**VISUAL
HISTORY
OF THE
HOLOCAUST**
Rethinking Curation
in the Digital Age

Deliverable D8.2 [revised edition]

Project Design and Identity Handbook

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Project Design and Identity Handbook

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1. Scope and purpose

The Project Design and Identity Handbook serves as a reference guide and background document for all participants of the project. It provides information on, and guidelines for the use of the project's corporate identity and its visual elements. It furthermore indicates basic principles for the effective communication of the project through established networks and platforms available to, and controlled by, the project's Consortium Members.

This document is a living document. It builds on:

- the curatorial framework and engagement principles established in deliverable D3.1 Definition of Engagement Levels, Usage Modes and User Types (M12);
- the ethical principles established in deliverable D3.3 Ethics Guideline (M12).

This handbook supersedes and replaces the previous version of this deliverable submitted in M12. It will be amended, as necessary. This deliverable complements the deliverables D8.1 Report on the Analysis of Stakeholders' and Users' Needs in VHH (M12/M24) and D8.3 Dissemination and Communication Plan (M24).

2. Main brand identity contacts

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3. Brand values and identity

3.1. Purpose of the brand identity

The Visual History of the Holocaust (VHH) project brings together a diverse and international group of institutions and individuals in the joint pursuit of a goal that reaches beyond its explicit topic and aims to digitally curate cultural heritage materials in a way that empowers users to explore European history and its traces in archival records and collective memory. Our approach is transdisciplinary, and our project results span a significant range of professional fields and communities of practice.

What we do is relevant to people around the globe, and we conduct our business in a highly ethical way and based on strong shared values.

The purpose of a brand identity is to ensure that we can communicate our values and goals, findings, and results in a coherent, compelling, and effective way.

It will

- make the project unique and memorable;
- reflect who we are, and what our vision and goals are;
- enhance public and personal interactions with us;
- increase our outreach.

It will ensure that our communication is

- consistent with the vision and goals of the project;
- visually recognizable;
- effective and efficient in its use of existing resources and platforms;
- compliant with the requirements of the Horizon 2020 program and its goals.

To ensure that our brand identity is effective we need to ensure that our staff and partners understand its principles, and to learn to apply them appropriately and consistently.

3.2. Our Core Values

We are
- accountable to our stakeholders;
- transparent, responsible and trustworthy in our dealings with heritage materials and the stories contained in them;
- professional and diligent in our conduct;
- inclusive, championing diversity and participation in the public sphere;
- ambitious, seeking innovation;
- open and participatory, keen to share knowledge;
- accessible and responsive to stakeholders' needs.

We aspire to make our project's results
- accessible and relevant to citizens;
- challenging, innovative, and striving for excellence in their relevant field of enquiry;
- engaging and compelling, fostering re-use and knowledge creation;
- sustainable for future generations.

3.3. Our key target groups

The project combines principles of digitally managing cultural objects and data with principles developed in museum curatorship, and with emerging approaches in interactive storytelling and database-driven narratives. Therefore, our target groups represent institutions and individuals from a broad range of societal and professional sectors.

These include, but are not limited to
- the GLAM (Galleries, Libraries, Archives, Museums) sector;
- researchers and the scientific community;
- the content industries, including broadcasters and content creators;
- developers and providers of online content platforms;
- suppliers of digitization services and digital preservation specialists;
- tourism industries;
- policymakers in all tiers of government, and at a European level;
- educational staff and students;
- citizen scientists and amateur historians;
- community groups and associations;
- Holocaust survivors and their families;
- citizens interested in, or affected by, the history of exclusion, discrimination, persecution, and genocide.

Our key target groups are further elaborated in deliverable D8.1 Report on the Analysis of Stakeholders' and Users' Needs in VHH (M12/M24).

3.4. A 'living' brand

To be relevant to communities and citizenry at large we need to be responsive. For our brand to be a 'living' brand we need to ensure we listen to our stakeholders' and users' feedback, collect relevant ideas, criticism and suggestions, and review our brand identity regularly.

Feedback on our brand and visual design that is collected through our Consortium Members' networks, social media and email is collected and reviewed by the brand

steward. It is discussed in our planned annual consortium meetings and informs, wherever relevant, the update of our brand identity.

3.5. Our fundamental principles

To reflect our values and our goals our brand identity needs to be engaging, modern and sophisticated. VHH is a technology-driven innovation action so our visual identity needs to be contemporary, competitive, and compelling.

At the same time the project design and our communication must avoid being overly technical or complex: our brand should be approachable and simple yet speak directly to our authority to curate significant and valuable European cultural heritage. This productive tension is reflected in the visual design of our logo and described in Section 4 (Visual identity).

VHH is fundamentally concerned with primary filmic materials of the organized mass murder of European Jews during World War II. We need to be highly reflective of the way we use imagery and, in particular, moving images: our stakeholders and audiences will expect nothing but the highest ethical, scholarly and technical standard.

Our visual identity avoids the use of historical imagery representing suffering and/or atrocities; and where we present imagery in our communication activities (online, through social media, in publications and presentations) it will be appropriately framed and contextualized to link it to the project's goals, vision and ethics.

