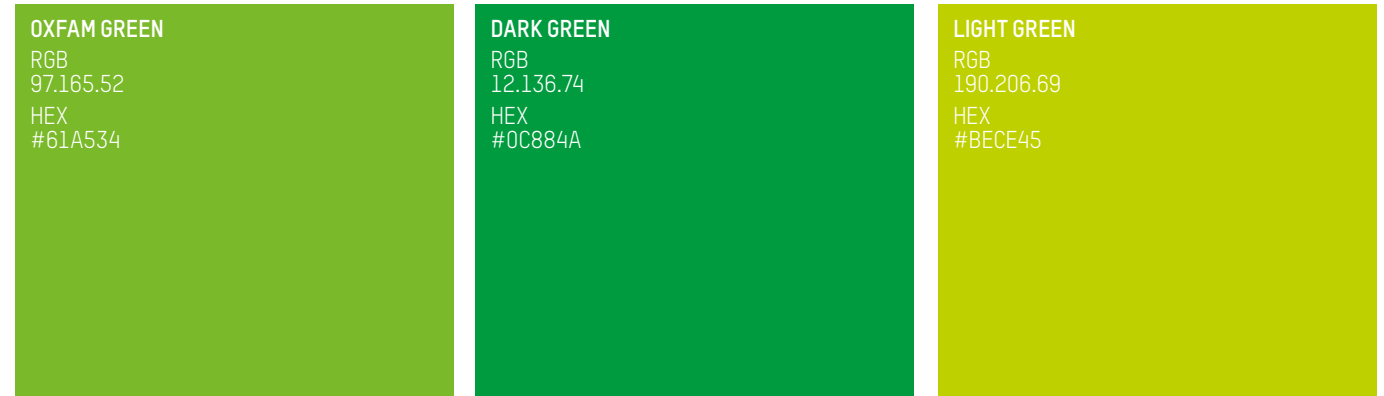


OUR COLOUR PALETTE – DIGITAL SPECIFICATIONS

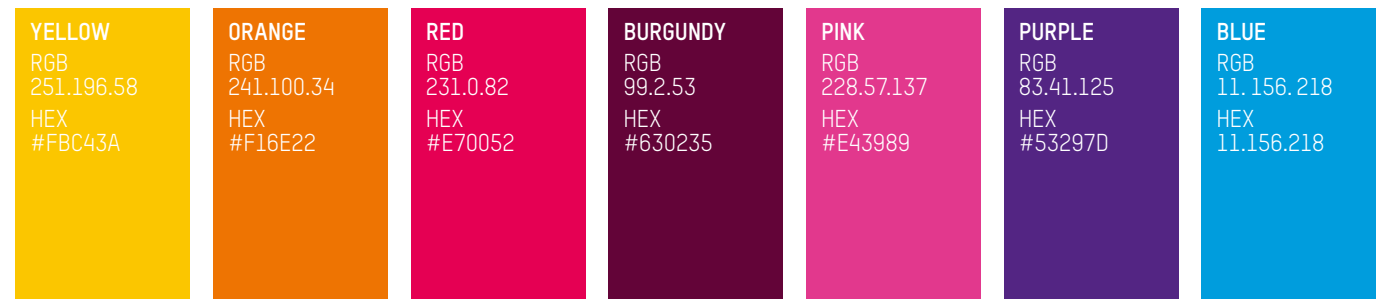
To maintain consistency, follow these specifications when reproducing our colours online or in desktop applications.

Please note that the RGB and HEX values for our blue colour have been changed slightly since earlier versions of these guidelines to make the colour more compliant for legibility on screen.

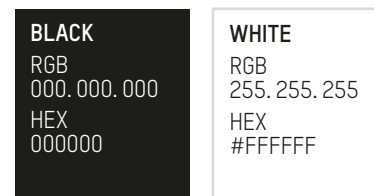
OUR PRIMARY GREEN PALETTE



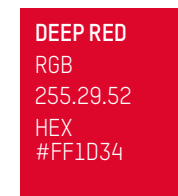
OUR SECONDARY EXTENDED PALETTE



BLACK AND WHITE



LIMITED USE



COLOUR – FULL COLOUR PALETTE

The Oxfam digital colour palette has been adjusted slightly from the professional print palette to achieve ‘AA’ accessibility standards. Use of the accessible colour palette for digital communications is mandatory. It applies to all digital media and digital channels, including desktop publishing and professional print publications intended for distribution online. (In the case of print publications, a black and white or grayscale version should be provided along with the colour version if the colour version is not accessibility-compliant.)

