

WIP



BRAND GUIDELINES

JULY 2018





**WE ARE HERE,
ON THE
FRONTLINE
OF TRUTH**

NGO LATIN AME

UNITED STATES
OF AMERICA

A photograph of a young man with dark skin and short hair, wearing a white and blue plaid shirt. He is smiling and holding a large, partially visible sign with a purple and red background. The sign features white text that reads "We are here, not stigma".

We are here,
not stigma

**WE ARE HERE,
ON THE
FRONTLINE
AGAINST
PERSECUTION**



**WE ARE HERE,
ON THE
FRONTLINE
OF SEXUAL
HEALTH**



**WE ARE HERE,
ON THE
FRONTLINE
AGAINST
DISCRIMINATION**



**WE ARE HERE,
ON THE
FRONTLINE
OF EQUALITY**



**WE ARE HERE,
ON THE
FRONTLINE
AGAINST HATE**



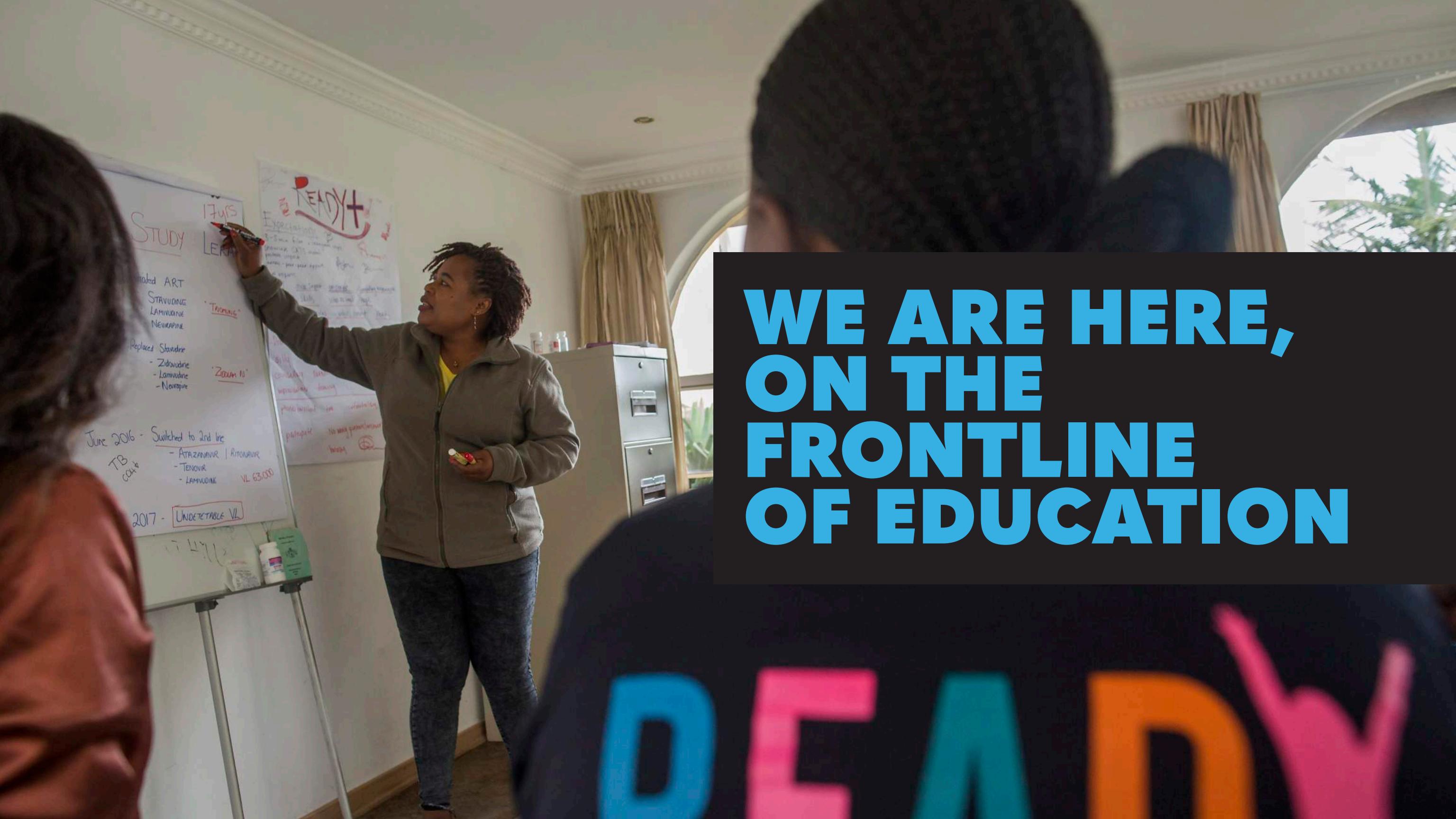
**WE ARE HERE,
ON THE
FRONTLINE
OF HOPE**



**WE ARE HERE,
ON THE
FRONTLINE
OF HUMAN
RIGHTS**



**WE ARE HERE,
ON THE
FRONTLINE
OF TABOOS**



**WE ARE HERE,
ON THE
FRONTLINE
OF EDUCATION**



**WE ARE HERE,
ON THE
FRONTLINE
OF FUTURES**

**AIDS IS REAL
KNOW YOUR HIV STATUS
VISIT THE COUNSELLING SITE
TODAY AT KALOMO HOSPITAL**

**WE ARE HERE,
ON THE
FRONTLINE
OF LIFE**



**WE ARE,
FRONTLINE
AIDS**



INTRODUCTION

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BRAND PLATFORM

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WHY WE EXIST

We exist because the most marginalised people demand innovation to create a future free from AIDS

WHAT WE DO

We are a global movement igniting innovations that break through social, political and legal barriers that stand in the way of a future free from AIDS

HOW WE DO IT

WE DRAW ON 25 YEARS PROVEN EXPERIENCE working with marginalised populations, to solve the toughest challenges that are too often avoided and ignored

WE ACT AS ONE GLOBALLY DIVERSE MOVEMENT of people and organisations to deliver proven locally relevant innovations at scale, reaching those too often excluded

OUR DYNAMISM IS OUR POWER – We constantly rethink what we do and challenge ourselves and our partners to do things differently

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AIDS IS DONE. IT WILL BE GONE BY 2030. EASY.

WRONG.

BRAND NARRATIVE

Here's the real story. We've got stuck. Focus, time and money are being shifted away from AIDS. We've all been guilty of wishful thinking, looking at targets like they're the same as the truth.

We're losing this fight. Again. It's a crisis. Again. The epidemic hasn't gone away. AIDS isn't done. It's evolving. And the world isn't keeping up.

Right now, the disease is spiking amongst people in societies around the world with the least power, those whose voices the world continually ignores, are stigmatised and marginalised just because of who they are. If we don't act fast –if we don't act now – more people will be infected and die. It's as simple as that.

We've been on the frontline of the world's response to AIDS for 25 years now. We were there before most others. We have the credibility to be listened to, the history to change the future. We can't step aside. So we need to make a leap. Break free of the thinking, the language, the actions that were once effective but are now holding us back. Shake up the complacent consensus in our sector. Make some noise. Rattle some cages. Light some fires.

Become not just an alliance of the right minded but a movement open to all –and their ideas, energy. Seek new collaborations and the technology to connect people to innovative approaches – which

join together the political, social, economic, legal and medical. Because no one person or organisation can end AIDS alone.

Become a movement that is global, national, local and multi-directional in how it thinks and acts. That changes as the disease changes. An organisation that speaks the truth. That will go where others fear. That will amplify the voices that people already have. That will push every boundary until it yields, fuelling a future free from AIDS.

Our dynamism is our power. We will bring together a diversity of people and ideas across social and geographic boundaries. Because through our movement we will make the world better.

It's time to rage. It's time to change. It's time to get smart. It's time to up our game, get back on track. It's time to end this epidemic forever.

Together we are greater than AIDS

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OUR STRAPLINE

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JOIN US. END IT.

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OUR VALUES

Our beliefs are embedded in our culture and inform how we behave.

These underpin our purpose. Our beliefs are fundamental, everyone who works with us must align to these.

- The lives of all human beings are of equal Value
- Everyone has the right to access the HIV info and services they need for a

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INSIGHTFUL

Insight fuels innovation. We're always looking beyond the obvious to uncover the human truth that unlocks the best solution. Our insights are always actionable and grounded in the reality to reflect the real story.

This means we:

1. Communicate the facts
2. Are interested in the human story

But we're not:

1. Ponderous
2. Theoretical

CHALLENGING

We never give up, never taking no as an answer. We ceaselessly pursue the truth and the best outcome. We constantly challenge ourselves and our partners to deliver better solutions.

This means we:

1. Focus on those who matter to do what matters
2. Hold ourselves and others to account

But we're not:

1. Bullish
2. Reckless

FAST

Every moment counts. To keep pace we must keep close, knowing what's happening now and what's coming next. We don't hold on to old ideas that perpetuate outdated approaches.

This means we:

1. Always a step ahead
2. Are nimble

But we're not:

1. Thoughtless
2. Superficial

COURAGEOUS

No matter what barriers stand in our way – we won't be intimidated or disheartened. We face our fears to be the voice for those who can't be heard. We know when we have to lead and when we must support others to do so.

This means we:

1. Speak up to stand out
2. Push the boundaries

But we're not:

1. Blinded
2. Inflexible / Stubborn

INTRODUCTION

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OUR MESSAGING

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OUR VISION

These messages introduce us to our audiences, giving them clarity of why we're here and the confidence in what we do.

OUR VISION

We want a future free from AIDS for everyone, everywhere. This is the world that Frontline wants to see, and will play its part in creating.

WHY WE EXIST

Around the world millions of people are denied HIV prevention, testing, treatment and care simply because of who they are and where they live. As a result, almost 2 million were infected with HIV in 2017 and almost 1 million died of AIDS-related illness. Answers directly who benefits from most from Frontline's continued presence and operation.

WHAT WE DO

Frontline AIDS works to break down the social, political and legal barriers that marginalise people face and stand in the way of the end of AIDS. Answers directly 'why Frontline does?', making clear specific areas of expertise.

HOW WE WORK

We work with partners on the frontline, innovating together to create a future free from AIDS. Answers directly 'how Frontline works?', foregrounding innovative approach and role of partners.

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BOILERPLATE

When the new brand messages are combined, they provide a new boilerplate description of Frontline AIDS

Frontline AIDS wants a future free from AIDS for everyone, everywhere. Around the world, millions of people are denied HIV prevention, testing, treatment and care simply because of who they are and where they live.

As a result, almost 2 million were infected with HIV in 2017 and almost 1 million died of AIDS-related illness.

Together with partners on the frontline, we work to break down the social, political and legal barriers that marginalise people face, and innovate to create a future free from AIDS.

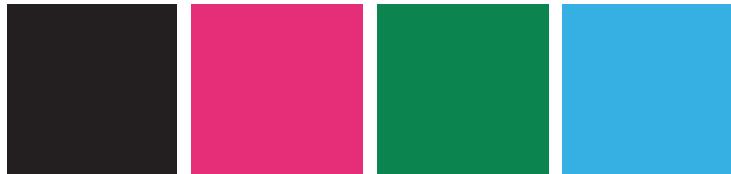
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LOGO



COLOUR PALETTE



TYPEFACES

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1234567890

Heebo Bold
ABCDEFGHIJKLMNOPQRSTUVWXYZ
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Heebo TBC Regular
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Heebo Light
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Consistent

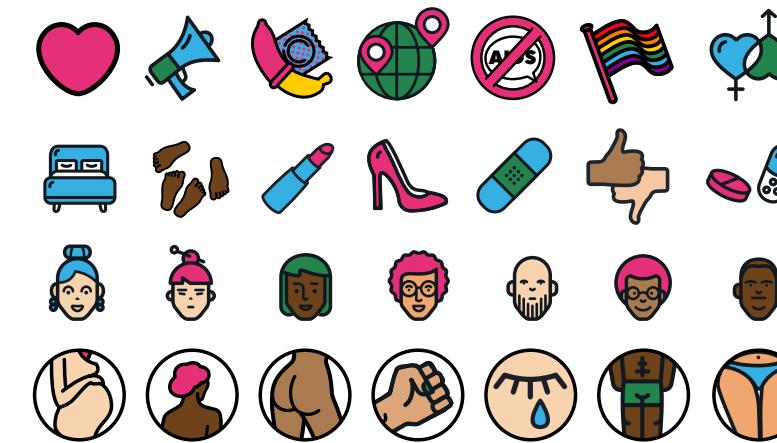
TYPOGRAPHY



PHOTOGRAPHY



ILLUSTRATION



Coherent



INTRODUCTION

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PRIMARY & SECONDARY

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PRIMARY LOGO



Logotype

Symbol

SECONDARY LOGO



Symbol

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PRIMARY OR SECONDARY

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SIZING & CLEAR SPACE

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MINIMUM SIZE



For a good legibility never go below 25mm and xx pixels wide



For a good legibility never go below 16mm and xx pixels wide

TBC

POSITIONING

The choice of position of the FrontlineAIDS logo is dependant on format.

