



brand book

June 2018

Introduction

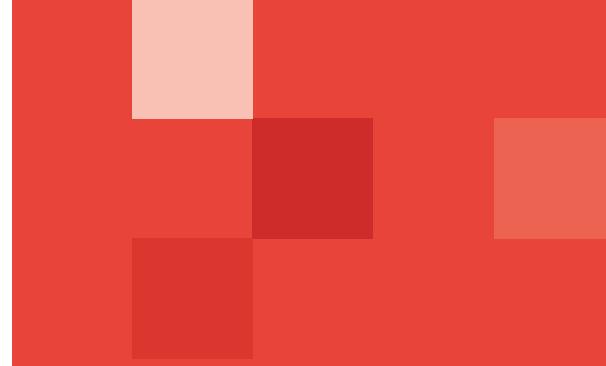
Welcome

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**our brand book
defines who
we are and how
we are unique**

Our brand enables us to stay true to ourselves no matter where we are or what we are doing, and working in that way is a really powerful thing. It means that internally we are living as one organisation and externally we can build a strong reputation with our stakeholders.

Brand is not something that confines an organisation; it is the thread that runs through everything we do and unifies us under one clear identity. Ultimately brand is that feeling people get when they think of Development Initiatives [DI], whether it's the first time they meet us or they are an old friend. That feeling is what instils loyalty and trust – two crucial components for any successful organisation.

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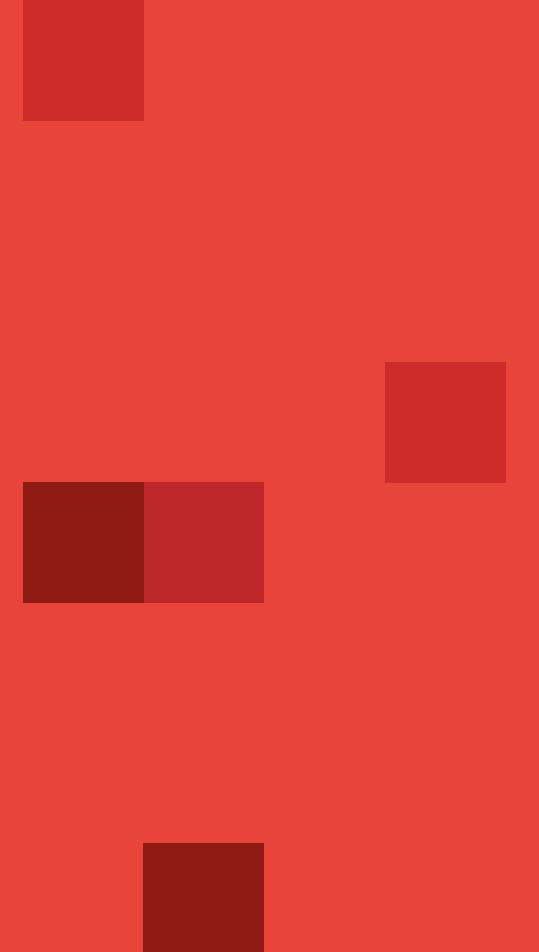
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**we believe data is the
backbone of efforts to
realise a world without
poverty that invests
in human security
and where everyone
shares the benefits of
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In Development Initiatives' lifetime, the desire to end extreme poverty has gone from an ideal we aspired to, to a goal that the world is dedicated to achieving by 2030. We have seen a growing global community that has refused to give up on a vision of a world without poverty, and Development Initiatives has been proud to be a part of that movement. It has required us to have patience, perseverance, a willingness to learn from and strengthen each other, and to never settle for the status quo.

Within this movement, everyone is bringing different passions, skills and ideas to make a powerful force for fighting poverty and building the resilience of the world's most vulnerable communities

Since Development Initiatives began in 1993 our expertise and passions have been rooted in the role data can play. We are focussed on getting better data on poverty and vulnerability so we know where need is greatest and whether efforts are working. We are dedicated to improving information about resources so that they can be targeted effectively. And we want to help others use data to improve decision-making and drive better results.

We believe data is the backbone of efforts to realise a world with poverty that invests in human security and where everyone shares the benefits of opportunity and growth.

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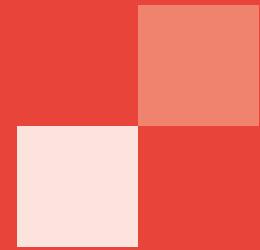
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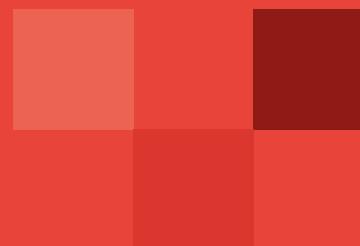
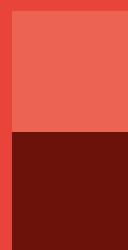
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how we came to be



In 1993 Development Initiatives was founded by Judith Randel and Tony German. Their experience working in development made them all too aware of the need for much better data and evidence to underpin efforts to end poverty.

Frustrated by this lack of good data, and by low awareness of its vital importance, they were determined to do something about it. And so Development Initiatives was born, and we began carving our niche as experts on data quality, transparency, accessibility and use. Our first project was to establish and manage the Reality of Aid project, which presented an independent review of global development assistance spending.

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In 2000

We became a partner in the Chronic Poverty Research Centre and produced vital research for over a decade on chronic poverty. In this same year the first annual Global Humanitarian Assistance Report was published, which continues to this day as a key international publication for understanding the global financing response to humanitarian crises.

In 2008

Our passion for transparency led us to be instrumental in establishing the International Aid Transparency Initiative. Aid transparency workshops were rolled out in the UK, the USA, and Uganda. By this time, Development Initiatives had also begun to expand. Having opened an office in Wells the year before, we now had operations staff to enable the organisation to grow.

By 2011

We had established the Africa Hub in Kenya, and began working with local partners in Uganda and Nepal too. Improving the use of data to improve decision-making was a top priority, and it continues today to be a key part of our strategy across the locations we work in.

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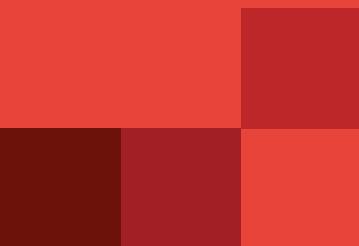
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Today, Development Initiatives can be found in Brazil, Kenya, Nepal, Uganda, the UK and the USA

With over 70 staff either working through partnerships or in our own offices. We centre our work on three key areas – the progress of people out of poverty, investments to end poverty and build resilience, and data use for sustainable development.

Our work on poverty drives commitments and investment towards improving poverty data, and draws on existing data to start building a clearer and more accurate picture of poverty

Our work on resources informs national, regional and international actors on how to mobilise, track and improve the targeting and effectiveness of the many different resources that can address poverty, vulnerability and crisis. **Our work on data use** breaks down barriers to data use, improving data availability and usability, and helps people use data effectively to drive efforts to end poverty and build resilience.

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Our work is primarily aimed at development sector experts. Within this group there are people who are not specialist in data or technology, so we must always bear this in mind.

However, we can assume most people our work is intended for will know what official development assistance is, for example. To become over-simplistic would risk isolating the very experts we want to primarily engage with.

This shouldn't mean we become cold and corporate – our stakeholders are still human beings and are grateful for engaging and easy-to-read content.



we are a business-to-business and business-to-government organisation

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Our brand promise captures our value and guarantee to our stakeholders.

Functional promise – Quality

Development Initiatives will always ensure the highest quality of work and promises those who use it that it is objective, reliable and rigorous.

Emotional promise – Integrity

Development Initiatives is open and honest, and always seeks to support and collaborate with those who have a role to play in achieving our vision.

**our brand essence
is the core of who
we are, summed up
in just two words:**

Trusted friend

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Our character traits come together to give us a complete, unique personality.

It is the values we hold, our attitude, our outlook and our passions. It dictates how we speak, what we say, how we look and our behaviour.

Having a personality means we are expressing ourselves consistently and people know what they're getting when they meet us. It also helps people see why we are different to everyone else and worth getting to know.

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Collaborative and empowering

We are a team player

We are outcomes focussed and know we are always better able to achieve our goals by working with others. We don't try to be all things to all people; we would rather find those who have the skills we don't and come together. We love building connections and forging partnerships.

We support others to succeed

We are often a catalyst and driving force that helps others bring about the change we want to see. We are always understanding and patient; we don't push people to the limit and prefer to inspire others to expand their horizons of what can be achieved.

Impartial

We don't take sides

We are independent and our integrity rests on our ability to state evidence and analysis objectively. We never fit the facts to suit an agenda. We don't align with a particular political ideology, but we do have strong principles on which we will never compromise – such as transparency and social justice.

Optimistic

We are always hopeful

Our commitment to a better world is unshakeable, as is the tenacity with which we approach effecting the change we want to see. We are not naive; we simply know giving up is not an option. We assume the best of others and never stop giving the best of ourselves no matter the challenges we face.

Transparent and trustworthy

We practice what we preach

We lead by example and hold ourselves to high standards. We believe honesty is always the best policy and aren't afraid to share our mistakes – since learning is essential on the road to success.

We seek truth, not attention

We are considered and thorough, so, while we are not risk-averse, you'll never catch us being careless or drawing hasty conclusions. We pride ourselves on our attention to detail, so we never miss a trick.

Innovative and agile

We are a problem solver

We love to be creative and push boundaries, and we never take no for an answer. We truly believe that where there's a will there's a way. Failure for us is never the end but always the catalyst to seek an alternative until we find a solution.

We are never afraid of change

You'll always find us ahead of the curve. We constantly look to the future, are never stuck in our ways or holding onto the past, adapt to respond to the needs of our external environment, and are willing to pioneer new ideas and approaches.

A guarantee of quality

Development Initiatives is specialist, not generalist

We are picky about what we do. We prefer to hone and refine than expand and diversify. We are happy being a vital cog in a very big wheel.

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**tone of voice is
not what we say
but how we say it**

Having a strong and consistent tone of voice that emanates from our brand essence and personality is a crucial part of maintaining a strong brand. It reinforces familiarity with our work and builds trust by ensuring people always know what they're going to get when we have something to say. It is a vital part of the 'feeling' that is central to brand recognition.

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**objective
modest
dignified
confident
diplomatic
respectful
authoritative
warmth
familiarity
clear and concise
straight-talking
sophisticated
dynamic
inspiring
encouraging**

Everything we say at Development Initiatives is backed up by data and evidence. As a result our tone is objective and straight-talking, yet always diplomatic and respectful. We don't tell people what to think or what to do, but we do make recommendations. Similarly, we don't boast about our own achievements but are eager to give due credit and appreciate the work of our collaborators.

As we are dealing with complex information and data, our voice is automatically authoritative, but this is balanced with warmth and familiarity. We are always clear and concise – so, no unnecessary jargon, no colloquialisms, no nonsense charts and no confusing graphics. While we are inherently modest, we're not afraid to speak and are dignified in our response to questioning. We never keep anything to ourselves; we are transparent about challenges faced and confident when finding and communicating solutions.

We don't get stuck in our ways and communicate our determination in a sophisticated and dynamic way. Talking about poverty is not always easy, but our voice remains inspiring and encouraging as we search for answers.

