

mastercard
foundation

Mastercard Foundation

Brand Architecture
and Guidelines

Version 4.3 / June 2023

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When designing external-facing materials that require Mastercard Foundation branding, please contact Corporate Communications prior to initiating the project.

If, after reading the brand guidelines, you still haven't found the answer to your inquiry, please email:

Chinwe Okpala

Lead, Brand

cokpala@mastercardfdn.org

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Top five things you need to know

1. The Mastercard Foundation's trademarks (Mastercard Foundation word mark and design mark) are owned by Mastercard International Incorporated. The Mastercard Foundation's rights as well as requirements and restrictions when it comes to use of the trademarks are applicable to our partners. [See Trade-Mark requirements and restrictions](#)
2. There is only one configuration of the Mastercard Foundation Brand Mark. [See the Mastercard Foundation Brand Mark](#)
3. Always surround the Mastercard Foundation Brand Mark with sufficient free space, based on "x", which is equal to the combined height of the words "mastercard foundation". [See minimum free-space specifications](#)
4. Always reproduce the Mastercard Foundation Brand Mark at a size that is clear and legible (depending on screen/print resolution). Get minimum-size specifications and always provide sufficient contrast with the background against which the Mastercard Foundation Brand Mark appears. [See minimum-size specifications](#)
[See Brand Mark colour specifications](#)
5. When referencing the Mastercard Foundation in text, use an upper case "M" and lower case "c", with no space between "Master" and "card". Also use an upper case "F". [See using the name in text](#)

Mastercard Foundation Brand Mark



Minimum free space



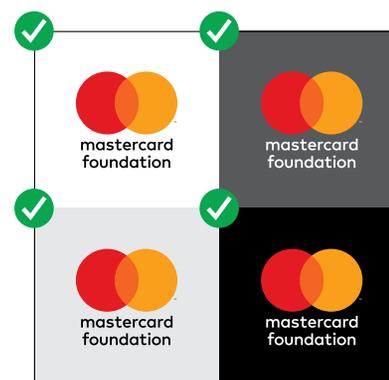
Minimum size



Screen: 24 pixels
48 points

Print: 8.9 mm
0.35 inches

Background contrast



Sufficient contrast



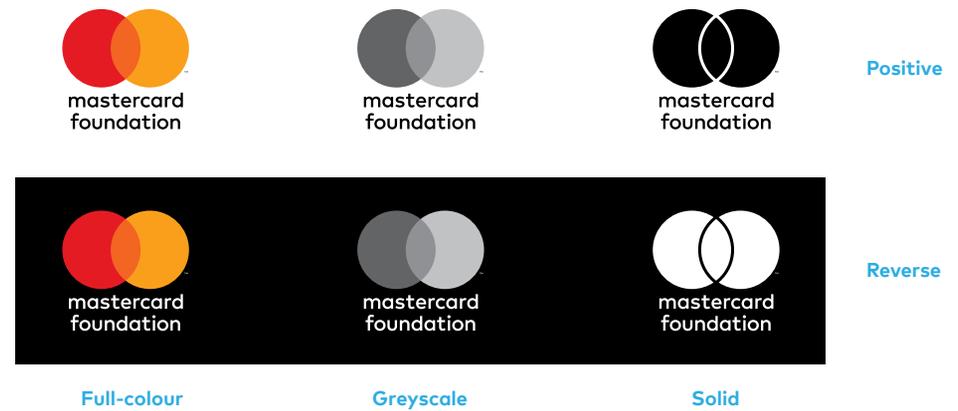
Insufficient contrast

Mastercard Foundation Brand Mark

The Mastercard Foundation Brand Mark is used by the Foundation and partners to represent the Mastercard Foundation. The Mark is available only in a vertical configuration. A horizontal configuration is not available. Full-colour, greyscale, and solid versions are available in positive (for use on light-colour backgrounds) and reverse (for use on dark-colour backgrounds).

[See Mark colour specifications](#)

Versions



Trademark guidelines

- Partners are kindly asked to consult the Mastercard Foundation to obtain **prior written approval** from the Foundation for any and all uses of the trademarks, in accordance with the review and approval process prescribed by the Mastercard Foundation.
- Partners are able to use the trademarks only in connection with the following **goods and services**:
 - **Goods**: Clothing, namely jackets, t-shirts and golf shirts; lapel pins, tie clips, stuffed toys; coffee mugs, umbrellas, pens, caps, decals and stickers; stationery, namely writing paper and greeting cards; publications, namely magazines, books, booklets, newspapers, newsletters, brochures, and pamphlets.
 - **Services**: Relating to the Mastercard Foundation's impact-driven purposes, which are (i) to establish, operate, and provide programs and services to help children and youth to access education, understand and use technology, and develop the skills necessary to succeed in a diverse and global work force; and (ii) to establish, operate, and provide financial inclusion programs and services to financially disadvantaged persons and communities to economically enhance communities and develop entrepreneurs as a means of relieving poverty.
- Partners are kindly asked to comply with the **standards presently maintained** and exemplified by the goods and services offered and provided by the partner to the public in connection with the trademarks.
- Partners are kindly asked to comply with the instructions, quality assurance and other standards, specifications and requirements set and approved by the Mastercard Foundation from time to time, including as to the form and manner in which the trademarks are displayed and used, as well as to the character or quality of the goods or services of the partner and with which the trademarks are to be associated.
- Partners are kindly asked to display with the trademarks any **notice or legend** prescribed by the Mastercard Foundation to identify the owner of the trademarks and the use as a licensed use.
- Partners are kindly asked to not allow any third-parties to use the trademarks.
- Partners are kindly asked to not allow any marks denoting or identifying any third party or any third party's goods or services to appear in or otherwise form part of any promotional or advertising materials which display the trademarks.
- Partners are kindly asked to not take any action that may be deemed likely to cause confusion, deception or mistake, injure, harm, or dilute the distinctiveness of or goodwill in and to any of the trademarks.
- We kindly ask that partners take care in ensuring that the trademarks of the Mastercard Foundation, Mastercard International Incorporated, or its affiliates are not disparaged.
- Partners are asked to take care in ensuring that there is no attempt to obtain or register (or aid any third parties in obtaining or registering) any rights in any trade-mark, trade name, service mark, logotype or other device, designation, domain name, or IP right that is confusingly similar to, dilutive of, or employs any part of the trademarks.

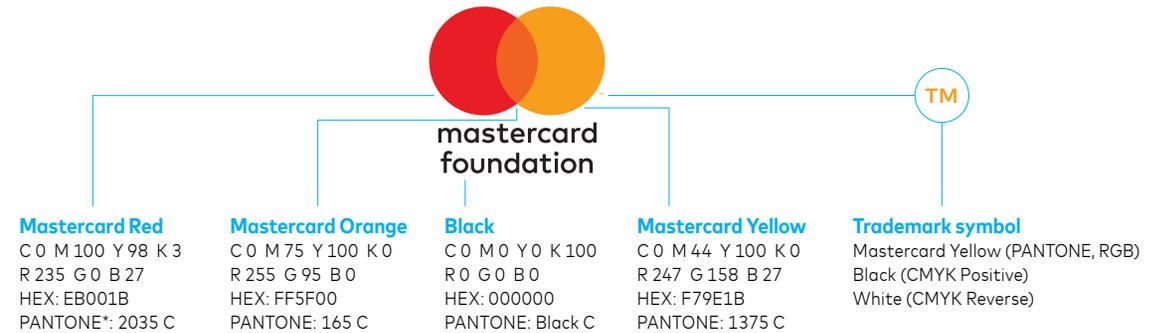
Mark colour specifications

The Mastercard Foundation Brand Mark is available in full-colour, greyscale, and solid, in both positive and reverse. Full-colour is strongly preferred. When technical limitations prohibit the use of full-colour, use the greyscale or solid version.

The trademark symbol (™) after the yellow circle appears in Mastercard Yellow for digital (RGB) and print using match colour (PANTONE). In four-colour process printing (CMYK), the trademark symbol (™) should be black for the positive Mark or white for the reverse Mark.

The solid version may appear in black, white, or any single colour, as long as there is sufficient contrast between the background colour and the Mark.

Full-colour Mark



Greyscale Mark



Solid Mark



*The colour values shown here have not been evaluated by Pantone, Inc. for accuracy and may not match the PANTONE Colour Standard. Consult correct PANTONE Colour Publications for accurate colour. PANTONE® is the property of Pantone, Inc.

Mark minimum size and free space

To ensure the greatest legibility of the Mastercard Foundation Brand Mark, follow the minimum-size and free-space specifications (size may depend on screen/print resolution).

Mastercard Foundation Brand Mark



Screen:
24 pixels
48 points

Print:
8.9 mm
0.35 inches

Minimum size



Minimum free space

Using the name in text

Letter case

When referencing the Mastercard Foundation in text, use an upper case "M" and lower case "c" with no space between "Master" and "card". Use an upper case "F" for Foundation. The Mastercard Foundation should appear in the same font as the surrounding text.

Read-through

The Mastercard Foundation Brand Mark must not be used as a read-through.

Trademark attribution notice

When either "Mastercard" or "Mastercard Foundation" is used in text, or when the Marks are used by third-party partners, the following trademark attribution notice (in a very small type size) should be included once in the communication: "The Mastercard circles design is a trademark of Mastercard International Incorporated."

Translations

The Mastercard Foundation name must appear in English only. It must not be translated into other languages or appear in another alphabet. For any translation of the Mastercard Foundation name, please contact:

cokpala@mastercardfdn.org

- ✓ Mastercard Foundation
- ✗ MasterCard Foundation
- ✗ Master card foundation
- ✗ Master-card foundation
- ✗ Cartamaestra Fundación

- ✓ **Our Vision**
The Mastercard Foundation seeks a world where everyone has the opportunity to learn and prosper.

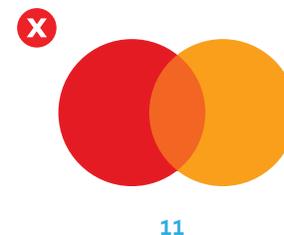
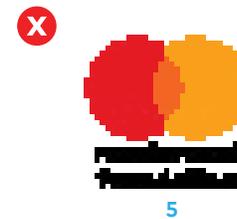
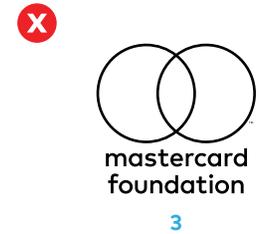


- ✗ **Our Vision**
The  seeks a world where everyone has the opportunity to learn and prosper.

Common mistakes

Consistent presentation of the Mastercard Foundation Brand Mark promotes brand awareness of our mission and philosophy. Do not alter approved artwork in any way. Always apply the Mark thoughtfully, carefully, and appropriately. To avoid some common mistakes shown here, do not:

1. Omit the orange centre shape
2. Recolour the circles
3. Outline the circles
4. Recolour the Logotype
5. Display or reproduce at insufficient resolution
6. Reconfigure or reposition elements of the Mark
7. Individually resize components of the Mark
8. Enclose the Mark in a holding shape
9. Change the font of the Logotype
10. Position the Logotype within the circles
11. Omit the Logotype
12. Alter, add, or combine other text to the Logotype



An introduction to the Mastercard Foundation's brand architecture

We're building a stronger Mastercard Foundation brand

Over the last few years, the Mastercard Foundation has made a series of strategic decisions to accelerate its mission and ensure that meaningful impact is achieved through its work in Africa and across Indigenous communities in Canada.

We have an opportunity to use brand architecture as a strategic lever to clearly articulate the breadth and depth of who we are and what we do, to improve brand consistency and clarity, and to bring added value to our stakeholders.

This section outlines our brand architecture strategy. The brand architecture for the Mastercard Foundation serves as the cornerstone for how we organize and represent our portfolio of work. It also demonstrates how to visually treat the various parts of our work, including programs, events, publications, and third-party relationships to ensure our brand is appropriately represented.

What is brand architecture?

- A visual illustration to guide how the Foundation is represented and to help people understand and navigate who we are and what we do.

What should brand architecture do?

- Communicate the Mastercard Foundation's priorities and objectives.
- Highlight how all of the parts come together to drive a bigger impact.
- Achieve clarity and efficiency with a more consistent visual approach.
- Strengthen the brand value by providing a clear visual hierarchy.
- Support an understanding of how the Foundation partners with other organizations.

The organizing pillars of the Mastercard Foundation’s brand architecture

We organize our portfolio around three core pillars that reflect the essence of our strategic priorities.

Note: There are certain programs, events, and publications that must be written in full when being used as text. These programs are listed below.

The name of a Foundation program needs to be mentioned in full the first time it appears (e.g., Mastercard Foundation Scholars Program or Mastercard Foundation EleV Program), but following that, the programs can be referred to without including “Mastercard Foundation” e.g. the Scholars Program or the Program, EleV Program, or EleV.

- Mastercard Foundation Accelerating Impact for Young Women in partnership with BRAC Program
- Mastercard Foundation Africa Growth Fund
- Mastercard Foundation Africa Higher Education Climate Resilience and Sustainability Collaborative
- Mastercard Foundation Africa Higher Education Public Health and Pandemic Sciences Collaborative
- Mastercard Foundation Baobab Summit
- Mastercard Foundation Centre for Innovative Teaching and Learning in ICT
- Mastercard Foundation EdTech Hub
- Mastercard Foundation EleV Program
- Mastercard Foundation Fund for Resilience and Prosperity
- Mastercard Foundation Fund for Rural Prosperity
- Mastercard Foundation Hanga Ahazaza Program
- Mastercard Foundation Higher Education Collaborative in Health
- Mastercard Foundation Leaders in Teaching initiative
- Mastercard Foundation Saving Lives and Livelihoods initiative in partnership with Africa CDC
- Mastercard Foundation Scholars Program
- Mastercard Foundation Scholars Program Alumni Network
- Mastercard Foundation Scholars Program e-Learning Initiative
- Mastercard Foundation Secondary Education in Africa Report: Preparing Youth for the Future of Work
- Mastercard Foundation Young Africa Works Report
- Mastercard Foundation Young Africa Works Summit
- Mastercard Foundation Youth Voices Series

Masterbrand



Organizing principles

Youth education/skills training

Programs that help provide access to education, understand and utilize technology, and develop necessary skills to transition to dignified and fulfilling work.

Economic opportunity

Programs that provide access to financial services and products to economically disadvantaged young people and communities so they can start and grow their enterprises.

Thought leadership

Programs focused on sharing evidence, knowledge, and learnings to accelerate the scale and impact of the Foundation’s work.

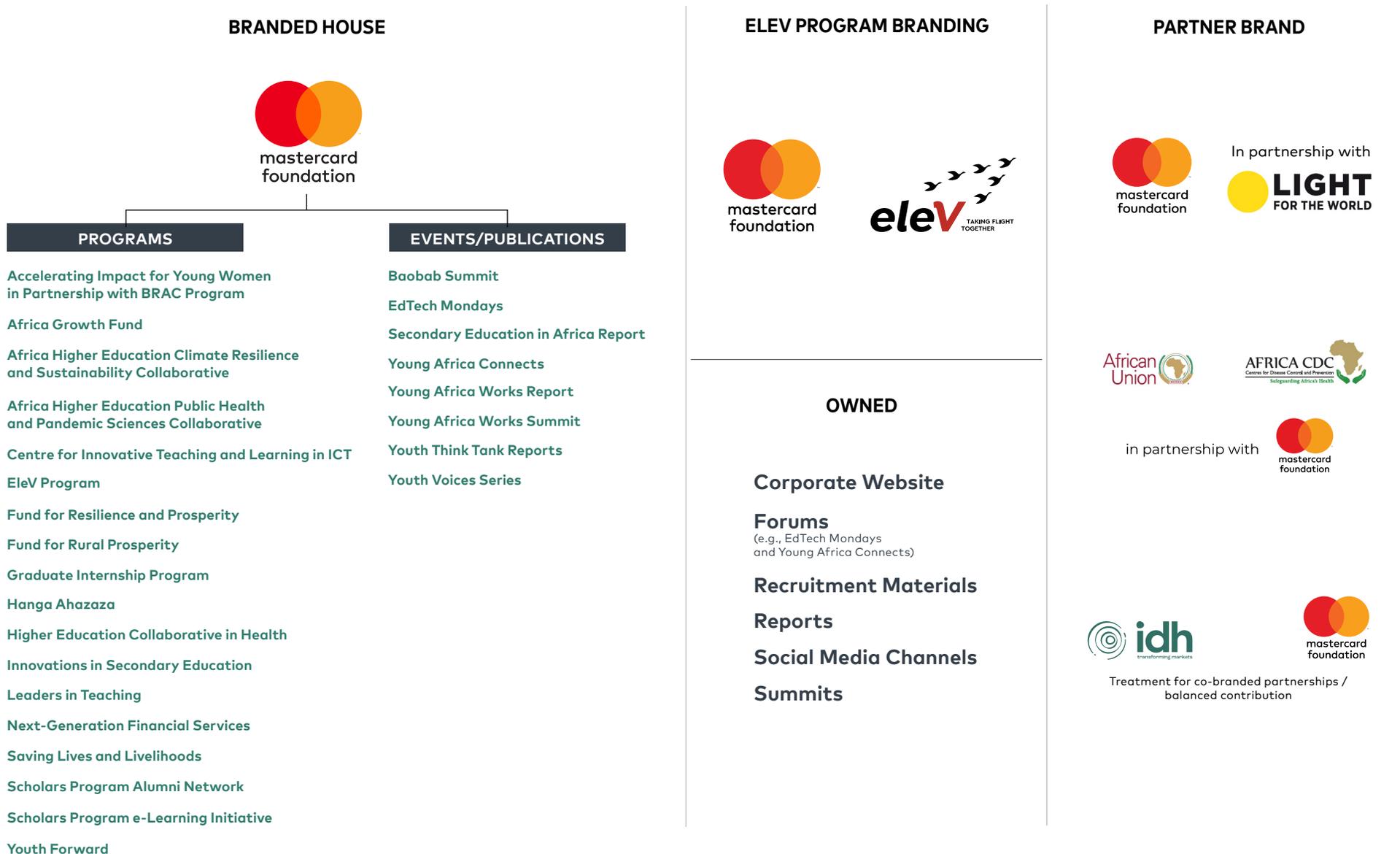
*Programs

- Centre for Innovative Teaching and Learning in ICT**
- EleV Program**
- Graduate Internship Program**
- Hanga Ahazaza**
- Higher Education Collaborative in Health**
- Innovations in Secondary Education**
- Leaders in Teaching**
- Saving Lives and Livelihoods**
- Scholars Program**
- Scholars Program Alumni Network**
- Scholars Program e-Learning Initiative**
- Youth Forward**

- Accelerating Impact for Young Women in partnership with BRAC Program**
- Africa Growth Fund**
- Fund for Resilience and Prosperity**
- Fund for Rural Prosperity**
- Next-Generation Financial Services**
- Partnership for Finance for a Digital Africa**

- Africa Higher Education Climate Resilience and Sustainability Collaborative**
- Africa Higher Education Public Health and Pandemic Sciences Collaborative**
- Baobab Summit**
- EdTech Mondays**
- Secondary Education in Africa Report: Preparing Youth for the Future of Work**
- Young Africa Connects**
- Young Africa Works Report**
- Young Africa Works Summit**
- Youth Voices Series**

The organizing pillars of the Mastercard Foundation's brand architecture



Visual treatment of communications

All visual examples are for illustrative purposes only.

Mastercard Foundation logo:

- Maintains focus on the Mastercard Foundation brand to build long-term brand value.
- Provides "leadership" messaging through the use of blue-based colour in sub-heads.
- Supports global disability standards by providing enough colour contrast in sub-heads.
- Reduces the number of independent sub-brands to improve consistency and efficiency.

Program, event, and publication names:

- Improves brand consistency by removing complexity and confusion in the use of multiple program brands.
- Supports the building of brand value and awareness of the Foundation brand.

Co-branded partnerships:

- Accurately represents the relationship between the Mastercard Foundation and the Program.
- Allows appropriate recognition for the contribution.

- As descriptors, they highlight various levels of engagement and provide consistency in how we explain Foundation partnerships and support (e.g., *In partnership with ...*).
- Please note that the Mastercard Foundation logo or brand mark are not to be used on partner, programs, participants, or any third-party stakeholders' social media platforms and messages. However, the Foundation's social media handles can be tagged in relevant and applicable social messages and hashtags.

Distinct visual treatment:

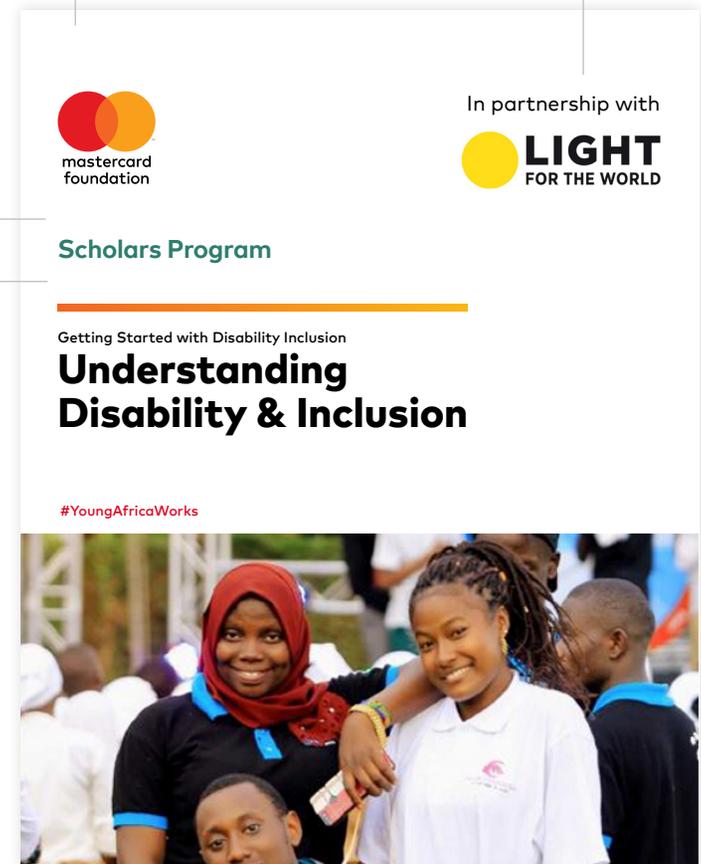
- Uses intentional design cues (e.g., core colour, bold typography, colourful imagery, prominent shapes or outlined areas) to help build awareness and trust in the Foundation brand.
- Enables easier implementation with limited resources and avoids having to work on a case-by-case basis, thereby creating more efficiency and quicker turnaround times.