LOGO SIZING

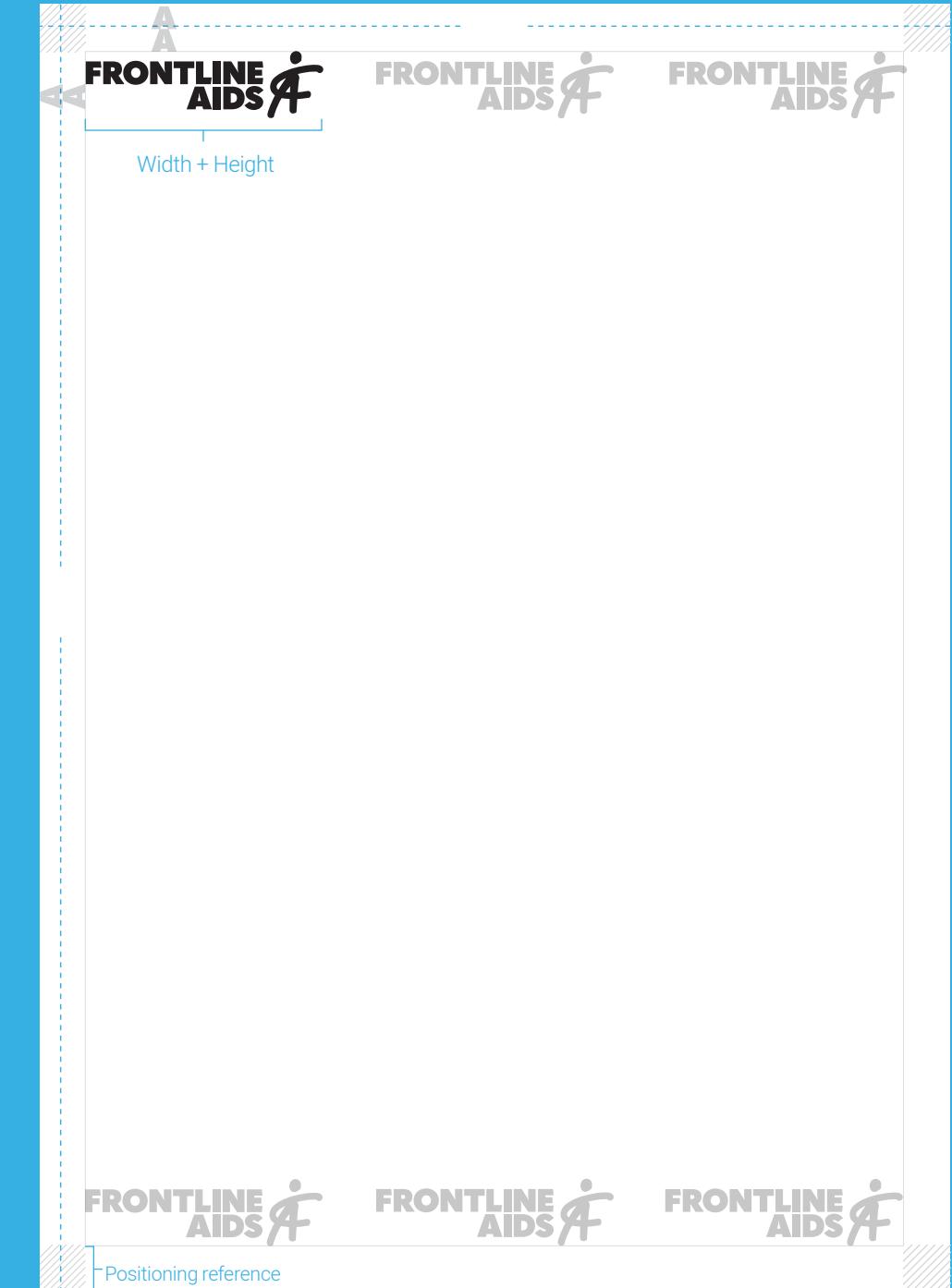
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MARGINS

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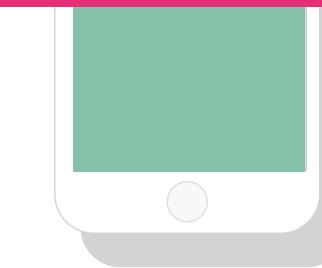
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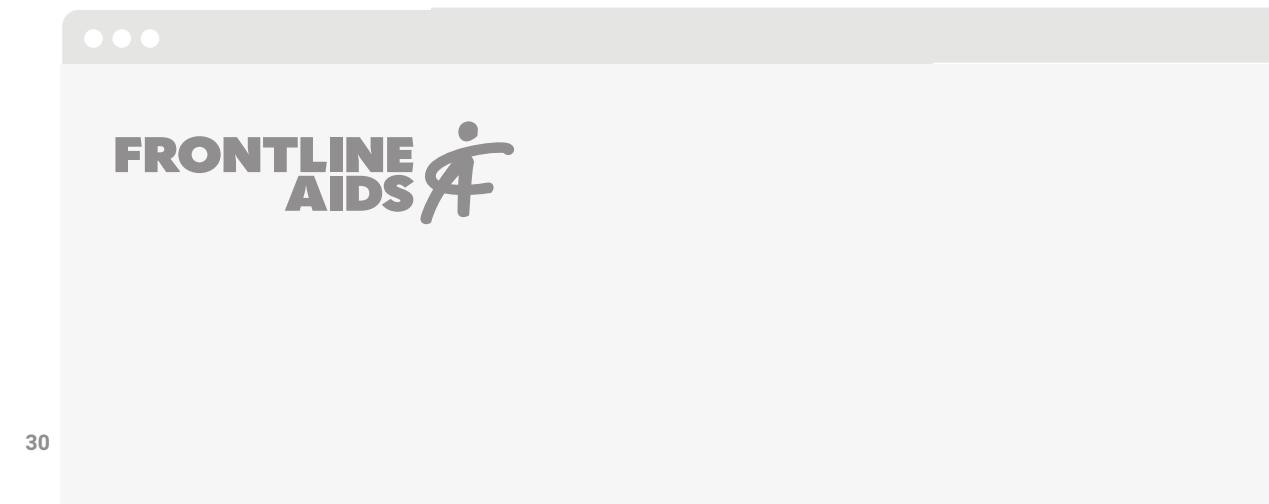
WIP

This page will highlight where to use the primary version and the secondary logo in a bit more detail



WEBSITE

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BROCHURE



STRAPLINE

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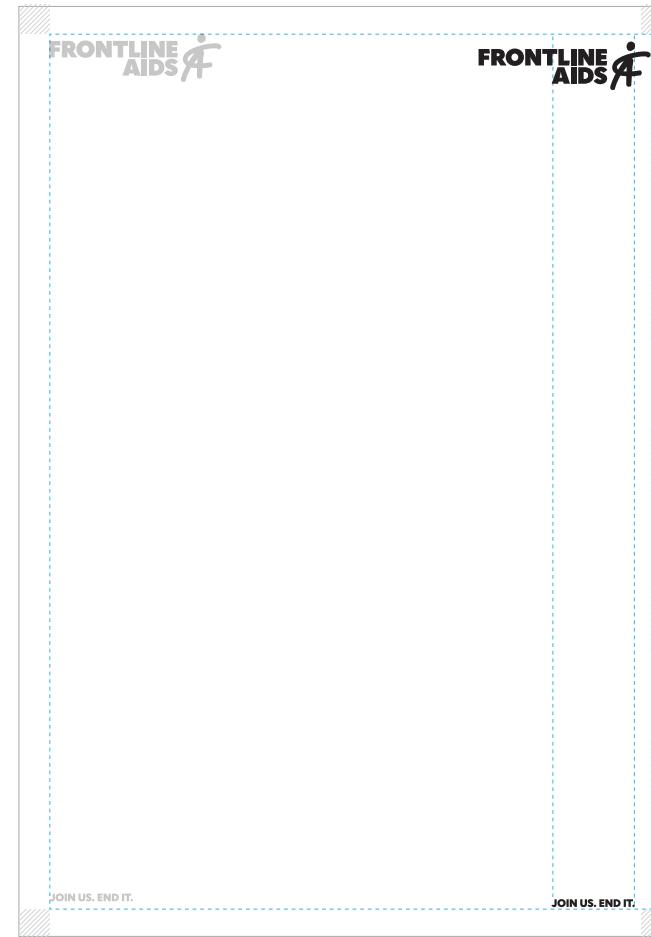
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JOIN US. END IT.

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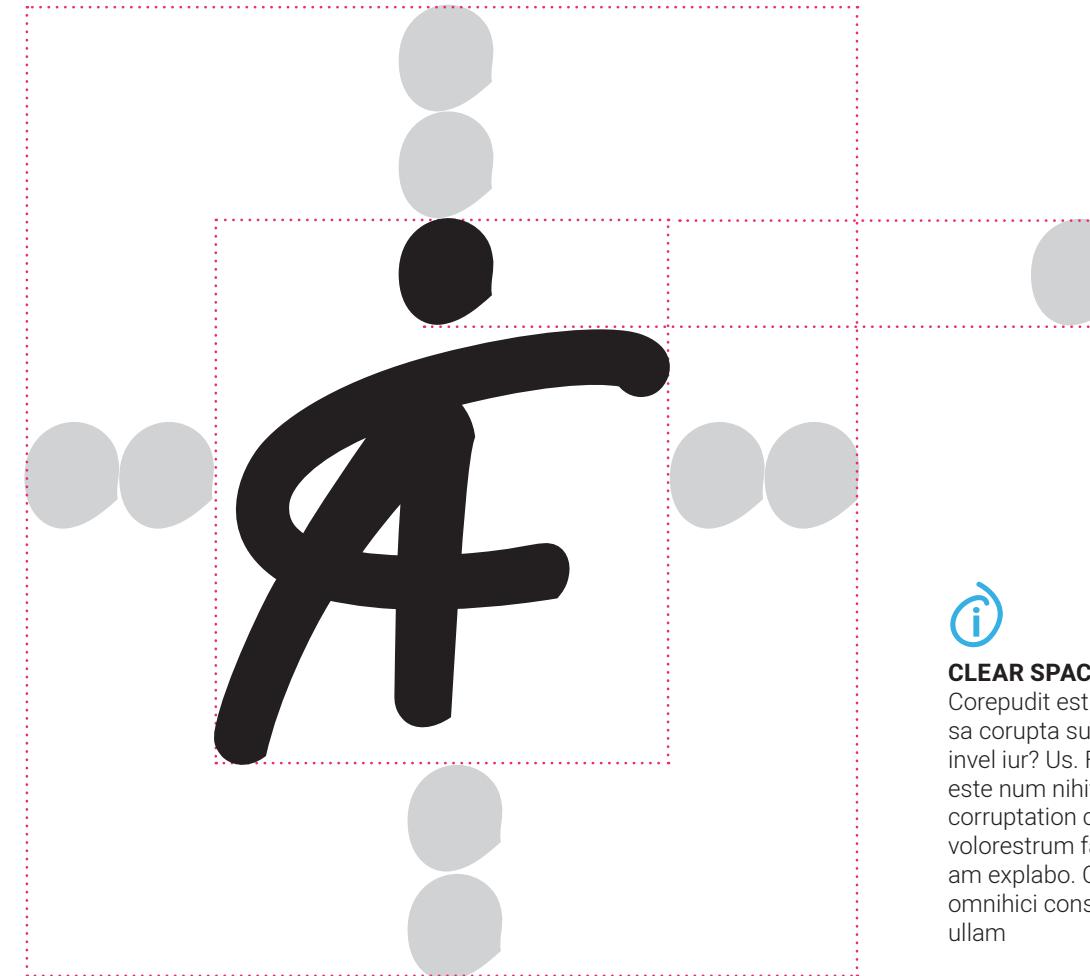
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SIZING & CLEAR SPACE

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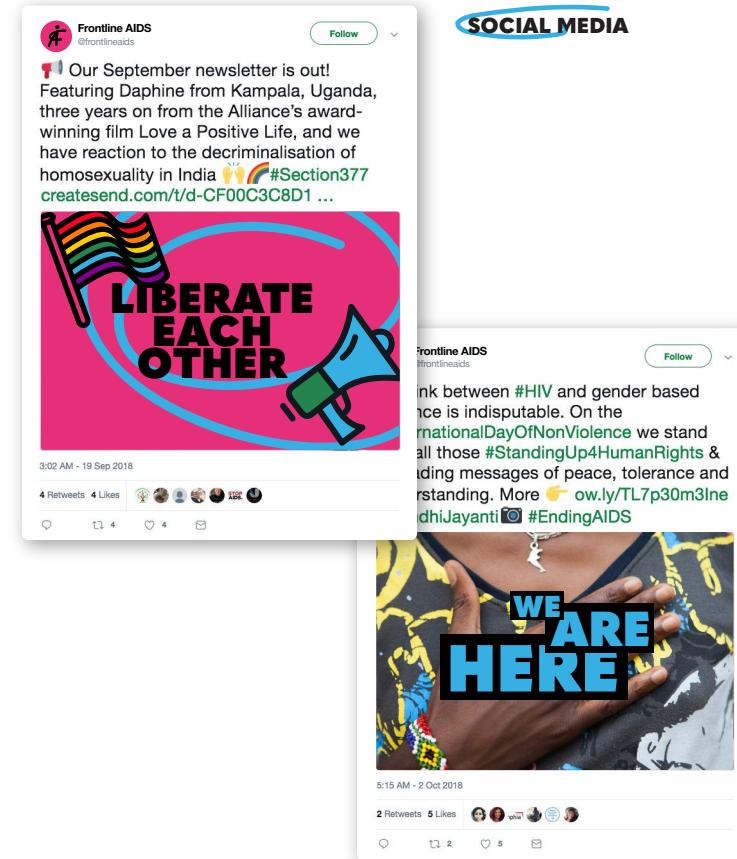
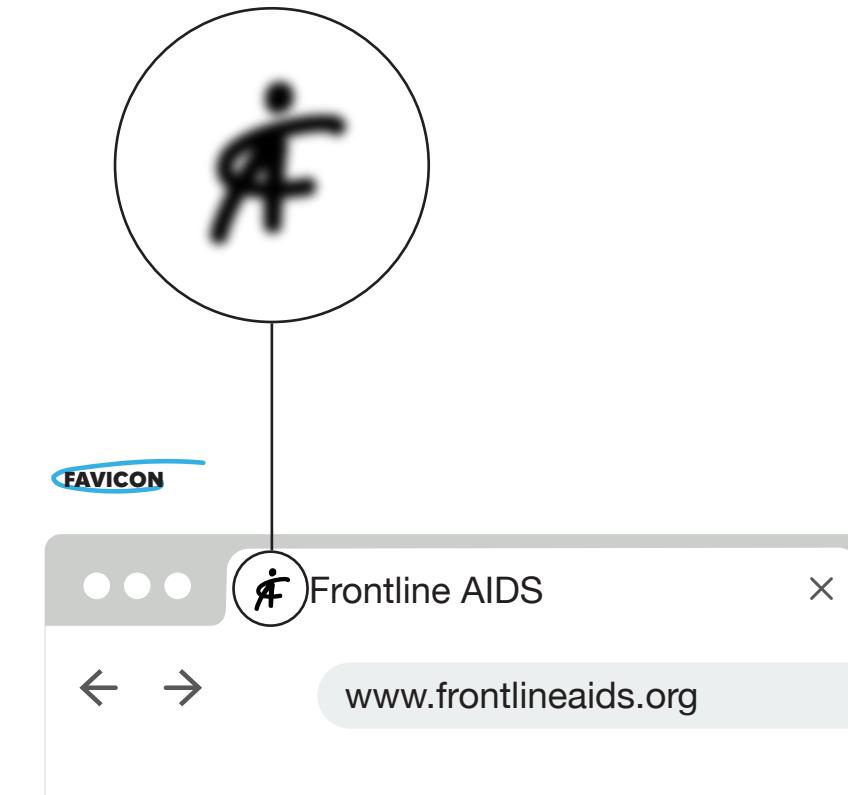


