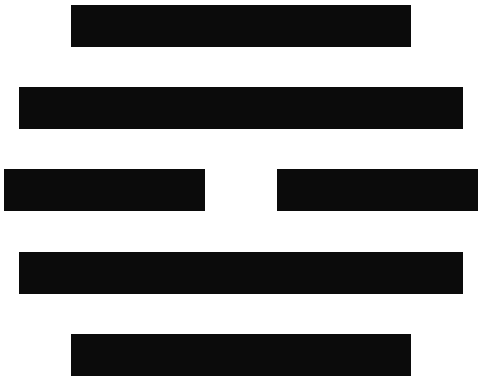


EARTH ALLIANCE

STOP GLYPHOSATE

A system for publishing the record, stating the demand, and giving people something to do. Built on the Swiss grid, wired with Material 3 tokens.

NOVEMBER 2026
16 SECTIONS · 17 PAGES
SYSTEM EA · BG V1.0 · REV 01

A public campaign about one chemical, and the ground it lands on.

Earth Alliance publishes what regulators, courts and peer-reviewed science have already said about glyphosate, and it asks for three plain things: label it, keep a buffer, publish the record.

The campaign exists because the information is public but not legible. A classification from the cancer agency of the World Health Organization, a trial record, a withdrawal of approval somewhere and a renewal somewhere else: none of it is hidden. It is simply scattered across documents that no one reads on the way to the shop.

So the work is editorial before it is political. Take the record apart into five levels of certainty, cite each one, and let people draw a conclusion they can defend at their own kitchen table.

WHAT THIS IS NOT

- A lawsuit, and not a diagnosis.
- A product, a subscription or a party.
- A place where a non-lawyer gives legal advice.
- A place where a private person is named as sick.

THE MANDATE

Publish the record. Attribute every claim. Correct in public. Never spend the credibility of a real case on a slogan it cannot carry.

AUDIENCE	WHAT THEY NEED	WHAT WE GIVE THEM
People living next to spraying	A sentence they can repeat, with a source under it	The five levels, the citation, a printable poster
Farmers and field workers	Something that survives an argument with a supplier	Hazard versus risk explained without hedging
Journalists and researchers	Access to the primary documents, dated	Source lines with body, document and date
Friends and neighbours	One link that explains the whole thing	This system, the site, the poster
Funders and partners	Proof the campaign can be trusted with money	The evidence discipline in section 15

02 Name and architecture

The name is **Earth Alliance**. The descriptor is **Stop Glyphosate**. The two always travel together, in that order, with the descriptor never larger than the name.

In running text the campaign is written as Earth Alliance. Capitals belong to the logo, not to the sentence. A first mention in a press piece is "Earth Alliance, a campaign to stop glyphosate"; every mention after that is "the campaign" or "Earth Alliance".

WRITTEN AS, NEVER WRITTEN AS

WRITTEN AS	NEVER WRITTEN AS
Earth Alliance	EARTH ALLIANCE in a sentence
Earth Alliance, a campaign to stop glyphosate	Earth Alliance™, EA™, EarthAlliance
the campaign	the Alliance, the EA, EA Org
Stop Glyphosate (as a descriptor, after a colon or a dot)	StopGlyphosate, Stop-Glyphosate, Stop Glyphosate Now
earth-alliance.org	earthalliance.com, earth-alliance.net
#StopGlyphosate	#stop_glyphosate, #StopGlifosato

In Portuguese the campaign keeps the English name and translates the demand: Earth Alliance, pare o glifosato. Translating the name splits the archive in two.

WHY THIS NAME

A campaign that names a chemical in its brand also inherits the chemical's legal weather. Keeping the demand in the descriptor lets the institution survive the specific fight: if glyphosate is withdrawn, renamed or folded into a wider argument, the alliance still stands and the archive still makes sense. The name is a place to keep the record. The descriptor is what we are doing this year.

CODENAMES IN FILES

`EARTHALLIANCE` · `EA`. Version stamps read `EA · BG V1.0`.