The changes made ensure the online brand colours are as close to the original palette as possible. These 10 colours are all available for online use when not using text.

Pink, which is compliant when used with white text at or above 18pt, 24px, or 1.500em, or in bold at or above 14pt, 19px, or 1.200em, can be a background colour when it is part of a pattern. Otherwise, its use should be limited.

The non-compliant colours Blue, Light Green, and Yellow may only be used for aesthetic purposes—never to communicate important information, used as text, or used as a background colour for text.

Further guidance on the use of colour with text is provided in the Digital Identity Guidelines.

FULL COLOUR PALETTE

Oxfam Green

AA†

HEX: #61A534
RGB: 97.165.52

Dark Green

AA†

HEX: #0C884A
RGB: 12.136.74

† These colours can be used only with regular text at 18pt / 24px / 1.500em or larger, or bold text at 14pt / 19px / 1.200em or larger.

Orange

AA†

HEX: #F16E22
RGB: 241.100.34

Burgundy

AAA

HEX: #630235
RGB: 99.2.53

Pink

AA

HEX: #E43989
RGB: 228.57.137

Light Green

Non compliant

HEX: #BECE45
RGB: 190.206.69

Red

AA

HEX: #E70052
RGB: 231.0.82

Purple

AAA

HEX: #53297D
RGB: 83.41.125

Blue

Non compliant

HEX: #0B9CDA
RGB: 11.156.218

Yellow

Non compliant

HEX: #FBC43A
RGB: 251.196.58

OUR PHOTOGRAPHY – OVERVIEW

Imagery plays an integral role in our visual identity. It's our opportunity not only to represent the challenges the world faces, but also to tell the stories of hope and human resourcefulness that we witness every day. Every image should be spirited.

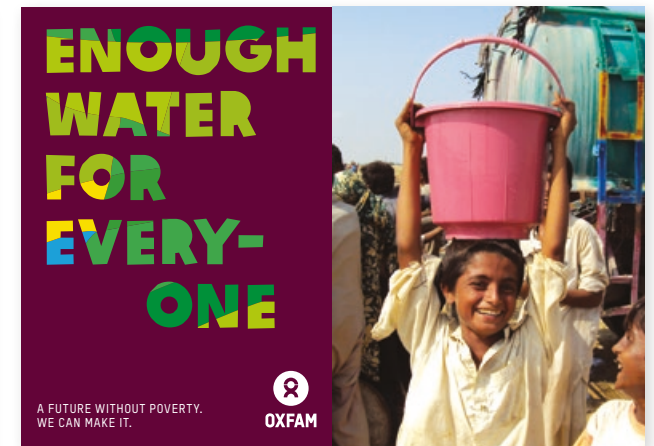
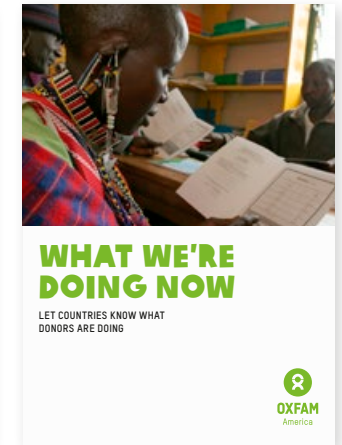
Our images need to reflect the diverse nature of our organisation, ranging from people and events, through to landscapes and environments.

There are several considerations to bear in mind when selecting images:

- we always show people or places in context – never abstract ideas of contrived situations
- imagery should feel authentic and show the world in an honest and captivating way
- use colour and avoid over-retouching

A wide range of ready-to-use photography is available from our extensive image library on Sumus.

EXAMPLES



OUR PHOTOGRAPHY – PEOPLE AND LANDSCAPE

All our photography should be spirited. It should help us feel like a global movement, working to create a positive future free from the injustice of poverty.

People

We always show people in a positive and inspiring way, never in a negative or pessimistic light. By showing people in context, in real, everyday situations and events – we can present an honest picture of the world. When selecting or shooting photography, always be careful not to obscure people's faces, and never manipulate or misrepresent the image in any way.

Landscape

The primary focus of our work is people. We want to celebrate the richness and variety of the world and the people who live in it. We use images that capture both the beauty and the devastation, the big picture and the smallest detail.