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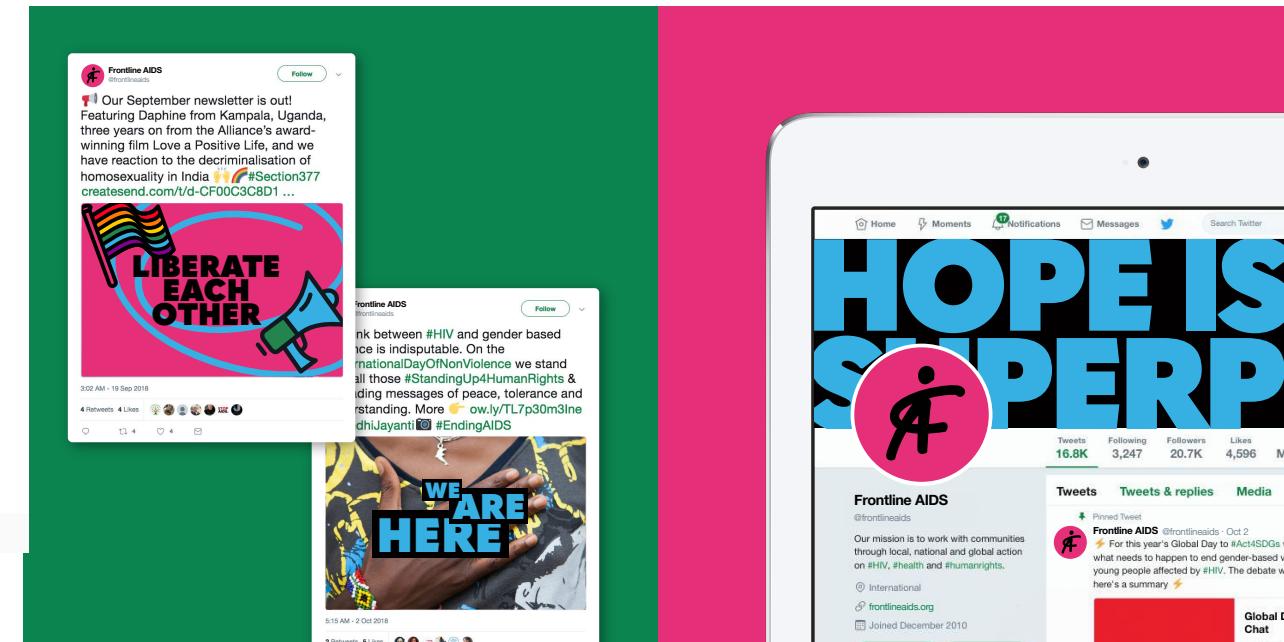
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**SOCIAL MEDIA**

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PHOTOGRAPHY

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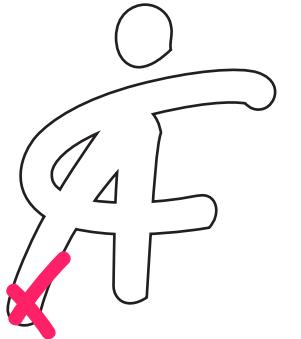
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DO'S & DON'TS

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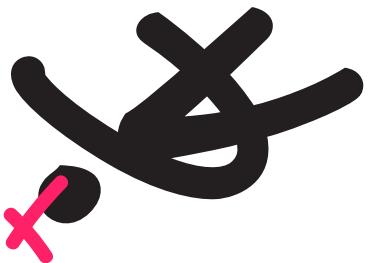
Do not ...



Do not ...



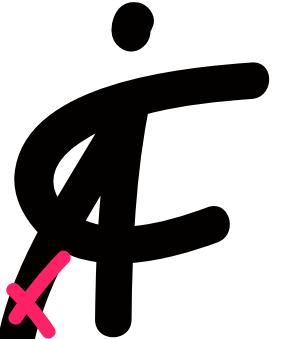
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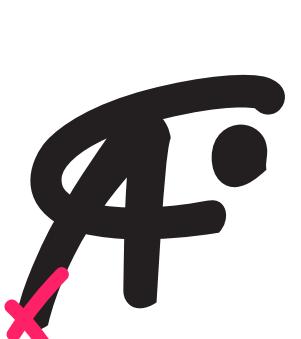
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Do not ...



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DRAWING OUR SUMBOL

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INTRODUCTION

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BREAKDOWNS

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xxx

PANTONE 341
CMYK 85/23/82/8
RGB 11/132/80
HEX #0B8450

xxx

PANTONE 219
CMYK 00/80/00/10
RGB 230/47/121
HEX #E62F79

xxx

PANTONE 298
CMYK 70/10/2/0
RGB 54/176/227
HEX #36B0E3

xxx

PANTONE 289
CMYK 98/100/0/70
RGB 27/7/58
HEX #1B073A

xxx

PANTONE 289
CMYK 98/100/0/70
RGB 27/7/58
HEX #1B073A

TBC

COLOUR USAGE

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CREATIVITY

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EXAMPLES



Oximent? Ad de in seniterum nu virteba tiliuscriam mo ex sulleimus, nos mo medelicibus mis.



Oximent? Ad de in seniterum nu virteba tiliuscriam mo ex sulleimus, nos mo medelicibus mis.

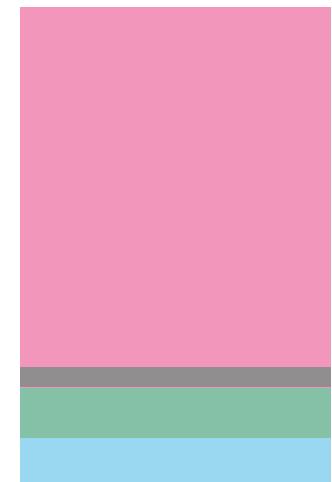
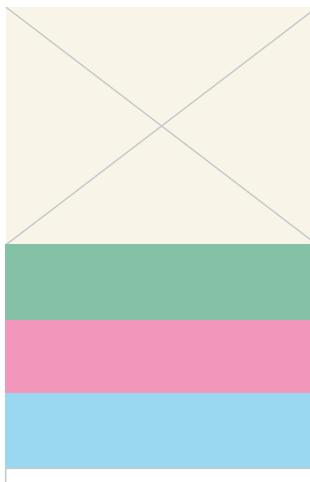
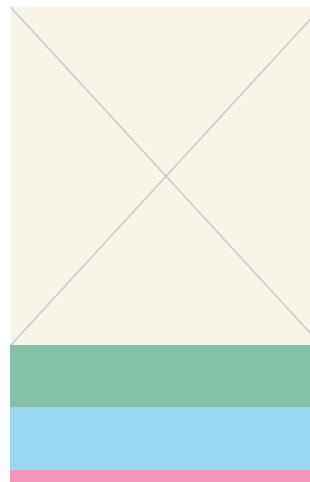


Oximent? Ad de in seniterum nu virteba tiliuscriam mo ex sulleimus, nos mo medelicibus mis.



Oximent? Ad de in seniterum nu virteba tiliuscriam mo ex sulleimus, nos mo medelicibus mis.

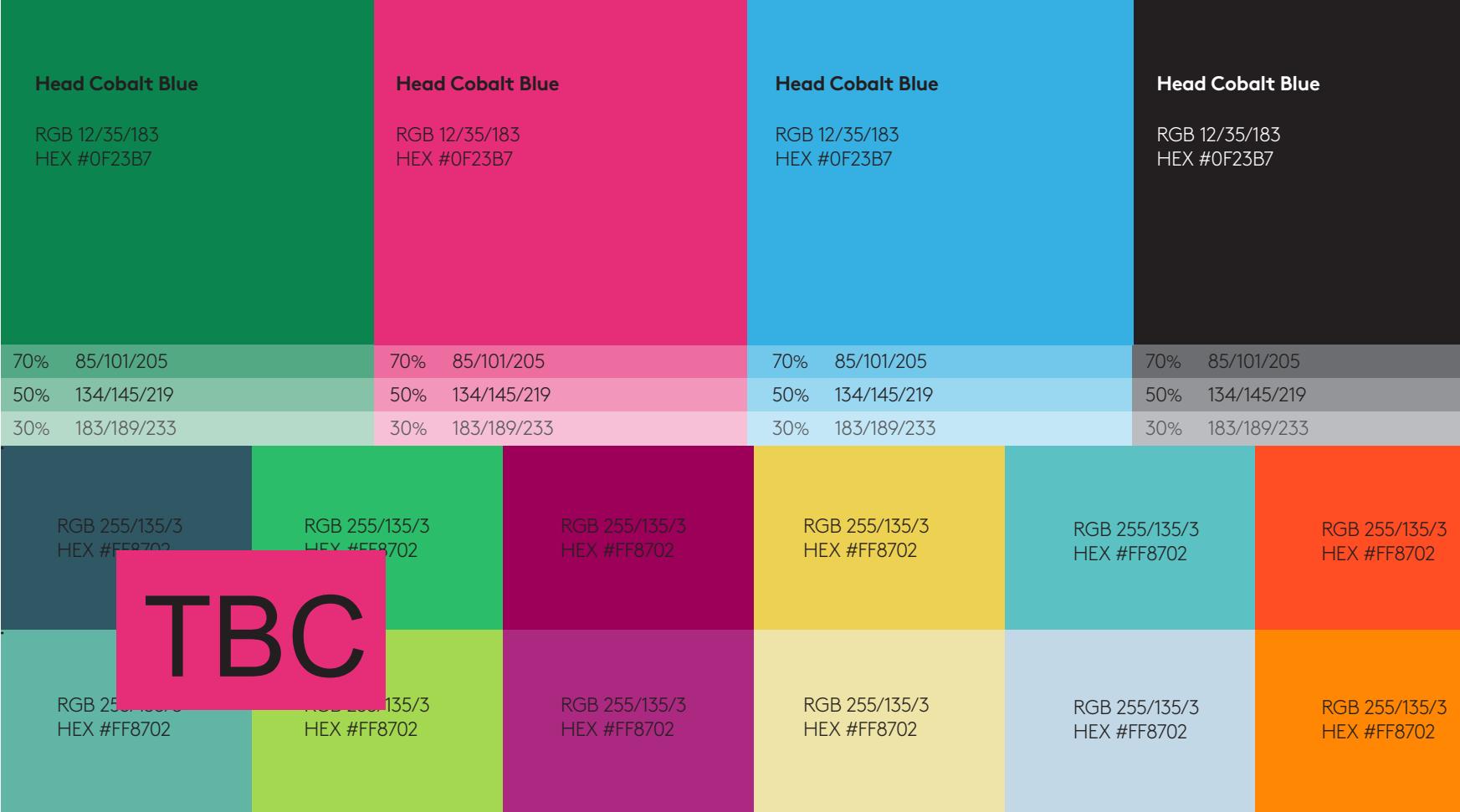
COLOUR PROPORTIONS



INFOGRAPHIC PALETTE

Bo. Et ipid moluptatur? Qui doloreh enectore cone doles dolente mporit velias as dolorrum et pa non ra con pra etus mollesc iendita siminciis abo. Nam unt eum et venderumqui soloribeate vellacima suntur repe del eum videnim volum dolupic te nosanisto bea nonsequi voloreh entintiamet, eosstius.

Brights



Darks

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CLEAR SPACE

Corepudit est voloresti volo et magnime sa corrupta sum ullatib eruptaepudam invel iur? Us. Fernatis ea dunt, que eum este num nihitia musapiento dolut ius, corruptionation commimaiossi beaque volorestrum faccab inte omnimo di corit am explabo. Cidit plabore, quatur re re, omnihici conseque nobis modionest unt ullam



Charts should be created with the colours and their specified tints from our primary palette.



Charts requiring an extended number of colours can utilise brights or darks from our secondary palette in addition to 100% and 70% tints from our primary palette.

INTRODUCTION

Bo. Et ipid moluptatur? Qui doloreh enectore cone doles dolente mporit velias as dolorrum et pa non ra con pra etus mollesc iendita siminciis abo. Nam unt eum et venderumqui soloribeate vellacima suntur repe del eum videnim volum dolupic te nosanisto bea nonsequi voloreh entintiamet, eosstius.

OUR TYPOGRAPHY

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BRAND TYPEFACES

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ACTION**QUASIMODA HEAVY**

**ABCDEFGHIJKLMNPQRSTUVWXYZ
VWXYZ 1234567890**



Corepudit est voloresti volo et magnime sa corupta sum ullaib eruptaepudam invel iur?
Us. Fernatis ea dunt, que eum este num nihitia musapiento dolut ius, corruption comnimaiossi beaque volorestrum faccab inte omnimo di corit am explabo. Cidit plabore, quatur re re, omnihici conseque nobis modionest unt ullam

TRUTHFUL

Heebo Bold
ABCDEFGHIJKLMNPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890 TBC

Heebo Regular
ABCDEFGHIJKLMNPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

SYSTEM FONTS

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Us. Fernatis ea dunt, que eum este num nihitia musapiento dolut ius, corruption comnimaiossi beaque volorestrum faccab inte omnimo di corit

Arial Black

ABCDEFGHIJKLMNPQRSTUVWXYZ
VWXYZ
1234567890

Arial Regular

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PRINCIPLES

Bo. Et ipid moluptatur? Qui doloreh enectore cone doles dolente mporit velias as dolorrum et pa non ra con pra etus mollesc iendita siminciis abo. Nam unt eum et venderumqui soloribeate vellacima suntur repe del eum videnim volum dolupic te nosanisto bea nonsequi voloreh entintiamet, eosstius.

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TBC

Headlines

Quasimoda Heavy
34pt size

30pt leading

30pt leading

HEADLINES SHOULD BE BALANCED WITH BODY COPY

Headline tracking is usually set at -10pt

Body copy

Heebo light
10pt size

12pt leading

Tighter tracking and sufficient leading will lead to balanced text that is easy to read.