Unlock (create sufficient free space) around the Mastercard Foundation logo from programs, events, and publications to create a clear visual hierarchy.

Use descriptors to signal the relationship and level of engagement in co-branded partnerships.

Treat program, event, and publication names in a distinct font and colour to visually distinguish them from other content.

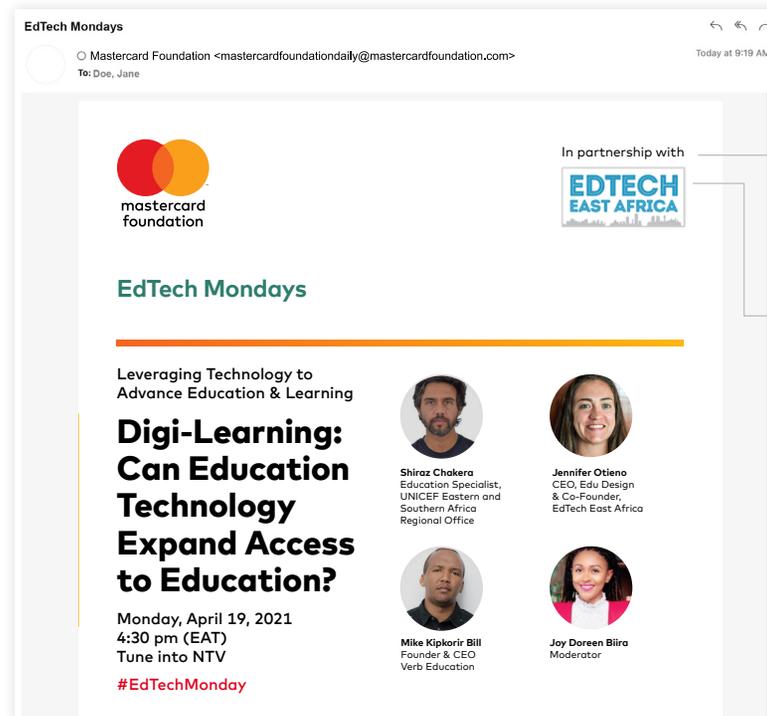
Separate the program, event, or publication name from the title with a graduated bar or colour field (see page 34 and 76).



Treatment for co-branded partnerships / Mastercard Foundation is the lead

In co-branded partnerships where the Mastercard Foundation is the lead.

- **Placement:** Partnership logos should go in either the bottom-right or top-right corners of a layout. The Mastercard Foundation logo should always go in the upper-left corner.
- **Identification:** Always place *In partnership with* lock-up above any partnership logo.
- **Scale:** Partnership logos are optically equal in prominence as the Mastercard Foundation logo. See examples.



For the identification text:

- Use the colour black.
- Use book weight, no italics or bold.
- Use sentence case.

Partnership logos should be opposite the Mastercard Foundation logo in either the lower-right or upper-right corner and should appear optically equal to the Mastercard Foundation logo.



Create a grid of sizing lines to use as a visual guide to optically equal sizing. This is done by vertically dividing the Mastercard Foundation logo into 10 equal squares.

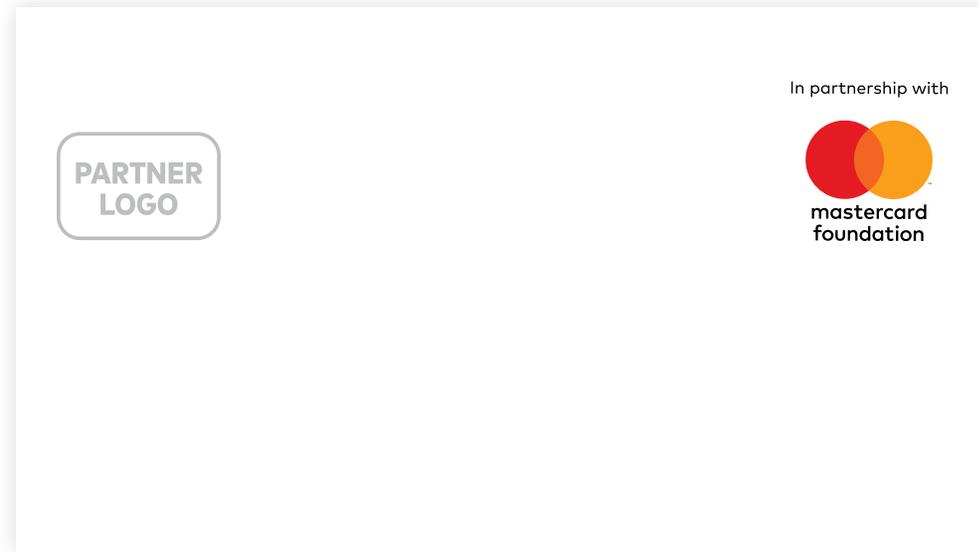


To ensure logos are sized optically equal, use the sizing lines. First, place the partner logo on the same baseline as the Mastercard Foundation logo (bottom aligned). Then optically size the partner logos to the closest sizing lines. (In this case, the logo is sized to the ninth line).

Treatment for co-branded partnerships / partner is the lead

When the Mastercard Foundation is secondary to the partnership branding:

- **Placement:** The *In partnership with* Mastercard Foundation lock-up should be placed across from the Partner's main logo or placed with enough distance between the Partner's logo and the Foundation's logo so they don't appear together or in a lock-up.
- **Identification:** Always use the *In partnership with* lock-up of the Mastercard Foundation logo. This is a provided file and cannot be altered.
- **Scale:** The *In partnership with* Mastercard Foundation lock-up, both logos are optically equal in prominence. See examples.



Create a grid of sizing lines to use as a visual guide to determine equal sizing. This is done by vertically dividing the Mastercard Foundation logo into 10 equal squares.



To ensure logos are sized optically equal, use the sizing lines. First, place the partner logo on the same baseline as the Mastercard Foundation logo (bottom aligned). Then optically size the partner logos to the closest sizing lines. (In this case, the logo is sized to the ninth line).

Treatment for the Mastercard Foundation logo in co-branded partnerships / partner is the lead

Use the partnership lock-up version of the Mastercard Foundation logo on digital/print applications in which the partner branding is primary.

The *In partnership with* lock-up is a provided file and cannot be altered.

In partnership with



In partnership with



In partnership with



Positive

In partnership with



In partnership with



In partnership with

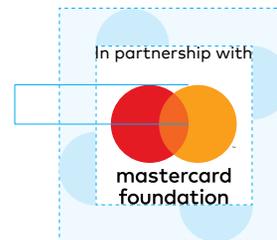


Negative

Full-colour

Greyscale

Solid



Minimum free space



Screen: 24 pixels
48 points Print: 8.9 millimetres
0.35 inches

Minimum size

Treatment for co-branded partnerships / balanced contribution

Balanced partnership contribution:

When the contribution to a program, event, or publication name between the Mastercard Foundation and a partner are balanced, the partner logo is optically equal in size to the Mastercard Foundation logo. See examples.



Create a grid of sizing lines to use as a visual guide to determine equal sizing. This is done by vertically dividing the Mastercard Foundation logo into 10 equal squares.



To ensure logos are sized optically equal, use the sizing lines. First, place the partner logo on the same baseline as the Mastercard Foundation logo (bottom aligned). Then optically size the partner logos to the closest sizing lines. (In this case, the logo is sized to the sixth line).



The Mastercard Foundation and IDH partner to strengthen Ghana's grain market with 'Grains for Growth' program

Accra, Ghana, 6th April 2022 – the Mastercard Foundation and IDH - The Sustainable Trade Initiative, today announced the launch of an innovative partnership, dubbed Grains for Growth, to transform Ghana's grains market.

The Program aims to develop inclusive, and economically viable grain-supply chains that will offer employment and entrepreneurship opportunities, contribute to better incomes, and improve livelihoods of farmers, especially women and youth.

Over the next three-and-a-half-years, the Grains for Growth program will partner with a dozen small and medium- sized enterprises (SMEs) in northern Ghana, high-profile off-takers, and other supply chain actors, to create 100,000 direct and indirect jobs across the maize, rice, millet, fonio, and sorghum supply chains with majority of these jobs targeting young Ghanaian women and men. The program will also support the inclusion of 20,000 smallholder farmers through optimized sourcing and service delivery structures, whilst aiming to significantly increase incomes for participating farmers.

Grain Production in Ghana

Grain production in the northern part of Ghana is largely characterized by informal supply chains, where actors have limited access to affordable financing solutions, mechanized services, and quality agro-inputs. These constraints negatively affect the quality and volumes of grain production and the ability of SMEs in the value chain, to attract and maintain premium-paying buyers resulting in limited commercial investments.

In partnership with



Treatment for co-branded partnerships / multiple partners

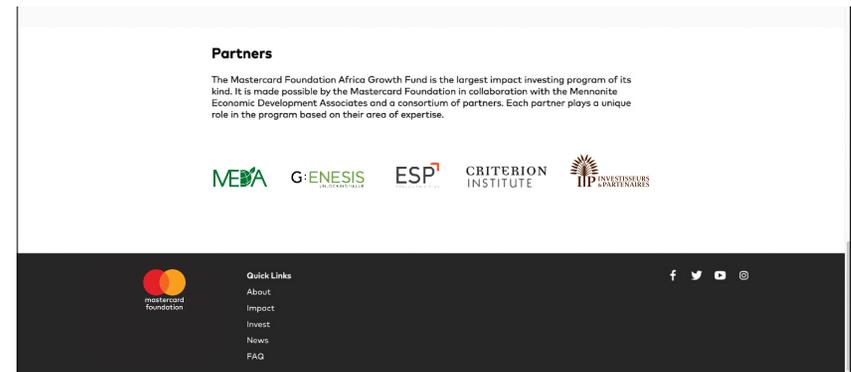
Multiple partnerships should be grouped together with the *In partnership with* phrase above. All logos should appear optically equal in size to the Mastercard Foundation logo. See examples.



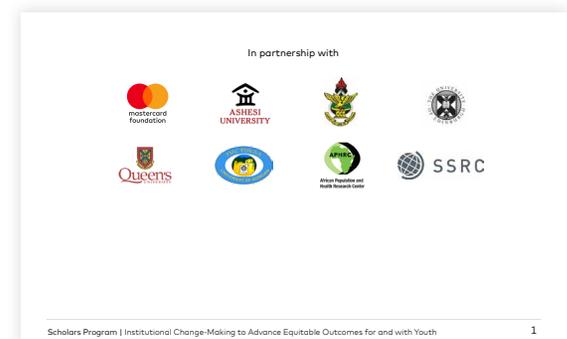
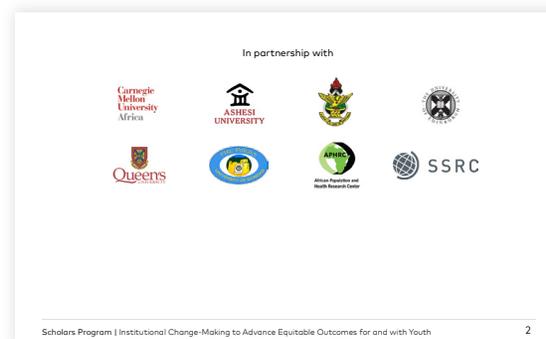
Create a grid of sizing lines to use as a visual guide to determine equal sizing. This is done by vertically dividing the Mastercard Foundation logo into 10 equal squares.



To ensure logos are sized optically equal, use the sizing lines. First, place the partner logo on the same baseline as the Mastercard Foundation logo (bottom aligned). Then optically size the partner logos to the closest sizing lines.



Partnership example for website



Partnership example on the bottom of a printed document. Place *In partnership with* phrase above partner logos.

Treatment for co-branded partnerships / common mistakes

Avoid any instances that alter logos and break design toolkit guidelines. These are examples of common mistakes.



Do not lock up partner logo to the Mastercard Foundation logo with any graphic element such as a keyline.



Do not place multiple partner logos directly beside the Mastercard Foundation logo.



Do not re-colour the Mastercard Foundation logo to match partner logo.



Do not typeset *In partnership with* in any way; this is a provided file that cannot be altered.

Young Africa Works' role in the Mastercard Foundation's brand architecture

Young Africa Works should act as a unifying strategy across all of the Foundation's communications activities in Africa.

Please note the following:

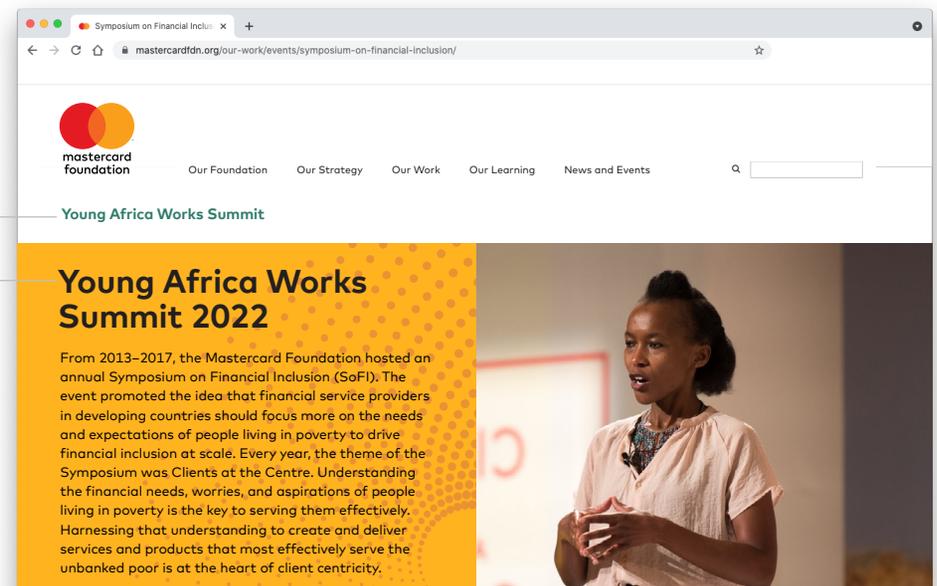
- Use the hashtag "#YoungAfricaWorks" wherever appropriate to maintain focus on the Foundation's strategy in relation to the brand.
- Young Africa Works will no longer be treated as a brand identity.
- Young Africa Works is a unifying strategy and is referred to as the Foundation's strategic vision in all communications and should not be referred to as a program/platform brand.

Example

Unite communications by referencing Young Africa Works as a hashtag (#).

When Young Africa Works is included as a program, event, or publication name, it should be treated in the same style as other program names.

When Young Africa Works is included as part of a title, it is set in the title area and treated as other titles.



Exception to our brand architecture

Unlike other programs, events and publications, the Mastercard Foundation EleV Program will retain its identity. [See Mastercard Foundation EleV Program Brand Guidelines](#)

Rationale

- The Mastercard Foundation EleV Program identity was developed with Indigenous communities and program partner involvement.
- The logo contains a symbolic meaning/story that is important to young people and to Indigenous communities in Canada.
- Retaining the logo aligns with the Foundation's values of respect, listening, and co-creation.

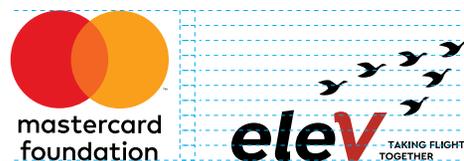
The EleV logo should appear optically equal in size to the Mastercard Foundation logo. See examples.

The Mastercard Foundation EleV Program logo should appear optically equal to the Mastercard Foundation logo.

The Mastercard Foundation logo should be positioned to the left and the EleV Program logo to the right whenever possible.

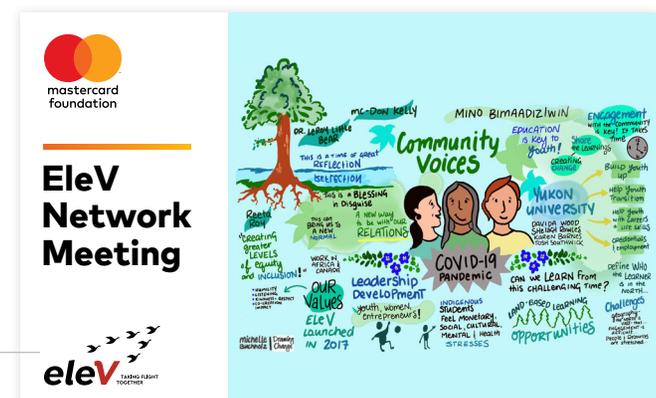
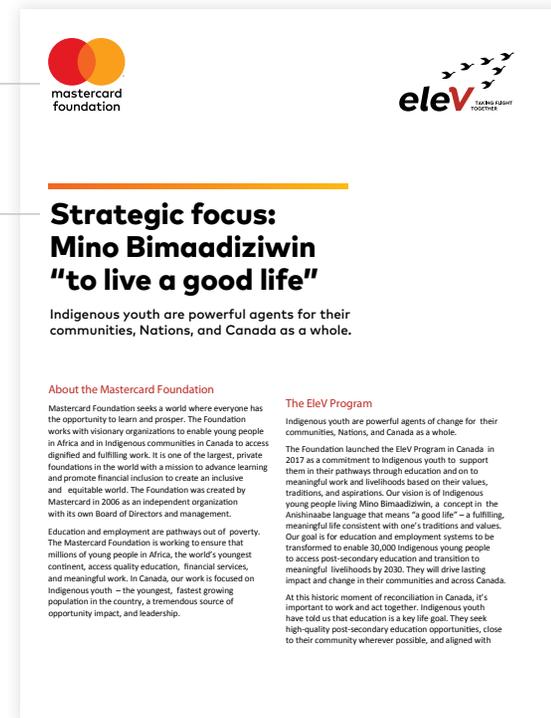


Create a grid of sizing lines to use as a visual guide to determine equal sizing. This is done by vertically dividing the Mastercard Foundation logo into 10 equal squares.



To ensure logos are sized optically equal, use the sizing lines. First, place the partner logo on the same baseline as the Mastercard Foundation logo (bottom aligned). Then optically size the partner logos to the closest sizing lines. (In this case, the logo is sized to the eighth line).

For vertical applications where the EleV logo cannot be placed to the right of the Mastercard Foundation logo, the EleV logo should be placed in the bottom left opposite the Mastercard Foundation logo.



Exception to our brand architecture

Similar to the Mastercard Foundation EleV Program, Saving Lives and Livelihoods is a unique partnership for the Mastercard Foundation and therefore, it will retain its identity.

Full details can be found within the [Saving Lives and Livelihoods Branding Guide](#)

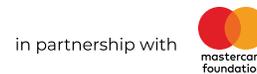
Use of Logos

The **Africa CDC** logo will always be placed on the right hand side of the African Union logo following the specifications in the Africa CDC branding guidelines.

Download Link:
<https://africacdc.org/download/visual-identity-africa-cdc-branding-guide/>

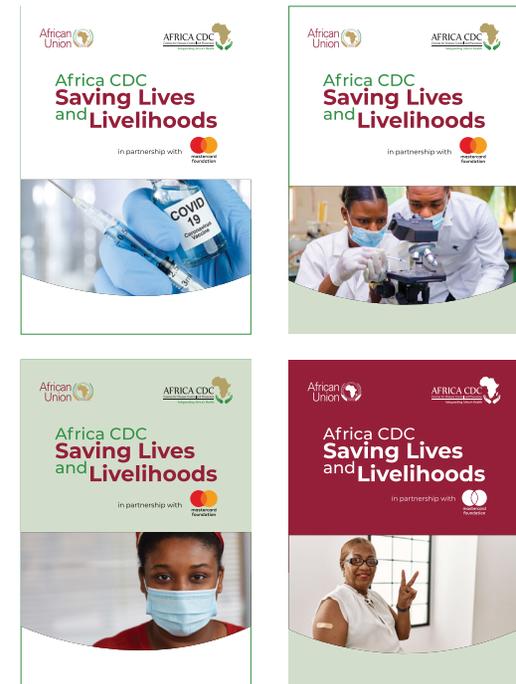


The **Mastercard Foundation** logo will always be placed on a contrasting light background with the text "in partnership with" on the right side of the logo. Refer to the Foundation logo guidelines for extra information.



Download link:
<https://mastercardfdn.org/logo/>

Options



Enterprise Toolkit

The Mastercard Foundation is committed to working closely with partners to ensure that communications efforts are aligned with each organization's values and goals.

While the partnership is built on collaboration and shared values, it is essential that each organization's brand retains its integrity and independence.

This Mastercard Foundation [toolkit](#) ensures consistency and cohesion in language and style, and proper representation of brands within a partnership. The toolkit includes guidelines and messaging to assist partners in communicating about the Mastercard Foundation in a consistent way. Also included in the toolkit are a style guide, an overview of the review process, and guidelines for media, events, and photography.