In terms of language and content our communication aspires to be authentic, authoritative, inclusive, and engaging. To reach a broad range of audiences we use English in public communications whenever possible, and avoid overly technical or legalistic language, jargon or excessive use of acronyms while maintaining the highest professional standards of our respective disciplines.

Any acronyms used in public communications such as media releases and publications need to be resolved in their first instance. This includes the "VHH" acronym, even in references to technical components, e.g., "Visual History of the Holocaust Media Management and Search Infrastructure (VHH-MMSI)".

Our editorial processes ensure that written information is discoverable and presented in a clear and uncluttered manner.

We use specific type fonts for the various application contexts, from print to screen to online use to ensure legibility and interoperability.

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4. Visual identity

4.1. Design principles

Our design is based on a set of key principles:

Reflective use of images

The Holocaust marks a profound crisis of representation in modern western culture. Our design must therefore not only be subtle and respectful but invite users and stakeholders to reflect on the mediality of history. We avoid any naturalistic imagery or obvious symbolism and thus go beyond traditional naturalistic or explicit representations of its historical events and their impact.

Curiosity, not nostalgia

Accordingly, we avoid stereotypical and nostalgic representations of "archive", "cultural heritage", "memory" and "commemoration". Instead, our design encourages and provokes values such as curiosity, discovery, and agency.

Design for digital

We aim for a crisp and uncluttered design in order to create 'breathing space' and metaphorically speaking 'room for reflection'. Subtle graphic elements and a reduced color palette are balanced with the strong and memorable iconography of our logo. This design philosophy is to ensure visual material – graphics, images and audiovisual content – are emphasized and appropriately 'staged' as cultural objects, memory traces, evidence, testimony or artworks.

Our website is designed to be responsive in order to be accessible by a broad public using a variety of devices.

4.2. Key elements: the logo

Our logo is the visual foundation of the project design and identity. It visually represents the core issues and the key challenges the project addresses.

The logo: narrative and design

Central to our project is the 'representational crisis' the Holocaust constitutes. We work with material traces and visual evidence from the past in order to render historical events relevant and accessible for current generations.

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In accordance with our key design principles, the logo design avoids any naturalistic imagery or obvious symbolism. Instead, we employ a strong, boldface type font logo supported by a subtle graphic that implicitly refers to the Holocaust as a rupture of civilization and fragmented memory.

The interplay of "absence" and "presence" and of "survival" and "loss" is symbolized by the graphic element. Each of the 400 dots represents 10.000 survivors of the Holocaust; the gaps in-between the dots represent those who perished. However, the distribution of spots is random.

Why do we choose this particular form of representation? Our design concept links back to key areas of enquiry of the project:

- The dots represent the binary formalism of the digital. At the same time, they allude to the rational logic of modernity — abstraction, rationalization, categorization as a prerogative to analysis.
- In addition, they expose the dilemma underlying any Digital Humanities approach to the Holocaust: does the rational logic of computational sciences and of digitization literally "turn people into numbers" and therefore perpetuate victimization?
- Thus, the graphic element fosters critical enquiry: users are encouraged to journey from surprise and puzzlement to critical enquiry, and to reflect on the mediality of history and memory.
- The random distribution of the dots is to emphasize the experimental and open nature of our enquiry: we employ critical analysis and digital forensic tools to establish patterns and to discover links and relations.
- Our repository will remain uncomplete and gathers fragments that need to be connected with each other like dots in connect-the-dots-pictures. The final result, however, will always also contain gaps and voids.

The logo: use

The logo is to be used as one ensemble: the graphic and the type font element are not to be used separately. To avoid misuse, the logo utilizes a proprietary font and is delivered as a bitmap graphic and/or postscript file.

The logo can be used with or without by-line.

The logo is to be used in black & white only: both in black-on-white and white-on-black.

As a general rule, the logo is to be placed on the top right-hand side in publications, reports, letters etc. The logo may be placed in a different location for screen presentation templates only.

Users may not

- change the shape and proportions of the logo;
- change the typography or position of the project name;

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- colorize the logo;
- fill the empty spaces or connect the dots;
- apply a border of any kind around any side of the logo.

4.3. Key elements: use of color

In following through with the general design philosophy and its allusion to the digital dichotomy, our publications, screen presentations, website, social media channels and stationary use predominantly black-on-white or white-on-black aesthetics. Colors – apart from their use in digitized filmic, photographic, and textual documents – are used to highlight titles or to place emphasis. They are employed sparingly and with an emphasis on a muted, subtle color palette.

4.4. Key elements: type fonts and legibility

The logo font is a proprietary font used for the logo design only and not distributed to the project team.

The standard font utilized in correspondence, brochures and other copy is *Georgia regular* which is available on all contemporary IT systems. Its serifs offer a contrast to the geometrical properties of our stark and bold logo font and ensure legibility across both printed matter / stationery and screen content such as digital reports and deliverables.