CHARACTER DISCIPLINE

Primary lockup	≤ 18 CHARS PER LINE
Seal text	≤ 16 CHARS
Hashtag	≤ 16, NO ACCENTS
Handle	@EARTHALLIANCE
Domain	EARTH-ALLIANCE.ORG

If a name cannot fit the seal it does not work, because most reach happens on a phone. The seal is the test, not the letterhead.

HASHTAGS

#STOPGLYPHOSATE
#EARTHALLIANCE
#SOILFIRST

One per post. Two reads as spam, three reads as a bot.

REGISTRATION

A trademark search in the relevant classes and territories is still pending. Nothing in this book claims a registration, and no piece of merchandise is produced before that search is done.

03 Voice and taglines

THE VOICE IN FOUR RULES

- **Short sentences.** One idea each. If a sentence needs a comma to survive, it is two sentences.
- **Verb first.** Name the action before the feeling.
- **Numbers carry the weight.** An argument that needs an adjective is not finished.
- **No war metaphors** unless the piece is literally about a war. This is about soil, exposure and law.

NEVER

- No em dashes or long dash chains.
- No "delve", "unlock", "leverage", "journey", "game changer".
- No accusation of a crime before a court has said it.
- No invented quote, study, contact or figure, ever.

TAGLINE FAMILIES

FAMILY	USE IT WHEN	EXAMPLE
Institutional	The piece introduces the organisation	Earth Alliance. Stop Glyphosate.
Movement	The piece asks people to act	Stop the spray. Keep the ground.
Evidence	The piece is a document or a data story	Follow the citations, not the ads.
Health	The piece is about exposure and bodies	Cancer is not a weed.
Portuguese	The piece is aimed at Brazil	Pare a pulverização. Fique com o solo.

PRIMARY TAGLINE

STOP THE SPRAY. KEEP THE GROUND.

USAGE RULES

- One tagline per piece. Never stacked.
- The tagline never replaces the name. It sits under it or after it.
- The tagline is not a claim. It carries no number, so it needs no citation.
- Translation into Portuguese is written, not machine translated. The rhythm is part of the message.

WHAT WE DO NOT DO WITH URGENCY

No countdowns. No "act now before it is too late". No list of symptoms used as a threat. Urgency that comes from fright wears off in a week, and it makes every number we publish look like it was chosen for effect. The record is frightening enough on its own, and it is still there next month.

ONE LINE, WRITTEN BADLY AND THEN WRITTEN WELL

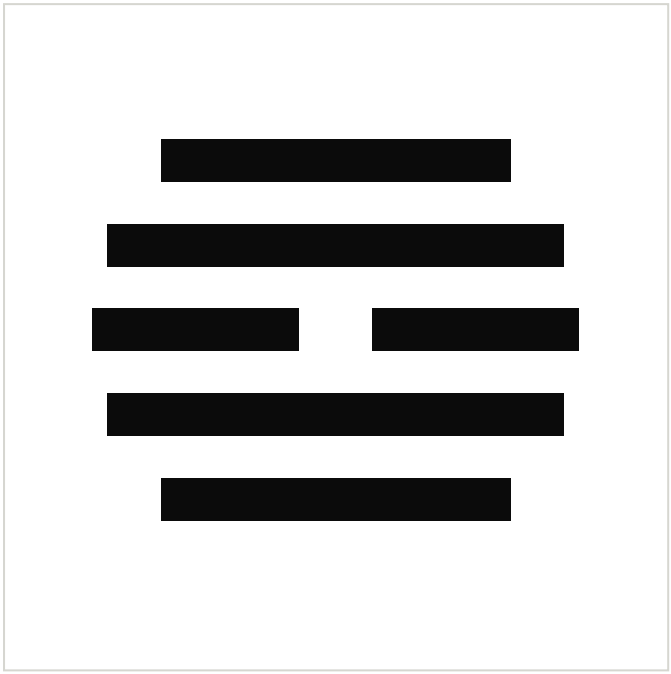
Bad: "In today's world, we must urgently tackle the devastating impact of this toxic chemical on our precious planet before it is too late."

Good: "Glyphosate is classified as a probable human carcinogen. It is still sprayed on fields next to houses. We ask for three things: label it, keep a buffer, publish the record."