Contact your Mastercard Foundation Program Communications Lead for support.

Program, event, and publication names artwork

We treat all program, event, and publication names consistently. The artwork is available as one and two-line (for names longer than three words) versions of the program names. The green colour of the wordmark is exclusive for program name wordmarks and should not be used in other instances. This relationship is a lock-up and is never to appear separated. (Refer to example below).



Scholars Program

The relationship between the program names and the Mastercard Foundation logo can be found on pages 28–30.

The artwork shown here is available in one-and two-line versions (for names longer than three words). Please use only the approved artwork for program names provided [here](#).

*Please note: Mastercard Foundation EleV Program and Saving Lives and Livelihoods are Mastercard Foundation programs, but are exceptions to the Brand Architecture system.

Name artwork specifications

Font style
Mark for MC Bold

Scholars Program

Colour
CMYK: 81C 32M 62Y 13K (print)
RGB: 47R 123G 107B (digital)
HEX: 2F7B6B

Accelerating Impact for Young Women
in partnership with BRAC Program

Africa Growth Fund

Africa Higher Education Climate Resilience
and Sustainability Collaborative

Africa Higher Education Public Health
and Pandemic Sciences Collaborative

Baobab Summit

Centre for Innovative Teaching and Learning in ICT

EdTech Mondays

Fund for Resilience and Prosperity

Fund for Rural Prosperity

Graduate Internship Program

Hanga Ahazaza

Higher Education Collaborative in Health

Innovations in Secondary Education

Leaders in Teaching

Next-Generation Financial Services

Partnership for Finance for a Digital Africa

Scholars Program Alumni Network

Scholars Program e-Learning Initiative

Secondary Education in Africa Report

Young Africa Connects

Young Africa Works Report

Young Africa Works Summit

Youth Forward

Youth Voices Series

Minimum size and free space

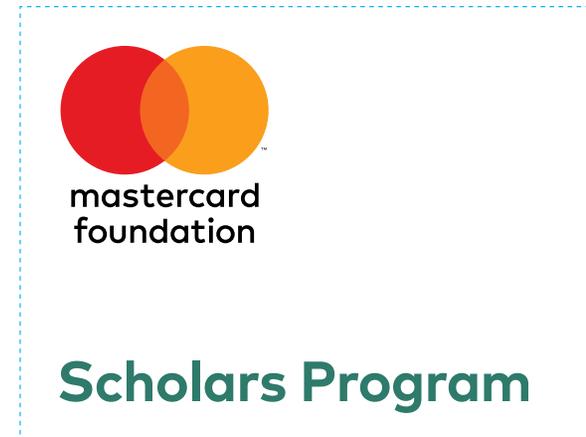
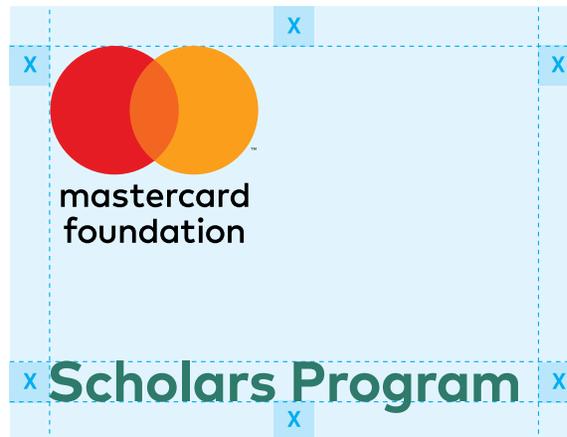
To ensure the greatest legibility of the Mastercard Foundation and program, event, and publication names, follow the minimum-size specifications (size may depend on screen/print resolution).



Screen: 24 px / 48 pts
Print: 8.9 mm / 0.35" inches

Scholars Program

The minimum free space all around the Mastercard Foundation and program, event, and publication names lock-up is equal to the height of the wordmark.



Program, event, and publication names: What not to do

The following examples are what **NOT** to do with Mastercard Foundation program name lock-ups.

1. **Do not** place the program name in a shape.
2. **Do not** create visual separations between the Mastercard Foundation logo and the program name.
3. **Do not** place any graphics inside the free space area.
4. **Do not** alter the placement between the Mastercard Foundation logo and the program name.
5. **Do not** alter size relationship between the Mastercard Foundation logo and the program name.
6. **Do not** alter spacing between the Mastercard Foundation logo and the program name.
7. **Do not** alter colour of the program name.
8. **Do not** isolate the program name so that it's appearing on its own.



X 1



X 2



X 3



X 4



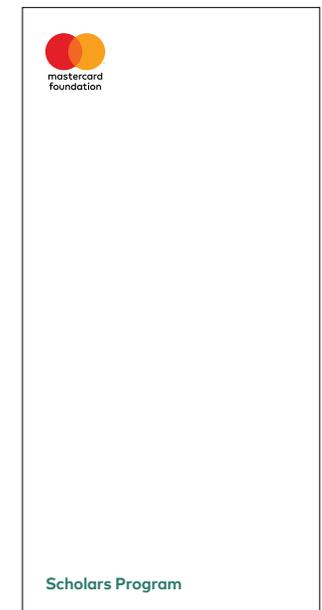
X 5



X 6



X 7



X 8

Name artwork use

Follow the guidance on this page for what to do and what to avoid when it comes to using our program name artwork.

Correct use



Do use the approved colour for name artwork.



Do continue to use the existing Mastercard Foundation EleV Program logo.

Incorrect use



Do not distort the logo. Always scale it proportionally.



Do not recreate name artwork in a different typeface or colour.



Do not apply effects to name artwork.

Mastercard Foundation logo and programs/events/publications scale and placement

To ensure consistent representation of our logo across communications, we apply general scaling rules based on layout dimensions.

Note: It's important for our logo to be appropriately placed in all communications. This helps build equity across the Foundation's programs, events, and publications while ensuring a consistent and prominent placement relative to name artwork.

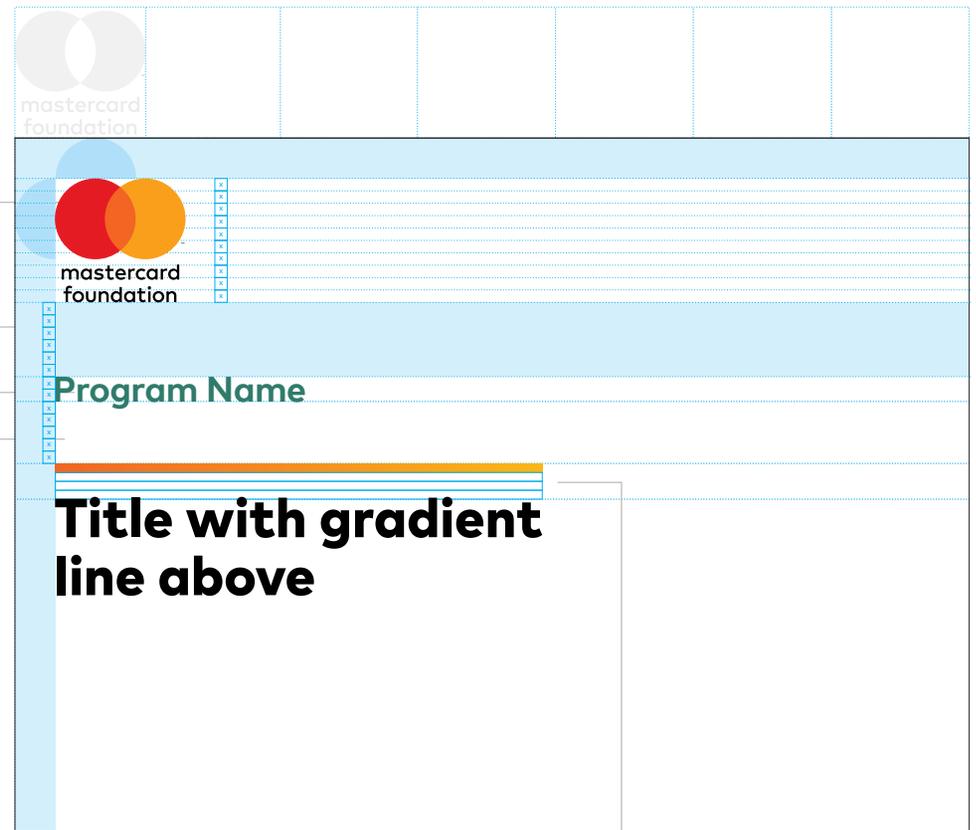
Note: On websites, these rules do not apply. Instead, use a width of 160 px for the Mastercard Foundation logo.



Divide the height of the Mastercard Foundation logo into 10 equal squares. This will determine the unit of 'x'. The 'x' unit will define the spacing of text and other design elements.

Recommended scale and placement – vertical orientation

1 square — Divide the width of the shortest side into seven equal squares. The width of the logo is equal to one square.



Use at least 50% of the width of one logo circle as spacing to the left and above our logo.

Use six 'x' the height of the logo as spacing below our logo.

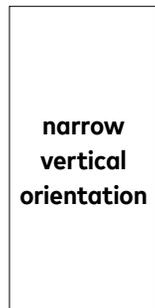
Program name is equal to two 'x' of the height of logo. Always place name artwork flush-left below the logo.

The space between the program name and the gradient line is equal to five 'x' of the height of one logo.

Space between the gradient line and the title is equivalent to the height of three gradient lines.

Mastercard Foundation logo and programs/events/publications scale and placement

For narrower formats, such as tri-fold brochures or pull-up banners, the relationship between the logo and the program name remains the same, but the two elements take up less space horizontally on the piece.



Divide the height of the Mastercard Foundation logo into 10 equal squares. This will determine the unit of 'x'. The 'x' unit will define the spacing of text and other design elements.

Recommended scale and placement – narrow vertical orientation

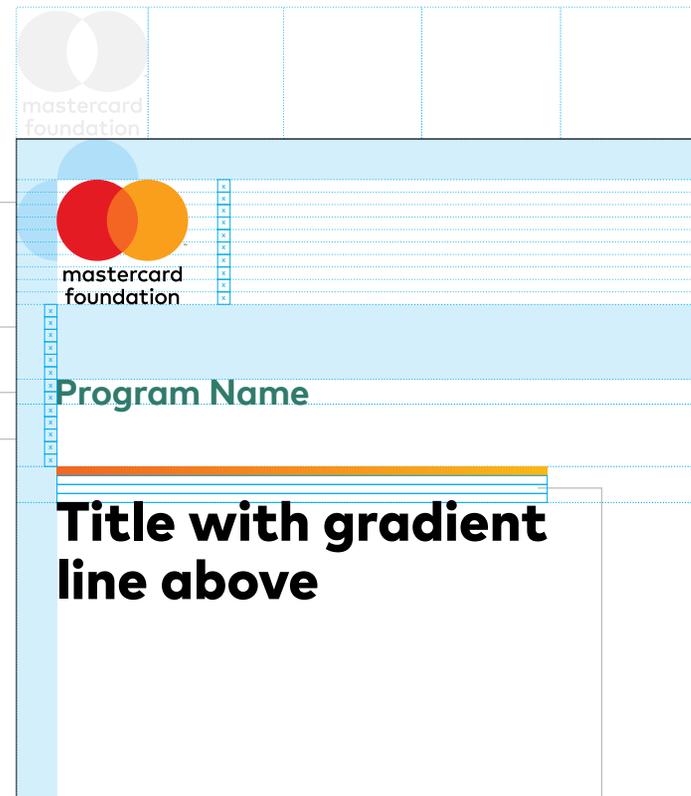
Use at least 50% of the width of one logo circle as spacing to the left and above our logo.

Use six 'x' the height of the logo as spacing below our logo.

Program name is equal to two 'x' of the height of logo. Always place name artwork flush-left below the logo.

The space between the program name and the gradient line is equal to five 'x' of the height of one logo.

1 square — Divide the width of the shortest side into five equal squares. The width of the logo is equal to one square.



Space between the gradient line and the title is equivalent to the height of three gradient lines.

Mastercard Foundation logo and programs/events/publications scale and placement

For horizontal formats, such as PowerPoint presentations or on desktop monitors, the size of the logo and program name are determined by the height of the page, rather than the width.



Use at least 50% of the width of one logo circle as spacing to the left and above our logo.

Use six 'x' the height of the logo as spacing below our logo.

The space between the program name and the gradient line is equal to five 'x' of the height of one logo.

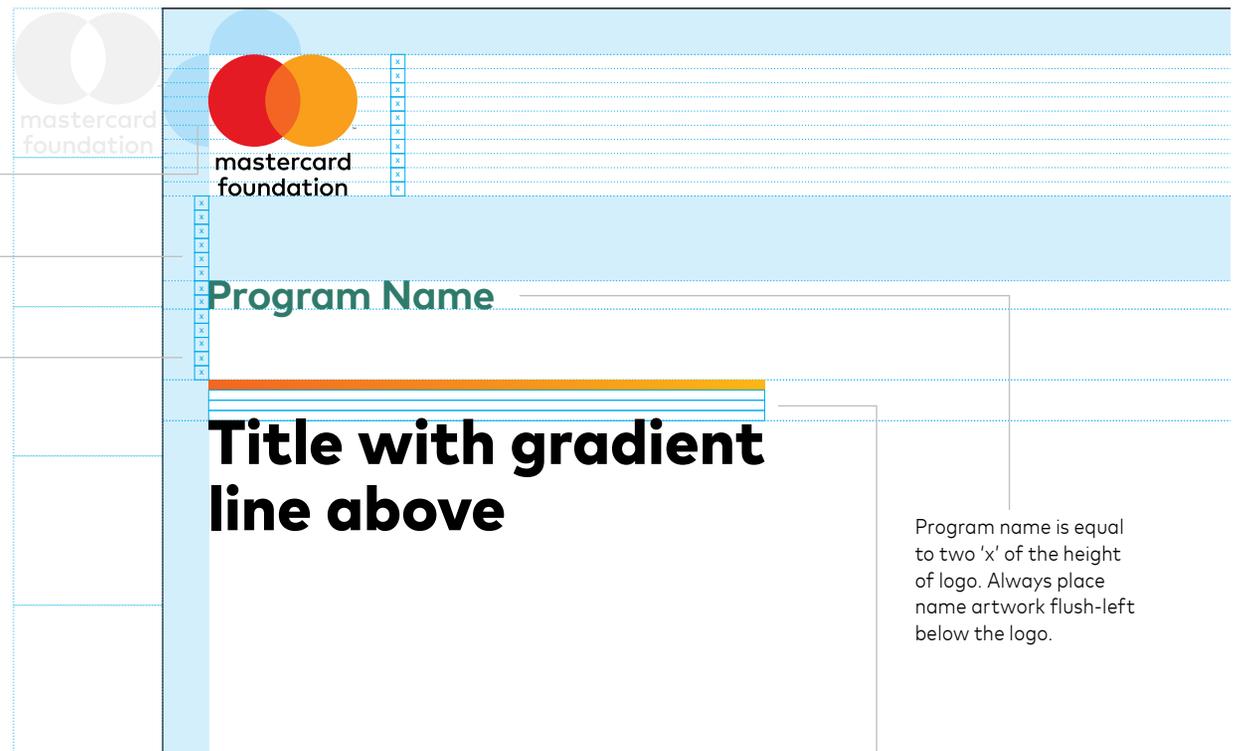


Divide the height of the Mastercard Foundation logo into 10 equal squares. This will determine the unit of 'x'. The 'x' unit will define the spacing of text and other design elements.

Recommended scale and placement – horizontal orientation

1 square

Divide the height of the shortest side into five equal squares. The width of the logo is equal to one square.



Program name is equal to two 'x' of the height of logo. Always place name artwork flush-left below the logo.

Space between the gradient line and the title is equivalent to the height of three gradient lines.

Treatment for equal co-branded partnerships

To establish a more precise and equally balanced visual representation between two logos, a 10-unit sizing grid has been developed.

The grid is created by vertically dividing the Mastercard Foundation logo into 10 equal squares. Use it to build sizing lines (as shown on the examples on the right). These lines will allow for flexibility to size the partner logos so that they will appear visually balanced with the Mastercard Foundation logo.



Logo sized to the sixth line



Logo sized to the ninth line

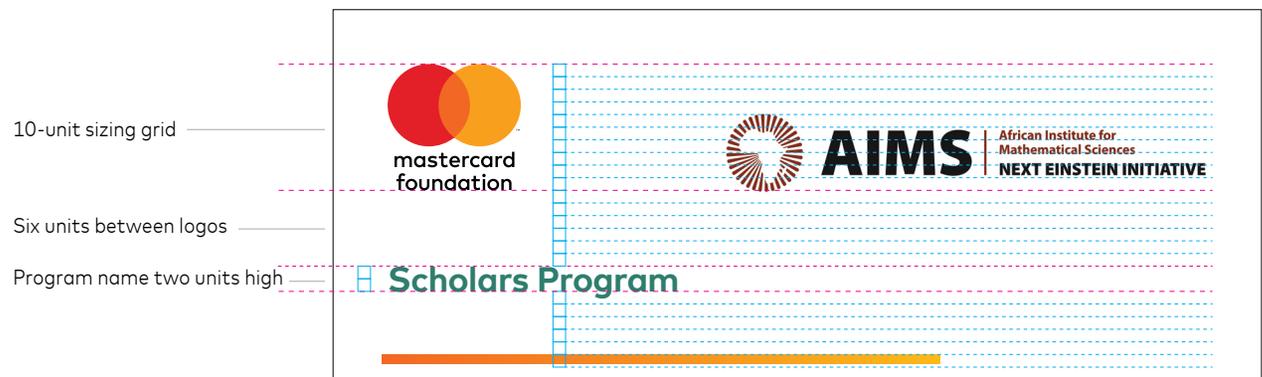
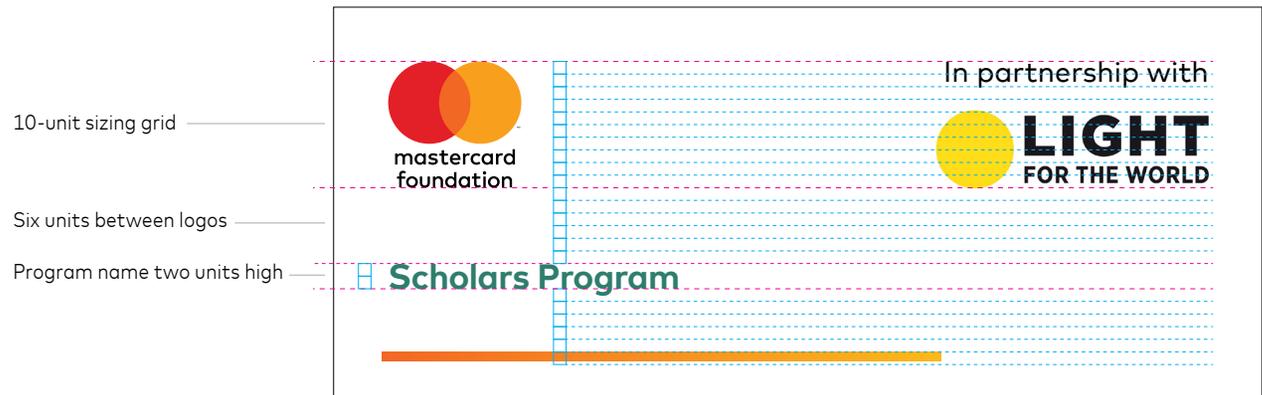
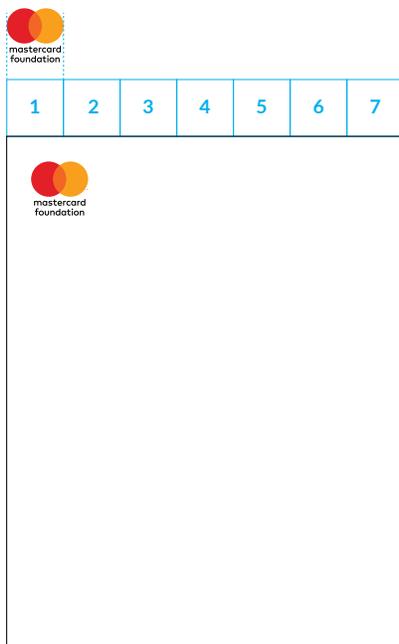
These lines are to be used as sizing guides. First, place the partner logo on the same baseline as the Mastercard Foundation logo (bottom aligned). Then, optically size the partner logos to the closest sizing-guide lines.

Mastercard Foundation and partners' logo scale and placement

Logo sizing for 8.5 x 11-inch format:

The following outlines how to size the Mastercard Foundation logo and partnership logo for 8.5 x 11-inch documents with a 0.5-inch margin. That also includes the placement and sizing for the program name and gradient bar.

To determine the size of the Mastercard Foundation logo, divide the width into seven equal squares. One square equals the width of the logo. (Refer below).

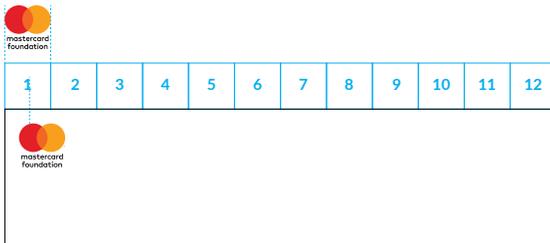


Mastercard Foundation and partners' logo scale and placement

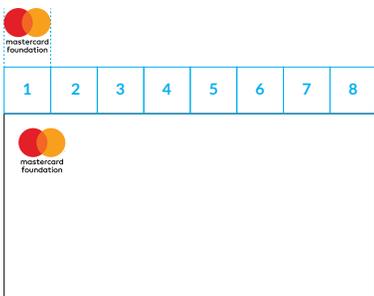
Logo sizing for horizontal format:

The following outlines how to size the Mastercard Foundation logo and partnership logo for horizontal formats, such as a 96- or 48-sheet billboard.

