

Visual Identity Guidelines

skoll



Powering social innovators to transform our world.

Jim Taylor (left) and Debbie Aung Din Taylor (right) of Proximity Designs work with local partner in Myanmar.



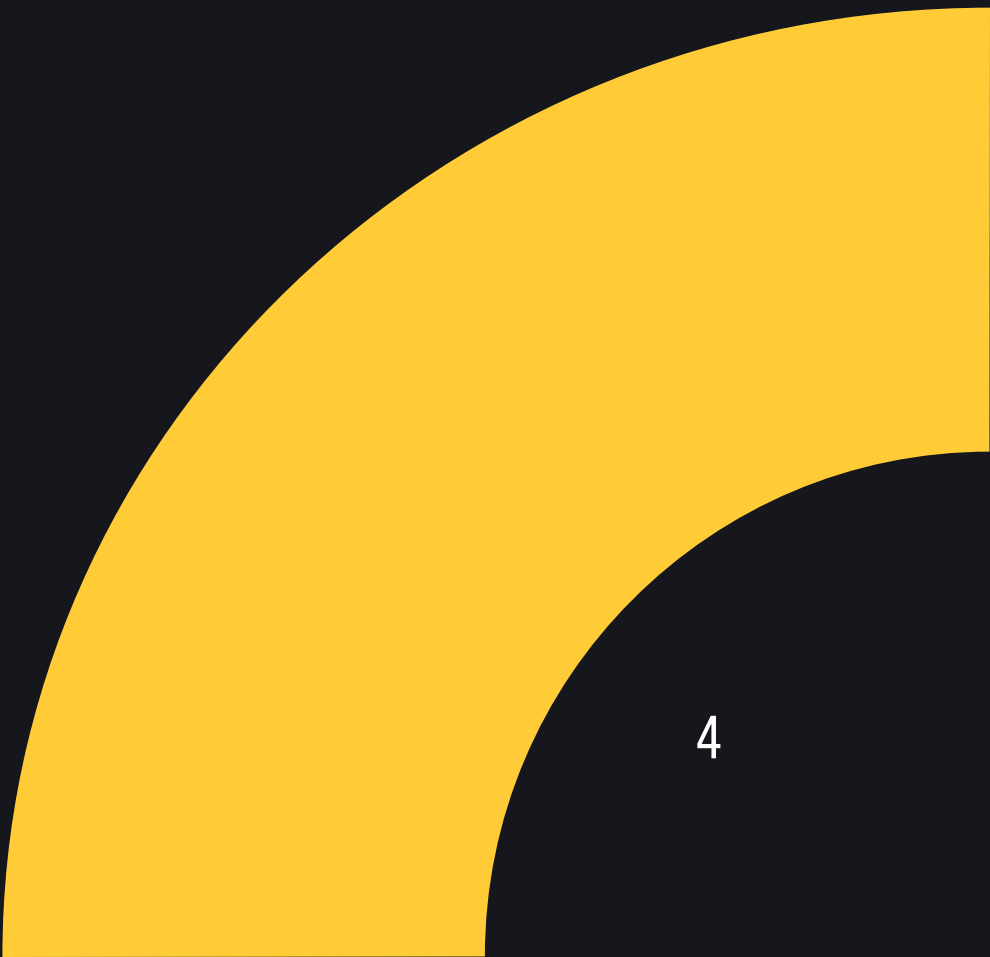
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Brand Positioning

For additional details about our Brand, please read our [Brand and Strategy Handbook](#).



A woman in a red sari with a white floral pattern is talking on a red mobile phone. She is standing in front of a brick house with a satellite dish on the roof. The sun is low in the sky, creating a warm, golden light.

OUR VISION AND MISSION

Our vision is to live in a sustainable world of peace and prosperity for all.

The Skoll Foundation catalyzes transformational social change by investing in, connecting, and championing social entrepreneurs and other social innovators who together advance bold and equitable solutions to the world’s most pressing problems.

Suvarna Prakash Mhaseda, beneficiary of ARMMAN’S home-based Antenatal and Infancy Care Program in Shivali Village, Palghar District, Maharashtra



OUR VALUES

The following core values inform our mission; guide our actions; and create our culture:

We trust those closest to the challenge to lead the change.

We believe diversity is a strength and difference is a teacher.

We can't do it alone. It takes a community to drive enduring impact.

We strive for action over perfection.

We learn from our successes and failures and admit when we don't have the answers.

We embrace a profound sense of responsibility.





OUR PERSONALITY

Our personality is the distinctive character and attitude of our organization. It’s how we would want to hear Skoll described. It informs the tone and manner of our speech and writing as well as the look and feel of all our visual expressions.



SOLUTIONS-FOCUSED

The problems set the context, but the focus is on the fix.

OPTIMISTIC

We approach the world with a tough-minded optimism, highlighting success with authenticity while acknowledging challenges.

EQUITY-DRIVEN

We treat all people, regardless of situation and context, with respect.

HUMAN-CENTERED

We avoid a facile hero narrative, and celebrate the power of both the individual and the collective.

AMBITIOUS

A strong desire for achievement; always aiming for the highest goals.

HUMBLE

We don’t purport to be experts and seek to learn from and partner with others closest to the challenges and solutions.

INSPIRING

Raise the spirits of; encourage; motivate; uplift.

Supporting transformational social change

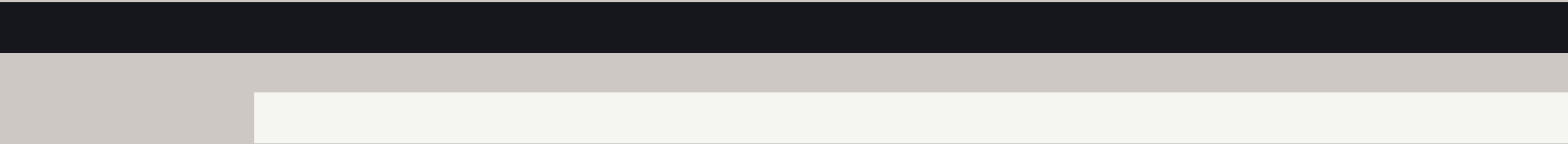
We support social innovation organizations tackling interconnected problems and advancing solutions from every angle—from disrupting unjust power dynamics and systems, changing attitudes and behaviors, and mobilizing movements, to improving services, policies, and practices. We focus on problems and places that are ripe for change, with high potential for major impact.



STRATEGIC PRIORITIES



We focus our resources on interconnected challenges that deeply affect people’s lives and the future of our world. We consider factors like global severity, impacted communities, urgency, and our ability to make a difference. These problems call for swift and strategic action to take on root causes and transform the systems that perpetuate them. Our priorities will evolve to address urgent challenges and new opportunities. We are working to incorporate equity into every aspect of our work.



STRATEGIC PRIORITIES



For descriptions of these strategic priorities, read the [Brand & Strategy Handbook](#).

WRITTEN TONE



Mansa Ram, Kairakhet Village Leader. Foundation For Ecological Security

The Skoll Foundation is solutions-oriented, optimistic, equity-driven, and humble. We trust those closest to the challenges and solutions, and are eager to “share the microphone” to amplify and support Awardees, grantees, and partners.

While we must acknowledge the root causes of deeply entrenched social issues, the Skoll voice highlights the solutions, innovation, and hope exemplified by our Awardees, grantees, and partners.

WRITTEN TONE

Solutions-oriented and optimistic

We don't name and shame or attack for any reason. Instead we point to the bright points of progress and solutions within our network and call for cross-sector collaboration on collective impact.

Harambee job training workshop, Johannesburg, South Africa





Entrepreneurial and innovative in how we operate and who we support

We invest in entrepreneurs and innovators and employ the same open-minded way of seeing opportunities to create a more sustainable world of peace and prosperity.

Living Goods Community Health Promoter, Ahebwa Dorret, dispenses medicines, Tula, Uganda

WRITTEN TONE

Equity-driven, accessible

We prioritize supporting and working alongside partners most proximate to the challenges and the solutions, and making our ideas accessible to many, regardless of where they sit.

Skoll World Forum delegates engage at First Connections event, Oxford, England



WRITTEN TONE

Action-oriented, focused on impact

While we value and leverage evidence and research, we prioritize our role in focusing on and supporting action and impact.

A Namati “Barefoot Lawyer” informs patients about their health rights outside a hospital in Machupbo, Mozambique

WRITTEN TONE

Curious, humble, eager to learn

We don't purport to be experts and seek to learn from and partner with others closest to the challenges and solutions.

Living Goods Community Health Promoter, conducts training, Dedaye, Myanmar





Open, transparent, honest

We share what we know and also what we don't know. We actively solicit feedback and share our journey in an honest, value-adding way.