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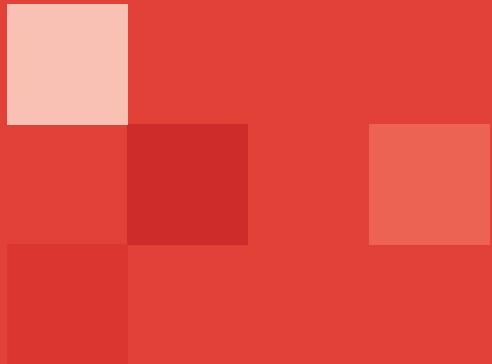
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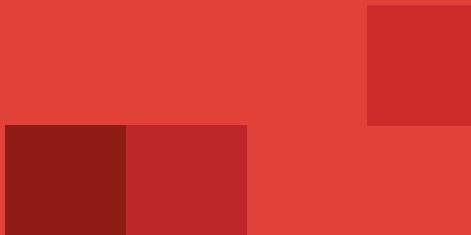
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**how we present
ourselves visually
helps bring our
brand to life**

Our visual identity is how we creatively execute our brand. It embodies who we are and helps people to immediately get a feel for the kind of organisation we are. A consistent visual identity is essential for maintaining a strong brand. It makes us professional, maintains our promise of quality, and ensures we are instantly recognised.



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Logo

The Development Initiatives logo is comprised of an icon and word mark. The colour hues used in the icon have been optimised for backgrounds using white and Development Initiatives red. See page 19 for colour values and page 32 for alternative colour ways using the secondary colour palette.



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Variations – white logo

The white version of the logo should be used sparingly. It has been developed to work with partner and external applications on backgrounds where use of the coloured logo is not possible.



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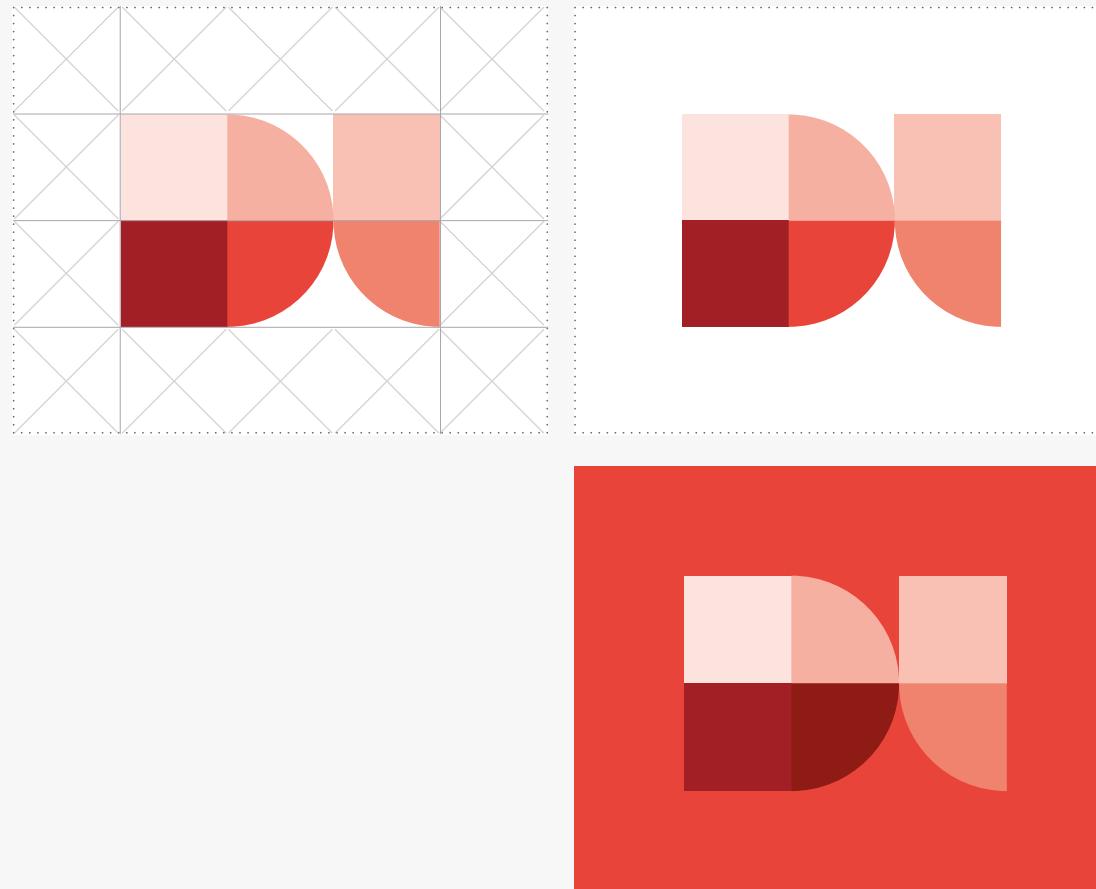
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Logo variations

In some instances for example, use on social media, the Development Initiatives logo can be condensed down to the icon only. Always use the logo files provided.



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Protecting the logo

It is essential to allow space around the logo to separate it from other visual elements such as type, images or partner logos. This way it does not compete for prominence and remains clear. The space around the logo which excludes other elements is called the exclusion zone and this is shown in the illustration below.



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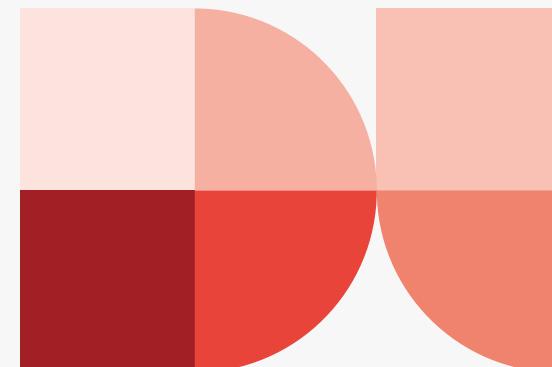
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Logo sizing

The logo can be used in a wide range of scales, but care must be taken when using it at small sizes. To ensure consistency, the logo is always used at the same size on common document formats. For A4 publications, the logo is always 10mm in height. To ensure legibility, the logo alone should never be used smaller than 10mm or 28 pixels in height.



**development
initiatives**

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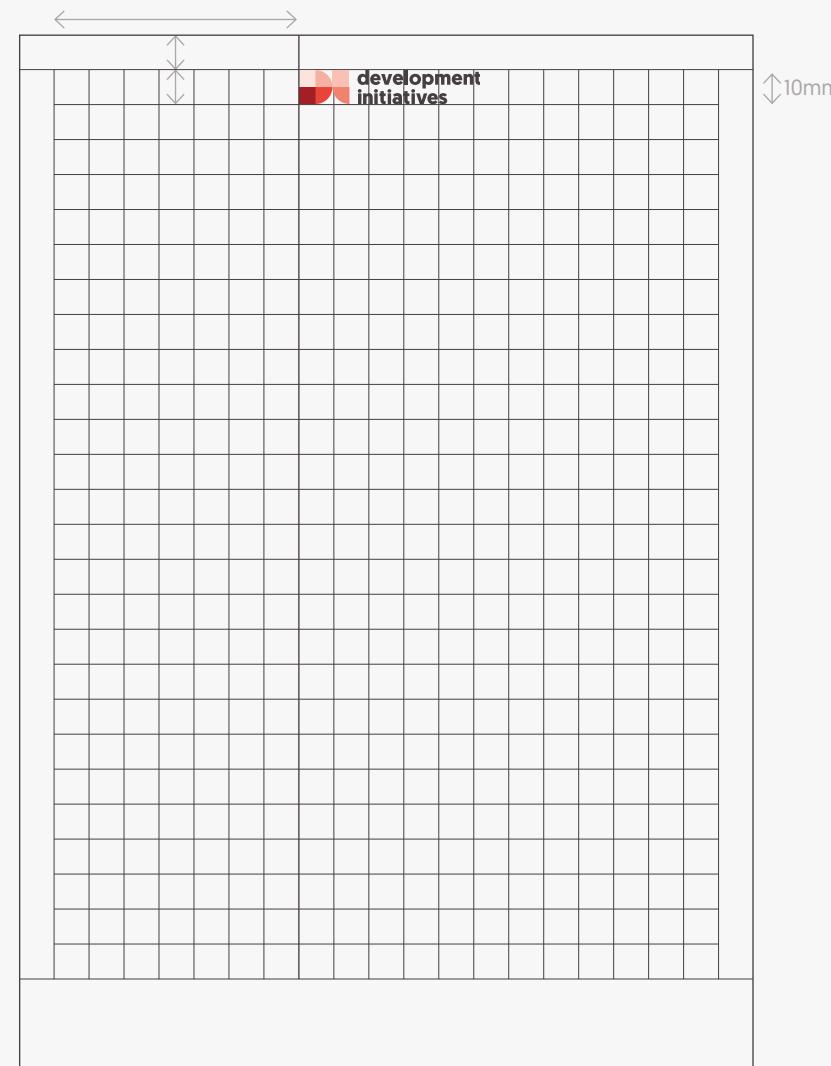
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Logo positioning – publications

When applying the logotype to publications, it is important to adhere to these sizing regulations for consistency. Care must also be taken to ensure that the space between the logotype and the edges of the document are also in line with the guidance below. When applying logo to non-standard formats, please use these sizes as a basis for proportion.

A4



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Project branding

Publications and applications for Development Initiatives projects should use the appropriate project branding. This dual branding helps identify projects without the need for a separate logo. Always use the logo files provided.



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Dual branding – lockups

Partner logos should always sit to the right of the Development Initiatives logo. The distance between the two logos should be equal to the height of the Development Initiatives Logo and scaled proportionally.



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Incorrect use of the logo

Examples of non-approved modifications and incorrect uses of the logo are shown below for guidance. The logo is an indivisible unit. Do not alter the composition of the logo, or change its components. Always use the logo files provided.

Do not use the logo on a busy background or a background providing poor contrast.



Do not use the logo all in one colour.



Do not use a different logo typeface.



Do not rearrange elements of the logo.



Do not distort the logo. When resizing the logo, ensure it is scaled proportionally.



Do not use the wrong logo version, see page 23.



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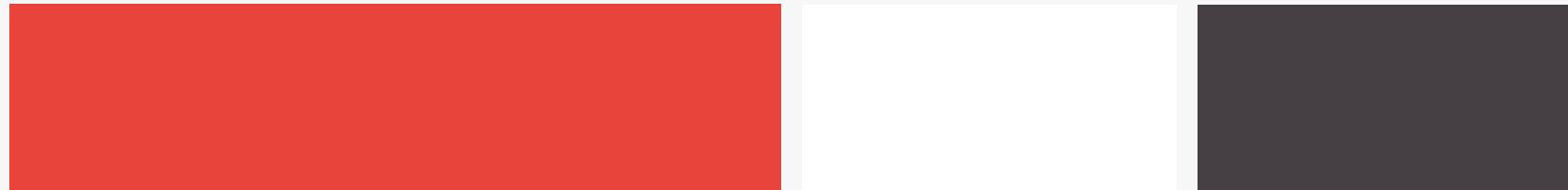
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Primary palette

Our colour palette has three levels: primary, secondary and expanded. The primary palette shown here is the default one for most applications.