Body copy tracking is usually set at -25pt

Not to scale

HIERACHY

Bo. Et ipid moluptatur? Qui doloreh enectore cone doles dolente mporit velias as dolorrum et pa non ra con pra etus mollesc iendita siminciis abo. Nam unt eum et venderumqui soloribeate vellacima suntur repe del eum videnim volum dolupic te nosanisto bea nonsequi voloreh entintiamet, eossitius.

WIP

This page breakdown the hierarchy of your typography for brochures etc.

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Coreputit est voloresti volo et magnime sa corupta sum ullatib eruptaeupudam invel iur? Us. Fernatis ea dunt, que eum este num nihitia musapiento dolut ius, corruptionem comminalossi beaque volorestrum faccab inte omnimo di corit am explabo. Cidit plabore, quatur re re, omnihici conseque nobis modionest unt ullam

Heebo Regular
13/15pt
-10 tracking
Use brand color

Second level introductory copy
Heebo Bold
10/12pt
-10 tracking

Subheading level one
Heebo Bold
9/11pt
-10 tracking
Use brand color

origin vel eum iriure dolor
erit in vulputate velit esse
consequat, vel illum
dolore eu feugiat nulla facilisis at
vero eros et accumsan et iusto
odio dignissim qui blandit praesent
luptatum zzril delenit augue duis
dolore te feugait nulla facilisi.
Nam liber tempor cum soluta
nobis eleifend option congue nihil
imperdiet doming id quod mazim
placerat sequa.

Captions
Heebo Bold &
light
7/9pt
-10 tracking

Biu et tiorigin vel eum iriure dolor in
hendrerit in vulputate velit esse molestie
consequat, vel illum dolore eu feugiat nulla
facilisis at vero eros et accumsan et iusto
odio dignissim qui blandit praesent luptatum
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nulla facilisi. Nam liber tempor cum soluta
nobis eleifend option congue nihil imperdiet
doming id quod mazim placerat sequat,
veill.

Subheading level three
Heebo Regular
9/11pt
-10 tracking

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Subheading level two style
Consectetuer adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper suscipit lobortis nisl ut aliquip ex ea commodo consequat ate velit esse molestie consequat, vel illum dolore eu feugiat nulla facilisis at vero eros et accumsan et iusto odio dignissim qui blandit praesent luptatum zzril delenit augue duis dolore te feugait nulla facilisi. Lorem ipsum dolor sit amet, consectetuer adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper suscipit lobortis nisl ut aliquip ex ea commodo consequat.

Subheading level three style
Biu et tiorigin vel eum iriure dolor in hendrerit in vulputate velit esse molestie consequat:

- Illum dolore eu feugiat nulla facilisis at vero eros et accumsan et iusto odio dignissim qui blandit praesent luptatum zzril delenit augue duis dolore te feugait nulla facilisi.
- Nam liber tempor cum soluta nobis eleifend option congue nihil imperdiet doming id quod mazim placerat.

Main body copy
Heebo Regular
9/11pt
-10 tracking

Bullet points
Heebo Regular
9/11pt
-10 tracking

COLOUR

Bo. Et ipid moluptatur? Qui doloreh enectore cone doles dolente mporit velias as dolorrum et pa non ra con pra etus mollesc iendita siminciis abo. Nam unt eum et venderumqui soloribeate vellacima suntur repe del eum videnim volum dolupic te nosanisto bea nonsequi voloreh entintiamet, eosstius.

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BLUE



GREEN

WHITE

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PINK



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HEADLINES

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① SIMPLE

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② HIGHLIGHT

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③ BOX

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EXAMPLES

① **WE ARE HERE,
ON THE
FRONTLINE
OF SEXUAL
HEALTH**

② **WE ARE HERE,
ON THE
FRONTLINE
OF SEXUAL
HEALTH**

③ **WE ARE HERE,
ON THE
FRONTLINE
OF SEXUAL
HEALTH**

CREATIVE

Bo. Et ipid moluptatur? Qui doloreh enectore cone doles dolente mporit velias as dolorrum et pa non ra con pra etus mollesc iendita siminciis abo. Nam unt eum et venderumqui soloribeate vellacima suntur repe del eum videnim volum dolupic te nosanisto bea nonsequi voloreh entintiamet, eossitius.

① **BACK TO FRONT**

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Us. Fernatis ea dunt, que. sa corupta sum ullatib eruptaepudam invel iur? Us. Fernatis ea dunt, que.

② **SCALE**

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③ **LEGIBILITY**

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EXAMPLES

CREATIVE

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① BACK TO FRONT

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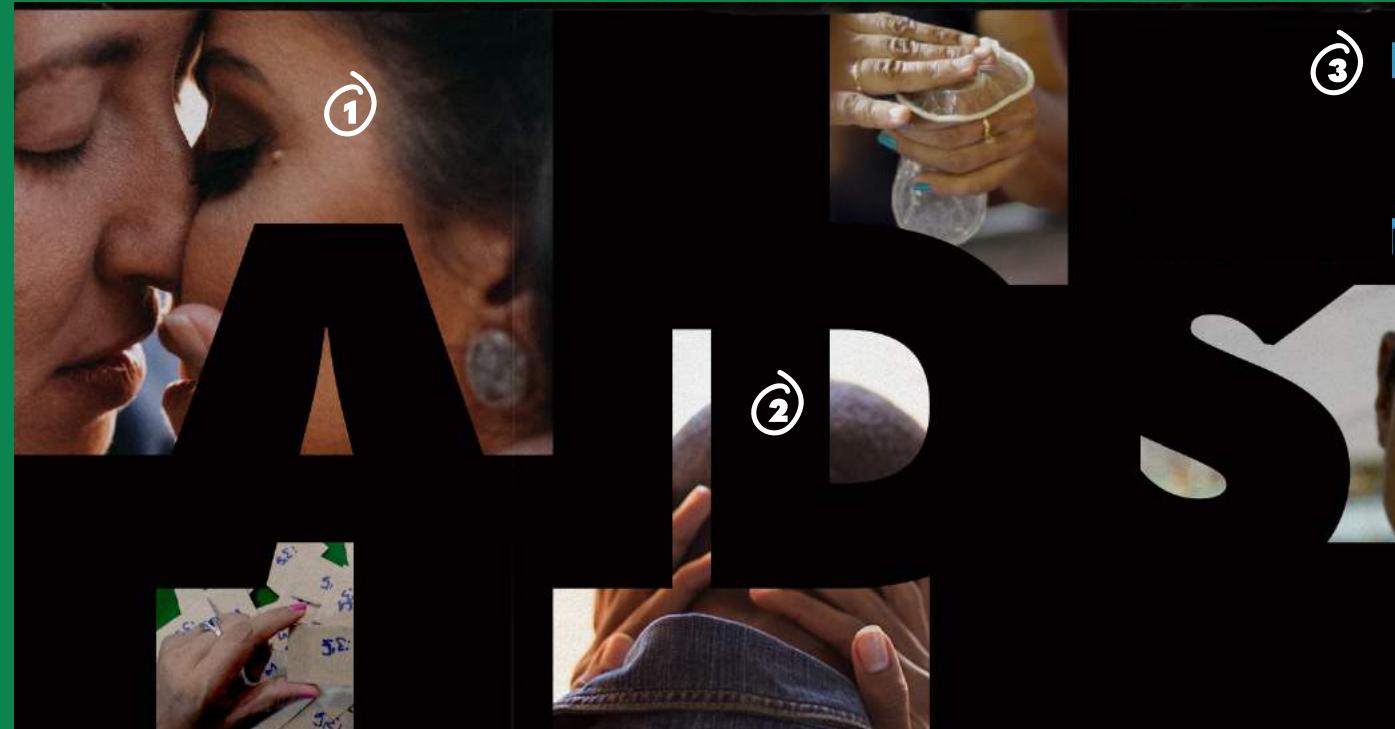
② SCALE

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③ LEGIBILITY

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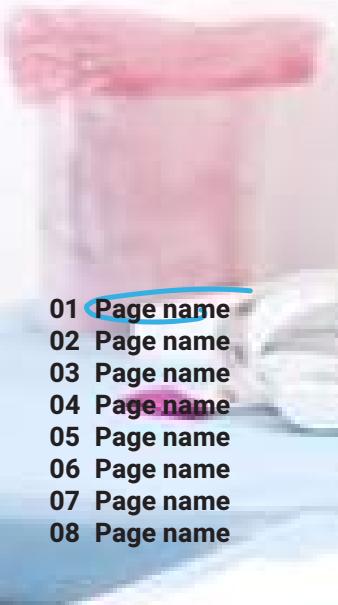
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EXAMPLES**HEADINGS**

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INTRODUCTION

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THE BIGGER PICTURE



STYLE

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WIP
Guides to our
photographic style.



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ACTION

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TRUTHFUL

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Us. Fernatis ea dunt, que eum este num nihitia musapiento dolut ius.



REPOTAGE

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DEPTH OF FIELD

sa corupta sum ulla*ti*b eruptae-pudam invel iur?
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CONTENT

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YOUR OWN

Corepudit est voloresti volo et magnime sa corupta sum ullatib eruptaepudam invel iur?
Us. Fernatis ea dunt, que eum este num nihitia musapiento dolut ius.



BUILD A NARRATIVE

Corepudit est voloresti volo et magnime sa corupta sum ullatib eruptaepudam invel iur?
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KEEPING IT REAL

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WATCH OUT'S

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WIP

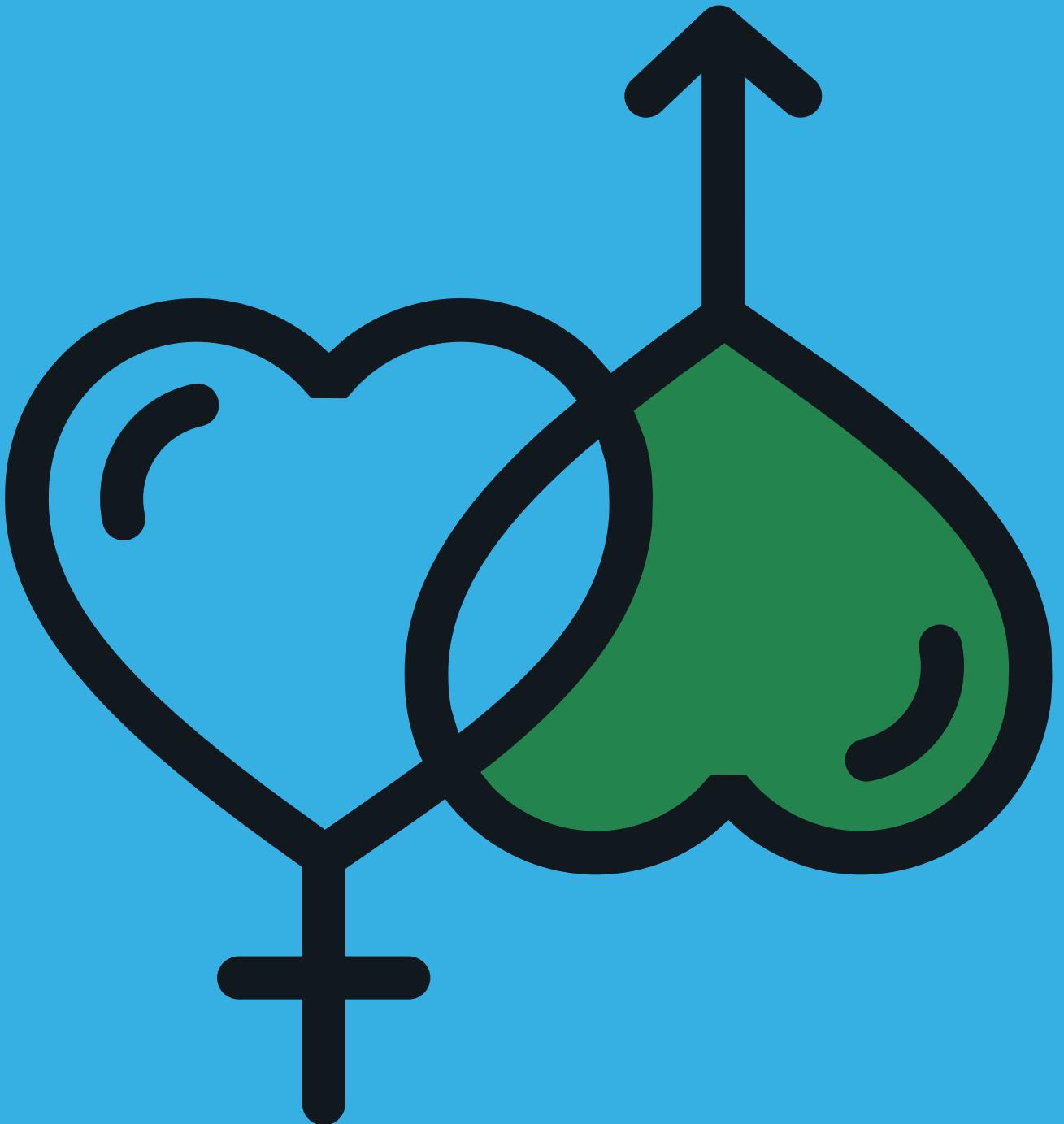
This page will visualise what kinds of photography we should avoid.

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INTRODUCTION

Bo. Et ipid moluptatur? Qui doloreh enectore cone doles dolente mporit velias as dolorrum et pa non ra con pra etus mollesc iendita siminciis abo. Nam unt eum et venderumqui soloribeate vellacima suntur repe del eum videnim volum dolupic te nosanisto bea nonsequi voloreh entintiamet, eossitius.

