

AstraZeneca

Visual and verbal

identity guidelines

January 2010

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Introduction

Our new AstraZeneca brand position, 'Health Connects Us All', has been developed to give us a strong, differentiating platform for aligning our behaviours and changing the way we work. We want to make better, deeper connections with our stakeholders, creating and maintaining the strong relationships we need for continued success.

How we present our new brand is very important. By expressing ourselves in more powerful and compelling way, we can help to differentiate AstraZeneca in the marketplace and signal the behavioural change we are making.

These guidelines describe the principal elements of our new identity and how to use them to bring our new brand to life.

We are in the process of developing further guidance on how to apply the visual identity in areas such as websites and recruitment marketing, and these will be published as they become available on our OnBrand website at www.onbrand.astrazeneca.com.

A rolling implementation

Our new brand is being rolled out across the company in a phased country implementation approach.

Countries in the first wave will be using the new visual and verbal identity (VVI) extensively, as they launch the new brand locally. At a corporate level, the new VVI will be applied to all-employee communications about the new strategy, from w/c 15 February 2010 onwards. Global communications professionals can also begin to apply the new VVI across all SET area communications at that time. The intention is to focus the launch of the new brand internally to begin with, to support the required behavioural change, although we do plan to move to the new look and feel in key corporate communications including our international website, astrazeneca.com, and the annual report in March 2010. You can read more about the phased implementation, and any further developments, on our OnBrand website at www.onbrand.astrazeneca.com.

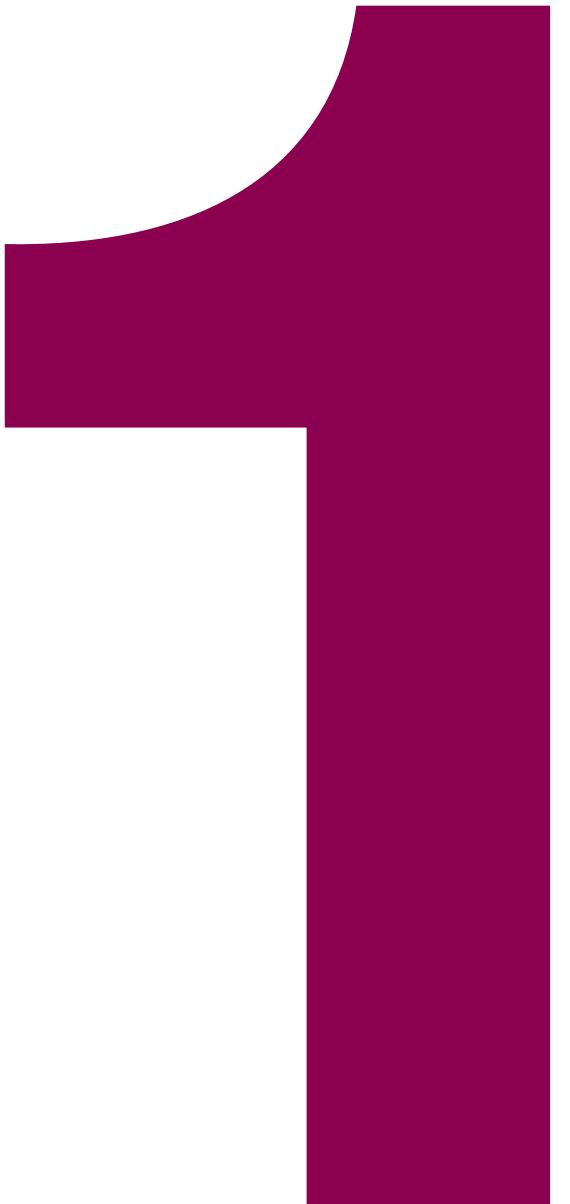
If you have any queries, please use the contact details provided on page 46.

Training

We plan to run VVI training sessions, with a particular focus on the new verbal identity throughout the year. We will keep you informed about when these will be taking place.

Core elements

This section describes the core elements of our identity, colours, logo and typeface, and how we use them.



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Colour palette

Great visual identities are often built on the consistent use of a limited range of colours that, over time, can become as recognisable as a logo.

We have some equity in our AZ Purple and AZ Gold, which have become synonymous with AstraZeneca and helped to differentiate us from our competitors. Our new brand needs to position us in an even more distinct and engaging way.