Red 1

C 0 R 232 #e84439

M 84 G 68

Y 76 B 58

K 0

White

C 0 R 255 #ffffff

M 0 G 255

Y 0 B 255

K 0

Grey 5

C 22 R 69 #443e42

M 28 G 63

Y 13 B 67

K 81



Red 2

C 0 R 248 #f8c1b2

M 32 G 193

Y 27 B 179

K 0

Red 3

C 0 R 240 #f0826d

M 60 G 131

Y 53 B 110

K 0

Red 4

C 26 R 189 #bc2629

M 97 G 39

Y 90 B 41

K 0

Red 5

C 28 R 143 #8f1b13

M 99 G 28

Y 100 B 20

K 30

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Secondary palette

The secondary palette is used specifically in non flagship publications and for use in highly complex charts. The Development Initiatives palette has been designed with colour accessibility in mind 'Hue' is the colour property we refer to when we say, for example, that something looks red, yellow, green or blue – like the colours we perceive in a rainbow. This natural gradient from one hue to another can look quite different to a person with impaired vision, which is why simply choosing two hues, like red and blue, often won't provide enough contrast to be discernible.



Yellow 1			Yellow 2			Yellow 3			Yellow 4			Yellow 5		
C 0	R 245	#f49b21	C 0	R 252	#fcc8e	C 0	R 250	#f9b865	C 0	R 228	#e48a00	C 0	R 169	#a85d00
M 46	G 155		M 24	G 205		M 33	G 185		M 50	G 138		M 58	G 94	
Y 91	B 33		Y 50	B 142		Y 66	B 102		Y 100	B 0		Y 100	B 0	
K 0			K 0			K 0			K 8			K 38		



Orange 1			Orange 2			Orange 3			Orange 4			Orange 5		
C 0	R 236	#eb642b	C 1	R 246	#f6bb9d	C 0	R 242	#f18e5e	C 0	R 216	#d85b31	C 0	R 157	#973915
M 71	G 101		M 34	G 187		M 54	G 142		M 72	G 92		M 78	G 57	
Y 87	B 43		Y 38	B 158		Y 64	B 95		Y 81	B 50		Y 100	B 21	
K 0			K 0			K 0			K 11			K 45		



Pink 1			Pink 2			Pink 3			Pink 4			Pink 5		
C 17	R 195	#c2135b	C 7	R 228	#e4819b	C 12	R 214	#d64278	C 23	R 174	#ad1257	C 46	R 127	#7e1850
M 100	G 16		M 61	G 129		M 65	G 67		M 100	G 18		M 100	G 25	
Y 38	B 90		Y 20	B 156		Y 25	B 121		Y 34	B 88		Y 34	B 81	
K 6			K 0			K 0			K 15			K 26		

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Purple 1			Purple 2			Purple 3			Purple 4			Purple 5		
C 56	R 138	#893f90	C 27	R 194	#c189bb	C 42	R 164	#a45ea1	C 61	R 124	#7b3b89	C 69	R 86	#551f65
M 85	G 64		M 54	G 137		M 72	G 94		M 86	G 59		M 95	G 31	
Y 0	B 145		Y 0	B 188		Y 0	B 162		Y 2	B 137		Y 0	B 101	
K 0			K 0			K 0			K 5			K 34		



Blue 1			Blue 2			Blue 3			Blue 4			Blue 5		
C 83	R 0	#0089cc	C 50	R 136	#88bae5	C 64	R 93	#5da3d9	C 87	R 0	#0071b1	C 91	R 13	#0c457b
M 32	G 138		M 6	G 186		M 24	G 163		M 41	G 114		M 59	G 70	
Y 0	B 204		Y 0	B 230		Y 0	B 218		Y 0	B 178		Y 0	B 124	
K 0			K 0			K 0			K 11			K 38		



Green 1			Green 2			Green 3			Green 4			Green 5		
C 80	R 16	#109e68	C 48	R 146	#92cba9	C 65	R 91	#5ab88a	C 97	R 0	#007851	C 92	R 6	#065139
M 9	G 159		M 0	G 203		M 0	G 184		M 37	G 121		M 37	G 81	
Y 73	B 104		Y 42	B 170		Y 57	B 139		Y 82	B 82		Y 87	B 57	
K 0			K 0			K 0			K 0			K 0		

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Grey 1

C 14 R 107 #6a6569

Grey 2

C 9 R 170 #a9a6aa

Grey 3

C 14 R 132 #847e84

Grey 4

C 14 R 85 #555053

Grey 5

C 22 R 69 #443e42

M 19 G 101

M 11 G 166

M 18 G 127

M 19 G 81

M 28 G 63

Y 8 B 106

Y 5 B 171

Y 6 B 132

Y 8 B 84

Y 13 B 67

K 66

K 137

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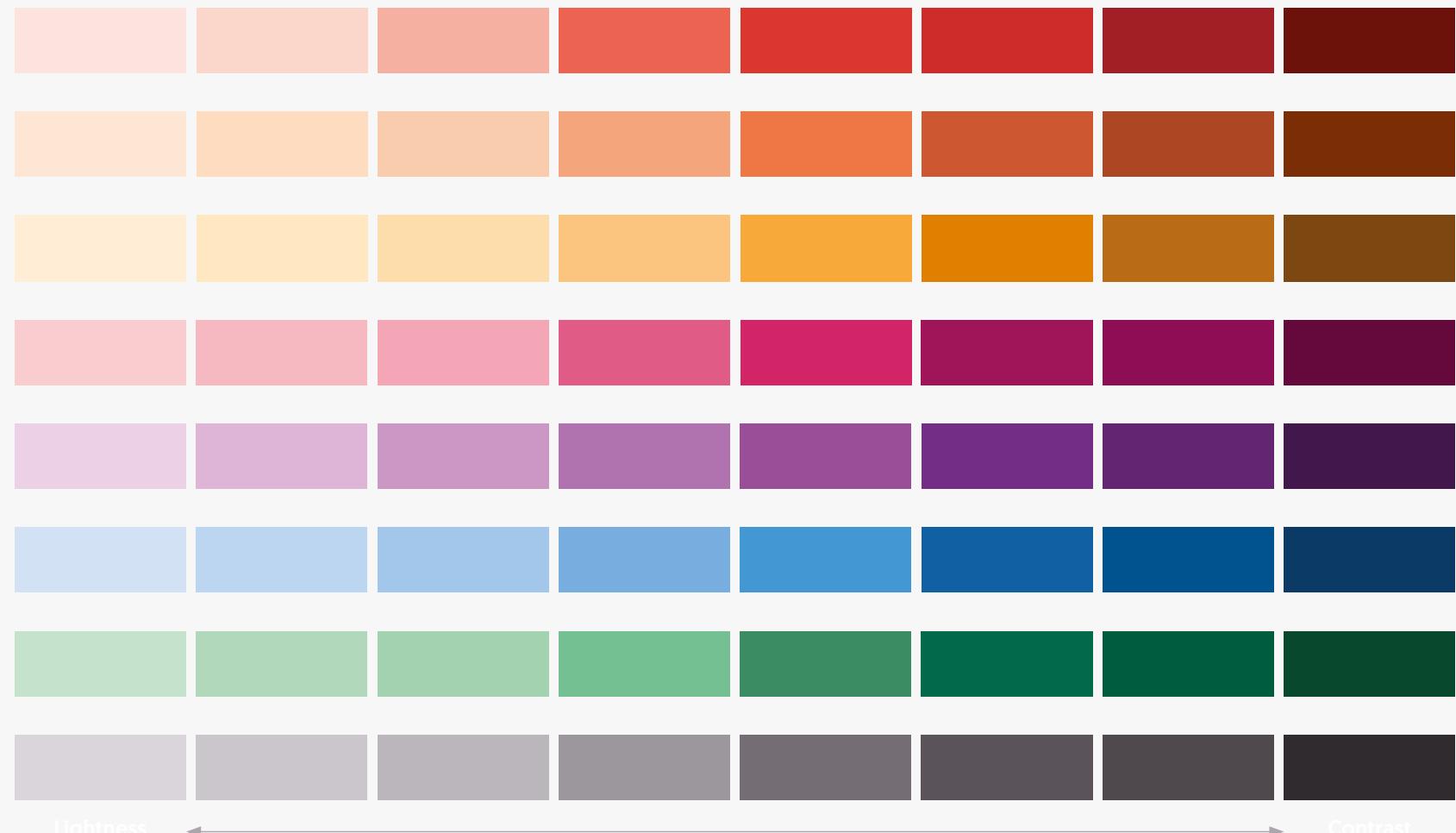
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Extended palette – overview

The extended palette is for use exclusively in graphic shapes, charts and infographics.

These colours extend from the secondary palette both in terms of brightness and contrast and have been designed to work harmoniously, filling in the tonal spectrum to create a complete and usable palette.



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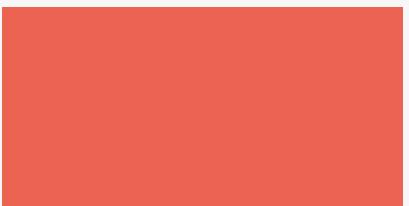
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Extended palette – red



Red 6

C 0 R 252 #fce3dc
M 15 G 227
Y 12 B 220
K 0

Red 7

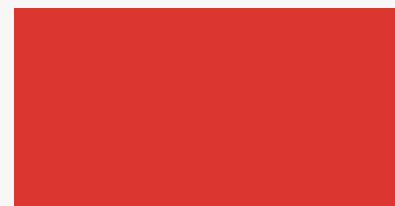
C 0 R 251 #fbdb7cb
M 21 G 215
Y 19 B 203
K 0

Red 8

C 0 R 246 #f6b0a0
M 40 G 176
Y 33 B 161
K 0

Red 9

C 0 R 236 #ec6250
M 73 G 99
Y 65 B 81
K 0



Red 10

C 7 R 220 #dc372d
M 89 G 55
Y 84 B 46
K 0

Red 11

C 16 R 205 #cd2b2a
M 94 G 44
Y 87 B 43
K 0

Red 12

C 33 R 162 #a21e25
M 100 G 30
Y 91 B 37
K 11

Red 13

C 25 R 108 #6c120a
M 100 G 18
Y 95 B 10
K 56

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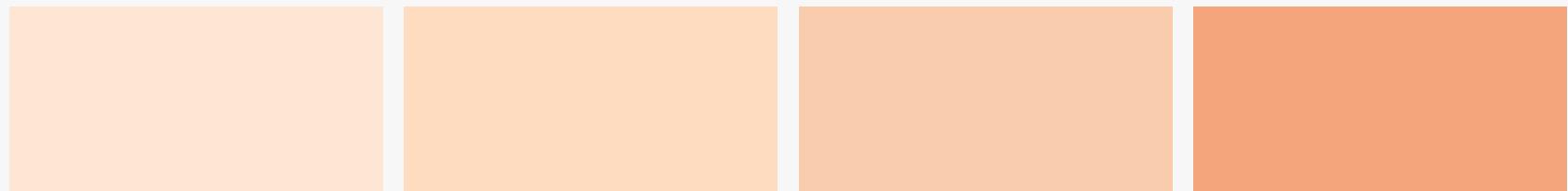
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Extended palette – orange



