

**RAOUL
WALLENBERG
INSTITUTE**
OF HUMAN RIGHTS AND HUMANITARIAN LAW

Graphic Identity Manual

2026



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INTRODUCTION

This graphic manual, including guidelines, describes how we manage our brand from a graphic perspective. It provides rules and guidelines for how our visual expression should look.

The manual supports our communication activities. It should be used for all our visual material, from the web, to our publications and letters. A consistent image supports our brand and makes us more competitive. A strong visual identity differentiates us from others in the same field and can communicate our uniqueness.

We need to carefully master and manage our identity to provide a consistent brand image. The manual is an important management tool for us as brand owners to ensure that our brand identity assets are correctly and consistently reproduced over all media channels.

You are the target group for this manual as well as others working with us, helping us with different aspects of communications.

Several other elements contribute to a strong brand, such as for example our messaging – clear messages that make it clear who we are, what we represent and what we do – and how we make a difference. Our tone of voice, how we express ourselves also says a lot about who we are. However, this document focuses on our visuals.

Maintaining the integrity of our brand identity over time is a challenge. It is easy to stretch brand standards and guidelines for the sake of style and creative expression of a new marketing campaign. We get that. But doing our best to keep our brand consistent is still key. A consistent brand makes it easier for us to attract attention in various contexts – among e.g. politicians, decision makers in private companies and public administration as well as with media, civil society organisations and the public.

This requires – in addition to our mission, our vision and our values, and outreach initiatives – a clear and consistent graphic identity. It is important that we all are aware of our visual identity, how it is constructed and how to use it. All the graphic material we produce should have a consistent visual look.

WHAT IS A BRAND?

If a brand (as a noun) is people's gut feeling, then branding (as a verb) is the act of influencing their gut feeling. Nurturing our brand means aiming to influence perception about RWI through various experiences.

Hence, branding is everything. It includes us being intentional in communicating a particular message at every point of interaction our audiences might have with us.

A brand can be described as a result. It is a person in our audience's gut feeling about us. Our visitors/audiences create our brand. When we build and create our brand, we in reality create as many different brand has we have visitors/followers. Thousands.

Our brand is similar to our reputation and the result of all our efforts. It is what happens in people's heads when they are in touch with us. Therefore, we are all more or less involved in building the brand, affecting the brand and working for the brand. As an example, our culture matters, how we behave. It takes the whole of RWI to build and nurture our brand.

Branding is not:

- A logo. Though branding isn't a logo or identity design, it includes them. Our logo and identity communicates a message to our visitors/audiences. The logo is an important brand asset, a symbol for RWI and a useful too.
- Marketing. All marketing efforts are attempts at promoting RWI. It communicates messages to our audiences and affects our brand.
- Advertising, promotions, merchandise.
- Taglines or messaging communicates messages to our audiences. These are included in branding.
- A product.
- A promise.

KEY ELEMENTS OF THE VISUAL IDENTITY

The cornerstones of our graphic identity are the five basic elements presented in this chapter. These are our [logotype](#), [a specific typography](#), and [a colour palette](#).

Carefully study the guidelines in this chapter. They will help you use the correct visual identity of the Raoul Wallenberg Institute.

The other two key elements are our [photographs](#) and our [illustrations](#). These are also brand assets defining what RWI looks like. These make us stand out from others.

LOGOTYPE

Our logo is text based.

Our logo is not our brand. Consequently, our brand is not our logo. A brand is the sum of all impressions people get from our organisation. However, the logo is a key brand asset and a significant element of our visual identity. The Raoul Wallenberg Institute logotype is our most important identifier.

There are four approved versions of our logotype (see page 7). They may vary in size depending on application, but otherwise they must never be changed or modified in any way.

Approved logotype artwork can be downloaded from our intranet or from Box.

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APPROVED LOGOTYPE VERSIONS



1. Black version
with descriptive sub-line.



2. Black version
without descriptive sub-line.



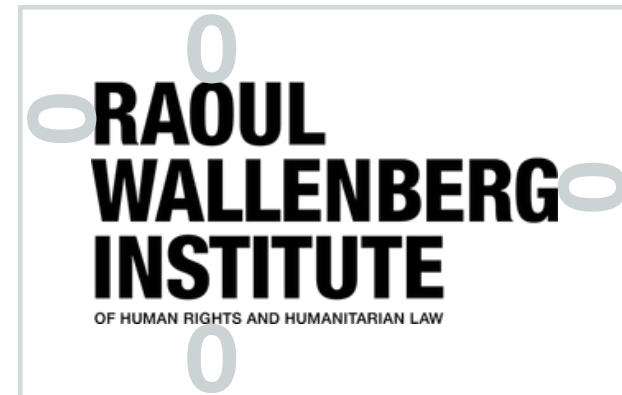
3. Negative (white) version
with descriptive sub-line.