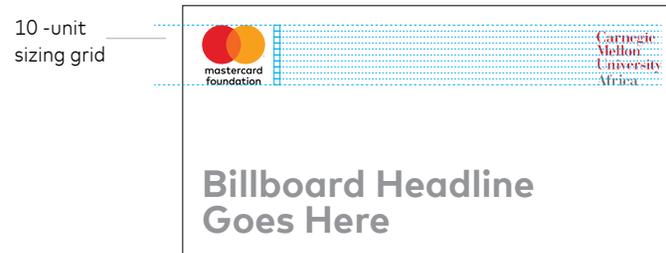
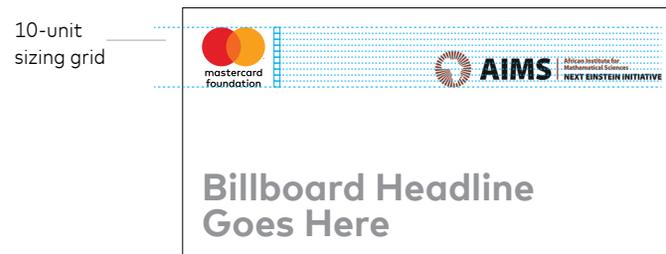
For a 96-sheet billboard (3 m x 12 m) or any format that resembles those proportions, divide the width into 12 equal squares. One square equals the width of the logo. (Refer below).



For a 48-sheet billboard (3 m x 6 m) or any format that resembles those proportions, divide the width into eight equal squares. One square equals the width of the logo. (Refer below).



96-sheet billboard (3 m x 12 m)



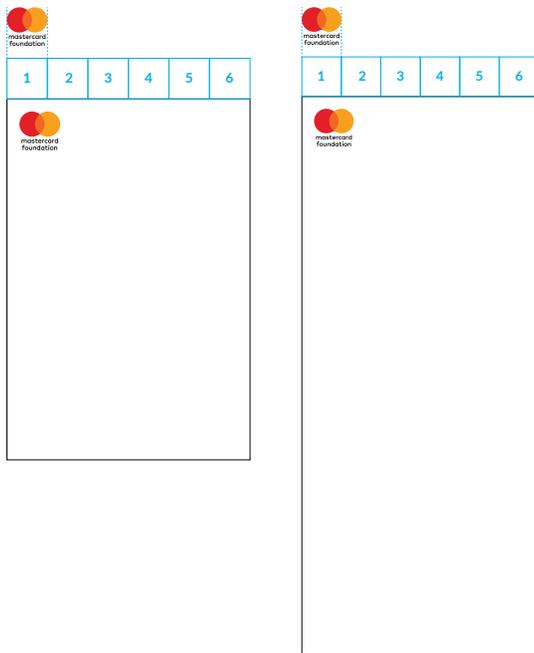
48-sheet billboard (3 m x 6 m)

Mastercard Foundation and partners' logo scale and placement

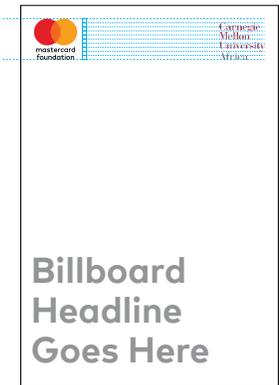
Logo sizing for vertical format:

The following outlines how to size the Mastercard Foundation logo and partnership logo for vertical formats, such as pull-up banners and vertical billboards.

For standard vertical billboard (152 cm x 102 cm) or pull-up banner (200 cm x 85 cm) format or any format that resembles those proportions, divide the width into six equal squares. One square equals the width of the logo. (Refer below).



10-unit
sizing grid



Vertical billboard (152 cm x 102 cm)

10-unit
sizing grid

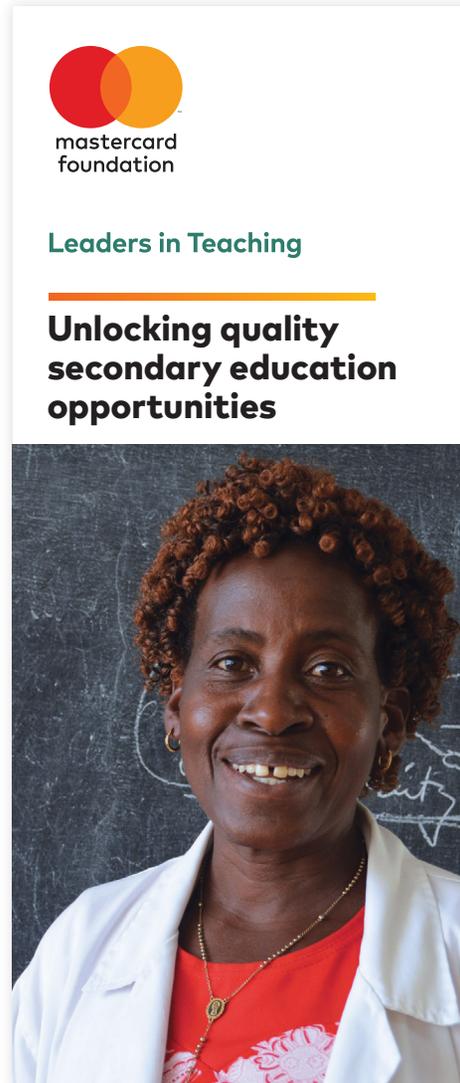


Pull-up banner (200 cm x 85 cm)

Title areas

Titles are separated from the logo and program name by either a gradated band or by a colour field.

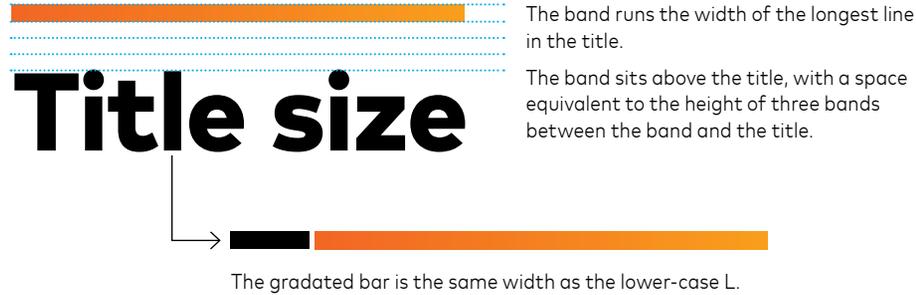
The space between the program name and the gradated band or colour block is consistent (2x the height of the upper-case letters in the program name).



Working with the gradated band

The gradated band should:

- Span the width of the title.
- Be the same width as a lower-case "l" in a type size that matches the title.



The Gradient Keyline

The keyline is a gradient of Mastercard Orange and Mastercard Yellow.



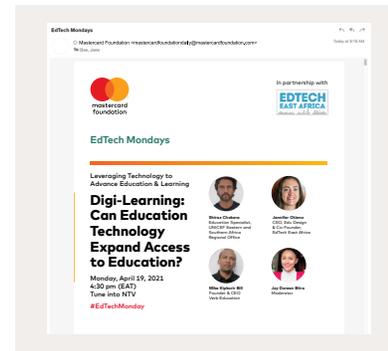
Scale and placement use

Follow the guidance on this page for what to do and what to avoid when it comes to scaling and placing the Foundation's logo in communications.

Correct use



Do place name artwork below the Foundation logo with proper spacing.



Do place name artwork flush-left, above other content.



Do use both the Foundation logo and name artwork at the proper scale.

Incorrect use



Do not place name artwork above the Foundation logo.



Do not place other content between name artwork and the Foundation logo.



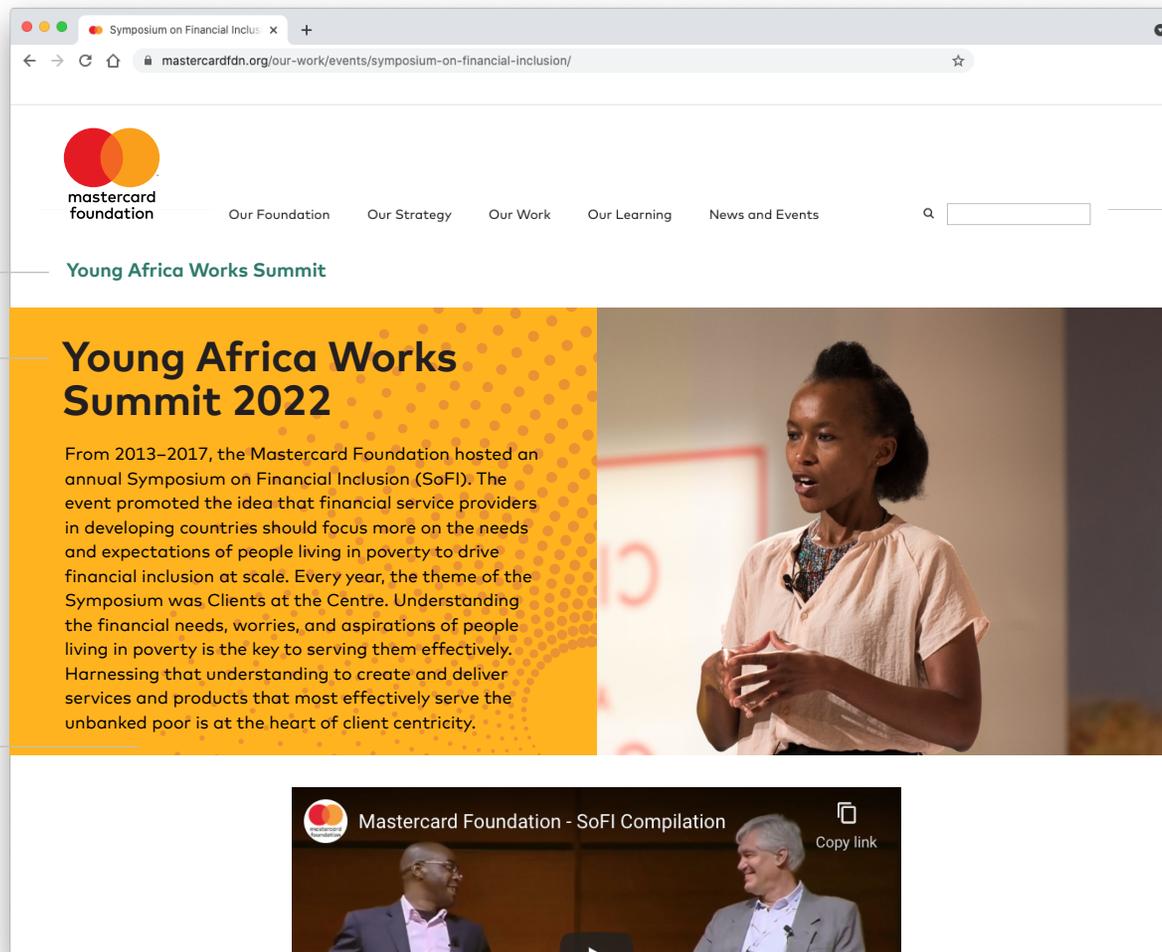
Do not use either the Foundation logo or name artwork at an incorrect scale.

How our brand architecture comes to life

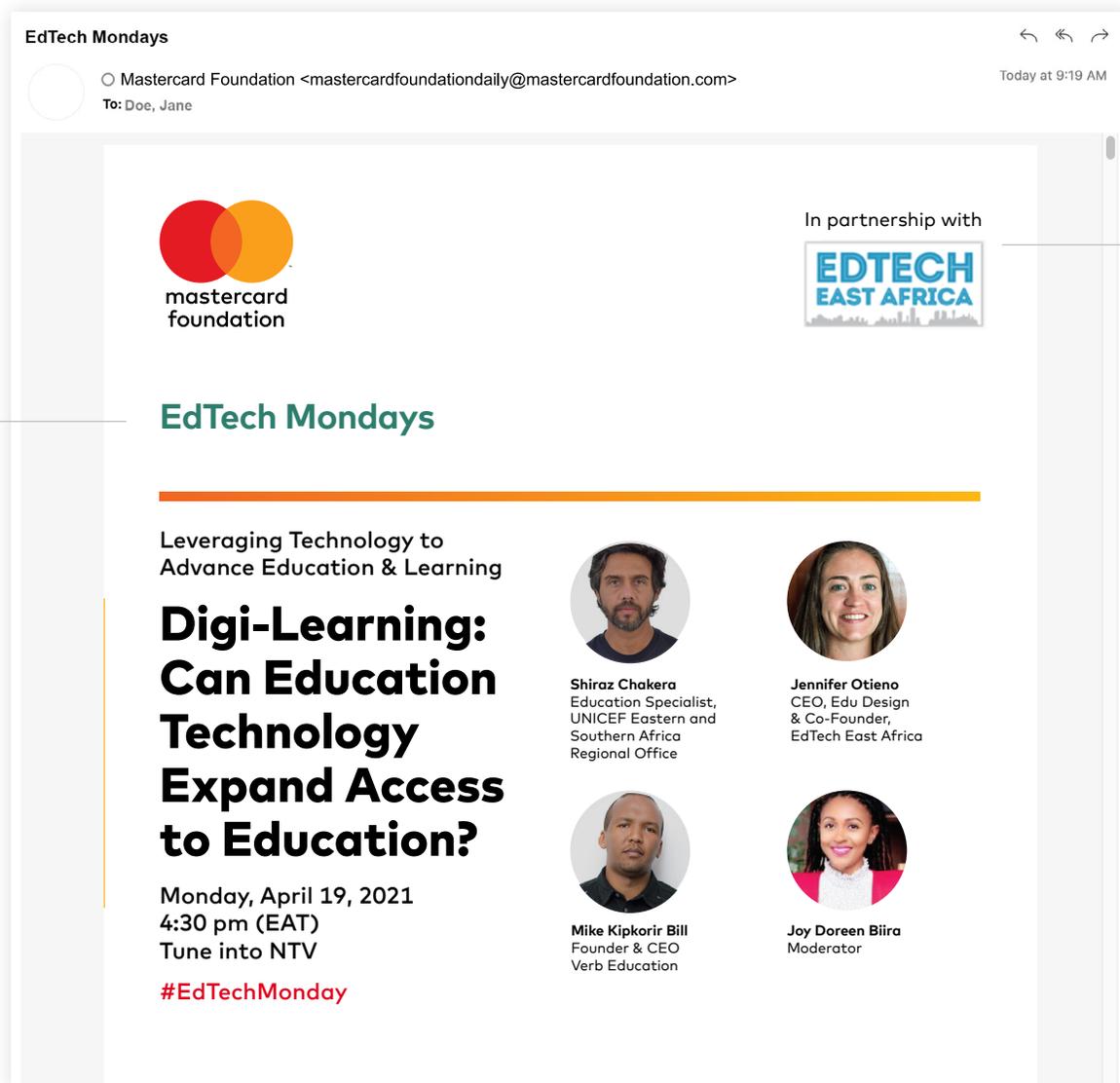
When Young Africa Works Summit is included as a program, event, or publication name, it should be treated in the same style as other program names.

When Young Africa Works Summit is included as part of a title, it is set in the title area and treated as other titles.

Embrace the opportunity to design distinct support graphics for marquee events.



How our brand architecture comes to life



Refer to page 29 for program name placement and sizing.

Partnership logos should be placed opposite the Mastercard Foundation logo in either the upper-right or lower-right corner and should be the same size as the Mastercard Foundation logo.

How our brand architecture comes to life

Refer to page 29 for program name placement and sizing.

Scholars Program

The Mastercard Foundation Scholars Program at USIU-Africa invites eligible applicants to apply for the September (Fall) 2023 intake

[Apply on the link below](https://www.usiu.ac.ke/mastercard-foundation-scholars-program)

<https://www.usiu.ac.ke/mastercard-foundation-scholars-program>

For inquiries, contact:
+254 730 116 218 /500 /581 /148     @USIUAfrica  @ExperienceUSIU | www.usiu.ac.ke
mcfsp-enquiries@usiu.ac.ke

Partnership logos should be placed opposite the Mastercard Foundation logo in either the upper-right or lower-right corner and should be the same size as the Mastercard Foundation logo.

How our brand architecture comes to life

For landscape-oriented applications, the Foundation's logo width should be 20% of the length of the shortest side of the layout.

Strategic focus: Mino Bimaadiziwin "to live a good life"

Indigenous youth are powerful agents for their communities, Nations, and Canada as a whole.

About the Mastercard Foundation

Mastercard Foundation seeks a world where everyone has the opportunity to learn and prosper. The Foundation works with visionary organizations to enable young people in Africa and in Indigenous communities in Canada to access dignified and fulfilling work. It is one of the largest, private foundations in the world with a mission to advance learning and promote financial inclusion to create an inclusive and equitable world. The Foundation was created by Mastercard in 2006 as an independent organization with its own Board of Directors and management.

Education and employment are pathways out of poverty. The Mastercard Foundation is working to ensure that millions of young people in Africa, the world's youngest continent, access quality education, financial services, and meaningful work. In Canada, our work is focused on Indigenous youth – the youngest, fastest growing population in the country, a tremendous source of opportunity impact, and leadership.

The EleV Program

Indigenous youth are powerful agents of change for their communities, Nations, and Canada as a whole.

The Foundation launched the EleV Program in Canada in 2017 as a commitment to Indigenous youth to support them in their pathways through education and on to meaningful work and livelihoods based on their values, traditions, and aspirations. Our vision is of Indigenous young people living Mino Bimaadiziwin, a concept in the Anishinaabe language that means "a good life" – a fulfilling, meaningful life consistent with one's traditions and values. Our goal is for education and employment systems to be transformed to enable 30,000 Indigenous young people to access post-secondary education and transition to meaningful livelihoods by 2030. They will drive lasting impact and change in their communities and across Canada.

At this historic moment of reconciliation in Canada, it's important to work and act together. Indigenous youth have told us that education is a key life goal. They seek high-quality post-secondary education opportunities, close to their community wherever possible, and aligned with

EleV Network Meeting

Community Voices

COVID-19 PANDEMIC

OUR Values

Leadership Development

INDIGENOUS STUDENTS FEEL MONETARY, SOCIAL, CULTURAL, MENTAL & HEALTH STRESSES

MINO BIMAADIZIWIN

EDUCATION IS KEY TO YOUTH!

ENGAGEMENT with the community is key! It takes time

WORK IN AFRICA & CANADA

WORKING TOGETHER TO ADVANCE LEARNING AND FINANCIAL INCLUSION

OUR Values

EleV launched in 2017

INDIGENOUS YOUTH ARE POWERFUL AGENTS OF CHANGE FOR THEIR COMMUNITIES, NATIONS, AND CANADA AS A WHOLE.

CHALLENGES

define who the LEARNER is in the NORTH...

can we LEARN from this CHALLENGING time?

INDIGENOUS STUDENTS FEEL MONETARY, SOCIAL, CULTURAL, MENTAL & HEALTH STRESSES

LEARNING OPPORTUNITIES

LAND-BASED LEARNING OPPORTUNITIES

COVID-19 PANDEMIC

INDIGENOUS STUDENTS FEEL MONETARY, SOCIAL, CULTURAL, MENTAL & HEALTH STRESSES

OUR Values

EleV launched in 2017

Leadership Development

INDIGENOUS YOUTH ARE POWERFUL AGENTS OF CHANGE FOR THEIR COMMUNITIES, NATIONS, AND CANADA AS A WHOLE.

CHALLENGES

define who the LEARNER is in the NORTH...

can we LEARN from this CHALLENGING time?

INDIGENOUS STUDENTS FEEL MONETARY, SOCIAL, CULTURAL, MENTAL & HEALTH STRESSES

LEARNING OPPORTUNITIES

LAND-BASED LEARNING OPPORTUNITIES

For vertical applications where the EleV logo cannot be placed to the right of the Mastercard Foundation logo, the EleV logo should be placed in the bottom left opposite the Mastercard Foundation logo.

How our brand architecture comes to life

Note: When there are partner logos required on a Media Wall, you must use the full Mastercard Foundation and Program Name lock-up.

Name artwork should be 25% of the height of one logo circle.



This is the one instance where the Mastercard Foundation logo and name artwork may be placed horizontally and in line with one another.

Typography

Always use Mark for MC font, which is a key component of our brand design system.

The Mark for MC font family includes a variety of typestyles. Production limitations and aesthetic preferences must be considered when choosing the specific weight.

When Mark for MC font is not available, use Arial on macOS®/iOS platform and on Windows/Android™ platform.

For more information on how to obtain Mark for MC, please contact us at: cokpala@mastercardfdn.org

A d

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890 !@#\$%^&*()

Typography / headline typeface

Mark for MC is used for all situations with text larger than 12-point in print or 14-pixel in digital applications.

A d

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890 !@#\$%^&*()

Light

Light

Regular

Regular

Book

Book

Medium

Medium

Bold

Bold

Typography / text typeface

Mark for MC Narrow is used for all situations with text smaller or equal to 12-point in print or 14-pixel in digital applications.

A d

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890 !@#\$%^&*()

Light

Light

Regular

Regular

Book

Book

Medium

Medium

Bold

Bold

Typography / usage overview

Mark for MC is our primary typeface. Use Narrow for smaller sizes, particularly in lengthy text blocks, charts, or tight columns.

Mark FOR MC

aaa

Uses

- Headlines
- Subtitles
- Large typography
- Whenever the letterforms are noticeable
- Small caps

Mark FOR MC Narrow

aaa

Uses

- Running text
- Data-heavy text
- Graphs
- Legends

Typography / Mark for MC

As the size of the type increases, its weight should decrease. That helps provide an open, light feeling to the application.