Orange 6

C 0 R 253 #fde5d4

Orange 7

C 0 R 253 #fcdbbf

Orange 8

C 0 R 251 #facbad

Orange 9

C 1 R 244 #f4a57c

M 13 G 230

Y 18 B 212

K 0

M 18 G 219

Y 27 B 191

K 0

M 26 G 204

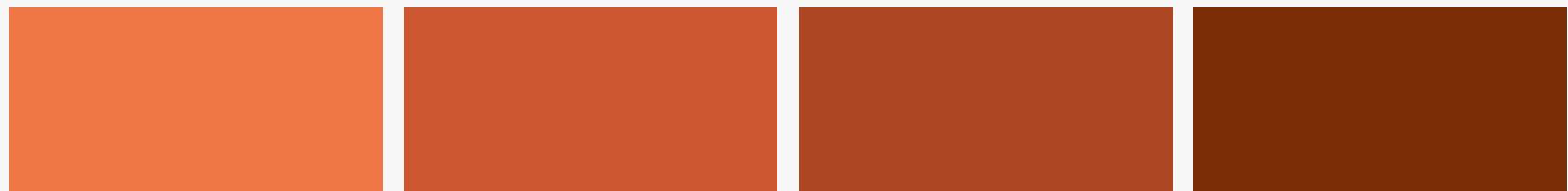
Y 33 B 174

K 0

M 44 G 165

Y 52 B 124

K 0



Orange 10

C 0 R 239 #ee7644

M 64 G 119

Y 75 B 69

K 0

Orange 11

C 0 R 204 #cb5730

M 72 G 87

Y 80 B 48

K 18

Orange 12

C 0 R 173 #ac4622

M 75 G 70

Y 83 B 35

K 34

Orange 13

C 0 R 123 #7a2e05

M 78 G 46

Y 94 B 54

K 60

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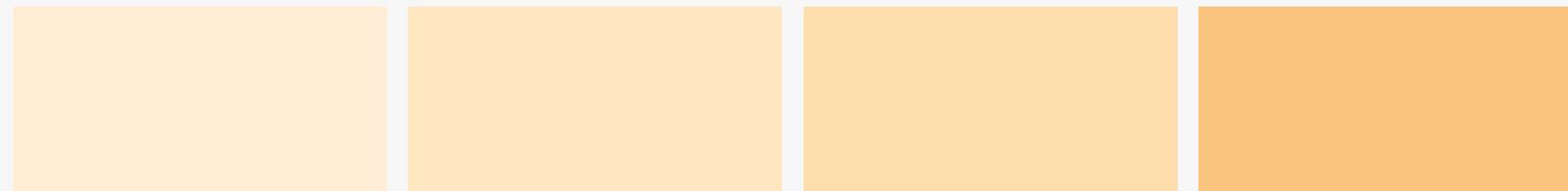
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Extended palette – yellow



Yellow 6

C 0 R 255 #feedd4
M 8 G 238
Y 20 B 213
K 0

Yellow 7

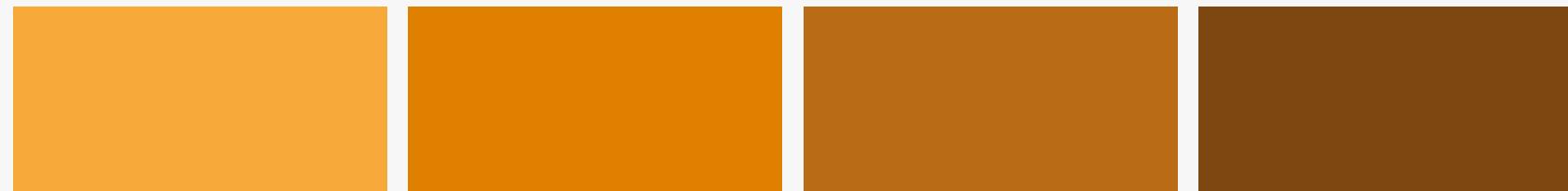
C 0 R 255 #fee7c1
M 11 G 231
Y 29 B 193
K 0

Yellow 8

C 0 R 254 #fedcab
M 16 G 221
Y 38 B 172
K 0

Yellow 9

C 0 R 251 #fac47e
M 28 G 196
Y 56 B 127
K 0



Yellow 10

C 0 R 247 #f7a838
M 40 G 169
Y 83 B 57
K 0

Yellow 11

C 0 R 223 #df8000
M 54 G 128
Y 100 B 0
K 10

Yellow 12

C 0 R 186 #ba6b15
M 56 G 107
Y 100 B 21
K 29

Yellow 13

C 0 R 125 #7d4712
M 58 G 71
Y 100 B 18
K 60

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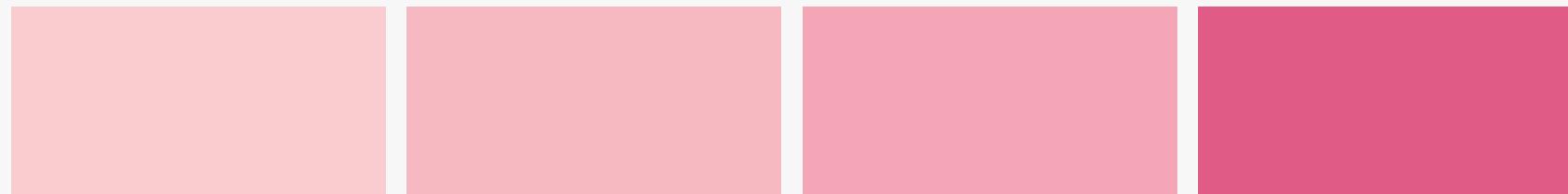
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Extended palette – pink



Pink 6

C 0 R 249 #f9cdd0
M 27 G 205
Y 12 B 208
K 0

Pink 7

C 0 R 246 #f6b8c1
M 37 G 185
Y 14 B 194
K 0

Pink 8

C 0 R 243 #f3a5b6
M 48 G 165
Y 14 B 182
K 0

Pink 9

C 7 R 224 #e05c86
M 76 G 92
Y 22 B 135
K 0



Pink 10

C 14 R 210 #d12568
M 95 G 37
Y 32 B 104
K 0

Pink 11

C 30 R 160 #9f1459
M 100 G 20
Y 30 B 89
K 18

Pink 12

C 30 R 142 #8d0e56
M 100 G 14
Y 19 B 86
K 31

Pink 13

C 35 R 101 #65093d
M 100 G 9
Y 22 B 61
K 56

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Extended palette – purple

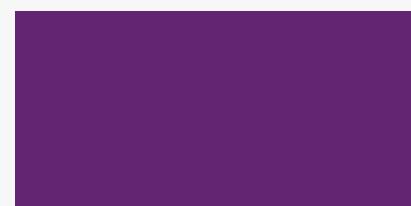


Purple 6			#ebcfef
C 7	R 236	G 208	
M 24		G 181	
Y 0	B 230		
K 0		B 214	
		K 0	

Purple 7			#deb5d6
C 13	R 222	G 181	
M 86		G 152	
Y 0	B 214		
K 0		B 197	
		K 0	

Purple 8			#cb98c4
C 22	R 203	G 152	
M 48		G 122	
Y 0	B 197		
K 0		B 175	
		K 0	

Purple 9			#af73ae
C 36	R 176	G 115	
M 63		G 115	
Y 0	B 175		
K 0		B 153	
		K 0	



Purple 10			#994d98
C 48	R 153	G 78	
M 79		G 45	
Y 0	B 152		
K 0		B 134	
		K 0	

Purple 11			#732c85
C 68	R 115	G 38	
M 95		G 24	
Y 2	B 115		
K 0		B 76	
		K 57	

Purple 12			#632572
C 68	R 99	G 38	
M 95		G 24	
Y 2	B 115		
K 20		B 76	
		K 57	

Purple 13			#42184c
C 68	R 66	G 24	
M 92		G 24	
Y 2	B 76		
K 57		B 57	
		K 57	

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Extended palette – blue



Blue 6

C 20 R 211 #d3e0f4



Blue 7

C 30 R 188 #bcd4f0



Blue 8

C 40 R 163 #a3c7eb



Blue 9

C 56 R 120 #77adde



Blue 10

C 71 R 67 #4397d3



Blue 11

C 89 R 16 #1060a3



Blue 12

C 91 R 0 #00538e



Blue 13

C 89 R 10 #0a3a64

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Extended palette – green



Green 6		
C 28	R 197	#c5e1cb
M 0	G 226	
Y 26	B 204	
K 0		

Green 7		
C 36	R 178	#b1d8bb
M 0	G 216	
Y 34	B 187	
K 0		

Green 8		
C 42	R 163	#a2d1b0
M 0	G 210	
Y 39	B 177	
K 0		

Green 9		
C 58	R 117	#74bf93
M 0	G 192	
Y 53	B 147	
K 0		



Green 10		
C 69	R 59	#3b8c62
M 0	G 140	
Y 64	B 98	
K 30		

Green 11		
C 92	R 0	#00694a
M 41	G 106	
Y 81	B 74	
K 13		

Green 12		
C 92	R 0	#005b3e
M 38	G 92	
Y 81	B 63	
K 33		

Green 13		
C 88	R 11	#08492f
M 35	G 73	
Y 81	B 47	
K 56		

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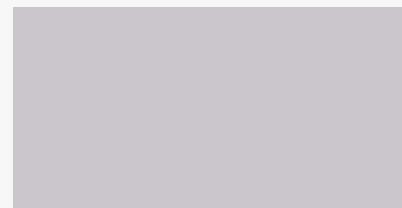
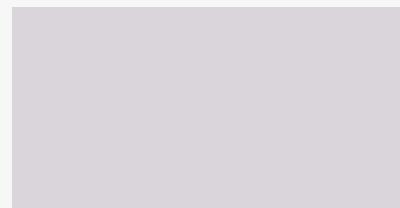
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Extended palette – grey



Grey 6

C 9 R 218 #d9d4da

Grey 7

C 9 R 202 #cac5cb

Grey 8

C 0 R 232 #e84439

Grey 9

C 9 R 186 #b9b5bb

M 11 G 212

Y 5 B 218

K 10

M 11 G 198

Y 5 B 203

K 19

M 84 G 68

Y 76 B 58

K 0

M 11 G 182

Y 5 B 187

K 28



Grey 10

C 20 R 90 #5a545a

M 25 G 84

Y 10 B 90

K 71

Grey 11

C 17 R 115 #736e73

M 21 G 110

Y 9 B 116

K 60

Grey 12

C 22 R 79 #4e484c

M 28 G 72

Y 13 B 77

K 76

Grey 13

C 22 R 48 #302b2e

M 28 G 43

Y 13 B 46

K 90

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Using the logo with the secondary colour palette

With non flagship publications the Development Initiatives logo can be used in the following colour ways. When choosing a secondary logo colour way, the publication should use this swatch palette throughout.

orange logo on orange swatch 1



yellow logo on yellow swatch 1



purple logo on purple swatch 1



pink logo on pink swatch 1



blue logo on blue swatch 1



green logo on green swatch 1



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Primary typeface

The Development Initiatives typeface system is clean, bold and confident. All fonts are available in desktop and web-safe formats. Our identity the typeface Geomanist.

Geomanist is a geometric Sans Serif font, designed by the Atipo Foundry. It is a bold, accessible typeface which makes it ideal for use in data and heavy text documents.

The range of weights available ensures a clear hierarchy of text is maintained.

