

# VISIBILITY GUIDELINES

## For partners

The occupied Palestinian territory (oPt) Humanitarian Fund (oPt HF) encourages all partners to promote their work and assistance to contribute to the transparency and accountability of the Fund. This document presents the guidelines that partners should consider when publishing visibility content, to ensure that humanitarian actions funded by the oPt HF incorporate communication activities aimed at raising the awareness of the international community and general audience about the humanitarian situation in oPt as well as demonstrating to donors the results and the impact of their support. This also enables OCHA and the Pooled Funds to meet contractual obligations on donor visibility requirements. Partners are asked to coordinate with OCHA oPt (Humanitarian Financing Unit – HFU) to maximize the impact of their communication efforts around the oPt Humanitarian Fund.

## RECOMMENDATIONS FOR oPt HF PARTNERS

### 1. Visibility material

During project implementation, partners should:

- Collect compelling **audio-visual material** such as photos, videos, and human-interest/impact stories from people being assisted (see Annex 1 for guidance).
- Ensure the focus of the material is **on the affected population assisted** and on the specific project funded by the oPt HF.
- Mention the **oPt HF as the source of funding** in public external materials, including interviews, events, press releases, reports, social campaigns and digital stories etc.
- **Share visibility materials** such as social media posts, videos, stories and visual content with the oPt HF. Partners are expected to share any visibility content produced that is/has been fully or partially funded by the oPt HF. Twitter posts should tag [@CBPFs](#), the global account amplifying humanitarian fund content. When promoting their work on social media and referring to the oPt HF, partners should mention [@OCHAoPt](#) on Facebook and [@OCHAoPt](#) and [@CBPFs](#) on Twitter. If possible, partners can also link to the oPt HF website.
- All materials should be **submitted in a timely manner** via: [abdel-haq@un.org](mailto:abdel-haq@un.org) or [ocha-opt-hf@un.org](mailto:ocha-opt-hf@un.org) and subsequently uploaded as annexes of the Interim and Final Narrative Reports.
- Please also specify the **project title and duration as per the signed Grant Agreement** and use, where applicable, the oPt HF visual branding.

**Before printing or publishing, always be in touch with the HFU, to avoid any incorrect use of oPt HF branding.**

### 2. How to refer to the oPt HF

**The oPt HF is not a donor**, so it should not be described as one. Instead, the following phrases should be used:

- “Funded by the oPt Humanitarian Fund (oPt HF)” or “Funded by the oPt HF”.
- “Supported by the oPt Humanitarian Fund (oPt HF)” or “Supported by the oPt HF”.

### 3. oPt HF visual branding

The CBPF logo is blue (CMYK=68, 34, 0, 0; RGB=65, 143, 222) but the white version could also be used against a dark background (they can be downloaded [here](#)). It contains the acronym, and the full title, and is either blue or white. **The wordmark may not be altered, changed, modified, or added to in any way.** Please make every effort to place it over a solid background. For more detail, please refer to the official [branding guidelines](#).

### 4. Avoid incorrect practices

- oPt HF allocations should **never be referred to as ‘funding from OCHA’**. While OCHA manages CBPFs, the allocation decisions are approved by the Humanitarian Coordinator based on jointly identified priorities by humanitarian partners in oPt, through the Fund’s governance mechanism.
- The oPt HF does not implement projects.
- Partners **should not refer to or use branding materials from individual donors to the oPt HF**.

**IMPORTANT** - Prior approval **must be obtained for the use of the oPt HF logos for any purpose**, including but not limited to, on press releases, banners, leaflets, stickers (vehicle), reports, websites or any other digital content. **The OCHA logo must not be used under any circumstances.**

**For more information** and for more detailed and context-specific guidelines on oPt HF messaging, all stakeholders are strongly encouraged to coordinate with OCHA oPt (Humanitarian Financing Unit) at

General email: [ocha-opt-hf@un.org](mailto:ocha-opt-hf@un.org)

Fund manager: Mr. Saad Abdel-Haq [abdel-haq@un.org](mailto:abdel-haq@un.org)

Deputy Fund Manager: Ms Fayzeh Ali Hassan [alihasan@un.org](mailto:alihasan@un.org)

## Annex A - Guidance for developing impact stories

We communicate about the life-saving work of the OCHA-managed Pooled Funds to donors, partners, the public and other global audiences through “human impact stories”. These help demonstrate the impact of projects funded by CERF, the Country-based Pooled Funds; or where both are used together to strengthen the humanitarian response.

### Impact stories

#### Why

- The goal is to show the positive impact of Pooled Fund-supported projects through a short but compelling narrative.
- The aim of sharing these stories is to show how we and our partners accountably use the funds to assist people in need, help donors justify contributing softly earmarked funding, and enable OCHA to meet contractual donor compliance obligations.

#### Where are they used

- oPt HF has a ‘home’ for human interest stories on the [webpage](#).
- DVU publishes the stories in official OCHA reports and online on OCHA websites, aggregates them to [StoryHub](#), and promotes them through social media.
- Donors use impact content to explain to domestic audiences how their country’s funding helped people in crisis, often through their own social media channels and digital networks.