The bad line has no fact, no subject and no ask. The good line has a classification, a situation and three demands, and every clause survives a question from a hostile reader.

The full bank, 40 lines and up, lives in **brand-guideline/taglines.md**.

04 The mark



Primary mark. Five rules of 8 units, pitch 16, sphere radius 46. The middle rule is interrupted by a 14 unit gap. Generated by brand/tools/gen_marks.py.

A world drawn in five rules, one of them broken.

The rules are the system: regulation, permits, labels, the paperwork that is supposed to hold. The break is what the campaign is about. It is one interruption, not damage. The sphere still reads as a sphere, which is the point: the world is intact, the rule is not.

The construction is arithmetic, not drawing. Five horizontal rules clipped to a circle of radius 46 in a 100 unit box, thickness 8, pitch 16. The middle rule is cut at the centre with a 14 unit gap, and the two halves stay on the same baseline. No rounded ends, no stroke, no gradient, no shadow.

CLEAR SPACE AND MINIMUM SIZE

Clear space	Two rule heights (16 units) on every side
Minimum mark	24 px on screen, 8 mm in print
Compact mark	Down to 16 px, favicon only
Horizontal lockup	120 px wide minimum

REBUILDING IT BY HAND

A designer can reconstruct the mark in any tool from six numbers, without the SVG:

- Box 100 × 100. Sphere radius 46, centred at 50/50.
- Five rules, thickness 8, pitch 16. Total height 72, so the stack starts at y 14.
- Each end is the chord of the circle at that rule's centre line. Centre line at y 18, 34, 50, 66, 82.
- The middle rule is cut at x 50, with a 14 unit gap: 43 to 57.
- Both halves stay on y 46 to 54. The break is a gap, not an offset: the moment one half drops, the mark stops reading as a sphere and starts reading as a mistake.
- Compact version: three rules, thickness 9, pitch 25, same 14 unit gap. It drops two rules because five cannot survive 16 px without turning into a grey block.

The generator in brand/tools/gen_marks.py holds these numbers as constants. Change a constant, rerun it, and every export in the package stays in step.

VARIANTS

- **Positive:** ink on paper.
- **Inverse:** paper on ink.

MISUSE, THE SIX THAT ACTUALLY HAPPEN

Do not close the gap. The break is the mark.

Do not rotate or tilt it. The rules stay horizontal.

Do not stretch it. The sphere stays round.

Do not add a leaf, a drop, a globe or a

05 Lockups



Horizontal lockup, primary. Wordmark cap height equals the mark's rule thickness times four. Descriptor set in mono, tracked, never larger than 30 percent of the wordmark.

HORIZONTAL

Default. Headers, documents, the site, sponsorships. The mark sits left, the text block right, both flush on the same baseline.

STACKED

Square formats: avatars, stickers, seals, merchandise. The mark is centred above, the wordmark below, the descriptor under it.

SEAL

Documents and corrections only. It signals that a piece came from the campaign and carries a review number. Never use the seal as decoration on a poster.

AVATAR

The mark on ink, inside the circle. The compact mark goes below 24 px. Never put text in an avatar.

CO-BRANDING

A partner's mark sits at the same optical size as our mark cap height, separated by a 1px rule or a gap of two clear-space units. A partner mark never sits inside our lockup, and ours never sits inside theirs. If the partner requires a box, the box is theirs, not ours.

OPTICAL CORRECTIONS

Three corrections that make the lockup look right even though the measurements look wrong:

- The wordmark baseline sits 6 units below the mark's vertical centre. Cap height makes a line of type look higher than it measures, so a mathematically centred wordmark reads as floating.
- The descriptor is tracked at 0.3em. At small sizes mono type closes up, and the descriptor is always small.
- The gap between mark and wordmark equals one rule height times two, measured from the mark's widest rule, not from its bounding box.

Placement on red: only the seal, only on documents, and only with the mark in paper white. The horizontal lockup never sits on signal red, because the descriptor is already red and would disappear.

Sponsorship line: **Earth Alliance · Stop Glyphosate** then the partner, at 60 percent optical size, on the same baseline.