Ma Jun, of The Institute of Public & Environmental Affairs at the Skoll World Forum, Oxford, England

*We focus on problems and places that are ripe for change,
with potential for major impact.*

Farmers working with Babban Gona, Nigeria



Visual Identity

skoll

The logo is the primary visual marker for the Skoll Foundation. It is at the locus of the Skoll Foundation visual identity system. These visual assets should be used to communicate the Foundation's work in all internal as well as public-facing contexts. This includes use by Awardees/grantees, partners, media outlets, companies, government bodies, and other funders.

The Skoll Foundation logo is lowercase to signify a humility in partnership with social innovators, partners, and experts closest to the problems and solutions. The underscore beneath the raised letter "o" signifies the Foundation's commitment to investing, connecting, and championing the solutions addressing root causes.



BEST USE

CLEAR SPACE

In order to maintain the integrity of the Skoll Foundation logo, it should not be crowded by type or other graphic elements. The clear zone is the minimum area around the mark which must remain free of any type or graphics. "X" refers to the height of the letter "s" in Skoll.



MINIMUM SIZE REQUIREMENTS

The minimum size of the logo is the smallest size it should appear on any communication materials. The logo should always be at least 0.3" wide.





VARIATIONS

The primary version of the Skoll logo should appear in black or white. Skoll full color logo shall only be used in specific occasions under the approval from the creative team.



BLACK

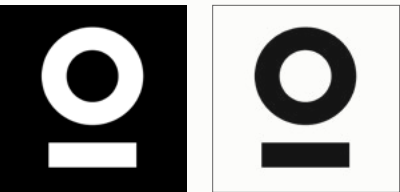


WHITE

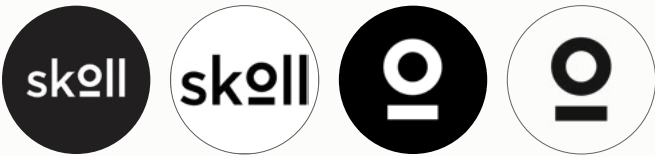


FULL COLOR

In addition to the primary logo, a series of icons exist to be used as digital avatars to ensure that the logo is legible in all different contexts.



FAVICONs



CIRCLE



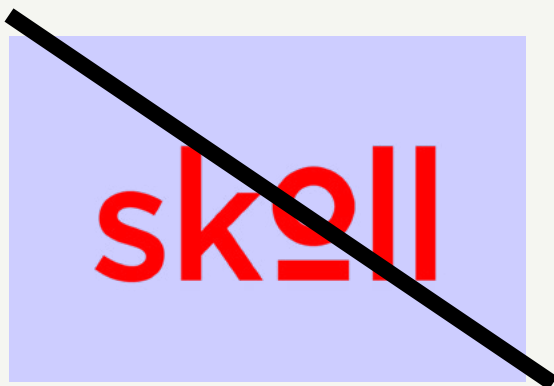
SQUARE

Download all of Skoll’s logos [here](#).



UNACCEPTABLE USE

Only use approved logo artwork provided as part of this package. Do not attempt to redraw or recreate any elements of the Skoll logo.



1. COLOR ALTERATION



2. TYPEFACE ALTERATION



3. DROP SHADOW / EFFECTS



4. BUSY BACKGROUNDS



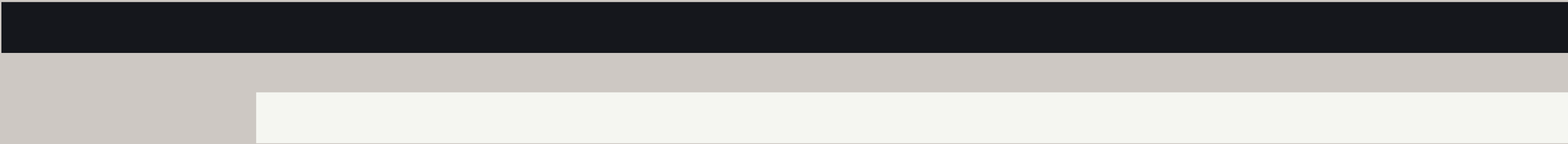
5. ROTATION



6. DISTORTION



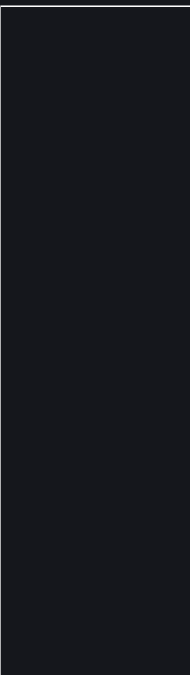
Color



COLOR PALETTE

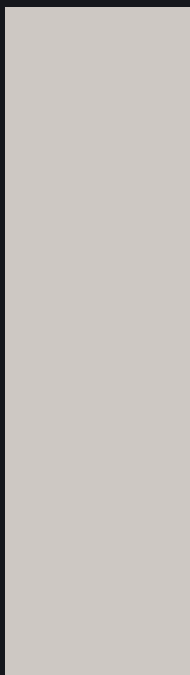
Skoll’s primary palette represents urgency, rigor and focus, which when combined with our primary typeface symbolizes the bold solutions and importance of the work. Our primary palette also includes the vibrant orange from our previous visual identity, which is intended to represent and recognize our historical roots with the social entrepreneur community. Our secondary palette complements that urgency with a sense of quiet precision, entrepreneurial energy, and upliftment.

PRIMARY PALETTE



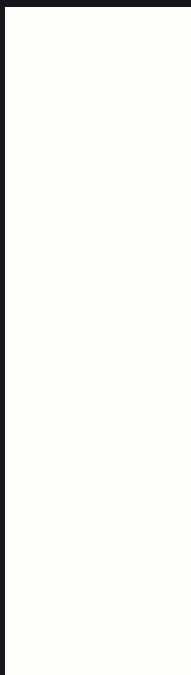
HEX: 15171C
RBG: 21 23 28
CMYK: 77 62 69 77
PANTONE BLACK C

COAL



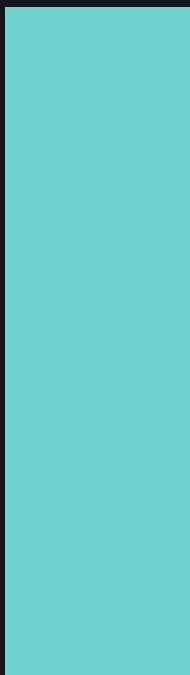
HEX: CDC8C3
RBG: 205 200 195
CMYK: 20 17 20 0
PANTONE 420 C

STRATUS



HEX: FCFCFA
RBG: 252 252 250
CMYK: 1 1 2 0
PANTONE 656 C

POLAR



HEX: 71D1CC
RBG: 113 209 204
CMYK: 52 0 24 0
PANTONE 325 C

SEAFOAM



HEX: F15323
RBG: 241 83 35
CMYK: 1 82 98 0
PANTONE 172 C

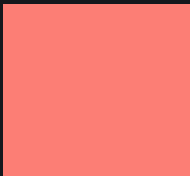
FLAMINGO

SECONDARY PALETTE



HEX: FFCC37
RBG: 255 204 55
CMYK: 0 19 88 0
PANTONE 129 C

SUN



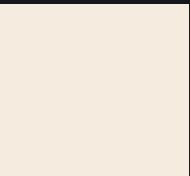
HEX: FC7E75
RBG: 252 126 117
CMYK: 0 64 47 0
PANTONE 170 C

REEF



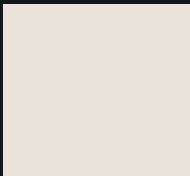
HEX: 008E8C
RBG: 0 142 140
CMYK: 84 25 47 3
PANTONE 7716C

FORREST



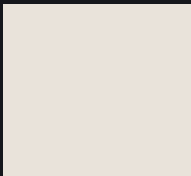
HEX: F6ECD F
RBG: 246 236 223
CMYK: 3 6 11 0

CREAM



HEX: E6E7E8
RBG: 230 231 232
CMYK: 0 0 0 10

CLAY



HEX: E6E7E8
RBG: 230 231 232
CMYK: 0 0 0 10

CLAY



Typography

BRAND TYPEFACES

PRIMARY FONT

Typography is a crucial component of our visual identity and communication of our brand and work. Using typography that is pragmatic, humanistic, and energetic underscores our efforts to clearly convey our ideas.

This is visible in our primary brand font, Titling Gothic, a typeface often used in journalistic publications.

Titling Gothic FB is for primary title and caption usage. Titling Gothic FB Narrow is an alternative for title and caption usage when it’s aesthetically appropriate to apply. Tilting Gothic FB Wide applies to caption title.

Titling Gothic FB Wide

Aa
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890!?!%*()

Titling Gothic FB

Aa
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890!?!%*()

Titling Gothic FB Narrow

Aa
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890!?!%*()

Download Titling Gothic [here](#).



BRAND TYPEFACES

SECONDARY FONT

We have chosen Recife Display as our secondary font. Designed for editorial use, it draws inspiration from Plantin and Times New Roman, evoking a familiar but original feeling in its readers.

Aa

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n o p q r s t u v w x y z
1 2 3 4 5 6 7 8 9 0 ! ? % * ()

Download Recife [here](#).