For Power Point or similar screen presentations where content is projected or displayed on monitors or theatre / venue screens Verdana (a sans serif font) is used to avoid the legibility issues associated with serif fonts and to ensure media-adequate presentation.

Team and staff are not required to use either Georgia or Verdana in their everyday email correspondence since these communication forms usually correspond to individual corporate rules. Furthermore, email systems may override and replace user fonts with generic fonts.

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5. The brand identity in application

5.1. Maintain visual coherence

To ensure team members can present and communicate in a manner consistent with our visual identity, templates are available for the following use cases:

- template for Deliverables (MS Word)
- template for Letters (MS Word)
- template for Management Documents (MS Word)
- template for Milestone Reports (MS Word)
- template for Minutes (MS Word)
- template for Participants Lists of workshops or meetings (MS Word)
- template for Periodic Reports (MS Word)
- template for Programs of workshops, conferences (MS Word)
- template for Screen Presentations (PowerPoint, Apple Keynote)
- template for Travel Reports (MS Word)
- template for Working Papers (MS Word)

These templates can be downloaded from the VHH OneDrive Cloud by all team members. They are filed in the templates folder. All templates also contain an explicit reference to the EU Horizon 2020 funding program. See also Section 6: Mandatory attribution.

5.2. The project website and the VHH-MMSI

A complete redesign of the project website was finalized in M19 replacing the preliminary website launched at the start of the project. This relaunched Visual History of the Holocaust Website (the "VHH Website") is the key engagement tool for the project. Together with the VHH-MMSI it is the most visible instance of the project's brand-in-action, and therefore care must be taken to ensure its contents and form reflect our brand identity, ambitious objectives and notable results.

To ensure consistency and high quality an editorial manager with scholarly qualification and experience in peer projects has been appointed at LBI. The design and web development are handled by MAX ensuring design alignment with the VHH-MMSI and utilizing WordPress as a content management system fit for use by academic and curatorial personnel. Templates are provided, and a workflow is established to ensure relevant information – event announcements, reports, blogs, abstracts or other news items – can be provided by the VHH Consortium Members in a style and form compatible with and supportive of our brand identity.

This includes:

- template for information on VHH Consortium Members or Partners (MS Word)

- template for information on Team Members (MS Word)
- template for Event Announcements (MS Word)
- template for Event Documentations (MS Word)
- template for Event Reports (MS Word)
- template for Media Reports (MS Word)
- template for published Articles (MS Word)
- template for published Deliverables (MS Word)
- template for general Results (MS Word)
- template for Software Results (MS Word)

These templates can also be downloaded from the Downloads folder in the VHH OneDrive Cloud by all VHH Team Members.

5.3. Social media platforms

Social Media platforms, in line with our Dissemination and Communication Plan, play an important role in in the communication of our project. Users of the platforms need to ensure their contributions are consistent with our brand identity.

5.4. Dissemination: publishing

Publications in conference proceedings, peer-reviewed journals as well as in other periodicals are an important avenue for disseminating the project's findings and results, and an indicator for our success and excellence.

Publications must adhere to the fundamental principles established in section 3.5; it is particularly important to reference the project, its participants and the context of the Horizon 2020 program appropriately. (See also section 6: Mandatory attribution.)

Deliverable D1.1 Quality Control Plan (M1/M24) establishes further procedural details regarding quality control for publications.

All of our relevant publications have to be clearly referenced on and, if possible, linked to from the VHH Website.

5.5. Dissemination: presentations

Presentations are an important instrument to communicate our project's vision, mission and goals and to disseminate outcomes and results. We strive to represent our project in key professional forums, resources permitting.

When presenting the project or aspects of the project in conferences, seminars, lectures, public events or stakeholder meetings team members should

- ensure that the abstract/announcement references the project correctly according to our fundamental principles (see Section 3.5);
- adhere to our visual identity utilizing the most up-to-date templates;
- make use of assets including audiovisual content according to our fundamental principles (see Section 3.5) and in line with the design principles (Section 4.1 and following);
- make sure that the presentation carries the mandatory attribution to the Horizon 2020 program (see Section 6).

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6. Mandatory attribution

Each publication and any other dissemination material needs to reference the Horizon 2020 program funding.

Two variants of textual attribution/EU logo combinations are provided as png files in the Downloads folder of the VHH OneDrive Cloud.

Variant 1:

This project has received funding from the European Union's Horizon 2020 research and innovation programme under grant agreement No 822670. www.vhh-project.eu

Variant 2:

This project has received funding from the European Union's Horizon 2020 research and innovation programme under grant agreement No 822670. www.vhh-project.eu

If the EU logo cannot be used (e.g., in publications), a textual attribution is mandatory (variants depending on the level of involvement).

Variant 3:

"Acknowledgment: This research was undertaken in the course of the project "Visual History of the Holocaust: Rethinking Curation in the Digital Age" (www.vhh-project.eu). This project has received funding from the European Union's Horizon 2020 research and innovation programme under grant agreement No 822670."

Note: Any dissemination of results must indicate that it reflects only the author's view and that the EU Research Executive Agency is not responsible for any use that may be made of the information it contains.