06 Colour

Colour has a job. Signal red marks the demand and the number that matters. Everything else is ink, paper and rule.

Ink · #0B0B0B
--ea-black
Text, ground in dark mode.

Paper · #FAFAF7
--ea-paper
Default light ground.

Rule · #D6D6D0
--ea-rule
Hairlines, dividers.

Grey 700 · #55554F
--ea-grey-700
Secondary text, 7.18:1.

Signal · #E2231A
--ea-red
The demand, the key number.

Soil · #A8732B
--ea-soil
Territory and agriculture data only.

Data · #1B4D63
--ea-data
Scientific attribution only.

Grey 500 · #8C8C85
--ea-grey-500
Dim text. 3.24:1, large only.

ONE ACCENT PER BLOCK

A block gets one colour beyond ink and paper. If two numbers matter, one of them is not the point. Signal red on the number the reader must remember, everything else in ink. Soil and data are not accents: they are licences, granted only for the data they describe.

CONTRAST, MEASURED

PAIR	RATIO	ALLOWED
Ink on paper	18.62:1	Any size
Grey 700 on paper	7.18:1	AA body
Signal on paper	4.47:1	Large text and UI
Paper on signal	4.68:1	AA body
Soil on paper	3.90:1	Large text only

Ratios calculated from the tokens with the WCAG relative luminance formula, sRGB. Signal red at body size is a deliberate limit: it is a marker, not a reading colour.

DARK MODE

Dark is the default on screens and never used for print. The ground becomes ink, text becomes #F2F2EE, hairlines become #2E2E29. The signal lifts one step to #F03227, because #E2231A loses too much against black to stay legible as a marker.

PROBABLE CARCINOGEN

IARC · GROUP 2A · MARCH 2015

WHAT NEVER HAPPENS

- No gradients, no glass, no soft shadows.
- No green. An environmental campaign that reaches for green stops being legible.
- No red on a photograph, and no tinted red for "warmth".
- No colour behind a citation. Sources live on paper.

07 Typography

DISPLAY AND TEXT · ARCHIVO

EVIDENCE FIRST

Archivo carries both display and text. One grotesk, nine weights, a variable width axis when a headline needs to fill a measure exactly. Body text at 400, titles at 600, headlines at 700, display at 800.

DATA AND ATTRIBUTION · ROBOTO MONO

IARC/WHO · Monograph Volume 112 · March 2015 · Group 2A
17 experts · 11 countries · hazard classification

Mono is never used for body copy. It marks a number, a source, a date, a label, a version. If a reader sees mono, they should know a citation is coming.

SPECIMEN: ONE SENTENCE AT THREE SIZES

THE RECORD IS PUBLIC.

The record is public. Read it before you argue with it.

IARC/WHO · MONOGRAPH 112 · MARCH 2015 · GROUP 2A

Display breaks at the verb when it can. The title keeps the whole sentence on two lines. The caption is the citation, and it is always mono.

MIXED LANGUAGE

English display with Portuguese body is allowed: a poster can carry the English headline and a Portuguese paragraph under it, because the name is English. What is never allowed is a mixed line: no sentence that switches language inside itself, and no bilingual headline set as two lines of the same size. If a piece has to work in both languages, it is two pieces, printed on two sides.

NUMERALS

Tabular always: 0123456789. Numbers in a table, a stat or an animation must not jitter as they change. Enable `FONT-VARIANT-NUMERIC: TABULAR-NUMS` on every element that holds a figure.

THE SCALE

ROLE	SIZE / LINE	TRACK
Display L	72 / 0.94	-0.035em
Display M	52 / 0.96	-0.03em
Headline	36 / 1.04	-0.02em
Title	21 / 1.20	0
Body L	17 / 1.50	0
Body M	15 / 1.55	0
Label	11 / 1.20	0.16em

RULES

- Ragged right, never justified.
- No hyphenation in headlines. Ever.
- Measure capped at 68 characters.
- Uppercase display only for headlines of six words or fewer.
- Minimum 28 px type in vertical video, 9.5 pt in print.

