



**JOIN US.
END IT.**

Brand guidelines
January 2021

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This document defines one of our most important assets – our brand.

Our brand is the foundation of our thinking, philosophy and what we stand for. It is more than simply a logo or symbol, it is the decisions we make and how we present ourselves to the outside world. It is embodied in how we behave, as well as how we communicate. It is everything we are and everything we do.

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**WE ARE HERE,
ON THE
FRONTLINE
OF TRUTH**



**WE ARE HERE,
ON THE
FRONTLINE
AGAINST
PERSECUTION**





**WE ARE HERE,
ON THE
FRONTLINE
OF SEXUAL
HEALTH**



**WE ARE HERE,
ON THE
FRONTLINE
AGAINST
DISCRIMINATION**



**WE ARE HERE,
ON THE
FRONTLINE
OF EQUALITY**



**WE ARE HERE,
ON THE
FRONTLINE
AGAINST HATE**



**WE ARE
FRONTLINE
AIDS**

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Every brand that changes the world starts from a strong foundation.

This is ours.

Our beliefs are fundamental, everyone who works with us must align to these:

1. The lives of all human beings are of equal value
2. Everyone has the right to access the HIV information and services they need for a healthy life



**BECAUSE
WE ARE
HUMAN**

OUR BRAND STRATEGY

This is the core of Frontline AIDS – how we articulate our reason for being, the change we want to see in the world, and how we're going to achieve it.

Our purpose

We exist because the most marginalised people demand innovation to create a future free from AIDS.

Our proposition

We are a global movement igniting innovations that break through social, political and legal barriers that stand in the way of a future free from AIDS.

Our proof points

We draw on 25 years proven experience working with marginalised populations, to solve the toughest challenges that are too often avoided and ignored.

We act as one globally diverse movement of people and organisations to deliver proven locally relevant innovations at scale, reaching those too often excluded.

Our dynamism is our power

We constantly rethink what we do and challenge ourselves and our partners to do things differently.

OUR VISION

These messages introduce us to our audiences, giving them clarity of why we're here and the confidence in what we do.

WE WANT A FUTURE FREE FROM AIDS FOR EVERYONE, EVERYWHERE.

Why we exist

Around the world millions of people are denied HIV prevention, testing, treatment and care simply because of who they are and where they live. As a result, 1.7 million people were infected with HIV in 2019 and 690,000 died of AIDS-related illness.

What we do

Frontline AIDS works to break down the social, political and legal barriers that marginalised people face and stand in the way of the end of AIDS.

How we work

We work with partners on the frontline, innovating together to create a future free from AIDS.

OUR BRAND NARRATIVE

**AIDS is done.
It will be gone
by 2030. Easy.**

Wrong.

Here's the real story. We've got stuck. Focus, time and money are being shifted away from AIDS. We've all been guilty of wishful thinking, looking at targets like they're the same as the truth.

We're losing this fight. Again. It's a crisis. Again. The epidemic hasn't gone away. AIDS isn't done. It's evolving. And the world isn't keeping up.

Right now, the epidemic is spiking amongst people in societies around the world with the least power, those whose voices the world continually ignores, are stigmatised and marginalised just because of who they are. If we don't act fast – if we don't act now – more people will be infected and die. It's as simple as that.

We've been on the frontline of the world's response to AIDS for 25 years now. We were there before most others. We have the credibility to be listened to, the history to change the future. We can't step aside. So we need to make a leap. Break free of the thinking, the language, the actions that were once effective but are now holding us back. Shake up the complacent consensus in our sector. Make some noise. Rattle some cages. Light some fires.

Become not just an alliance of the right minded but a movement open to all – and their ideas, energy. Seek new collaborations and the technology to connect people to innovative approaches – which join together the political, social, economic, legal and medical. Because no one person or organisation can end AIDS alone.

Become a movement that is global, national, local and multi-directional in how it thinks and acts. That changes as the epidemic changes. An organisation that speaks the truth. That will go where others fear. That will amplify the voices that people already have. That will push every boundary until it yields, fuelling a future free from AIDS.

Our dynamism is our power. We will bring together a diversity of people and ideas across social and geographic boundaries. Because through our movement we will make the world better.

It's time to rage. It's time to change. It's time to get smart. It's time to up our game, get back on track. It's time to end this epidemic forever.

Together we are greater than AIDS.

OUR BOILERPLATE

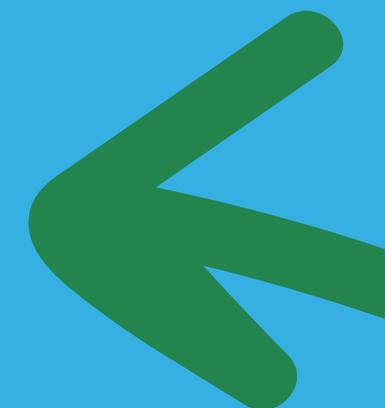
When the new brand messages are combined, they provide a new boilerplate description of Frontline AIDS.

When using the boilerplate in a publication or other communication material, make sure the figures about new HIV infections and AIDS-related deaths **reflect the most recent data available.**

Frontline AIDS wants a future free from AIDS for everyone, everywhere. Around the world, millions of people are denied HIV prevention, testing, treatment and care simply because of who they are and where they live.

As a result, 1.7 million people were infected with HIV in 2019 and 690,000 died of AIDS-related illness.

Together with partners on the frontline, we work to break down the social, political and legal barriers that marginalised people face, and innovate to create a future free from AIDS.



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OUR STRAPLINE

An active and energising statement, our strapline acts as a rallying cry that invites everyone everywhere – partners, individuals, donors – to become our partners by joining the movement to end AIDS forever.

JOIN US. END IT.



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OUR BRAND VALUES

Our values are embedded in our culture and inform how we behave. They underpin our purpose.

INSIGHTFUL

Insight fuels innovation. We're always looking beyond the obvious to uncover the human truth that unlocks the best solution. We act on our insights and make sure they reflect the real story.

CHALLENGING

We never give up, never taking no for an answer. We ceaselessly pursue the truth and the best outcome. We constantly challenge ourselves and our partners to deliver better solutions.

FAST

Every moment counts. To keep pace we must keep close, knowing what's happening now and what's coming next. We don't hold on to old ideas that perpetuate outdated approaches.

COURAGEOUS

We won't be intimidated or disheartened, no matter what barriers stand in our way. We face our fears to be the voice for those who can't be heard. We know when we have to lead and when we must support others to do so.

SOLIDARITY

As a global partnership, we act and think in solidarity with each other. We acknowledge our shared values and we take action jointly. This binds us together in a unique collective. We look out for one another and lend our support when needed.

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A burst of energy, ideas and creativity. That's what Frontline AIDS is – and that's what our brand reflects and radiates out to the world. All the elements that make up our identity – our logo, typography, colour palette, photography, illustration style and tone of voice – have been designed to grab attention, insist that there's no ignoring us or AIDS.

Dynamic and powerful, bright and bold, the way we look strikes a balance between the optimistic and the hard-hitting. We can be upbeat and challenging, truthful and realistic, serious and sensitive. And through us, people will start to see the real story of AIDS.

A close-up photograph of a hand holding a white pill. The background is a vibrant red. Overlaid on the image is a blue scribble and a pink arrow pointing towards the text. The text is in a bold, black, sans-serif font, arranged in three lines: 'OUR', 'DYNAMISM', and 'IS OUR', followed by 'POWER' on a separate line. The text is set against a green background.

**OUR
DYNAMISM
IS OUR
POWER**

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BRAND TOOLKIT

Our brand consists of a number of visual assets. In isolation they have individual meaning but together they create engaging and recognisable communications.

Some of our brand assets have fixed rules around them. Others have a more flexible interpretation, allowing us to design communications tailored for all audiences.

Logo and symbol

page 18



Colour palette

page 35



Typefaces

page 39



Fixed brand assets

These assets have fixed rules and should be used consistently on Frontline AIDS materials.

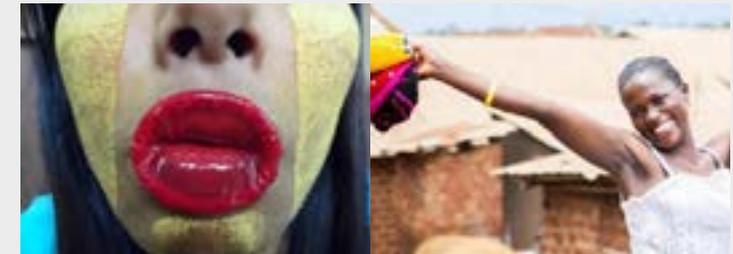
Typography

page 39



Photography

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Illustration

page 53



Flexible brand assets

Typography, photography and illustration has more flexible guidance to allow for tailored messaging and communications.

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Our logo

TAKING A STAND

Our logo has to do many things. Stand out. Show that we're a human-focused organisation, and one that does innovative things too. That's why we've gone for a combination of a wordmark and a symbol – we can convey multiple ideas through it at once.

The wordmark captures the spirit, immediacy and directness of art, campaigning and protest when the first wave of AIDS activism was at its loudest, taking inspiration from signs and messages seen on placards at the time. The lettering is set tightly, giving the mark strength and authority. And the individual letters themselves have their own quirks, a nod to the knowledge that we work with individuals and communities with their own unique characteristics.

There's also an equal weighting between the thickness of the letters, and the lines that make up the symbol, but a contrast between the straight lines of the former and the curves of the latter. That says we can do analysis and creativity – both needed if we want to come up with the ideas to end the epidemic.

Our symbol is always on the right of the logo, and the text is right-aligned too. Together this gives a sense of Frontline AIDS moving forward, ready to embrace its partners, and tackle the next issue with open arms. (You can find out more about the symbol on page 30.) And by putting everything in black, we have stature and gravitas.

All of which adds up to a logo which is loud, unapologetic and something to be proud of.



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Our logo

PRIMARY

Our primary logo should always be the first choice on communication material. It's important that we apply this logo consistently to keep our strong brand presence intact.

Primary logo



SECONDARY ALTERNATIVE

We also have a secondary logo, where more flexibility and stand-out is needed.

This should only be used very sparingly. Never just use it by default, but rather make a conscious decision on why this version might be preferred in a certain case.

There may be some instances where this stacked logo will make better use of space, or stand out more (for example, small square sizes, or when horizontal space is tight).

Secondary logo



For more guidance on this version, please get in touch with the Comms team.

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Our logo

LOGO COLOURWAYS

Our logo should predominately be used in black, but a number of colourways are available to ensure stand-out across all of our communications.

It is important that the correct version of our logo is used. The matrix below provides the available logo colourways and their permitted background colour pairings.



The logo colourways and background colour pairings also apply to our **SECONDARY LOGO** and **SYMBOL**.

Black

FRONTLINE
AIDS

FRONTLINE
AIDS

FRONTLINE
AIDS

FRONTLINE
AIDS

FRONTLINE
AIDS

White

FRONTLINE
AIDS

FRONTLINE
AIDS

FRONTLINE
AIDS

FRONTLINE
AIDS

Blue

FRONTLINE
AIDS



DON'T use the white version of our logo on black backgrounds.

Pink

FRONTLINE
AIDS

Green

FRONTLINE
AIDS

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Our logo

SIZING & CLEARSPACE

Our logo is our key identifier so it is important to protect it and ensure its integrity. To help with this, we have established a clearspace guide and determined a minimum size.

So that our logo has room to breathe and is not cluttered by text or other graphic elements, an area of clearspace should be respected. Our logo's clearspace is defined by the width of our symbol.

This clearspace surrounding the logo should be regarded as a minimum and wherever possible, should be greater.

The two versions of our logo have their own respective minimum sizes. Our logo should never be used smaller than these sizes to ensure our logo's legibility.

Clearspace



Minimum size



25mm in print
110px on screen



15mm in print
65px on screen

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Our logo

LOGO POSITIONING

It is important to size and position our logo to ensure it is prominent within the layout and also consider where the communication will be seen.

To work out the size of our logo, simply measure the width of your canvas and add the height measure; then divide the result by 8.5. Try to round up to the nearest 1mm either way if necessary.

With horizontal or vertical extreme formats use a visually appropriate logo size.

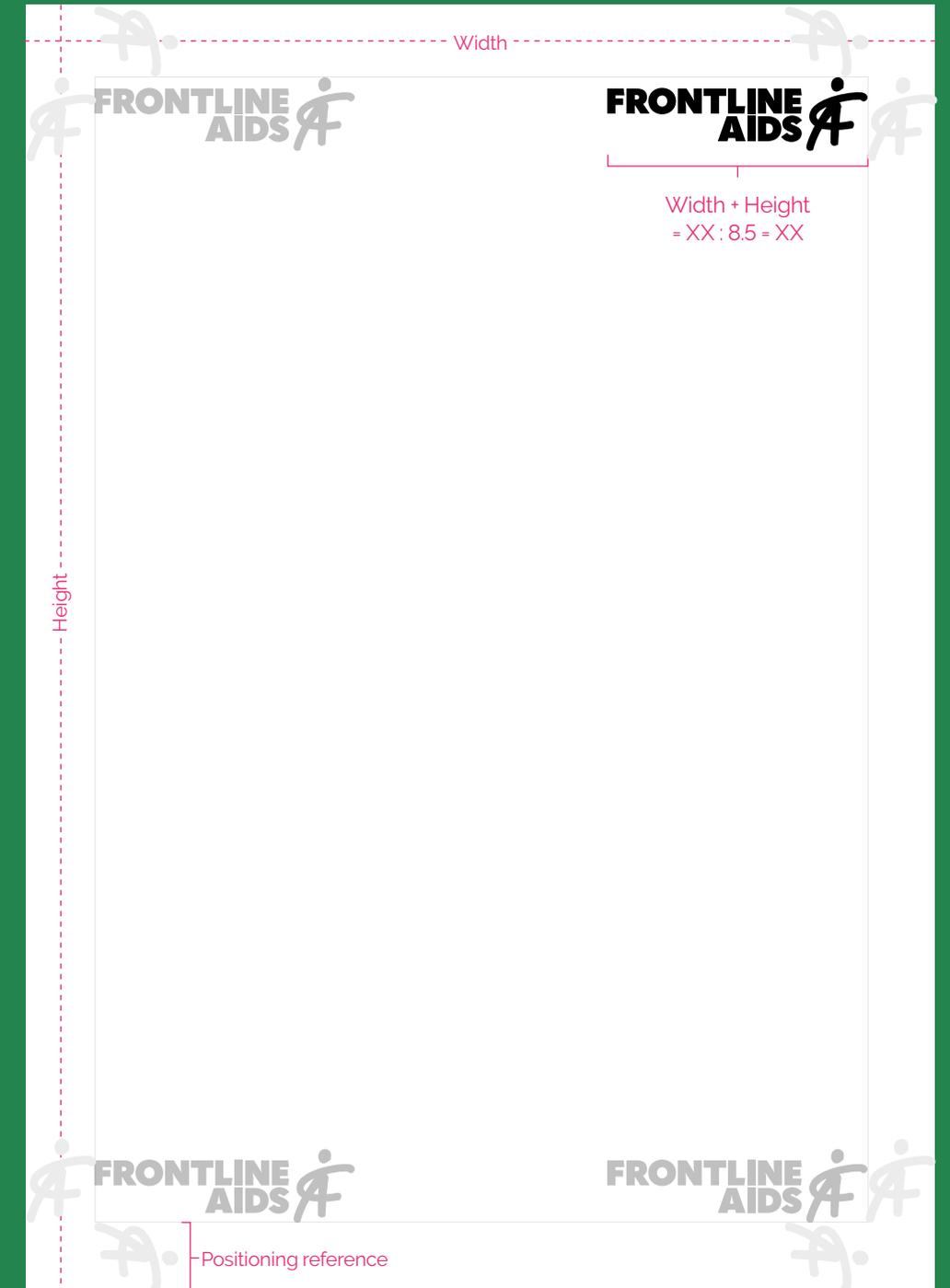
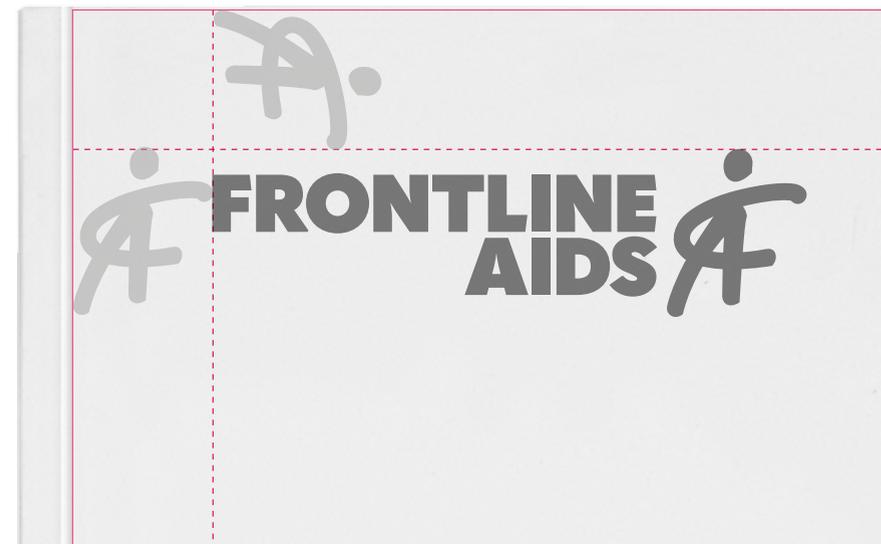
Our preference is to place our logo in the top corners, with top right serving as our default position. However, holistic considerations to layout and composition when positioning our logo take precedence, meaning that our logo should be placed in the most legible place. For that reason our logo can also be positioned in either of the bottom corners if the circumstances dictate them to be the best position. Our logo can also be centred in situations where the composition of layout or the application itself would benefit from a centrally positioned logo; e.g. tote bag or poster.