When we first developed the AstraZeneca visual identity 10 years ago, we were a “first mover” into the warm colour range. The rest of the pharmaceutical industry at the time generally used colder, more clinical corporate colours. Since then, most of the industry has also moved to using warm colours and this has started to make the purple look cold in comparison.

Furthermore, we chose purple because it was a colour that reflected “science” and “authority” which supported our brand at the time.

Now, we need to also represent the “empathy” and “approachability” which are at the heart of our new brand.

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We have introduced a third colour, AZ Mulberry, to our primary colour palette to reflect the warmth and approachability of our new brand - and also to help present a more contemporary feel to our overall identity.

By using these three primary colours predominantly, boldly and confidently, we can help to create a distinctive and consistent look to all our communications.

You can read about how to use these colours in the ‘Putting it all together’ section on page 32.

Please note: The CMYK values for AZ Purple and AZ Gold have been updated to be more accurate matches to current Pantone values.

**AZ Purple**

PANTONE® 269C

C 88	R 75
M 100	G 48
Y 5	B 106
K 26	

HTML: 4B306A

AZ Mulberry

PANTONE® 228C

C 16	R 131
M 100	G 0
Y 11	B 81
K 43	

HTML: 830051

AZ Gold

PANTONE® 130C

C 0	R 240
M 35	G 171
Y 100	B 0
K 0	

HTML: F0AB00

Four colour process

The four colour process (CMYK) [and hexadecimal] specifications given for AZ Purple, AZ Gold and AZ Mulberry are not industry standard. We have carefully considered and tested the colours, and have determined that the breakdowns we give here are the closest representation of the colours using CMYK and hexadecimal.

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Wherever possible, we should use only the three primary colours in our communications.

Our supporting colours are there for when more colours are needed to provide clarity in, for example, charts, diagrams and tables. Consistent use of our three primary colours is a powerful tool in building a consistent and recognisable visual identity.

Please use these supporting colours sparingly.

**AZ Green****PANTONE® 376 C**

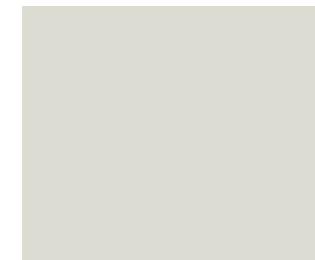
C 38 R 122
M 0 G 184
Y 100 B 0
K 12

HTML: 7AB800

**AZ Blue****PANTONE® 312 C**

C 89 R 0
M 0 G 173
Y 9 B 208
K 0

HTML: 00ADD0

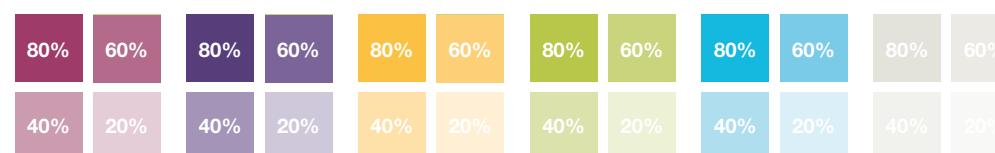
**AZ Stone****PANTONE® Warm Grey 3C**

C 6 R 199
M 6 G 194
Y 13 B 186
K 9

HTML: C7C2BA

Using tints

The use of percentage tints is permitted and encouraged to increase the versatility of our colour range.



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Logo

Our logo plays a key role in our visual identity. It is strong and distinctive and contains significant equity as our “name badge”.

We are not changing the logo, but we are refreshing the colour of the word-mark, moving from purple to mulberry. (You can find out more about this new colour and why we have adopted it in the ‘Colour palette’ section on page 5.)

The AZ symbol will stay the same colour (AZ gold), but we are switching the emphasis to predominant use of the flat, rather than the tonal (3D) version. The flat version, combined with the word-mark in mulberry, has a more modern, contemporary feel and better reflects a company in touch with today’s world.

We are also introducing a vertical version of the logo to increase its versatility across a range of applications.

You can see examples of how the horizontal and vertical logos can be applied, in the ‘Putting it all together’ section on page 32.



Horizontal logo



Vertical logo

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Logo rules

Master artwork

The logo must always be produced from digital master artwork. It must never be modified in any way (ie do not squash, stretch or try to redraw it). It must always appear on an uncluttered background of an appropriate colour to ensure clarity.