Geomanist is a 'pay what you want' typeface, licences can be bought [here](#)

Geomanist Bold

Aa
Bb

ABCDEFGHIJKLM NOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz
1234567890!\$%&*()?/

Geomanist Medium

Aa
Bb

ABCDEFGHIJKLM NOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz
1234567890!\$%&*()?/

Geomanist Regular

Aa
Bb

ABCDEFGHIJKLM NOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz
1234567890!\$%&*()?/

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Typographic hierarchy

A clear hierarchy is critical for a professional and creative type system. Always assess the information you are working on and organise it in a clear and logical hierarchy. To ensure consistency across our publications, we have developed a type hierarchy. The type hierarchy creates emphasis through the use of contrasting weights and sizes. However, the number of type variations used within a document should be kept to a minimum. The following is an example as to how the different levels of the hierarchy should be set up:

title geomanist bold 40/42pt

publication subtitle geomanist regular 16/20pt

publication type/date geomanist medium 12pt

chapter geomanist bold 40/42pt

chapter subheading geomanist bold 20pt

Heading 1 geomanist bold 30/35

Heading 2 geomanist regular 14pt

Heading 3 geomanist medium 13pt

Heading 4 geomanist bold 10pt

Body text geomanist regular 10/14

Casestudy/box text geomanist medium 10/14

pull-out geomanist medium 10/14

running header geomanist regular 9pt

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Typeface exceptions

When both primary and secondary typefaces are unavailable, the system typefaces displayed on this page can be used in their place. These typefaces will be useful with internal routine work on Microsoft Office applications and for digital applications such as email. They have been selected for being aesthetically the closest system typefaces to the official Development Initiatives brand fonts.

Arial bold

Aa

ABCDEFGHIJKLMNPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890!\$%&*()?/

Arial Regular

Bb

ABCDEFGHIJKLMNPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890!\$%&*()?/

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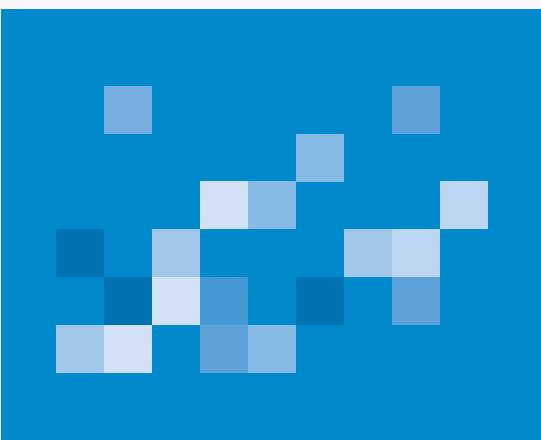
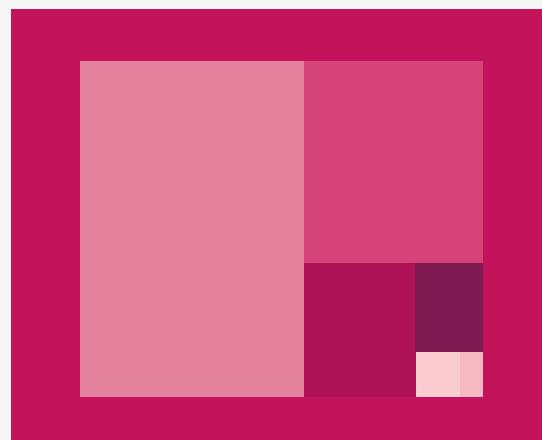
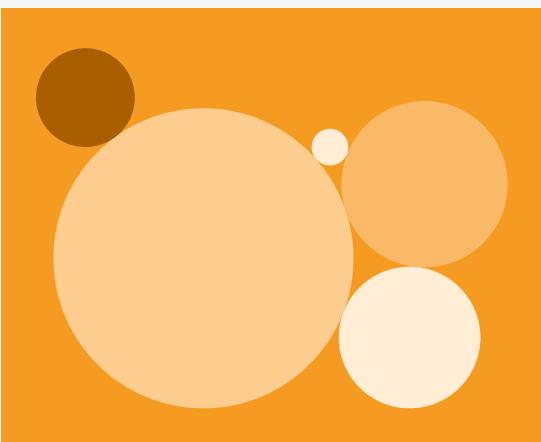
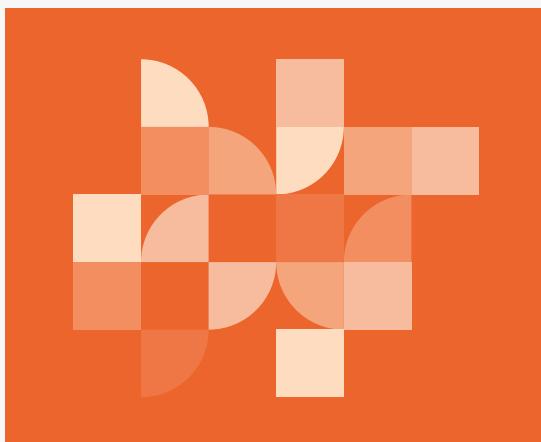
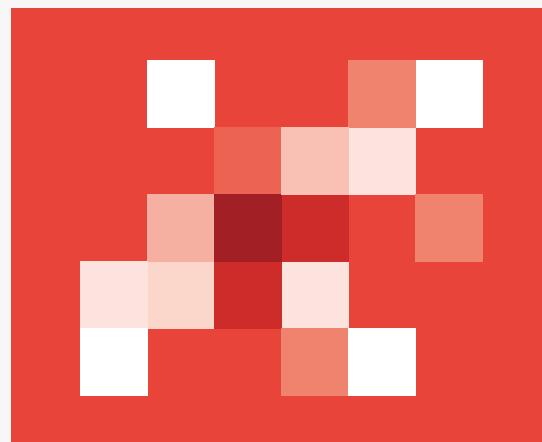
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Pattern

Report covers and marketing materials are illustrated with bold, colourful geometric shapes such as the examples shown below. These illustrations should hint at infographics and data and may be inspired by real Development Initiatives research. Often the illustration will be cut off, hinting at a magnified or detailed view. Always produce these illustrations using squares, rectangles and circles. They should appear in single brand colour hues leaning towards the lighter side of the spectrum to create bright, vibrant patterns.



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Photography rules and use

Photography should not be used in materials to illustrate concepts or themes. Use photography to tell stories of people affected by poverty our events or for images of our staff in action, images should emphasise people working together in a common endeavour. When photography is used it should be presented in full colour. Show people with dignity and most importantly avoid stereotypes. Photography should be used sparingly in Development Initiatives publications to maintain the balance between imagery and data.



© ILO in Asia and the Pacific



© World Bank Photo Collection



© Feed My Starving Children (FMSC)



© US Mission to the United Nations Agencies in Rome



© Frédéric Dupoux/HelpAge International 2011



© MCpl Marc-Andre Gaudreault, Canadian Forces Combat Camera

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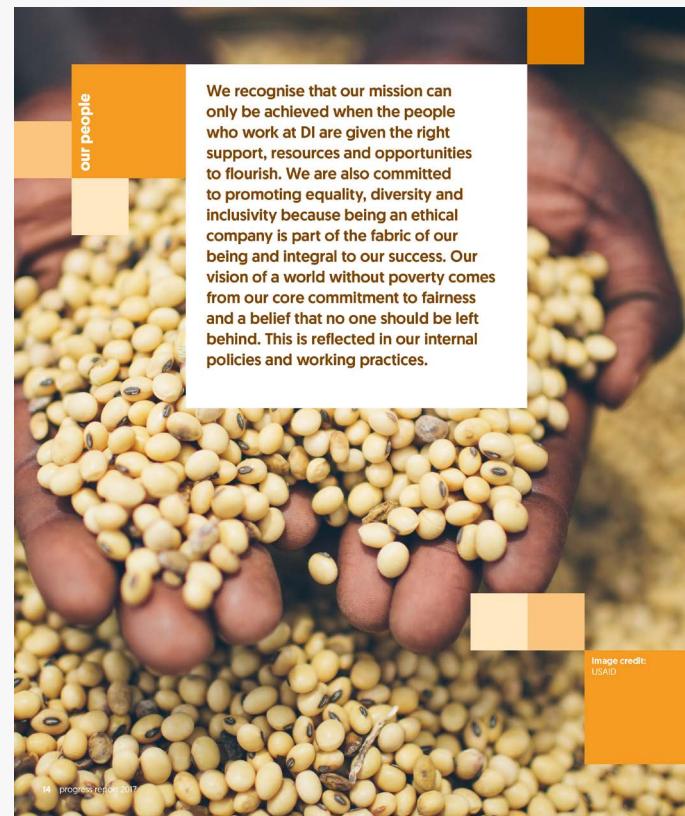
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Text over images

Text can be integrated with photography by placing it in white or coloured boxes. The colour of the text and box should be chosen to complement the tones of the photograph, but always in a way that ensures maximum contrast and legibility. Wherever possible boxes should be square, but if this would cause excess empty space beneath the text, the box can be rectangular. Smaller squares from the same colour palette should be positioned around the text box to blend it with the image.



We recognise that our mission can only be achieved when the people who work at DI are given the right support, resources and opportunities to flourish. We are also committed to promoting equality, diversity and inclusivity because being an ethical company is part of the fabric of our being and integral to our success. Our vision of a world without poverty comes from our core commitment to fairness and a belief that no one should be left behind. This is reflected in our internal policies and working practices.



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Visualising information – overview

The following pages demonstrate the key elements of the Development Initiatives graphic style for working with charts, figures, diagrams and other information graphics.

Information graphics should present data as cleanly as possible in the simplest possible way. We have styles for diagrams, tables and charts, and we use these when they highlight or explain key, measurable information in our publications. Consider the most appropriate format to allow the reader to understand and use your data most effectively.

Think carefully about how you present the information and how it works with the text and /or icons around it, so the meaning is clear to the reader. If you need to add a graph or chart, keep it simple: key messages and trends should be instantly discernible.

Data not generated as part of the research should always be presented with a source. If a chart is being reproduced from another publication [as opposed to reusing publicly available data] then permission should be sought from the publisher of the original work.

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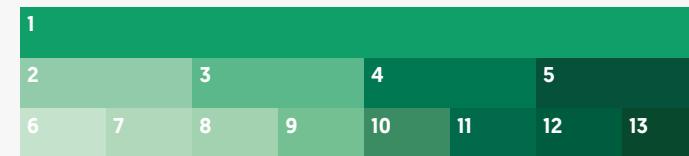
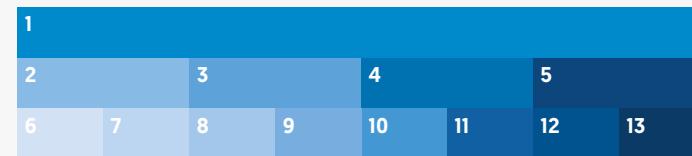
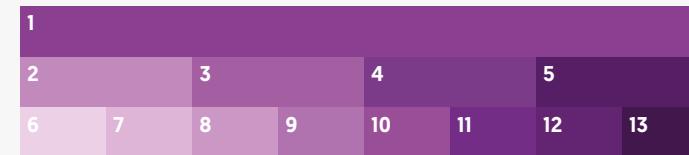
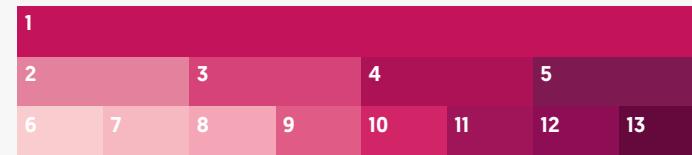
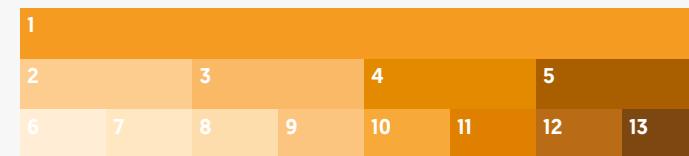
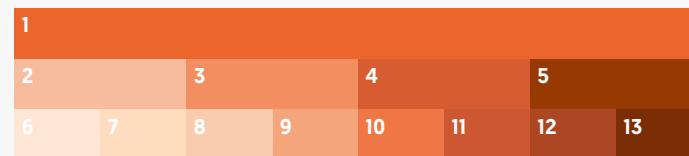
Colour application – colour sets

Below shows how the order in which hues can be used, this is specifically related to information systems with a large amount of data. The primary, secondary and expanded palettes combine to provide a wide colour gamut, it is advised to only lead with one of these. We advise that when creating content with five values or less to use only one colour set. The numbers below are the recommended order of use for the colours. Only on very rare occasions – for highly complex line charts and similar applications – certain themes from the secondary palette can be combined, see page 47 for details

Primary hues with extended palette



Secondary hues with extended palette



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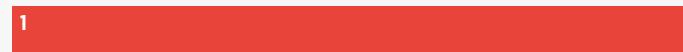
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Colour application – order

Designing accessible maps, graphs and infographics can be challenging as colour is often an important component. To allow for the level of contrast needed for accessibility, use the colours in the order indicated here within each colour set.



