

Brand guidelines

October 2016



hope and homes
for children



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A new identity for an existing ambition

Our brand is much more than a name or logo.

It's a promise and a set of values that define us.

Our mission remains the same – to be the catalyst for the global eradication of institutional care for children, and to achieve this in our lifetime.

But times change and to ensure our brand remains relevant, and allows us to engage with our audiences, we have refreshed our logo and identity to reflect the ambitions of our organisation.

We hope these guidelines bring clarity where needed and give a solid foundation to build upon.

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Our brand essence

The essence of our brand is Family Love. At the heart of everything we do is a belief that families (in whatever form they take) provide the unconditional care and love children all fundamentally need and want.

The role of our brand is laying the foundations of family love.

We work with national governments, local authorities and local charities to build an understanding that orphanages will never be able to supply the family love that is essential to children; and creating systemic change in child protection systems to ensure children are always placed in environments which have family love at their core.

By working in this way we are able to move from country to country, laying the foundations for family love and ensuring it can be realised, globally, for every child.

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Our ambition

We are creating a world in which children no longer suffer institutional care by being the catalyst for the global eradication of institutional care of children.

our vision

A world in which children no longer suffer institutional care.

our mission

To be the catalyst for the global eradication of institutional care of children.

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Our values

Our values are the bedrock of everything.
They form how we think, act, look and sound.

excellence

We drive forward with the belief that we can succeed,
and cultivate the creativity and innovation required to
find more effective ways of achieving our mission.

courage

We have the strength to commit to the long term process
of transforming child care and to inspire change in others
wherever and whenever possible.

integrity

We are transparent in our dealings with children, carers and all
those who support our work. Our work is based on evidence and
therefore ensures the highest levels of performance excellence.

These are the bedrock of everything we do.

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Our behaviours

Our behaviours inform how we act and are a direct result of our values.

championing

We drive forward with the belief that we can succeed, and cultivate the creativity and innovation required to find more effective ways of achieving our mission.

collaborative

We have the strength to commit to the long term process of transforming child care and to inspire change in others wherever and whenever possible.

relentless

The environments we work within are often difficult and unwelcoming but we do not give up, we relentlessly work to change attitudes, in order to change systems; which will ultimately transform lives.

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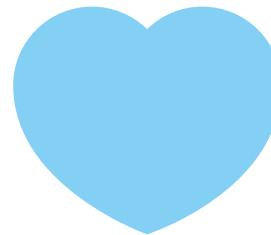
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Introducing the logo

We have developed a logo that has a timeless quality. It's clean and sophisticated, credible and contemporary without losing it's soul and the icon that's synonymous with our brand - the heart. We have retained the personality and purpose that underpins our brand while crafting a mark that will stand the test of time.



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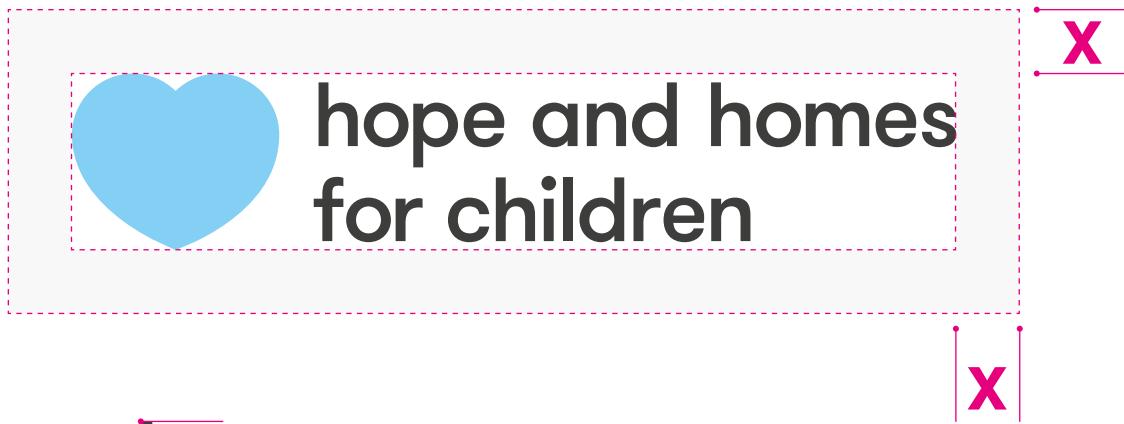
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Clear space and minimum size

To ensure prominence and legibility, our logo is always surrounded by a minimum area of clear space. The clear space must remain free of other elements, such as type, icons and other graphic devices.

The minimum area of clear space is shown here by the grey shaded area containing the logo. The construction of this box is determined by the height of the 'h'. The shaded area and keylines are not visible and do not print.



$$x = h$$



80 mm 114 px

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Logo variations

There are 2 primary versions of the mark that should be used at all times. Both versions retain the blue heart motif, with a dark and light type option to ensure sufficient stand-out on contrasting backgrounds. In some circumstances, where the use of colour isn't possible, a mono version (black or white) may be used.



These versions should only be used when colour reproduction isn't possible.



