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INTRODUCTION

We are The Young Foundation and we put people at the heart of social change. We work across the UK and internationally to create insight and innovations which put people at the heart of social change. We do this through research, work with communities and social innovation. We also bring together leading thinkers and policy makers around the world to develop new ideas to confront inequalities and create fairer societies.

The Young Foundation brand identity uses photography to show the action and change instigated by The Young Foundation. It pictures real individuals and communities, their activities and the props and tools of these activities – from cups laid out for a coffee morning to the tools of a gardening club. The still life photography can be as effective as portraiture in telling a story. The imagery is designed to reflect what The Young Foundation does in a sensitive, unmannered and interesting way. Just as the imagery has a simplicity and honesty so the choice of typography has a strength and assurance in Franklin Gothic and Garamond.

Guidelines

These guidelines introduce the new Young Foundation brand identity and sets out some simple rules on how it should be applied by staff. You should now disregard all previous guidelines. These guidelines should be seen as a living document which will be amended in response to feedback from its users and expanded as the new branding is rolled out across more areas. As such, it is not intended to answer all the questions that may arise about the brand identity. If you need guidance that is not provided here or you have suggestions about how it can be improved, please contact Lucie Russell or Hannah Kitcher.

Sharing responsibility

At its simplest, a brand is the way in which an organisation presents itself to the rest of the world. It represents a promise of what people coming into contact with that organisation can expect. A brand identity, which includes elements such as a logo, typeface and colour palette, is the distinctive visual expression of the brand. To be effective, the identity must be applied in a clear and consistent way.

Every item of communication that The Young Foundation produces, from invoices and memos, to reports, posters and leaflets, can help to project its unique vision by properly reflecting the organisation's brand. Because this is a shared responsibility, it is crucial that all staff understand the new brand identity and know how to use it correctly.

The Young Foundation runs or is involved a wide range of different initiatives, many of which have their own branding. In this context, it is of crucial importance that nothing is done to dilute the core branding, for example, by borrowing distinctive elements of the logo. This is a complex area so if you are in any doubt, please contact Lucie Russell or Hannah Kitcher.

USING THE YOUNG FOUNDATION MARK

COMPOSITION

The Young Foundation mark is composed of two elements – the Y symbol and The Young Foundation typography.

The mark should only ever appear within this lock-up (i.e. the Y on the left and the type on the right) with the single exception being its use as a colophon on book spines.

The reversed mark should be used on a black/dark backgrounds so as to achieve better legibility.

Any use of the mark outside the existing prescribed templates need to be cleared with the communications team.





COMPOSITION

Exclusion zone

An exclusion zone has been created to ensure the logo has sufficient breathing space and is not constricted by surrounding design elements. This is equal to the height of the letters in the mark (Y) and should be left clear around all edges of the logo.

Size

The size of the mark can be varied according to the context in which it is being used however, the following measurements should be used as a guide:

Document size Mark width
A3 60mm
A4 45mm
A5 30mm

Minimum size

There will be instances where the logo needs to be reproduced at a small scale. In print the logo should not appear below the minimum size of 20mm wide. Digitally the mark should never appear below than the minimum width of 110 pixels.





A3 = 60mm wide



A4 = 45mm wide



A5 = 30mm wide



 $Minimum\ size = 20mm\ wide$

COMPOSITION

A two-line logo has been developed solely for use on The Young Foundation website. This allows valuable space to be saved around the navigation area. This lock-up should not be used anywhere else other than the Young Foundation website.



STRAPLINE LOCK-UP

The strapline lock-up has been carefully designed to work visually alongside the existing Young Foundation logo. The strapline lock-up should appear in grey wherever possible. Black or white may be used if legibility issues occur. For instance, white may be used if positioned over a solid colour or imagery.



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MARK AND STRAPLINE PLACEMENT

The Young Foundation mark should ideally be positioned bottom left of the page at the distance from the left and bottom edges indicated opposite. The strapline should always sit vertically across from the logo in the same arrangement.



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A4 = 45mm wide

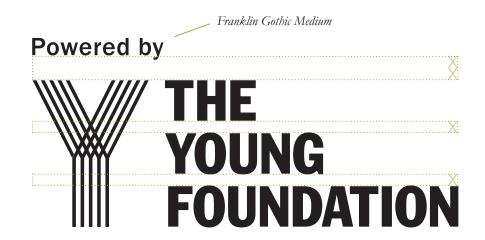
ENDORSER LOGO

The endorsed logo has been carefully designed to incorporate the three endorser statements required for the Young Foundation logo. The endorser logo will often be accompanied by a ventures logo, therefore it is not necessary for the strapline lock-up to also be included.

Powered by



Minimum size = 35mm wide Endorser equivalent to 8pt







Powered by



Supported by



ENDORSER LOGO PLACEMENT

This arrangement indicates the position on printed materials of The Young Foundation endorser logo relative to a venture logo. In instances when venture logos are used, they are to be positioned on the left-hand side of the page, whilst the YF endorser logo on the bottom right-hand side of the page. If in doubt please speak to the communications team.





PARTNERS AND CO-BRANDING

When displaying partner logos next to The Young Foundation mark, please use the arrangement opposite to ensure spacing around each logo is consistent.

The mark must not be modified, distorted or redrawn in any way.