TYPOGRAPHIC GUIDELINES

Titling Gothic is a highly legible and contemporary sans-serif. This is used for all headings and subheadings, due to its bold clarity and geometric simplicity.

Weight: Bold
Size/Line height: 48/50
Letterspacing: 0.5
All Caps

Weight: Medium
Size/Line height: 34/38
Letterspacing: 0
Titlecase

Weight: Medium
Size/Line height: 24/28
Letterspacing: 0
Titlecase

Weight: Medium
Size/Line height: 20/24
Letterspacing: 0.5
All Caps

Weight: Light (50% Opacity)
Size/Line height: 20/24
Letterspacing: 0.5
All Caps

Weight: Regular
Size/Line height: 18/24
Letterspacing: 0
Titlecase

H1 LOREM IPSUM

H2 Lorem Ipsum Dolor

H3 Lorem Ipsum Dolor

H4 LOREM IPSUM DOLOR

H5 LOREM IPSUM DOLOR

H6 Lorem Ipsum Dolor





TYPOGRAPHIC GUIDELINES

Recife is a modern serif informed by classical motifs. It is used for all strings of body copy (such as within articles) because serifs are inherently easier to read in large swaths of text.

Weight: Regular Italic
Size/Line height: 50/70
Letterspacing: 0
Sentence Case

Weight: Book/Medium
Size/Line height: 18/27
Letterspacing: 0
Sentence Case

Weight: Light
Size/Line height: 14/21
Letterspacing: 0
Sentence Case

Emphasized text lorem

Body copy lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Ut enim ad minim veniam, quis.

Caption lorem ipsum dolor sit amet, consectetur.



OFFICE 365 ALTERNATES

We recognize that the majority of staff are based in an MS Office system. To achieve maximum flexibility and compatibility when transferring documents and working in browsers where fonts can't be embedded, we welcome use of Franklin Gothic Demi in place of Titling Gothic, and Georgia in place of Recif. Both fonts come standard as part of MS Office. Powerpoint and stationery templates will use these by default.

Aa
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890!?!%*()

View Franklin Gothic [here](#).

Aa
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890!?!%*()

View Georgia [here](#).



Design System



GRAPHIC ELEMENTS

The following elements can be used in conjunction with text, color, and imagery in order to bring some more personality to a project. While there are no specific guidelines for use, we encourage designers to use sparingly and thoughtfully.

PRIMARY VISUAL ID LINE

Our primary visual ID line anchors headlines and quote blocks. It should always appear with 4/5 in black and 1/5 in a vibrant brand color.



ACCENT LINE

Our accent line is used primarily with statistics, and should be 20% the length of longer lines used.



SHAPES

Our two main graphical elements are a deconstructed “O” and a rectangle bar. Both are based off of the underlined O mark of the Skoll logo. When using the O, please ensure to only use elements with full colors from within the color palette. Bars should be the same width as the circle when used in conjunction and also follow the same color scheme when locked together. Please ensure there is adequate space between elements.

Download all shapes [here](#).

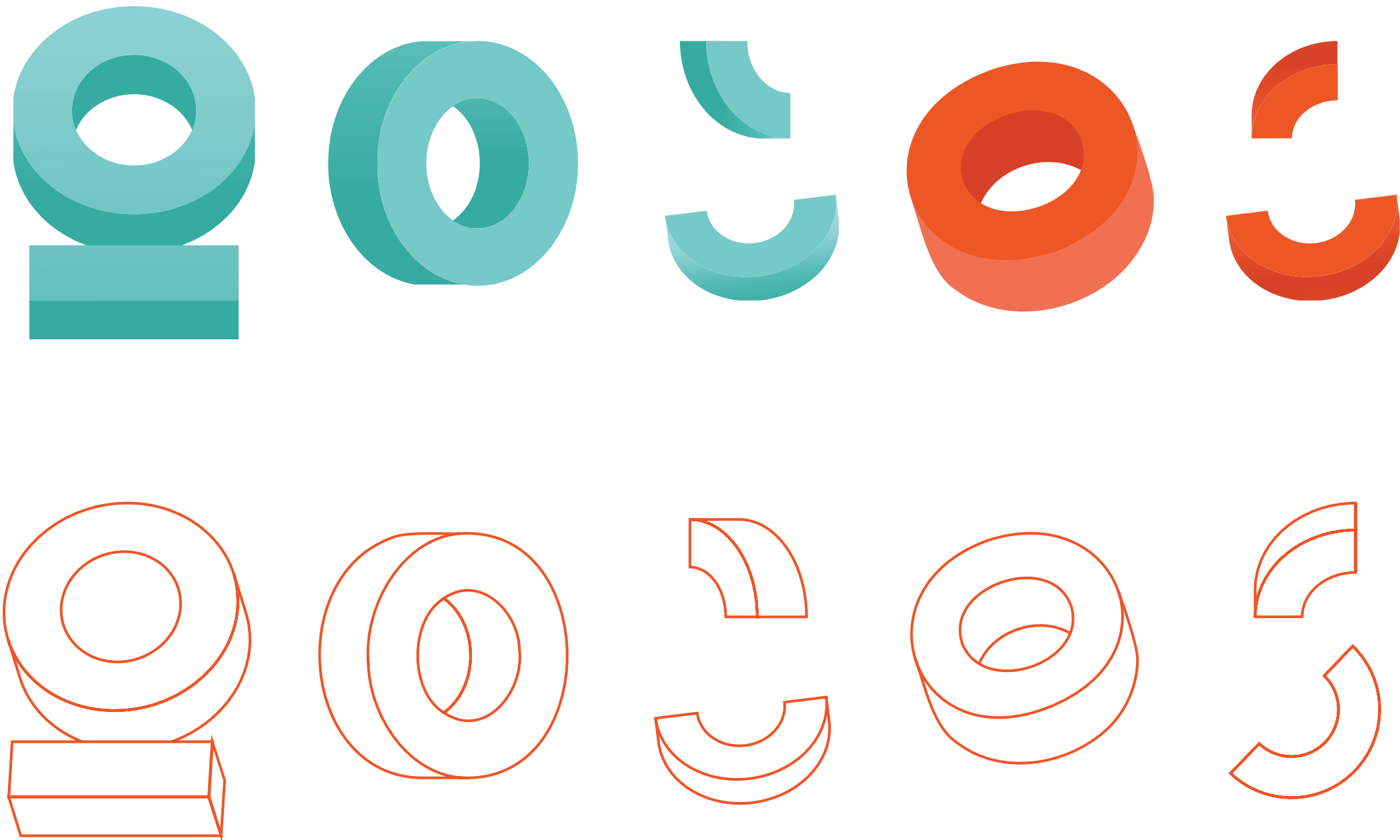




GRAPHIC ELEMENTS

SHAPES

Our graphic system extends beyond the deconstructed “O” and the geometric shapes, both rooted in the underlined O mark of the Skoll logo. These additional forms, including the dimensional torus and block along with their stroke-only counterparts, offer further variations to draw from. The solid 3D torus and its outlined version can be used interchangeably depending on context. As with the primary shapes listed in the previous page, fully colored elements should pull only from the established color palette, blocks and bars should match the width of the circular forms when paired together, and consistent spacing should be maintained between all elements.



LINES

Lines act as a third supporting element, weaving through and around the torus and block forms to add depth and movement. Crossing over or tucking behind the larger shapes, they tie elements together and give each layout composition its own distinct character.

Download all shapes [here](#).



WEB

On the skoll.org website, the following styles are used for buttons, links, and other elements. Where possible please maintain consistency when designing new pages.

INACTIVE LINKSTYLE A: Skoll World Forum

HOVER LINKSTYLE A: Skoll World Forum

INACTIVE LINKSTYLE B: **Skoll World Forum**

HOVER LINKSTYLE B: **Skoll World Forum**

INACTIVE CTA A:

LEARN MORE →

HOVER CTA A:

LEARN MORE →

INACTIVE CTA B: **CONNECT**

HOVER CTA B: **CONNECT**

INACTIVE CTA B:

→

HOVER CTA B:

→

INACTIVE TAG:

Human Rights

HOVER TAG:

Human Rights

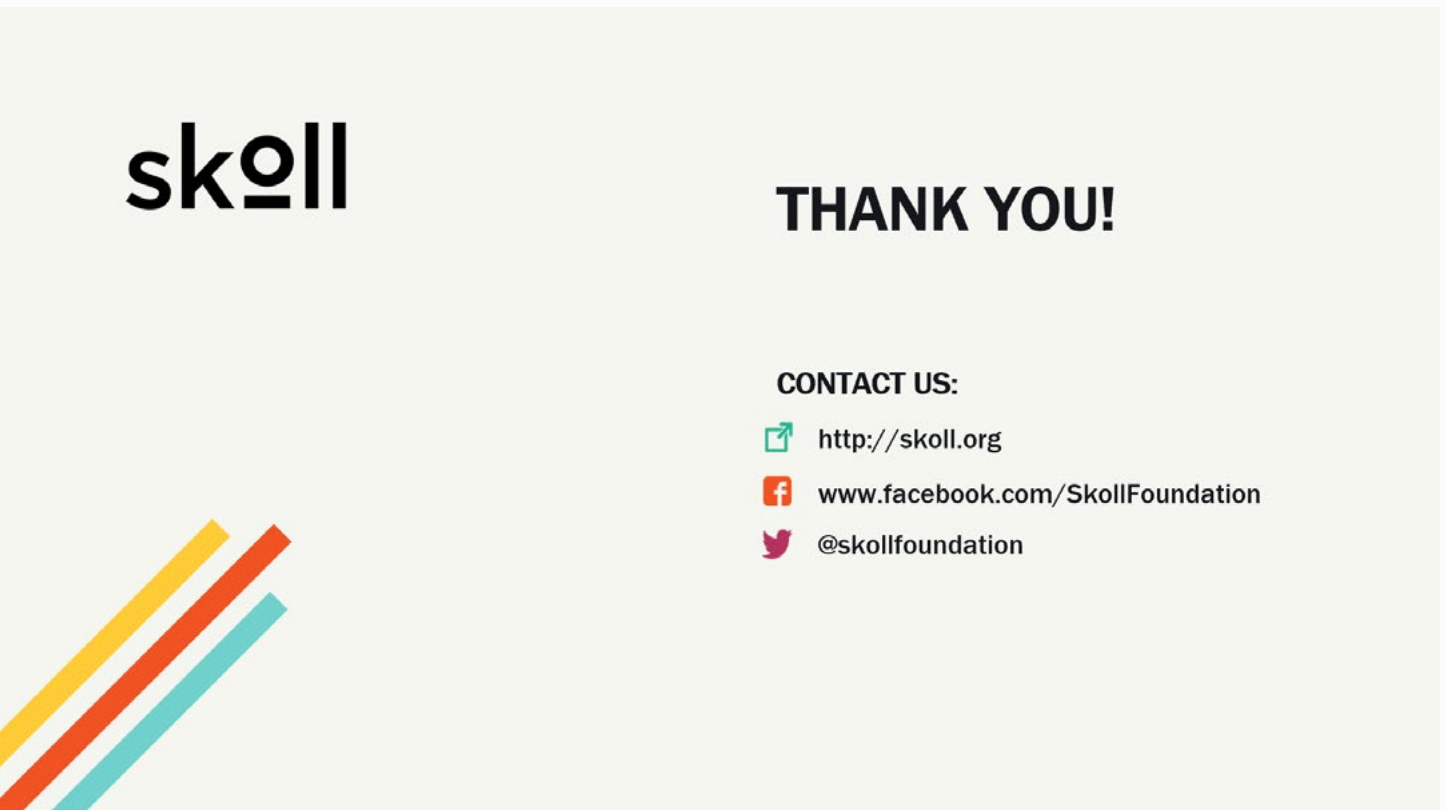
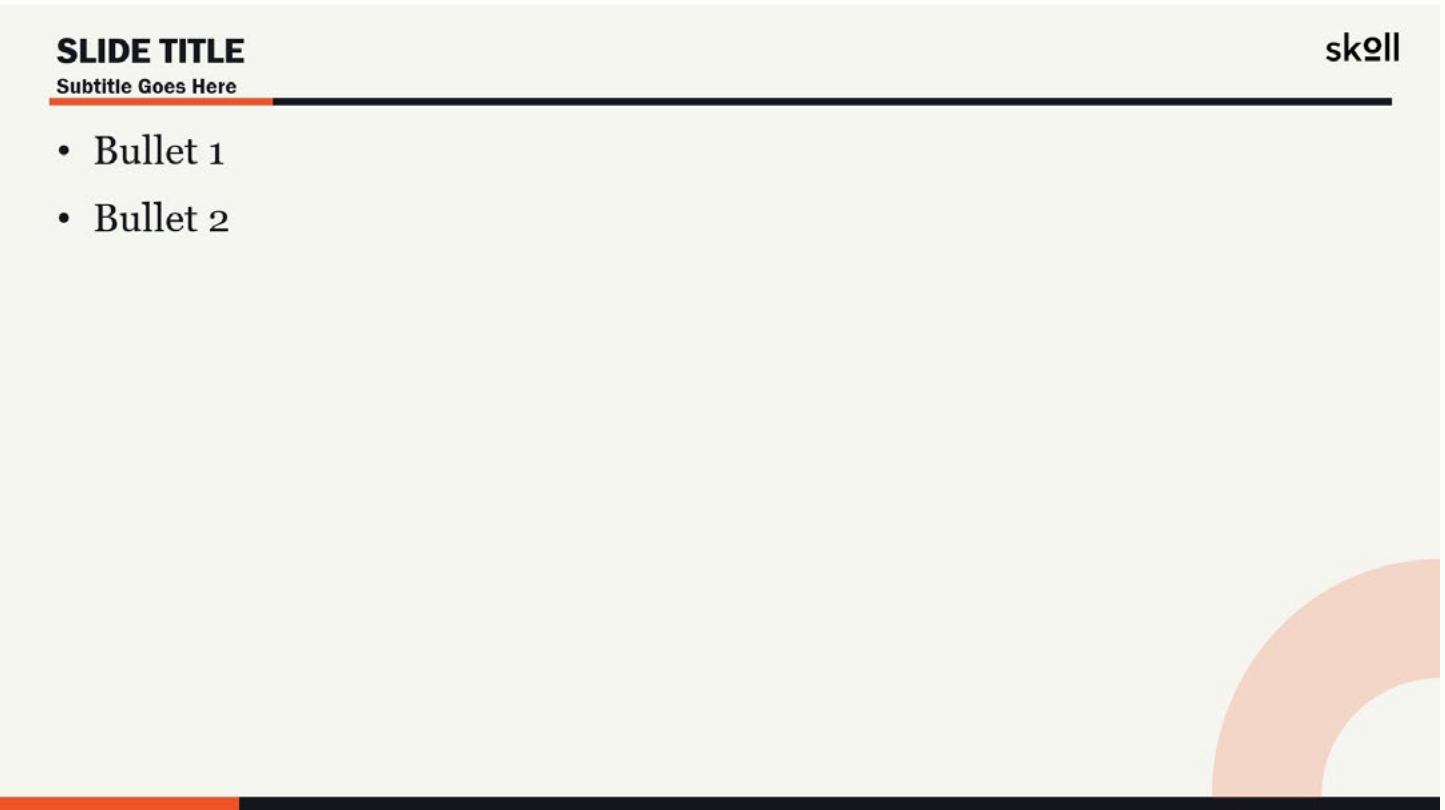


PRESENTATIONS

16x9 ratio template is recommended whenever possible but there is a 4x3 version available as well. Some template references are displayed below.

Primary visual ID colors are used for graph representations and text boxes.

Download the template [here](#).



LETTERHEAD

For communications, please use our Skoll letterhead.

Find our letterhead [here](#).

skoll

To Whom It May Concern,

Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Morbi tristique senectus et netus et malesuada fames. Sed adipiscing diam donec adipiscing tristique. Vel pharetra vel turpis nunc eget lorem. Mauris sit amet massa vitae tortor condimentum lacinia quis. A scelerisque purus semper eget. Curabitur vitae nunc sed velit dignissim sodales ut. Vel turpis nunc eget lorem dolor. Duis convallis convallis tellus id interdum velit laoreet id. Sed risus ultricies tristique nulla aliquet enim tortor at. Sit amet nulla facilisi morbi. Phasellus vestibulum lorem sed risus ultricies tristique nulla aliquet. Ac turpis egestas sed tempus urna et pharetra pharetra massa. Mi proin sed libero enim. Volutpat est velit egestas dui id ornare arcu odio ut. Ut venenatis tellus in metus vulputate. Pharetra vel turpis nunc eget lorem dolor sed viverra ipsum. Massa enim nec dui nunc mattis enim ut. Ultricies mi eget mauris pharetra. Nisl nunc mi ipsum faucibus vitae aliquet.

Hac habitasse platea dictumst vestibulum rhoncus est pellentesque elit. Iaculis eu non diam phasellus vestibulum lorem. Velit ut tortor pretium viverra suspendisse potenti nullam ac tortor. Mollis aliquam ut porttitor leo a diam sollicitudin tempor. Consectetur lorem donec massa sapien faucibus. Tempor orci eu lobortis elementum nibh tellus molestie nunc non. Ornare quam viverra orci sagittis eu. Enim lobortis scelerisque fermentum dui faucibus in. Eros donec ac odio tempor orci dapibus ultrices in iaculis. Mi in nulla posuere sollicitudin aliquam. Leo in vitae turpis massa sed elementum. Facilisi cras fermentum odio eu feugiat pretium nibh. Dignissim cras tincidunt lobortis feugiat vivamus at augue eget arcu. Nulla malesuada pellentesque elit eget gravida cum sociis natoque. Nunc vel risus commodo viverra maecenas. Lacus sed viverra tellus in hac. Cras tincidunt lobortis feugiat vivamus. Ac feugiat sed lectus vestibulum mattis ullamcorper velit.