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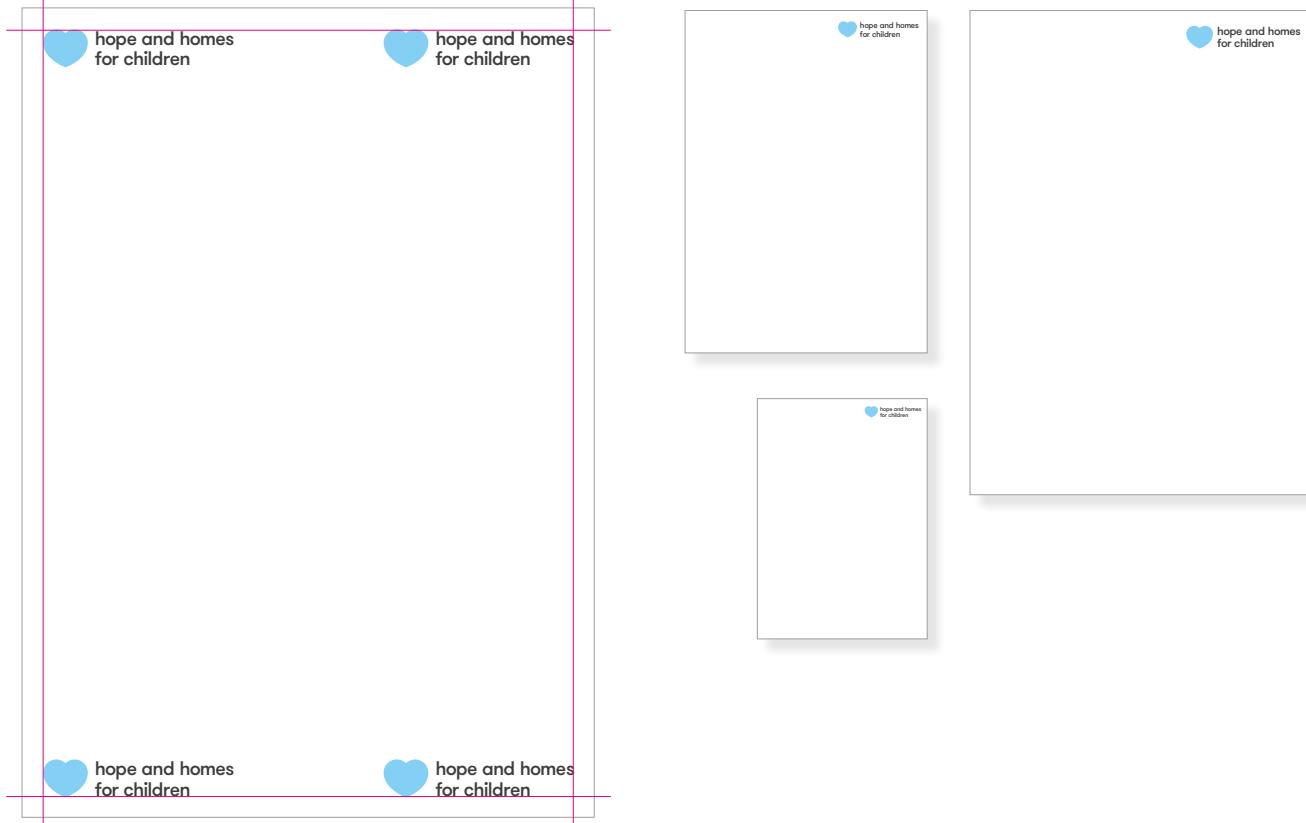
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Logo positioning and placement

We have several preferred options when positioning our logo. This allows us to create maximum stand out and recognition for different channels and applications while maintaining consistency.

The top and bottom corners are the preferred positions for our logo. As a starting point, we have defined some logo sizes for standard applications to maintain consistency and legibility.



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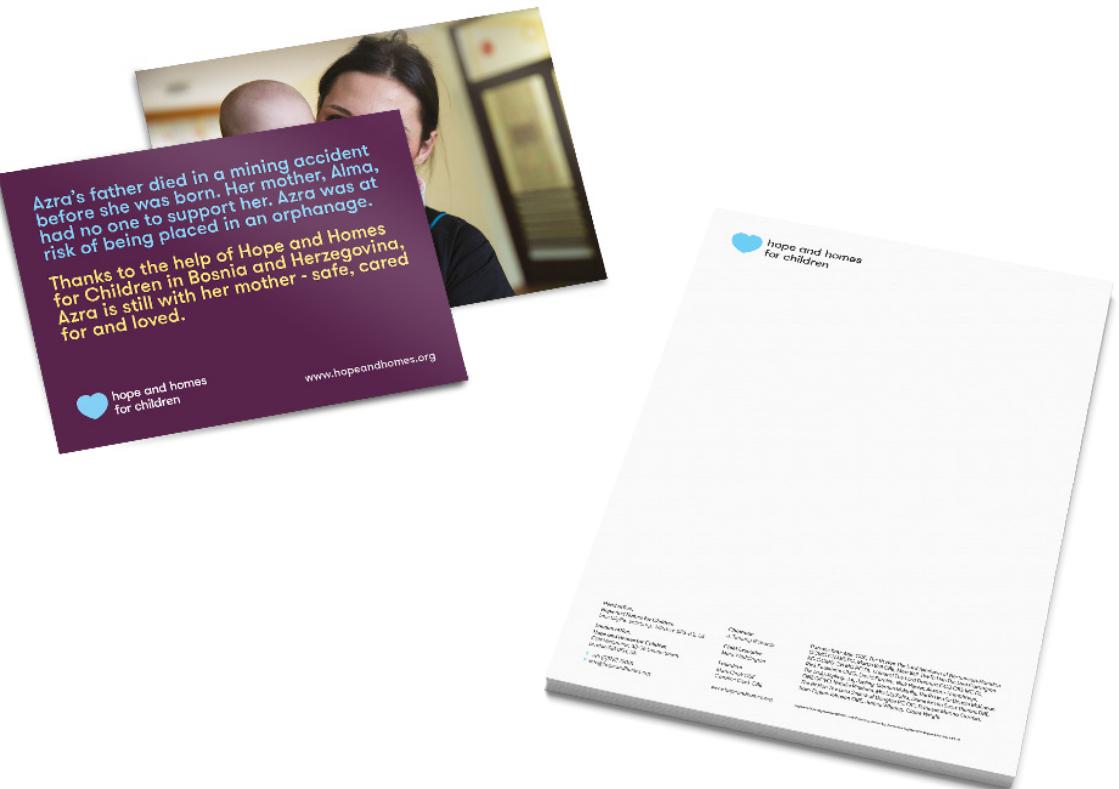
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Logo positioning and placement

Some examples of effective logo sizing and positioning.



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Logo – things to avoid

When it comes to using the our logo correctly it's mostly common sense. Here we've demonstrated the things you should avoid.



Always use the approved artwork



Don't alter the colours or adapt the type



Don't use the logo without the heart



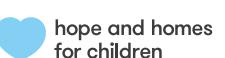
Don't add effects



Don't distort the logo



Don't rotate the logo



Don't go below the minimum size



Don't create outlined versions

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Typography

Typography plays an important part in the way we communicate. Our typeface is GT Walsheim and it's at the heart of our visual language.

Clean, distinctive and legible, we use two weights of GT Walsheim for most of our communications. Our identity is defined by a strong typographic style which has the flexibility to deliver our important messages in a clear, consistent and powerful way.