To best work out the position of the logo on any given format, simply use our logo's clearspace guide, using the width of our symbol for the X&Y axis as reference. This will give you an indication of where to place the logo as shown in the diagram on the right.



Our clearspace guide on page 22 should be used for determining application margins.

The **SECONDARY LOGO** similarly uses our symbol to define clearspace. For more info, get in touch with the communications team.



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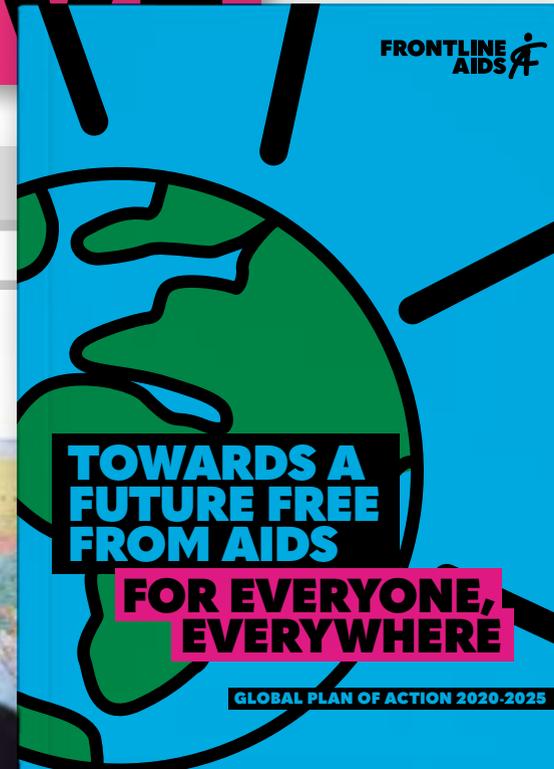
47 Photography

54 Illustration

Our logo

LOGO USAGE

When choosing which version of our logo to use, our primary logo should always be considered first. As a result our primary logo should be present in the majority of cases.



In certain instances our secondary logo will provide more visual stand-out and its usage should be considered.



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Our logo

USING OUR STRAPLINE

It is important to ensure a relationship between our logo and our strapline. Careful consideration to placement and how an application will be viewed are necessary to strike this connection.

The schematic below demonstrates how to determine the size and position of our strapline whilst maintaining a visual connection to our logo.

Our strapline is available as artwork and should be used rather than typing out the words.

JOIN US. END IT.

Strapline



Artwork where our strapline is locked up to our logo is available only upon request. The usage of this artwork is for special cases only and the brand team must always be consulted before use.

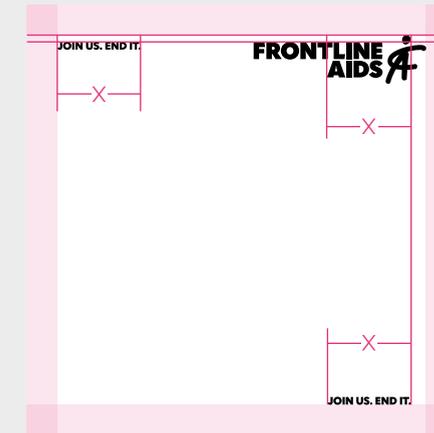


Primary logo

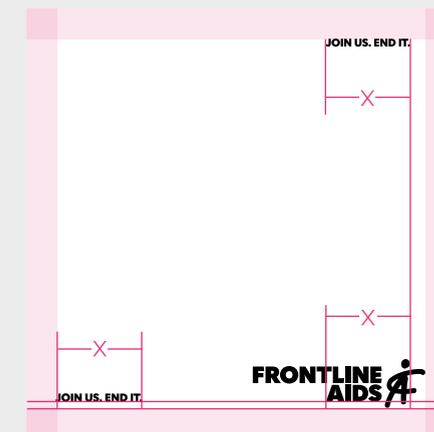
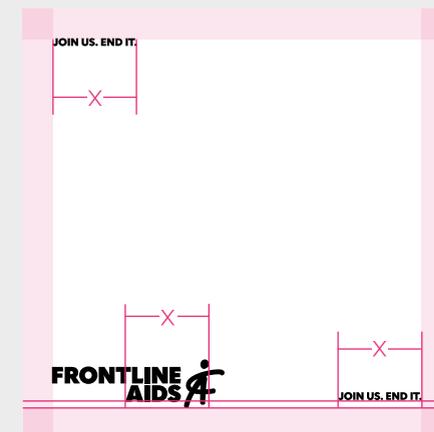
The size of our strapline is equal to the measure between the far-left of the A in our wordmark and far-right of our symbol's face.



When our primary logo is placed on the left, our strapline should be left or top aligned in either of the corresponding adjacent corners.



When our primary logo is placed on the right, our strapline should be right or top aligned in either of the corresponding adjacent corners.



For guidance on the Secondary logo, please contact the brand team.

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Frontline AIDS
Brand guidelines

Our logo

STRAPLINE IN ACTION

The following examples demonstrate the strapline sizing and positioning system in action.

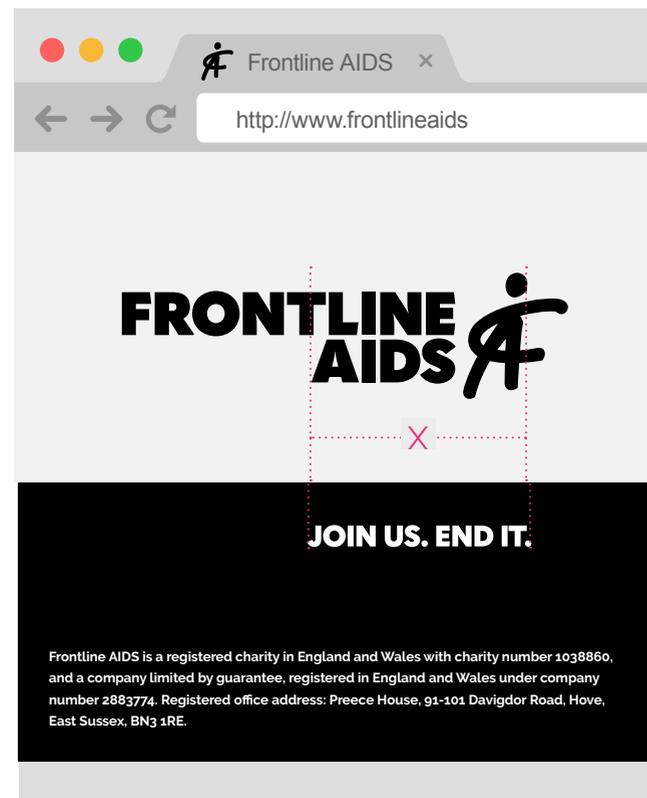
It is important to consider your communication's layout and application as well as creating a relationship between the logo and strapline.

Our strapline must always be present but you should be considerate about your communication and treat the strapline's placement holistically.

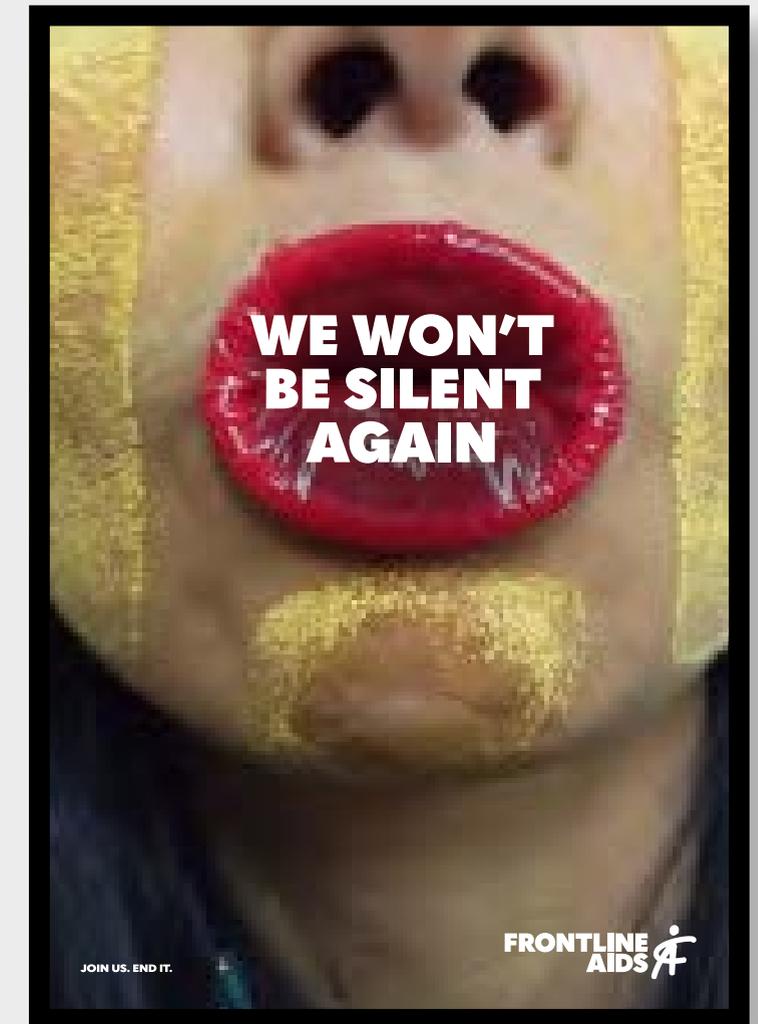
On the brochure cover example, the strapline is placed on the back cover as a sign-off, but a relationship between the logo and strapline is still present.



Back cover



In instances where you have a piece of communication that uses a single surface like a poster, our strapline should always be visible with the logo, adhering to the rules outlined on page 25.



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Our logo

WATCHOUTS

Our logo must be treated with care. In addition to the guidance from previous pages, the following examples demonstrate a number of techniques or alterations that must never be applied to our logo.



DON'T distort the original supplied artwork in any way



DON'T outline our logo



DON'T recreate our logo. Always use the supplied artwork



DON'T apply drop shadows, bevels or any other effect to our logo



DON'T alter the positioning of the elements in the supplied artwork



DON'T recolour the logo. Always use the supplied artwork



DON'T attach text or any other content to our logo



DON'T place the logo over imagery that will negatively impact the legibility and clarity of our logo



DON'T mask imagery, illustration or any other content in the logo (see page 32 for permitted uses of our symbol as a holding device)

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Our symbol

ADDING CHARACTER

Our symbol, a gender-neutral person, is a key part of our logo. When space is tight and we want to make a big impact, our symbol communicates Frontline AIDS in a distinctive shorthand.

The person has a strong and defiant stance – striding forward they give a sense of energy and progress. With its open arms you can see them reaching around the world, making partnerships.

Look closely and you can see in the person a hint of a F and an A, a subtle allusion to our name. And the hand-drawn feel of the person is a nod back to our roots – and our rebellious spirit.

Our person is simple but not simplistic, an accessible, universal symbol, ownable by everyone.



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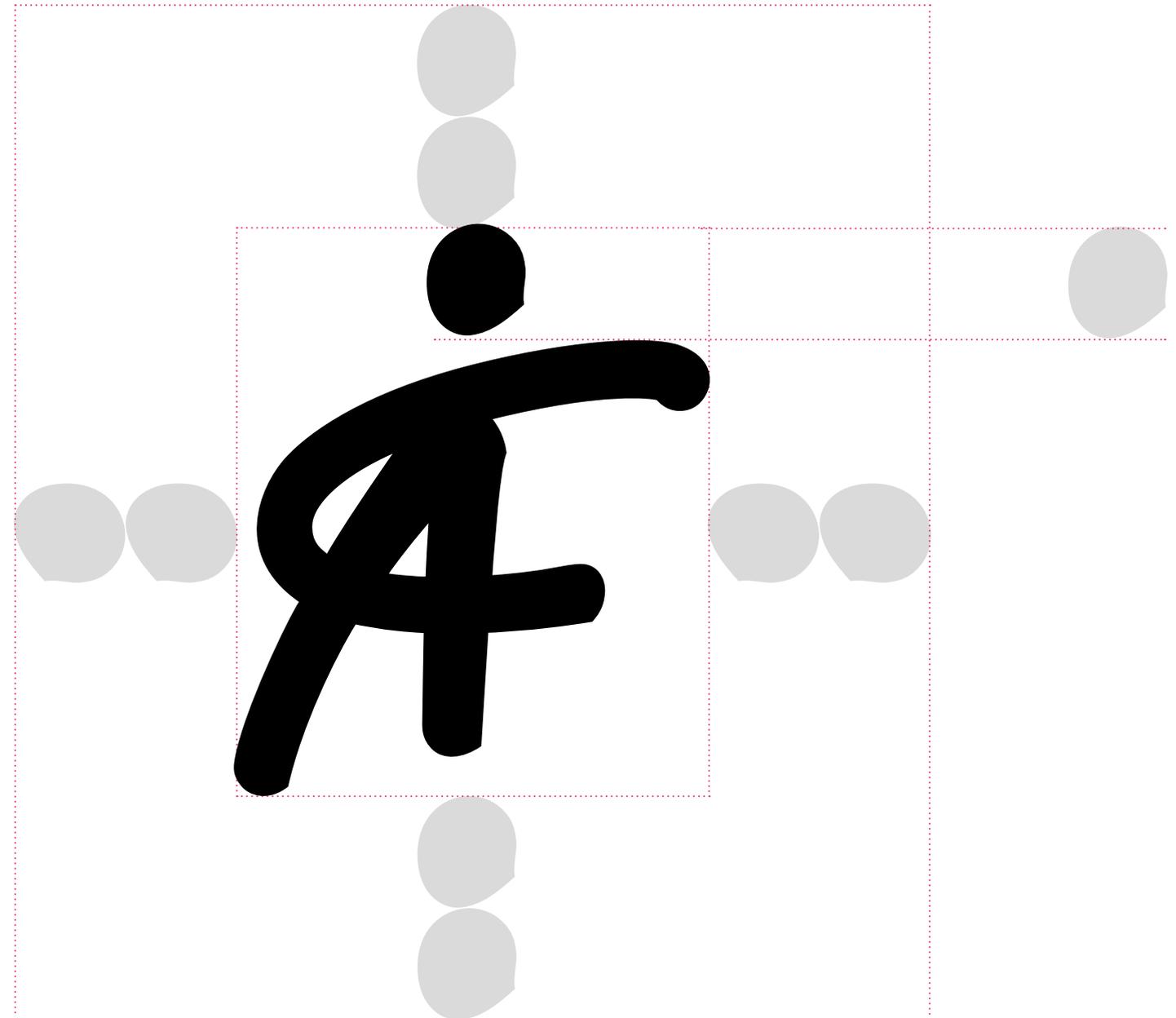
Our symbol

SIZING & CLEARSPACE

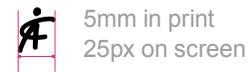
It is important to treat the symbol from our logo with as much as care as we would to the full logo.

Much like our logo, a clearspace guide has been established which ensure the symbol has room to breathe and is not cluttered by text or other graphic elements. This clearspace is defined by 2x the vertical height of our symbol's head. This clearspace should be regarded as a minimum and wherever possible, should be greater.

The minimum size of our symbol is 5mm in width. Our symbol should never be used smaller, treating this size as the minimum and wherever possible, our symbol's sizes should be greater.