LICENCE

Archivo and Roboto Mono are used under the SIL Open Font License and self-hosted in **brand/assets/fonts**. The wordmark in the SVG lockups is live text: install the font or convert to outlines before sending to print.

08 Grid and layout

Everything sits on an 8 px unit. Columns are 12 at desktop, 8 at tablet, 4 at phone. Margins are 32 px, 32 px and 20 px. Gutters are 24 px, always.

The grid is not a decoration and not a suggestion. A block starts on a column edge or it does not start. When a layout feels wrong, the answer is almost always that something is off the grid by 8 or 16 px, not that the composition needs more elements.

THE THREE EDITORIAL DEVICES

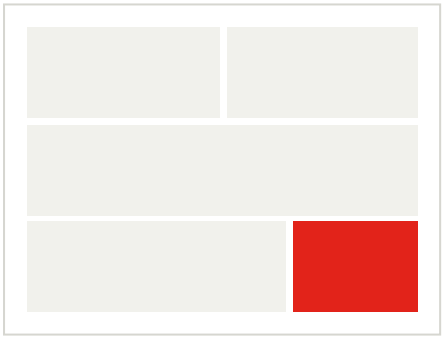
- **Section head.** A small mono index number in signal red, the title in Archivo 700, and a hairline under both. This is what makes a long document feel ordered.
- **The rule as separator.** Never a box, never a card shadow. A 1 px rule above a block is enough to separate it, and it costs nothing.
- **The asymmetric split.** Seven columns of content against four of note, or eight against three. Never 6/6: symmetry reads as a slide, not as a page.

BREAKPOINTS

WIDTH	COLS	MARGIN
1440 and up	12	32 px
1024 to 1439	12	32 px
600 to 1023	8	32 px
320 to 599	4	20 px

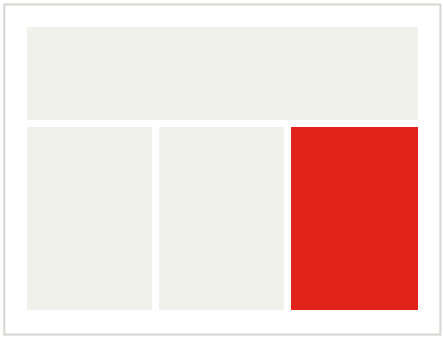
VERTICAL RHYTHM

Space steps: 8, 16, 24, 32, 48, 64, 96, 128. Section padding is 96 px on desktop and 64 px on phone. Nothing in between, because a designer who picks 40 today picks 44 tomorrow.



Poster grid. Mark and headline on a 6 column module, one red block.

Article grid. Seven columns of text, four of note.



Social grid. One statement, one source, one accent.

09 Web system

Material 3 supplies the architecture. The Swiss grid supplies the skin. When the two disagree, the Swiss rule wins on appearance and Material wins on behaviour.

Material 3 is a system for state: how a control looks when it is hovered, focused, pressed, disabled, loading. That grammar is excellent and it is invisible in a screenshot, which is exactly why a campaign that looks like a poster needs it. Our tokens are named after the Material roles so that a component written by someone else can be dropped in without a translation table.

WHAT WE TAKE

- Token roles: primary, on-primary, surface, surface-container, outline, on-surface-variant.
- State layers: 8 percent hover, 12 percent focus, 16 percent pressed, on the control colour.
- The type scale as a naming system, with our own sizes.
- Focus rings, 44 px touch targets, and the rule that a disabled control is disabled, not grey text with a click handler still attached.
- Emphasised easing, `CUBIC-BEZIER(0.2, 0, 0, 1)`.

WHAT WE REJECT

- Elevation shadows. Separation is a hairline, not a blur.
- Tonal surface tints and filled text fields.
- Corner radii above zero.
- Floating action buttons. A campaign has one action and it is a link.