You can download artwork for both the logo and the symbol on its own from our OnBrand website at:
www.onbrand.astrazeneca.com



Positive and negative logos

Positive logos should be used on white backgrounds and light coloured images, negative logos on dark coloured images.

Positive logos on a white background



Positive logos on a light coloured image



Clear zone

The logotype must be positioned in its own clear space, standing apart from other images and/or text. In order to achieve this, the logotype must always be surrounded by a minimum clear zone which is achieved using the letter Z as shown below. The clear zone helps to protect the trademark status of the logotype, and ensures it is consistently displayed to best effect.



Minimum sizes

To ensure the logo is always legible, it should never be used less than 20mm in height for the vertical logo and 20mm in width for the horizontal logo.



Black and white logos

Black and white logos are also available for use when printing restrictions apply.



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The AZ symbol can still be used on its own - under certain circumstances and according to the following guidelines.

As with the full logo, the preferred use of the AZ symbol on its own is the flat artwork version. In exceptional circumstances, the tonal version can be applied (for example, digital animation).

The symbol must always be reproduced from digital master artwork in full. It must never be modified in any way (ie do not squash, stretch or try to re-draw it). It must always appear on an uncluttered background of an appropriate colour to ensure clarity.

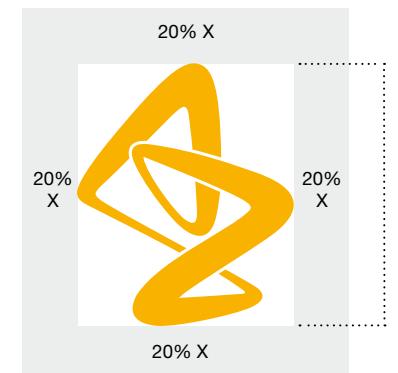
When using the symbol on its own, it is important that, wherever possible, the full company name is given elsewhere - either in body text form or as the full logo. The symbol on its own is not necessarily recognisable as AstraZeneca.

The symbol should never be used as an abstract/decorative element.

The symbol should always be reproduced in full.

Clear zone for the symbol when used on its own

When used on its own the symbol must be positioned in its own clear space, standing apart from other images and/or text. In order to achieve this, the symbol must always be surrounded by a minimum clear zone which is achieved using 20% of the symbol width (X) as shown.



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Helvetica continues to be our corporate typeface. It is clean and neutral with an openness that complements and very effectively supports our new verbal identity.

Helvetica is the official typeface. If for any reason it is not available, Arial can be used instead.

Type weight and size

We have reduced the choice of font weight to two. All headlines should be in Helvetica Neue Bold and body copy in Helvetica Neue Roman. This reflects our new bold and simple visual style. The use of too many different weights can make things look fussy and over-complicated. Different sizes of these weights can of course be applied, but again be careful not to overdo it.

Colour

Text should always appear in either Black, AZ Mulberry or AZ Purple - or a combination. Using a combination can add interest and a consistent AstraZeneca feel.

Typesetting

Our use of Helvetica reflects our brand's openness and good use of typographical layouts reflects our creativity. You can see examples of how different font weight, size and colour can be used to create contrast and emphasis in the 'Putting it all together' section on page 32.

Headline

Helvetica Neue Bold

For headlines and titles, we use Helvetica Neue Bold.

Body text

Helvetica Neue Roman

For body copy we use Helvetica Neue Roman.

Imagery

This section describes our new style of photography and information graphics, and how to use them.