Sincerely,
Firstname Lastname

250 University Ave, Suite 200, Palo Alto, CA 93103, USA

w:skoll.org t: 650-331-1031 e: info@skoll.org

*Social innovators tackle interconnected problems
and advance solutions from every angle.*

*Alka Tirkey of Foundation for Ecological Security holds a “before”
photo showing the improvements in Bhilwara, India*



Photography and Videography

Photography and videos are imperative to representing the solutions-oriented work we support and inspiring our audiences.

The images we use should reflect our organizational values. In the creation and use of such images, we have an ethical responsibility to ensure that our photographs respect and preserve the dignity of the communities and individuals represented, intentionally address misconceptions, stereotypes, biases, and power dynamics of these communities and individuals, and accurately and equitably represent our work and the work of our grantees/ Awardees.

PHOTOGRAPHIC BASICS

We use a wide range of imagery that focus on a myriad of subjects—the more variety we have in our media library, the more comprehensively we can tell our story. This list is not exhaustive, but provides a general guideline for the range of images to capture. In general, we endeavor to err on the side of gathering many different images from multiple perspectives which can be edited later.

Octopus Gleaner, Felicia Fanomena, Blue Ventures Conservation, Madagascar



TONE

The images we capture and use should reflect our work, brand, values, and meet the same expectations of integrity as the organizations and initiatives we support. In the creation and use of such images, we have an ethical responsibility to ensure that our photographs and films:

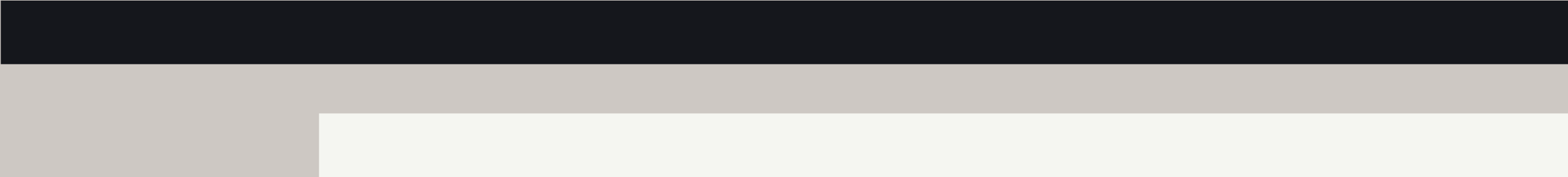
- Respect and preserve the dignity and humanity of the communities and individuals represented
- Intentionally address misconceptions, stereotypes, biases, and power dynamics in the representation of these communities and individuals
- Accurately and equitably represent the work we support

We prefer unstaged, documentary photos, using natural light.



QUESTIONS AND CONSIDERATIONS

- What is the purpose in taking this picture?
- What story or stories are you trying to portray?
- Would I consent to this photograph if it was a picture of me, my child, or loved one?
- Would I want my community or neighborhood depicted in this way?
- Does the composition of this photograph disempower or marginalize the subject of the photograph?
- How does the context or the environment give meaning to the subject of the photograph?
- Does the emotional tone and message of the image elicit emotions such as empathy, compassion, understanding, or shared humanity?



Every organization and community we support is different, so there's no hard and fast rule, but in general we want the imagery to capture the issue(s), the people, the environment, the work (or innovation) in action, and the impact and vision/potential for change.

See examples on the following pages.

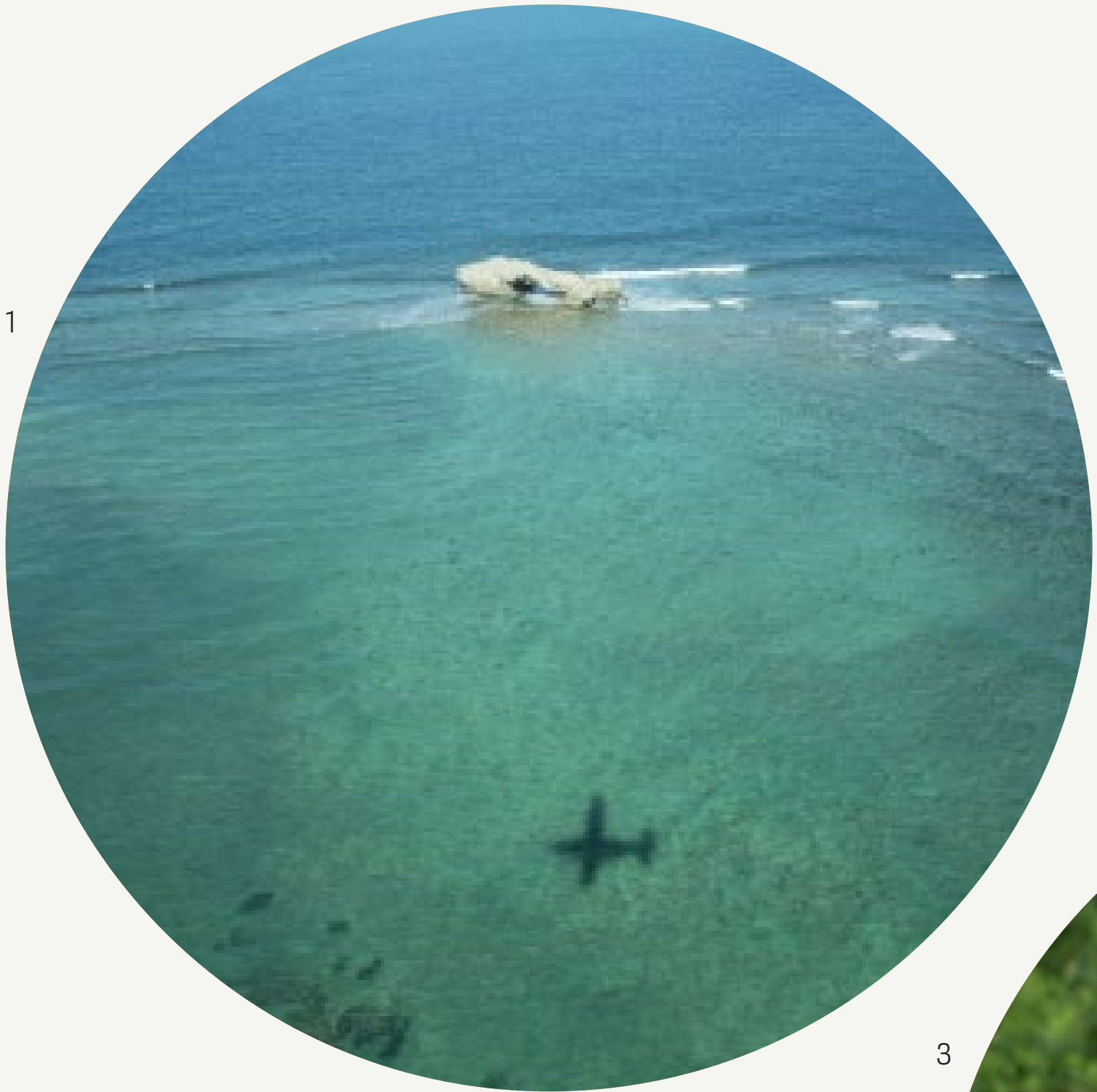
THEMES

ESTABLISHING SHOTS

These show the environment, community, and set the scene. They can be general to specific, neutral or with a particular point of view or tone. What’s unique about the particular environment? These can range from traditional wide shots to evocative close ups.

1. Aerial above Andavadoaka, Madagascar. Blue Ventures Conservation 2. Rickshaw driver’s encampment, New Delhi, India. Nidan 3. Woman with child, Toubatoul, Senegal. myAgro 4. Crowded market, New Delhi, India. Nidan

1



2



3



4



THEMES

ESTABLISHING THE ISSUE

Often this includes showing “the problem” which can be sensitive to capture, particularly if there are people in the shot, as we aim to portray people with dignity and agency. We want to avoid casting people as the problem, or as victims or helpless/needing charity. More on this topic in the diversity and inclusion section below.

1



4



3



2



1. Water filling station, Uganda 2. Angelica Iberecantillo Alfonso and her husband at their home in Nelson Mandela barrio on the outskirts of Cartagena. (Fundacion Capital) 3. A bird flies past power plant outside Beijing, China. (IPE) 4. Local man points out markings on timber in Liberia. (Global Witness)

THEMES

THE WORK

Often this includes collaboration, or the ability to do something that was previously impossible. What does the “innovation” or “the work” look like? Gather as many different kinds of shots as possible to capture the “how” in action (close ups, details, wide shots).

1. Job trainees at Harambee Youth Employment Accelerator 2. Students in Gaya District, Bihar laughing at Breakthrough India theater program 3. Documenting local fish catch data. Andavadoaka, Madagascar. Blue Ventures Conservation 4. Sun King salesman speaks to local vendor, Kenya. Angaza.