PEOPLE



LANDSCAPE



OUR PHOTOGRAPHY – DON'TS

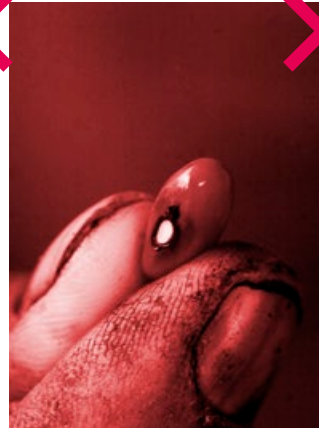
Always use our photography according to the principles within these guidelines.

Here are some basic errors to avoid.

EXAMPLES



Don't use cut-outs



Don't use duotone or colour effects



Don't use black and white imagery if colour reproduction is possible



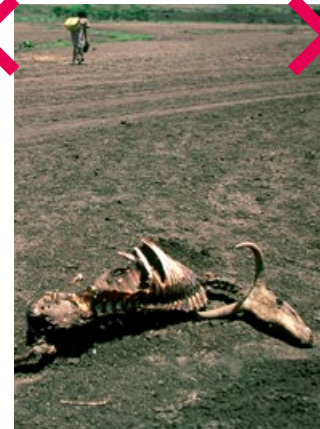
Don't portray helpless victims



Don't obscure faces



Avoid overly retouched images – keep it natural



Always present the real world, but be sure to focus on the positive



Don't use images in which nothing happens, or cut out relevant context

HOW WE USE THE SYSTEM

This section shows how our visual identity components are brought together to deliver our core idea of practical visionary.

53 PROFESSIONAL PUBLISHING SOFTWARE (ADOBE CS)

54 DESKTOP SOFTWARE (MS OFFICE POWERPOINT AND WORD)

55 ONLINE

PROFESSIONAL PUBLISHING SOFTWARE (ADOBE CS)

Depending on your audience, application and approach to production, there is a range of ways in which our identity system can be used.

1. Normally, you'll want to use all our components in order to be as expressive and impactful as possible – using our patterns, colours, photos and fonts.
2. Where your message is very short you can also use patterns in our headline font or pattern type on pattern backgrounds, (see page 29).
3. When you need to communicate in a more formal and authoritative way, use our logo, colours and type without patterns. Photography may also be used if your production allows.

The choice of style you use from within the system depends on the country you are in, the market specifics, target audiences and the purpose of the communication.

Our communication system is delivered in professional publishing software through our headline typeface, T-Star, pattern artworks (CMYK Illustrator .eps masters) and our logo artworks in .eps format.

See 'Our System' section for more details of how our identity components are used.



More expressive
and impactful

FULL SYSTEM
Professional publishing

More formal and
authoritative

DESKTOP SOFTWARE (MS OFFICE POWERPOINT AND WORD)

Depending on your audience, application and approach to production, there is a range of ways in which our identity system can be used.

1. Normally, you'll want to use our components – our patterns, colours, photos and fonts.

In desktop software, we don't use pattern type or pattern type on pattern backgrounds, as they require professional publishing software to edit.

2. When we need to communicate in a more formal and authoritative way, we use our colours, type and logo without patterns. Photography may also be used if your production allows.

Please note the choice of style you use from within the system depends on the country you are in, the market specifics, target audiences and the purpose of the communication.

Our communication system is delivered in desktop software through MS Office templates, our headline typeface (formatted for use in Office software), Arial, pattern artworks (.jpg image format files built into the templates) and our logo artworks in .jpg format.

In our system for desktop software use we do not use the pattern on pattern style as it is technically challenging to implement.

See 'Our System' section for more details of how our identity components are used.