GT Walsheim Light

abcdefghijklmnopqrstuvwxyz
0123456789!@£\$%&*

Primary headings/body copy

GT Walsheim Medium

abcdefghijklmnopqrstuvwxyz
0123456789!@£\$%&*

Secondary headings/highlight copy

GT Walsheim Bold

GT Walsheim Regular

Limited usage

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Typography in action

The way in which we treat type has a huge impact on the tone of the finished design. In carefully considering our audience, and the emotional response we wish to create, we can start to define a type hierarchy appropriate for that application.

GT Walsheim Medium

GT Walsheim Medium

Azra's father died in a mining accident before she was born. Her mother, Alma, had no one to support her. Azra was at risk of being placed in an orphanage.

Thanks to the help of Hope and Homes for Children in Bosnia and Herzegovina, Azra is still with her mother - safe, cared for and loved.



www.hopeandhomes.org

Think about using colour and scale for impact of key messages. As always with our colour palette, limiting the amount in each application is preferable.



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Typography in action

Running headers aid navigation and add to the magazine aesthetic.

Using light caps gives the piece an elegant editorial feel. Try to use concise, punchy titles that will work better with this type treatment.

A stand first, picked out in the brand purple, makes an inviting entry point to the story.

A drop cap adds to the editorial approach.

Folios are housed in the heart icon - a subtle use of this asset reinforces the brand look and feel without overdoing it.

Hope • Issue 29

BETTER TOGETHER

LUCY BUCK

Lucy Buck used to work as a volunteer in an orphanage in Uganda. Today, her organisation, Child's i Foundation, is a key member of our alliance to end the institutional care of children in Eastern and Southern Africa. Here, she explains how she became a convert to the cause.

I used to be a television producer and then, like lots of people, I decided I wanted to go and do my bit to help "save Africa". I volunteered to work in an orphanage in Uganda.

I really did think I was helping but when I came back to the UK and showed a video of myself with some of the children there to a friend, her response came as a shock. I thought she'd say, "Well done! Don't you do a fantastic job?" but instead, she burst into tears.

Then she told me about attachment theory. She explained that babies need constant love and attention from someone like their Mum or Dad in order for their brains to develop properly and allow them to form healthy attachments to other people. If that brain development fails to take place, they can have lifelong difficulty loving and being loved.

Once I understood this, I realised that my supposed kindness was harming these children. I was actually taking them away from me, only to fly off out of their lives once my time as a volunteer came to an end. I was sure there must be a better way to help. So in 2009 I set up my own project in Uganda called Child's i Foundation to find families for children without parental care and make sure they get the love and attention they need.

“

THESE CHILDREN ARE SOME OF THE MOST VULNERABLE, TRAUMATISED CHILDREN IN THE WORLD BECAUSE THEY HAVE NO ATTACHMENTS AND THEY ARE BEGGING STRANGERS TO LOVE THEM.

”

Pull quotes are a good way of highlighting key content. Again, a limited use of caps gives the spread an elegant, balanced feel.

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Typography in action

The addition of dotted keylines are a useful asset to anchor type to a page or to give structure to a spread.

Remember to use white space to balance spreads and create pace.

Think about what column widths work for your content. It may be useful to consider a flexible grid that allows for multiple column sizes.



ISOBEL EATON

Hope • issue 29

“

IN MANY CASES WE WERE ABLE TO REUNITE CHILDREN WITH THEIR BIRTH FAMILIES AND WE ALSO RAN A SUCCESSFUL ADOPTION PROGRAMME.

“

Isobel Eaton is our Writer and story gatherer. In November, she made her first trip to visit our work, in Bosnia and Herzegovina. She'd travelled a good deal and visited lots of different countries in her previous job as a BBC radio and television producer and so she thought she knew what to expect. She was wrong.

Nominally based Bosnia and Herzegovina (BiH) was quite what I had expected. Not the size of the capital, Sarajevo, which is surprisingly small for a city that used to dominate every news bulletin I watched; not the time and energy that the hard-pressed Hope and Homes for Children team put into making my visit worthwhile; not the fact that nearly everyone here still seems to speak English, everywhere – and certainly not the orphans themselves.

Technically, I understood that things had changed here but, like most people, my imagination was still haunted by the images that emerged with the fall of communism in the early 1990s, of emaciated children, tied to cots in those appalling institutions in Romania.

So, initially, it was almost a relief to find that the orphans in BiH are not living in squalor and filth and hell but in a cross between a big council office and a secondary school. They're clean, if shabby, they're oppressively hot and they smell like hospitals. But you don't have to spend long in these institutions to realise that these are still terrible places for children to grow up.

The orphans in Mostar for example is a collection of scruffy, chalet-style buildings, right next to the Neretva River. Inside, there's a single large hall, a bit like a hall in a more like a run-down motel than a place to care for children. The living areas are bleak with tatty sofas and hard linoleum floors. The only activity, the only interaction on offer to the young teenagers who drift in and out are the big televisions, mounted high up on the walls. The children share cramped, uncomfortable beds though. They have to share with whom they share with. They don't have much control over what's happening. It seems, from time-to-time, to bedtimes to what's on the televisions. At the same time, there's no sense that anyone really cares about what they do, who they are or what the future might hold for them.

Most of the children in the institution in Mostar are in their early to mid teens. Samir is by far the youngest child here. He's just five-years-old and when I meet him, he's sitting in the corner of one of the living rooms, playing with an orange plastic truck. It's the only age-appropriate toy to be seen.

Aleksandra, a member of our team in BiH, explains that Samir was found abandoned on the streets of Mostar a year ago. He was suffering from exposure and close to death. After he had been found, he was brought here to the orphanage. All that his birth family could be found was Roma. So, Aleksandra had to beg on the streets with his mother. They think he is probably from a Roma family. As far as we know, no efforts have been made to trace his family or find out why he was abandoned.

Samir is a bright and curious boy. He was desperate to use my pen and draw in my note pad but as far as I could tell, he had no access to pens, pencils, paints or books in the community. I think he does well at school though; he is seven and nine. They have an insatiable appetite for paper, glue, pens, paint, crayons, glitter and every other arts and craft material you can think of.

In the UK, a child like Samir would be an absolute priority for fostering or adoption but it seems the authorities at the orphanage are not interested in finding him a permanent home. They've got, if shabby, they're oppressively hot and they smell like hospitals. But you don't have to spend long in these institutions to realise that these are still terrible places for children to grow up.