Please note, there is a degree of flexibility with regard to the inclusion of the strapline when partners logos are to be included. If there is more than one partner logo the strapline should not be also included in order to avoid over filling the space. If in doubt to ask the communications team.

Version of the mark for use with partner logos (AI, EPS, JPEG, PNG, TIFF and Adobe formats) can be found in the Communications folder on the Common Area in: Branding and Templates>Logo>Young Foundation Logos>YoungFoundation_Black.













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PARTNERS AND CO-BRANDING PLACEMENT

The top example indicates the positioning of The Young Foundation mark and strapline lock-up when used with a partner logo.

The middle example indicates the positioning of The Young Foundation mark and partner logo without the strapline.

The bottom example indicates the arrangement of elements when there is more than one partner logo present (note: the strapline lock-up is dropped).





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INCORRECT USAGE



Do not manipulate any individual elements or change the proportional relationships.



Do not apply visual effects such as drop shadow, emboss or strokes.



Do not recreate the logo using an incorrect typeface.



Do not change the case to lowercase.



Do not change the colour of any elements of the logo.



Do not place the logo over imagery where it is illegible.



Do not place the white logo on very pale backgrounds.



Do not place the logo on very dark backgrounds.

COLOUR

There are nine colours in The Young Foundation identity, five main colours with the support of white, Pantone Process Yellow (10%), Pantone Cool Grey 8 and black.

Colour matching

The Pantone Matching System (PMS) is an internationally recognised colour reproduction system in which more than 1000 colours have each been given a unique reference number. The PMS colour specifications given here are for printing on white paper using offset lithography. Attempting to reproduce these colours accurately using different processes or on different surfaces can be difficult. The results should therefore be checked against the relevant PMS chips, which offer a faithful reproduction and are held by professional printers.

Reproduction processes

Aside from PMS, the other main colour models are CMYK (based on combinations of cyan, magenta, yellow and black pigments) and RGB (based on combinations of red, blue and green lights). Using spot colours (PMS) can add to the printing cost and may not always be practical. CMYK colours are commonly used for lithographic printing (when large quantities are required) and digital printing (for smaller print runs) as well as in-house printing. The RGB (and HEX values that are derived from them) should be used only for reproducing the logo colours on screen.

Using colours

All of the colours which make up The Young Foundation brand are displayed here, however black is the only colour used in The Young Foundation mark.

Young Foundation Colours



Pantone Rhodamine Red R230 G64 B151 C4 M88 Y0 K0 Hex #e51293



Pantone 7612 R205 G152 B139 C20 M43 Y40 K0 Hex #cd988b



Pantone Red 032 R245 G47 B61 C0 M94 Y77 K0 Hex #f52f3d

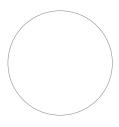


Pantone 7550 R210 G144 B0 C17 M45 Y100 K1 Hex #d29000



Pantone 383 R166 G172 B0 C40 M20 Y100 K1 Hex #abac00

Young Foundation Monos



Pantone Rhodamine Red R230 G64 B151 C4 M88 Y0 K0 Hex #e51293



Pantone Process Yellow (10%) R255 G253 B233 C0 M0 Y10 K0 Hex fffde9



Pantone Cool Gray 8 R161 G161 B164 C0 M0 Y0 K43 Hex #a0a0a4



Black R35 G31 B32 C0 M0 Y0 K100 Hex #a0a0a4

TYPOGRAPHY

Our typefaces are Franklin Gothic Condensed (bold and medium weights) and Garamond. Franklin should mainly be used for headings in documents and Garamond as the body copy, or main text.

In the fonts menus of Microsoft Word and PowerPoint, Franklin Gothic Condensed is called 'Franklin Gothic Std Condensed' and Franklin Gothic Medium Condensed is called 'TTC Franklin Gothic Std MedCd'.

FRANKLIN GOTHIC CONDENSED ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 01234567890 :!@?\$%^&

Franklin Gothic Medium Condensed ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 01234567890 :!@?\$%^&

Garamond Regular
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
01234567890 :!@?\$%^&

PHOTOGRAPHY AND ILLUSTRATION

PHOTOGRAPHY

Imagery tone of voice

Photography should be in colour and concentrated around people/portraiture. Portraits should have a loose, informal feel, subjects should be apparently unaware of the camera.

Crucially, portraiture can crop into details of a person – hands digging in a garden, feet playing hopscotch – this then extends into still life photography.

Still life photography should still communicate as 'portraiture' but without an actual person pictured – so details of cups on a sideboard, a jumper on the back of a chair, some knitting and wool left on a sofa. Images could also be of text or words which relate to the core message being communicated.

Image size and colour profile

Images for use in print should be at 100% of their intended reproduction size and at a resolution of 300 dpi (dots per inch). Print images should have a CMYK colour profile.

Images for use digitally should be at 100% of their intended reproduction size and at a resolution of 72 dpi (dots per inch). Digital images should have an RGB colour profile.

Photography resources

Unsplash.com (free to use high-res photos)
Morguefile.com (free to use high-res photos)
Flickr.com (check images licensing details. Filter image search by 'all creative commons' to see only photos that are free to use).