1



4



3



2



THEMES

COLLABORATION

Collaboration is at the heart of many Skoll investments. Strive to capture engagement, the rapport and trust and learning mindset from all the stakeholders, from the community to government, to other partners. Avoid “top down” stories of change.

1



4



3



2



- 1. Harambee graduate Oratile Phekonyane assists a colleague at Webhelp, South Africa
- 2. Ma Jun and Fang Yingjun interview a worker outside a textile factory, China
- 3. Malika Dutt, Founder of Breakthrough, in conversation with community in Haryana, India
- 4. Global Health Corps members meet with Butaro Hospital staff, Rwanda

THEMES

LEADERSHIP

Many of our investments have a visionary leader or founder who may often become the main narrator of the story. A common characteristic of leaders in the Skoll community is their relationships to the local leaders in the communities they serve, and their practice of listening to and learning from these populations. As such, please capture imagery of them not only speaking, but in listening, reflection, collaboration, and action mode as well.

1. Raj Panjabi, founder of Last Mile Health, checks vital signs on child in Liberia 2. Celina de Sola, Glasswing International, El Salvador 3. Ma Jun, CEO of Institute of Public and Environmental Affairs at a factory inspection, China 4. Jagdeesh Raul, CEO of Foundation For Ecological Security, India

1



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3



2





THEMES

IMPACT/VISION

These shots capture the scale of the solution, the vision for the future, the potential.

Before and after shots are gold standard, if possible.

1



4



3



50

1. Construction worker with Build Change, Nepal 2. Fresh harvest, myAgro, Senegal
3. Alka Tirkey of Foundation for Ecological Security holds a “before” photo showing the improvements in Bhilwara, India 4. Ngoné Gueye, peanut farmer, Touba Toul, Senegal (myAgro)

2



DIVERSITY AND INCLUSION

Along with representing our work and the work of our grantees/ Awardees, photos and film reflect our organizational values and can challenge long-standing stereotypes and power dynamics.

An image is an incomplete representation of a given moment, and the photographer’s decisions about how to depict the subject of a photograph directly impacts the viewers’ perceptions. Maintaining awareness of stereotypes, romanticism, and personal biases is essential to producing high quality, respectful, and accurate imagery.

We should never distort the true context of an image—respect for communities and individuals should be the primary motivation behind our photography. Be mindful of who is the narrator of the story—for example, are all the “solutions” coming from a white leader, with people of color representing the “problems”?

Villagers in Myanmar. Namati.





INFORMED CONSENT

Informed consent is the active permission of a subject, acknowledging and accepting the potential consequences of their participation. Informed consent includes an understanding of how and where these photographs will be used. Every individual has a right to clearly understand what their consent entails and to refuse to be photographed. If you sense any reluctance or confusion, refrain from taking the photo.

Whenever possible, get consent of everyone pictured and ensure each individual is comfortable being included in the image. Consent can be verbal or written.

1. Be aware of the sensitivity issues and right to privacy around health services.
2. Avoid images of naked babies/children and ensure you have consent from mothers who are breastfeeding.
3. Be aware of potentially sensitive information that can be seen in the image (names, birthdates, etc).
4. For some human rights scenarios, it may be best to obscure the faces of people to ensure their safety (i.e., whistleblowers, activists, etc).
5. No payments or other forms of compensation should be given in exchange for photography consent.
6. Individuals may feel compelled to give consent when approached by a representative of an INGO, government official, or a community leader. Be mindful of how you are perceived and how this might influence the process of giving consent.

Download the consent form [here](#).



CREDITS AND CAPTIONS

Whenever possible credit the photographer and include captions for the photo, the name(s) of the people depicted, location, and brief summary of the activity. For some photographers hired directly by Skoll Foundation under a “work for hire” contract it’s not necessary to credit them.

Captions should include the who, what, where, when, and why of a photograph. When a caption is inappropriate in the layout of a publication, consider including the caption along with the photography credits at the end of the document. Captions should be as specific as possible while respecting issues of privacy and protection (i.e. do not use the name of an individual if they request it, or the specific location of an image if it may endanger the individual). Captions should include the country and where possible the city, town, or locality.

APPROPRIATE USE/CONTEXT

Avoid misrepresentation: Do not use a photo from one country to represent another. Do not suggest an individual is affected by something when there is no photographic evidence to support this (i.e. “This mother cannot get vaccines in her village”).

Timeliness: If a photo is several years old, might there be a more recent one to represent the current story?

Additional resources from Ethical Storytelling [here](#).

Peanut farmer, Bancoumana, Mali (myAgro)



SCOUTING LOCATIONS

In general it’s best to capture imagery where people naturally already are, and not “stage” scenes, or add artificial lighting to scenes. The one exception to this rule is for interviews. For interviews please prioritize good lighting on the subject’s face, and a background that won’t be distracting. Avoid placing interview subjects in front of logos, posters, etc.

Avoid obscuring the subject’s face unless necessary for privacy or security reasons, in which case consider not using the photo in the first place.

Farmer in Myanmar indicates where the government seized his land, Namati



NATURAL LIGHTING

Most “in the field” shoots utilize natural lighting, using available light, usually a window, or an open doorway. Where possible, set up the subject so they are not backlit. See interview screen grabs for naturally lit examples.



Angelina and her son, Mozambique. Namati.



Primary school girl, India. Educate Girls.



Bryan Stevenson, Montgomery, AL. Equal Justice Initiative.



Paul Radu, OCCRP.

STUDIO LIGHTING

For shoots that take place in controlled “studio” environments, we utilize the “grey vignette” back drop look. It’s a dark grey back drop with a small, soft spot of light behind the subject’s head. We’ve found this look works for all skin, clothes, hair colors, and tones.



Kofi Annan



Celina de Sola, Glasswing



Bono



Kola Masha, Babban Gona



We strive to work with social innovators closest to the challenges, to advance equity, and drive toward a sustainable world of peace and prosperity for all.

Community member working with Foundation For Ecological Security restoring common lands in Kairakhat Village, India

LOWER THIRDS

In video interviews and featured individuals with speaking lines please use on screen “lower thirds.” These should include the person’s name, title, and organization. The text should be placed in the negative space and not cover the subject.

See example [here](#).



ANIMATED LOGO

In films produced solely by Skoll Foundation, please include one of [these](#) animated Skoll logos at the end. For films co-produced with Skoll, please include the Skoll logo equal size with other partner logos on a single page at the end.



THUMBNAILS

All videos uploaded to social media should include a custom thumbnail image. Images can be a still from the film, include a quote/title from the piece, include partner logos, film festival laurels, a compilation of images, or for panel, an informational slide. 1920x1080 for Youtube/Facebook and Square 1080x1080 for Instagram.