4. Negative (white) version
without descriptive sub-line.

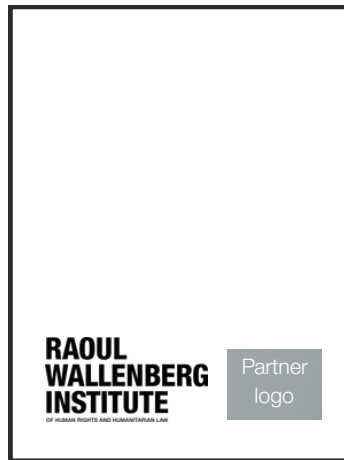
CLEAR SPACE

Our logotype version must always be surrounded with a clear space. This means that we must not place text or design elements too close to the logotype. The minimum clear space allowed is defined by O (letter O in RAOUL) x 1, see illustration. The recommended clear space is O x 1.5.



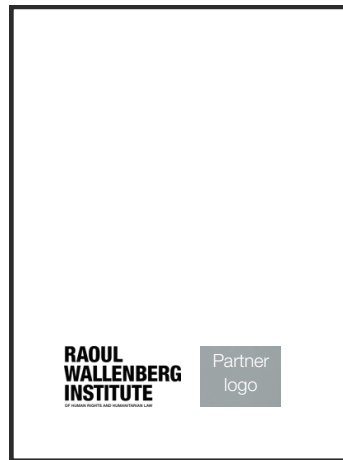
THE RWI LOGO IN RELATION TO OTHER LOGOTYPES

When we collaborate with other partners there may be a need to create communication units with two or more logotypes (ours and our partners'). The collaboration set-up determines the relation between logotypes. The designs below illustrate examples of relationship variants between our logotype and that of the partner/partners in four different collaborative situations. Please note that our name may not necessarily be placed first in all situations. The final placement of logotypes, as well as of graphic elements is to be decided in cooperation with the partners



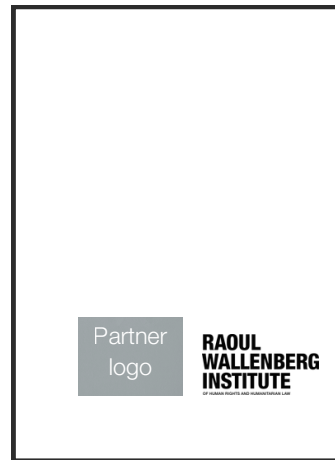
Bigger RWI logo:

This relation between the logotypes should be applied when we are the dominant/main party of the collaboration.



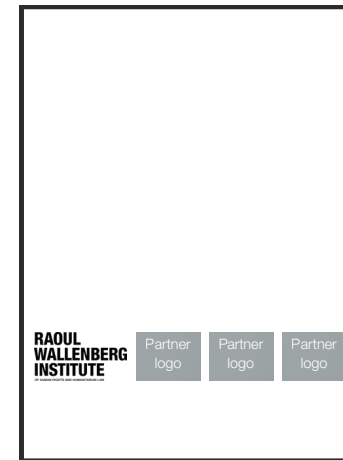
Equal size of logos:

This relation between the logotypes should be applied when we and the other party are equally involved in the collaboration.



Bigger partner logo:

This relation between the logotypes should be applied when we are the least dominant party of the collaboration.



Many logos with equal size:

This relation between the logotypes should be applied when many parties are equally involved in the collaboration. Note that you, as shown above, may have to use the logotype version without sub-line in order to achieve good readability.

GRAPHIC ELEMENT

Our graphic element, the flame, can be presented in turquoise and white, either as a gradient or at 100% opacity.



TYPOGRAPHY

Typography is an important part of the visual identity of the Raoul Wallenberg Institute. Therefore, use approved typefaces only. Our preferred house typeface is Helvetica Neue. This typeface should be used for most of our applications (including digital ones such as web and digital newsletters). As illustrated to the left Helvetica should also be used for numbers. You may use Times New Roman for longer texts i.e. books and publications). Always use Arial for PowerPoint presentations and in Word.