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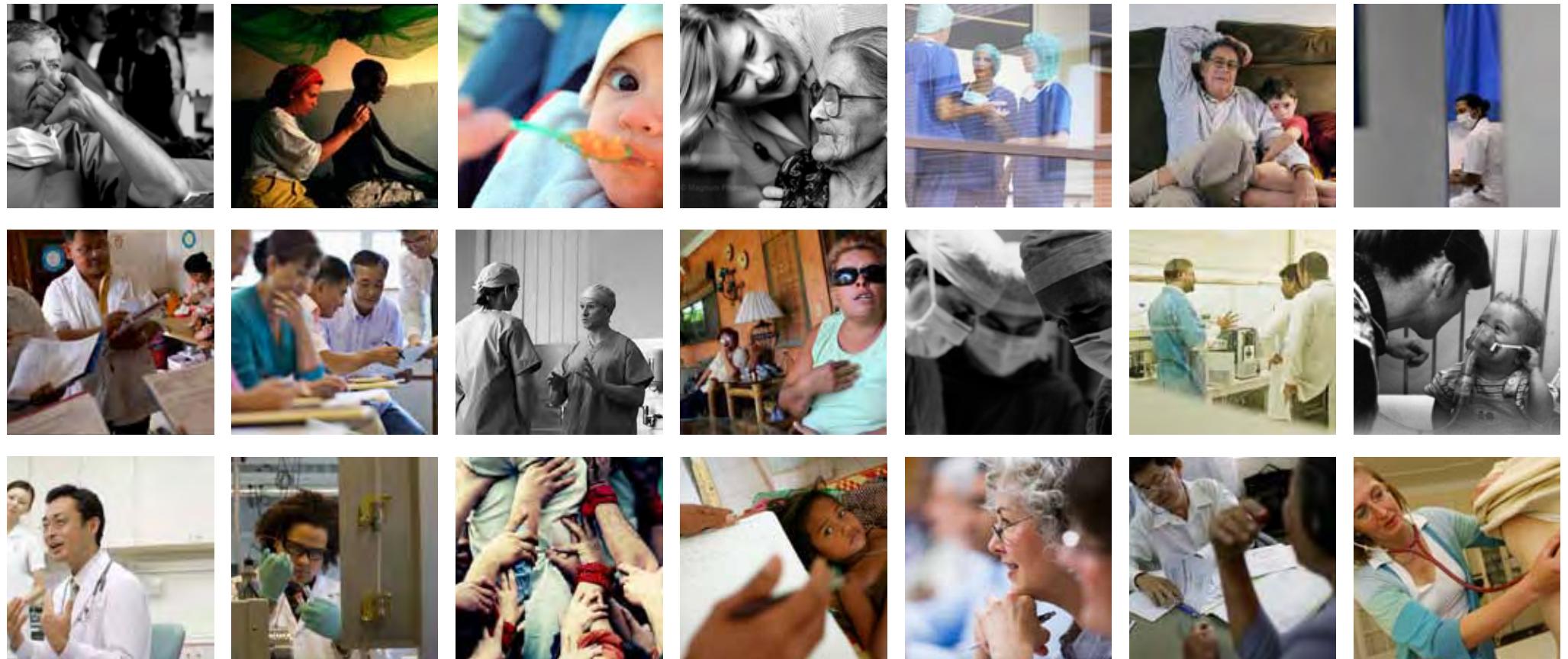
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Photography overview

The images we use should always capture real moments in time, with people in a real world setting.

Our photography should reflect AstraZeneca's awareness of the significant healthcare challenges that we and others face, and our belief that only by working together can real progress be made.

In our pictures, we want our stakeholders to recognise themselves and the world they live in. It's a powerful way of showing that AstraZeneca understands their world.



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The spectrum below shows how we want to move away from being posed and unrealistic but not so far as to be shocking.

Documentary style

We must portray people just the way they are, capturing genuine moments in time in a documentary style that is open, honest and credible.

Showing connections

We want our imagery to be strong and compelling and also illustrate our empathy. So it's important that our pictures show some form of connection. There are three ways of doing this, (please see the following pages for further guidance).

Energy and movement

Our photography shouldn't be static or slow, but capture the energy and commitment of the people in the picture and reflect our commitment to dynamic collaboration.

Real

Overall, our pictures must never look staged or contrived. Smiles are not banned, but they must be relevant, believable and not over-used.

Application

Pictures can be in colour or black and white. They should always be placed full bleed, never in boxes, to support the feeling of openness and connection. When using typography over a picture, you must ensure it is legible by using an opaque legibility box. You can read more about how to place a picture and how to apply the legibility box on page 34.

Image library

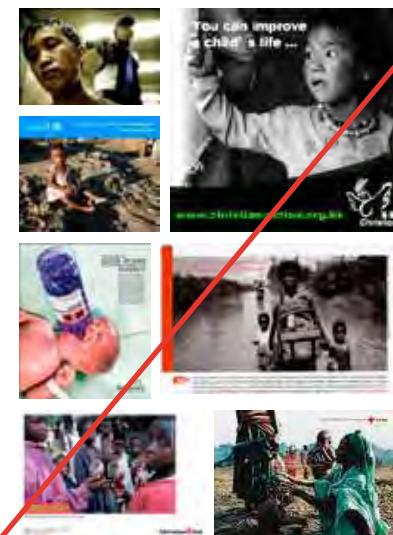
You can view/download photography from our OnBrand website at www.onbrand.astrazeneca.com



Posed and unrealistic



AstraZeneca



Shocking/Scary

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1 Physical connections

Showing a physical connection between two or more people in the photograph is a powerful compositional device that draws the viewer into the picture.