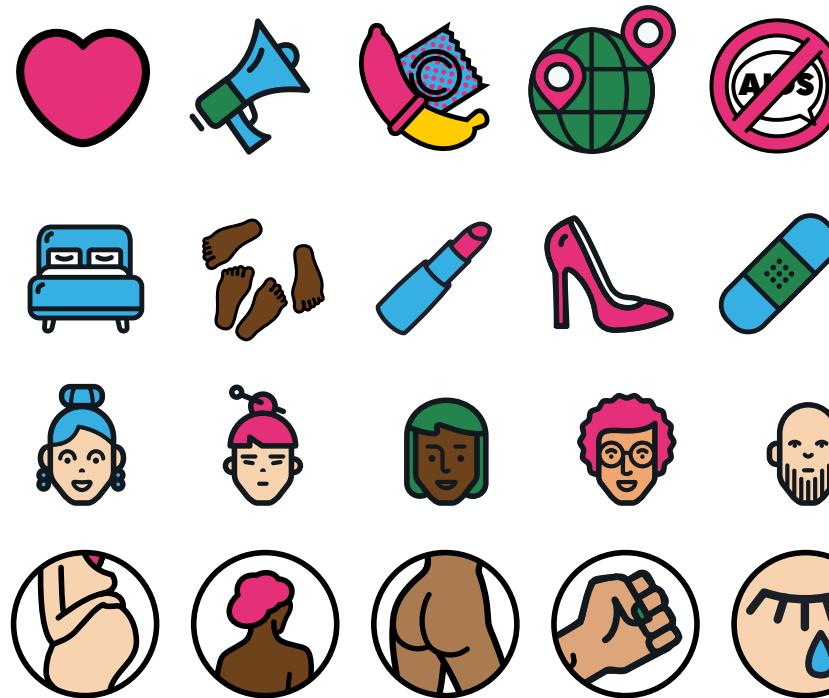
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STYLE

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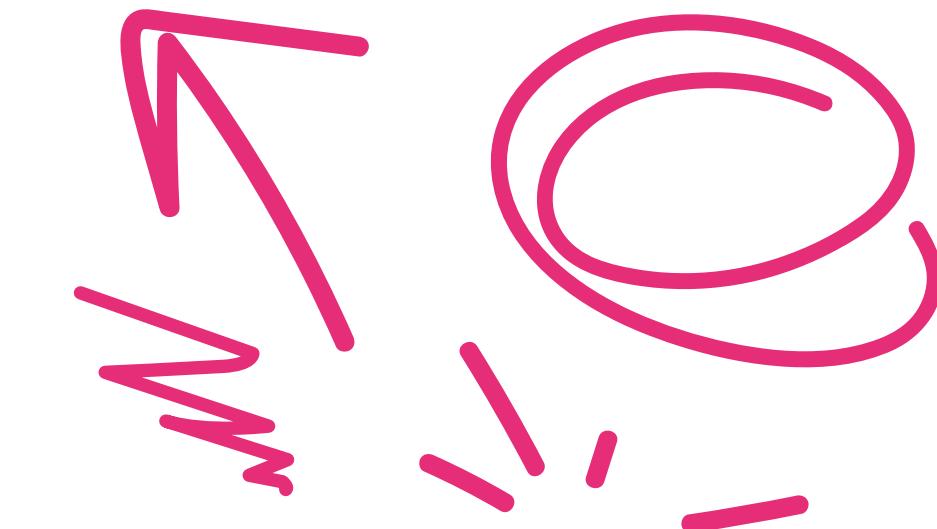
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**Visual storytelling**

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**Drawn devices**

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PRINCIPLES

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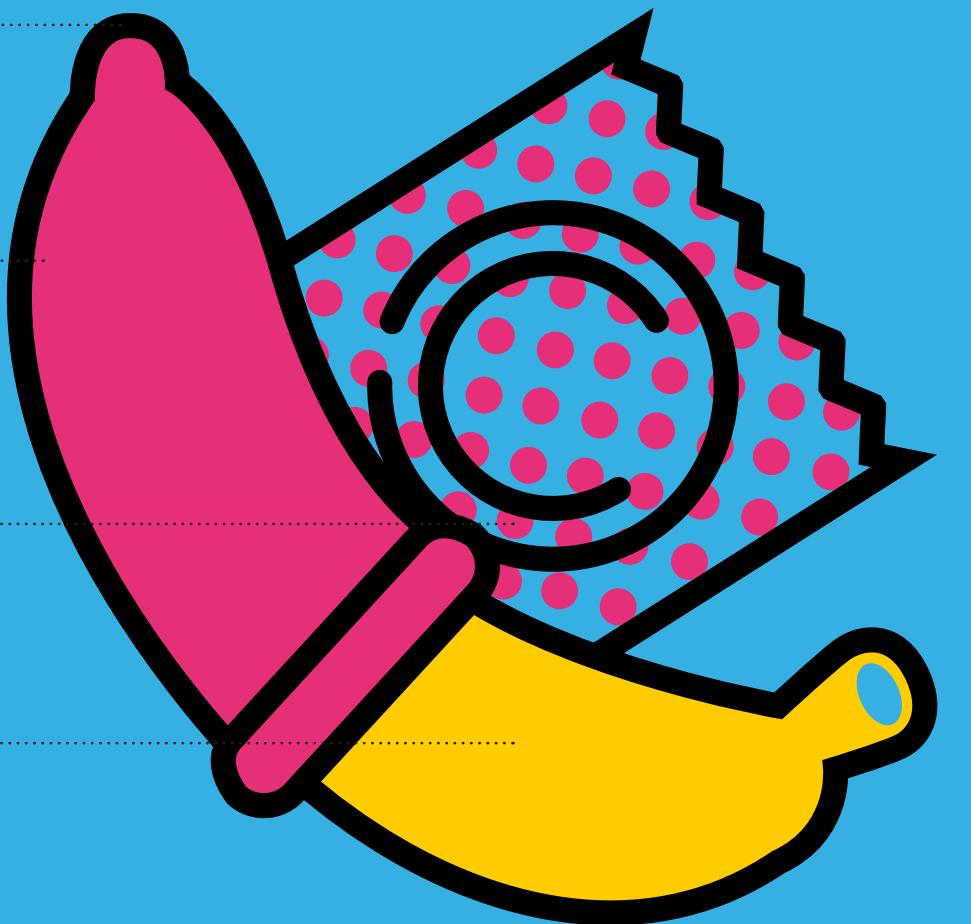
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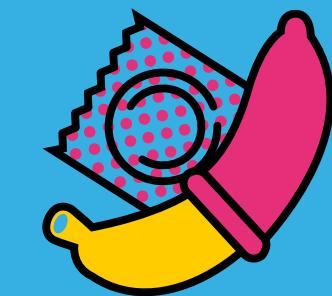
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**Drawn devices**

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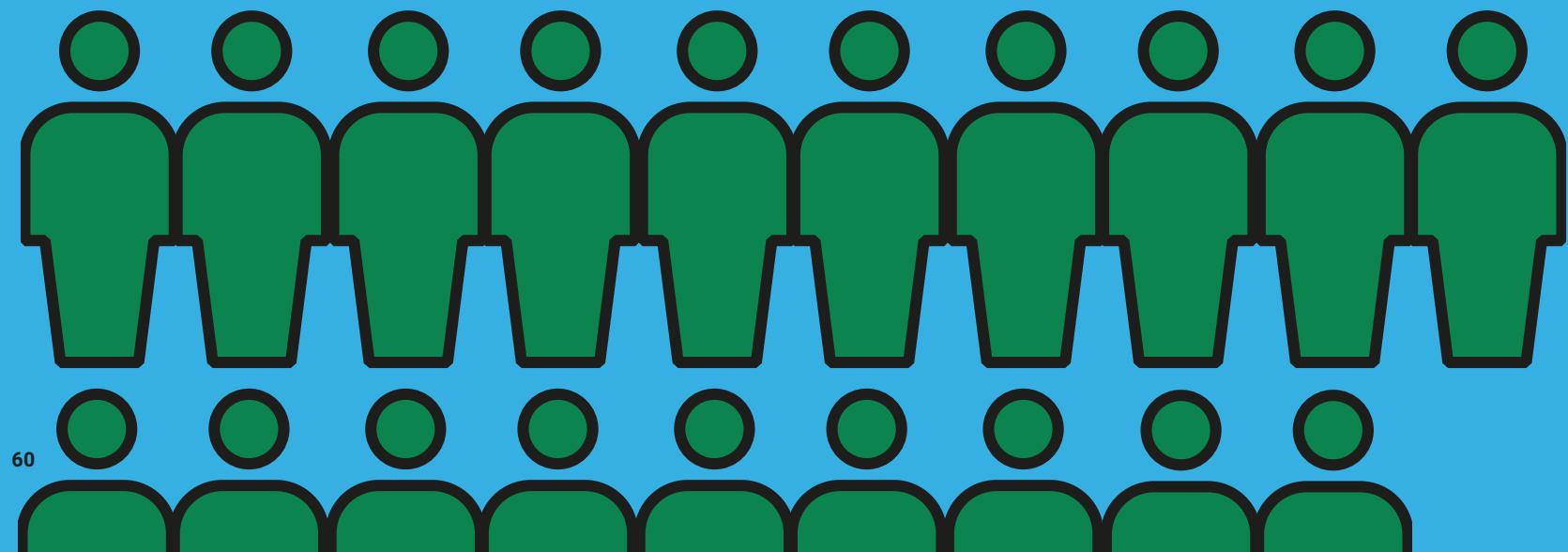
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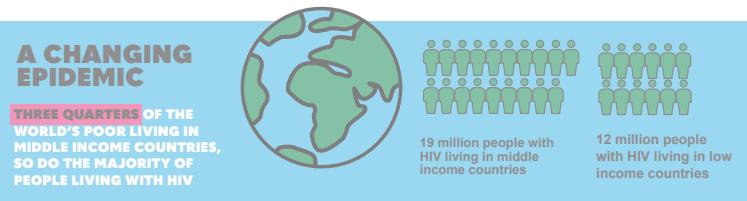
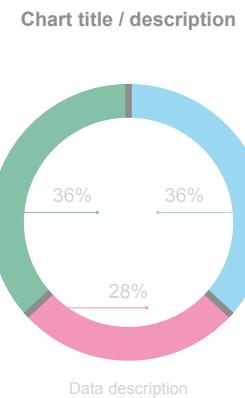
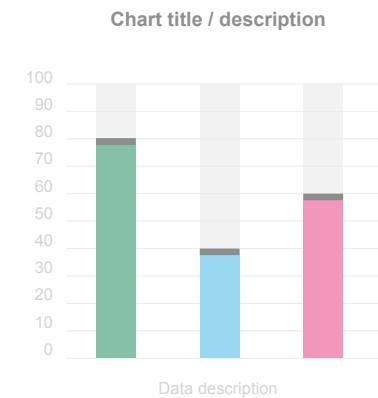
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WIP

This page will decribe our visual style of our infographics and graphs/charts.

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INFOGRAPHICS**GRAPHS AND CHARTS**

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 - Label 3

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**Drawn devices**

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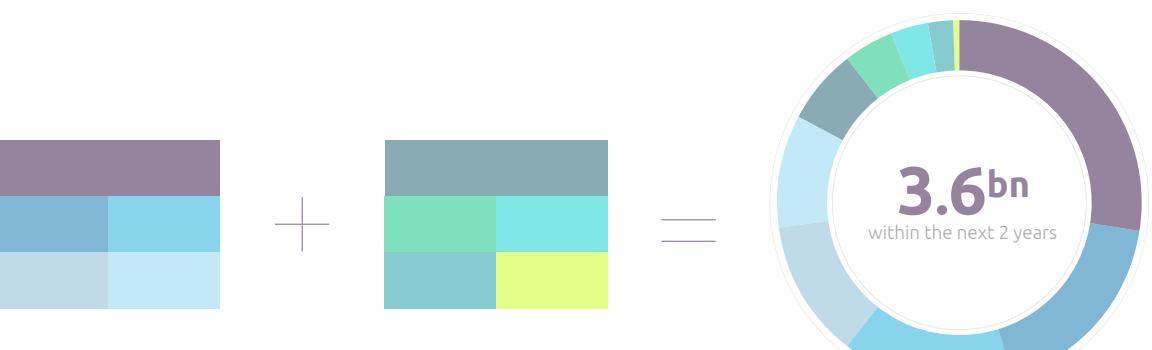
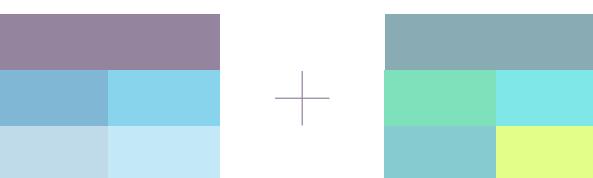
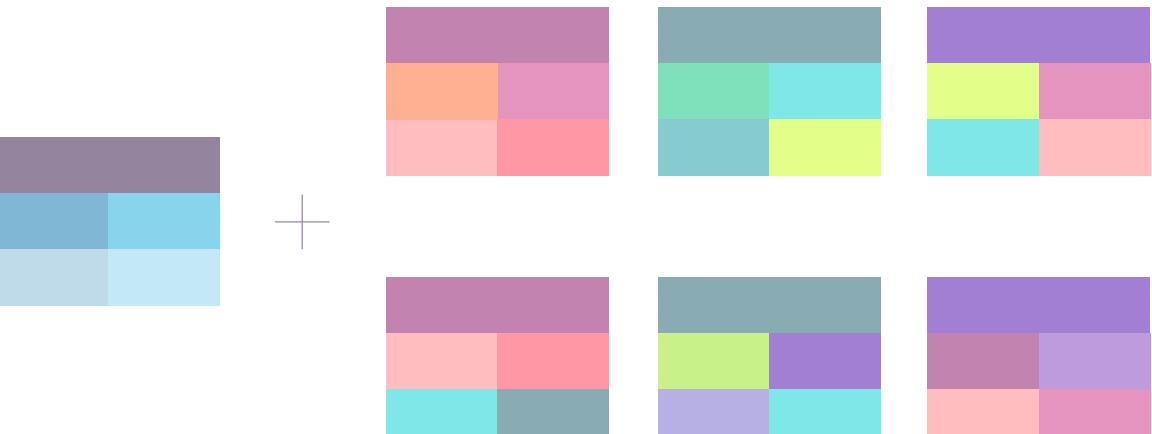
WIP

This page will decribe how we colour our infographics.

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**CLEAR SPACE**

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PARTNERSHIPS

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ARCHITECTURE APPROACH

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MASTERBRAND

MASTERBRAND
W/ DESCRIPTOR

CO-BRANDING

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SUPPORTED BY FRONTLINE AIDS

ACCREDITATION
KITEMARK

MASTERBRAND W. DESCRIPTOR

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Partners



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Partners



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Partners

SUPPORTED BY FRONTLINE AIDS

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CREDITATION KITEMARK

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**TONE
OF
VOICE**

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INTRODUCTION

As we've updated our purpose and the way we look, it's only natural that how we write and speak should evolve too.