ROLE MAPPING

MATERIAL ROLE	OUR TOKEN
primary	`--EA-RED`
on-primary	`--EA-WHITE`
surface	`--EA-PAPER`
surface-container	`#F1F1EC`
on-surface	`--EA-BLACK`
on-surface-variant	`--EA-GREY-700`
outline / outline-variant	`--EA-RULE`

CONTROL STATES



ANATOMY OF FOUR COMPONENTS

Button	Label in mono caps, 44 px minimum height, 1 px border, filled or outlined, one action per block
Chip	Evidence level only. 1 px outline, mono label, no fill unless the level is the point
Stat	Numeral in signal, label in Archivo 600, source line and date in mono 11 px underneath
Table	Hairline rows, header in mono caps, numerals tabular, caption slot for sources

FORM COPY

A field is three pieces of text: the label says what it wants, the helper says what format, the error says what went wrong and what to do. Never "invalid input".

> Bad: "Error: invalid email."
>
> **Good:** "That address is missing an @. Use the form name@domain.org."

The living reference, with every component and every state, is **`brand/design-system/index.html`**. That page is the contract; this book explains why.

10 Imagery

Documentary, daylight, and evidence of work. Not metaphors.

A photograph in this campaign has to show something that exists: a field edge, a sprayer, a drum with a label, a water tank, a schoolyard fence, hands, boots, soil. If the image could illustrate any campaign about anything, it is the wrong image.

PHOTOGRAPHY RULES

- Available light. No colour grading, no teal and orange.
- Wide and mid shots carry the argument; close-ups of distressed skin do not.
- No stock photography of a smiling farmer holding a tomato.
- A person is named only with written consent, and a person is never shown as sick without a published report and their consent on file.
- Children are photographed only with a parent present and a signed release.

DIAGRAMS

- 1 px rules, mono labels, one accent.
- No 3D, no perspective, no drop shadows, no infographic mascots.
- Every diagram carries its source under it, in mono, at 11 px.

THE HARD RULE

No image of an identifiable person is published as a victim of glyphosate without a published medical report and that person's written consent. This is not a stylistic preference. It is the line between a campaign and a liability.

TREATMENT ON THE PAGE

- Full bleed, or a single column, never a small centred rectangle.
- No border radius, no frame, no white keyline.
- Caption in mono, 11 px, under the image, left aligned, with place and date.
- Type over an image only on a flat plate: a solid block of ink or paper, never over the photograph itself.

WHAT THE MARK DOES HERE

The mark sits in a corner at 24 px, or does not appear. A photograph with a large logo on it reads as an advertisement, and this campaign is not selling anything.

11 Motion

Three primitives. Nothing else moves.

PRIMITIVE	SPEC	WHERE
Hard cut	0 MS	Slides, evidence numbers, quotes
Type on	240 MS	Headlines entering a section
Slow drift	8000 MS	One background element, at most

Easing is CUBIC-BEZIER(0.2, 0, 0, 1) for everything that moves. There are no springs, no bounces, no staggered cascades of more than four elements, and no parallax on text.

REDUCED MOTION

Every animation is wrapped so that PREFERS-REDUCED-MOTION: REDUCE turns it off, and the content is visible by default. A page where the text only appears because JavaScript ran is a page that breaks in a PDF, a screenshot, and a reader mode.

WHERE MOTION IS FORBIDDEN

- On an evidence number. A figure that animates invites the question of what it was before.
- On a quote. Text that moves cannot be read as testimony.
- On the mark. The mark never rotates, pulses or draws itself.
- On a call to action that a person is trying to tap.

WHY SO LITTLE

This campaign asks people to trust a number. Motion is a claim of confidence, and confidence is not the same as credibility. A still page with a correct citation beats a moving page with a feeling.

VIDEO

Vertical video follows the same three primitives. Captions are burned in and always on. No zoom punches, no whooshes, no stock music with a build.

12 Formats and safe zones

Safe zones are the part teams get wrong. These numbers are the difference between a post that reads and a post with its headline under a caption bar.