If you need just one shade of colour for a graph please use:



Usage guidance

Other elements, such as labelling, line markers and icons can be used here to not rely on colour coding alone. Always use the colours in the sets specified here and always use clear hierarchy and annotation when creating new figures.

If you need two shades of colour please use:



If you need three shades of colour please use:



If you need four shades of colour please use:



If you need five shades of colour please use:



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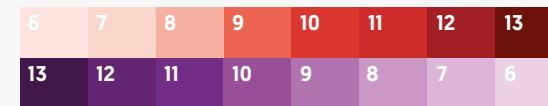
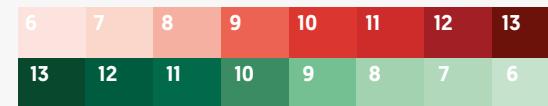
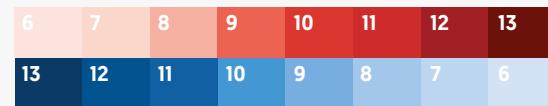
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Colour application – pairings

Below shows suggested colour combinations of the extended colour palette for use with maps and extreme data sets. It is advised to only lead with one of these in application. White and grey can be used alongside all the colours. The combinations seen here can be combined and have been tested for their suitability for when diverging sets are needed. Not all of colours can be combined together, it is recommended that the primary and secondary extended palettes are favoured. Overlapping swatches should have the multiple or equivalent effect applied.

Primary and secondary extended palette

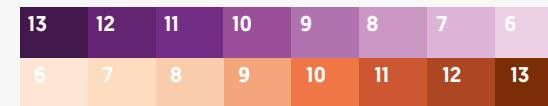
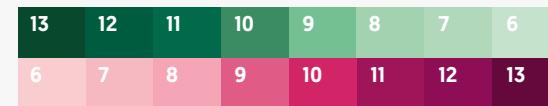
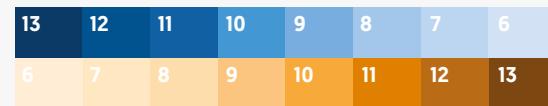


Primary and Blue

Primary and Green

Primary and Purple

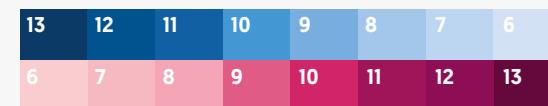
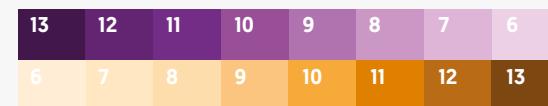
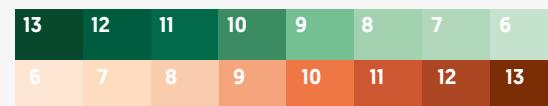
Secondary extended palette



Blue and Yellow

Green and Pink

Purple and Orange



Green and Orange

Purple and Yellow

Blue and Pink

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Structure and text styles

The core structure and typographic hierarchy in any set of Development Initiative charts should remain consistent throughout the particular publication, article or series to help create a clear and comprehensible style. Maximise the space available to the chart and remove ‘chart junk’ – anything that is unnecessary and reduces clarity such as special effects and borders, unnecessary lines or text. Start axes at zero unless there’s good reason not to [ie data is clustered at high values]. Limit the number of data sets for clarity.

Full width charts

Chart title

font: Geomanist weight: Bold

colour: Red 1

case: Sentence case

Background: White

subtitle

font: Geomanist weight: Bold

colour: Red 1

case: Sentence case

Rules:

Grey 2

axis titles

font: Geomanist weight: Regular

colour: Grey 5

case: Sentence case

Axis:

Grey 5

axis labels

font: Geomanist weight: regular

colour: Grey 2

case: Sentence case

chart key

font: Geomanist weight: Regular

colour: Grey 5

case: Sentence case

Figure

Chart title

label 5

label 4

label 3

label 2

label 1

label 1

label 2

label 3

label 4

label 5

x axis title

key 1 key 2

single column width

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Chart title

font: Geomanist weight: Bold

colour: Red 1

case: Sentence case

subtitle

font: Geomanist weight: Bold

colour: Red 1

case: Sentence case

axis titles

font: Geomanist weight: Regular

colour: Grey 5

case: Sentence case

axis labels

font: Geomanist weight: regular

colour: Grey 2

case: Sentence case

chart key

font: Geomanist weight: Regular

colour: Grey 5

case: Sentence case

Background:
White

Rules:
Grey 2

Half width charts

Figure #
Chart title



a	Lorem ipsum	20%
b	Lorem ipsum	40%
c	Lorem ipsum	30%
d	Lorem ipsum	10%

halfcolumn width

Figure #
Chart title

Economy

Social

key 1 key 2

0 60 120

halfcolumn width

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Basic elements

Basic shapes and other elements used within the information system help to build consistency and aid accessibility.

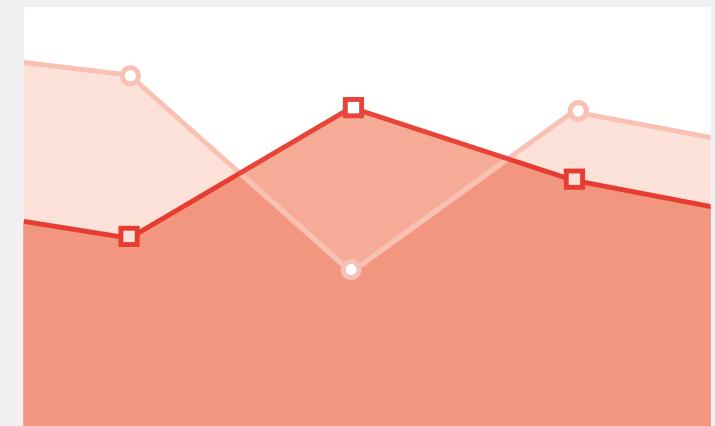
Shapes and icons

Shapes and icons are used to help charts be as accessible as possible, they add another level of information and are useful when printing in black and white or if the viewer is colour blind. Use simple shapes to visualise different types of information, these can be used in simple charts or in pictograms, bubble charts and infographics. Labelling charts directly can help. Shapes and icons should always appear at full opacity unless overlapping. Recommended keyline weight for shapes on charts is 1.5pt, and should have white fill.



Overlapping shapes and colours

Overlapping shapes blend colours so that colour values are multiplied together and elements are not obscured. A 50% tint infill and a 100% of the same colour as an outline.

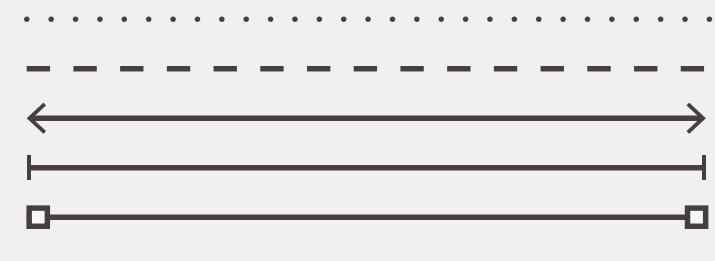


Types of line

Recommended keyline weight for data is 1.5pt. The type of line used is dependent on the content and aim of the data. The following kinds of arrowheads and keyline markers can be used. Ensure when using arrowheads that they are not rounded or filled in anyway.

Infographics

Where possible, we display information in a graphic format, to add interest to our reports and publications, to increase access and improve understanding of the information, or provide emphasis or improved context. Always draw on our icon style as building blocks for graphics and to reinforce our visual brand.



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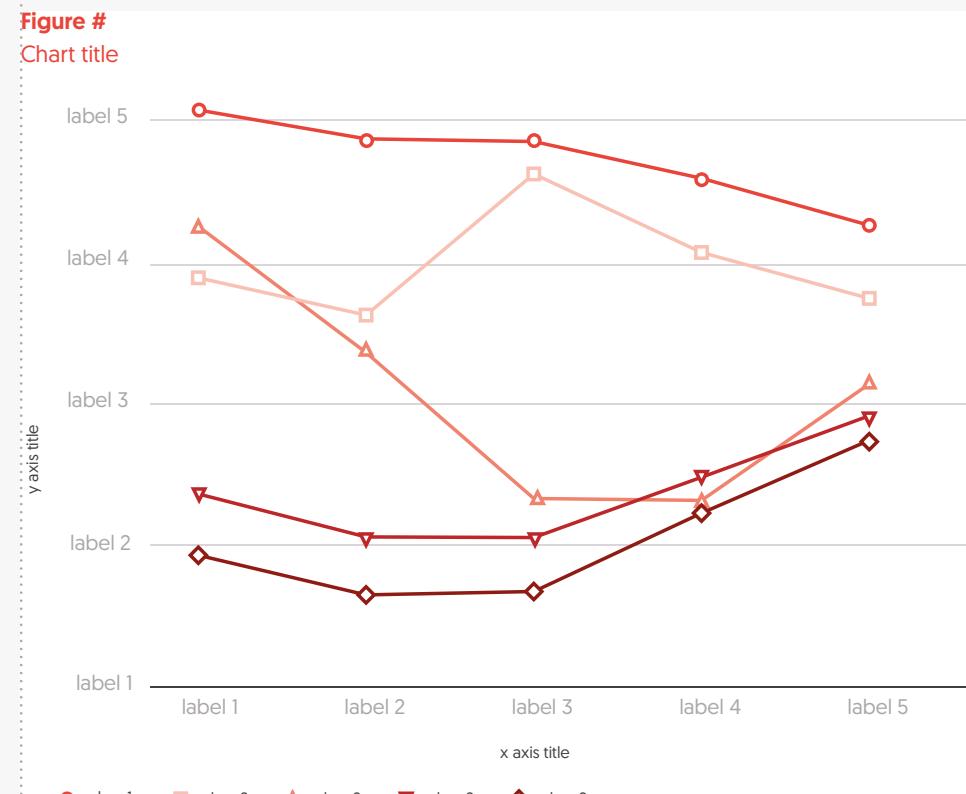
Example styles – line charts

Useful for:

- Showing multiple variables (if they are on the same scale).
- Showing the same variable for multiple observations.
- Comparing over time or between variables for a single item (as the example shown here).