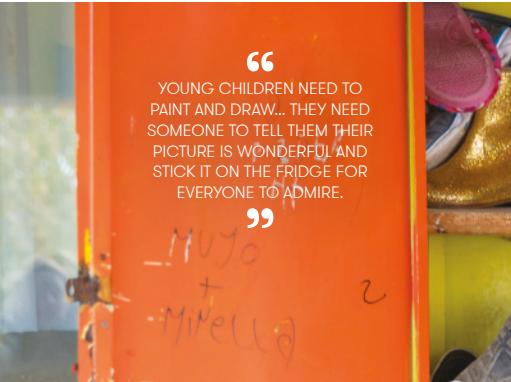
There are still nearly 2,000 children living in institutions in Bosnia and Herzegovina. Places like the orphanage in Mostar are still seen as the best way to look after children whose parents have died or are unable to care for them. On an official level there is little or no culture of fostering and adoption and, therefore, very few services to support an alternative system of care to replace the orphanages.

On paper, the government is committed to reforming its child protection system and finding families for children like Samir who are trapped in orphanages but progress can be frustratingly slow.

Hope and Homes for Children is the only organisation working directly to address the problem. We began by closing a large orphanage in Zenica and finding families from the UK and US to care for the children. We are now actively working on the closure of another three institutions, including the largest in the country.

On the long drive back up to Sarajevo from Mostar, Anilija Radenković, our joint BiH Country Director (and one of the warmest people you will ever hope to meet) explained to me the width of the task ahead. “It's not going to help us to change the government but it's going to help us to change the public awareness about fostering and adoption, we work closely with local social workers to provide training and advice on how to support families and stop children being sent to institutions. They train foster families and they work with the authorities to put in place the alternative care that is badly needed. Their immediate goal is to set up a Small Family Home in Tuzla to care for a small number of children from the institution there who cannot be placed with families because of their specific special needs. This is the final piece of the jigsaw that would allow them to close the orphanage in Tuzla for good.”

The obstacles that Anilija and the team face are formidable – from the complex political structure that is a legacy of the war to the stagnant economy that means the government has little money to invest in the public sector. There are signs but I have no doubt that will prevail. Thanks to the courage, their resilience and their dedication, the most unexpected part of my visit to Bosnia and Herzegovina turned out to be the way I felt when I left: genuinely optimistic that a brighter future is possible for Samir and all the children still living in institutions there.




“

YOUNG CHILDREN NEED TO PAINT AND DRAW... THEY NEED SOMEONE TO TELL THEM THEIR PICTURE IS WONDERFUL AND STICK IT ON THE FRIDGE FOR EVERYONE TO ADMIRE.

“

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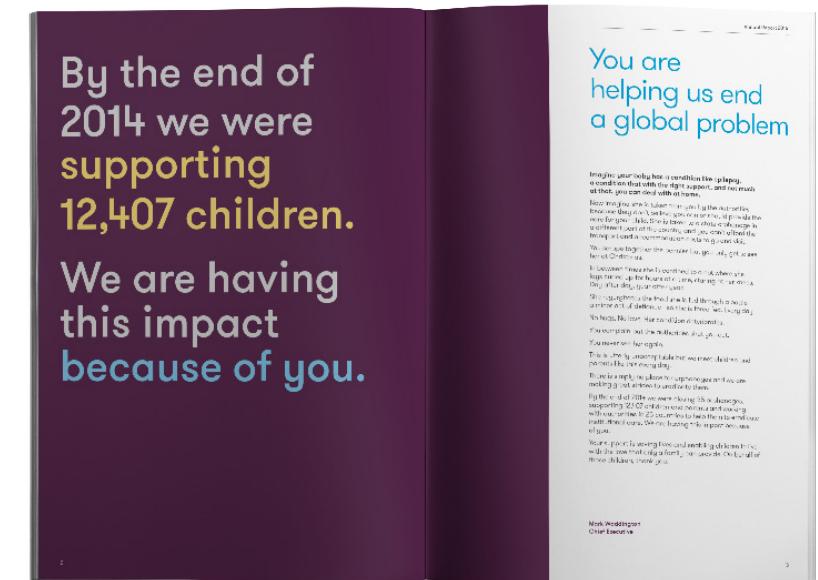
Typography in action

A selection of applications that demonstrate the flexibility of our type treatments.



By the end of
2014 we were
supporting
12,407 children.

We are having
this impact
because of you.



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Colour

Colour is a very expressive part of our brand and, used in the right way, can help us deliver a variety of messages to a range of audiences. As with imagery and copy, understanding who we're talking to and how we're going to speak to them will help define the best to use our colour palette. Ultimately, a controlled, considered approach will be key to getting the right combination.

Avoid tints

Except in exceptional circumstances, we do not use tints of our brand colours. Graph segments, for example are a situation where using a tint would be appropriate.



C50 M0 Y0 K0
R131 G208 B245
#82cff5
297C

C0 M0 Y0 K15
R227 G227 B227
#e3e3e3
420C

C0 M0 Y0 K90
R60 G60 B59
#3c3c3b
426C

C0 M0 Y0 K0
R255 G255 B255
#ffffff
N/A

C75 M100 Y50 K20
R88 G36 B76
#57244b
51C

C90 M0 Y0 K15
R0 G164 B217
#00a4d9
639C

C2 M9 Y63 K0
R254 G227 B119
#fee276
113C

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Colour in action

Picking the right combinations and proportions of colour will be key to delivering the appropriate messages and achieving the best balance. The bars below demonstrates how using a limited selection of our palette, and determining the weighting of these colours, changes the overall tone of the piece.