Still from a film



Film festival laurels



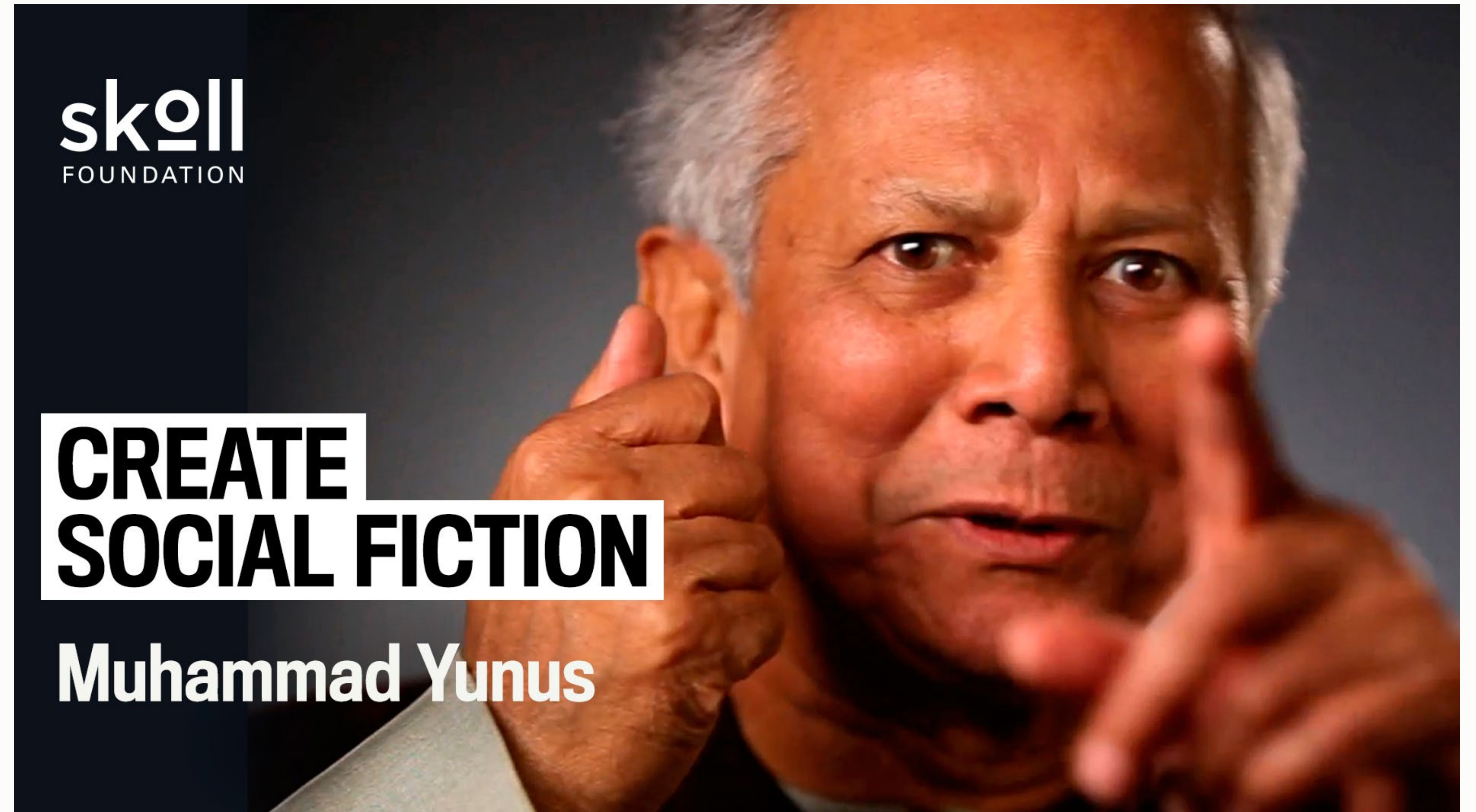
Quote/title from the piece



Compilation of images

TITLING

There can be up to three distinct titles for each video, if needed. The SEO optimized title given on Youtube, Facebook, the title in the thumbnail, and the video title card baked into the video itself. Title/image should capture interest while remaining true to the essence of the film, but does not need to match the Youtube/Facebook title (which should be optimized for SEO).



A photograph of a group of people in a meeting or conference. In the foreground, two women are looking at each other. The woman on the left has short dark hair and is wearing a dark jacket. The woman on the right has short dark hair, wears glasses, and a red top. They are both looking towards the right. In the background, other people are visible, some looking at documents or talking. A yellow arc graphic is in the top left corner.

The Skoll Foundation cultivates a global network of people and organizations working toward transformative social change.

Delegates at “First Connections” event at Skoll World Forum, Oxford, England

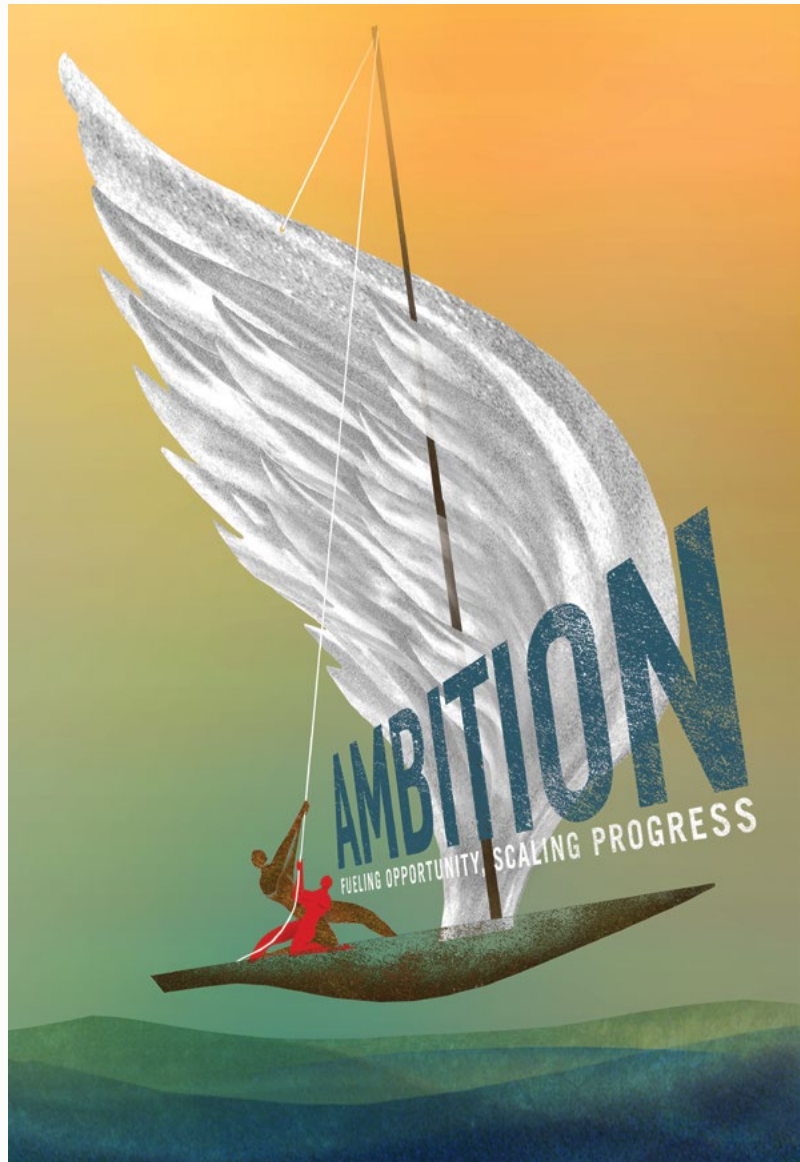
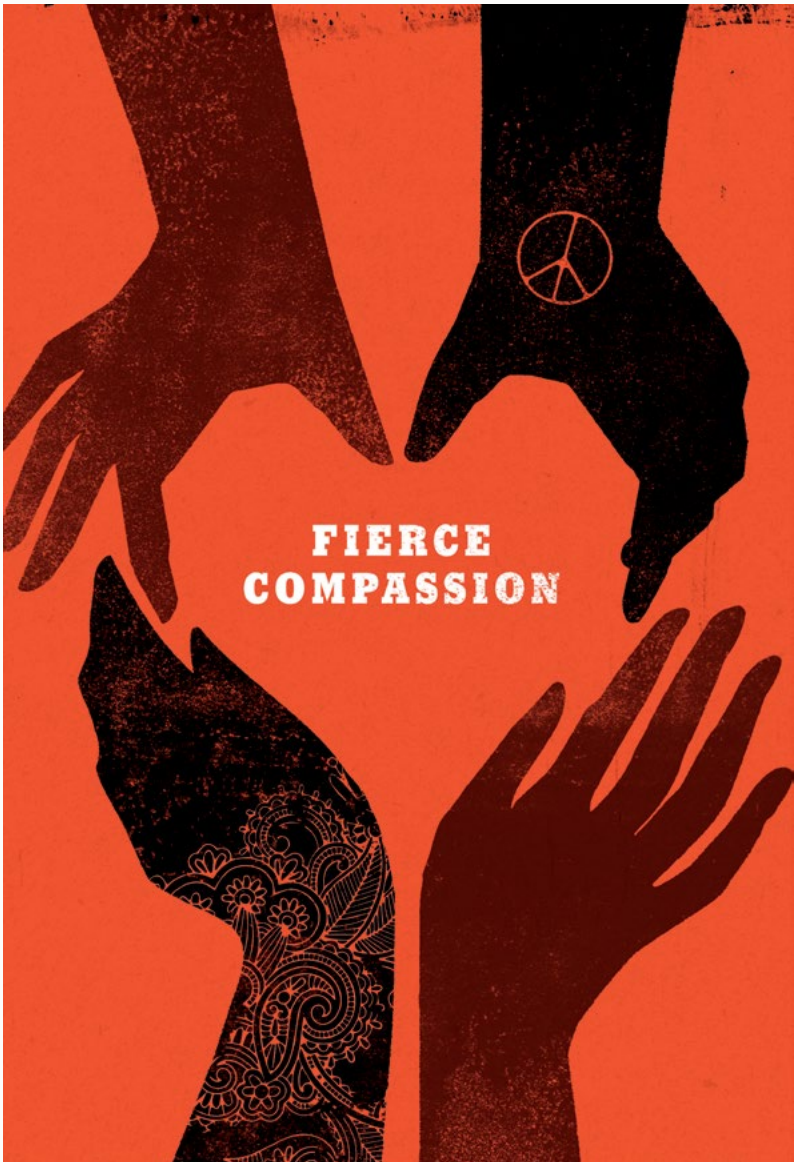


Skoll World Forum

The Skoll World Forum on Social Entrepreneurship is the premier international platform for advancing entrepreneurial solutions to the world's most pressing problems.

We seek to accelerate the impact of the world's leading social entrepreneurs by uniting them with essential partners in a collaborative pursuit of learning, leverage, and large-scale social change.