More expressive
and impactful

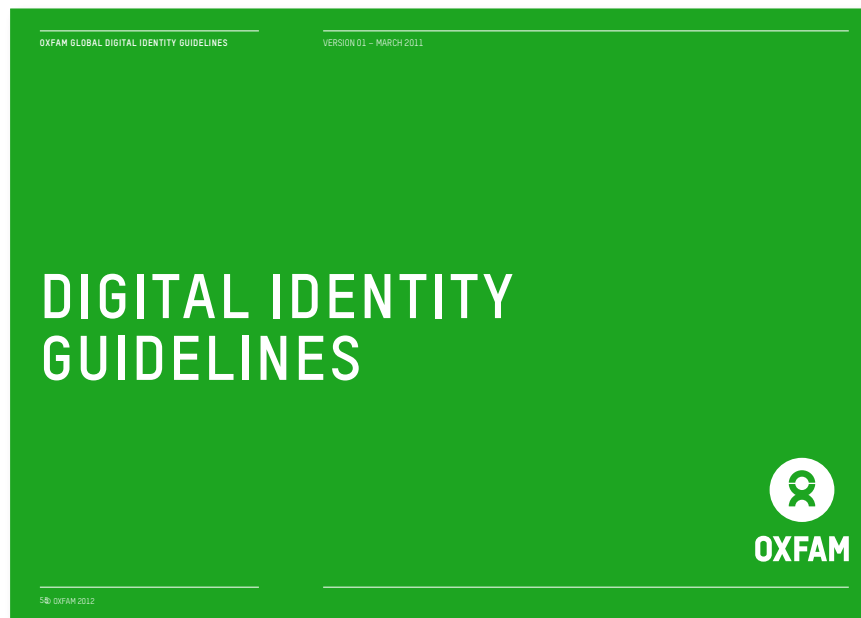
FULL SYSTEM
Desktop software

More formal and
authoritative



Pattern on pattern style not used in desktop software

ONLINE



If you are developing digital communications (everything that appears predominantly on screen: websites, social media, mobile apps, PDFs that are published on websites) please apply the Digital Identity Guidelines and use the digital colour palette, the RGB logos and RGB patterns.

You can find all guidelines and assets on <https://brand.oxfam.org>

APPLICATIONS

This section shows how our visual identity components are brought together to create real applications.

57 ADVERTISING

58 REPORTS

60 POWERPOINT

61 STATIONERY

62 VEHICLE LIVERY

63 DIGITAL APPLICATIONS

ADVERTISING

Our advertising should reflect the flexibility and richness of our global identity.

Use our patterns, typefaces and imagery alongside compelling and clear messaging to create advertising that is distinctive and impactful.

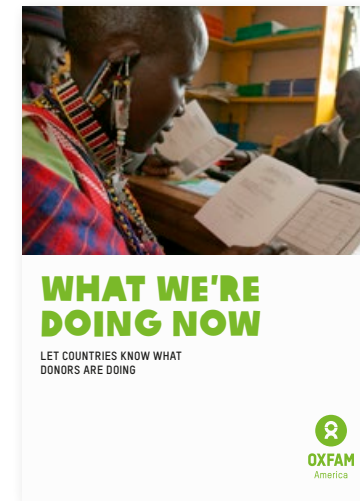


REPORTS

Our reports literature needs to cover a broad range of topics, and needs a flexible structure that allows us to present different subjects with a consistent approach.

Covers

Depending on the application, message and audience, we can use full bleed patterns, solid colour or photography on covers. We can also divide the page into two equal halves, creating space for patterns and imagery while also providing a clear area for supporting headlines and copy.



REPORTS

Inside spreads

The simple approach to the cover layouts continues with the inside spreads. Page designs allow us to create a diverse mix of publications.

The half-page dividing line carries over from the front cover to create a device for separating content.



POWERPOINT

We have created a PowerPoint template that includes a series of predefined slide styles. This includes our patterns and colour palette, combined with our typefaces and photography. These elements can be used on introductory, divider and content slides.

Cover slides

We can use either our patterns or solid colour, combined with our typefaces. In more recent versions of PowerPoint you'll be able to use our headline typeface. In older versions this will revert to our recommended system font, Arial. Presentation titles are ranged left and centred – keep them short, clear and impactful where possible.

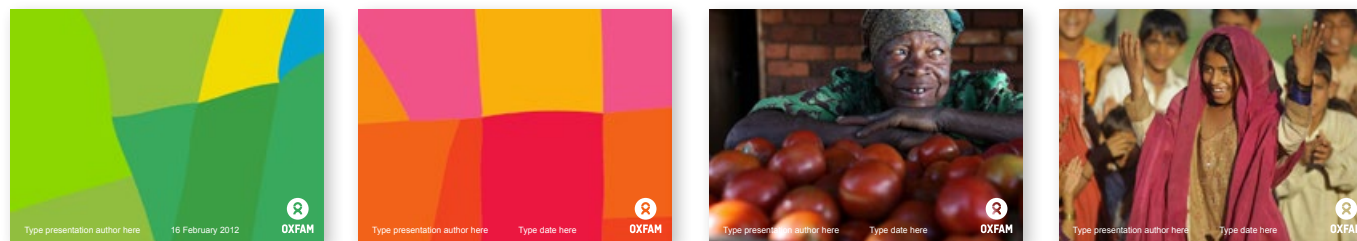
Divider/section slides

Our colour palette provides a range of background colours that can be used on divider pages to punctuate the main content slides. Full bleed imagery can also be used to highlight a key idea or message. When using images, care should be taken to ensure that text is always legible.