Photography adds colour and texture to contrast with the white space

A limited colour palette can give the spread a contemporary, editorial feel

Using small coloured graphic devices add interest and punctuate the white space



This bar is a proportional representation of the colour combinations used on the spread above

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A large block of the deep purple can act as a dividing device and make a striking alternative to imagery

Think about using limited amounts of coloured type to emphasise key points

A sufficient amount of white space is required when using large areas of solid colour

This bar is a proportional representation of the colour combinations used on the spread above



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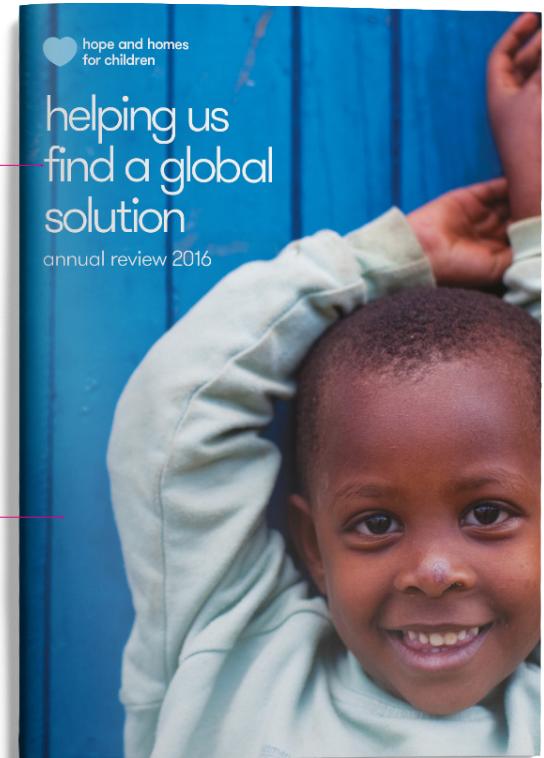
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Colour in action

Picking the right combinations and proportions of colour will be key to delivering the appropriate messages and achieving the best balance. The bars below demonstrate how using a limited selection of our palette, and determining the weighting of these colours, changes the overall tone of the piece.

In this scenario, white copy is simple and elegant, allowing the imagery to take centre stage

Rich, vibrant full bleed imagery can be used in place of a colour from the palette



This bar is a proportional representation of the colour combinations used on the spread above

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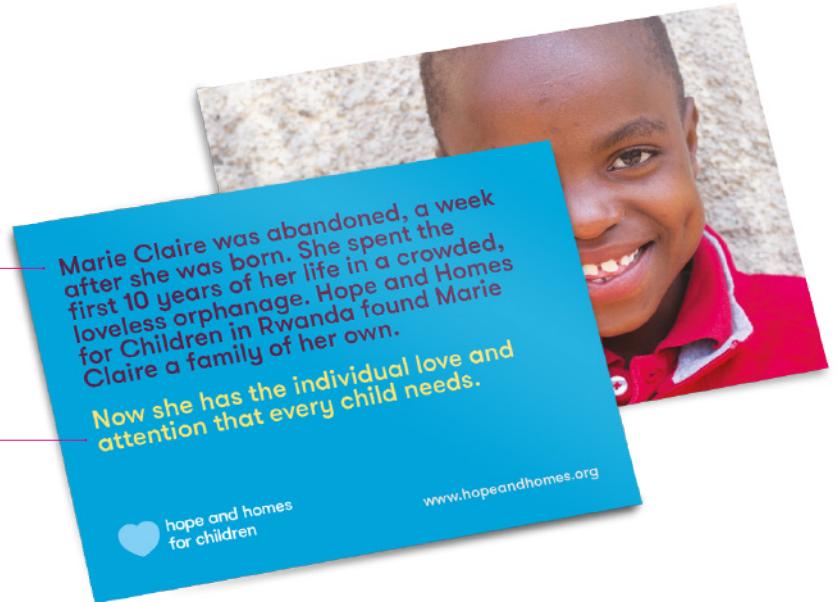
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Colour in action

Picking the right combinations and proportions of colour will be key to delivering the appropriate messages and achieving the best balance. The bars below demonstrates how using a limited selection of our palette, and determining the weighting of these colours, changes the overall tone of the piece.

The blue background acts a foil for the contrasting type colours

Two colours have been used for the type, with the lighter of the two used for emphasis



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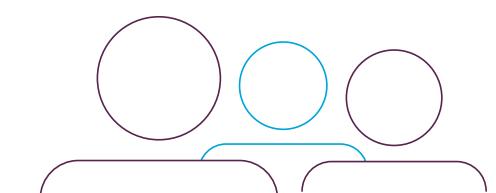
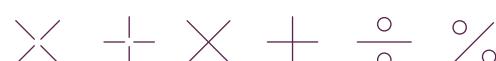
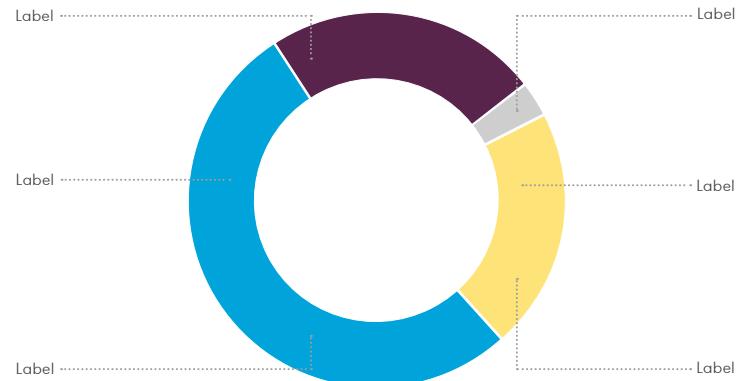
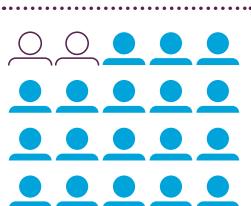
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Graphic elements

To compliment the other assets in our brand tool kit, we have developed a set of graphic elements. The variety and depth of these devices means they can be used in variety of ways; as supporting info graphics to reinforce key messages, as a way of visualising data and as a visual entry points to a story or narrative.



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Graphic elements

An example of graphic elements used to represent key information



IT TAKES
£1200
TO FREE
1 CHILD

=
£9.6 BILLION PROBLEM

FOR EVERY £1
WE SPEND
ON A CHILD
1
WE LEVERAGE
ANOTHER
£12

=
£750 MILLION IN 30 YEARS = **£25 MILLION A YEAR**

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Graphic elements in action

There are a broad range of ways to use our graphic devices. From simple and instructional to emotive and engaging, there's flexibility to adapt them to suit your communication.



Isobel Eaton is our Writer and story gatherer. In November, she made her first trip to visit our work, in Bosnia and Herzegovina. She'd travelled a good deal and visited lots of challenging countries in her previous job as a BBC radio and television producer and so she thought she knew what to expect. She was wrong.