Minimum size



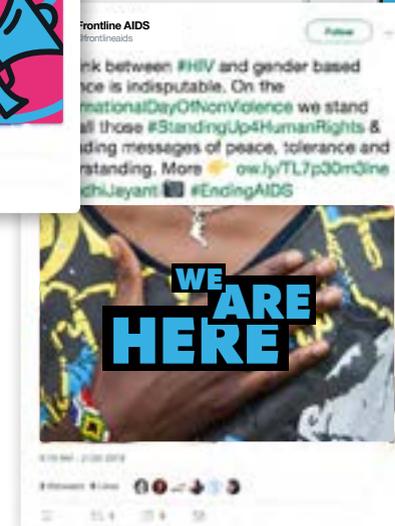
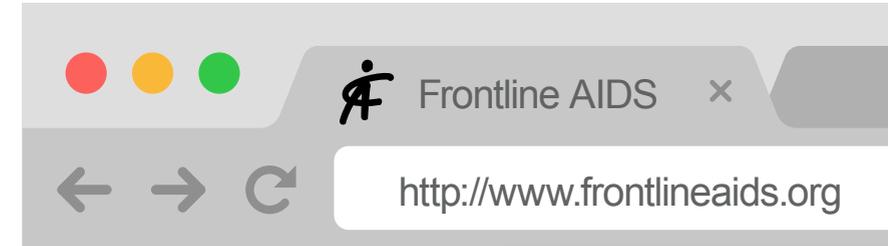
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Our symbol

SYMBOL USAGE

Our symbol can serve as a great shorthand for our brand. It provides immediate visual recognition in instances where space is limited and our logo's reproduction is compromised. Our symbol can also be used proudly at large sizes to create impact. The following examples demonstrate the types of instances where we can use our symbol to great effect.



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Our symbol

SYMBOL & PHOTOGRAPHY

Our symbol and photography are both incredibly important to our brand. For this reason we have developed two approaches to enable them to work together to great effect.



Frame

The symbol can be used as a framing device for our photography. Embracing the unconventional and restricted view created by our symbol challenges the viewer to look closer to see the real story of AIDS.



Photo integration

Our symbol can also be integrated into photography, creating a visual connection between us, and the people and communities we work with.



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Our symbol

MAKE A MARK



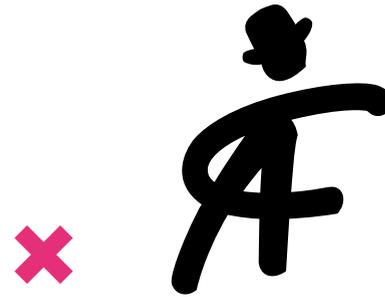
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Our symbol

WATCHOUTS

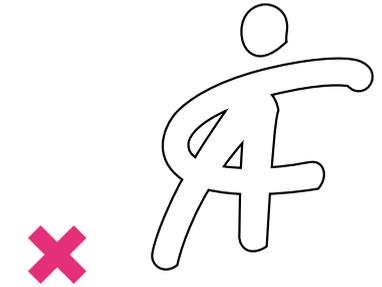
Our symbol must be treated with care. In addition to the guidance from previous pages, the following examples demonstrate a number of techniques or alterations that must never be applied to our symbol.



DON'T apply additional adornments to our symbol



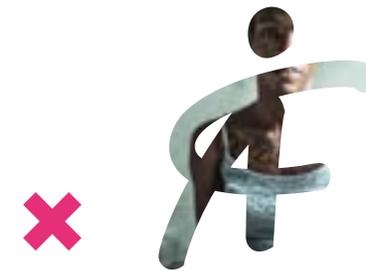
DON'T recolour our symbol. Always use the supplied artwork



DON'T outline our symbol



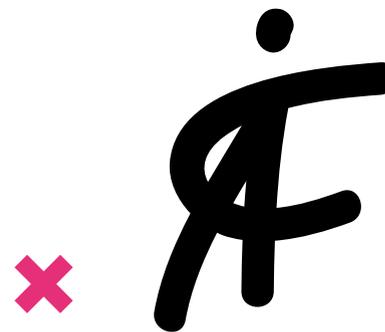
DON'T warp, distort or rotate our symbol



DON'T place facial features from photography in our symbol's head



DON'T apply drop shadows, bevels or any other effect to our symbol



DON'T recreate our symbol using digital tools or software. Physical hand-made versions are permitted, but only within an informal setting and should never be used as replacements for our symbol in official communications. Please see page 36 for more details



DON'T alter the positioning of the elements in the supplied artwork



DON'T position our symbol on areas of photography or backgrounds where legibility will be compromised

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- 19 Our logo
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 - 29 Sizing & clearspace
 - 30 Symbol usage
 - 31 Symbol & photography
 - 32 Watchouts
 - 34 Activism for everyone
- 35 Colour
- 40 Typography
- 50 Photography
- 57 Illustration

Our symbol

ACTIVISM FOR EVERYONE

The person in our logo is the symbol of a movement. In that spirit, we want our partners – everyone who joins us – to own it and make it their own.

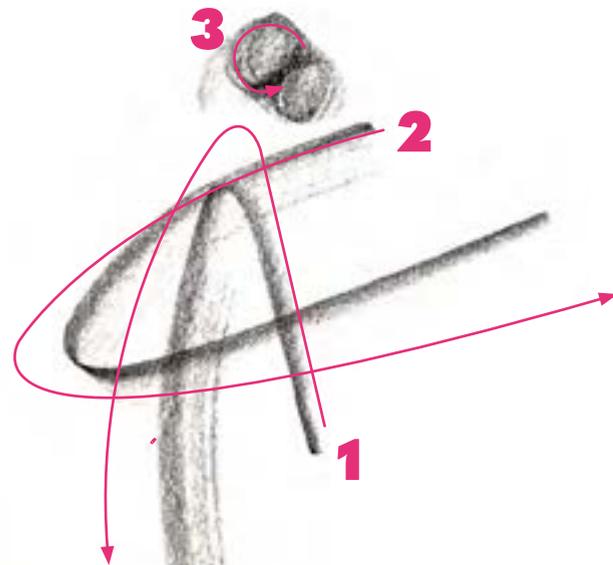
The easiest way to do that is to draw it. Which is why we've made it easy to do so – three strokes and you've got it.

While a hand-drawn version will never replace our logo, we want people in all our communities to feel that they can put our person on placards, on walls, or even on their bodies – wherever Frontline AIDS needs to be.

We're all different, so it makes sense that our symbol can and will be expressed differently. And by doing that, it becomes something that we all take pride in too.



Please note
Hand-made versions of symbol should only be used in informal settings and should never replace our symbol in official communications.



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 - 35 Tints
 - 36 Secondary palette
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Colour

MAKE SOME NOISE

In a world full of activist organisations and other NGOs, how are we going to stand out? In part thanks to a bright, bold and loud colour palette – it's been designed to help us make some noise.

Yes everything clashes and isn't classically elegant – that's the point. The youthful energy unleashed will make people sit up and take notice.

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Colour

COLOUR PALETTE

Our core colour palette is made up of four colours. Emotional Green pays homage to our heritage, whilst the brightness of Activist Pink and Smart Blue give our identity a new lease of life. Truth Black completes the colour palette, providing stature and confidence. Lastly, the colour palette is supported by white where required.

EMOTIONAL GREEN

PANTONE 2418 C
CMYK 100/0/97/13
RGB 35/132/78
HEX #23844e

ACTIVIST PINK

PANTONE 225
CMYK 0/100/2/0
RGB 230/47/121
HEX #e62f79

SMART BLUE

PANTONE 2995
CMYK 83/1/0/0
RGB 54/176/227
HEX #36b0e3

TRUTH BLACK

CMYK 40/60/60/100
RGB 0/0/0
HEX #000000

WHITE

CMYK 0/0/0/0
RGB 255/255/255
HEX #ffffff

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Colour

COLOUR USAGE

When designing communications always consider the overall balance of colour. Activist Pink and Smart Blue are our 'shout' colours, attracting attention and providing stand-out. Whilst Emotional Green and Truth Black act as our grounding colours; providing contrast to emphasise our 'shout' colours whilst also ensuring our identity isn't too bright and colourful when addressing serious or sensitive topics.

The schematic on the right demonstrates how just one colour from our palette can be used through to a combination of all four colours working together.

Careful considerations to audiences and topics will help guide how colourful, or not, each of our communications are.



One colour

We have some powerful, emotive images available to use. To that end, sometimes you may want to strip back some of the other elements of our visual identity, so a single, striking image can be used even more effectively.

In these instances we recommend using a single colour from our colour palette, with white used in the above example.



Two colours

For communications where we have a straightforward singular message we can use two brand colours in addition to photography.

For example, in the above Smart Blue was chosen to give the headline's box visual stand-out from the colours found in the photograph.



Three colours

Using multiple colours can help give our communications a bright and bold look, but they can also be used for functional purposes too.

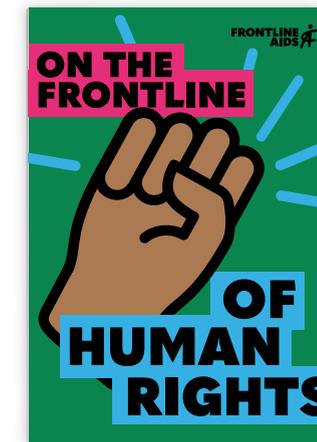
For example, in the above, the mixture of Emotional Green and Smart Blue are used for contrasting content. The brighter 'shout' nature of Smart Blue is used to draw attention to the content with most importance.



Four colours

Considerations to your audience, subject and channel are important for finding the right balance of colour usage.

For subjects that require sensitivity or need a more factual approach, it is advisable to limit the number of colours used. However, as seen in the example above, we can use all the colours from our palette when we want to make some noise and take a more action-led stance.



Four colours + illustration

With regards to colour usage, illustrations are treated like photography.

For example, in the above, the skin tone isn't regarded as a brand colour, but rather a colour that is specific to that illustration; much like how the colours in a photograph are specific to that image.

This example also demonstrates how Emotional Green and Truth Black are used as grounding colours, whilst Activist Pink and Smart Blue are used to bring attention to the messaging.

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Colour

TINTS

Our primary colour palette can also be used as tints. These tints can widen the colour options for instances where a more toned-down visual approach is appropriate, for example reports.



For materials with a more dynamic and bold tone, the **SECONDARY PALETTE** offers more colourful options (see next page).



Tints of **TRUE BLACK** can be useful in some cases, like for structural lines or text notes. But don't overuse these tints – we love the bold and dynamic tones of our three brand colours.

EMOTIONAL GREEN

CMYK 100/0/97/13
RGB 35/132/78
HEX #23844e

70%

50%

30%

ACTIVIST PINK

CMYK 0/100/2/0
RGB 230/47/121
HEX #e62f79

70%

50%

30%

SMART BLUE

CMYK 83/1/0/0
RGB 54/176/227
HEX #36b0e3

70%

50%

30%

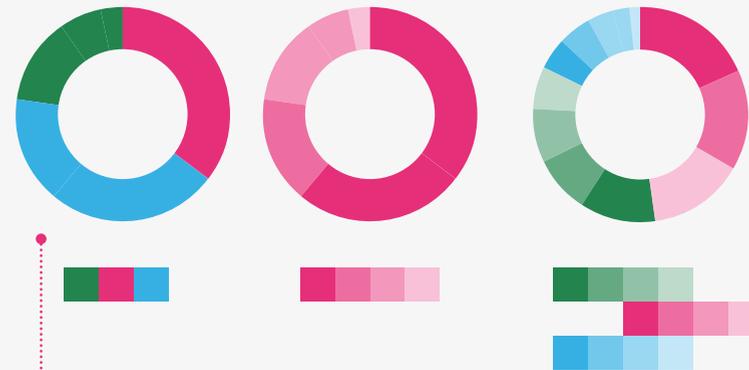
TRUTH BLACK

CMYK 40/60/60/100
RGB 0/0/0
HEX #000000

70%

50%

30%



Charts with minimal data points should be created with our core colour palette and, when necessary, their tints.



Focus on an individual colour or use a mix of colours as seen above.



Tints can also help highlight pull-out information. Smaller text will be easier to read on a tinted, rather than full background colour. Tinted boxes also stand out when used against bold impact graphics.

Avoid mixing colours for tinted boxes. Use the same colour for outline, background and heading box.

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Colour

SECONDARY PALETTE

Our secondary colour palette can be used for more impactful infographics, as well as for our illustrations.

We have also extended the secondary palette with a diverse range of skin tone colours that can be used for character illustrations.

Secondary colours should always be used in combination with a primary colour.

CMYK 86/66/0/0
RGB 50/88/179
HEX #3258b3

CMYK 71/0/74/0
RGB 53/188/108
HEX #35bc6c

CMYK 64/97/0/0
RGB 123/37/132
HEX #7b2584

CMYK 0/95/80/0
RGB 229/34/47
HEX #e5222fv

CMYK 0/20/93/0
RGB 255/204/0
HEX #fcc00

CMYK 62/0/28/0
RGB 95/193/194
HEX #5fc1c2

CMYK 61/36/0/0
RGB 102/159/252
HEX #669ffc

CMYK 44/0/80/0
RGB 164/214/89
HEX #a4d659

CMYK 37/94/6/1
RGB 169/46/127
HEX #a92e7f

CMYK 0/60/100/0
RGB 254/123/0
HEX #ff7a00

CMYK 0/62/9/0
RGB 242/227/117
HEX #f2e375

CMYK 28/8/7/0
RGB 195/216/229
HEX #c3d8e5

CMYK 3/20/34/0
RGB 247/212/176
HEX #f7d4b0

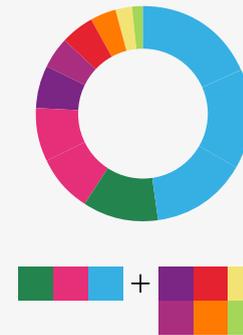
CMYK 27/50/67/15
RGB 170/123/81
HEX #aa7a51

CMYK 36/65/90/49
RGB 110/66/28
HEX #6e421c

CMYK 4/42/59/0
RGB 240/166/112
HEX #f0a670

CMYK 5/27/57/0
RGB 241/194/125
HEX #f1c27d

CMYK 42/66/71/63
RGB 84/53/38
HEX #543526



Secondary colours should always be used in combination with a primary colour.



Don't use skin tone colours for infographics.



For character illustrations use at least one of our primary colours, in combination with secondary palette colours.

BRAND ASSETS

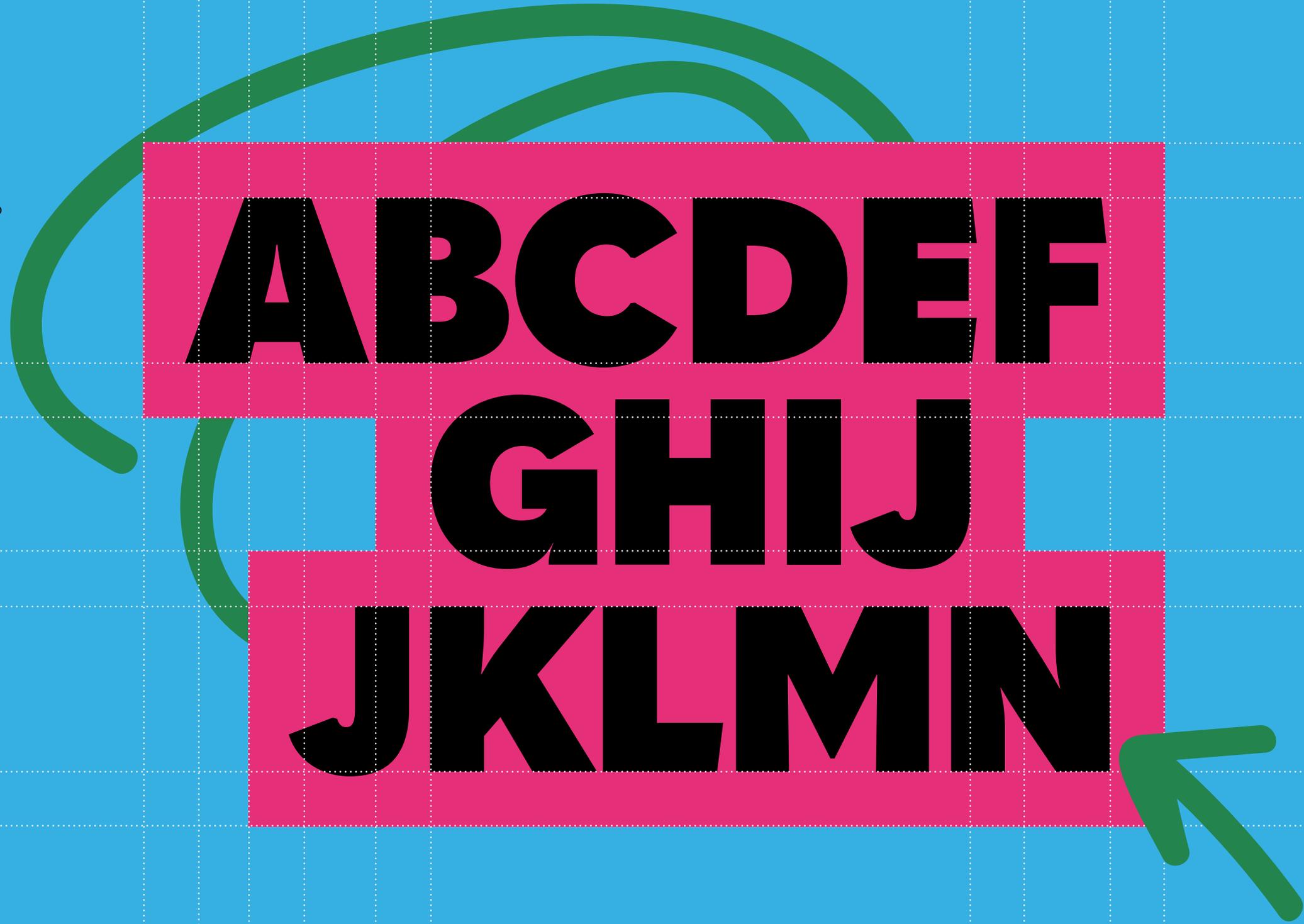
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Typography

AMPLIFY OUR WORDS

Because we're unapologetic about what we have to say and how we say it, our typography is strong, loud and powerful. If it reminds you of posters from the early days of activism, and art from the same period, that's deliberately so – we want to make sure no one misses our message.