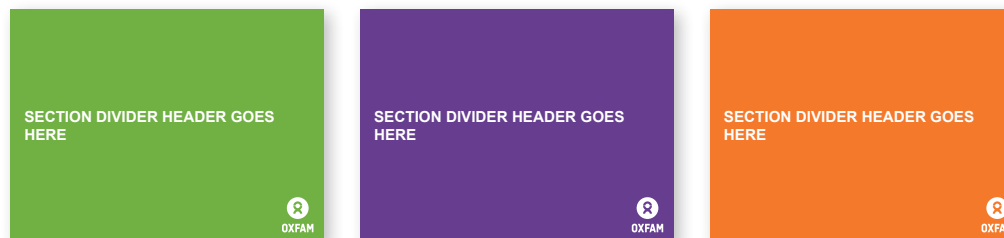
Content slides

These pages usually have white backgrounds, unless we need to draw attention to the page. Headings can be typeset in any colour from our colour palette, but body copy should always be black, or white when reversed out of a coloured background. We use Arial Regular and Bold typeface within our main content pages.

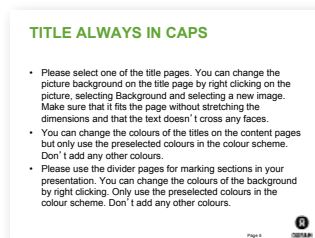
POSSIBLE PRESENTATION FRONT PAGE SLIDES



PRESENTATION SECTION DIVIDER SLIDES



PRESENTATION BODY SLIDES



STATIONERY

On stationery our logo is always placed centrally. This reflects the role it plays as the key visual identifier on these items. We apply this approach to all applications where only the logo is present.



VEHICLE LIVERY

On livery the logo plays a key role in identifying our presence in the world. We always align our logo as centrally and as large as possible for maximum visibility. Wherever possible, use the Oxfam green version of our logo.

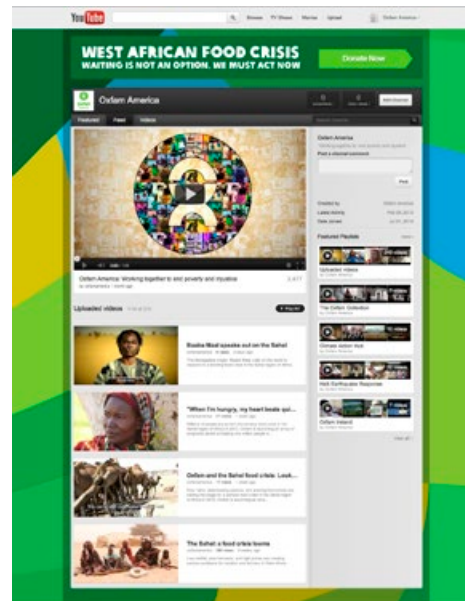


DIGITAL APPLICATIONS

Digital applications are crucial to our brand, and are becoming ever more important.

Digital applications include websites, social media pages, and other interactive screen based technologies.

By using the Digital Identity Guidelines, web and social media pages can give people unique opportunities to interact with Oxfam.



ARTWORK

This section outlines the family of ready-made logo and pattern artworks available for use.

65 LOGO ARTWORK SPECIFICATIONS

66 LOGO ARTWORK FAMILY

67 SYMBOL AND AFFILIATE TEMPLATE ARTWORK FAMILY

68 PATTERN ARTWORK FAMILY

LOGO ARTWORK SPECIFICATIONS

General Oxfam logos are available in all common versions and file formats through <https://brand.oxfam.org/assets/logofinder>

Affiliate specific logos are available with the affiliate brand managers. Please contact them through <https://brand.oxfam.org/support/affiliate-brand-contacts>

If you need other logo versions or file formats, please don't create them yourself but contact the global brand team through globalidentity@oxfaminternational.org

Pattern artwork for digital communications is available as EPS on <https://brand.oxfam.org>. If you need more digital assets to create web presences for Oxfam, please contact globalidentity@oxfaminternational.org

ARTWORKS




To maintain the integrity of our brand it is essential that the reproduction of our artwork is consistent and of a high quality. Due to the different requirements of the print and presentation process, individual artworks have been created to ensure quality reproduction.