Meeting one of the children, Isobel expected him to be shy, or perhaps not speak. Not the case. In Banja Luka, which is surprisingly small in size, Isobel met every new baby born! She watched, not the time and encouraged the hand-passed 'laps and loves' to children too young to move. She visited worthless, not the fact that no-one, everyone here still smiles, all the time, everywhere - are certainly not the euphemisms themselves.

Technically, Isobel understood that these had changed her but, for most people, the 'laps and loves' rounded by the hugs and kisses, were the full of connection in the early 1990s, of abandoned children sent to care in a sprawling institution, Jajce in Bosnia.

So, actually, Isobel didn't really understand. Her office colleague, who is like her, instead, took it and ran. Her colleague, however, in his council office and a secondary school, "They're down, I shabby, they'reopoulos her and they come to hospitals, but you don't have to spend long in these institutions to realize that these are still terrible places for children," he groaned.

The programme, 'We start for example is a collection of crafty, crafty style buildings, 'she says, 'we've never had that kind under the sky, so we've designed. I look more like a house than a place to care for children.'

"We bring trees and break buildings and have the floors. The floor can be a big interaction point. After the summer holidays, very difficult and so use the big televisions, mounted high up on the walls. It's a children's show channel, among various platforms. They don't get to choose who they watch with. They don't get much choice about anything it seems, from medicines to let's say who's on the television. At the same time there are some that do, some real choices about what they like, who their friends are, what the future might hold for them."

Most of the children in this institution live in care. In their early to mid-teens, some go to foster, the majority will never leave. Few leave school and when I meet him, he's sitting in the corner of one of the living rooms, playing with an old plastic truck. It's the only thing occupying his mind at the moment.

According to Isobel, a member of our team in Dili, explains that he was taught never to cry on the streets of Macau, a year ago. He was suffering from exhaustion and illness in church. After his head recovered, he was brought here to the programme. All that he still never been able to forget, about his past is that he used to be a soldier. He was with the FARC, fighting, and he had to leave his family. As far as we know, no efforts have been made to find him or find out why he was abandoned.

1492
CHILDREN IN
FAMILY **BASED CARE**

Isobel is a bright and curious boy. He was determined to see the fish tank down in the mats room but for me to tell, he has no desire to play. So, we sit in silence. I look at the ornaments, though, and I can see who's a known and liked person. There are interesting objects for paper, glue, pens, paints, scissors, glitter and even offer me a craft material you can think of.

In the UK, a child like Sam would be an absolute priority for fostering or adoption but it's not the authorities of the programme have no real plans for him. No real support. He does a wonderful round the room, looking with us, the staff, at the benefits for company. He is no smile smiling.



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Photography

One of the most powerful and important elements in our brand tool kit is photography. Our images should reflect every aspect of our work, both positive and negative, and represent a variety of experiences.

We should strive to show a balanced view and one that reinforces the content or story we are trying to tell.

Some things we should be looking out for in our photography are:

- Spontaneity and moments of genuine emotion.
- Capturing the expressions on faces, the ways of interaction and the kinds of activities our people are engaged in.
- An honest reflection of the situation, without over-engineering or staging the shot.
- Environments and locations to show an extension of the individuals personality or circumstances.



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Hero photography

Hero photography should take centre stage in any application. It should be viewed as an essential part of the story telling, and central to the narrative being created. Using a series of images, from the same shoot, should be considered to reinforce the story. This will also allow for more flexibility when creating the layout.



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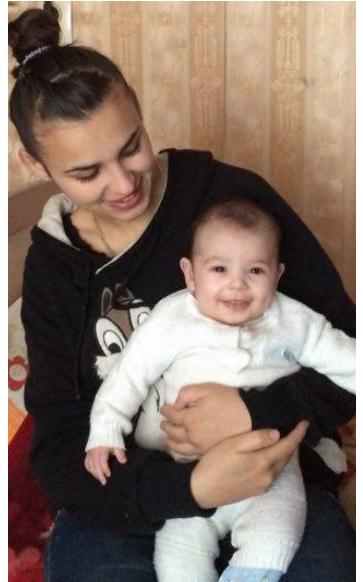
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Supporting imagery

Using supporting imagery can be used to good effect, especially when it's used to supplement hero photography. Generally, it's best used smaller and to support a specific story. It shouldn't replace our hero photography or dominate any of our communications.



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Photography in action

Some examples of how powerful and dynamic our hero photography can be.



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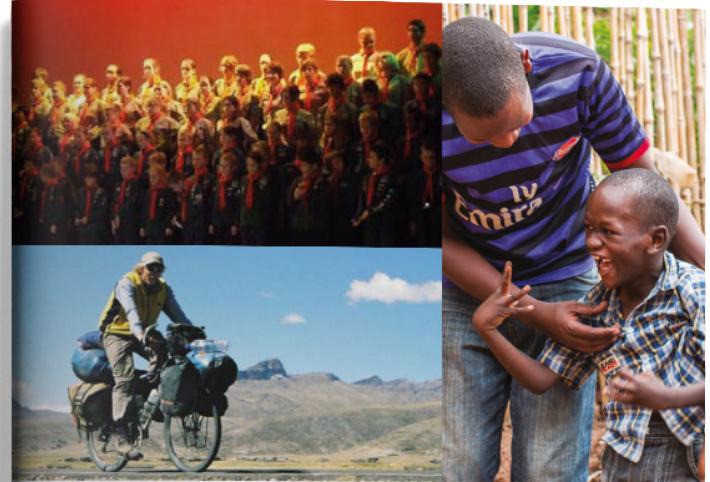
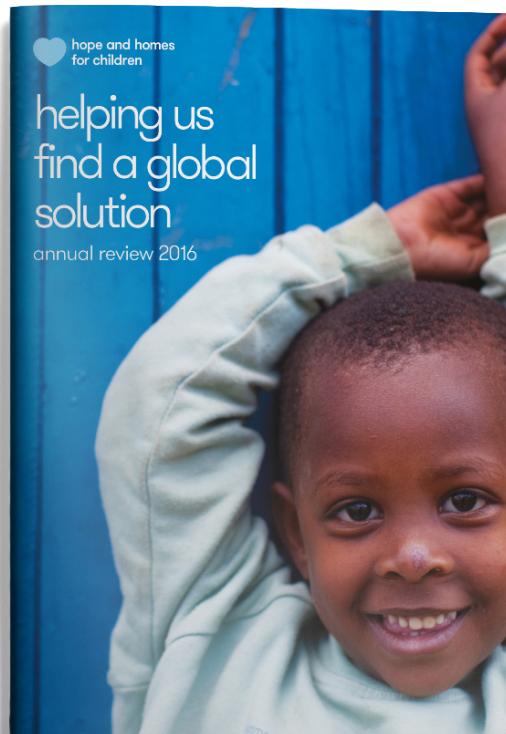
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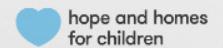
Photography in action