#### How to create

- Short and simple is key: 500-600 words for written stories, 90 seconds for a video clip.
- Every story needs at least one high quality photo, showing the impact of the work. Consider hiring a local photographer/videographer for higher-quality visual products. Stories and photos are used in Pooled Fund promotion and outreach.
- Co-creation: Work with partners to develop or adapt their existing stories and materials. Ensure each story features the name of the partner and their role in the project and response.

**For all impact stories: ALL people featured must be asked for their signed permission for the use of their image and story.**

#### Make sure each story includes:

- **a focus on a person, family, or specific group.** Each story profiles a person or group of people to show the result of funding on their lives or community. Written stories can start with the life story of people in brief – how was their life before and how is it now? Add a sentence or two on the humanitarian situation in that country or area. And ensure there is general information about the project.  
**Questions:** “What has the project enabled that wasn’t possible before?” “How did it change my daily life?” or “How has my community benefitted from the project?”
- **brief context and background on humanitarian needs.** Set the scene for what is happening in the country/region and why humanitarian assistance was necessary.  
**Questions:** What created humanitarian need here? What are the people’s needs? How did this project address some of them?
- **explanation of the Fund and the project.** Make sure the Fund is identified as the source of funding for the activities and indicate the timeframe.  
Show how the Pooled Fund and the partner worked together to implement the project.  
**Questions:** What did the project achieve? Why is it important to sustain humanitarian response in this region? How many people were reached with what kind of assistance?

## Protection and dignity first

- **Respect the dignity and integrity of the people featured.** Communication materials for CBPFs – from HFUs, partners or at the global level – must *respect the dignity and integrity of the people featured*. Avoid language or imagery that shows people in distressed or undignified situations. For example, OCHA does not use the word ‘victim.’
- **Ensure consent from anyone featured in a story.** The HFU must ensure that they or partners collect *written consent* from people featured in communication material that discloses identity, image, or personal information. When interviewing/photographing children and youth, there are special considerations on consent. [UNICEF guidance](#) is helpful.
- **Protect identity.** Partners and HFU can consider other options for telling the story – using illustrations, artwork, or generic photographs that do not show the identity of the people in the story.
- **Ensure messaging is realistic.** Remember, humanitarian aid is to relieve suffering *during an emergency*. Unless it is a direct quote from a person receiving assistance, avoid language like life-changing, transformational, or giving the impression that this assistance solved all their problems. The aid we provide is the minimum for survival and dignity.
- **Never report details that could put people at risk.** Particularly with protection stories: names, photographs, or other identifying information of survivors, their family members, or sometimes those organizations assisting (depending on the context), should not be used.
- **Do No Harm.** In some contexts, and noting issues relating to protection and conflict sensitivity, partners and the HFU may need to find creative approaches to showing impact. It may sometimes be necessary – and possible - to write a story without indicating the partner or the location where the aid has been delivered.

## Other useful resources

[OCHA Editorial Style Guide \[EN, ES, FR\]](#)

[UNICEF Guidance on Reporting on Children](#)

[WHO Guidance on People with Disabilities](#)

[IFRC Principles of Conduct](#): “*In our information, publicity and advertising activities, we shall recognize disaster victims as dignified human beings, not hopeless objects.*”

## Annex B – Photography guidelines

Good pictures are essential to show the impact of the projects, humanitarian needs and enhance accountability. Furthermore, good images are key to create a connection between the audience and the people assisted. Therefore, all partners should submit at least **four good pictures for each project funded by the oPt HF** before the end of the implementation cycle – two for the impact stories (annex A) and two others to be used in communication materials.

### Basic photography guidelines

**Choose your main subject:** Rather than having general pictures, with several information in one image, it is better to choose one main subject: one person or small group, a couple, mother and son, one single building or infrastructure. It can be complemented by groups of people or general pictures. It is crucial to have close caption pictures or portraits that can be more impactful and immediately catch someone's attention. Even if the picture is showing aid distributions, it is better to have one single person receiving the goods than a large group. Consider photography that can tell the story without faces – this is a must for many protection-related stories. The photos chosen should be those which will best illustrate the results and impact of the action and should match any written information submitted.

**Acquire permission:** Before taking photographs, explain your intention ask the individual's permission, and ensure they sign an image use authorization (or a similar permission form). Where children may be photographed, parental consent must be sought and documented. Keep a copy of image use authorization from the people photographed.

**Dignifying images:** The image is aimed to tell an impact story. Thus, all pictures must be dignifying and transmit a message of hope, self-resilience and wellbeing. Try to show people who are fighting for a better life instead of "victims". Including the persons' full name (or, if needed, a pseudonym) lends dignity to the photograph as well.

**Out of focus images will not be used.** Please check the quality of the image immediately after taking the picture, and if it is out of focus, take it again.

**Portrait and landscape options:** Whenever possible, send horizontal and vertical options. It facilitates the designing process.

**Make sure the photographs are in color, in high-resolution and not distorted.** Credits should always accompany a photograph (photographer name, organization). Each image should have a brief caption: location, name of people who appear in the image, etc. Ask for and keep a copy of **image use authorization from the people photographed**. Photos should ideally be uploaded as image files via an **accessible sharing platform**.