Our type packs a punch – in the best possible way.



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Typography

HEADLINE TYPEFACE

We have two brand typeface families, which are used for headlines and body copy respectively.

Quasimoda Heavy is our headline typeface. It is a bold, confident and characterful sans-serif, which has been chosen to capture our sharp, provocative and resolute nature.

Quasimoda is available as part of our toolkit in Heavy and should be used in uppercase only for greater contrast and impact.

System font alternative

For applications like Microsoft Office where a system typeface should be used, Quasimoda Heavy should be replaced with Arial Black.

The available weight is:

ARIAL BLACK

**QUASIMODA
HEAVY
IS STRONG,
LOUD AND
POWERFUL**

**ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890**

UPPERCASE ONLY

We only ever use Quasimoda Heavy in uppercase

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Typography

BODY COPY TYPEFACE

Raleway is our body copy typeface. It is a contemporary sans-serif which has been chosen for its legibility and availability across languages for digital and print communications. The contrast created when used in combination with Quasimoda Heavy provides us a typographic approach that is sharp and responsive.

Raleway is available as part of our toolkit in Regular and Bold.

System font alternative

For applications like Microsoft Office where a system typeface should be used, Raleway should be replaced with Arial.

The available weights are:

Arial Regular
Arial Bold

Raleway provides clarity and is highly efficient for large bodies of text.

Raleway Regular

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

Raleway Bold

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

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Typography

PRINCIPLES

Taking care when typesetting will ensure clarity and consistency across our communications.

Headlines

All headlines should be set in uppercase Quasimoda Heavy and follow the leading and tracking principles found in the example on the right.

Body copy and subheads

All body copy should be set in Raleway Regular and follow the leading and tracking principles to ensure body copy is always clear and legible. Raleway Bold should be used for subheads.



For examples on
TYPOGRAPHY HIERARCHY
see pages 44 - 46.

Headlines

**SHORT, IMPACT
HEADLINES
SHOULD BE SET IN
QUASIMODA HEAVY**

Quasimoda Heavy
Tracking: -25pt
Kerning: Optical

Body copy and subheads

Use Raleway Bold for sub heads

Raleway Regular is used for body copy. Slightly negative tracking and sufficient leading ensures body copy is legible and clear even if the size changes.

Raleway Bold
Tracking: -10pt
Kerning: Optical

Raleway Regular
Tracking: -10pt
Kerning: Optical

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Typography

HEADLINES & COLOUR

It is important to use the permitted colour combinations for headlines to ensure balance and consistency across our communications.



Incorrect colour combinations

Do not use the colour combinations below for headlines and other text. Only use the permitted combinations detailed to the right

HEADLINE

HEADLINE

HEADLINE

HEADLINE

HEADLINE

HEADLINE

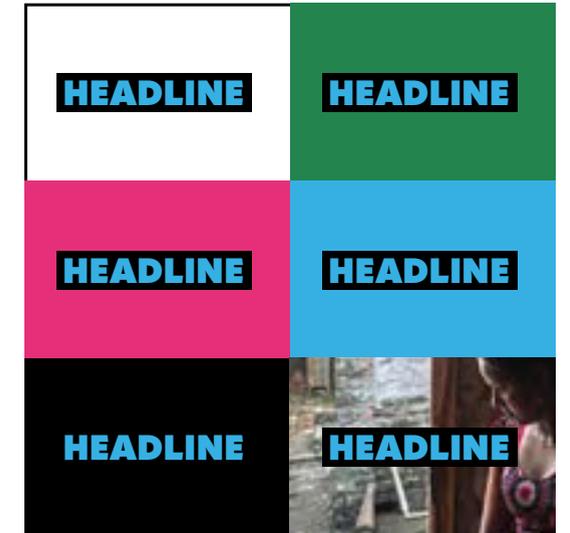
Green headline + Black box



Pink headline + Black box



Blue headline + Black box



Black headline + Green box



Black headline + Pink box



Black headline + Blue box



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Typography

CREATIVE HEADLINES

In communications like posters, brochure covers and adverts we can amplify our messaging by taking a more creative approach to typography, taking visual inspiration from the layers of placards seen at activist rallies.

When creating these creative pieces of typography try to follow these four pieces of guidance:

Context

Think how you can creatively capture the essence of the message through typography.

Back to front

Layer your type on top of each other in the order that you would read the message.

Readability

Words can be partially obscured, but make sure these words can still be made out.

Scale

Play with scale of the typography to give maximum impact.



Previous rules apply

The text box margins should follow the same spacing rules from page 436.

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Typographic hierarchy

HEAVY-WEIGHT CONTENT

In-depth publications like reports can be quite text heavy. A broader range of typographic elements can help organise information, making it more digestible and engaging for the reader.

When writing for a core readership that's already engaged in this level of detail, and when a more sober, toned-down approach is needed, occasional dynamic stand-out pages will express our brand character without distracting the reader or the tone of the content.

Example hierarchy for a report

H1 - MAIN HEADING

For covers, impact typography, section dividers...

Quasimoda Heavy: > 50pt
Linespacing: -1pt of size

→ keep short or split over a few boxes

→ few of these throughout for maximum impact

H2 - SECOND HEADING

For section headings, page headings, pull out stats...

Quasimoda Heavy: > 30pt
Linespacing: -1pt of size

→ keep it short for easier reading



HEADERTEXT

Quasimoda, 10pt

STANDFIRST & LONGER SUB-SECTION HEADLINES

For section introductions, conclusions and longer headings

Raleway: 15pt
Linespacing: 18pt

SECTION 1 - HEADERTEXT



Standfirst: Since 2016, a group of lesbian, gay, bisexual, transgender, queer and intersex Kenyans have been engaged in legal action to challenge laws used to criminalise and discriminate against them.

Body copy: Magnisit mosam rem facias as dunt ut explorum ipsus a debitat uribeataecto ipiet esto tota volestior am inusam laut la del in nonet dolupitet, que rehendis maionseque et odiorum, natiur, qui omnis consequam aperspidebis¹ quatur, ea quam qui anis evel is cone porum qui et doloreprore oditas est, te culpari tem renam, tet fugit aut plantium ea volupta temquunt, tempercipsae eum quos aut laboruptas

Longer sub-section headlines: Pit omnis molorpo rumquos?

"The law has mostly been used to oppress us," says Solomon Wambua, activist and coordinator of the Key Populations Consortium.

SMALLER HEADLINE

Subheading: Magnisit mosam rem facias as dunt ut explorum

Xim sim il id ea necae mo bearum et atur? Otas el et magnam corepe enesendam, seditemqui que volor solorumet et **quam sunt** eius maximi, undam, sunt alita asi comnisi tisinvenimi

- Bullet 1
- Bullet 2

¹ This is a footer note Conest voluptat omnos comnienis milluptate conseni duntiantund hicid quistis inveribus que diat.

H3 - SMALL HEADLINE
Raleway bold: 10pt
Linespacing: 13 pt

SUBHEADINGS
Raleway bold: 10pt
Linespacing: 13 pt

“ THE LAW HAS MOSTLY BEEN USED TO OPPRESS US.

Solomon Wambua, activist and coordinator of the Key Populations Consortium



QUOTES

Quasimoda Heavy: 17pt
Linespacing: -1 pt

ATTRIBUTION

Raleway: 10pt
Linespacing: 12pt

IMAGE CAPTIONS & COPYRIGHT INFO

Raleway: 8pt
Linespacing: auto

→ ensure legibility with colour contrast

→ darken area behind copyright text on photos if necessary

PULL-OUT FACTS

Quasimoda Heavy: 10pt
Linespacing: -1pt

→ keep it short for better legibility

BODY COPY

Raleway: 10pt
Linespacing: 13pt

SMALLPRINT

Footnotes or references

Raleway: 8pt
Linespacing: auto

Colour: 80% black

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Typographic hierarchy

MID-WEIGHT CONTENT

With less information, shorter publications like leaflets need fewer typographic styles (too many may overcrowd the page and make it harder for the audience to focus on the facts).

Using typography more dynamically, by creating contrast in the hierarchy, can afford vital information more impact, helping to drive people to action.

Example hierarchy for a trifold leaflet

H2 - SUB HEADING

To indicate a theme, a type of content or any other supporting information, or to break up body copy and retain the reader's interest.

Quasimoda Heavy: > 15pt
Linespacing: -1pt

H1 - MAIN HEADING

For covers, impact typography, section dividers...

Quasimoda Heavy: > 40pt
Linespacing: -1

→ keep short or split over a few boxes

STANDFIRST

For introductions

Raleway: 12pt
Linespacing: 15pt

FRONTLINE AIDS

THIS WORKS

ON THE FRONTLINE OF HARM REDUCTION

RECEPTION
CLINICAL SERVICES
VCT
INJECTION COUNSELLING

People sharing syringes in Kenya face a high risk of HIV. So we took action with our partners to launch the country's first-ever harm reduction services. Now we've learnt from our success to take this life-changing model to other countries.

H3 - SMALL HEADLINE

Quasimoda Heavy: 8pt
Linespacing: -1pt

OUR IMPACT

TAKING THE MODEL GLOBAL

By the end of the programme, research showed that 88% of people who used drugs used a clean needle when they last injected. This simple action stopped HIV spreading.

Almost one in five people in the world who use drugs live with HIV.²

Sharing needles & syringes, increasing risk

In 2012, people using drugs in Kenya were facing an HIV epidemic. Data showed that 18.3% of male and 44.5% of female users were living with HIV up 3.8% of all new cases.

QUOTE TEXT BO ARUM VOLO ET LANT, OCU QUO BEAQUIAE INT

Jenipher Mbale, Harm Reduction Kenya

Image: Ut ut aut anim fugia doluptas expelias repe excea vent

SOURCES

1 Source text here lorem ipsum dolor sit
2 Source text here lorem ipsum

JOIN US. END IT.
www.frontlineaids.org

SMALLPRINT

Footnotes or references

Quasimoda Heavy: 8pt
Raleway: 7.5pt

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Typographic hierarchy

EYE CATCHERS

We can make the most of our bold, brave typography in higher-impact or shorter-form communications, such as poster ads, placards, flyers and social-media graphics.

Stick to impact headlines, where possible, but play with typeface contrast to bring out key information.

Example hierarchy for an A6 flyer

H1 - MAIN HEADING

For event titles, an eye catching headline

Quasimoda Heavy: 20pt
Linespacing: -1pt

H2 - SUB HEADING

Quasimoda Heavy: 10pt
Linespacing: -1pt

SUBHEADING

Quasimoda Heavy: 8pt
Linespacing: -1 pt

BODY COPY

Raleway: 8pt
Linespacing: auto

CONTACT

Raleway: 11pt
Linespacing: auto

Example hierarchy an A2 poster

H1 - MAIN HEADING

For the big message

Quasimoda Heavy: >170pt
Linespacing: -10pt

H3

Subheading, hashtags,...

Quasimoda Heavy: >60pt
Linespacing: -3pt

CONTACT CTAs, URLs

Quasimoda Heavy: >60pt
Linespacing: auto

Example hierarchy for a pull up banner

H1 - MAIN HEADING

For the big message

Quasimoda Heavy: > 260pt
Linespacing: -10pt

→ feel free to mix sizes, alignment and colours

H2 - SUB HEADING

Subheading, additional information, quotes

Quasimoda Heavy: < 230pt
Linespacing: -10pt

→ it's often good to create contrast against the main headline

CTA OR CONTACT

Raleway bold: > 100pt
Linespacing: auto

→ using Railway sparingly can make information pop against bigger impact typography

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Photography

THE BIGGER PICTURE

Ever since we started, we've been documenting the lives of people affected by AIDS. This has given us a deep library of images, which is now going to be a cornerstone of our identity.

It's precisely because our photography is real that it is powerful; immediate and challenging, we're going to use it to tell the unseen story of AIDS – the real story.

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Photography

OVERVIEW

Too often, photography associated with charities and NGOs ends up looking and feeling similar – almost interchangeable between organisations. Full of clichés and unchallenging, this imagery presents a false impression of what's really happening on the ground.

Our imagery won't. We're on the frontline of responding to AIDS, so our photography will show the truth of the epidemic.



You can access our photos in our **MEDIA LIBRARY** at <http://medialibrary.frontlineaids.org/>



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Photography

PHOTOGRAPHY STYLE

How do we show that we're on the frontline of AIDS? Through bold and striking reportage, with an arresting, emotive and occasionally confrontational edge.



Natural lighting and colour

Use shadows and light to create a strong visual contrast and depth in images.



Focus and balance

Every photograph should have a focal point. Even in busy moments it is important to strike a balance to ensure a point of focus.



Honesty

We need to capture the emotional moments of the disease honestly.



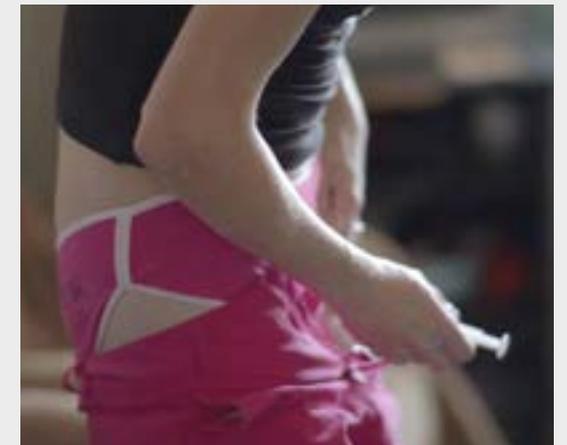
Activity

Capture people and moments as they unfold – tell the story that happens as it happens.



Close-quarters

Images shot within close-quarters convey our proximity and true understanding of the issues affecting people living with AIDS.



Viewpoint

Along with proximity, a natural viewpoint will show the truth of the disease, creating a better connection between our audience and the people we work with.

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 - 48 Overview
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 - 50 Photography content
 - 51 Watchouts
 - 52 Leading with photography
 - 53 'Hidden' frame
- 54 Illustration

Photography

PHOTOGRAPHY CONTENT

What should our photography be showing? Real people, the raw truth and the positive impact that happens when we come together on the frontline of AIDS.



When no fitting photography is available, using our **ILLUSTRATIONS** can be a good alternative



Human

Imagery should reveal the humanity behind AIDS. A human connection should always be included in an image, either literally or implied.



Energy

Capturing and harnessing the energy and personalities of the people we work with will help us empower our movement.



Build a narrative

Choose subjects that help you to tell a story through the image. A powerful story leads to powerful communications.



Impact

It's vital to show how we and our partners being on the ground benefits people affected by AIDS.



Details

Taking a closer look allows us to embrace the quirks and individuality that makes each and every one of us human.



Challenging

We don't shy away from difficult or uncomfortable subjects, showing the negative side of AIDS on communities and individuals.

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Photography

WATCHOUTS

There are a couple of things to avoid when using photography as part of communications.



Black and white

Don't use it. Our identity is colourful, vibrant and powerful; so our photography should be the same.



Unclear focus and blurred

Don't use images that have an unclear focal point and/or purpose, as well as ones that are blurred.



Use of flash

Use natural lighting and avoid too much flash, if possible.



Stock photography

Stock images are unnatural, and don't accurately represent who we are and what we do; plus there's always the risk of an image being used by another organisation.



Treatments

Don't apply duotones or any other treatment to photography. Authenticity and honesty in our imagery is important and these treatments will negatively affect this.



Distance

When photographing groups or events avoid using distance shots. It's better to get close to the action, and see the human faces.