A single image can be a powerful way to communicate your message. It's possible to use multiple shots in one application, but try to avoid busy and overcomplicated layouts. Think about how to crop and frame your imagery to allow copy and type to breath.



the difference
you can make

fundraising pack



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Photography in action

Using multiple images adds depth and interest and creates a more engaging layout.

The image shows an open magazine spread. The left page features a quote from Isobel Eaton about reuniting children with their birth families and running a successful adoption programme. Below the quote is a short article about a child named Samir. The right page contains another quote and a photograph of two young children hugging. The bottom of the right page has a caption about Hope and Homes for Children's goal to set up a Small Family Home in Tuzla.

Hope • Issue 29

ISOBEL EATON

“
IN MANY CASES WE WERE ABLE TO REUNITE CHILDREN WITH THEIR BIRTH FAMILIES AND WE ALSO RAN A SUCCESSFUL ADOPTION PROGRAMME.
”

Isobel Eaton is our Writer and story gatherer. In November, she made her first trip to visit our work, in Bosnia and Herzegovina. She'd travelled a good deal and visited lots of challenging countries in her previous job as a BBC radio and television producer and so she thought she knew what to expect. She was wrong.

Nothing about Bosnia and Herzegovina (BiH) was quite what I had expected. Not the size of the country, which is surprisingly small for a city that used to dominate every news bulletin I watched; nor the beauty and energy that the hard-pushing tourism industry has created. What was surprising my visit worthwhile, not the fact that nearly everyone here still smokes, all the time, everywhere - and certainly not the orphans themselves.

Technically, I understood that times had changed here but, like most people, my imagination was still haunted by the images that came with the fall of communism in the early 1990s, of emaciated children, tied to coats in those appalling institutions in Romania.

So, initially, it was almost a relief to find that the orphanages in BiH are not like that. Instead they look and feel like a cross between a big office and a secondary school. They have air conditioning, they're relatively hot and they smell like hospitals. If anything, they don't have to spend long in these institutions to realise that these are still terrible places for children to grow up.

The orphans in Mostar for example is a collection of scruffy, cheap beds in a light nest to the Neretva River, bows under one of its famous bridges. It's more like a dormitory-model than a place to care for children. The living areas are bleak with latty sofas and hard linoleum floors. The only activity, the only interaction on offer to the young teenagers who drift in and out are the big televisions, mounted high up on the walls. The children share cramped, anonymous beds and don't get to choose who they share them with. They don't get to play, to dream, to imagine. It seems, from midmorning to bedtimes to what's on the televisions. At the same time there's no sense that anyone really cares about what they do, who they are or what the future might hold for them.

There are still nearly 2,000 children living in institutions in Bosnia and Herzegovina. Places like the orphanage in Mostar are still seen as the best way to look after children whose parents are temporarily or permanently unable to care for them. At the moment there's little or no culture of fostering and adoption and, therefore, very few services to support an alternative system of care to replace the orphanages.

On paper, the government is committed to reforming its child protection system and finding families for children like Samir who are trapped in orphanages but progress can be frustratingly slow.

“
YOUNG CHILDREN NEED TO PAINT AND DRAW... THEY NEED SOMEONE TO TELL THEM THEIR PICTURE IS WONDERFUL AND STICK IT ON THE FRIDGE FOR EVERYONE TO ADMIRE.
”

Hope and Homes for Children is the only organisation working directly to address the problem. We began by setting up a large orphanage in Zenica and finding families for the 67 children who lived there and we are actively working on the closure of another three institutions, including the two largest in the country.

On the long drive back up to Sarajevo from Mostar, Anilija Radenković, our joint Executive Director (and one of the warmest people you could ever hope to meet) explained to me that she believes that her team is doing what needs to be done to help children like Samir. They run publicity campaigns to raise public awareness about fostering and adoption, they work closely with local social workers to provide training and advice on how to support families and stop children being sent to institutions. They train foster families and they work with the authorities to put in place the alternative care that is so badly needed. Their immediate goal is to set up a Small Family Home in Tuzla to care for a small number of children from the institution there who cannot be placed in families because of their specific special needs. This is the final piece of the jigsaw that would allow them to close the orphanage in Tuzla for good.

The obstacles that Anilija and the team face are formidable - from the complex political structure that is a legacy of the war to the sheer poverty that means the government has little money to spend on reforming the childcare system but I have no doubt they will prevail. This is the message, their resilience and their dedication, the most unexpected part of my visit to Bosnia and Herzegovina turned out to be the way I felt when I left: genuinely optimistic that a brighter future is possible for Samir and all the children still living in institutions there.

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Captioning Photography

Where applicable, photography can be captioned using vertically set type in a size smaller than the body copy.



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Tone of voice

Our tone of voice defines how we sound and is informed by our values and behaviours.