Portrait - face







Portrait - close up







Still life







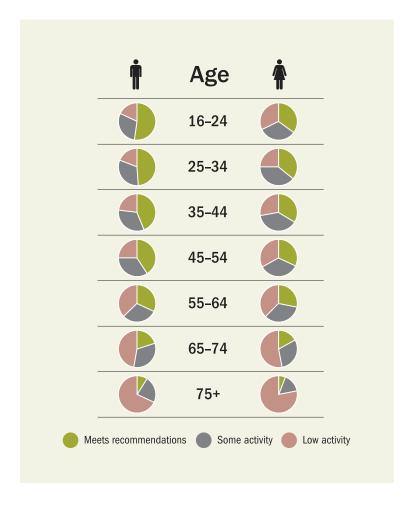


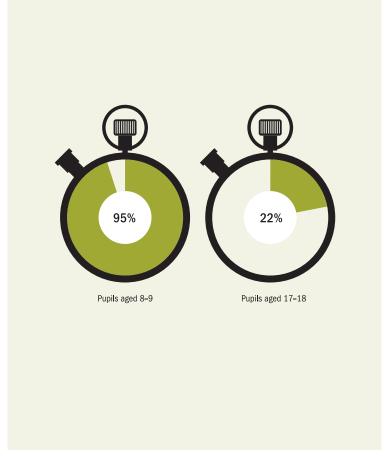
ILLUSTRATION

We have a portfolio of illustrators, designers and animators we work with and if you are interested in commissioning their work please talk to the communications team.

When including infographics in printed or digital communications, you should use consistent line weights and colours taken from the core Young Foundation palette.

Examples of report graphics























WORD DOCUMENTS AND REPORT TEMPLATES

STATIONERY

The visual identity includes designs for Young Foundation letter-headed paper, compliments slips and business cards.

We hold stocks of the first two and, when new business cards are required, they can be ordered via the Operations team.

A Word document template has been created specifically for use with letter-headed paper and this is available on The Young Foundation common area. You must always use this template when sending correspondence using the letter-head, in both printed and digital form. Note in particular the importance of using Garamond for the text of any such documents.

Letterhead



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Address line 1 Address line 2 Address line 3 Address line 4

Dear Sir/Madam

Voluptatem si odis modisimperro doluptatur rehendero oditate mporeratus di omnist rerovid que corrunt et resequi anihiliaes autaspe prorero doluptium aut od qui alias es doluptatur aut volupta tatur? Quisciis perace et re, omnis mi, odis nate quas dolore reciciam quundent, evellabo. Ut int qui ut rem que por as volut quame occae diaspeliquos resed quatempel ipsamustem etur, con cuptate stibus illuptatur simagniene conecum cupiendicit et volo esequi accum is ipsam dolorro optam est laut denhili Ignimus ut percius verio.

Nam, ipsanderibus saeperspe ma conserum est expliciat untias simagnia dusam, vellaborepe aliquum dipienda sequas et laut laccae. Bero endebit, aut eicatiatiis milluptatem audaecuptae dipicitati comnihi liquaeptas molorro volore doluptatures et et volor auta sim dem vellace aquiasimolut volupta tempore ictori re nati cus acit fugit, volupta tibusam iunt de nam adic tem eumquis citates acidenis ellupta tumquatio.

Comnit ani ut vero qui ulpa nonsed ut alitia doluptur, quam eatem exerum, nonsed eicto berum quodi quodignias quaspidem aut quam rehenda quiatur mossum re ea a eum ea incia ne magnati andigenda de corum sequi cone conet et, sequatem voloria as conserit, simus quae. Et as estiost es ditem culparum a a sam eum que aut ape et voluptasimus dignis imet maiost et doluptibea parum dolupta doluptati idit plab imetur, quatia cuptae lit elenducia est et pro id eum.

Yours sincerely,

18 Victoria Park Square, Bethnal Green, London E2 9PF, United Kingdom /+44 (0) 20 8980 6263 / youngfoundation.on Charity number 274445. A company limited by oursenter. Resistered in Findund at the shows address. Resisteration number 131918

Comp slip



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18 Victoria Park Square, Bethnal Green, London E2 9PF, United Kingdom /+44 (0) 20 8980 6263 / youngfoundation.on

Business card





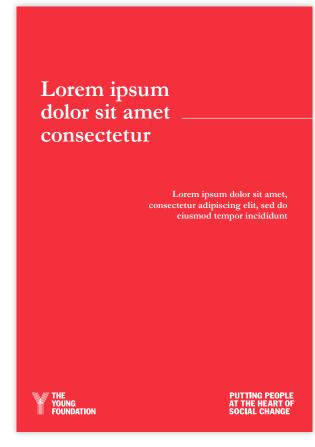
REPORTS

There are two different styles of research report cover within The Young Foundation's visual identity. The first is purely typographic, with the brand font set against a block colour selected from the Young Foundation's palette. The second option has a similar typographic treatment but also features a line illustration (unique to that specific report).

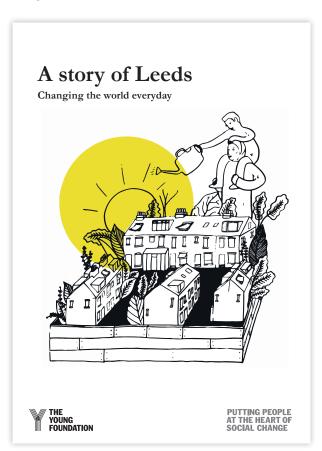
Both reports are in the bespoke size of 175mm x 250mm. These templates are in InDesign and so any reports that use them will need to be laid out by professional designers. These reports will often be printed.