YEAR TO YEAR



Each year the Forum galvanizes the community around a common theme meant to reflect themes in the work that we do. Past themes have included Fierce Compassion, Ambition, and Belief. Graphics are created each year and can be used by participants / speakers when promoting the event.

skoll world forum

The vertical version logotype is preferred, and should be used in most cases as shown throughout these guidelines. The horizontal version may be used in cases where space considerations make the preferred application impractical.

Over the near term, the entire logotype should be used until the Skoll World Forum brand has been substantially established in the minds of its intended audiences. Exceptions may be made for stationery, or other communication materials where the legal name is present. The elements of the logotype, have been carefully designed, spaced and proportioned to maximize their visual impact and legibility. Do not attempt to re-draw, re-create, or in any way alter the Symbol, Logotype, or Signature. Electronic artwork for the Skoll World Forum logotype is provided with these guidelines.

Please note that the Skoll Foundation brand is only used in conjunction with the Skoll World Forum brand during the Skoll Awards ceremony. If you have a use case that needs guidance contact comms@skoll.org.



BEST USE

CLEAR SPACE

In order to maintain the integrity of the Skoll Foundation logo, it should not be crowded by type or other graphic elements. The clear zone is the minimum area around the mark which must remain free of any type or graphics.

"X" refers to the height of the letter "s" in Skoll.



MINIMUM SIZE REQUIREMENTS

The minimum size of the logo is the smallest size it should appear on any communication materials. The logo should always be at least 0.3" wide.





VARIATIONS

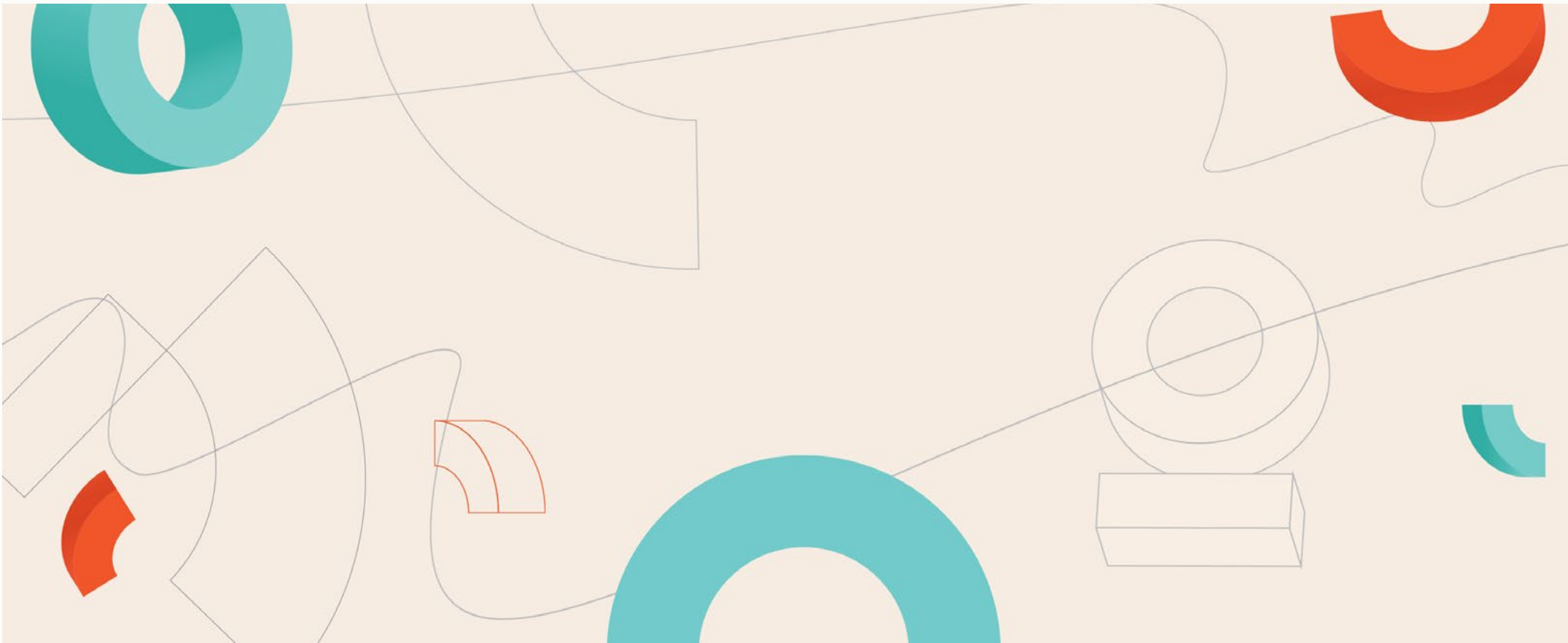
The primary version of the SkollWorld Forum logo should appear in black or white.

skoll
world
forum

BLACK

skoll
world
forum

WHITE



PATTERN

In addition to the primary logo, a series of icons exist to be used in digital contexts to ensure that the logo is legible in all different contexts.

skoll world forum

BLACK

skoll world forum

WHITE



SQUARE



CIRCLE



FAVICON



UNACCEPTABLE USE

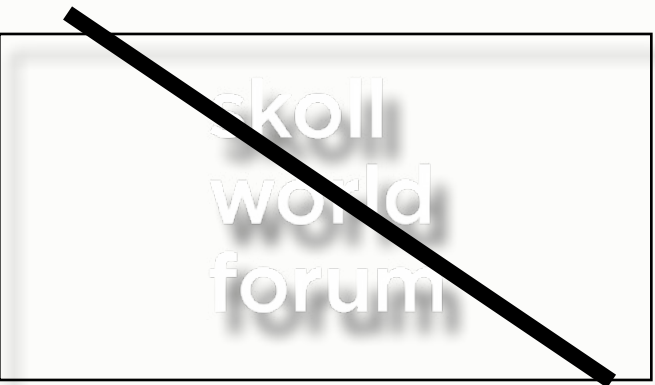
Only use approved logo artwork provided as part of this package. Do not attempt to redraw or recreate any elements of the Skoll logo.



1. COLOR ALTERATION



2. TYPEFACE ALTERATION



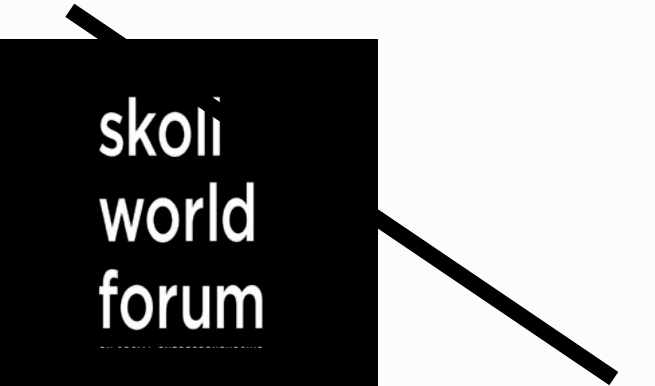
3. DROP SHADOW / EFFECTS



4. BUSY BACKGROUNDS



5. ROTATION



6. DISTORTION

FORUM COLLATERAL

Each year collateral is produced for the Skoll World Forum in keeping with that particular years’ theme. Elements may include badges, printed programs, posters. For staging and set design elements throughout the event, there is typically a mix of yearly theme design and overall visual identity.

COMMUNICATION DOCUMENTS

There is a lot of flexibility in our communication collateral design but make sure the design always feels like it’s from Skoll World Forum. Skoll World Forum logo with white stripes in the background can be used as a prominent design feature.

The Skoll signature divider should always be used to separate main title from the body part that contains all the subtitles and the body text.

Skoll World Forum 2019 printed materials



FORUM PHOTOGRAPHY

For images of interaction between delegates, use a shallow depth of field, straight and level shots, and with candid, natural light. For images of plenaries and sessions, capture generic wide shots of the crowd without a clearly identifiable speaker—these are particularly useful in social media and promotional materials. Aim for rule of thirds for individual speaker shots and maintain ratio for panels. For detail shots, capture Skoll branding, particularly in use (printed programs, water bottles, posters, banners, awards, etc.) For use on Instagram, capture vertical oriented images, at least one per New Theatre or Nelson Mandela Theatre for Instagram stories. If horizontal images are wide enough, they can be cropped for Instagram. Editors and photo assistants need not crop images as social media team will crop as needed.

1. Tara Houska at 2018 Skoll World Forum 2. Skoll World Forum “First Connections” event, Oxford, England 3. US President Jimmy Carter at 2018 Skoll World Forum 4. Wale Oyejide at Skoll World Forum, Oxford

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2



CO-BRANDING GUIDELINES

Our broader network and ecosystem plays an important role in driving transformational social change. At the Skoll World Forum, there are many ways for organizations to engage with Forum delegates and the general public in a collective exploration of emerging issues and solutions.

As reference here is our [2020 Ecosystem Event guide](#).



CONTACT US

*Feel free to reach out with any questions, concerns,
or comments about these guidelines.*

w: skoll.org

t: 650 331 1031

e: info@skoll.org