WEIGHT	SIZE	
	PRINT	WEB
Extra Light	90 pt	120 px
Light	60 pt	90 px
Regular	40 pt	60 px
Book	24 pt	36 px
Book	16 pt	24 px

SAMPLE TEXT

Mast-

Maste-

Mastercard

Mastercard Found-

Mastercard Foundation

Typography / Mark for MC Narrow

Use Narrow for smaller sizes or when space is limited. It provides greater legibility for lengthy text, tight columns, or charts.

	WEIGHT	SIZE		SAMPLE TEXT
		PRINT	WEB	
 <p>Mark FOR MC Narrow</p>	Regular	12 pt	18 px	Nullam id dolor id nibh ultricies vehicula ut id elit. Sed posuere consectetur est at lobortis. Maecenas faucibus mollis interdum. Aenean lacinia bibendum nulla sed consectetur.
	Book	10.5 pt	16 px	Morbi leo risus, porta ac consectetur ac, vestibulum at eros. Donec sed odio dui. Fusce dapibus, tellus ac cursus commodo, tortor mauris condimentum nibh, ut fermentum massa justo sit amet risus.
	Book	9 pt	14 px	Aenean lacinia bibendum nulla sed consectetur. Nullam quis risus eget urna mollis ornare vel eu leo. Maecenas faucibus mollis interdum. Curabitur blandit tempus porttitor. Cras mattis consectetur.
	Medium	7 pt	12 px	Aenean lacinia bibendum nulla sed consectetur. Nullam quis risus eget urna mollis ornare vel eu leo. Maecenas faucibus mollis interdum. Curabitur blandit tempus porttitor mattis consectetur.

Typography / creating contrast

Create contrast in one of two ways: through size or weight relationships. Both approaches work well, but use only one at a time in the application you're creating.

Contrast by size

Use a significant size change between two components. In this example, the headline is 70 pt and the subtitle is 24 pt.

Headline
Subtitle goes here.
Pellentesque ornare sem
lacinia quam venenatis.

Contrast by weight

A clear change of weight provides contrast when smaller sizes are the best choice. In this example, the headline is Bold and the text is Book and both are 16 pt.

Headline
Subtitle goes here. Pellentesque ornare
sem lacinia quam venenatis.

Internal typography

All Internal Communications should follow the Mastercard Foundation brand standards for both colour and typography.

While typically Mark for MC would be the default and recommended typeface for Mastercard Foundation projects, the primarily digital nature of Internal Communications precludes its use.

As such, when Mark for MC font is not available, use Arial, which is available on all computer platforms.

Note: Email templates provided default to Arial.

TYPOGRAPHY

Arial

Regular

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

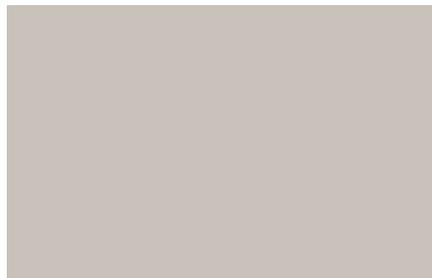
Bold Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789

Colour palette

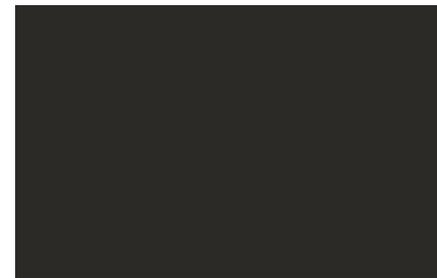
The Mastercard Foundation Brand Mark colour palette consists of whites, warm grey, and dark-grey tones with a touch of orange that feels modern, warm, and sophisticated. Add colour with care. In most situations, let the light or dark-grey background dominate. Then use additional colour to augment what is being communicated, such as drawing attention to what is most important in the application.

There is an additional green colour for the program names. This colour is reserved exclusively for the program names artwork.



Background

Light Grey
C 6 M 7 Y 10 K 11
R 227 G 223 B 215
HEX: E3DFD7
PANTONE: Warm Grey 2 C



Dark Grey
C 0 M 0 Y 0 K 100
R 20 G 20 B 19
HEX: 141413
PANTONE: Black C



Primary

Orange
C 0 M 75 Y 100 K 0
R 255 G 103 B 27
HEX: FF671B
PANTONE: 166 C



Secondary

Gold
C 0 M 44 Y 100 K 0
R 243 G 139 B 0
HEX: F38B00
PANTONE: 144 C



Yellow
C 0 M 29 Y 100 K 0
R 255 G 200 B 31
HEX: FFC81F
PANTONE: 7408 C

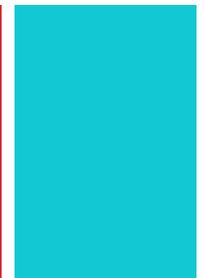


Green
C 51 M 8 Y 100 K 0
R 141 G 185 B 46
HEX: 8DB92E
PANTONE: 377 C



Accent

Red
C 0 M 100 Y 98 K 3
R 210 G 42 B 47
HEX: D22A2F
PANTONE: 711 C



Teal
C 62 M 0 Y 29 K 0
R 79 G 205 B 176
HEX: 4FCDB0
PANTONE: 319 C



Program names green
C 81 M 32 Y 62 K 13
R 47 G 123 B 107
HEX: 2F7B6B



Used only for Internal Communications
C 7 M 90 Y 0 K 0
R 222 G 60 B 149
HEX: DE3C95

Colour / brand palette

Background colours: Light Grey backgrounds tend to feel inclusive, relatable, and modern. Dark Grey backgrounds impart feelings of sophistication and are more assertive.

Primary colour: Our primary brand colour is a muted version drawn from the centre overlap of the Mastercard Brand mark.

Secondary colours: Our secondary brand colours are muted versions of the left and right circles of the Mastercard Brand mark.

Accent colours: Use accent colours sparingly. Use only one at a time in any application to emphasize a particular element or provide contrast.

Program names green: The use of this colour is reserved exclusively for the program names artwork.

Background

- 1 Light Grey
- 2 Dark Grey

Primary

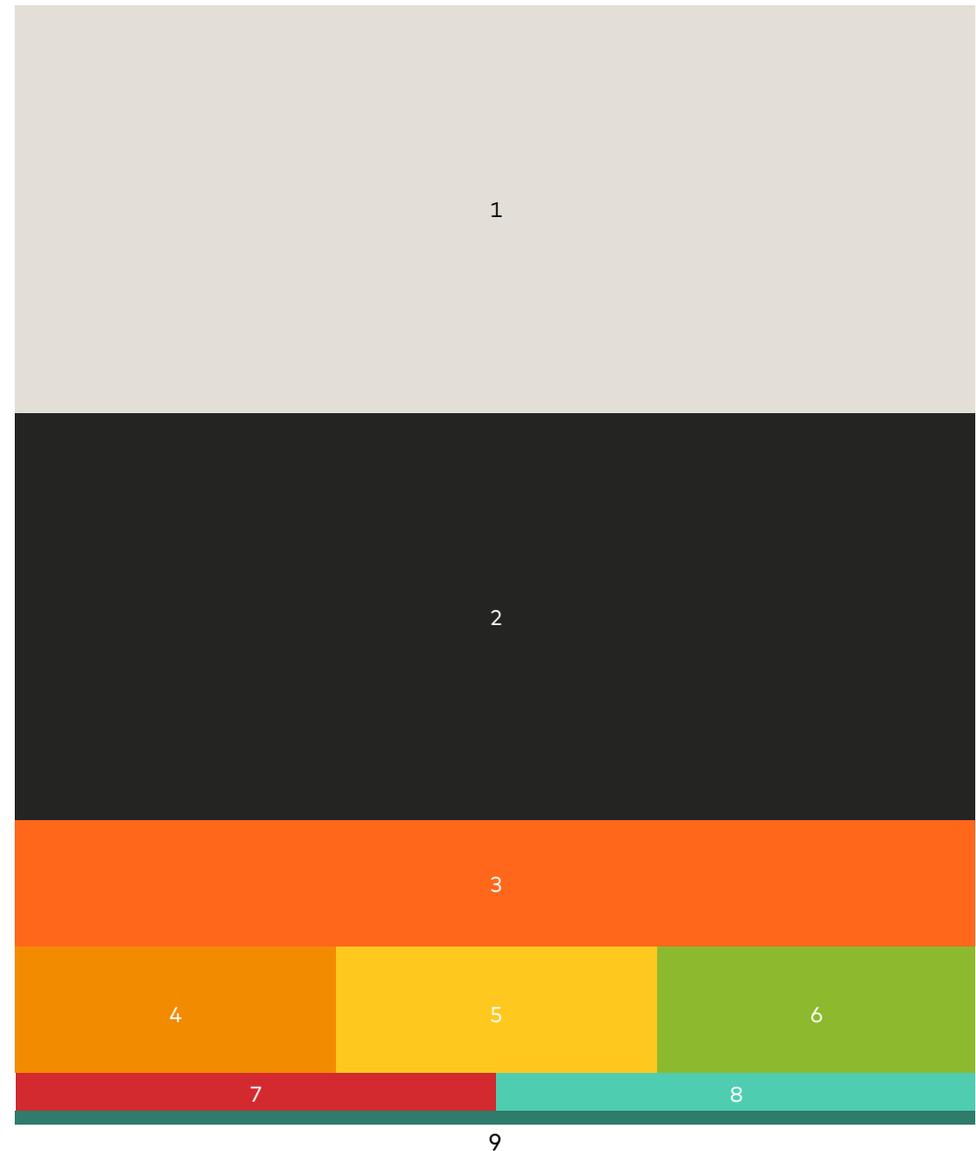
- 3 Orange

Secondary

- 4 Gold
- 5 Yellow
- 6 Green

Accent

- 7 Red
- 8 Teal
- 9 Program names green

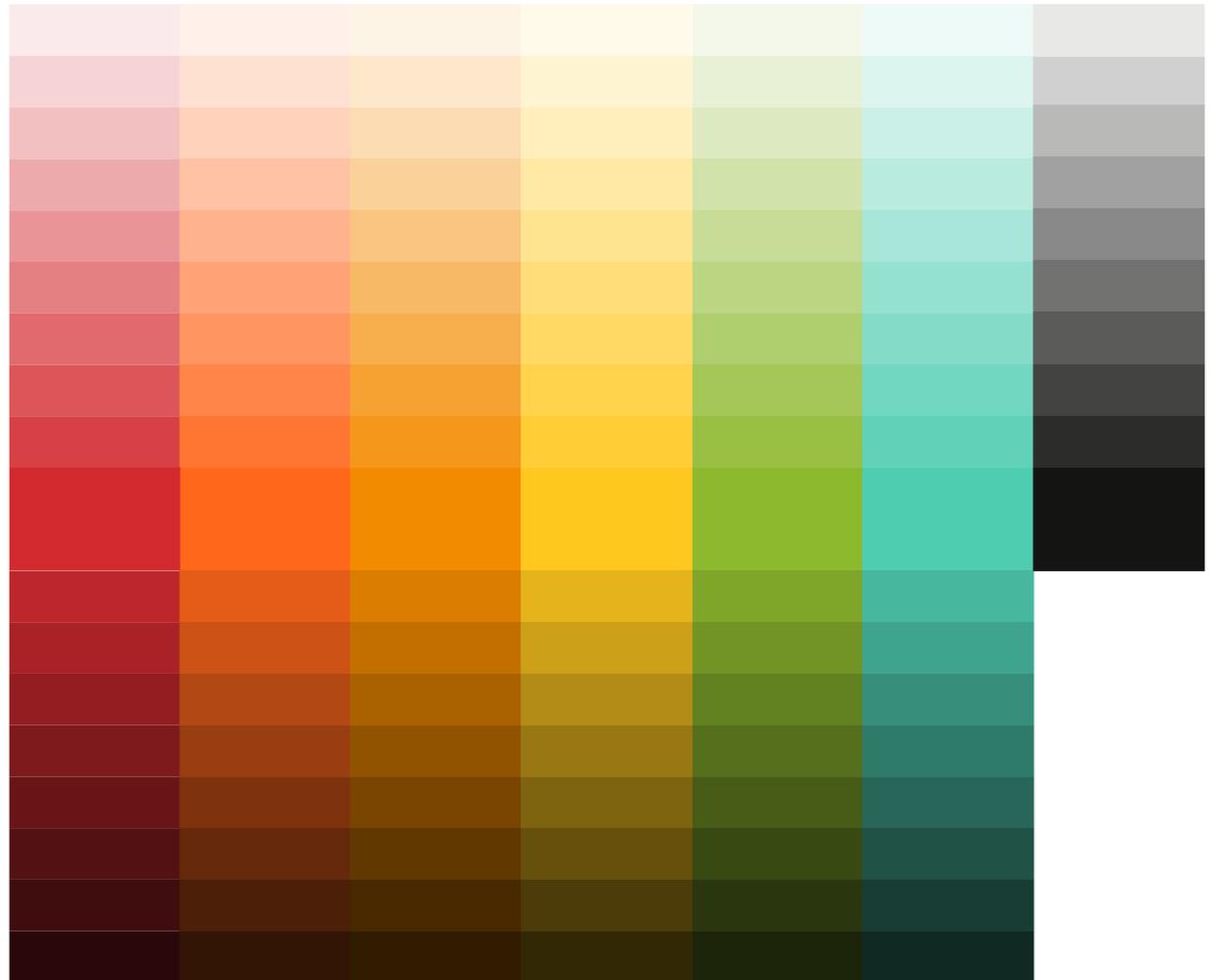


Colour / tints and shades

Tints and shades provide broad choices within the Mastercard Foundation brand palette. By working with the tints and shades of a single brand colour in an application, you'll achieve a modern, simple sensibility.

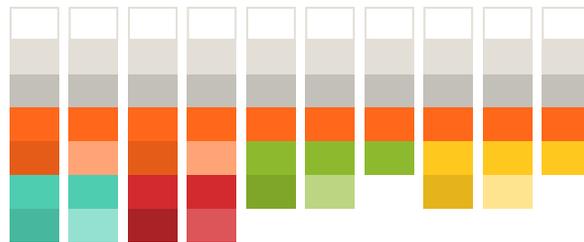
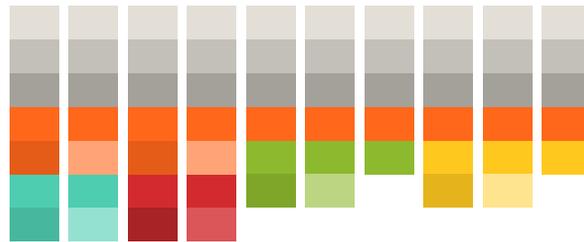
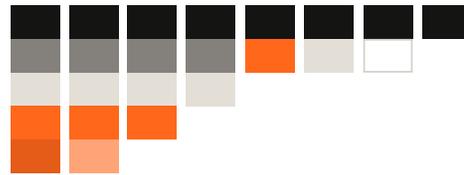
Keep in mind that we want to preserve the vibrancy of the colours, so the primary colours should be dominant.

Note that the program name's green colour should not be used in a screen or a tint.



Colour palette

The background colours and orange, including their tints, are the starting colours for every colour combination. Secondary and accent core and tint colours may be added as shown below. Not all possible colour combinations are shown here.



Colour palette / accessibility guidelines

Current palette colours are displayed with WCAG Level AA- and AAA-compliant variations. Variants were chosen from the existing colour palette shade/tint options as outlined in the Mastercard Foundation brand standards.

WCAG Level AA requires a minimum contrast ratio of 4.5:1 for normal text and 3:1 for large text. Level AAA requires a minimum contrast ratio of 7:1 for normal text and 4.5:1 for large text.

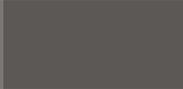
Large text is defined as 14-point bold or larger, or 18-point regular or larger. Regular text is defined as sizes that are lower than 14-point bold or 18-point regular. All values are referenced with white as the contrasting colour. White is defined as:

C 0 M 0 Y 0 K 0
R 255 G 255 B 255
HEX: FFFFFFFF

AA L&R = WCAG Level AA large- and regular-text-compliant

AAA L = WCAG Level AAA large-text-compliant

AAA L&R = WCAG Level AAA large- and regular-text-compliant

	Current Colour	AA L&R AAAL	AA L&R AAA L&R		Current Colour	AA L&R AAAL	AA L&R AAA L&R
Light Grey				Dark Grey			
	Contrast 1.53:1 C 16 M 14 Y 17 K 0 R 213 G 208 B 202 HEX: D5D0CA	Contrast 4.52:1 C 53 M 47 Y 50 K 13 R 122 G 118 B 113 HEX: 7A7671	Contrast 7.07:1 C 61 M 55 Y 57 K 30 R 91 G 88 B 85 HEX: 5B5855		Contrast 16.3:1 C 70 M 67 Y 64 K 74 R 35 G 31 B 32 HEX: 231F20		
Red				Orange			
	Contrast 5.11:1 C 11 M 98 Y 92 K 2 R 210 G 42 B 47 HEX: D22A2F	Contrast 5.11:1 C 11 M 98 Y 92 K 2 R 210 G 42 B 47 HEX: D22A2F	Contrast 7.19:1 C 23 M 99 Y 96 K 16 R 168 G 34 B 38 HEX: A82226		Contrast 2.91:1 C 0 M 74 Y 98 K 0 R 255 G 103 B 27 HEX: FF671B	Contrast 5.55:1 C 22 M 82 Y 100 K 13 R 178 G 72 B 19 HEX: B24813	Contrast 8.7:1 C 31 M 84 Y 100 K 36 R 127 G 51 B 13 HEX: 7F330D
Gold				Yellow			
	Contrast 2.47:1 C 2 M 54 Y 100 K 0 R 243 G 139 B 0 HEX: F38B00	Contrast 4.79:1 C 26 M 65 Y 100 K 14 R 170 G 97 B 0 HEX: AA6100	Contrast 7.81:1 C 36 M 69 Y 100 K 36 R 121 G 69 B 0 HEX: 794500		Contrast 1.55:1 C 0 M 21 Y 95 K 0 R 255 G 200 B 31 HEX: FFC81F	Contrast 5.63:1 C 43 M 51 Y 100 K 25 R 127 G 100 B 15 HEX: 7F640F	Contrast 7.69:1 C 48 M 56 Y 100 K 38 R 102 G 80 B 12 HEX: 66500C
Green				Teal			
	Contrast 2.30:1 C 51 M 8 Y 100 K 0 R 141 G 185 B 46 HEX: 8DB92E	Contrast 4.5:1 C 65 M 31 Y 100 K 14 R 98 G 129 B 32 HEX: 628120	Contrast 7.58:1 C 69 M 42 Y 100 K 35 R 70 G 92 B 23 HEX: 465C17		Contrast 1.96:1 C 61 M 0 Y 42 K 0 R 79 G 205 B 176 HEX: 4FCDB0	Contrast 5.04:1 C 81 M 32 Y 62 K 13 R 47 G 123 B 107 HEX: 2F7B6B	Contrast 8.8:1 C 84 M 45 Y 69 K 39 R 32 G 82 B 70 HEX: 205246

Photography

In today's media-rich environment, people often look first to images and then to words. It is important, therefore, that each image be carefully selected to reflect the Foundation's values.

The tone of photography should be human, natural, and aspirational. Photography should be highly saturated, authentic and have bright, vibrant colours. Images should capture people in their natural environment doing something they would normally do.

Written or verbal consent must be obtained from people featured in photos prior to photo usage. Additionally, people featured in photography must be over 18 years of age. If people featured are under the age of 18, then consent must be obtained from the person's legal guardian(s).

When using the Foundation's photography, we ask that you obtain our permission and please credit the photo "[Photographer] for the Mastercard Foundation."

Photo Release Forms

Please use appropriate Photo Release Forms when required for on-site photography at events or functions. All Content Release Forms can be downloaded [here](#).



Photography

Additional guidelines are as follows:

Composition: Allow the primary subject to be the focus of each photo. Backgrounds and secondary subjects should form a cohesive relationship with the primary subject.

Content: Photography should be authentic and natural. Avoid images that are overly staged.

Brand vs. Secondary Imagery: Images used should be sourced from the Foundation's photo library. If necessary, stock photos can be used to play a supporting visual role.

User-generated photos, such as those to the right, should follow the same principles, with good composition and authentic, natural expressions.



Photography / black and white

Black and white photography has been used for the Secondary Education in Africa portfolio.

It is a good technique for bringing visual consistency to images supplied by multiple sources.

When converting a colour image to black and white, use the CMYK adjustments layer in Photoshop, rather than converting the image to greyscale, which would give a duller result.

Save the image as CMYK, and adjust the tones so that the blacks are rich, and there is detail and a variety of tones in darker areas.



Illustration

Illustration is an excellent way to communicate ideas or concepts visually. The Foundation sometimes employs illustration when communicating to youth and adult audiences, and for infographic purposes where necessary.

When appropriate, commission African and/or Indigenous illustrators. The illustrations should be authentic, representing cultures and diversity. The illustrator should use the Foundation's colour palette as the primary colours.

The Mastercard Foundation illustration style should never be fictional, childish, cartoonlike or a caricature. We also discourage the use of stock or royalty-free illustration.



Icons / core principles

Universal

The purpose of icons is to represent activities or things in a universal way that can be understood regardless of language or culture. Mastercard Foundation icons are intended to function universally while not feeling overly generic.

Proprietary

The geometric forms of our icons reflect the sensibilities of our Brand Mark. Their stencil style provides an openness and simplicity that carries through the entirety of our brand expression. In those ways, our icons are proprietary to the Mastercard Foundation.