Usage guidance:

- Style all titles and labels consistently.
- The preference to always have markers on to help distinguish between the 'hues' for those with limited colour vision.
- Limit number of data sets to five if possible.
- Keyline weight for information is 3x the weight for axis markers.
- Axis markers use a solid line as it is independent from the data. However boundary markers indicate a variable within the data so use a dotted line.
- Keep axis labels horizontal where possible. Use an angle of 45 degrees for long x-axis labels if needed.
- The key is always left aligned to be most accessible and consistent between charts.
- Large data sets should use the extended colour palette in very limited used colour pairings can be used.



single column width

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Example styles – area charts

Useful for:

- Showing multiple variables (if they are on the same scale).
- Showing the same variable for multiple observations.
- Comparing over time or between variables for a single item (as the example shown here).

Usage guidance:

- Style all titles and labels consistently.
- The preference to always have markers on to help distinguish between the 'hues' for those with limited colour vision.
- Limit number of data sets to five if possible.
- Shows the trend in one variable usually over time.
- Keyline weight for information is 3x the weight for axis markers.
- Axis markers use a solid line as it is independent from the data. However boundary markers indicate a variable within the data so use a dotted line.
- Keep axis labels horizontal where possible. Use an angle of 45 degrees for long x-axis labels if needed.
- Filled-in line graphs are 100% colour keyline and 50% colour fill, see example on page 41.
- The key is always left aligned to be most accessible and consistent between charts.
- Large data sets should use the extended colour palette.

Figure #

Chart title

label 5

label 4

label 3

label 2

label 1

label 1 label 2 label 3 label 4 label 5

key 1 key 2

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Example styles – bar or column charts stacked

Bar charts display categorised data and are used when the values displayed are similar, and an exact comparison is desirable. Stacked bar charts can be used to compare the parts to the whole. The bars in a stacked bar graph are divided into categories. Each bar represents a total.

Usage guidance:

- Limit number of data sets to five if possible.
- Colour match to the publication.
- Keep axis labels horizontal. If long axis labels use bars rather than columns.
- Shows the trend in one variable usually over time.
- Grouped or stacked bars or columns can break that one variable out into different sub-groups.
- Arrange bars in size order, from biggest to smallest [unless there's good reason, ie data needs to be represented alphabetically or by date order].
- Negative values to the left of the y axis.
- Colour error bars using a contrasting colour to stand out.
- The key is always left aligned to be most accessible and consistent between charts.
- Large data sets should use the extended colour palette.

Figure

Chart title

label 5

label 4

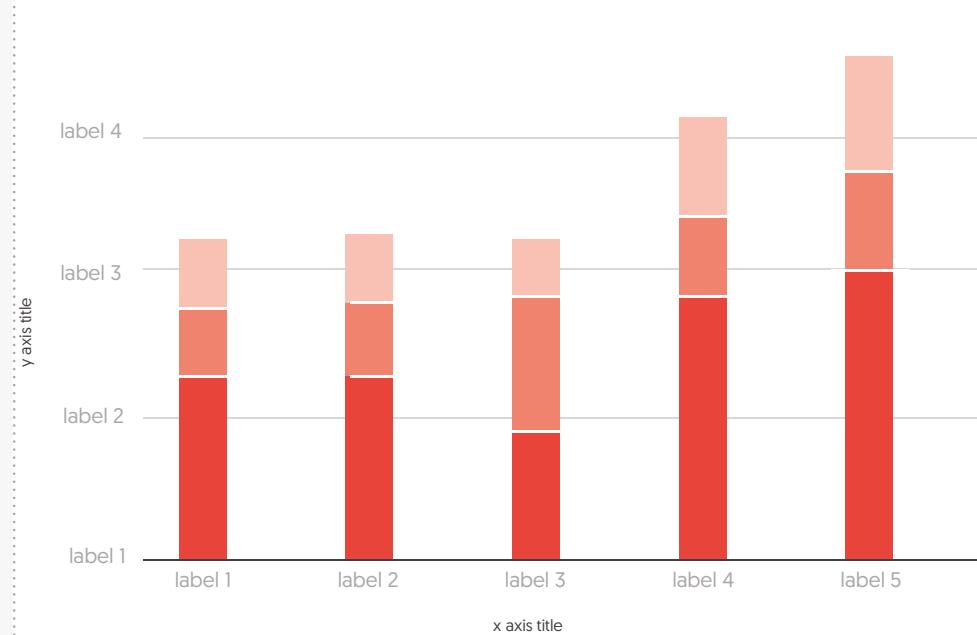
label 3

label 2

label 1

key 1 key 2

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Example styles – bar or column charts clustered

Bar charts display categorised data and are used when the values displayed are similar, and an exact comparison is desirable. Clustered bars show specific sets within the whole data set.

Usage guidance:

- Style all titles and labels consistently.
- Limit number of data sets to five.
- Colour match to the publication.
- Keep axis labels horizontal. If long axis labels use bars rather than columns.
- Shows the trend in one variable usually over time.
- Arrange bars in size order, from biggest to smallest [unless there's good reason, ie data needs to be represented alphabetically or by date order].
- Negative values to the left of the y axis.
- Colour error bars using a contrasting colour to stand out.
- The key is always left aligned to be most accessible and consistent between charts.
- Large data sets should use the extended colour palette.

Figure

Chart title

Economy



Social



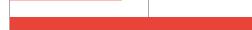
Business



Health



Education



Governance



Demography



Agriculture



Infrastructure



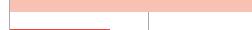
Environment



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Labour



key 1 key 2

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Example styles – pie charts

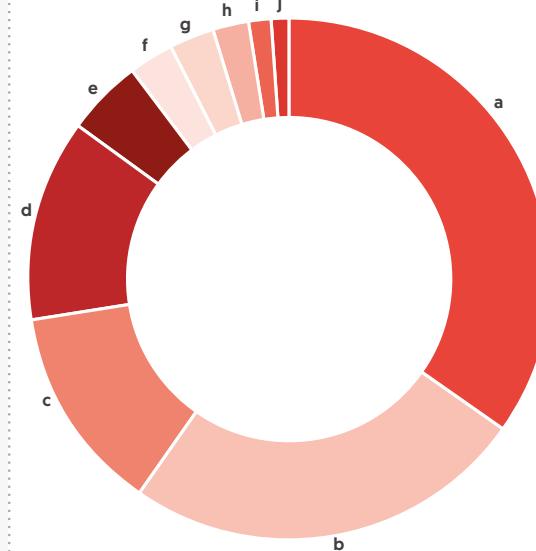
Pie charts display percentages of a whole.

Usage guidance:

- Limit number of data sets to five if possible.
- Pie charts are useful when values displayed are between 25% and 50% but not useful if values are very similar, or very small – ie 1% or less.
- Text for captions or data should be grey 2.
- Labels should be directly on the pie charts where possible and lock to the outer edge of the chart area.
- Often a bar or column chart is better. It is much more difficult to visually judge the size of circles [or circle segments] vs rectangles.
- All divisions of the pie should be clearly labelled in alphabetical order.
- Large data sets should use the extended colour palette.

Figure #

Chart title



a	Long-term debt	34.9%
b	Remittances	24.9%
c	FDI	13%
d	ODA gross	12.4%
e	International human assistance	4.8%
f	Peacekeeping	2.8%
g	OOFs	2.6%
h	Net portfolio equity	2.2%
i	Long-term debt	1.5%
j	Short-term debt	1%

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Example styles – tree maps

Tree maps display hierarchical data by using nested rectangles.

Usage guidance:

- Limit number of data sets to five, if using shaded option.
- Text for captions or data should be white.
- Strokes between the shapes should be 3px in white.
- Large data sets should use the extended colour palette.

Figure #

Chart title

Title

00%

Title

00%

Title

00%

Title

00%

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Example styles – maps

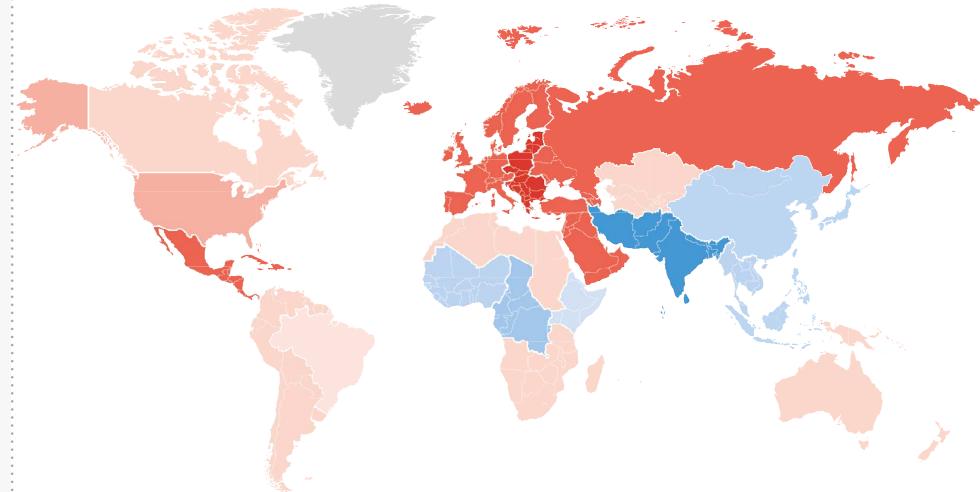
Maps display geographical changes to data.

Usage guidance:

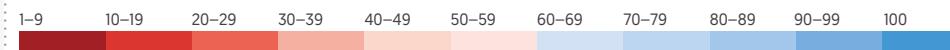
- Use sequential single colour themes where possible, five classes or less.
- Use the combined colour themes see recommendations on page 38.
- The key should appear at the bottom with labels above in grey 2.
- As maps are tonal by definition, different tones of the same colour can be used to show a simple graduation.
- The maps borders help to distinguish between sections and should be 1px in white.

Figure #

Chart title



Lorum ipsum doloor otamol (%)