Note: All published reports should include appropriate credits to the report author, contributors and designers. They should also include the following line: 'First published in the United Kingdom in (year of publication) by The Young Foundation, 18 Victoria Park Square, London, E2 9PF. Copyright resides with The Young Foundation [copyright symbol] [year].'

Template Cover 1



Template Cover 2



REPORTS - INTERNAL PAGES

The sample spreads opposite demonstrate the typographic styling and the two column layout of the report's internal pages.

Template notes:

- Each new section of the report should start on a new page.
- It is best practice to include no more than one or two pull quotes within a page spread as overuse can minimise their impact.

2. FALLING LEVELS **OF PHYSICAL ACTIVITY**

2.1 What is physical activity?

Physical activity is a broad term used to describe anymovement of the body that uses energy, and can refer to anything from doing the housework walking or cycling to work around the park, to engaging in a formally onganised competitive sport. These different activities can be plotted along a spectrum of motivation ranging from the physical activities undertaken as part of active living (such as the housework) to those we do for fun (such as the recreational activities and sports).

Increasing activity at any point of this

spectrum is desirable as research shows that the more active a population is, the healthier and happier it tends to be. Different ends of the spectrum, however, require different approaches, include different stakeholders and involve different motivations. In this report we predominately focus on the recreation and sport end of the spectrum those physical activities that people choose for enjoyment in their leisure time including organised sport, but also unstructured physical play

2.2 Levels of physical activity

has become 20 per cent less physically active over the last 60 years and without a large scale intervention this figure will drop by a further 35 per cent by 2030. The UK is not alone, with developed countries the world over experiencing a sharp decline in physical activity in work, leisure, the home, and

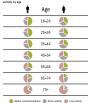
"In the future, sports provision will need to respond to an ever-more diverse and 'muddled demand.' associated with an increasingly multi-cultural society."

The proportion of people meeting the weekly recommendations for physical activity declines with age (see Figure 3) with decreases associated with significant life transitions including moving from primary school to secondary, the onset of adolescence, leaving school, having children, children leaving home, retirement and losing a spouse. All of these have been identified as crucial points where reductions

likely. The most significant drops occur during the teenage years, reflected in the data for organised sports and physical education in Figures 4 and 5 below. The drop-off starts earlier in girls, at around 10 years old, and is more dramatic than in boys. This gender imbalance continues throughout life and by 15, half as many girls as boys are doing the

economic groups, with the well-off more likely to participate in organised sport, within and outside of school, than their contemporaries in the lower income brack Almost twice as many young adults in the lowest household income bracket do no sport compared with those in the

Figure 3. Physical activity



proportions of pupils eligible for free school meals have lower levels of participation in physical education and school sport. Reflecting other measures of inequality schools with high proportions of black and minority ethnic (BME) pupils or disabled pupils are less likely to meet the previous ernment's targets for physical education likely to receive sports tuition, show lower rates of sports club membership and show

Cultural factors also present barriers to participation among certain groups of young people. For example, concepts of sport

Figure 4. Organised sport



2 THE YOUNG FOUNDATION

based on Western values can be at odds to cultural values espoused by South Asian and Muslim communities. In this context, "sport will need to be more sensitive to the barriers that impact on these groups and provide the types of activities that appeal to them within environments that are accessible and welcoming." In the future, sports provision will need to respond to an ever-more diverse and "muddled demand," associated with an increasingly multi-cultural society.

Figure 5. Physical education and school sport



"111111111111111

2.3 Physical activity and a changing society

Modern living has resulted in people being less physically active and, as economies grow we have essentially designed movement out of daily life. In the UK and in other developed (and increasing developing) countries, the following changes have greatly affected physical activity levels.

range of opportunities to avoid boredom without breaking into a sweat, with computers, online gaming, social networks mobile phones, music and television dominating young people's lives. These largely sedentary activities prevent people from maintaining healthy levels of physical activity. A recent survey found that five to 16-year olds in Britain spend on average nearly six hours per day in front of screer

Transport: The increase in motorised transport has also reduced levels of physical activity related to travel. One recent study found that male teepagers cycle half the distance than they did 20 years ago.19 Another shows that over the past five decades the proportion of children regularly walking to primary school has fallen from 92 per cent to only 49 per cent.

Academic pressure: A buryeoning number of exams and academic pressure influence time available for sport. Our discussions wit young people suggest that, as young people reach secondary school level, educational pressures – self-imposed, as well as from teachers and parents - can lead them to cut back on time spent in sport and physical activity. Young people often framed academic achievement and physical activity as an either-or 'choice', and tended to put

Safety: Increasing traffic volumes, fear of street crime and high profile cases of child abuse are leading to rising safety concerns.