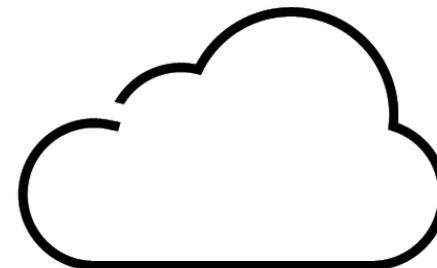
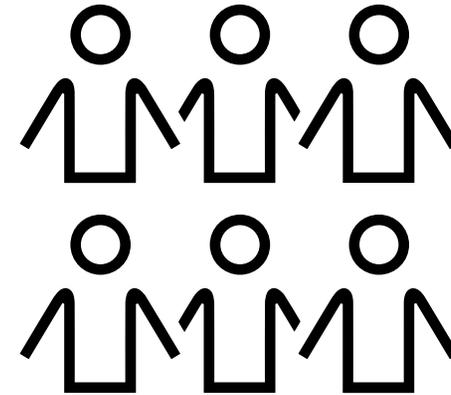
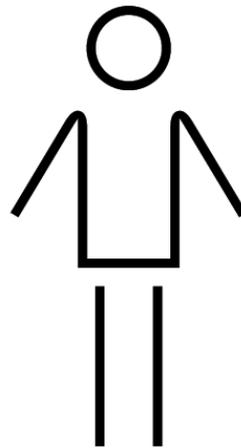
Simplicity

The simplicity you find throughout the Mastercard Foundation brand expression also defines our palette of icons. They are designed to fit as natural extensions of our typography with a clean drawing style that echoes our typefaces.

Icon use

As pictograms, icons provide visual punctuation in combination with typography. They work well in user-interface situations to aid navigation by providing quick-read visual cues for a range of topics.

Icons work best in small and medium sizes as an accompaniment to text. They should not be used as hero images, or as a replacement for imagery that typically illustrates communications.



Icons/ icons with text



Next to a block of text to illustrate a message.



In the context of an infographic or a journey map to enhance the message.



As a large graphic to illustrate a specific idea. We highly recommend using illustrations to capture more general and complex ideas.

Icons / library / people and places

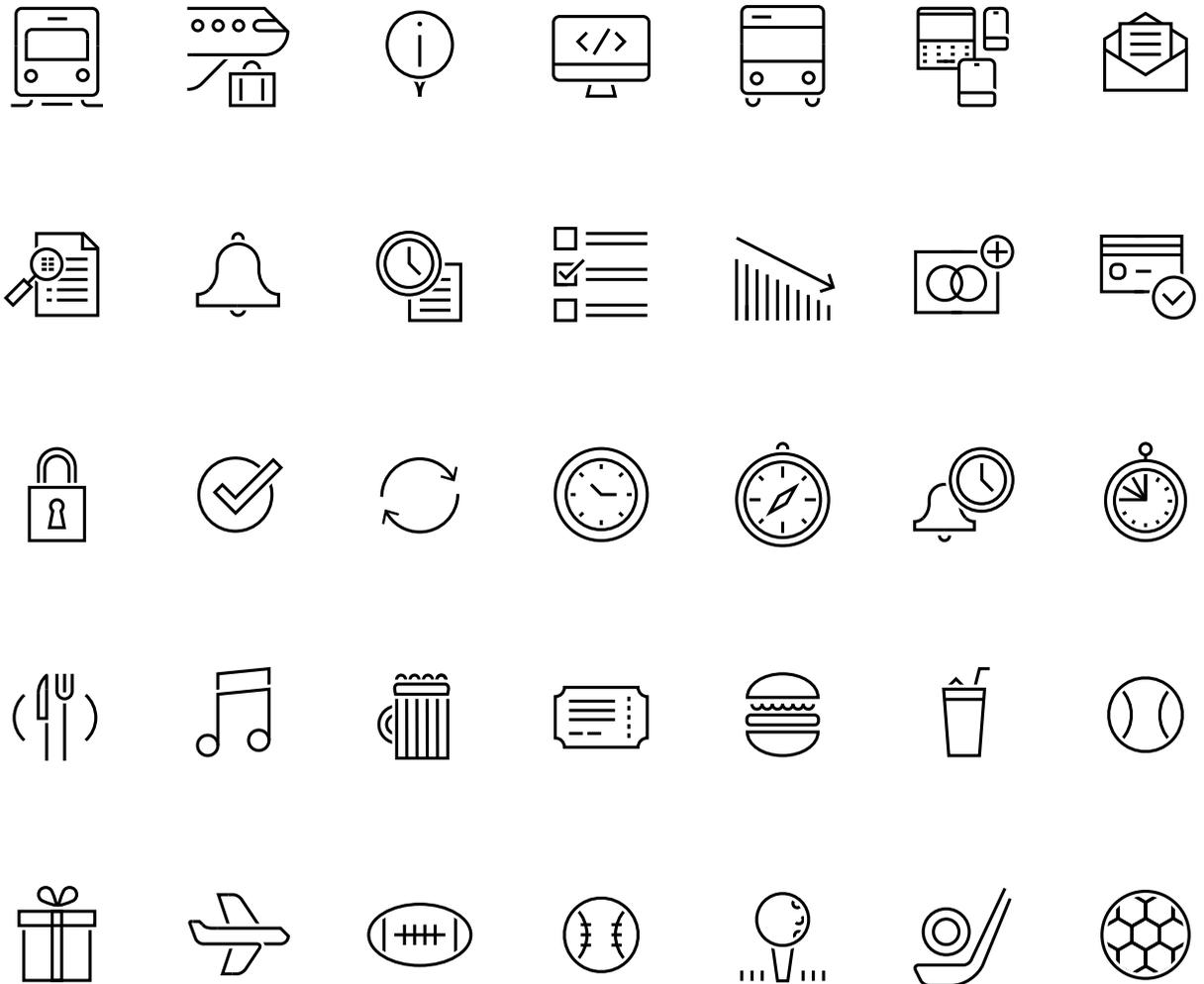
Here are some of the ready-to-use icons available through the Mastercard Design Center. If icons are required, please reach out to Chinwe Okpala:

cokpala@mastercardfdn.org



Icons / library / experiences

Here are some of the ready-to-use icons available through the Mastercard Design Center.



Icons / library / technology

Here are some of the ready-to-use icons available through the Mastercard Design Center.



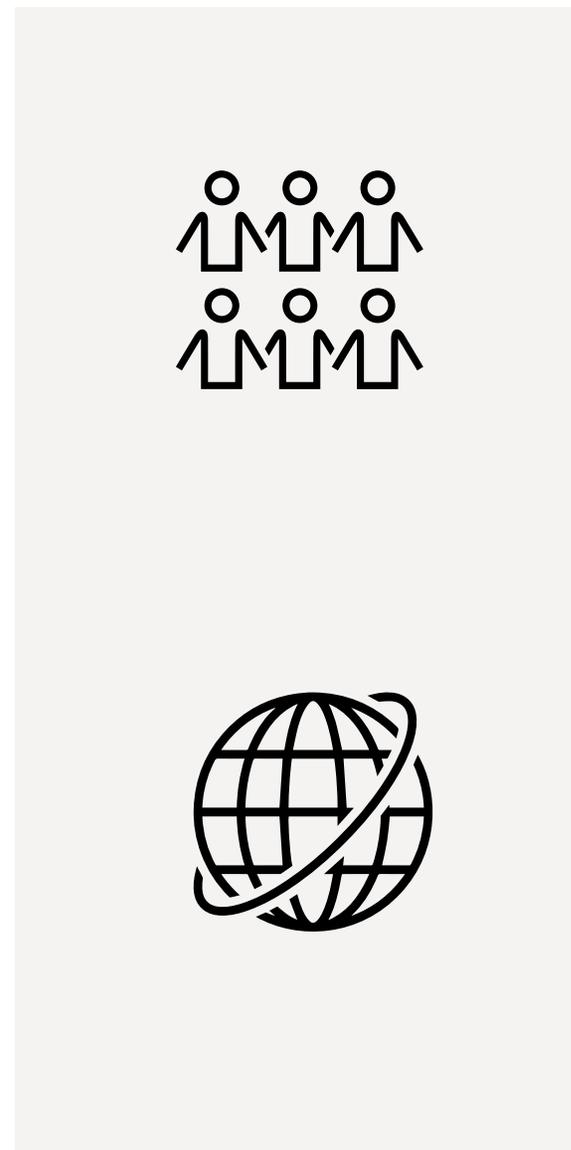
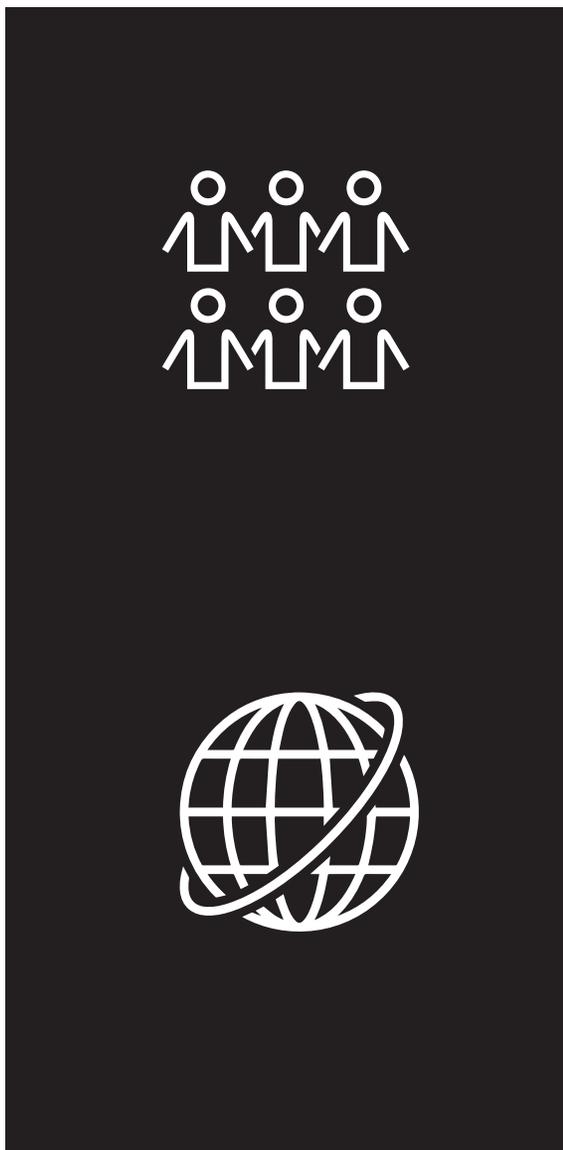
Creating new icons

In some instances, the icons available in the library may not be a perfect fit for the need at hand. In that case, new icons can be created with the following rules in mind:

- New icons should be line icons in the style of the existing icon library.
- New icons should use the same line weight as the existing icons.
- Icons should be simple and communicate at a glance.

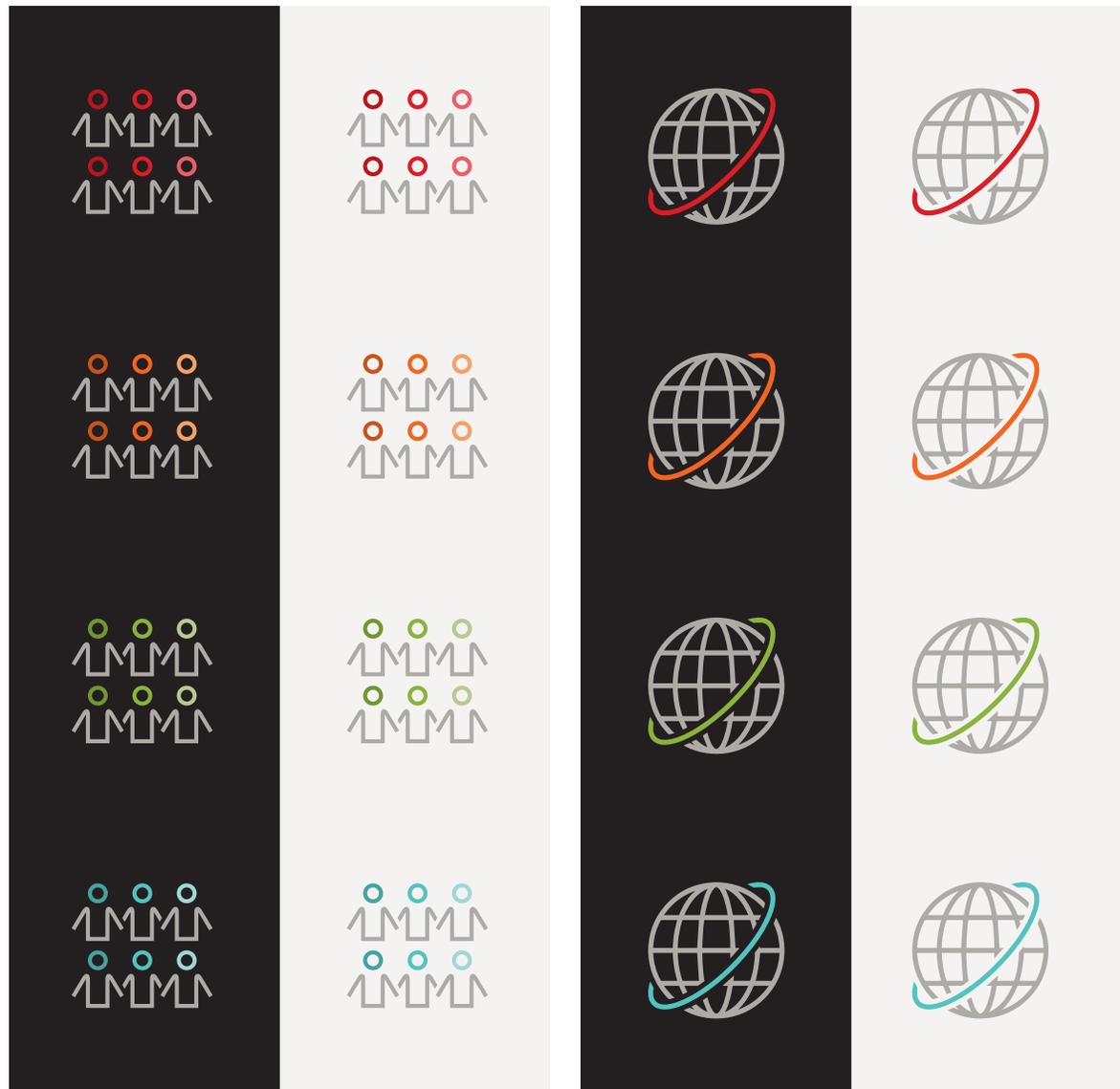
Icons / colouration

Icons can appear in black on light backgrounds,
and in white on dark backgrounds.



Icons / colouration

Colour can be used with icons to provide emphasis to a relevant element. When adding colour, use only the tints and shades of a single hue in combination with black, white, or grey.



Layouts / core principles

Simplicity

Our communications don't exist in isolation. Rather, they compete with a digital and print onslaught that each of us faces every day. When the Mastercard Foundation communicates through simple, well-ordered layouts, we invite reader engagement, and provide a cohesive brand experience that can feel like calm in a storm.

Balance

Carefully balanced layouts guide a reader's eye through a clear hierarchy of information. A thoughtful arrangement of elements makes it possible to scan a layout, helping readers to instantly understand the purpose and focus of the communication.

Contrast

By providing significant open space in a layout, you create contrast that brings clarity to the content of the communication. In the same way a frame sets a work of art apart from its surroundings, open space allows the eye to quickly take in the content.



GEORGE OTIENO PARTICIPATED IN SKILLS TRAINING THROUGH CAP YOUTH EMPOWERMENT INSTITUTE IN KENYA, IN PARTNERSHIP WITH THE MASTERCARD FOUNDATION.

Because customer relationships are so important for their businesses, young entrepreneurs are also finding social media a useful tool in building and maintaining customer relationships.

However, young entrepreneurs are not simply using social media to get the word out about their businesses; they also mentioned that it presents a useful tool for engaging their customers. As a Kenyan entrepreneur said, "I try to communicate as much as possible with my customers." Because customer relationships are so important for their businesses, young entrepreneurs are also finding social media a useful tool in building and maintaining customer relationships.

That said, some entrepreneurs whom we interviewed expressed that, while social media offers some advantages, it cannot always replace or replicate more traditional marketing channels. For example, a young Ghanaian running a lunch delivery service explained, "We tried [social media]. It gave us more visibility, but definitely, our target is the CBD [central business district]. So, it's better [through] advertising, like business-to-business, actually going there." For this business owner, social media alone is not sufficient to reach their desired clients.

Instead, young entrepreneurs most often report using an integrated approach — combining social media marketing with other more traditional marketing approaches. As a young Malawian entrepreneur selling kitchenware explained, "Sometimes I post them [pictures] on WhatsApp and Facebook. Sometimes, it's physical: I can go out there and tell my customers that I have things in stock." Other entrepreneurs similarly expressed that, while they had begun to use social media more often to advertise their business, they did not completely shift away from other marketing strategies because the market, or their customers, were not ready for a fully digital offer.

Embracing technology in marketing is not just the preference of those with larger or more advanced businesses. Even those running small-scale businesses focused on selling goods and providing simple services are embracing digital marketing solutions, as are the customers that they are hoping to reach. Those seeking to support their growth could offer further instruction on best practices for how to use social media not just for brand promotion but also

Contrast

Large elements (call-out and photograph) contrast with the smaller elements (body copy and caption).

Balance

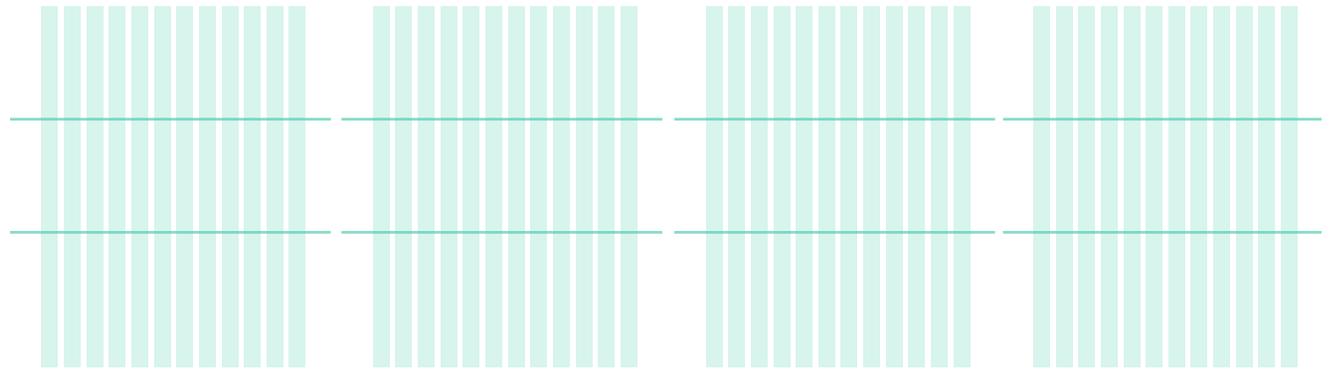
A clear hierarchy helps readers scan the layout — photo and call-out first, then body copy, then the caption.

Simplicity

Simple, clean, 3-column grid, and crisp white background.

Layouts / open space

Significant open space in any layout, regardless of purpose, contributes to a light, uncomplicated experience. Use the placement of open space to draw attention to the most important elements.



White paper (cover)

White paper (interior page)

Layouts / text block and column grid

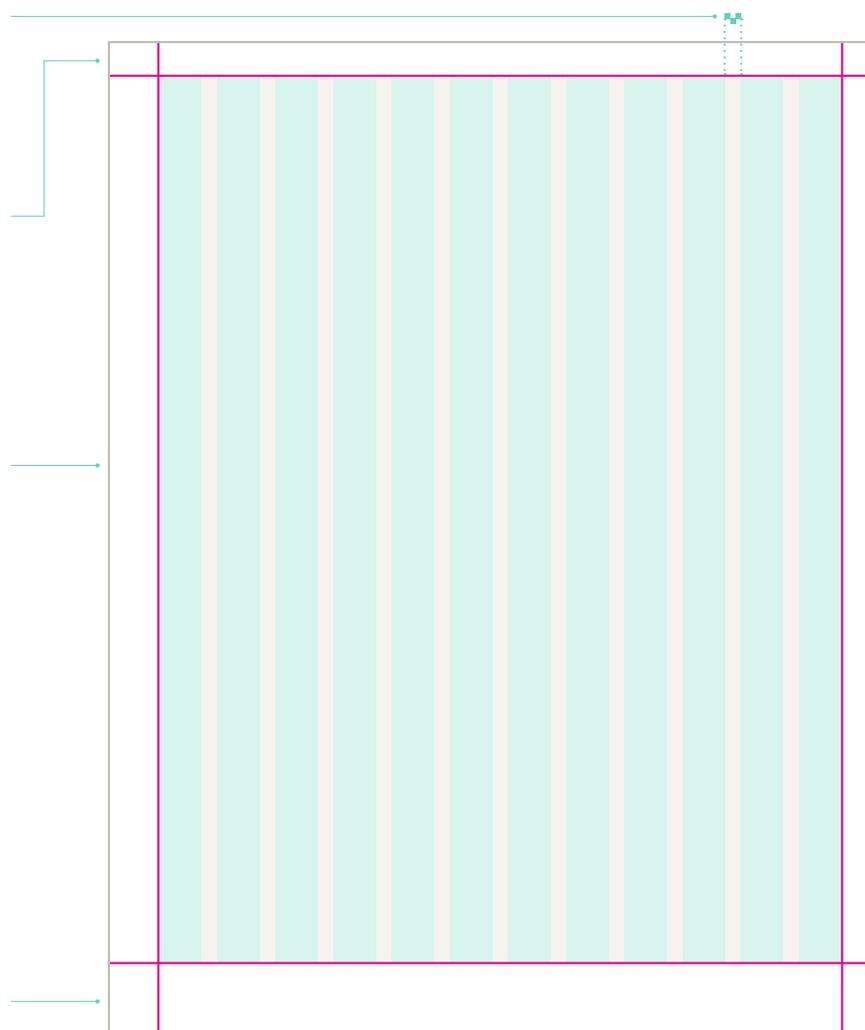
You'll find the sample column grid shown here embedded in our templates for letter-sized pages in portrait orientation. Similar grids are also set up in templates for a wide range of other formats we commonly use.