THIS IS HOW YOU SHOULD USE THE DIFFERENT TYPEFACES

Helvetica Neue LT StD 85	Headlines, sub-headlines.
Helvetica Neue LT Std 75	Headlines, sub-headlines.
Helvetica Neue LT Std 45 Light	Shorter body copy and captions.
Helvetica Neue LT Std 46 Light (Italic)	Shorter body copy and captions.
Arial Microsoft	Office documents: word, PowerPoint presentations for Headlines, sub-headlines.
Arial Black Microsoft	Office documents: word, PowerPoint presentations for Headlines, sub-headlines.
Times New Roman	Optional typeface for longer texts.

**ABCDEFGHIJKLMNOPQRSTUVWXYZÅÄÖ
abcdefghijklmnopqrstuvwxyzåäö123456789**

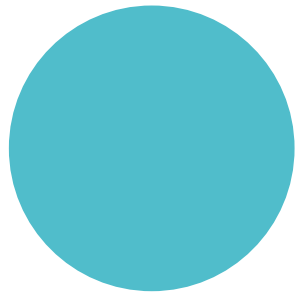
**ABCDEFGHIJKLMNOPQRSTUVWXYZÅÄÖ
abcdefghijklmnopqrstuvwxyzåäö123456789**

*ABCDEFGHIJKLMNOPQRSTUVWXYZÅÄÖ
abcdefghijklmnopqrstuvwxyzåäö123456789*

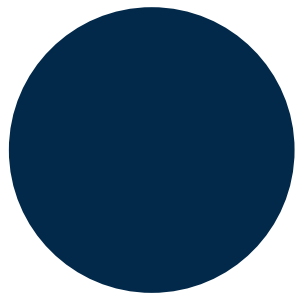
*ABCDEFGHIJKLMNOPQRSTUVWXYZÅÄÖ
abcdefghijklmnopqrstuvwxyzåäö123456789*

COLOURS

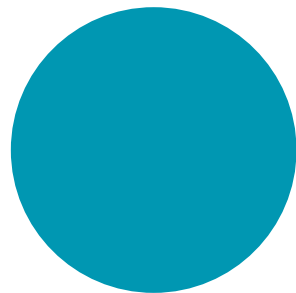
Our primary colour is turquoise, which should always be the dominant colour in our design. Additional shades of turquoise may be used for smaller details or accents, but never as the primary colour. Text should always be in black or white for clarity. Our graphic element, the flame, can be presented in turquoise and white, either as a gradient or at 100% opacity. Black is used only as text colour and logotype colour. The flame never appears in black



CMYK: 65-0-20-0
RGB: R80 G189 B203
HTML: #50BDCB



CMYK: 07-44-0-71
RGB: R4 G41 B73
HTML: #022949



CMYK: 100-15-0-30
RGB: R0 G151 B178
HTML: #0097B2

COLOUR GUIDE

1. Only use colours that are defined to the left.
2. It is not allowed to claim a specific colour. However, during specific periods of time, colours can - e.g in social media – communicate that we are focusing on a specific theme.
3. When producing applications use our primary colour.
4. Use the turquoise as background for digital media applications.
5. Make sure you are using colours of the correct colour system. Application type and reproduction technique determine which one to use:
PMS – use for one or two colour printing.
CMYK – use for four colour printing.
RGB/HTML – use for digital purposes (i.e. web)
NCS – use for painted applications (i.e. signs)
6. Always ask the printer for a test print before printing so that you can secure that the colours are correctly reproduced.

HOW WE USE GRADIENT

A gradient is a gradual transition from one colour to another. We use gradients on the web, in social media and in publications.

Gradients make objects as well as typography stand out by adding a new dimension and realism to a design. Gradients add depth to an image.

We use linear or axial gradients. This kind of gradient starts with two colours on opposite ends of the element. E.g. our teal lighter blue in the top-left corner and our darker blue in the bottom-right. The colour smoothly transitions between the two (see background).

To make your own gradient, use the following link:

<https://cssgradient.io/>

IMAGE STYLE

When choosing images, use this mood board to the right and the checklist below for guidance and inspiration.