One study shows that a sizable majority of parents agree or strongly agree that they worry about their children when they are out because of the danger of cars and traffic (72 per cent) or because of concern that their children will be targeted by paedophiles (68 per cent). It is not just the levels of physical activity that have changed, but also the way we undertake physical activity. In keeping with broader societal trends toward individualism, there has been a shift away from community-based voluntary snorts

clube towards activities that are more likely to be undertaken alone. Club membership dropped notably in the 1980s with the number of young people falling by 25 per cent (or by up to 40 per cent in inner cities). At the same time, a whole host of other sport, leisure and consumer opportunities emerged, vying for people's attention. More individuals sought to become consumers of public and commercial pay-as-you-play

> "Cultural changes and shifts in values are also reflected in the decline in popularity of team sports, which are often perceived as regimented, hierarchical, gendered and exclusive."

ennes serviced by professional staff rather

than choosing to become club members expected to put time and effort back into

Alongside this informal rather than institutionalised, and spontaneous rather than organised sports have grown in appeal, particularly among young people. Many growth sports including swimming and cycling and more recently 'new' sports like

(free running) share a number of these characteristics. Notably, these can be undertaken individually, and the timing of participation is flexible and based or

The growth of these sports reflects a number of other societal trends. The individual nature of these responds to growing 'time squeezes' on modern life Additionally, many of these sports and activities have a risk-taking element, offering This is particularly important in a world where young people lead increasingly "bubblewrapped lives", with fewer chan to take risks and challenge themselves. Informal sports are becoming increasingly are attracting a wider range of young people than might normally take part in physical activity, particularly young people who are disengaged from competitive team sports and underachieving in physical education Given evidence of the inclusivity of informal sports over traditional team sports, their role is coming to be seen as key in increasing participation levels among the groups that will provide the highest health benefits from

2.4 A new way forward

led to a crisis we can't afford to ignore. Estimates for the annual costs to the NHS as a result of physical inactivity are between £1 billion and £1.8 billion, with the costs of los productivity to the wider economy estimated and £1 billion from premature death of people of working age. Taken together, the

CREATING INTERNAL DOCUMENTS

In addition to externally designed reports, Word templates are used to create A4 reports internally. These templates can be found on The Young Foundation common area in the following location: communications> 1.Branding and Templates>Document templates>Report_templates2017. The report templates are also saved as shared templates in Word. When opening a new word document go to: File>New>Shared to find the document templates. See screen grab below.



The templates should be broadly intuitive to use and manual changes to the different styles (for headings, bullets, body text etc.) should not be necessary. You can apply the relevant style to a piece of text by highlighting it and then clicking the relevant item on the style menu.

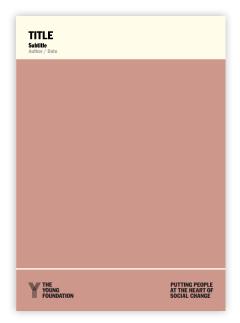
A full list of the styles can be found on the next page.

You should not insert page breaks where these are not already present in the template. The header and footer are fully editable within the templates and can be accessed by double clicking on the relevant part of the page.

It is crucial to use the correct typefaces when laying out reports in these templates.

Images and boxes should be placed in to the documents at the column width (14cm) and should be aligned left to column with 0.5cm text wrap above and below. Boxes should also have a 1pt black rule, and 0.3cm inset.

Please note that when deleting dummy text from the template, you must avoid deleting the section break at the bottom of the first page (in order to avoid deleting the Young Foundation logo at the top of this page).



About the Young Foundation



SECTION HEADING

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- Bullets harcimped eum laut et vellat qui totatem quo magnat ipient qui inis ut ex e hariatinvel idel iliam, qui blautate que idi intis et lam hil int volut que aliatur ecupisto con nobis verae volore nostiat emquis apis atis sitiunt verumquodis

Heading 2

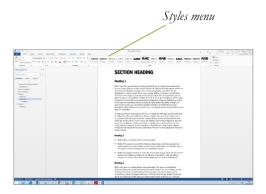
Body only Ipsus as volupta sintem consequant fuga. Nes quis ento molectibres doduptate distintente curritum natemporen quatar turnites un erroma natum, occum nobeim socill bearir volorebrando quat e reteat quat et faccie consequela lart, occum nobeim socillo bearir volorebrando quat e reteat quat et faccie consequela lart, or consequela lart, or consequela lart, or consequela lart, or consequela del tilan, qui histante que dei initi est la mali tur votar que initiat excuptito con nobis verse volore nostiat emquis spia siti stitunt verumquodis apit nii, que et, qui porne voloret nat evidor rezae.

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USING STYLES

Styles can be selected by clicking on the styles menu. These have been given descriptive names that explain what they are e.g. "Heading 1".



STYLES IN DETAIL

About text

Normal + Font: ITC Franklin Gothic Std MedCd

About text bold

Default Paragraph Font + Font: Franklin Gothic Std Condensed

Bold

Default Paragraph Font + Font: Garamond, Bold

Bullets

Normal + Indent: Left: 0 cm, Hanging: 0.63cm, Tabs: 0.63 cm, List tab, Bulleted + Level: 1 + Aligned at: 0cm + Tab after: 0.63cm + Indent at: 0.63cm

Cover author/date

Cover subtitle + Font: ITC Franklin Gothic Std MedCd, Not Bold

Cover subtitle

Cover title + Font: 15.5pt, Bold, Not All caps

Cover title

Style for Next Paragraph: Cover subtitle Font: (Default) Franklin Gothic Std Condensed, 31pt, All caps, Left, Line spacing: single, Widow/Orphan control