Gutter width
Equal to 3
baseline units =
13.5 pt

Margin
Top: 27 pt
Bottom: 63 pt
Left: 40.5 pt
Right: 27 pt

12-column grid
For footer
information,
folio, and logo
placement

**Large bottom
margin**
For footer
information,
folio, and logo
placement



Digital / social avatars

Avatars are icons or figures representing a person or organization in online forums. Some examples of forums that require the use of an avatar include Instagram and Twitter.

Both the square and circle versions of the avatars use a horizontal grid that is divided into 14 rows, with the logo filling the space between the fourth and tenth row.

The Mastercard symbol must always be used with the name "mastercard foundation".



Brochures

Overview

This section details guidelines for brochures, which are less formal reports branded by the Foundation, and available publicly. In the past, these have been executive summaries for signature publications (where the full report is forthcoming but is not yet ready to go out), policy briefs focused on specific subject areas, brochures on partner projects, financial reports, etc. They have a cover, do not use rich photography but do have charts, process graphics, data visualization, and are saddle stitched or staple bound. These have shorter research/writing/production timelines lasting several days/weeks, and range from six to 10 pages in length.

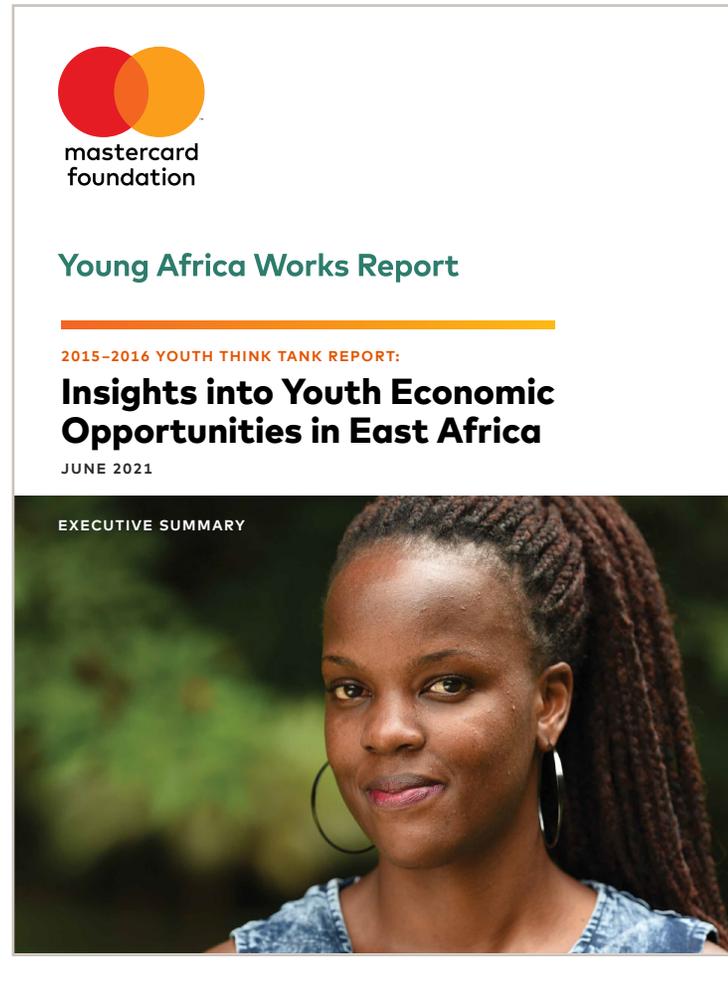
Covers have a full-bleed coloured band at the very bottom of the page, which also extends across the back cover. A heading that differentiates the brochure from the signature publication lives in this coloured band. The overall layout is the same as the signature publication so that they remain connected, but the band at the bottom with the heading provides differentiation.

Print and digital size

8.5" (w) x 11.0" (h)

Application

Primarily meant for digital (PDF) but also available for print.



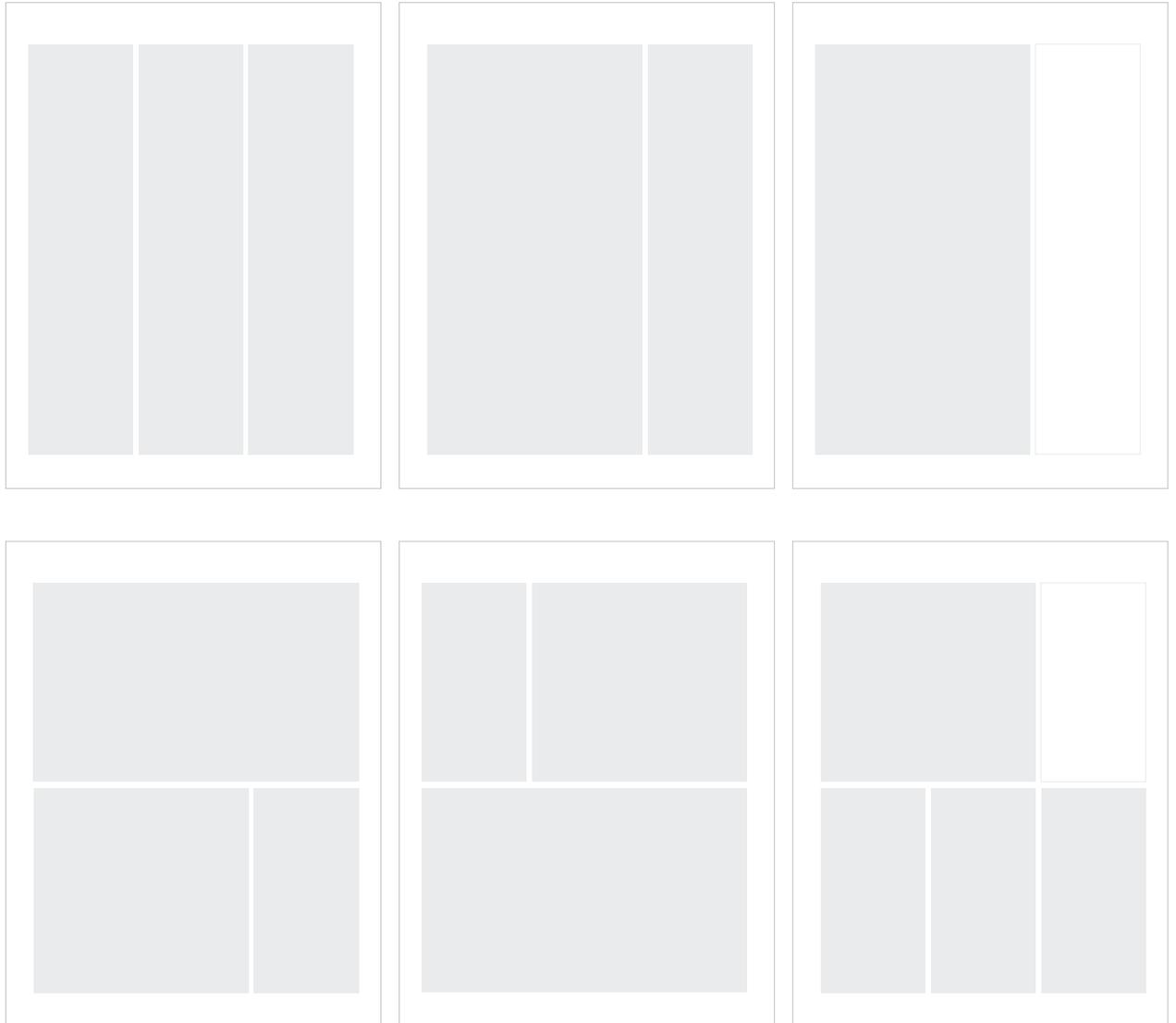
11.0 inches

8.5 inches

Grids

Internal spreads

The three-column grid offers maximum flexibility for arranging body copy, pull-quotes, data visualization, and charts and graphs.



Grids

Internal spreads

Here are some examples of the three-column grid in use.

However, even those who felt that they have been managing so far expressed that they need deeper resources in this area to know how to achieve best practice. When referring to the current state of the financial management skills, a Ghanaian entrepreneur said, "Most of the things we are doing are just off the top of our heads. There is no fixed structure." He felt that with further resources he could add more rigor to the financial management processes that he had already established.

Similarly, as a Rwandan dry goods seller expressed, "I heard from my friends that they use some documentation system to record their financial while trading. As a friend told me that kind of documentation that I use is outdated." While this entrepreneur's system has been working for her so far, the sense of a gap between how she manages her finances and the more systematic, structured process she could learn from those with more expertise.

It is not only that these entrepreneurs felt that they needed these skills themselves, they also thought that others in similar businesses needed these business skills as well. As a business in Rwanda expressed, "I have a lot of hidden but proper management skills, we would like to spread for businesses. We lack accounting skills, and this is limiting the expansion of our business." For perspective, those running similar businesses need these skills as much as do.

Others similarly stressed this transition. Based on this perspective, marketing training focused only on traditional marketing themselves, would not meet the demands of these entrepreneurs.

In the absence of formal training in marketing, a few entrepreneurs mentioned that they found their existing customers to be a valuable source of information on how to market their goods effectively. A Zambian entrepreneur explained how she does so, saying "I give them choice [to] learn from them, and to teach me. They are the ones that come around stores, and they know what goes on, and they give me ideas on what is happening outside my store. There is so much to learn from customers. Customers know what they want."

This entrepreneur employs a clever strategy of getting information from her loyal customers on the competition and how they are selling their products to improve how she markets her wares.

Following this conversation above, business owners specifically mentioned that they need skills in digital marketing in particular. A Ghanaian entrepreneur selling fruit drinks stated why social media marketing skills are important, saying "You know everything is getting digital. Especially in Africa, things are going digital very fast because we are catching up with the technology of the world. So, actually, we are moving from the old [old] technology, gradually we are moving from the old of the TV, radio, radio, radio, and all that, and now we are entering social media marketing."

Young Think Tank Report SPOTLIGHT ON YOUTH ENTREPRENEURSHIP 18



Because customer relationships are so important for their businesses, young entrepreneurs are also finding social media a useful tool in building and maintaining customer relationships.

Instead, young entrepreneurs most often report using an integrated approach—combining social media marketing with other more traditional marketing approaches. As a young Malawian entrepreneur selling kitchenware explained, "Customer [post] their pictures on WhatsApp and Facebook. Sometimes, it's physical I can go out there and talk to customers, that I have things in stock." Other entrepreneurs similarly expressed that, while they had begun to use social media more often to advertise their business, they did not completely shift away from other marketing strategies because the market, or their customers, were not ready for a fully digital shift.

Enhancing technology in marketing not just the performance of those with larger or more advanced businesses. Even those running small-scale businesses focused on selling goods and providing simple services are embracing digital marketing solutions, and the customers that they are hoping to reach. These seeking to appear their growth could offer further information on best practices for how to use social media not just for brand promotion but also for customer connection, while providing advice on how to effectively integrate these marketing approaches with the others they are using.

That said, some entrepreneurs whom we interviewed expressed that, while social media offers some advantages, it cannot always replace or replicate more traditional marketing channels. For example, a young Ghanaian running a school delivery service explained, "We have no social media. It goes to more visibility, but definitely, our target is the CEO [central business district], so, it's better [through] advertising. But business, to business, actually going there. For the business owner, social media does not seem sufficient to reach their desired clients."

However, young entrepreneurs are not simply using social media to get the word out about their businesses; they also mentioned that it presents a useful tool for engaging their customers. As a Kenyan entrepreneur said, "I try to communicate as much as possible with my customers. Because customer relationship is an important part of our business, young entrepreneurs are also finding social media a useful in building and maintaining customer relationships."

Young Think Tank Report SPOTLIGHT ON YOUTH ENTREPRENEURSHIP 19

Young entrepreneurs need access to tailored skill-building opportunities and financial capital from trusted sources to grow their businesses.

The young entrepreneurs we spoke with managed to find the means to start their businesses and apply the skills they already have to succeed in running them. But they face several barriers to accessing capital and skills to grow their businesses. They largely relied on informal lenders, getting loans from friends and family and trading their skills independently from other sources. They had fears that could result in the more understanding of the needs and more flexible than more formal financing and skill-building options.

Training opportunities for young entrepreneurs should focus on financial management best practices that can be applied in their contexts. Business development services should recognize diverse contexts and provide a variety of options as services are tailored to individual needs. Mentors can also help young entrepreneurs to essential information, services, and opportunities that can support business growth.

Young entrepreneurs are building their resilience to COVID-19 and rebuilding their businesses to live 'new normal'

Many young entrepreneurs have continued to strengthen their customer engagement by exploring new ways of connecting with their customers through social media and digital platforms. They also have shown a high level of resilience and are focused on how COVID-19 has set them back and more on adapting to the new situation. They have shown a high level of confidence that their businesses will not only bounce back but will recover faster than before.

That said, they also stressed that financial support from their governments and more favorable financial products from private institutions could help them recover more quickly. Young entrepreneurs could also be helped to better adapt to the new normal by being able to improve customer interactions through digital services.

Our research identifies key challenges that young entrepreneurs face in expanding their businesses. The greatest areas where support is needed to change the context for the better. Our findings challenge the usual ways of supporting small-scale businesses, and we call on the private sector, financial institutions, and development organizations to explore new approaches to support the growth and success of these young entrepreneurs. This report is part of the solution to the youth employment crisis. It is to us to support their ability to do so.

Young Think Tank Report SPOTLIGHT ON YOUTH ENTREPRENEURSHIP 15

As a Ghanaian entrepreneur stressed, "Sometimes it is not just about what you go and read, it doesn't really work like that. People bring up their experiences and how things differ from you see them on the internet, and I think that is good advice that can help you to do things differently."

Most often, entrepreneurs mentioned that they preferred to learn these additional business skills through mentorship but instead have largely relied on teaching themselves from what information they can find.

When asked how they would best like to gain the skills needed to expand their businesses, several young entrepreneurs expressed that they would like to do so by connecting with mentors. As a business-impoverished entrepreneur, "I have to get consultations, training, and mentorship from established players or organizers of the business, especially on marketing and sales, how to advertise my business, general." Similarly, a young entrepreneur stated, "I really prefer to be able to get people to mentor me. I don't like to teach to manage people and also manage resources. I'd think it will be long term."

These gaps expressed in this area whether mentors in particular are so valuable because they can draw on their personal experience and understanding from living with business themselves. As a Ghanaian entrepreneur expressed, "Sometimes it is not just about what you go and read, it doesn't really work like that. People bring up their experiences and how things differ from you see them on the internet, and I think that is good advice that can help you to do things differently." Because the mentors they seek would be more familiar with the experience of building a business in a similar context, entrepreneurs felt that their advice would be more reliable and applicable than that of others who might not understand their specific realities.

The ability to draw from their own direct experience makes mentors even more helpful to young entrepreneurs than as a source of practical experience. As a Rwandan entrepreneur explained "I would go for individual experienced entrepreneurs. They have not worked experience, and they can help you to walk through things based on their experience and possibly link you up with different resources that are relevant."

In this one statement, the entrepreneur mentions several advantages of mentorship: they offer experience more practical than they can better understand that peers' readily, and that they can also play a bridging role in connecting them to the support to people and opportunities.

Young Think Tank Report SPOTLIGHT ON YOUTH ENTREPRENEURSHIP 20

However, it is not just that taking loans from these sources is easier; entrepreneurs mentioned that it is more desirable because these sources can provide support on more favorable terms. Speaking of taking money from her family, it is usually a good option, she commented that, "Even though that I did they give a small amount, but they don't impose on me like financial institutions."

This is not just that of their friends, the entrepreneurs we spoke with also mentioned that SACCOs have more flexibility in the way they set up repayment plans than banks, as a Ugandan woman stated explained, "Some banks SACCOs are more consistent, compared to banks. They can give you a grace period, a reasonable grace period with no penalty or interest [on] late payments. You can decide weekly, monthly or to pay it or not."

Entrepreneurs that in SACCOs compared to banks "to meet their own trust you. When you go into a small SACCO with friends who understand you, it has been very helpful." These entrepreneurs' perspectives, with informed you, are not only more consistent, compared to banks, but also more flexible than banks, as a Ugandan woman stated explained, "Some banks SACCOs are more consistent, compared to banks. They can give you a grace period, a reasonable grace period with no penalty or interest [on] late payments. You can decide weekly, monthly or to pay it or not."

Entrepreneurs prefer to access financial capital from those they trust—and who also trust them—because the terms that they give are more likely to be favorable than those a bank would offer. Therefore, enhancing the financial inclusion of business owners is less about deepening their access to available options and more about designing products and procedures that are more accessible and that require them less risk.



Young Think Tank Report SPOTLIGHT ON YOUTH ENTREPRENEURSHIP 21

In addition to more practical considerations, position and taking play a strong role in a young entrepreneur's business selection [look at the market – how can I fit that gap?]

While entrepreneurs are seeking their business in practical terms, such as investment needed and capital, position also plays a role in their selection. It is not the determination factor, but young entrepreneurs described the role that position and talent played in advancing their business selection. When they mentioned the process of selecting their business, the entrepreneurs regularly mentioned that the one they chose was "a better fit" or a "better market niche."

A Ghanaian entrepreneur selling health drinks explained how careful selection can be in building a business, saying "It is important about the position because for me, if I don't sleep for three days working, I don't need. It is just about the idea." For this entrepreneur, having a passion for what he is doing is what problem he needs to solve and energy to run his business, even when it is demanding.

However, that does not mean that some entrepreneurs are only considering their passion when establishing their businesses. Instead, they describe passion as the starting point that leads them to their considerations, such as market demand. A Malawian entrepreneur explained her saying "I would go for individual experienced entrepreneurs. They have not worked experience, and they can help you to walk through things based on their experience and possibly link you up with different resources that are relevant."

Similarly, a Kenyan entrepreneur stressed, "You have to enjoy your thing. That's where you find success and happiness... You have to [in your business] will affect in your work, and it will affect your relationship to your... In both of these statements, these entrepreneurs use their passion as the starting point for their business—and that that is something that customers recognize. Therefore, there can be a direct impact on the strength of the business that comes from starting a young entrepreneur's passion.



Young Think Tank Report SPOTLIGHT ON YOUTH ENTREPRENEURSHIP 14

Internal documents

Overview

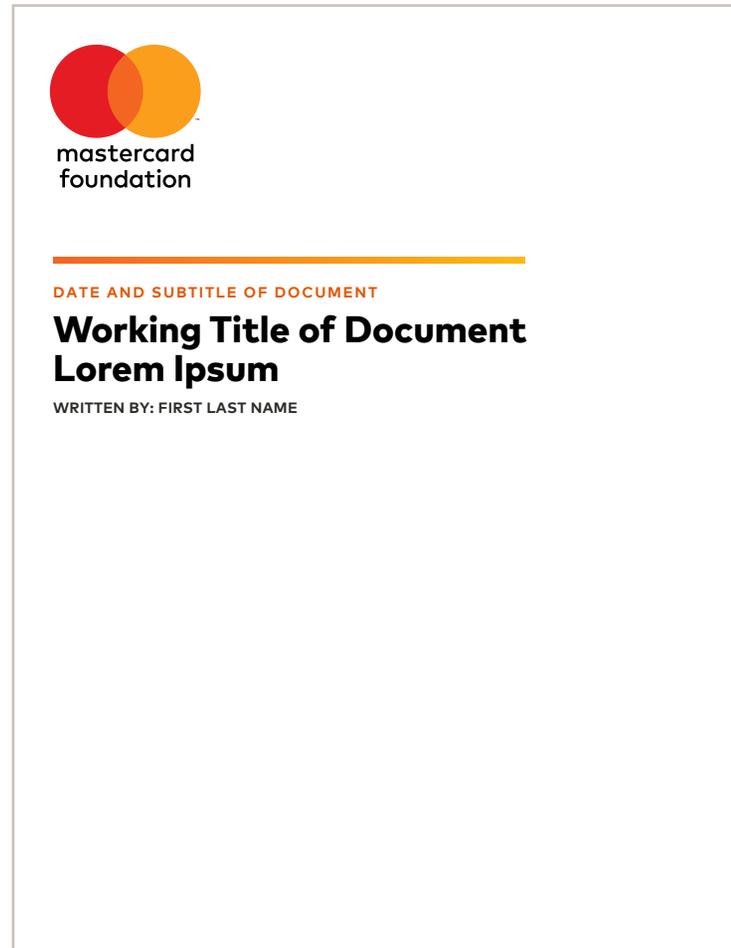
This section details guidelines for internal documents, which are informal pieces meant to be shared internally only. They are documents that are self-written by staff, may be a "grey paper" containing preliminary findings and a working title, or a policy document placed on the intranet for staff reference. Such documents would typically be desktop published from a staff member's computer with little or no external production support, and stapled in the top left corner, or published as a PDF only. There is a Microsoft Word document template with the typography system (using commonly available fonts, not the "Mark for MC" font), graphic styling, header/footer styling, cover page, table of contents, citations/end page.