Shown here is the naming process used to identify the Oxfam artworks.

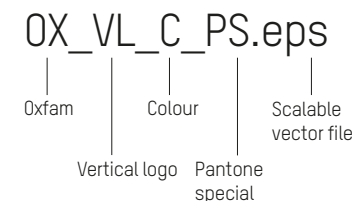
The full library of artworks available is shown on the following pages.

COLOURS

Each artwork has a specific colour breakdown applied to it, and these should not be altered.

	Black: c0 m0 y0 k100 R0 G0 B0 HEX #000000
	Green: Pantone® 376 c59 m0 y100 k0 R97 G165 B52 HEX #61A534
	White: c0 m0 y0 k0 R255 G255 B255 HEX #FFFFFF

ARTWORK FILE NAMING EXAMPLE:









ARTWORK FILE NAMING

TITLE	VERSION	STYLE	REPRODUCTION	FILE TYPE
OX Oxfam	HL Horizontal logo artwork	C Colour	PS Pantone® special	.eps Scalable vector file for professional printing
	VL Vertical logo artwork	B Black	4CP 4 colour CMYK process	.jpg RGB Image file for on-screen use
	S Symbol only artwork	W White	RGB RGB colour	.png RGB image file for use in desktop presentations - PowerPoint
	PA Pattern artwork			



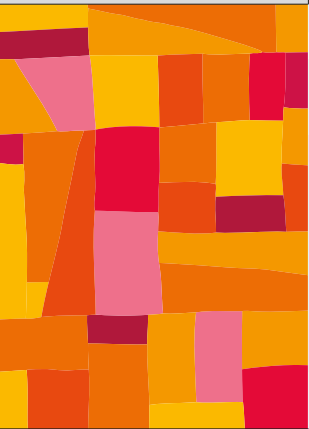



LOGO ARTWORK FAMILY

	VERTICAL LOGO				HORIZONTAL LOGO			
	FULL COLOUR LOGO		MONO LOGO		FULL COLOUR LOGO		MONO LOGO	
PROFESSIONAL PRINTING (LITHOGRAPHIC ETC).	OX_VL_C_PS.eps Oxfam Vertical logo Colour Pantone special Scalable vector file	OX_VL_C_4CP.eps Oxfam Vertical logo Colour 4-colour CMYK process Scalable vector file	OX_VL_B.eps Oxfam Vertical logo Black Scalable vector file	OX_VL_W.eps Oxfam Vertical logo White Scalable vector file	OX_HL_C_PS.eps Oxfam Horizontal logo Colour Pantone special Scalable vector file	OX_HL_C_4CP.eps Oxfam Horizontal logo Colour 4-colour CMYK process Scalable vector file	OX_HL_B.eps Oxfam Horizontal logo Black Scalable vector file	OX_HL_W.eps Oxfam Horizontal logo White Scalable vector file
COLOUR RGB DIGITAL PRINTING AND ON-SCREEN USE.	OX_VL_C_RGB.jpg Oxfam Vertical logo Colour RGB colour image Digital use	-	OX_VL_B_RGB.jpg Oxfam Vertical logo Black RGB colour image Digital use	-	OX_HL_C_RGB.jpg Oxfam Horizontal logo Colour RGB colour image Digital use	-	OX_HL_B_RGB.jpg Oxfam Horizontal logo Black RGB colour image Digital use	-
DESKTOP PRESENTATIONS (POWERPOINT).	OX_VL_C_RGB.png Oxfam Vertical logo Colour RGB colour image Desktop use	-	OX_VL_B_RGB.png Oxfam Vertical logo Black RGB colour image Desktop use	OX_VL_W_RGB.png Oxfam Vertical logo White RGB colour image Desktop use	OX_HL_C_RGB.png Oxfam Horizontal logo Colour RGB colour image Desktop use	-	OX_HL_B_RGB.png Oxfam Horizontal logo Black RGB colour image Desktop use	OX_HL_W_RGB.png Oxfam Horizontal logo White RGB colour image Desktop use