We act with integrity so we sound **Transparent**

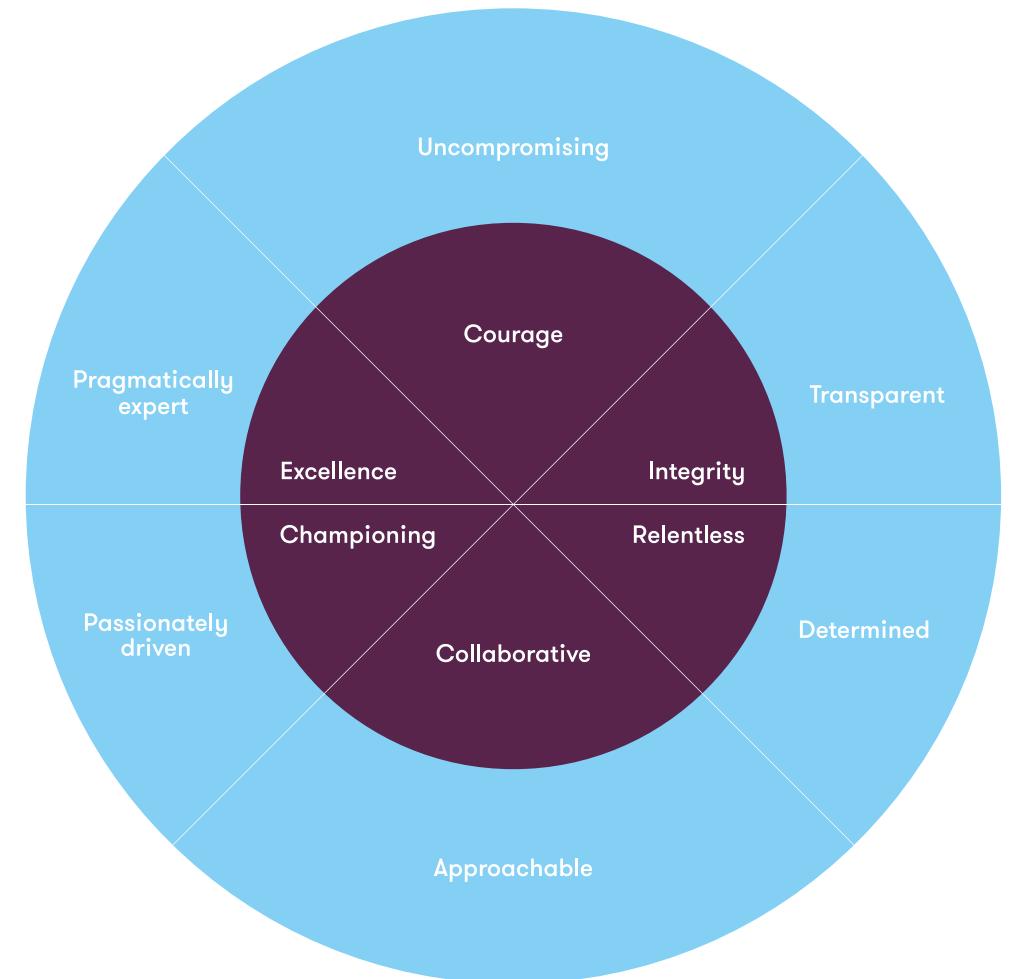
Honest and open but not over-familiar or intrusive.

We act with excellence so we sound **Pragmatically Expert**

Practically knowledgeable and scientifically accurate but not difficult to understand.

We act with courage so we sound **Uncompromising**

Pioneering and dedicated to collaboration but never compromising on our core belief.



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Tone of voice

We are championing so we sound **Passionately Driven**

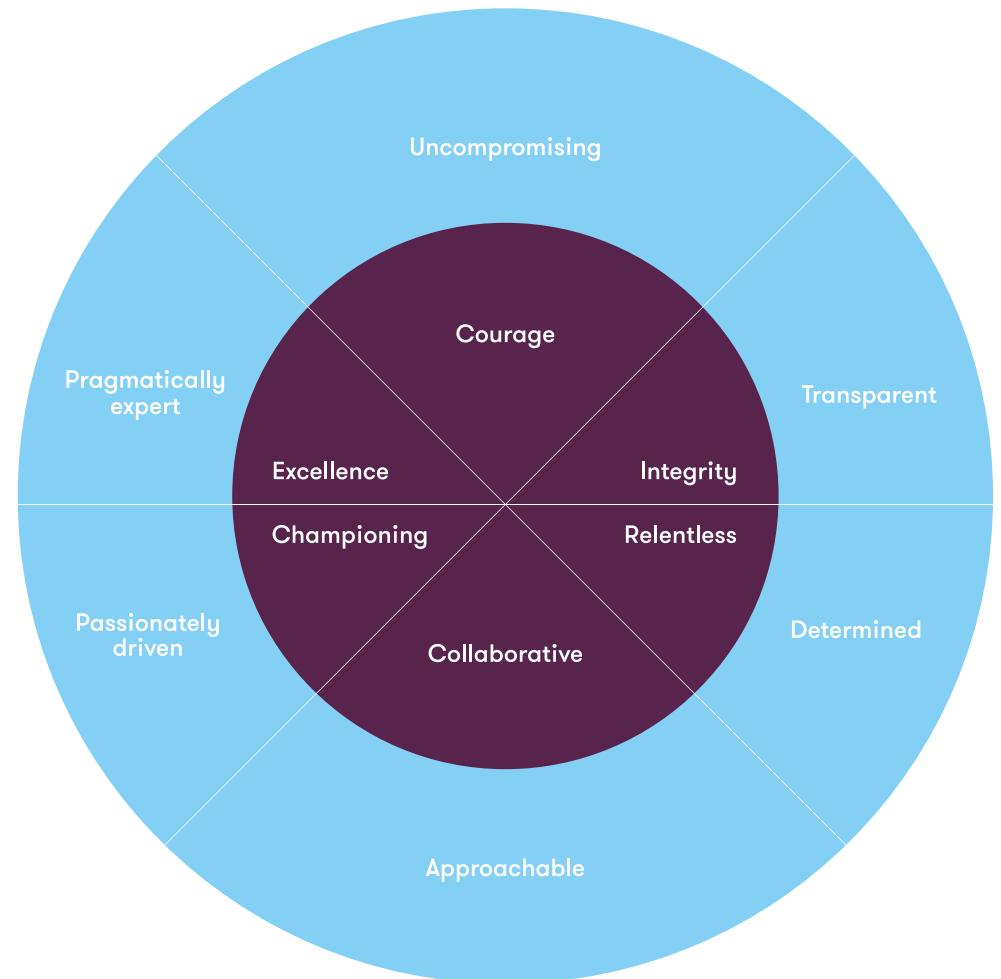
Driven by our desire to always ensure the best interest of children. Our passion shines through but it is not aimless or overly emotional.

We are collaborative so we sound **Personal**

Empathetic and without ego but not worthy or patronising.

We are relentless so we sound **Determined**

Tenacious and can-do when but not unrealistic or arrogant.



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