FORMAT	PIXELS	SAFE ZONE	THE RULE THAT MATTERS
Feed 4:5	1080 × 1350	60 px margin on all four sides	One statement, one source line. Nothing in the bottom 120 px.
Story 9:16	1080 × 1920	250 px top, 320 px bottom	Burned-in captions, minimum 28 px type, one idea per frame.
Landscape 16:9	1920 × 1080	96 px margin	Headline left, mark right, nothing else.
Thumbnail	1280 × 720	64 px margin	One face and three words. If it needs a fourth word, the video is wrong.
Avatar	800 × 800	Circle at 62% of the frame	The mark only. No text survives the crop.
Banner	2048 × 1152	1546 × 423 centred	Everything that matters sits in the safe strip.
Poster	A2 · 420 × 594 MM	22 mm margin	Readable at 3 m. Headline as the last thing before the foot.
Leaflet	A5 · 148 × 210 MM	12 mm margin	Six panels maximum, each with one citation.
Email header	1200 × 400	60 px margin	Name and one line. No hero photograph.

CHARACTER LIMITS, BY FORMAT

Typographic limits, measured with this type at these sizes. They are not data, and they do not depend on the platform.

FORMAT	HEADLINE	BODY AND SOURCE
Feed 4:5 at 28 px	ABOUT 42 CHARACTERS PER LINE, 3 LINES	One source line, 90 characters maximum
Story 9:16 at 28 px	ABOUT 34 CHARACTERS PER LINE, 4 LINES	One idea per frame, 60 characters
Thumbnail	3 WORDS, 14 CHARACTERS TOTAL	No body. The title carries it
16:9 slide	ABOUT 60 CHARACTERS PER LINE, 2 LINES	One citation, 120 characters
Poster A2	6 OR 7 WORDS AT 33 MM	Source block up to 280 characters

If the headline does not fit, the headline is wrong. Do not shrink the type to save a word: a post with small type is a post nobody reads on a phone.

NAMING FILES

```
EA_{FORMAT}_{SUBJECT}_{YYYYMMDD}_{V}.{EXT}
EA_FEED_SPRAY-2015_20261106_V1.PNG
```

The date is the date the claim was last checked, not the date the file was exported. When they differ, the claim is stale.

ACCESSIBILITY IN EVERY FORMAT

- Captions burned in on video, always.
- Alt text written by a person, not generated from the file name.
- Contrast checked against the four pairs in section 06.

13 Print and merchandise

PAPER AND INK

Poster stock	Uncoated, 120 to 150 g/m², white
Leaflet	Uncoated, 90 to 100 g/m²
Ink	Black plus one. Signal red as a spot, or the closest CMYK with a draw-down
Minimum type	9.5 pt caption, 7 pt legal
Mark minimum	8 mm

No lamination, no foil, no emboss. The paper is allowed to look like paper.

TWO LINES OF MERCHANDISE

Identify. Mark and name only, on the garment's own colour. Worn by people who already know the case, and read as belonging by the people who don't.

Carry the message. Type only, the primary tagline, no mark. Readable at arm's length by someone who has never heard of the campaign.

THE PRODUCTION RULE

Nothing physical is produced before the trademark search and the legal review are settled. A shirt with a name that turns out to be blocked is money spent twice, and a cease and desist mailed to a campaign is a story its opponents will tell for a year.

WHAT WE PRINT FIRST

- The A2 poster, because it is the cheapest thing that carries the whole argument.
- The A5 leaflet, for doors and markets.
- The sticker: seal on a transparent ground, 60 mm.

DISTRIBUTION

Print files live with the campaign and are released under a licence that allows anyone to print them unchanged. Modified versions must not carry the mark. That is the whole licence, and it is written on the back of every poster.

14 Evidence and review

Five levels, never mixed. The tag travels with the sentence, not with the page.

LEVEL	WHAT IT MEANS	CITATION FORM
OFFICIAL	A regulator or public body stated it.	Body, document, date of the bulletin.
JUDICIAL	A court decided it.	Case number, court, date, plus whether an appeal is pending.
SCIENTIFIC	A study or review concluded it.	Hazard classification or risk assessment, named, with the regulatory divergence stated.
ALLEGATION	A party in a dispute claims it.	Attributed to the party. Never in the campaign's own voice.
INTERPRETATION	We read the record and drew a conclusion.	Declared as editorial, anchored to a cited number above it.