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Photography

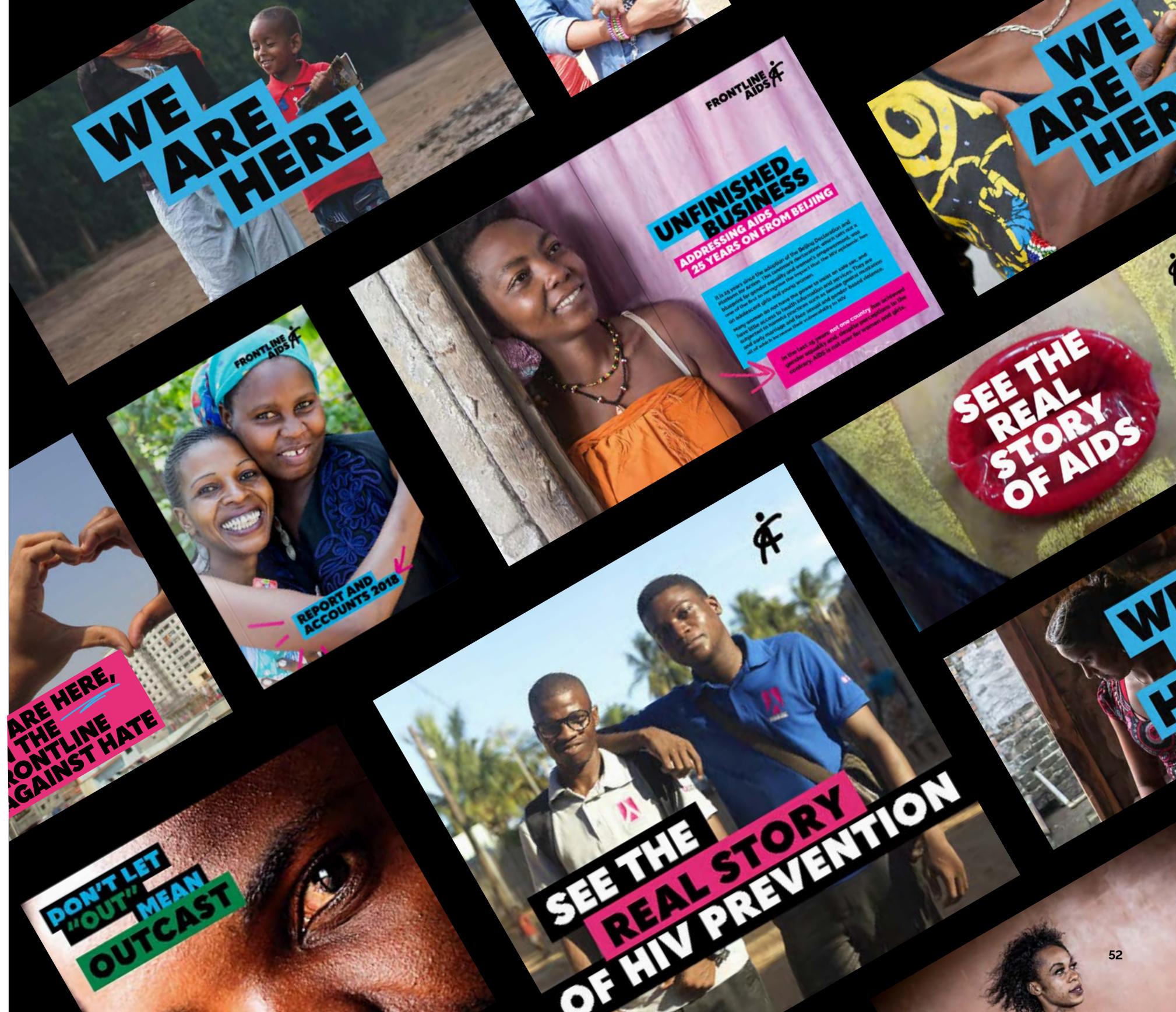
LEADING WITH PHOTOGRAPHY

The Frontline AIDS photo archive is deep; we have some powerful, emotive images available to use.

To that end, sometimes you may want to strip back some of the other elements of our visual identity, so a single, striking image can be used even more effectively.



It is important to remember that this approach will be heavily dependant on the image and message topic.



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Photography

'HIDDEN' FRAME

For moments when our photography and messaging really needs to make a splash, we've developed a special graphic device – a 'hidden' frame. This is an adapted cut-out of the word 'AIDS' and can be used for a particularly impactful form of storytelling, as it illustrates what's most often hidden, forgotten or overlooked – issues, people and communities.

Its power comes in part from the fact that it should be used very, very rarely – in an above-the-line advert, or an annual report cover; something heavyweight, and memorable.



**LOOK
BETWEEN
THE
LINES.**



**SEE THE
REAL
STORY
OF AIDS.**

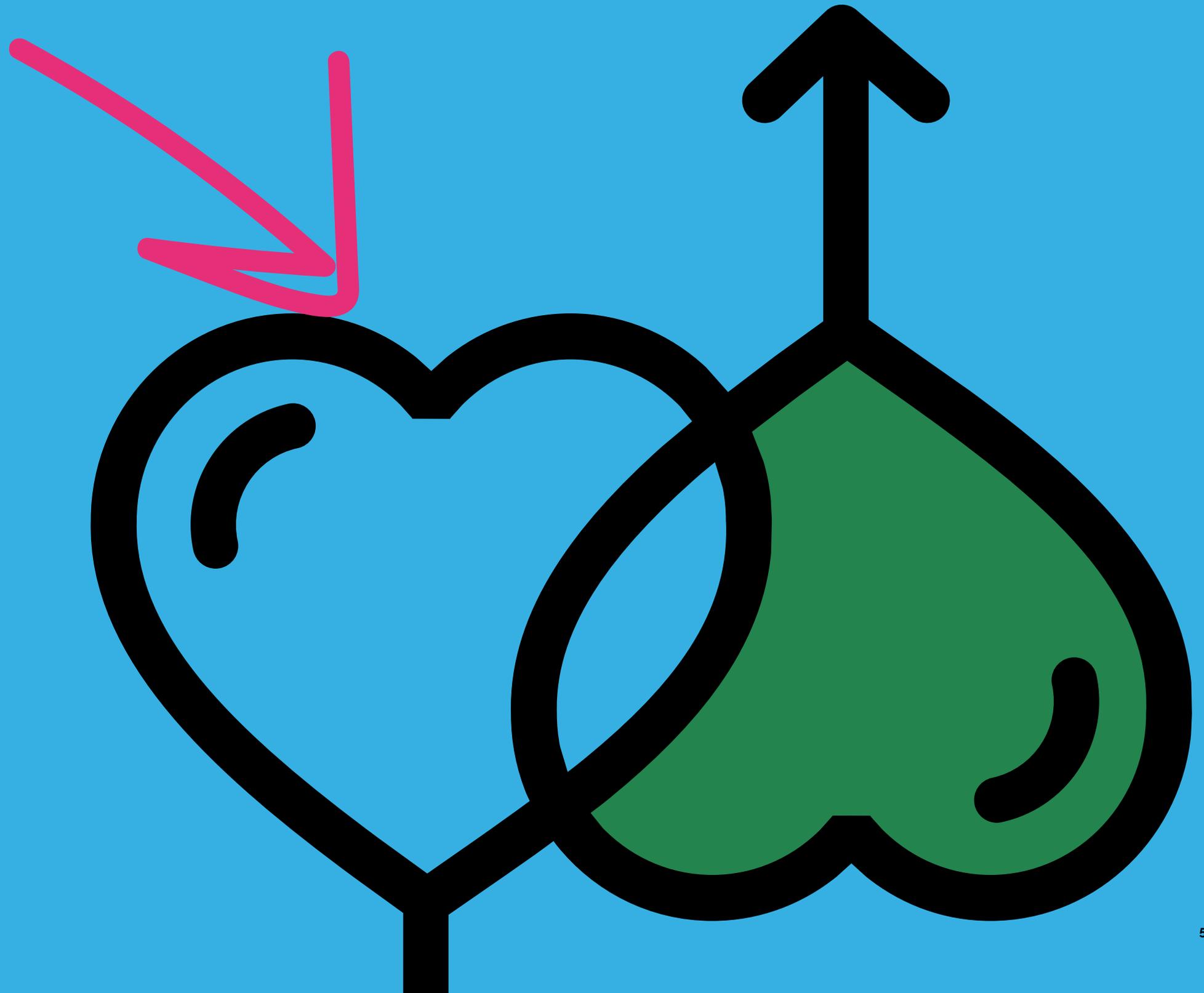
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Illustration

DRAWING A LINE

There are always going to be some ideas and concepts that photography cannot capture. That's where illustration comes in. Through the emoji-esque style we've developed, and an additional colourful device, we can address issues and topics in a way that feels youthful and energetic, while still being challenging.



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Illustration

ILLUSTRATION STYLE

Our illustration style acts as a bridge between the headlines in communications and our photography.

With a few curved edges and a heavy line, they look and feel like emojis, and so should always be straightforward, colourful and fun, never fussy or used as an outline. Think simple, not simplistic.

And don't go crazy using them; sparingly is best, and don't clutter a page with them.



For access to **FRONTLINE AIDS' ILLUSTRATION ASSET BANK**, please contact the communications team.



DON'T CREATE ILLUSTRATIONS THAT



play into unhelpful stereotypes



can be perceived as stigmatising



play into a combative approach to HIV



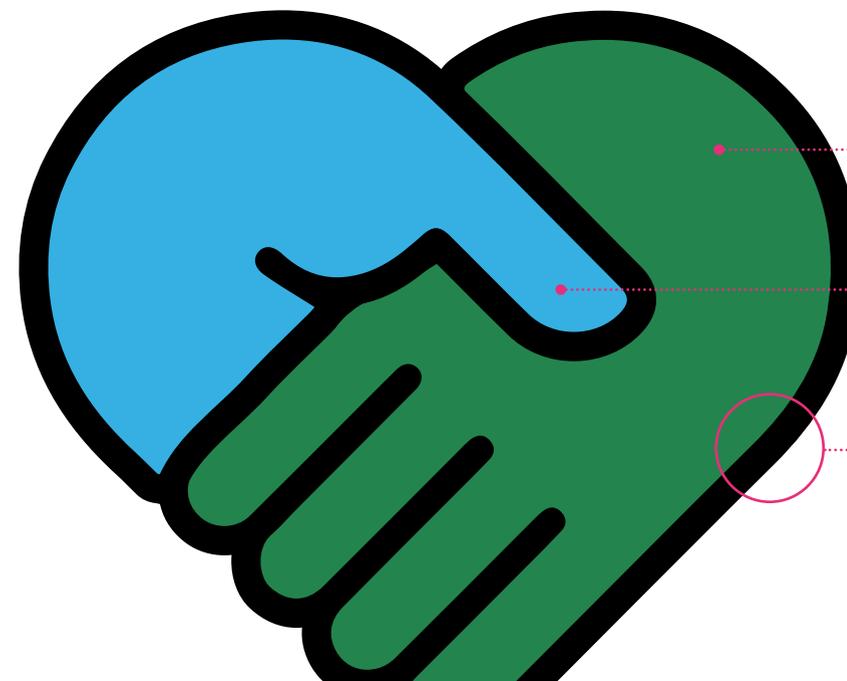
are victimising



are very playful or light hearted



don't reflect the key style elements



KEY STYLE ELEMENTS

Rounded corners

When selecting additional colours for our illustrations, make sure they complement our brand palette

Heavy black strokes

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Illustration

CREATING OUR ILLUSTRATIONS

There may be occasions when you might want to create your own illustration, if there isn't an appropriate one readily available. Doing so is straightforward; you just need to follow a few principles, as these ensure every illustration created is consistent and part of the same family.

Our illustrations use a maximum of three colours, a mix of our primary palette and complementary colours dictated by the subject – yellow for a banana, for example. Illustrations can either be contained within a circle or not, depending on its size and simplicity.

Grid template

Our illustrations are drawn on a 31-square grid template; each square represents 1 pixel. This ensures consistency across illustrations, regardless of the size at which they are used.

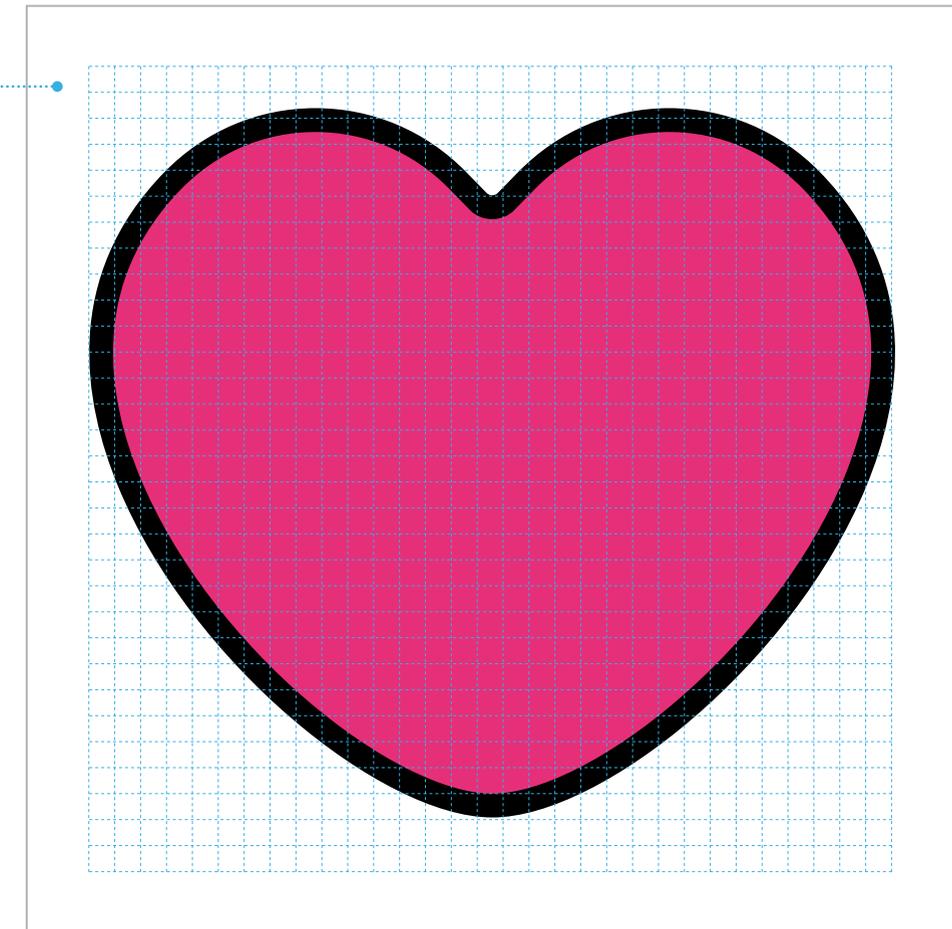
Outlines

Outlines must be equal to 1 square of the grid template.

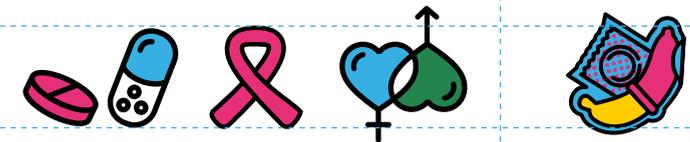
Additional colours

Aim to use our primary or secondary colour palette, but if your illustration needs additional colours for context, e.g. skin tones, ensure they complement the colours found in our palette.

Safe zone



Minimum height
70px



N.B. Please note that when a 'sticker' border is applied, height should apply to original illustration size.

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Illustration

ILLUSTRATION APPLICATION

How you apply your illustrations across communications and collateral has also been derived from emojis – you can overlay them, so they interact with another feature like typography; or you can treat them as separate 'stickers'.

Overlaid

Our illustrations should interact with our typographic headlines/boxes to ensure it doesn't bleed into the photography. The scale should complement and not obscure the headline and/or photography.



These illustrations support the subjects that the headlines/photography are covering.



Remember not to obscure imagery or headline text when using either the overlaid or sticker illustration approach.

Sticker

Our 'stickers' have an outline that protects the illustration from visually bleeding into the photography. This means it can be applied more creatively, separate to other page elements (typography/photography), after all they are called stickers for a reason.



Use them unapologetically and with pride, experimenting with scale and placement.



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Illustration

IMPACT ILLUSTRATIONS

Illustrations can also draw attention to stand-out information and insights - or add an eye-catching element of vibrancy.

Visual cues

Draw attention to an interesting insight, or visualise the subject of the content.



Using illustrations to balance heavy text in communications such as reports can make them feel more engaging.



Don't go overboard. Using too many visual cues can get repetitive and may switch off rather than spark interest in the reader.