Endnote reference

Default Paragraph Font + Font: Garamond, 10pt, Superscript

Endnote text

Normal + Space After: 0pt

Footer

Normal + Font: Franklin Gothic Std Condensed, 8pt, All caps

Footnote reference

Default Paragraph Font + Font: Garamond, 10pt, Superscript

Footnote text

Normal + Font: 8pt, Line spacing: single, Space After: 0pt

Heading 1

Style for Next Paragraph: Normal + Font: (Default) Franklin Gothic Std Condensed, 16pt, All caps, Line spacing: single, Space Before: 24pt, After: 0pt, Keep with next, Keep lines together, Level 1

Heading 2

Style for Next Paragraph: Normal + Font: (Default) Franklin Gothic Std Condensed, 13pt, Space Before: 20pt, After: 0pt, Keep with next, Keep lines together, Level 2

Heading 3

Style for Next Paragraph: Normal + Font: (Default) ITC Franklin Gothic Std MedCd, Space Before: 10pt, After: 0pt, Keep with next, Keep lines together, Level 3 italics

Page number

Default Paragraph Font + Font: Franklin Gothic Std Condensed, 8pt, Font colour: Auto, Line spacing: at least 0pt, Level 1, Don't allow hanging punctuation

Section heading

Heading 1 + Font: 30pt, Space After: 24pt

Table normal

Font:(Default) + Theme Body, 12pt, Left, Line spacing: single, Space After: 10pt

Normal

Font: (Default) Garamond, 10.5pt, Left, Line spacing: exactly 13pt, Space After: 10pt, Widow/Orphan control

TOC 1

Style for Next Paragraph: Normal. Normal + Font:12pt, Bold, Line spacing: exactly 18pt, Space Before: 12pt

BEST PRACTICE - CONVERTING TO PDF

You should convert finalised documents (particularly letters, press releases and invoices) into PDF format before emailing them as attached files to recipients outside The Young Foundation. This will ensure that your documents look the way you intend and is particularly important for The Young Foundation because Franklin Gothic is not a standard typeface. If (as will often be the case) someone opening your document in Word does not have Franklin Gothic installed in their system, the text will revert to another typeface, interfering with the formatting. The same problem does not affect PDF documents.

Converting Word files to PDF is very straightforward. Go to File > Print and then click the PDF button in the bottom left-hand corner of the window. Then select the 'Save as PDF...' option from the drop-down menu.

POWERPOINT TEMPLATE

USING THE POWERPOINT TEMPLATE

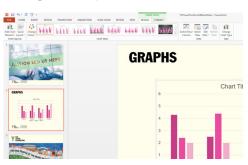
A Powerpoint template has been set up for presentations. Do not alter the template. This includes not increasing and decreasing the point size of the font. Titles should be 44pt and body copy, including bullets, should be 18pt. Sub bullets should be 16pt.

Fonts

Only Franklin Gothic Condensed and Franklin Gothic Medium Condensed should be used for Powerpoint presentations. For slightly obscure technical reasons, in the fonts menu of PowerPoint (and Microsoft Word), these are called 'Franklin Gothic Std Condensed' and 'TTC Franklin Gothic Std MedCd' respectively.

Graphs

Styles for graphs have been set up in the graph palette. Only one colour should be used in each graph with shades of that colour being used to differentiate between different bars or other elements. Graphs should look like flat graphics. Do not use gradients or drop shadows. Once a graph has been created the different Young Foundation colours can be accessed under the 'Chart style' panel. (See screengrab below.)





MAIN HEADING

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PUTTING PEOPLE AT THE HEART OF SOCIAL CHANGE

INCLUDING AN IMAGE

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PUTTING PEOPLE AT THE HEART OF SOCIAL CHANGE

BULLETED LIST

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PUTTING PEOPLE AT THE HEART OF SOCIAL CHANGE

INCLUDING GRAPHS

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> PUTTING PEOPLE AT THE HEART OF SOCIAL CHANGE

THE YOUNG FOUNDATION

PUTTING PEOPLE AT THE HEART OF SOCIAL CHANGE

When young for

POSTCARDS

POSTCARDS

From 2017, The Young Foundation have produced a set of informative A5 postcards about our different areas of work, as well as to summarise research reports and current projects. Text on the postcards should be limited to approx 100 words (excluding bulletpointed highlights). The front image should follow the photography guidelines detailed on pg.18. If you would like to create a postcard for a project or report please consult with the communications team.

Front side





Reverse side

SOME HIGHLIGHTS

- Credit where credit's due? Uncovering the impact of high cost credit in Wales.
- A Story of Leeds and Valuing Place in Wales: two research reports as part of our Amplify Communities programme.
- The Value and Role of Citizen Engagement in Social Innovation: for the EU TEPSIE project.
- Saving Lives, Saving Money: evaluating peer health support for homeless people.



RESEARCH

We challenge inequality by changing the way people think about society's most pressing problems and their solutions.

We're a unique, independently accredited research institute, and our aim is to learn from people's attempts to improve the world they

We do ethnographic and deep qualitative research, not just number crunching, although we do some of that too. We get out and about, and interact with people rather than hiding behind our desks. This gives us a richer sense of what people value in their lives and new perspectives on entrenched issues.