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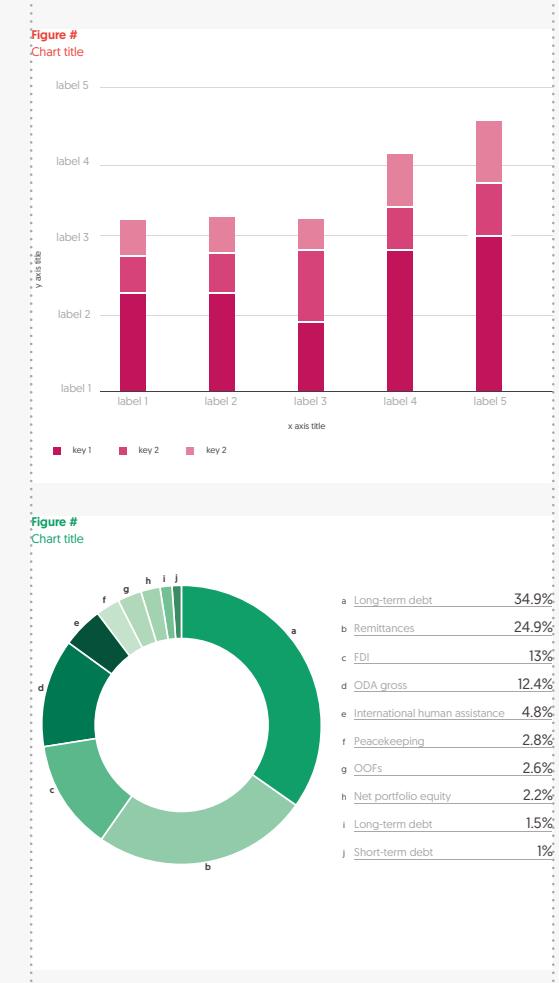
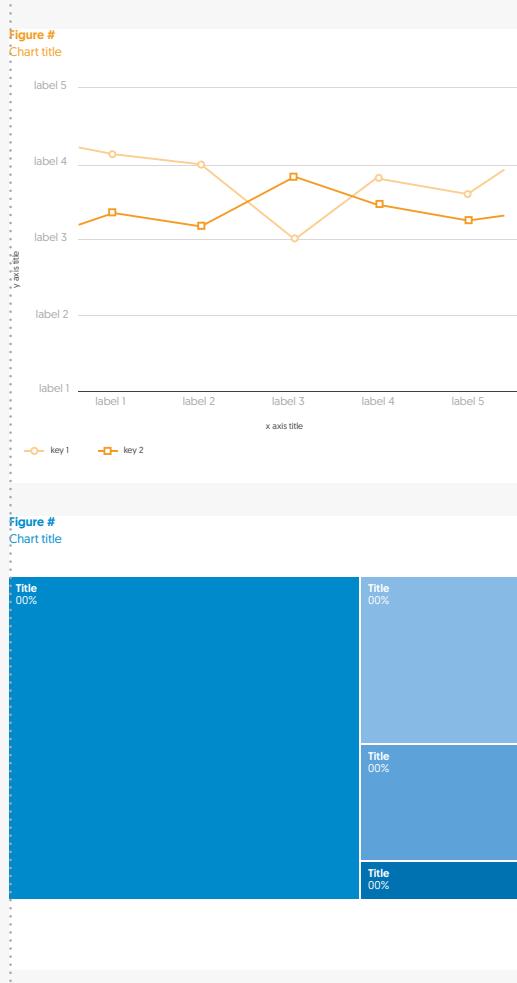
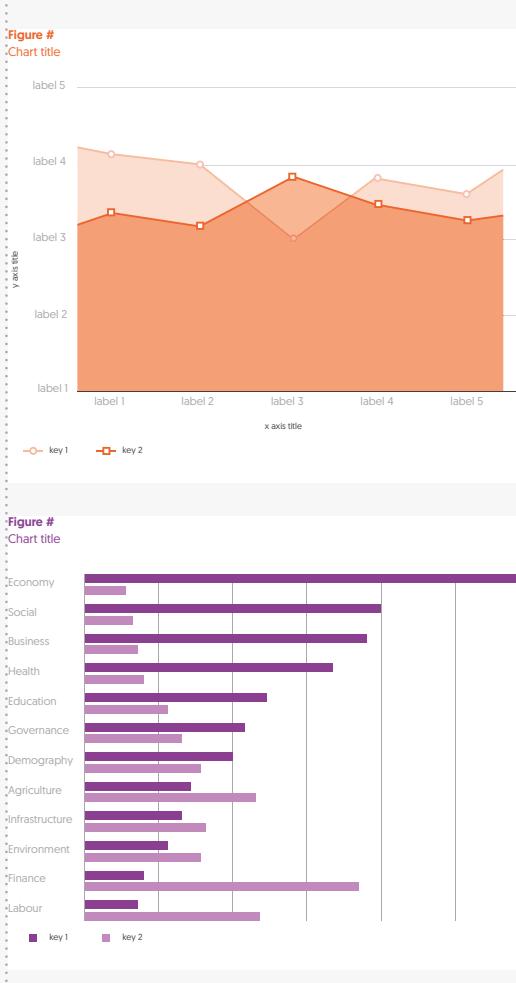
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Example styles – secondary colour palette



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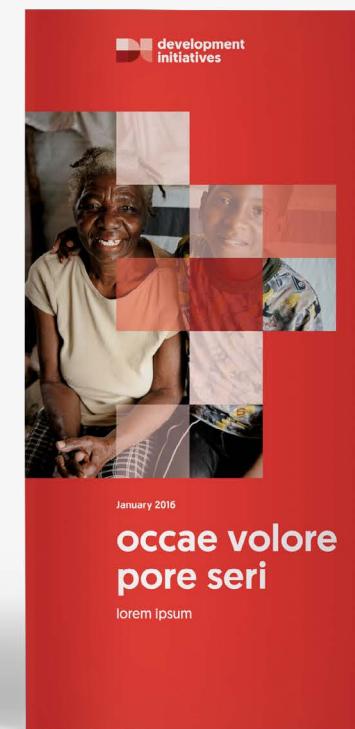
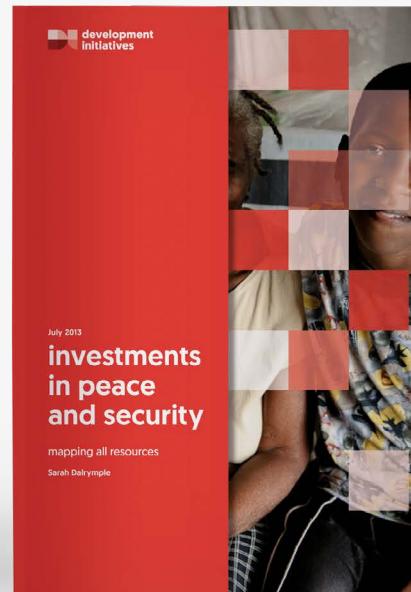
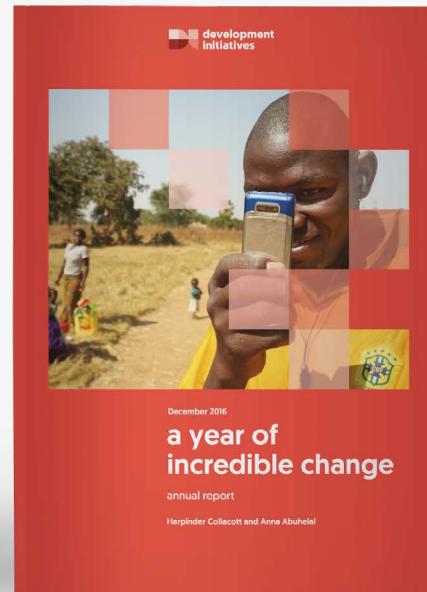
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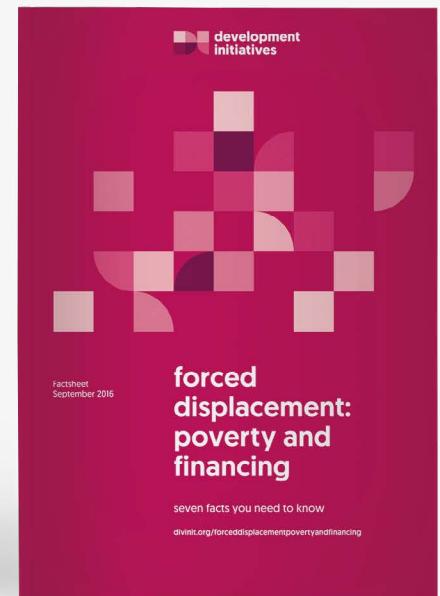
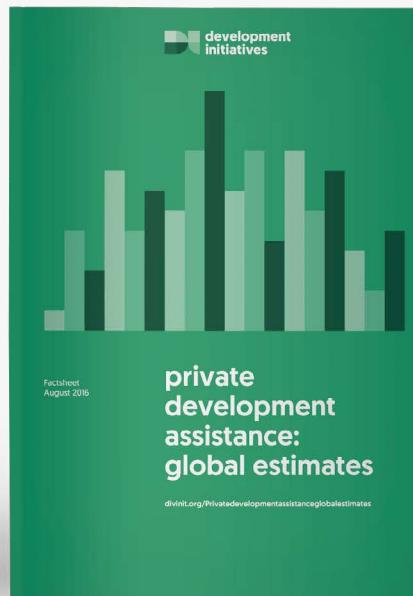
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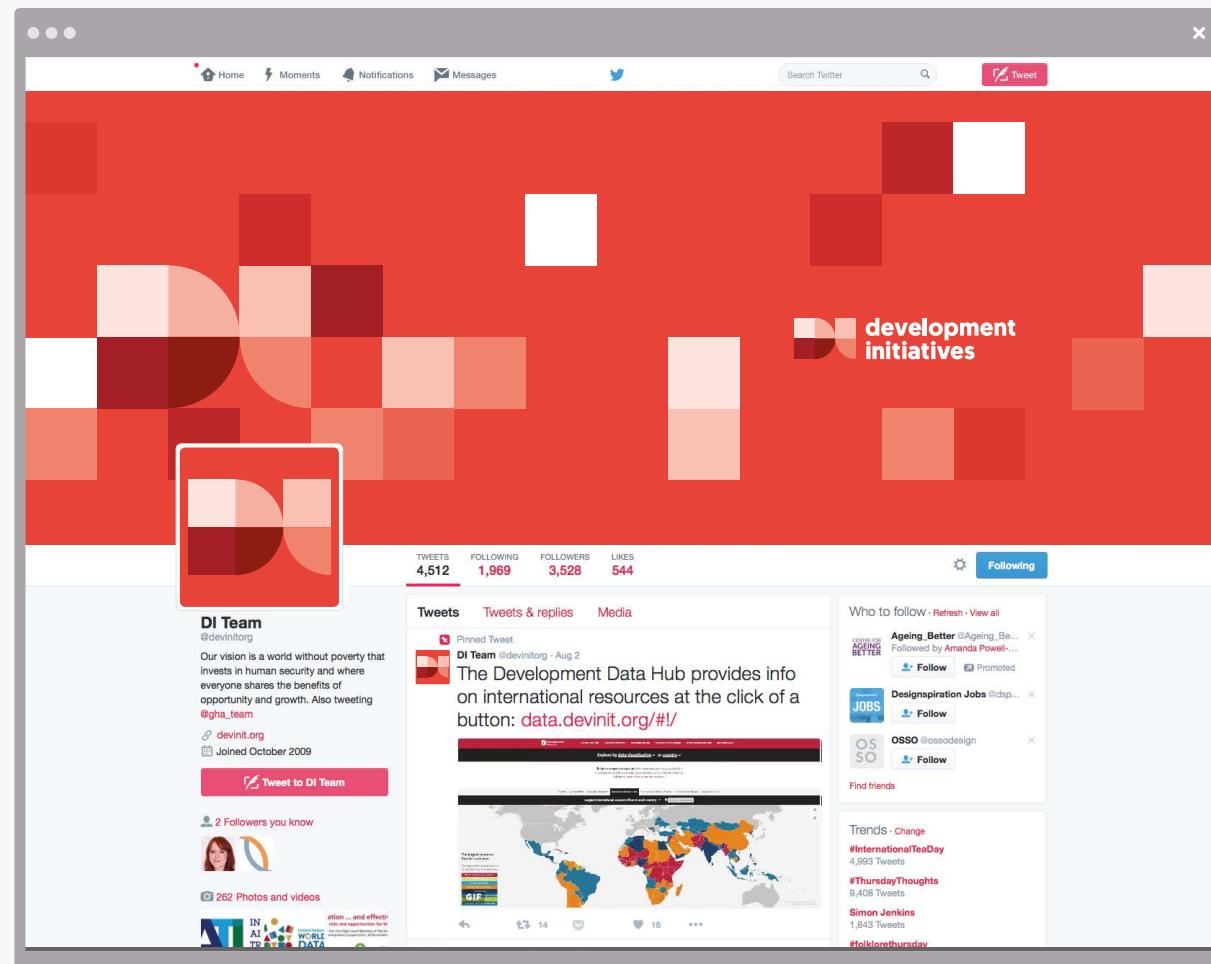
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If you need guidance that is not provided here or help using this brand book, please contact the DI communications team.

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