1. The Raoul Wallenberg Institute represents hope, justice, and solutions. This should be reflected in the images we choose. Do not use images that represent the problems.
2. Strive for a documentary image look.
3. Use colour images to a larger extent than black and white images.
4. If you have a problem finding good, professional images, consider a graphical solution for your application.
5. Always check image rights before using an image.
6. When using images of people, always get an approval from the persons featured before using an image.
7. If you use images from image banks, this is already cleared.
8. Note that images can have different symbolic values in different cultures. Make sure you choose images that do not have the potential to offend people.

The 3 main type of photos we use the most are:

- Portrait of participants
- Group pictures
- Active pictures (shake hands, interaction between people...)



SOCIAL MEDIA

Our primary social media platform is [LinkedIn](#). We also use [Facebook](#), [Bluesky](#) and [Instagram](#).

#Hashtags

Always ensure that the first letter of each word in a hashtag is capitalised.

Correct way:

[#TheRaoulWallenbergInstitute](#)

Incorrect way:

#theraoulwallenberginstitute

This would make your #theraoulwallenberginstitute hashtag read aloud as “theraouleallenberginstitute”.

Instead, we suggest you type #TheRaoulWallenbergInstitute so that screen readers will read “The Raoul Wallenberg Institute” as separate words. For this reason, we strongly recommend manually typing hashtags rather than selecting suggested hashtags.

Use a few relevant hashtags rather than many generic ones.

Tag partners and funders

Partners, funders, and individuals involved in activities should always be tagged to maximize visibility and acknowledge contributions. Collect the social media data of partners beforehand to make it easier to tag them.

Images or graphics

If possible, always include images or graphics in your social media posts to increase engagement and capture attention.

Other Guidelines

- Keep the post concise and include a link to the website for additional information.
- Do not begin the post with the date; lead with the most important information to capture attention quickly.
- Tailor tone, language, and format to the platform and audience.
- Write in an active voice. It’s clearer, more engaging, and easier to read quickly.
- Use line breaks or bullet points: This makes posts easier to skim, especially on mobile.

POWERPOINT

All PowerPoint presentations should be produced using the correct template.

When creating your presentation, you may use any of the approved colours. Do not mix colours in one presentation.

Use one colour all the way through.

CHECKLIST POWERPOINT

1. Use the slides to communicate in short and interesting messages. Be direct and stimulating.
2. Do not overload the slides with texts and detailed graphs.
3. Adjust your presentations so that they meet the needs of the audience you are speaking to.
4. Always use images in JPG formats.

The approved PowerPoint template can be downloaded from our intranet or from Box. Contact the SPC team if you need help finding it.



PUBLICATIONS: REPORT

Reports, articles, research papers

The RWI report and research papers should be produced using the correct template. The Word version of the template can be downloaded from Box:

Front page

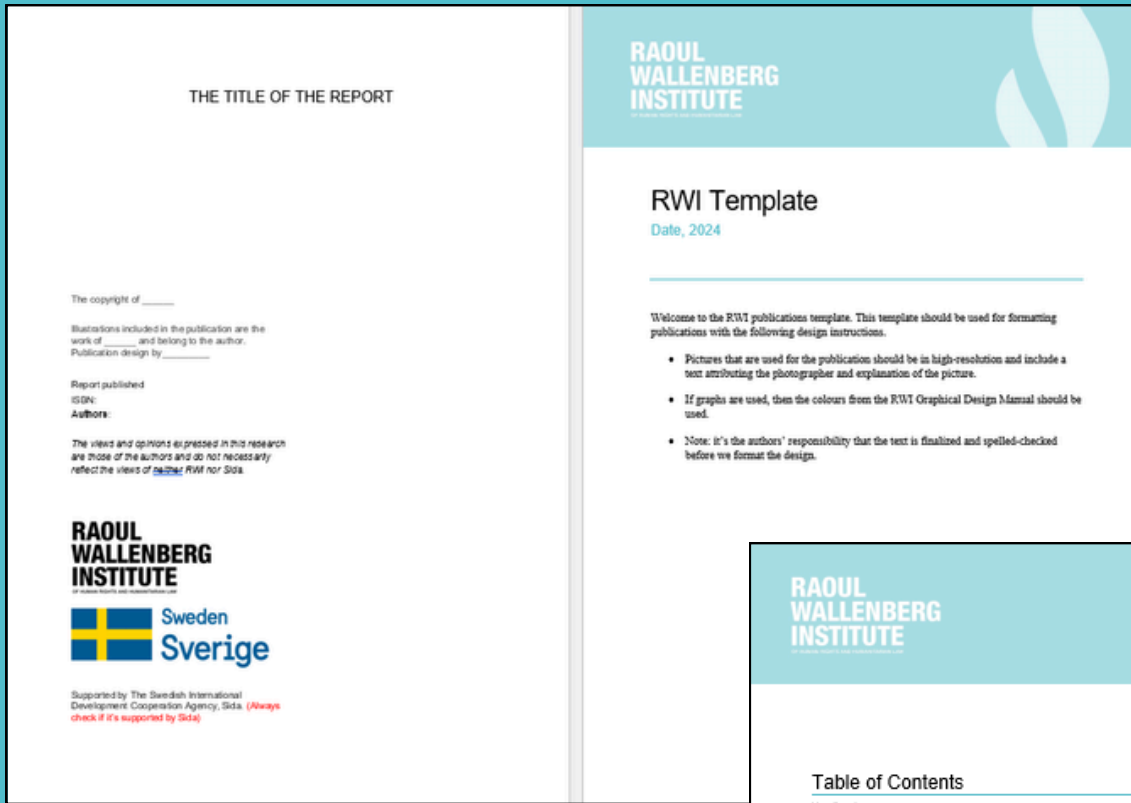


Back page

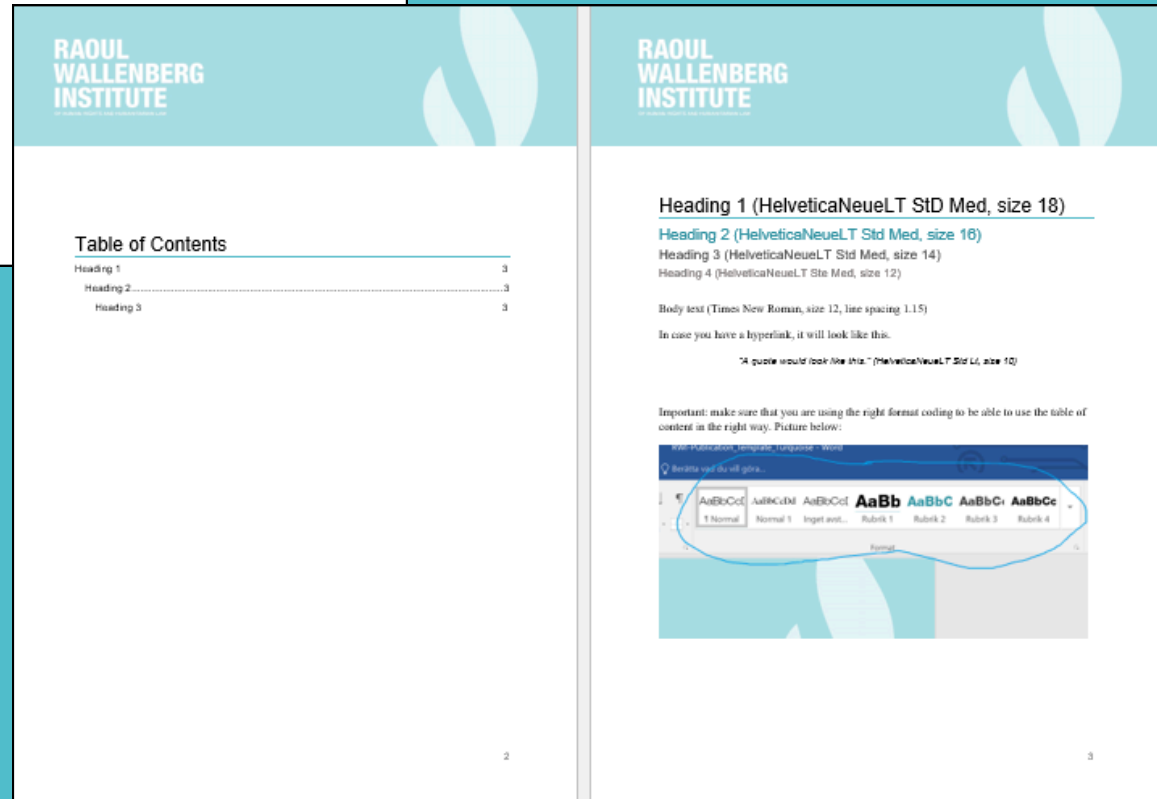


You can find the template for the report from Box. For more tailored report designs, contact SPC

1. Use approved colours only.
2. Place the logotype as shown here.
3. Use the typography shown here.
4. Place office addresses as shown here. It is optional to include the office addresses, and not mandatory to include all of them.
5. Preferably include the short text that describes the Raoul Wallenberg Institute (boiler plate). If you are working with small formats, this text is optional.