In the following pages you'll find guidance about our new tone of voice – where it's come from, what's in it, what you need to dial up when, and examples of how to use it.

All set? Let's put truth and action together, in words.

ATTRIBUTES DEFINED

CLEAR

Our sharpness is that of being able to develop the insights that are needed to end AIDS. That means we are clear thinking, and that clarity is reflected in how we write, never assuming all audiences understand sectoral jargon. We have a bias

QUICK

Being responsive means that we have to do what we do as fast as we can. We reflect that in our writing: short headlines and sentences, and punchy paragraphs, where we keep subordinate clauses to a minimum and use contractions.

INSPIRING

We're provocative in an upbeat way, waking the world up to the continuing challenge of AIDS. And because we know that the epidemic can be brought to an end, we strike a positive and optimistic tone in how we address issues.

BOLD

Our resolution and desire to continue to be courageous implies that our language should be bold. We aren't afraid to make noise, grab attention, and we use writing techniques that do that: rule-breaking, being blunt, maybe even creating new

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FRONTLINE WRITING PRINCIPLES

To help us draw attention to our thinking, our policies and our cause, whenever you write and speak for Frontline AIDS, it's worth bearing these principles in mind: they'll help you get our message – and what we believe and do – across:

Everything we say is underpinned by our belief that people affected by AIDS should be involved and heard: "nothing about you without you"

We amplify the voices and views of others, especially those of marginalised communities, and encourage dialogue and co-operation as much as possible.

We emphasise the collective nature of what we do by using the words 'we' and 'together' as much as we can.

Because people in all their complexity is at the centre of our work, we use human stories and case studies to bring to life the issues we're solving, and the policies that help to do this.

We use evidence and data to substantiate the challenging arguments we make.

We use UK English rather than US or International English whenever we write; in the main this means using 'ise' rather than 'ize' when spelling certain words.

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WATCHOUTS AND NO-NOS

There are a couple things you should avoid when writing for and behalf of Frontline AIDS:

We don't use words and phrases that imply or create images, associations or connotations of war and warfare, as it's clichéd and hackneyed to link the idea of 'frontline' back to that. Practically speaking, that means not using words like 'fight', 'fighting', 'war' and 'battle' in particular.

We also don't say that people are 'suffering' from HIV and AIDS – they have it.

We try to avoid saying that 'we are giving people a voice'; they already have a voice – we amplify it, bringing what they are saying to others' attention.

We shouldn't lean heavily on jargon and phrases that, while they might make sense within our sector, actually are hard to decipher in the wider world. We need to make sure that we balance our desire to be inclusive with making sure that we are easily understood when talking to audiences initially unfamiliar with us.

We should avoid language that portrays or implies that people who benefit from our work are victims, and that we as Frontline are their saviours or protectors.

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- 07 Positiong
- 08 Don'ts

—
Bringing our voice to life
Example headlines

—
What does applying our tone of voice mean in practice? Here are some examples...

WIP

**SEX WORKER.
MOTHER.**
**SEE THE REAL
STORY OF AIDS**

**WE WON'T BE
SILENT AGAIN**

**WE CAN
END AIDS**

**KISS STIGMA
GOODBYE**

**LIBERATE
EACH
OTHER**

**IT'S STILL HERE.
IT STILL
MATTERS.
END AIDS NOW**

**CAN YOU SEE
WHAT THE
WORLD CAN'T?**

**EVERY LIFE
EVERWHERE
MATTERS**

**BECAUSE
WE ARE
HUMAN**

**ERASE THE
DISEASE. NOT
THE PEOPLE
WITH IT**

**LOOK BETWEEN
THE LINES.

SEE THE REAL
STORY OF AIDS**

**IT'S STILL HERE.
IT STILL
MATTERS.
END AIDS NOW**



Logo and Lock-ups

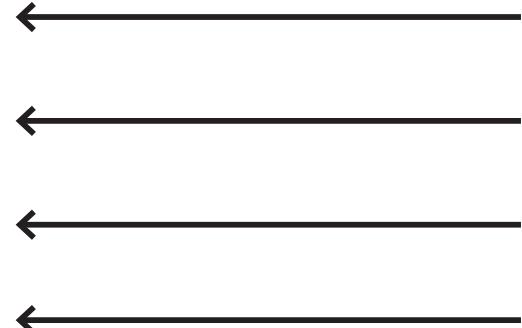
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— Bringing our voice to life Before and afters

And to show the change, we've taken a few headlines from previous publications, and recast them to reflect our new way of speaking.

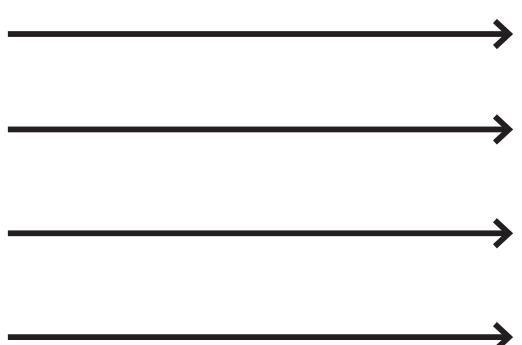
Values What we do

Insightful
Challenging
Fast
Courageous



Personality Who we do

Sharp
Provocative
Responsive
Resolute



Voice What we say

Clear
Inspiring
Quick
Bold



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Tone of voice

Communication spectrum

We know that in order to wake the world up to the challenge of ending AIDS for good, we're going to have to break through the barriers that exist in the minds of people – whether that's politicians, donors or potential supporters – and the societies they are in.

We know that in order to wake the world up to the challenge of ending AIDS for good, we're going to have to break through the barriers that exist in the minds of people – whether that's politicians, donors or potential supporters – and the societies they are in.

To do this, our communications are going to need a combination of truthfulness and action. We need to show the truth about the epidemic to the world – illustrating and illuminating what needs to change. And we also need to show that things won't change without making a noise, and taking action. Every communication will be somewhere between these two poles.

Comms and messaging on the Truthful side of the spectrum should be based on deep insight, shining a light on the unseen, presenting facts in an engaging way to demonstrate credibility in our perspectives and opinions.

And when we're thinking about Action, it's all about showing what has been done, what will be done and what can be done – by us, our partners and beneficiaries.

Of course the balance between Truthfulness and Action will depend on the audience you're writing for, the channel you're using and your subject. Here are some of the more common communication types we use, and where we think they might sit on the spectrum:

**Grant application
to donor**

Brochure

**Thought leadership
/ Keynote speech**

Frontline Twitter account

**Frontline
Instagram account**

Above the line advert

Truthful

Action



CAPITALISATION AND NAMES

Our style guide provides everyone writing for Frontline with advice on usage, to help us communicate clearly and consistently.

For general grammar questions, check the Oxford Guide to Style and the Oxford English Dictionary.

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ADDRESSES

Use a comma to separate the elements in a postal address if it is written on one line (with no comma after the number): Preece House, 91-101 Davigdor Road, Hove, BN3 1RE

Commas should be omitted if the address is on separate lines:

**PREECE HOUSE
91-101 DAVIGDOR ROAD
HOVE
BN3 1RE**

ABBREVIATIONS

Use abbreviations to help the reader; too many abbreviations makes text hard to read

Spell out abbreviations at first mention, adding the abbreviation in brackets after it: highly active antiretroviral therapy (HAART), maternal and child health (MCH)

Do not spell out abbreviations if the abbreviation is more commonly understood than the full term (e.g. HIV). But if there is any doubt, spell it in full

Do not use abbreviations or acronyms where the subject is only mentioned once in the text

If the publication/resource is likely to be read out of sequence, spell out abbreviations in full at first mention in each chapter. If a lot of abbreviations are used, include a list of them

CAPITALISATION AND NAMES

Use capital letters sparingly – this makes text easier to read.

Frontline specific terms which should be capitalised are: Country Office, Good Practice Guides, Linking Organisations, Technical Support

HUBS

Capitalise place names: Dakar, Zambia, The Eiffel Tower, the Big Apple, The Niger Delta (but the delta of the Niger River)

Only capitalise north, south, east and west (and other compass directions) when they denote a recognised geographical or political region: South Africa (but south of the equator); prevalence in the South (as a political region)

Capitalise job titles when they are used before a name and not followed by a comma: Prime Minister Theresa May, Executive Director Christine SteglingDo not capitalise job titles when used as identification or clarification after a name: Theresa May, the prime minister, Christine Stegling, our executive director

Capitalise specific institutions and organisations: the World Bank, the Department for International Development, the House of Lords, the United Nations

Do not capitalise general terms like government, state, country, department, and law unless used as part of a formal title: The Chinese government, international humanitarian law but The Local Government Association; the Faculty of Law, Cambridge University

Capitalise the names of days, months, festivals and holidays: Tuesday, March, Ramadan, Christmas Eve; use lower case for the seasons: spring, summer, autumn and winter

CAPTIONS AND COPYRIGHT

For commissioned photographers (and staff if they want to be credited) use: [short description] © [photographer's name]

for Frontline

For LO staff/photographers use:
[short description] © [photographer's name]
for [LO name]/Frontline

For communications and other uncredited staff use: [short description] © Frontline

Where Frontline images are used by other organisations/third parties use: As above, but with Frontline AIDS in full

Tone of voice

Style guide

Capitalisation and names

DASHES

Use the en dash to connect ranges: 1939–45, Monday–Saturday, pp 23–36

Use the en dash with a space either side as a parenthetical dash: ‘HIV prevalence – the proportion of the population living with HIV – had increased markedly.’

DATES AND TIMES

Use am and pm in lower case, without points or spaces; use them only with figures (9am)

Write times of the day with a full stop not a colon: 4.30 not 4:30

Dates should use the format: 4 August 2005
Use a comma to separate the name of the day from the date, but do not use one between day, month and year: Thursday, 4 August 2005

HYPHENATION

There is no hard and fast rule about using hyphens, but achieving consistency is most important.
Use the OED to check whether a word is spaced, hyphenated or closed.

Use hyphens for the numbers twenty-one to ninety-nine when writing in full: four hundred and twenty-eight, fifty-two thousand

Use hyphens for fractions: two-thirds, one-quarter
Specific Frontline terms which are hyphenated: awareness-raising, capacity-building, decision-maker, home-based care, non-governmental organisation, sub-Saharan

ITALICS

Use sparingly, and only for emphasis. Better to make emphasis clear through sentence structure, or with adjectives

Also use to indicate cross-references, such as see and see also, and other directions to the reader, such as opposite and continued

Also use for foreign phrases, such as *de facto*. Do not use italics where phrases have become part of the English language, for example ‘rendezvous’

LISTS

In numbered lists, use full stops directly after the number. Do not capitalise list items, or use a full stop at the end of items, in a list where they are not complete sentences:

She was recommended for three reasons:

1. for having researched the project thoroughly
2. for building strong relationships with her colleagues
3. for delivering what she agreed

However, if every element in a displayed list forms a complete sentence, capitalise accordingly and follow each sentence with a full stop, as below.

She was recommended for three reasons:

1. She researched the project thoroughly
2. She built strong relationships with her colleagues.
3. She delivered what she agreed.

Similarly, in bulleted lists do not use capitals or full stops unless items are complete sentences.



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Tone of voice

Style guide

Capitalisation and names

NUMBERS

Spell out the numbers one to ten, but use figures for 11 or more

Use words for all numbers at the beginning of sentences; use figures where sentences use a combination of numbers both above and below ten: 7 to 14 rather than seven to 14

Use words for indefinite or colloquial amounts: 'one in a million', 'I've said so a hundred times'

Spell out ordinal numbers (first, second, third, fourth), except in notes and references

Use figures with all abbreviated forms of units, including units of time, and with symbols: 6' 2", 11am

For units of measurement, use figures with no space between the number and unit: 8kg, 5km

Use a comma in numbers of more than three figures: 1,000,000; 14,785,652; 1,863

Use an en dash for a range of numbers, joining together the fewest number of figures possible: 30–1, 642–59, 2001–2. But do not merge 10 to 19: 10–12, 114–18, 2011–12

PUNCTUATION

Use as little as needed to ensure your content is easy to read and your meaning clear

Use a single space after a full stop ending a sentence

Use a comma before 'and' where it is needed for clarity

Do not use full stops at the end of headings, column headings or titles of work

QUOTATION MARKS (INVERTED COMMAS)

Use double quote marks for direct speech

Use single quote marks for quotes within quotes

Use square brackets ([]) to signify any text that is not part of the original quoted matter

Use single quote marks for titles of chapters in books, articles in periodicals, and titles of seminars

REFERENCES AND FOOTNOTES

Depending on the type and format of publication, Frontline uses different systems to include source/reference information

For journal and academic articles where no specific referencing style is recommended, use the Harvard APA referencing style for citations (within the text) and bibliographies (at the end)

In Frontline printed and electronic publications use numbered footnotes rather than in-text citations, with source material cited using the Harvard APA style: use full stops at the end of footnotes; if necessary include a bibliography also using the Harvard APA style

For text within Frontline web pages, use hyperlinks rather than references where possible. Put references within the text where hyperlinks don't exist

For the Harvard APA referencing style, use as much of the following material as appropriate, in this order:

- Name of author (Surname, First name/initial)-
- Year of original publication (in brackets, followed by a comma)- Title of article (in single quotation marks, followed by a comma)- Title of book,

periodical, journal, thesis (in italics and followed by a comma). Book titles should be preceded by the author's or editor's name where it is different to the cited author and by the year of publication of the edition cited if it is different to the original year of publication- Volume and issue number (with the volume in bold and the issue number in brackets, followed by a comma)- Place of publication (followed by a colon)- Publisher (followed by a comma if page numbers or details of subsequent edition follow, or otherwise a full stop)- Opening and closing page numbers (for chapters in edited volumes and journal articles)

Numbers

Spell out the numbers one to ten, but use figures for 11 or more

Use words for all numbers at the beginning of sentences; use figures where sentences use a combination of numbers both above and below ten: 7 to 14 rather than seven to 14

Use words for indefinite or colloquial amounts: 'one in a million', 'I've said so a hundred times'

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Tone of voice

Style guide

SPELLING

For standard Frontline spelling use the first preference of the OED.