CONTACT US

♥ @the_young_fdn ■ hello@youngfoundation.org youngfoundation.org

Charity no: 27434

SOME HIGHLIGHTS

Together we have created and supported over 80 organisations including:

- Which?
- The Open University
- Language Line
- Economic and Social Research Council
- Social Innovation Exchange
- School for Social Entrepreneurs
- Action for Happiness
- Studio Schools Trust



ABOUT US

We are a research and action based institute with a formidable track record of confronting inequality.

We work across the UK and internationally to create insight and innovations which put people at the heart of social change. We do this through research, work with communities and social innovation. We also bring together leading thinkers and policy makers around the world to develop new ideas to confront inequalities and create fairer

We were founded by the great social scientist and innovator Michael Young and originally called the Institute of Community Studies. We became the Young Foundation after Michael's death in 2002.

CONTACT US

¥ @the_young_fdn

■ hello@youngfoundation.org youngfoundation.org

Charity no: 274345

COMMUNICATION STYLE

COMMUNICATION STYLE

Tone of voice

Your tone of voice is how you speak and write. Like memorable people, memorable brands have a distinct way of communicating that naturally reflects their personality, beliefs and heritage.

Your personality, beliefs and heritage are all based in a passion for people, so it's the human element that we want to stress.

Storytelling/structure

More colloquial, less academic

e.g. <u>Not</u> "A Study of Housing Conditions in East London"

But "Getting to Grips with How East Londoners Live"

More active, less passive

e.g. <u>Not</u> "A partnership with X is being set up" <u>But</u> "We're striking a partnership with X"

Human, as though you're having a normal conversation

e.g. Not "Sandra Nelville remarked that her contexts were challenging"

<u>But</u> "Sandra Nelville told us that she's struggling with her situation"

Energised and optimistic

You say and write things that make people want to get up out of their chairs

e.g. Not "We're launching a research project on the frustrations of urban youth in February" <u>But</u> "Two months to go until we share our findings on what frustrates our city's youngest citizens. Interested?"

Style

Our goal is to use plain English. This means we should avoid 'jargon' and confusing acronyms. In general, try not to write words you'd never use when speaking to your intended audience. Avoid:

- words, phrases or acronyms that will exclude a first time reader e.g. SpAds,
- overly formal phrases use 'because' instead of 'due to the fact that'
- use shorter and fewer words brevity is good
- non-English terms e.g. 'about' not 'circa'

Avoid tautology and unnecessary words

This means repeating the same idea in different words (e.g. a secret surprise, and essential necessity, future plans).

Keep your sentences short

Clear writing should have an average sentence length of 15–20 words. This does not mean all sentences have to be the same length. Be punchy. Vary your writing by mixing short sentences (like the last one) with longer ones (like this one).

This can be tricky when trying to explain a complicated point and you may find yourself writing the odd long sentence. This is ok!

Use active verbs wherever possible

It's shorter and more direct: Active – We will consider the matter shortly Passive – The matter will be considered by us shortly

Use as few words as possible

Remove those that add nothing to the text.

For example:

- the proposal that was received from
- we are in the process of preparing a press release
- I enclose herewith an invoice.

Provide a glossary if necessary. This can help first time readers.

When writing a document in Word:

- go to 'Review' and chose 'Spelling and grammar'
- click on the 'Options' button in the bottom left hand corner under the heading 'When correcting spelling and grammar in Word' you'll see a box marked 'Show readability statistics'. Check this box.

Every time you finish spell checking your document, you will get a box showing you statistics for the average number of sentences per paragraph and words per sentence. It will also show you the percentage of "passive" sentences you've included in your writing.

If this figure is low (less than 10%) your text will probably be clear and easy to understand.

For further information use these guides:

- Plain English A–Z of alternative words Report writing
- Economist Style Guide: www.economist. com/research/StyleGuide
- Guardian stylebook www.guardian.co.uk/ styleguide
- Minto, B (2001) The Pyramid Principle
- Bloomsbury Good Word Guide (1990)

HOUSE STYLE

Writing about The Young Foundation

Abbreviating our name

Our organisation is called 'The Young Foundation' with 'the' beginning with an upper case 't'. Don't abbreviate 'The Young Foundation' to:

- Young Foundation
- the Foundation

Legal name

Our legal name is 'The Young Foundation'.

Job titles – general or particular

When referring to a postholder, this is general so use lower case and follow this format: the events and communications manager. When naming the postholder and giving their full job title, this is specific, so use title case: Jo Smith, Events and Communications Manager.

Dates, times, numbers and money

Dates

- the format for dates should be 4 March 2010, not 4th March or March 4
- if you are writing about a decade, write 1980s, or the eighties, not 1980's or 80's
- use dash not slash i.e. 2006–07 not 2006/7
- use 2006-07 not 2006-7

Times

- use 'am' and 'pm', not the 'o'clock' or the 24-hour clock
- leave out full stops, spaces or unnecessary zeros, e.g. '9am' rather than '9.00am'
- when needed, use a full stop between hours and minutes and not a colon, e.g. '9.30', not '9:30'.

Numbers

- Spell out numbers from one to nine and write 10 and above as figures e.g. 17, except:
- if they relate to a unit of measurement, e.g. £4, 5cm, 9pm
- are joined by a dash e.g. 3-29
- are in a table or figure
- Use 'per cent' unless in a table
- if they're referring to stages in England's education system e.g. key stage 2.