How to design inside the report.



PUBLICATIONS: POLICY BRIEF

Reports, articles, research papers



Policy Brief

Title,

Author:

ABSTRACT

EXAMPLE: For two decades prior to the Taliban's return to power on August 15, 2021, the Afghan people enjoyed a relatively suitable and lawful civic space. During this period, there was freedom of the media, the establishment of civil society associations, and the initiation of strikes, protests, and critical discussions all supported by existing laws. Despite challenges and a deteriorating security situation, civic activities persisted until the fall of Kabul. However, after regaining power, the Taliban revoked the laws of the former government and declared the application of Islamic Sharia to all aspects of life.

About RWI ... Programme

RWI's

Introduction

EXAMPLE: Civic space is a relatively new term introduced into the social glossary over the past two decades in Afghanistan. However, the rights and freedoms that underpin civic space have a more extensive history, rooted in philosophical and international human rights perspectives. Key components of civic space include the right to establish associations, the right to peaceful assembly, and the right to freedom of expression. In general, the actors of civic space are individuals or groups, whether through civil or political associations, unions, foundations, organizations, media, political parties, or similar institutions, who actively work to enhance life and advance societal development. Civic space needs political, legal, physical, and intellectual support.

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Policy Brief

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Illustrations

Illustration by

Nevertheless, in democratic societies, the parameters of civic space are governed by both national laws and international human rights commitments. Today, UN human rights documents and mechanisms are familiar to all countries. However, in non-democratic countries, especially those with authoritarian governments, including many Islamic countries, people often face challenges in accessing civic space due to factors such as a lack of legal

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PODCAST TEMPLATE

When we want to promote a podcast on social media, or create a visual introduction for a filmed podcast on YouTube, we need to use the same template for all, to keep a strong visual identity. The approved Podcast template can be personalized and download with help from SPC.

Visual for social media teaser



Visual for YouTube video intro



HOW WE USE VIDEO

We use videos for promotion and as part of our training and education.

The videos adhere to the general visual guidelines. Similar to our photos, we keep the video photo clean, bright and without filter.

We use our characteristic fonts: Helvetica 77 Bold Condensed and Helvetica 45 Light (Arial is an acceptable substitute font). Any graphic or graphical element must be crisp, clear and high resolution (graphical elements can be RWI illustrations or shapes, see the chapter on illustrations).

You can use the flame to the left or right in the video.

Always add subtitles. All titles and text added to the video must be proofread for accuracy, proper spelling and grammar. When adding name tags and chapter dividers, please use the format as demonstrated here.

Use the outgoing animated RWI video logo at the end of the video (see to the right). It can be downloaded from the intranet or Box (Shared). RWI graphics, logos or text must not appear altered or distorted. Videos may not contain any external logos or watermarks, including commercial logos. This includes, but is not limited to, any of the following cases:

- Logos on people's clothing.
- Logos in the background of a shot.
- Logos of the videographer or production company.

Make sure the background and surroundings are not noisy or cluttery

Intro (animated)



Outro



Other Comms Products

Brochures

Each country office, programme, or project has its own brochure. This brochure is suitable for inclusion and distribution at events, activities, and global conferences.

If your project would like to revise an existing brochure or develop a new one, please contact the SPC team.



Banner roll-up



Business Cards



Name tag



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FURTHER INFORMATION

If you have questions regarding the content in the Graphic Identity Manual or need help to produce material please contact SPC team: Jennifer Jun, Cornelia Walles, Clemence Velon-Bazzana and Ani Ghulinyan.

About Raoul Wallenberg Institute

The Raoul Wallenberg Institute of Human Rights and Humanitarian Law is an independent academic institution founded in 1984 at the faculty of Law, Lund University, Sweden. The Institute is named after the Swedish diplomat Raoul Wallenberg, in order to honour his work in the cause of humanity. Our mission is to promote universal respect for human rights and humanitarian law by means of research, academic education and institutional development programmes.