Use UK rather than US spelling – that means, in the main, using an s rather than z in words such as organisation, recognise, privatise
Specific exceptions are:

- Among (rather than amongst)
- Antiretroviral
- Criticize
- Focusing, focused
- Forums (not fora)
- Grassroots- lessons learnt (not learned)
- While (not whilst)

SYMBOLS

- Only use ampersands (&) in names of firms that use them, and established combinations (R&D)
- Use 25% not 25 per cent
- Use currency symbols where possible (\$, £). Where not available use lower case, for example, 'euro'. Only precede \$ by US, CAN, etc where this is needed for clarity
- Do not use @ unless part of an email address

TELEPHONE NUMBERS

- Include the international dialling code
- Put in brackets any digits that should not be dialled by international callers:
+44 (0)20 1234 5678

Spelling, symbols & terminology

TERMINOLOGY

For guidance on HIV terminology, use the UNAIDS' editors' notes for authors, with these exceptions:

Key populations (p.14): If you are writing for an audience who will understand the term, use 'key populations'. If not say: 'people at higher risk of HIV'

When talking about people who are affected by HIV but who are not necessarily HIV positive (eg families and children of people living with HIV) use: 'People at higher risk of being affected by HIV' Or use the descriptions above to explain the term 'key populations' the first time that you use it, and then use 'key populations' throughout the rest of the document. For example: 'The Alliance works with key populations, people who are at higher risk of HIV, such as sex workers, men who have sex with men, and people who use drugs.'

Works

- Use italics for: titles and subtitles of books, newspapers, magazines, reviews and other periodicals (except The Bible, The Koran, The Torah and other religious texts), plays, films, TV and radio series, and albums and CDs
- Use single quotation marks for: chapters in books, articles in periodicals, unpublished theses, individual episodes of broadcast series etc Capitalise the first word, place names, and real names in titles and subtitles of works:

A facilitators' guide to participatory workshops with NGOs/CBOs responding



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Tone of voice

Writing news stories

News is telling a story about something that is new.

A news story requires a specific structure and an 'angle'. If you have a story to tell or an important issue you want to talk about, but don't have something new to say then you're better off writing a blog post.

WHAT IS NEWS?

- New: If a development is new to us or our readers, then it qualifies. That can be true of things that happened a while ago too, if we've only just found out about it
- Evidence-based: which means it has facts, not speculation. Information reported must be verified
- Out of the ordinary: Information that is surprising, unexpected, dramatic, sometimes shocking
- Mainly about people: The 'human interest' angle: what people are doing, planning, feeling, thinking and saying
- Well constructed: Why do we call news reports stories? Because it has many things in common with a fictional story – drama, excitement, conflict and characters interacting. You have to gather all the facts and present them in a way that demands the reader's interest and attention.

THE IDEA

Finding a good story idea is often as simple as asking why something is happening: Why has the price of food suddenly increased? Why does our community have so many teenage pregnancies? Asking why can lead to a compelling story that helps people understand what is happening around them.

One effective way to come up with an idea is to approach an issue broadly, but then drill down to find specific community examples. Start by asking the following questions:- What issues are affecting people in my country/community?- What are specific examples of those issues?- What do I want to say about this?

NEWS ANGLE

Once you have your idea, you need to check:

- Timeliness: What is new in your story? It needs to be about an event that has just happened, is happening or is about to happen. Or it needs to be a new trend, a new report, a new angle on an issue – something that gives it relevance at this particular moment
- Relevance: Think about your audience – will the story will have meaning for them?
- Impact: It may be new information, but is it really

newsworthy? Will it make people sit up and say: "That's new/shocking/different/surprising/fantastic/unusual"?

As you craft your story, the language you use, the weight you give to certain aspects of the story, the things you decide to include or leave out, will all add up to creating the news angle. Pay attention to current media topics and how they are being reported when working out your angle.

Constructing a news story

Before starting to write a news story, you need to answer to six questions:

- WHAT happened (what's new)?
- WHO did it happen to (or who did it)?
- WHERE did it happen?
- WHEN did it happen?
- HOW did it happen?
- WHY did it happen?



Tone of voice

Writing news stories

WRITING THE LEAD SENTENCE

The first sentence, along with your headline, is important in grabbing the reader's attention. It should try to answer the questions: who, what, when and where. You can save how and why for the body of the story.

Keep in mind that many people do not read to the end of the story, so you want to include all the important details at the beginning.

Two basic rules for the lead sentence:
Tell your story in a nutshell, and use a maximum of 30 words

"In a milestone moment for the Indian state of Gujarat [where], lesbian, gay, bisexual and transgender residents [who] filled the streets for the area's first-ever gay pride parade [what] last weekend [when]."

Although you want to answer the main four questions in your lead, you don't want to be too specific – it's a summary and it needs to tempt people to read on. And wherever possible, you should start your story with people.

GOOD: "A popular HIV activist was found dead in his home this morning. Police suspect suicide."

NOT GOOD: "Jason Bishop, 43, was found dead at 7.10am this morning from a gunshot wound to the head as he lay in his bed in his home on the North Access Road, Mabale sub county, Soroti district, where he was a popular HIV activist. Police suspect that he shot himself."

Always try to use the active voice and avoid the verb 'to be' – it's boring.

Second (and subsequent) paragraphs
In the second paragraph think about how you can answer any of the key questions you haven't already covered in your lead sentence.

Lead: "On 21 February [when], angry protesters [who] put a stop to the second annual Gay Pride Parade [what] in Thailand [where]."

Second paragraph: "Parade participants were trapped in the temple Buddha-sathan, the parade starting point, as an angry mob surrounded them [how]. Police held back the protesters, known as the Red Shirts, who believed the Pride Parade did not represent Thai culture [why]."

After your lead and second paragraph, you will want the remaining paragraphs to include:

- SOURCES: quotes and supporting evidence- Background information: What led to this event?- Contextual information: What is the context and environment in which this story is placed?- Resources: Is there supporting documentation, like a scientific study, a report or statistics?

RESEARCH

Good news reporting includes evidence in the following forms:

- QUOTES FROM DIRECT SOURCES: The closer a source is to a story, the better. If you are writing about the issues facing someone living with HIV, interview someone living with HIV and include these quotes

- STATISTICS: If you are writing a story about corruption at a particular organisation and you are aware of a recent report on national corruption, include these statistics in your article. Make sure you attribute them to the report

- FACTS: Always attribute new factual claims (eg 'the lack of antiretrovirals in Mbale district is leading to a rise in new HIV infections, according to UNAIDS, who have conducted a report into the recent shortage'). If you are referring to accepted facts (eg mosquitoes spread malaria), there is no need to attribute them.



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Tone of voice

Writing news stories

HEADLINES

People often read the headline of a story and nothing else. So it is worth the extra effort to think carefully about your headline if you want someone to read your story.

You should wait until you finish your story before refining the headline, as that is when you will know what is the most important and interesting part of the story.

Some do's and don'ts of headline writing:

- Use the present tense- Keep it short and simple- Provide enough information to interest the reader
- Use the active voice: good verbs move the headline along
- To be verbs, such as is, are, was and were should be omitted
- Keep it conversational; headlines should use common words
- Don't use the articles a, an and the. They waste space unnecessarily
- Only the first word is capitalised, except proper nouns which are always capitalised
- Don't use proper names in the headline, unless the person is widely known or the publication is localLook through your story for themes, key words and interesting phrases from quotes.

GOOD

'President praises young as 'actors of change' in fight against HIV'

NOT GOOD

'The president has praised young people as 'actors of change' in the fight against HIV/AIDS'

EDITING AND PROOFREADING

It's important to edit and proofread your story before submitting it to an editor. You should focus on:

Grammar, spelling and punctuation:

- Keep a dictionary close by or visit an online dictionary for help
- For punctuation, take a close look at your story when it's done to see if you've missed any full stops, question marks or quotation marks
- Spell check everything, but re-read your story closely as spell check doesn't catch misused words (eg your/you're). Sometimes it helps to read your story aloud.

CLARITY AND BREVITY

- Keep sentences short. Include one idea per sentence, especially in the lead
- Use a simple verb. Instead of, 'Jane has delivered the pizza,' use 'Jane delivered the pizza.'

Always avoid unnecessary acronyms and jargon words or phrases. Use simple language and be specific about what you mean. Writing should be accessible to non-specialist readers, especially those whose first language is not English.

- ARVs are antiretroviral drugs or medication to treat HIV
- CD4s and T-cells are white blood cells that fight viral infection
- LGBT refers to lesbian, gay, bisexual and transgender people- SRHR is sexual and reproductive health and rights
- STIs are sexually transmitted infections

As a general rule, HIV and AIDS are the only acronyms that are acceptable to use. Your goal is not to show off your own in-depth knowledge of a subject; rather, it is to ensure every single reader can understand exactly what your story is about.



Tone of voice

Writing blog posts

A blog is a place for sharing knowledge and views, and for connecting with people. At Frontline we use our blog to share a variety of different types of stories, which can't be classified as 'news'.

Posts could be about personal experiences, providing analysis or technical information, or expressing a strong opinion. There can be many different approaches to writing a blog post, but our posts all have in common HIV, health and human rights. The aim of every post is to bring us a step closer to a world without AIDS.

HOW BLOG POSTS AND NEWS STORIES ARE DIFFERENT

Blog posts:

- Often written in the first person (I, we)
- Contain opinion as well as facts
- Individual voice, with colour and personality
- No set structure or format
- Less time-critical and reliant on news hooks

News stories:

- Formal and factual style of writing
- Written in the third person (he, she, it, they)
- Follow the inverted pyramid format
- Have a strong news hook/angle
- Never contain the opinion of the reporter
- Any opinions come from quoted sources

APPROACHES TO BLOGGING

Every time you write a blog post, you should know (1) why you are writing it, and (2) what impact you hope it will have on your readers:

- To create a strong emotional response, you might tell a story from a very personal perspective
- To influence your audience's point of view on a particular subject, you might write a piece that strongly expresses your opinion, based on knowledge you've gained and evidence that you can refer to
- To educate your readers about the impact of an issue and the need to address it, you might think about an in-depth feature. This would incorporate viewpoints from different individuals and community leaders along with fact-based data that highlights a potential solution to the issue.

WRITING PERSONAL STORIES

Connecting to a personal story can be a powerful way to understand the plights that individuals face. If you are blogging from your own point of view or from that of another individual, consider reflecting the following in the story:

- What is your role in the community? Who are you to the readers and how will they see you?
- Why does this story matter right now?
- Are there privacy or security risks? Should the individual be anonymous?
- Does the story have different relevance for different readers, such as members of the

community or policymakers?- Will it help build trust with your community or will it alienate you?

Tips for making a personal story powerful:

- Make a confession: write something about yourself that the reader won't know- Talk openly about your experiences and how they made you feel
- Leave room for interpretation: you don't have to explain everything.

WRITING OPINION PIECES

When you feel passionate about a subject and have a clearly defined point of view, particularly on something that is topical and/or controversial, it's worth considering writing an opinion piece.

Make sure you include:

- A lead that grabs readers' attention by posing a question or making a tight argument
- A clearly defined statement of your opinion
- Evidence to back it up
- A rebuttal to existing counter-opinions
- A conclusion that makes a strong final recommendation.



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Tone of voice

Writing blog posts

WRITING A FEATURE STORY

Features are an opportunity to explore a topic in depth, taking a more objective viewpoint than in an opinion piece. A feature should include:

- snippets of personal stories, including quotes-facts, figures and analysis of the subject
- expert viewpoints, including quotes-links between local and global impacts of the issue-links between the issue and policy.

CREATIVE WAYS TO BLOG

There are so many different approaches you can take to writing a blog. Here are a few ideas to spark your creativity:

- Photo galleries
- One strong picture and caption
- 5 things you need to know about... (HIV/using drugs/same sex relationships, etc)
- How to... (tell your family you have HIV/are gay/ are a sex worker, etc)
- How to.. (use drugs safely/protect yourself from HIV, etc)- Why you should care about... (HIV/ women's rights, etc)

LENGTH

Basically, the shorter the better. Blog posts can even be as short as a photo and a sentence. It's important to vary your article depending on the subject matter. Generally avoid going over 800 words. If you want to write about something in much more depth, it's worth considering writing a series of posts.

HEADLINES

This is an art and the key thing is to be concise. Your headline has the potential to be seen out of context on Facebook, Twitter and Google, so it has to work in those places. As a rule of thumb, take the 140 characters of a tweet, remove 20 of them for a shortened URL, and another 20 for people to mention your @username. You also want them to say "Brilliant post!" so it's best if you can get your headlines down to 70 characters. Google displays about 65 characters of a headline. The Facebook ticker displays even fewer. Above all, if you want your content to be shared by a lot of people, you need to write headlines that challenge people's assumptions or provoke an emotion or feeling in them.

GLOBAL AUDIENCE

Remember that your readers could be located all around the world. Take this into consideration when using words such as foreign, domestic, local and international – something may be local to you but not to your readers. It's also important to remember to add the country when stating locations. For example say 'Nairobi, Kenya,' instead of just 'Nairobi.' Also avoid slang because it will probably be meaningless—or have a different meaning—to people in other countries.

LINKS

Always make sure you include links to relevant organisations, reports, infographics, etc. Google pays attention to links in articles, so including a few of them will help raise the rating of your story in Google searches.

SECURITY

Consider blogging anonymously if you are writing about anything personal or controversial that could compromise your safety and security. However, you should be aware that it is nearly impossible to completely hide your identity online. In fact, blogging anonymously could lead people to believe that you are hiding more than your identity and could tempt them to try to expose you.