Print and digital size

8.5" (w) x 11.0" (h)

Application

Primarily meant for digital (PDF) but also available for print.



11.0 inches

8.5 inches

Internal documents / grids

Consecutive pages

Designed with the user in mind, the intention is to allow anyone to create this document on their desktop computer without the support of outside production. The result is a consistent, streamlined look for all internal communications. A two-column grid is ideal for this type of application. The line length remains pleasing to the eye and comfortable to read with the increased margins and gutter width. The document is set up as a user-friendly Microsoft Word template.

The Youth Employment Challenge

Africa is the youngest and fastest-growing continent in the world. By 2030, there will be 375 million young people in the job market in Africa. Within a few decades, this demographic boom will push Africa's workforce to more than a billion people, the largest in the world.

This generation is healthier and better educated than their parents. Through technology, they have easier access to information, and consumer goods and services. The world they live in is more democratic. While the circumstances of their lives are measurably better than they were in the past, a significant gap between the number of young people seeking work and the limited employment opportunities available to them means that they will face challenges finding formal employment and a pathway out of poverty. Moreover, for some time, we've observed a mismatch between the skills of young people entering the workforce and the needs of employers.

The youth employment challenge is daunting, but it is not insurmountable.

THE MASTERCARD FOUNDATION RESPONSE

We see the challenge of youth employment in Africa as an immense opportunity. Africa's young people are innovative and energetic, and they are already creating solutions to the challenges they face. The time is right for the Foundation to focus on supporting them by driving systematic change in financial inclusion and education to increase youth employment and reduce poverty.

That is why, by 2030, our goal is to enable 30 million young people, particularly women, to secure employment that they see as dignified and fulfilling.

Our goal is part of our new strategy, Young Africa Works. Working toward it, we will:

Design Country-Specific Strategies: Improving education and vocational training, finding new ways to connect people with opportunity, and increasing financial inclusion are all a part of the solution to the youth employment challenge. In addition, our approach will reflect the unique challenges and opportunities of the countries in which we work.

Empower Young Women: Young women face gender-based barriers in skills development and in accessing work. Breaking down these barriers is essential to their success, and ours.

While economic growth in many countries has been strong over the last 10 years, it has come with relatively few employment opportunities. According to the International Labour Organization, almost 80 percent of people in Africa work informally. Recent research undertaken by our Foundation in two countries in Africa found that among young people, very few had access to formal employment and most struggled to make a decent salary to live. When young people can secure formal work and a steady wage, their lives improve. Employment, particularly formal employment, is a leading pathway out of poverty for families. In Africa, the world's youngest continent, youth employment is a particularly important measure of poverty reduction.

BY 2100, ALMOST HALF OF THE WORLD'S YOUTH WILL BE AFRICAN

SHARE OF THE WORLD'S YOUTH (%) 1950-2100

Year	Africa Youth (Millions)	World Youth (Millions)	Share of World Youth (%)
1950	44	451	10%
2010	205	1,223	17%
2050	437	1,312	33%
2100	603	1,325	46%

Source: Africa Ahead: The Next 50 Years, 2013 Ibrahim Rafiqi Facts & Figures
Youth population refers to the population aged between 15 and 24.
Source: INPISA, 2017

Work with More African Organizations: On-the-ground knowledge and expertise is the bedrock of the Foundation's work. Partnering with African-led organizations active in seeking solutions to youth employment is a priority.

Use Technology to Drive Impact and Scale: Technology has the power to connect young people to their first job, apprenticeships, and cooperative programs. It also enables faster, more efficient access to capital, talent, and business support for entrepreneurs. It drives growth, inclusion, and poverty reduction.

Share More Evidence-Based Knowledge and Innovation: In a rapidly changing work environment, data-driven, creative solutions are needed. We will find new insights and share them with others to magnify our impact.

The Young Africa Works strategy is a continuation of our decade-old collaboration with Africa's youth. Their voices and insights have guided us as we have developed this strategy. Through them, we have learned that:

- Young people want to drive change. They want to be more than just beneficiaries of programs; this generation wants to be job creators. Their input is critical in the development of programs, policies, and decisions that affect youth employment.
- They have a vision for a more inclusive future. Over and over, young people have told us to be bold in our goals. Young women, rural youth, and refugees face additional barriers in gaining employment. The Foundation will do more to break down walls of inequality and empower the most vulnerable young people to succeed.
- They believe in the power of innovation and technology. Young people not only want to be equipped with the skills they need to leverage current technology, they want to lead in the development of the technology of tomorrow. To that end, we will bolster support to Science, Technology, Engineering, and Mathematics (STEM) education as we move forward.

AFRICA IS THE ONLY CONTINENT WHERE THE YOUTH POPULATION WILL ALMOST TRIPLE BY 2100

PERCENT CHANGE 2010-2100

Source: Africa Ahead: The Next 50 Years, 2013 Ibrahim Rafiqi Facts & Figures

In light of the scale and complexity of Africa's youth employment challenge, no one organization can address it alone. We must program holistically and work with African governments, the private sector, educators, and other funders. More cooperation with the formal private sector will be needed, as will increased levels of financial inclusion. The modernization of the agricultural sector and other critical growth sectors is key. Supporting African institutions to advance change in individual countries will be essential, as will advancing global discussions on youth employment in Africa.

Internal documents / MS Word Format

Overview

This document is in the format of a Microsoft Word document that will be shared on the Intranet and printed in-house for "Lunch-and-Learn Meeting Documents".

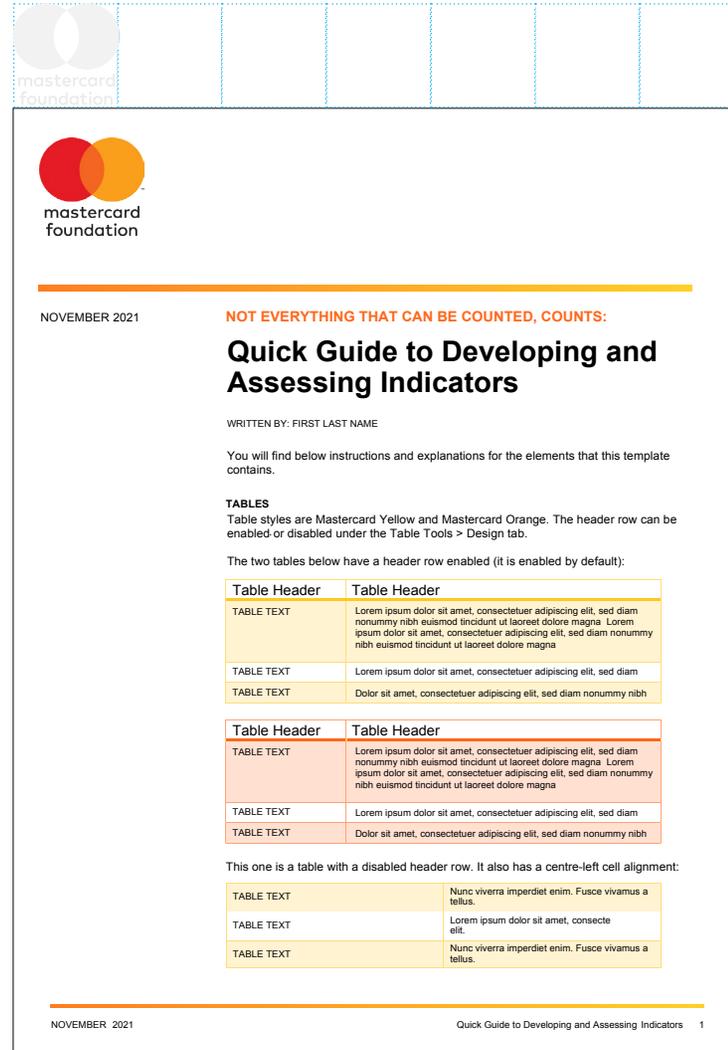
Print and digital size

8.5" (w) x 11.0" (h)

Application

Primarily meant for digital (PDF) but also available for print.

Note that internal communications without title pages use the logo size rules for narrow vertical formats (see page 28), where the sizing of the Mastercard Foundation logo is equal to one-seventh of the width of the document.



11.0 inches

8.5 inches

Design elements

Gradient Keylines

The keyline is a gradient of Mastercard Orange and Mastercard Yellow. The keyline must be a 10-pt weight, and lives at the top of each consecutive page like a running header. The footer keyline is two-point and should adhere to the same widths.

Case Studies

To highlight important text, such as a case study, use a Mastercard Yellow background with 20% tint and place the text on top in black. Use the left column to define the case study or place a title, and use the right column to place the body text.

Call-outs

Use the gradient keyline at a 1.1671" length (half the width of the left-hand column) above Mastercard Orange text.



CASE STUDY

Say you have a job training program that reports a 60% completion rate (that's pretty good, right?!) Not so fast. Where did they get that number? Well, they reported that of 100 enrolees who completed the course and signed up for a job, 60 ended up starting work. That's not nothing, but what about those who didn't complete the course? And is completion the important data point? Shouldn't it be those who are still employed? In this example, 100 additional folks started the course, but dropped out before it ended. What's more, of the 60 who completed the program and started working, only 30 were still employed after one year. So what is reported as a 60% completion rate, is actually only 15%, when we look at the whole sample, a longer time frame, and the relevant data point. We need to be careful about the numbers that comprise the numerator and the denominator of the indicator to ensure a reasonable number is reported.



Be careful how you calculate. Bad indicators can distort reality.

Charts and figures

Colour

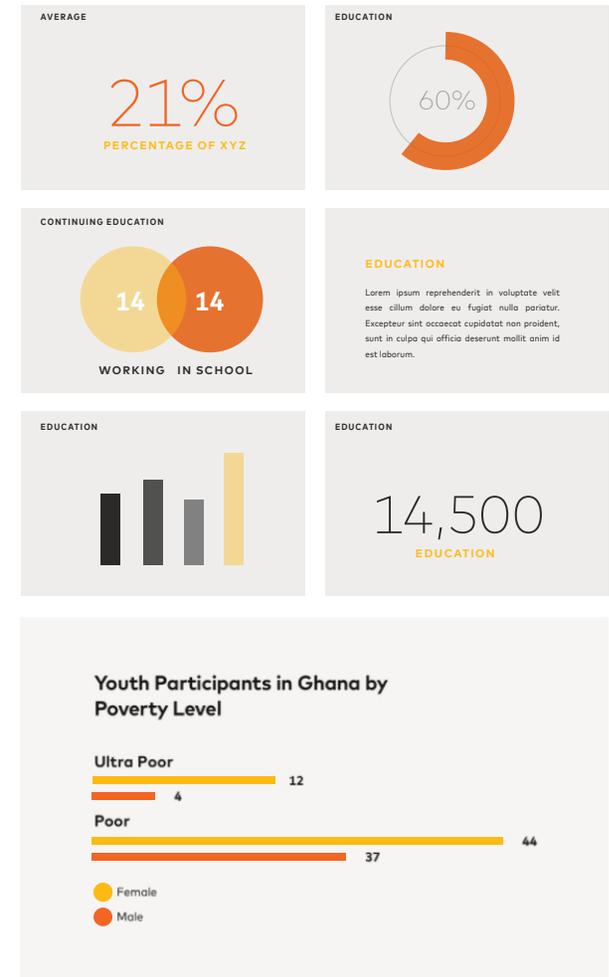
When creating charts, graphs or tables, make clarity and simplicity a priority. The preferred colours for Mastercard Foundation charts, graphs, or tables include Mastercard Yellow and Mastercard Orange. Please refer to page 51 of this document for colour notations.

Stick to two colours per infographic, and rely on tints of those colours to expand the variation of elements.

For background tints to anchor graphics, use Mastercard's Light Grey at 20%.

Partner	AIMS	U of Edinburgh	UBC
January 2018			
NUMBER OF SCHOLARS ENROLLED	12	1	6
PROJECT END DATE	12/12/20XX	12/12/20XX	12/12/20XX
NOTES	Lorem ipsum dolor sit amet, lorem oenean, velit sed. Ut quam, tempor erat, risus vestibulum prion, a volupat feugiat.	Lorem ipsum dolor sit amet, lorem oenean, velit sed. Ut quam, tempor erat, risus vestibulum prion, a volupat feugiat.	Lorem ipsum dolor sit amet, lorem oenean, velit sed. Ut quam, tempor erat, risus vestibulum prion, a volupat feugiat.
January 2018			
NUMBER OF SCHOLARS ENROLLED	12	1	6
PROJECT END DATE	12/12/20XX	12/12/20XX	12/12/20XX
NOTES	Lorem ipsum dolor sit amet, lorem oenean, velit sed. Ut quam, tempor erat, risus vestibulum prion, a volupat feugiat.	Lorem ipsum dolor sit amet, lorem oenean, velit sed. Ut quam, tempor erat, risus vestibulum prion, a volupat feugiat.	Lorem ipsum dolor sit amet, lorem oenean, velit sed. Ut quam, tempor erat, risus vestibulum prion, a volupat feugiat.
January 2018			
NUMBER OF SCHOLARS ENROLLED	12	1	6
PROJECT END DATE	12/12/20XX	12/12/20XX	12/12/20XX
NOTES	Lorem ipsum dolor sit amet, lorem oenean, velit sed. Ut quam, tempor erat, risus vestibulum prion, a volupat feugiat.	Lorem ipsum dolor sit amet, lorem oenean, velit sed. Ut quam, tempor erat, risus vestibulum prion, a volupat feugiat.	Lorem ipsum dolor sit amet, lorem oenean, velit sed. Ut quam, tempor erat, risus vestibulum prion, a volupat feugiat.

Type of Change	Outcome	Illustrative Indicators
CHANGE IN CIRCUMSTANCES	Farming household members lead dignified lives without material deprivation	% change in the # of farming households living above the poverty line
		% change in the overall # of children from farming households who exhibit wasting
CHANGE IN STATUS	Women and youth obtain high school diplomas	% change in the # of women and youth who complete secondary school
CHANGE IN BEHAVIOUR	Women and youth access banking services	% change in the # of women and youth who maintain a monthly balance in their bank account
CHANGE IN ATTITUDE	Youth are satisfied with their opportunities and life trajectories	% change in the # of youth who score above minimum target on an instrument that measures well-being
CHANGE IN KNOWLEDGE OR AWARENESS	Farmers know how to access information to improve crop yields	% change in the # of farmers who correctly identify extension resources from government officers, agribusiness, or non-profit organizations



Email templates / header illustrations

A series of custom illustrations have been developed to provide a unique visual element to the Internal Communications pieces.

They are:

The Weekly;

Leadership Update;

People News;

Security Update;

Internal Communications;

All-in;

Wellbeing Hour; and

a blank template that can be customized.

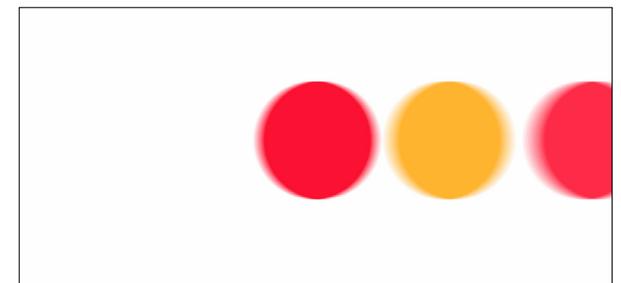


Animations

Simply build the logo to its final state (e.g., circles coming together or emerging from one circle), and hold on complete mark sufficiently at the end of the animation.

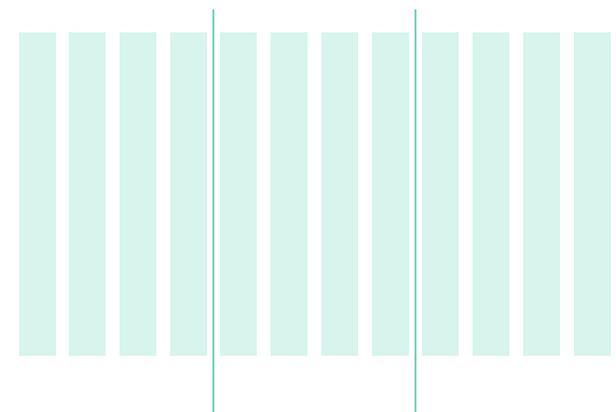
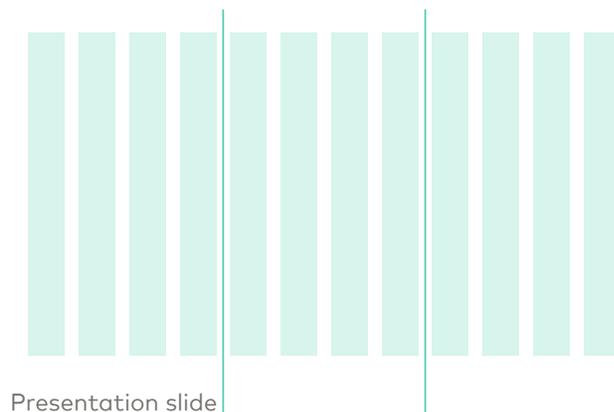
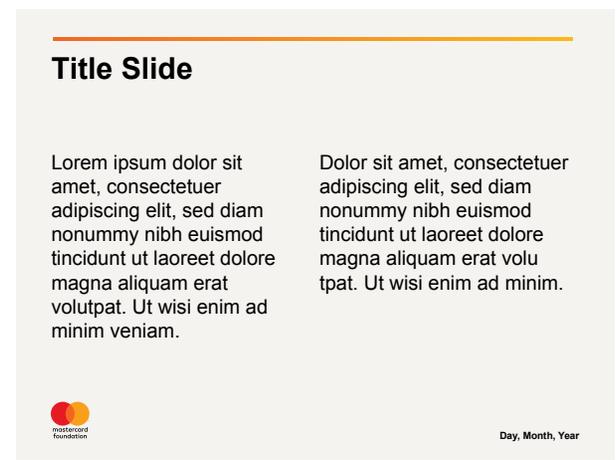
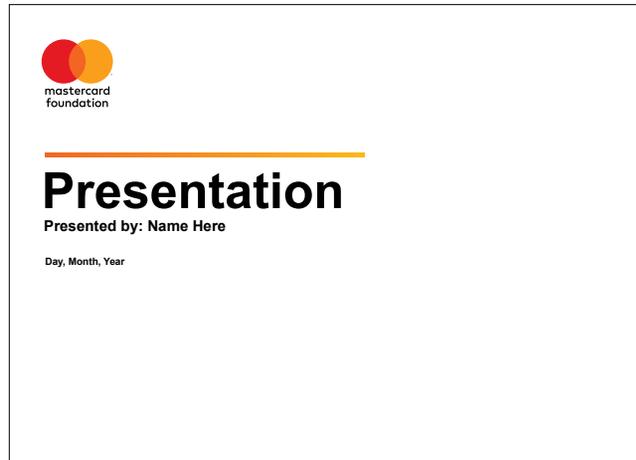
Do not create animation that appears to break up or fragment the logo or morph another object into the logo and vice versa.

Animation files can be found [here](#).



PowerPoint

Divide and use a clear open plan when designing PowerPoint slides. The title slide follows the rules for logo and title placement. After the title slide, the logo may be placed at a smaller size in the footer.



Business card and letterhead

Here are examples of a business card and letterhead (shown at 50% scale) that adhere to the Mastercard Foundation brand guidelines.

Letterhead and business cards are to be produced on a plain backing without a watermark or text represented behind either document.



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Applications on merchandise

When designing and creating merchandise for a program, please adhere to the guidelines outlined below. Please note that the Baobab Summit has been used as a sample program for this section, and these guidelines apply to all programs as listed on page 12.

Centre-alignment branding approach is to be strictly adhered to on merchandise.

Guidelines for merchandise with program name



Guidelines for merchandise with tree lock-up



Guideline for merchandise with partner logo



Applications on merchandise

Ensure the Mastercard Foundation logo is never smaller than the minimum size (page 8).

Centre-alignment branding approach is to be strictly adhered to on merchandise.

Here are some examples of applications:

- Water bottle
- T-shirt
- Hooded sweatshirt



Applications on merchandise / partners

Partner logos should appear optically equal in size to the Mastercard Foundation logo.

Here are some examples of applications:

- Water bottle
- T-shirt
- Hooded sweatshirt

Option with partner logo on the sleeve.



In partnership with
**PARTNER
LOGO**

Full view



Create a grid of sizing lines to use as a visual guide to determine equal sizing. This is done by vertically dividing the Mastercard Foundation logo into 10 equal squares.



To ensure logos are sized optically equal, use the sizing lines. First, place the partner logo on the same baseline as the Mastercard Foundation logo (bottom aligned). Then, optically size the partner logos to the closest sizing lines. (In this case, the logo is sized to the eighth line).

Applications on merchandise / partner-led

If the partner logo is complex and unable to fit properly on the front of the merchandise with the Mastercard Foundation logo, then the Foundation logo may be placed elsewhere (examples here show it on the sleeve for apparel).

Ensure the Mastercard Foundation logo has the *In partnership with* lock-up and is the same size as the partner logo.

Here are some examples of applications:

- T-shirt
- Hooded sweatshirt



Create a grid of sizing lines to use as a visual guide to determine equal sizing. This is done by vertically dividing the Mastercard Foundation logo into 10 equal squares.

In partnership with



To ensure logos are sized optically equal, use the sizing lines. First, place the partner logo on the same baseline as the Mastercard Foundation logo (bottom aligned). Then, optically size the partner logos to the closest sizing lines. (In this case, the logo is sized to the sixth line).