THE STAMP

Every public piece carries a discreet stamp: system version, date, review number. Small, mono, never competing with the content. It tells a reader which version they hold, which is what makes a fast correction possible.

```
SYSTEM 1.0 · 2026-11-06 · REVIEW 01
```

CORRECTION PROTOCOL

1. Correct the piece in place, keeping the original visible in the file history.
2. Publish the correction on the same page, with the date and what changed.
3. Bump the review number.
4. If the error was in a printed piece, stop distribution and reprint. Do not annotate by hand.

ANCHORS ALREADY VERIFIED

- IARC/WHO classified glyphosate as probably carcinogenic to humans, Group 2A, March 2015. A hazard classification: limited evidence in humans, sufficient in animals, strong on genotoxicity.
- Seventeen experts from eleven countries took part in the 2015 evaluation.

14 One sentence, five levels

A writer learns this system by seeing the same situation written five ways.

Below is one event: a regulator made a classification, a court heard a case, a company defended its label. Nothing about the five sentences changes except who is speaking. That is the whole discipline, and it is easier to see than to explain.

The subject is deliberately generic. None of the lines names a real party, a court or a company, and the block is labelled as a worked example so it can never be lifted into a piece as reporting.

HOW TO USE IT

- Write the official or judicial line first. If there is no such line, there is no story yet.
- Add the scientific line only if the piece explains hazard versus risk. A classification alone invites the reader to assume a probability the document does not state.
- Add the allegation only when attributed, with both sides, in the same paragraph.
- Keep the interpretation for the end, and mark it. A reader who disagrees with our reading should still be able to use the record above it.

THE TEST BEFORE PUBLISHING

Read the sentence back and ask what the other side's lawyer attacks. If it is the fact, check the fact. If it is the tone, fix the tone. If it is nothing, the sentence is doing no work.

TWO HABITS THAT KEEP PIECES CLEAN

Keep the source line under the sentence, not in a footnote at the bottom of a page that will be cropped into a screenshot. And date the claim, not the file: what matters to a reader is the date the record was last checked.

WORKED EXAMPLE: ONE SENTENCE AT FIVE LEVELS

Illustration of form only. The subject is generic on purpose; none of these lines is a claim about a real party.

OFFICIAL	In March 2015 the agency classified the substance as probably carcinogenic to humans, Group 2A (bulletin of that date).
JUDICIAL	A court found for the claimant on the failure-to-warn claim (case number, court, date; appeal pending).
SCIENTIFIC	A hazard classification, not a risk assessment: it says the substance can cause cancer, not how likely it is at a given exposure.
ALLEGATION	The company says the product is safe when used as directed; the claimants say the label was insufficient.
INTERPRETATION	The record shows a classification, a trial and a defence. Our reading: the disagreement is about the label, and that is where the campaign works.

The five sentences describe one situation. Only the first four can be published without us becoming the source.

15 Handover

FILES

BRAND/TOKENS/	tokens.css and tokens.json
BRAND/SVG/	mark, inverse, compact, seal, favicon, lockups
BRAND/TOOLS/	the mark generator
BRAND/DESIGN-SYSTEM/	ds.css and the living guide
BRAND/ASSETS/FONTS/	Archivo, Roboto Mono, OFL
POSTERS/	two A2 posters, HTML and PDF
SITE/	the campaign page, self contained

DONE

- Name, descriptor, tagline families
- Mark, seal, lockups, favicon
- Tokens, type, colour, grid
- Coded design system and living guide
- Two A2 posters
- Campaign site, published

PENDING

- Trademark search in the relevant classes and territories.
- Domain and social handles: register, then reserve the variants.
- Photography: a shoot, with releases.
- Outlined wordmark for print production.
- Legal review of the three asks in section 02 before any of them is printed as a demand.

IF YOU CHANGE ONE THING

Change the copy, not the system. The grid, the tokens and the rules in section 14 are what make a correction cheap. A new typeface or a new accent is a new system, and a new system needs a new book.

Earth Alliance publishes the record, states the demand, and leaves the conclusion where it belongs: with the person reading it.

STOP THE SPRAY. KEEP THE GROUND.