Money

- thirty pounds is written as £,30
- where there are no pence, do not use zeros
- don't start a sentence with a number write it out in full
- put commas in thousands:4,000
- 2.5 million not 21/2 million
- Write simple fractions like 'two-thirds' but use numbers for complex fractions like 4/29.

References

Titles of books/reports etc.

Use italics for books, newspapers and periodicals, radio and TV references, reports. When referring to a publication, the title should be in italics, with capitals where necessary.

Quotations, endnotes and bibliographies

Accurate and consistent referencing is important as it allows readers to identify and locate the material you are citing.

When writing for a wider audience (the majority of our publications) instead of the more academic style of referencing where possible, to use first names in the text and to avoid using citations in brackets.

For example:

Not: "The rise of blaxploitation cinema in the 1970s was a reaction by Hollywood studios to a major financial crisis (Boyd, 1994)". Instead, we should write the sentence as follows:

<u>But:</u> "Cinema critic Todd Boyd argues that the rise of blaxploitation cinema in the 1970s was a reaction by Hollywood studios to a major financial crisis."

This will mean a more personalised, less dry feel to the publication. Where possible references should be included in Endnotes rather than Footnotes, as follows:

Book, one author

Ackroyd, P (2000) London: The Biography London: Chatto and Windus No commas or stops needed – capitals for first word in title and subtitle only

Publication with more than one author

Bartlett, J, and Parker, S (2007) *Agile Government* London: DEMOS: In the text use 'et al' – (Bartlett et al 2007)

Chapter in a book

Bartlett, L (2007) 'Supporting tenants to become neighbourhood champions in Cornwall' in James, S (ed) *Transforming Neighbourhoods: A collection of stories about community empowerment* London: The Young Foundation

This is: Author(s) (date) 'Title – not in Italics but with single quote marks: Using minimum capital letters' in Editor (s) name (ed) Name of book city of publisher: publishing house

A public speech

Brown G (2009) Education for the new global age, Speech by the Rt Hon Gordon Brown MP, UK Prime Minister, London, UK, 5 May Journal article, newspaper article or paper in a series Shan X, Li Z and Saunders P (2007) 'Using budget standards to estimate the costs of children: The case of Funan County' *Journal of Family Studies* 13:1 pp 30–37 This is: Author(s) (date) 'Title – not in Italics but with single quote marks: Using minimum capital letters' *Name of Journal* volume number in bold: issue number, not bold, page numbers of the article, with en dash pp xx–xx

HOUSE STYLE

Gourlay C (2009) 'New 'finishing schools' to help graduates' *The Sunday Times*, 26 April Leader N and Colenso P (2005) *Aid instruments in fragile states*, PRDE Working Paper 5, London: Department for International Development

Paper with no named author

Strategy Unit (2008) Future Strategic Challenges for Britain, London: Cabinet Office

Electronic reference

Egenhofer C (2006) The EU Emissions Trading Scheme – One year on, Presentation at Catholic University of Leuven, Netherlands, 8 February, available at: www.ceps.be/files/Egenhofer_Leuven_8Feb06.pdf accessed on 11 November 2008

Unpublished paper

Grubb M (2006) Carbon confusion – the EU ETS and the future unpublished PowerPoint for ippr

Personal communication

Within text write (H Crumley, personal communication, 2009)

Academic writing

When writing for primarily academic audience The Young Foundation uses the Harvard System (also known as the 'Author Date' method) as the guideline for its referencing. Note that academic journals tend to have different referencing systems so you should check before submitting pieces.

The Harvard/author-date system You give the author and year of publication – in the text, at the ends of sentences – and the full reference in a list at the end of the publication – for example – (Edwards 2007).

Quotations

Quoted extracts and reported speech should exactly reproduce original words, spelling and punctuation, including case studies and quotes within the extract. Use double quotation marks, except for quotes within quotes, which take single quotation marks.

If you are quoting a large passage (more than 30 words/3 lines), do not use quote marks at all. Instead, use indenting to mark the text, and make sure to state precisely where the passage came from. For example: The report emphasised that:

Arts and sport, cultural and recreational activity, can contribute to neighbourhood renewal and make a real difference to health, crime, employment and education in deprived communities. (Department for Culture, Media and Sport, 1999, p. 8)

Endnotes

Endnote number comes after full stop where it makes most sense. In most cases it is fine. For example, Research suggests that x and y lead to outcome z.[1] But Some people say that this is the case, others disagree, and others still have their own arguments entirely. [2][3][4] It is clearer to write: Some people say that this is the case[5], others disagree[6], and others still have their own arguments entirely[7]. Endnotes go at end of document not end of page Font: Palatino Linotype Font size: 9 point Format of endnotes: author, (date) in brackets, publisher, title in italics

Bibliography

All references are listed in alphabetical order by author or editor. If there is no author use the title. List references to websites in their own, alphabetical section – like wise for electronic publications.

Punctuation

Our use of punctuation should be grammatically accurate, but as brief as possible. Only add punctuation when it takes away ambiguity. For example the words 'the researcher's book' need the apostrophe as this is grammatically correct, the book is possessed by the researcher, it is not about researchers.