ACCESS TO DOLUTEGRAVIR:

LOST IN A MAZE OF PATENTS, PRICES AND LICENCES

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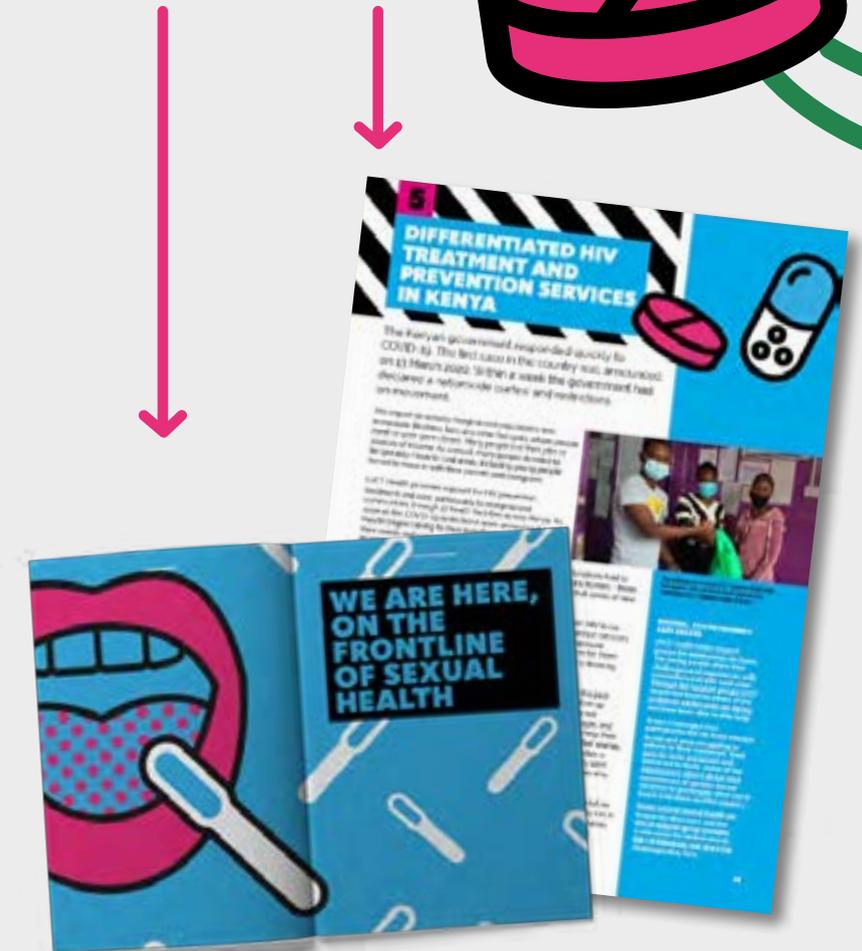
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Big impact

Big impactful illustration can be key to bringing our brand feel to life across comms. They add visual rhythm and dynamism.

They can be used big scale when there's no suitable photography.



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Illustration

HAND DRAWN GRAPHICS

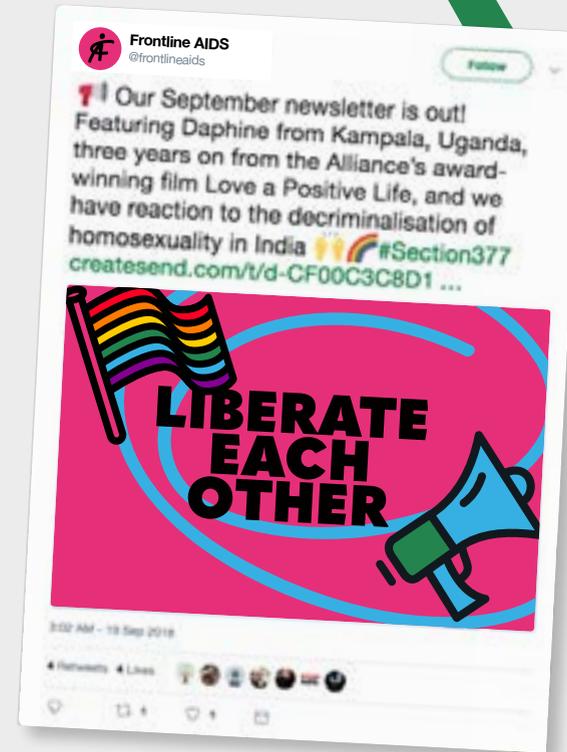
For even more spark and dynamism to our illustration style, we've developed some hand drawn graphics that you can use to add colour and visual intrigue to certain communications and collateral – straight and squiggly lines, doodled rings, broken starbursts, arrows too.

Ways in which you can use them include around titles or headlines (to draw attention to what's being said) or on photography (to highlight a particular aspect or detail of an image). You can see plenty of examples throughout these guidelines.

The golden rule is to use the graphics sparingly – don't be tempted to clutter the page.



Hand drawn graphics should be used as supporting elements and not be used as the main graphic.



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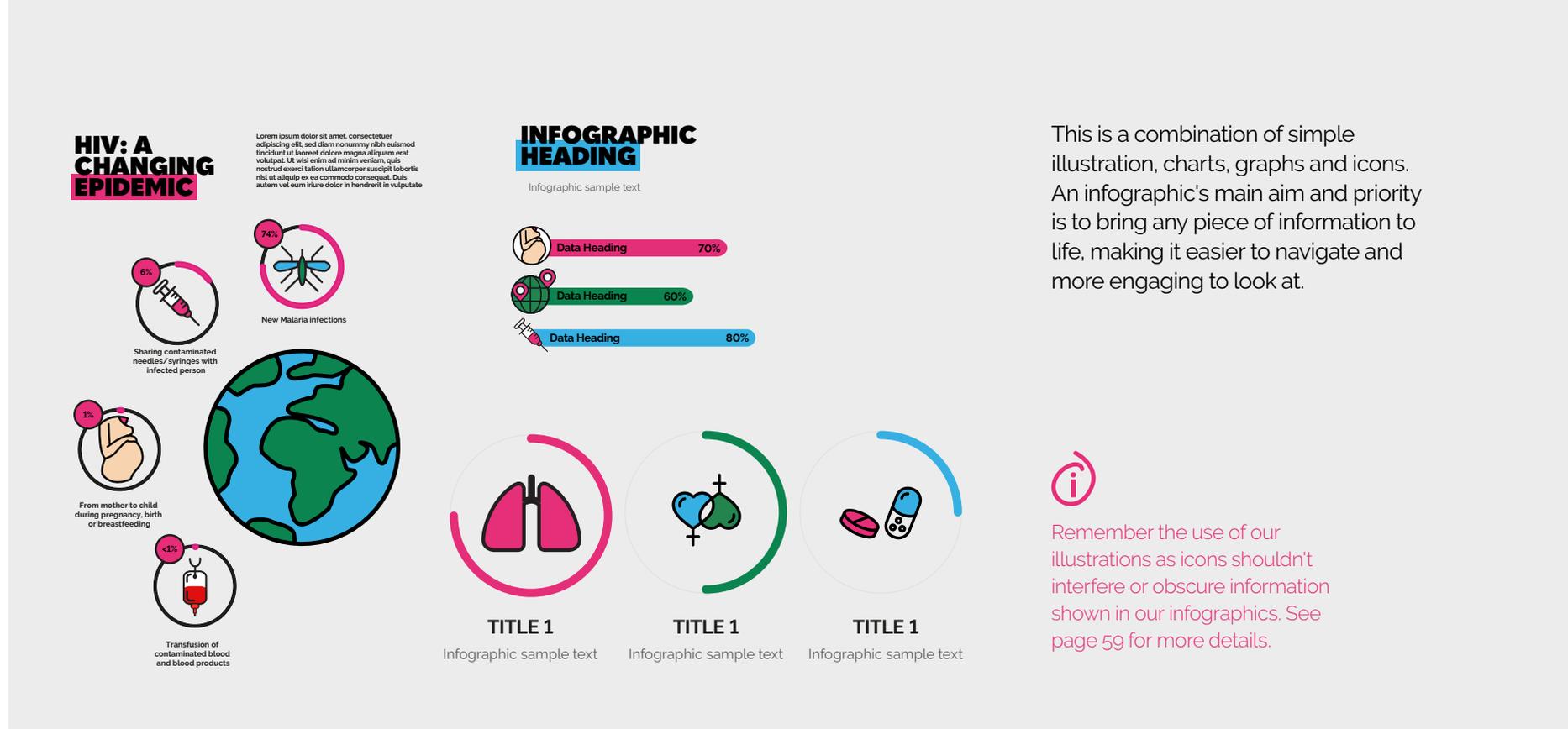
Illustration

INFOGRAPHICS

Data and evidence is at the heart of a lot of our work – proving that our ideas and approaches are effective, in theory and in practice. Which means that how we communicate facts and statistics is important.

We've developed an infographic style that is flexible enough to be used to show simple figures, and more complicated charts and diagrams. Use it to bring data to life with a personality that is very much us.

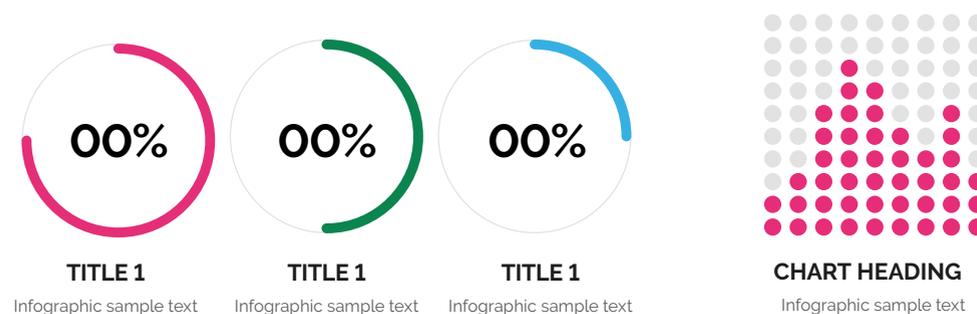
Whether it's a chart, graph or illustration you need, the style links them together; all infographics can appear in interactive environments, moving image, print and on-screen presentations. Wherever they're used, they should always be appropriate, precise and engaging.



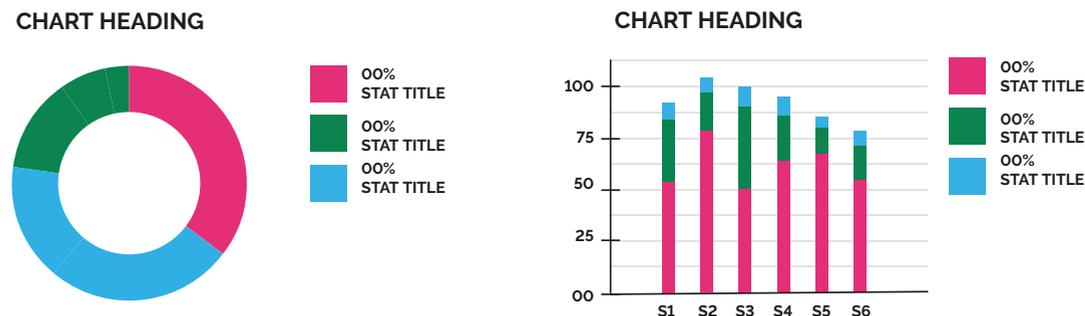
This is a combination of simple illustration, charts, graphs and icons. An infographic's main aim and priority is to bring any piece of information to life, making it easier to navigate and more engaging to look at.



Remember the use of our illustrations as icons shouldn't interfere or obscure information shown in our infographics. See page 59 for more details.



When information is of great importance and possibly too complex, the use of our illustrations may be to the detriment of the content. In these instances we have some examples of what our infographics should look like.



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Illustration

CHARACTER ILLUSTRATIONS

When photography isn't available or fitting our character illustrations are a great way to bring across our human focus.

Our characters are designed to be dynamic and versatile. Use them to add a striking element in publications, bring key messages to life or to illustrate specific situations.

The illustrations can be used in combination with other graphic elements, like patterns or typography.



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Illustration

CHARACTER ILLUSTRATION STYLE

Our character illustrations are abstract representations of people. With softened geometric curves and a few black outlines, they form a bridge between our minimalistic emoji-illustrations, and our human focused photography.

Here are a few key style elements that make our characters unique and recognisable.



For access to **FRONTLINE AIDS' ILLUSTRATION ASSET BANK**, please contact the communications team.

WATCH OUTS



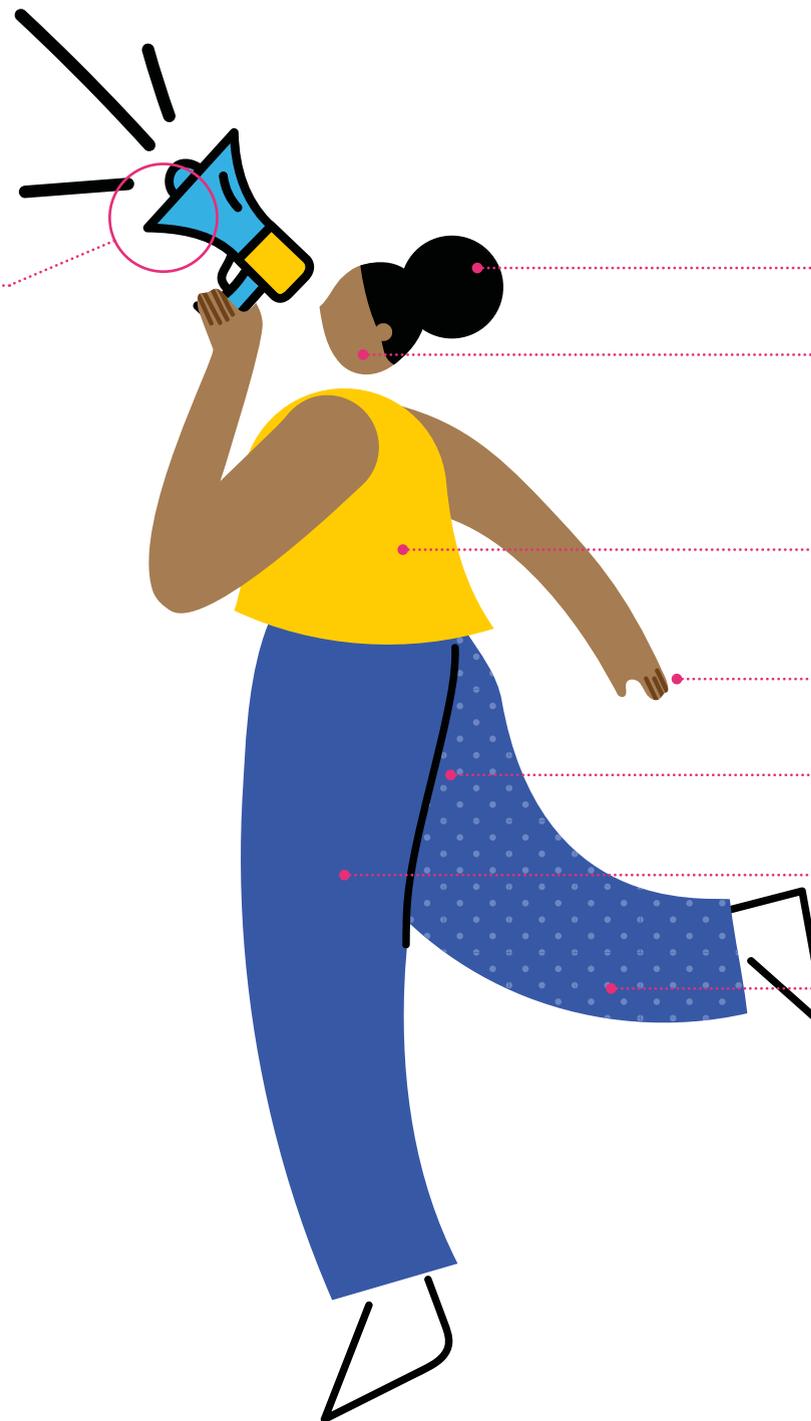
When a character is shown from the front, move their head closer to the body, don't show it floating in the air.



Keep background illustration minimal in shape and colour using line strokes to add necessary details.

Use consistent thickness for these line strokes, to ensure an overall harmonious illustration. Rather than using multiple colours, use tints to add an element of depth

In some exceptions an emoji-illustration can be used in combination with a character



KEY STYLE ELEMENTS

Minimal geometric shapes as an element of abstraction

Frontline AIDS symbol face floating over shoulders (except for front facing characters)

Use geometric shapes as a basis, softening curves for a more dynamic look and feel

Light line strokes for body details

A few heavy black line strokes

Keep colour use minimal with two to four colours

Adding pattern instead of colour can be an interesting way to make an illustration more dynamic

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Illustration

HOW TO USE CHARACTERS

Character illustrations can be used like photography: to add impactful big-scale imagery or to illustrate specific more detailed situations. We rarely use them small-scale.

Here are a few examples.



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Illustration

PATTERNS

Our pattern graphics can add a surge of energy and help to lighten text-heavy report pages.

Used alongside headlines they can help to define sections or amplify important information or voices.