Media outlets where you can self-publish posts:

Guardian Witness

witness.theguardian.com/

CNN iReport

ireport.cnn.com/

Global Voices

globalvoicesonline.org/for-bloggers/#submitlinks

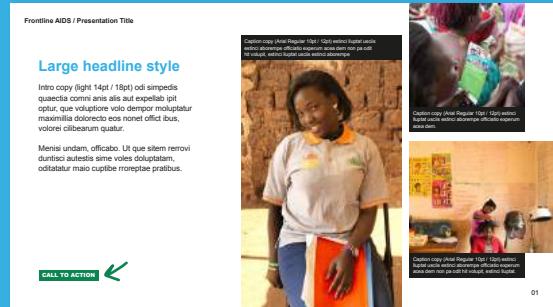
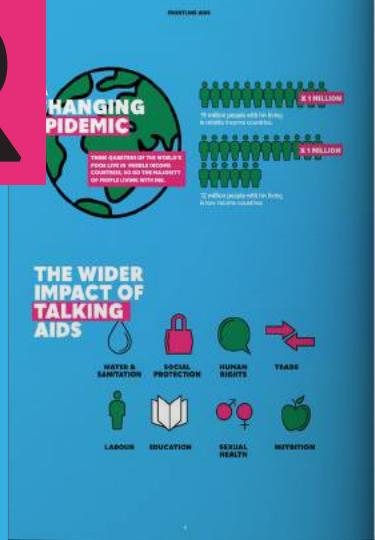
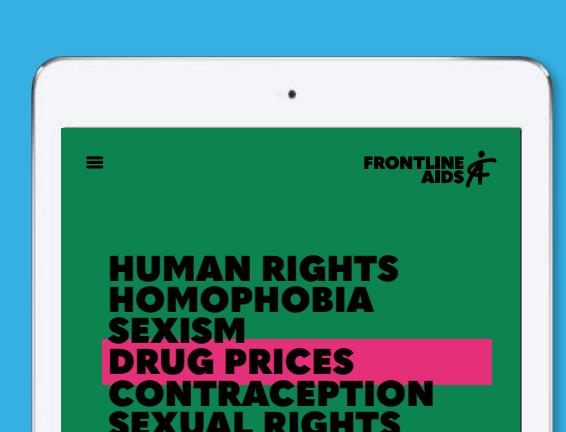
News Participation

newsparticipation.com/

IndyMedia

indymedia.org/or/index.shtml





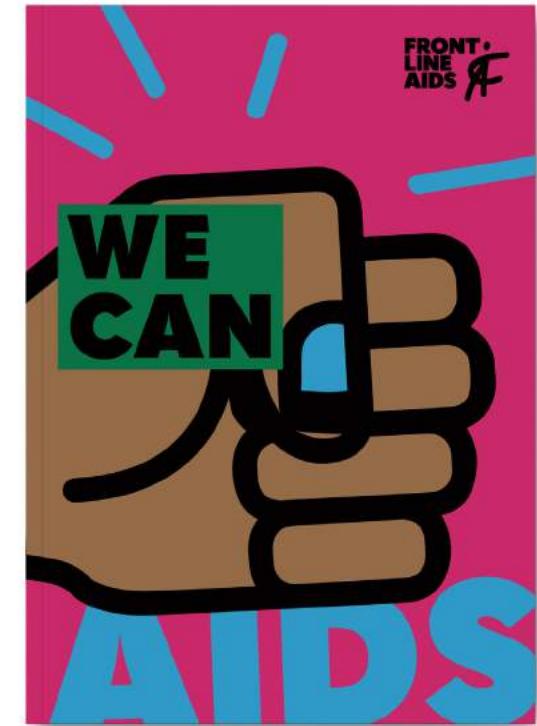
WHAT WILL IT TAKE TO END AIDS?

1. The Political Commitment
2. The Financial Commitment

3. The People

COMMUNICATIONS SPECTRUM

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TRUTHFUL

ACTION

COMMUNICATIONS SPECTRUM

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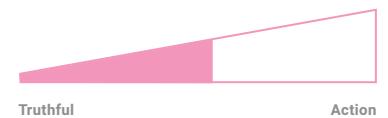
POLICY
DOCUMENT
(FOR EXAMPLE)

ANNUAL REPORT
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FUNDRAISING
MATERIALS
(FOR EXAMPLE)

INTERNAL
POSTER
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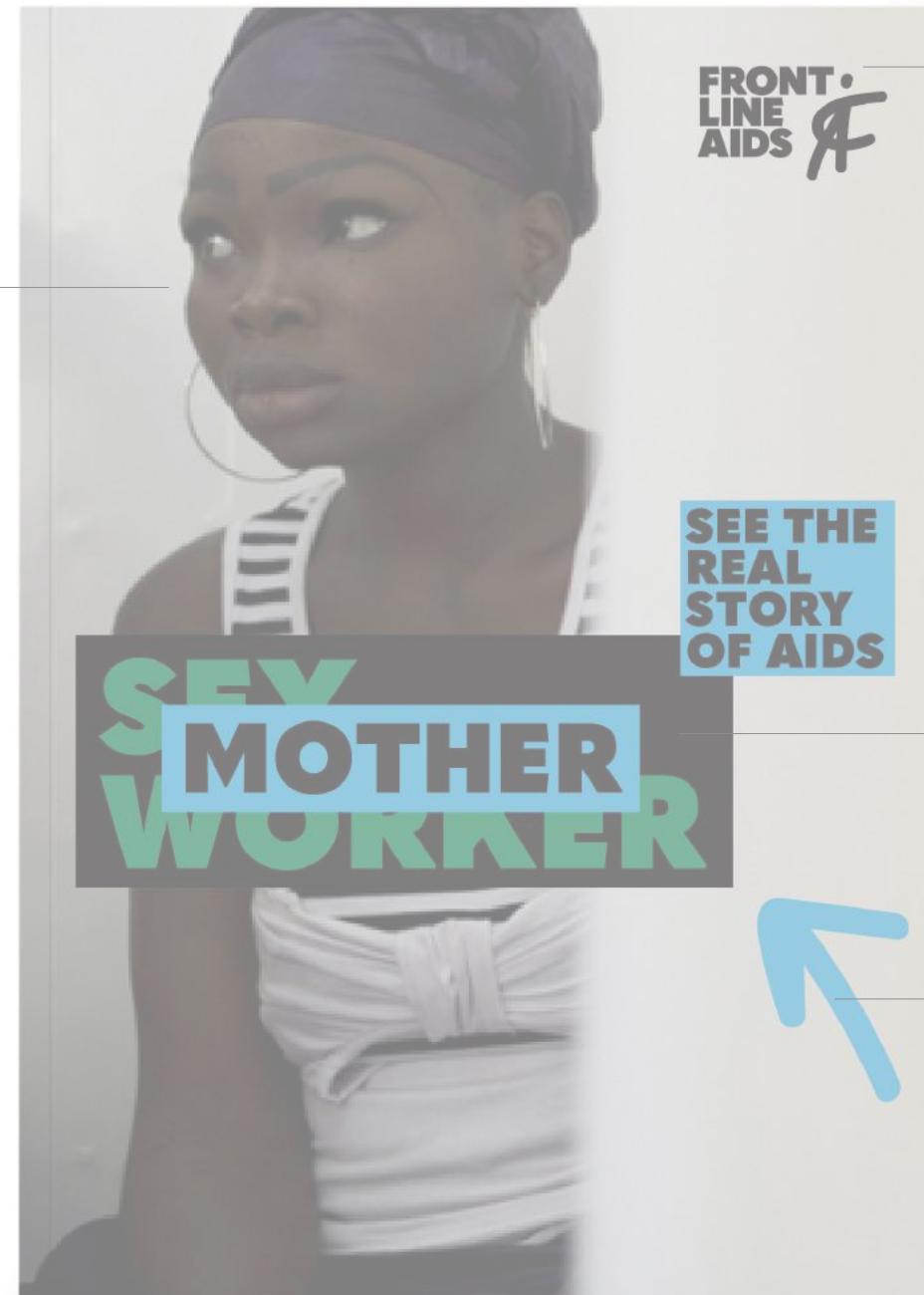
BRAND ELEMENTS IN ACTION

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WIP

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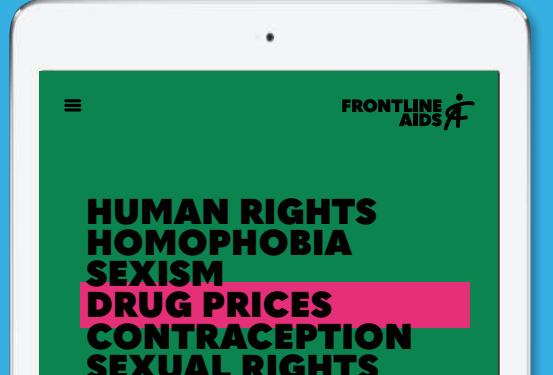


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Best practice

BRAND WALL

CAN
YOU SEE
WHAT THE
WORLD
CAN'T
?

FRONT
LINE
AIDS



EVERY
LIFE
EVERWHERE
MATTERS



ERASE THE
DISEASE.
NOT THE
PEOPLE
WITHIN IT.

BECAUSE
WE ARE
HUMAN





JCDecaux

000401

EVERY
PASS!

If you're tryin'

Call the CSA



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Many thanks

ROB KELLY

Lead: Communications

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Office switchboard: +44 0000 000000



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frontlineaids.org



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📢 Our September newsletter is out!
Featuring Daphine from Kampala, Uganda,
three years on from the Alliance's award-
winning film Love a Positive Life, and we
have reaction to the decriminalisation of
homosexuality in India 🏳️🌈 #Section377
createsend.com/t/d-CF00C3C8D1 ...



3:02 AM - 19 Sep 2018

4 Retweets 4 Likes



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Frontline AIDS
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The link between #HIV and gender based violence is indisputable. On the InternationalDayOfNonViolence we stand with all those #StandingUp4HumanRights & sending messages of peace, tolerance and understanding. More 👉 ow.ly/TL7p30m3Ine  #EndingAIDS



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⚡ For this year's Global Day to #Act4SDGs what needs to happen to end gender-based violence against young people affected by #HIV. The debate will be live here's a summary ⚡

International

frontlineaids.org

Joined December 2010

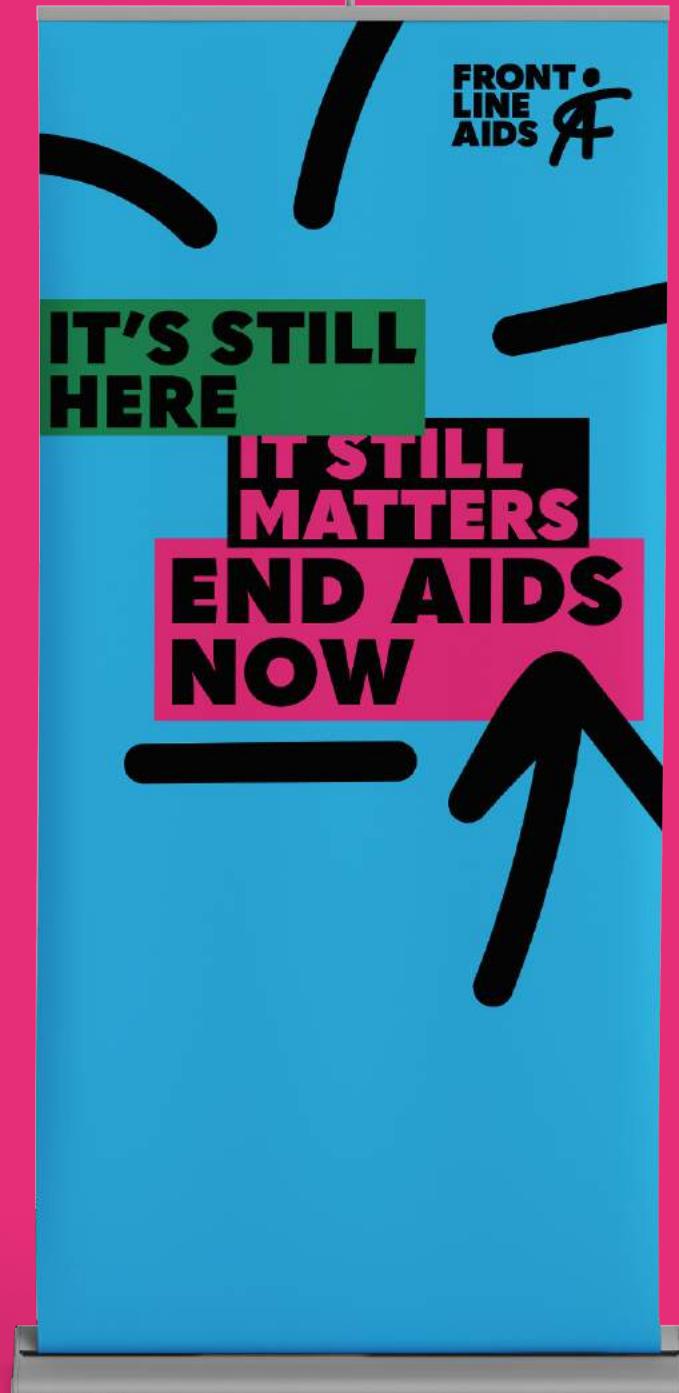
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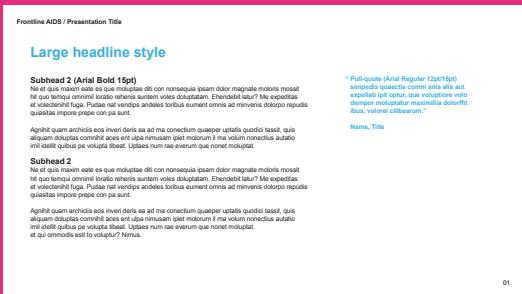
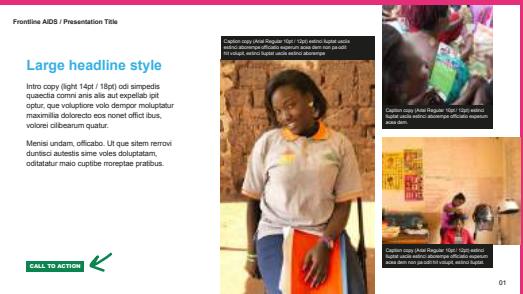
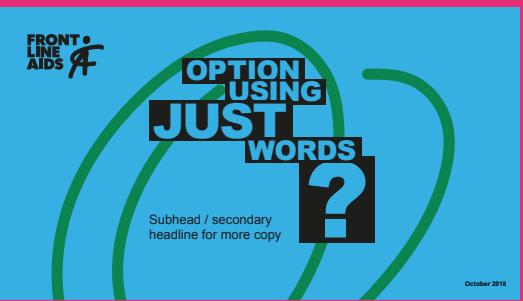
ADVERTS



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OF AIDS**





Contact details

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END IT.**