SYMBOL AND AFFILIATE TEMPLATE ARTWORK FAMILY

	FULL COLOUR SYMBOL		MONO SYMBOL		AFFILIATE TEMPLATE (WITH GRID)	
						
PROFESSIONAL PRINTING (LITHOGRAPHIC ETC).	OX_S_C_PS.eps Oxfam Symbol only Colour Pantone special Scalable vector file	OX_S_C_4CP.eps Oxfam Symbol only Colour 4-colour CMYK process Scalable vector file	OX_S_B.eps Oxfam Symbol only Black Scalable vector file	OX_S_W.eps Oxfam Symbol only White Scalable vector file	OX_AFFILIATE_VERTICAL_TEMPLATE.ai Oxfam Vertical version Affiliate template Live Affiliate name text Black Scalable vector file	OX_AFFILIATE_HORIZONTAL_TEMPLATE.ai Oxfam Horizontal version Affiliate template Live Affiliate name text Black Scalable vector file
COLOUR RGB DIGITAL PRINTING AND ON-SCREEN USE.	OX_S_C_RGB.jpg Oxfam Symbol only Colour RGB colour image Digital use	-	OX_S_B_RGB.jpg Oxfam Symbol only Black RGB colour image Digital use	-	-	-
DESKTOP PRESENTATIONS (POWERPOINT).	OX_S_C_RGB.png Oxfam Symbol only Colour RGB colour image Desktop use	-	OX_S_B_RGB.png Oxfam Symbol only Black RGB colour image Desktop use	OX_S_W_RGB.png Oxfam Symbol only White RGB colour image Desktop use	-	-

PATTERN ARTWORK FAMILY

FULL COLOUR PATTERN SET A		FULL COLOUR PATTERN SET B		FULL COLOUR PATTERN SET C		
PATTERN A1	PATTERN A2	PATTERN B1	PATTERN B2	PATTERN C1	PATTERN C2	
						
PROFESSIONAL PRINTING (LITHOGRAPHIC ETC).	OX_PA_A1_4CP.eps Oxfam Pattern A1 4-colour CMYK process Scalable vector file	OX_PA_A2_4CP.eps Oxfam Pattern A2 4-colour CMYK process Scalable vector file	OX_PA_B1_4CP.eps Oxfam Pattern B1 4-colour CMYK process Scalable vector file	OX_PA_B2_4CP.eps Oxfam Pattern B2 4-colour CMYK process Scalable vector file	OX_PA_C1_4CP.eps Oxfam Pattern C1 4-colour CMYK process Scalable vector file	OX_PA_C2_4CP.eps Oxfam Pattern C2 4-colour CMYK process Scalable vector file

HOW TO GET SIGN-OFF

Communications or productions with the affiliate brand and within the affiliate territory

- Follow your affiliate process for advice and sign off. Contact your affiliate Brand Manager for advice and sign off on branding during the briefing and concept stage. Your affiliate will have a creative brief template that should be available to help with this process.

SMS countries migrating to the new brand

- Contact your managing affiliate Brand Manager for advice on how to apply the new brand.
- The managing affiliate Brand Manager may need to contact the Oxfam International Brand Manager for advice during this early implementation phase.
- Sign-off is with the Country Director.
- Templates are available via Sumus with advice on how to apply them.

SMS country communications after the SMS country has migrated to the new brand, including co-branded reports with partners

- Advice through the 'in country' brand champion.
- National campaign materials may follow international campaign concepts, see below.
- Sign off with the Country Director.

Minor international products with the joint Oxfam brand, such as joint report of two affiliates, prior to going live under SMS

- Contact your affiliate Brand Manager for advice and sign off on branding during the briefing and concept stage.
- The affiliate brand manager can seek advice from the Oxfam International Brand Manager, if required.

Major international initiatives with the joint Oxfam brand, such as international campaign concepts, marketing initiatives with an international reach, high profile global initiatives (global ambassadors initiatives, G20, COP etc)

- Contact the Oxfam International Brand Manager for advice and sign off on branding during the briefing and concept stage.

FINDING OUT MORE

If you need more advice, or help with artwork or photography, contact your affiliate brand manager.

Alternatively, you can contact:

Tim van der Veer, Oxfam International Brand Manager

tim.vanderveer@oxfaminternational.org

+31 65 321 6366