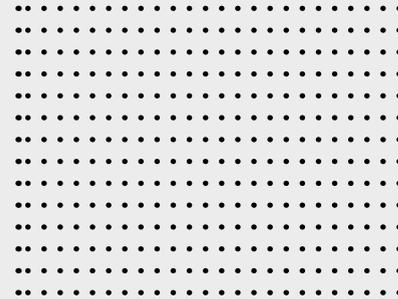
Illustrations or handdrawn graphics become even more impactful, and almost three dimensional, when used against a patterned background.



The power of our patterns lies in using them rarely, as a unique visual highlight. If patterns are overused, pages could easily become cluttered.

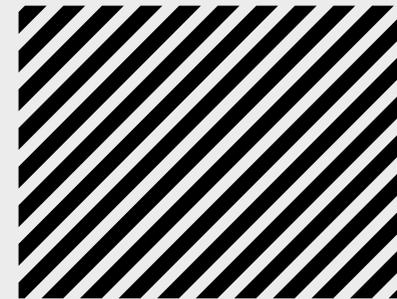
Dotted

Add vibrancy and extra standout to important insights.



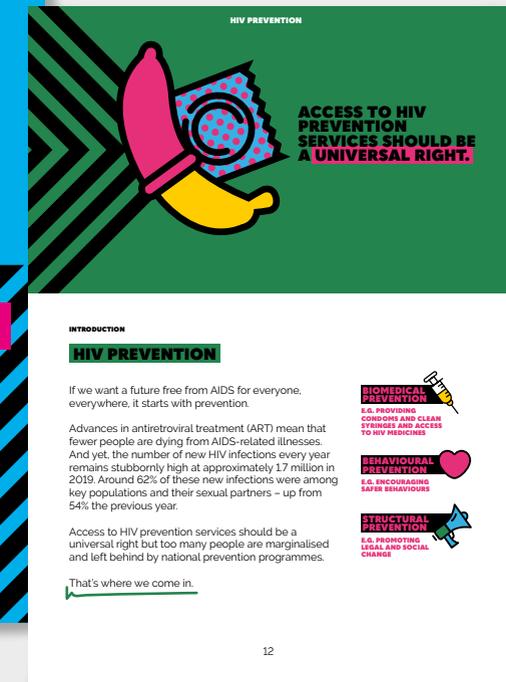
Striped

Use as an impactful section divider or to bring out headlines and illustrations.



Chevron

Use to point to an insight, conclusion, quote or call to action.



BRAND ASSETS

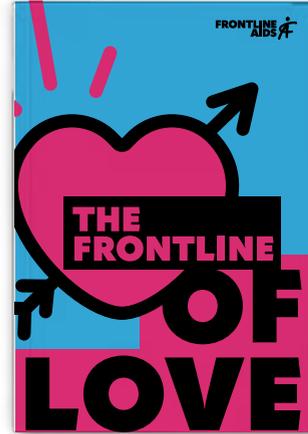
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Illustration

DOS & DON'TS

Applying illustrations

Not to get too heavy about it, but it's useful to remember that our illustration style is more often than not going to be used in a strong relationship with our photography and typography. To make sure you use illustration the way it should be used, bear in mind these dos and don'ts.



DO, when appropriate, use illustrations as the hero of the communication.



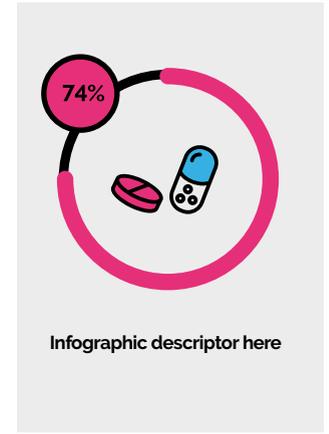
DO, when using our overlaid method for illustrations, complement the image/headline.



DO, when using our sticker method for illustrations, complement the photography/headlines.



DO use hand-drawn graphics to further emphasise a point.



DO use illustrations if they make information more digestible.



DON'T overuse illustrations, creating a cluttered look.

DON'T use illustrations that are combative.



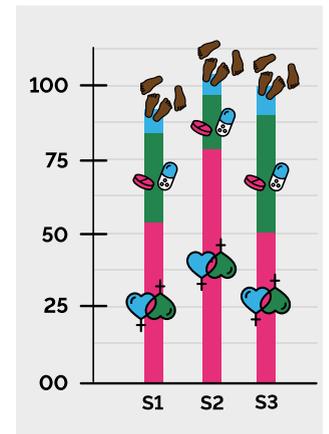
DON'T, when using our overlaid method, obscure faces or headlines with an illustration.



DON'T, when using our sticker method, use illustrations that trivialise the subject matter in the photography/headline.



DON'T integrate illustrations into the photography. See page 58 for further details on how to apply illustrations.



DON'T use illustrations if they get in the way of people understanding the information.

PARTNERSHIPS

67 Our partner stamp

70 Visual frame

As a global movement open to everyone, we can only do what we do – and achieve what we want to achieve – by working with other organisations, groups and governments. We rely upon our partners to bring about change where it matters, and show that we work and collaborate with them in a way that is clear and simple.

The following pages show how you should use our logo in relation to those of our partners.



**OPEN
TO
ALL**

PARTNERSHIPS

67 Our partner stamp

68 When to use
the partner stamp

69 Dos & Don'ts

70 Visual frame

OUR PARTNER STAMP

A lot – if not nearly all – of our work is done in partnership with other organisations and bodies.

With this simple stamp, partners can own and proudly promote their affiliation with us without compromising our master brand.



Partners can access our logo and partner stamp at <https://frontlineaids.org/partner-resources/>



Clearspace



PARTNERSHIPS

67 Our partner stamp

→ 68 When to use the partner stamp

69 Dos & Don'ts

70 Visual frame

WHEN TO USE THE PARTNER STAMP

With this new stamp, it's really easy to create a visual balance between our identities.

Partners should always use their own brand for any material they produce, including for initiatives undertaken on behalf of the Frontline AIDS partnership.

The stamp can be added to showcase our partnership.

The Frontline AIDS masterbrand logo, on the other hand, should be used when Frontline AIDS has collaborated on a project.



Use the badge to show our partnership



Use the masterbrand logo only when Frontline AIDS has collaborated on a project

BRAND ASSETS

67 Our partner stamp

68 When to use the partner stamp

→ 69 Dos & Don'ts

70 Visual frame

Partner badge

DOS & DON'TS



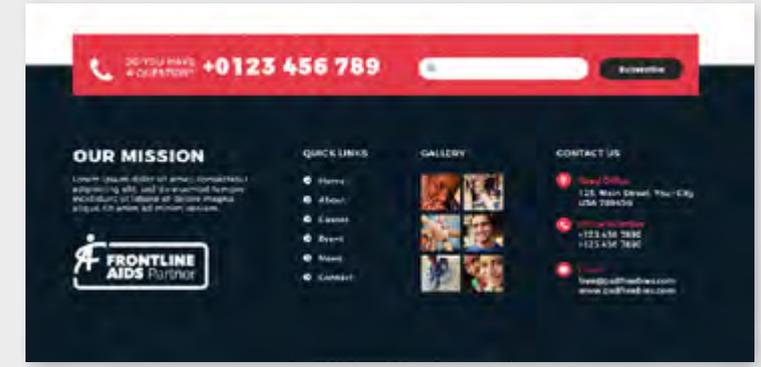
DO Use the partner stamp on a header image on your social-media pages. This way, our partnership is present while not overpowering your own identity.

DON'T Use the partner stamp or (a part of our) masterbrand in your profile picture – there's not enough space and it will look cluttered and unclear.



DO Feature the partner stamp on your website header. This is a brave and strong placement.

DON'T Use our partner stamp on the overly busy backgrounds, or much smaller or larger compared to your logo.



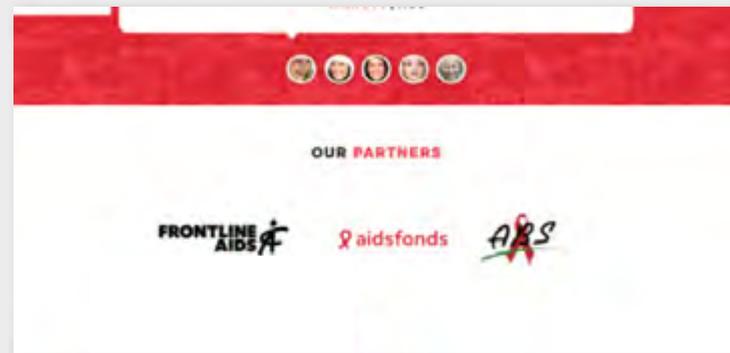
DO Place the partner stamp in the footer area of your website.

DON'T Place the partner stamp only on a subpage that's hidden away.



DO Use the Frontline AIDS masterbrand logo alongside your logo on projects we've collaborated on.

DON'T Use our masterbrand logo in place of the partner stamp.



DO Feature our masterbrand logo in a list of partners / partner section of your website.

DON'T Place our masterbrand logo in the header or footer section of your website.

VISUAL FRAME

67 Our partner stamp

70 Visual frame

We've also developed a visual frame device.

Much like our partner stamp, the frame extends from our symbol, serving as a holding device that can be scaled accordingly to accommodate our partners' logos.

This approach can be used to visualise our global network of partners in its entirety, or reduced versions can be produced to demonstrate the partners we work with on specific projects.



TONE OF VOICE

Our tone of voice is how we write and speak. It's what we say and how we say it. It manifests itself through the words and phrases we use, the structure of our content and the purpose we inject into it.

72 Our writing principles



STRAIGHT-TALKING

CONFIDENT

URGENT

EMPOWERING

PROVOCATIVE

72 Our writing principles

- 72 Straight-talking
- 73 Confident
- 74 Urgent
- 75 Empowering
- 76 Provocative

OUR WRITING PRINCIPLES



What is a Straight-talking tone of voice?

Direct, unpretentious, clear, easy to understand

How does Straight-talking sound?

Even though we work in a complex and emotive environment, we use clear, everyday language where possible. We keep to one point at a time to show we're single-minded. We're down-to-earth and don't hide behind sector jargon, tired clichés or unnecessary imagery. We're sensitive to the situations we're talking about, and communicate the reality of what's happening.

Straight-talking means...

we are plain speaking **but never** insensitive
we are uncomplicated **but never** dumbed down
we are intelligent **but never** jargonistic

STRAIGHT-TALKING



HOW TO WRITE IN A STRAIGHT-TALKING TONE OF VOICE

- Think about how a good nurse or doctor communicates. They get to the point. They give enough detail but not too much. They make it clear and understandable. They don't mess about.
- Write as you speak. Read it out loud. Was the point you're trying to make clear?
- Use everyday language that someone outside the sector would understand.
- Don't over-complicate your writing with too many ideas at once.

tone of voice

72 Our writing principles

72 Straight-talking

→ 73 Confident

74 Urgent

75 Empowering

76 Provocative



CONFIDENT

What is a Confident tone of voice?

Strong, powerful, self-assured, welcoming

How does Confident sound?

Because we have sector-leading experience and expertise, we can speak with assuredness. We get our point across by talking in specifics, not vague generalities. We show the impact our work has by talking about the results, our progress and the change we make. We talk directly to our audience. We use powerful facts and stories to make our case, and don't need overblown explanations.

When we are Confident...

we are proud of what we do **but never** condescending
we are authoritative **but never** authoritarian
we are assertive **but never** dismissive of others

HOW TO WRITE IN A CONFIDENT TONE OF VOICE

- Weave in the experience and expertise of Frontline AIDS that makes us sector leaders.
- Use stats and facts that are insightful and relevant to what you're saying, but don't lose the humanity of what you're trying to say.
- When you've said what you need to say, stop writing. Don't pad it out.

72 TONE OF VOICE

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What is an Urgent tone of voice?

Short, focused, active, passionate

How does Urgent sound?

What we do is critical, and when we act fast, we save lives. We don't beat around the bush or wrap things up in superfluous detail. We focus on what needs to happen. We show the global scale and human impact of the problem. When we talk about strategies and plans, we connect them with personal stories. We can show our frustration with the slow pace of change, and that things need to move faster.

Urgent means...

we are succinct **but never** exclude context where it's needed
we are informal **but never** negligent of the facts
we are emotive **but never** dramatic or insincere

HOW TO WRITE IN AN URGENT TONE OF VOICE

- Put events and actions within time frames.
- Have a strong, definite and achievable call to action.
- Don't use modifiers or qualifiers (nearly, quite, almost etc).



URGENT

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What is an Empowering tone of voice?

Personal, respectful, championing, unbiased

How does Empowering sound?

We support the marginalised people we work with tell their story, we don't tell it for them. We don't portray them as hopeless victims, but as real people with unique experiences, hopes, fears and challenges. We show the positive as well as the negative experiences each person has. Their voices give our writing authenticity, depth and context, and we include the human impact within policies, reports and content.

Empowering means...

we are friendly **but never** over-emotional

we are supportive **but never** patronising

we are respectful **but never** aloof

HOW TO WRITE IN AN EMPOWERING TONE OF VOICE

- Keep the individual central to what you're writing. Make it about them first, and give Frontline AIDS a supporting role.
- Don't try and retell a person's story in a different voice. It's OK to edit and clarify, but always keep it authentic.
- Write with empathy. Think about what connects us as humans. Why should your audience care? How would it feel to be that person? What makes us the same?



EMPOWERING

TONE OF VOICE

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What is a Provocative tone of voice?

Challenging, questioning, surprising, disruptive

How does Provocative sound?

We question how things are, and aren't afraid to challenge existing power structures. We don't follow convention for the sake of convention. If we think something is wrong or needs to change, we'll say exactly that. We will ask people to stand up and do more. We will clearly call out processes, organisations and institutions that marginalise, discriminate and stigmatise.

But we need to think carefully about when to be provocative. It won't always be relevant to what you're writing and could even undermine the points you're trying to make and put your audience off. Think about what you're trying to achieve and whether your audience will be receptive to a provocative tone.

Provocative means...

we are challenging **but never** aggressive

we are powerful **but never** rude

we are disruptive **but never** thoughtless

HOW TO WRITE IN A PROVOCATIVE TONE OF VOICE

- Be assertive. If we think something needs to change, then say it.
- Express our frustration with the problem. For example, "Hundreds of thousands of people are dying with AIDS every year and governments aren't doing enough. This is wrong. They need to step up."
- Change up your tone, language or structure through the piece you're writing to keep your audience's attention.
- Confront your audience with the reality of the problem. Use examples and always offer a solution.



PROVOCATIVE

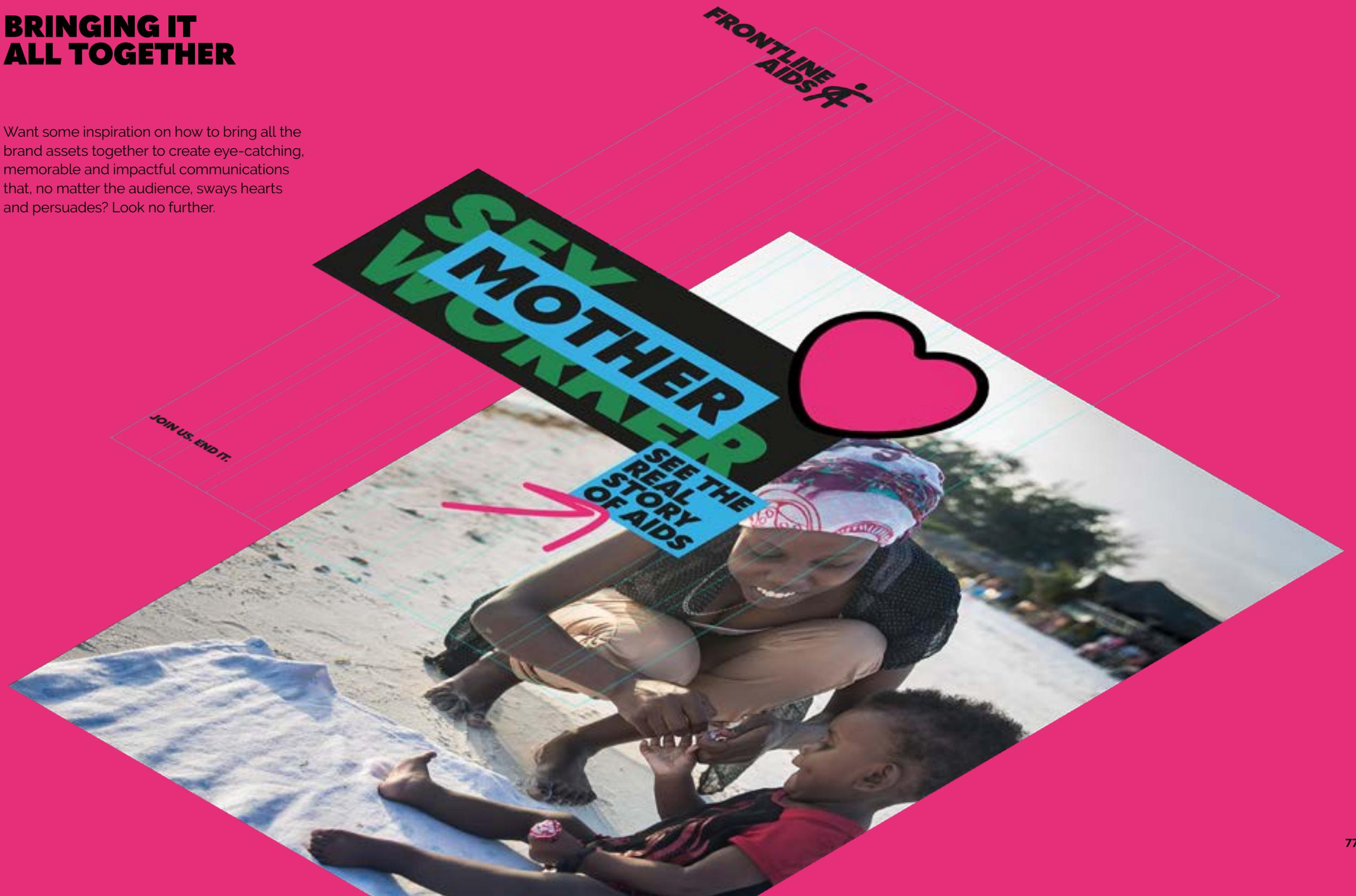
BRINGING IT ALL TOGETHER

78 A quick recap

79 Examples we love

BRINGING IT ALL TOGETHER

Want some inspiration on how to bring all the brand assets together to create eye-catching, memorable and impactful communications that, no matter the audience, sways hearts and persuades? Look no further.



A QUICK RECAP

1 Logo



2 Strapline

JOIN US. END IT.

3 Colour palette



4 Headline typeface

QUASIMODA
HEAVY

5 Body copy typeface

Raleway Regular
Raleway Bold

6 Creative typography



7 Photography



8 Emoji - icons



9 Hand drawn graphics



10 Patterns



11 Character illustrations



The examples show the brand's application in various contexts:

- Example 1:** A photograph of a woman with a child. Callouts include: 1 Logo, 2 Strapline, 3 Colour palette, 6 Headline typeface, and 7 Photography.
- Example 2:** A graphic illustration of a woman with a megaphone. Callouts include: 1 Logo, 4 Headline typeface, 9 Hand drawn graphics, 2 Character illustration, and 10 Patterns.
- Example 3:** A graphic illustration of a globe. Callouts include: 1 Logo, 3 Colour palette, 8 Illustration - icons, 4 Headline typeface, and 9 Hand drawn graphics.
- Example 4:** A two-page spread of an infographic. Callouts include: 5 Body copy typeface and 8 Illustration - icons.

BRINGING IT ALL TOGETHER

78 A quick recap

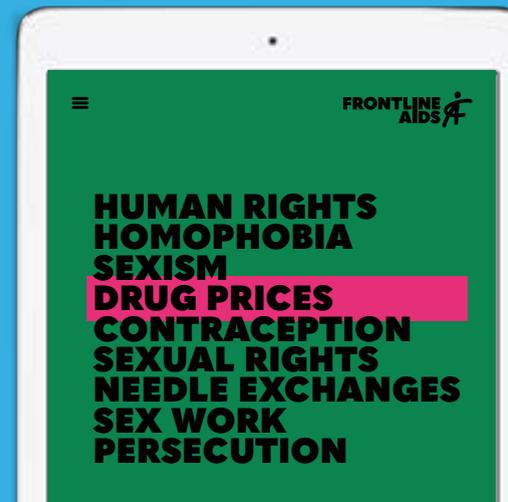
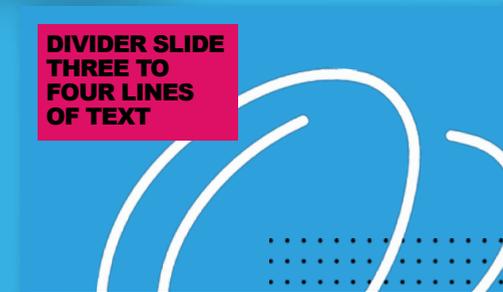
79 Examples we love

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EXAMPLES WE LOVE

When it all comes together it's gorgeous, isn't it?

On the following pages we've collected some of our favourite examples that bring the versatility, dynamism and creativity of our brand to life.



ADVERTISING

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**CAN YOU SEE
WHAT THE
WORLD
CAN'T
?**

**FRONT
LINE
AIDS** 



**BRINGING IT
ALL TOGETHER**

Examples we love

ADVERTISING

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BRINGING IT ALL TOGETHER

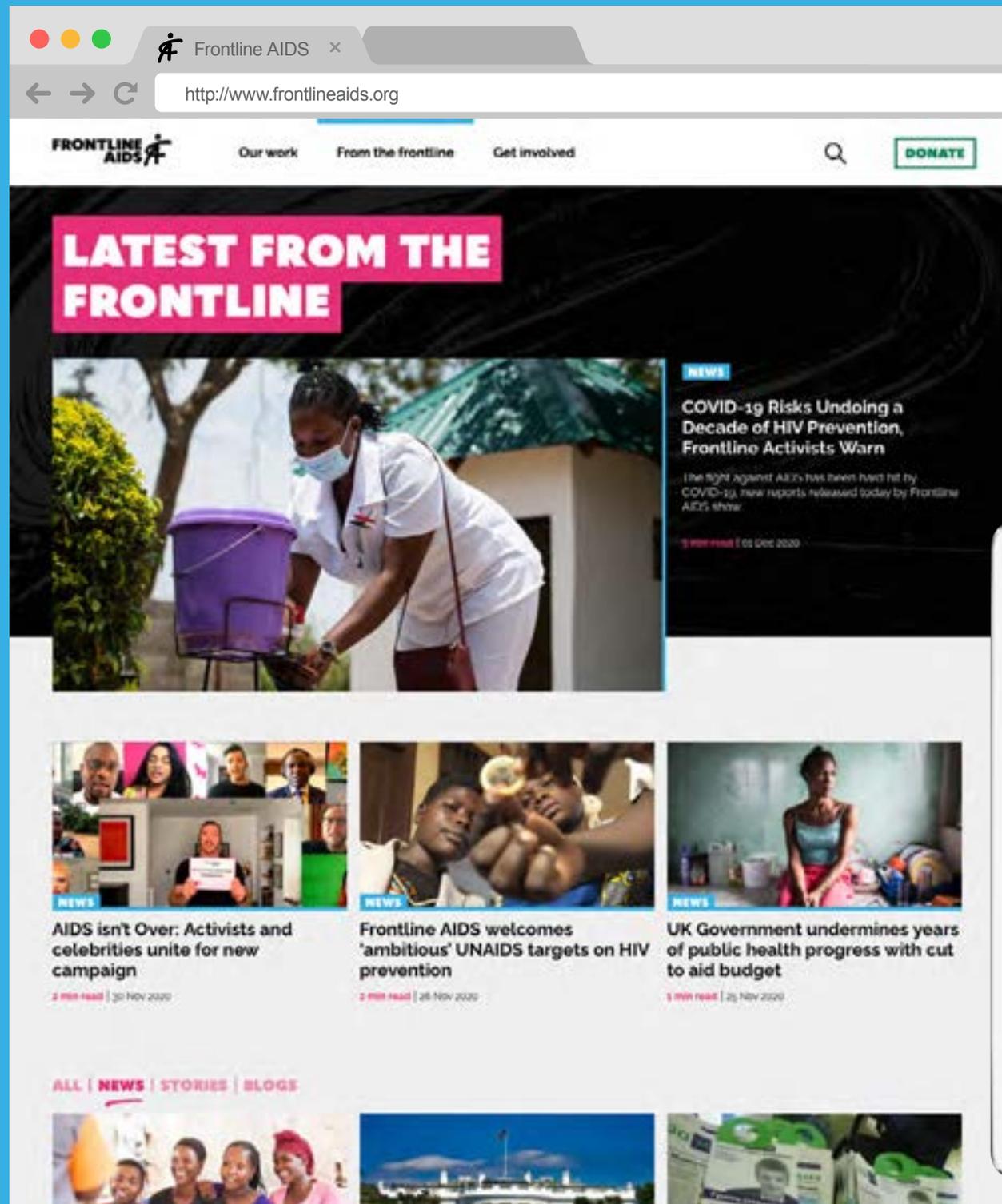
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Examples we love
DIGITAL

E-Newsletter



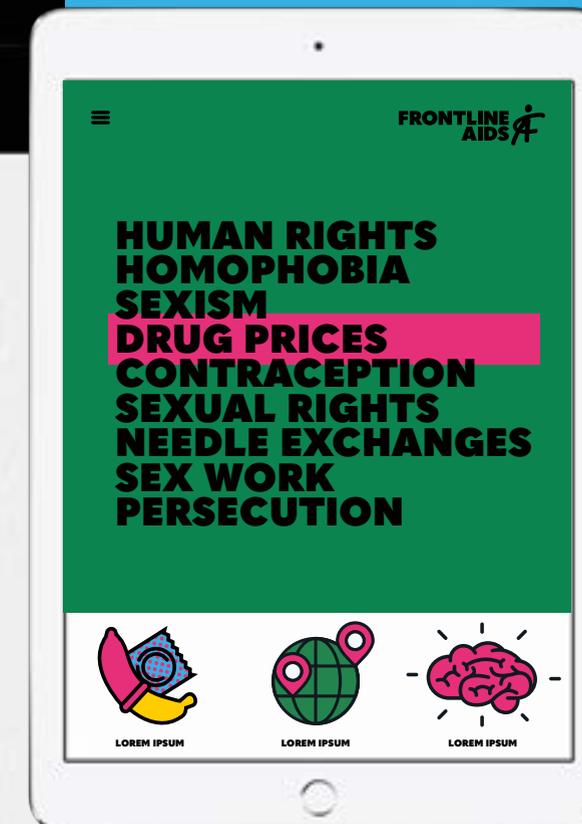
Website



Video



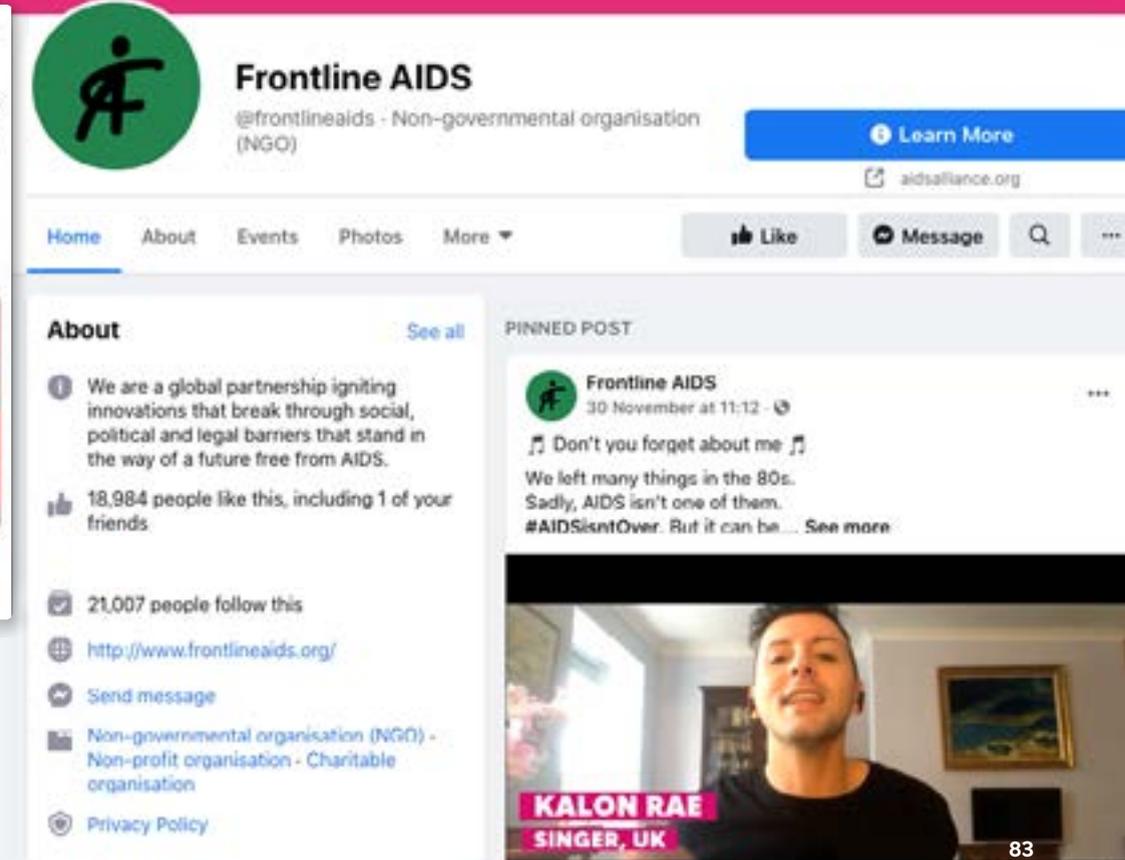
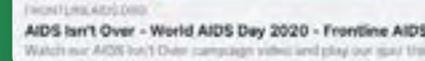
App



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Examples we love SOCIAL MEDIA



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Examples we love

EVENT COLLATERAL



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Exampels we love **LEAFLETS**



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Examples we love REPORTS



BRINGING IT ALL TOGETHER

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Examples we love

STATIONERY & EMAIL



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Many thanks,

Joannah Smith

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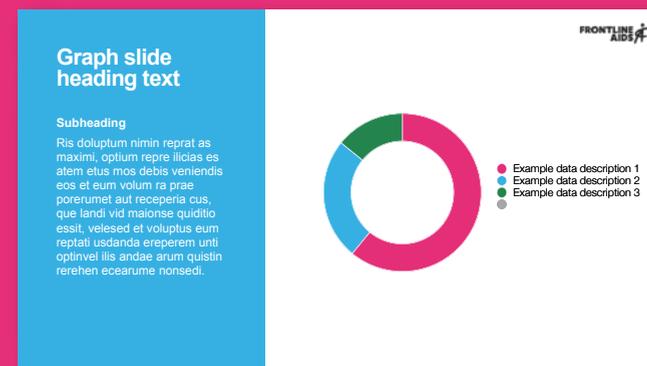
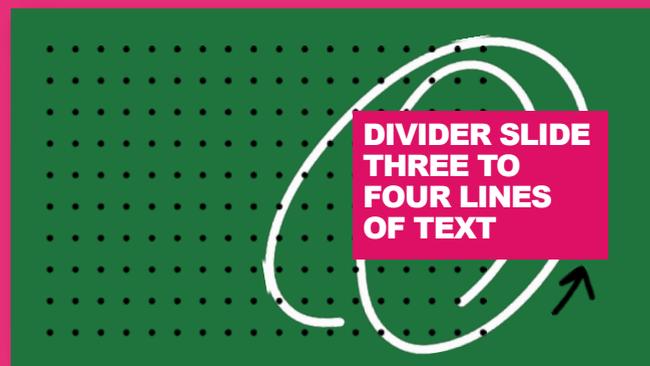
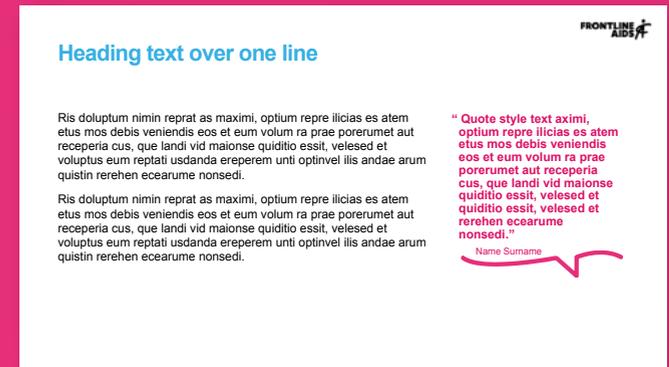
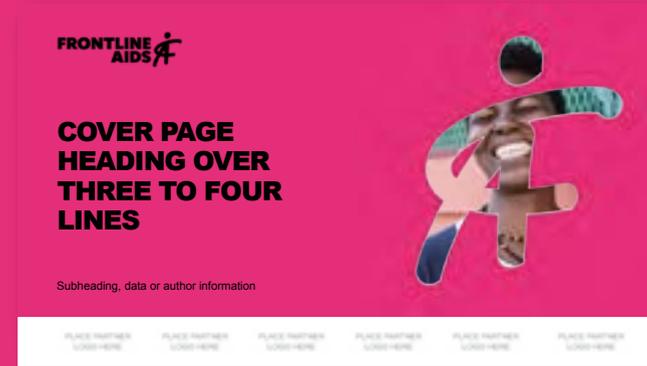
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Examples we love

PRESENTATIONS



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TOUCH**

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JOIN US. END IT.