Be careful to avoid the impression of one person “controlling” another.



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2 Eye contact

Eye contact is another powerful way of illustrating connection, it is key to communicating honesty and openness. This can be eye contact within the image, with someone out of the frame, or with the camera itself.

Be careful that eye contact with the camera does not look staged or contrived and does not suggest arrogance or intimidation.



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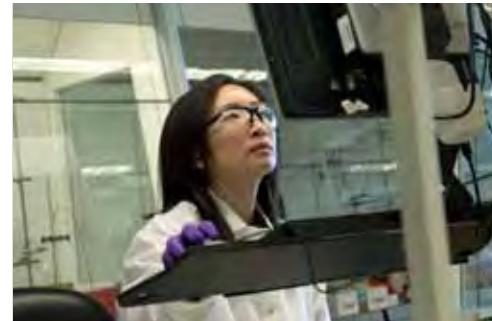
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Showing connections

3 Connected to a task

Another way of expressing connection is by showing individuals deeply involved in what they are doing. Look for different and interesting angles or backgrounds.

Be careful to avoid the mundane or commonly used views.



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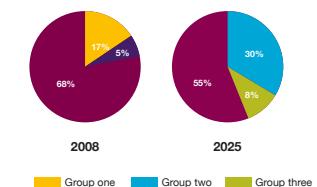
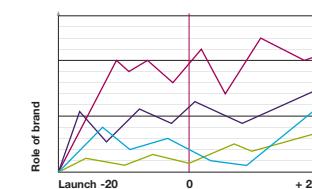
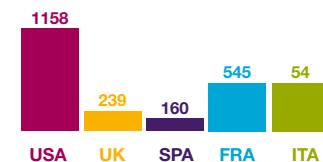
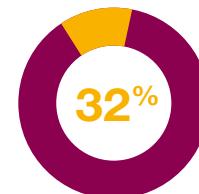
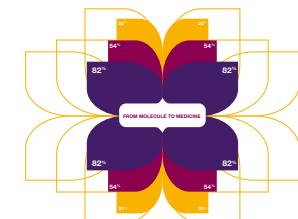
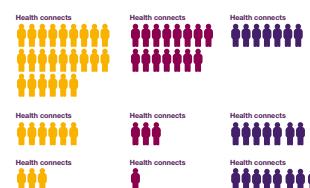
Information graphics

Information graphics can be used to bring information to life in an accessible and engaging way.

Engaging but simple

Create graphics that are interesting and engaging. Use recognisable everyday shapes to explain information in a simple way. Avoid 3D effects and gradients, keep the graphics bold and simple using flat, clearly defined shapes.

When presenting complex information in graphics, try to make them engaging by using a clear layout and introducing simple flat graphic shapes. The information is key, so never let the graphic get in the way of what it is trying to say.



Colour

The primary colours should always be used first, but where needed, the secondary colour palette can help in creating hierarchy. Use the secondary palette in small areas to highlight key information only.

Tone of voice

This section describes our tone of voice and how to apply it.



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Connections

Language is a powerful tool. It reveals the way we think and act. It shows our personality. And it is another way to differentiate AstraZeneca from our competitors.

Our brand, Health Connects Us All, is the common thread that runs through all our communications, whether written or spoken. It captures what is distinctive about AstraZeneca and reflects our belief in the power of combining forces towards a common goal – better health.

Within that idea, ‘connections’ is the most important theme for us to convey through our language. Wherever possible, the content of what we say should illustrate our commitment to working together, with each other and with our stakeholders, to tackle the healthcare challenges of the real world.

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Audiences

We can make better connections with our stakeholders by telling our story in a way that resonates with them, in a language they understand. Importantly, they must recognise “their world” in our story.

We have a wide range of different audiences, from payers and regulators to scientists and doctors, to the general public. So we need to flex the register of our language to make sure it's accessible to a particular group. At times that might mean we need to be quite technical, at others more straightforward.

We need to tailor words to reflect what we're saying, who we're saying it to and when.

A good steer is to think what 'everyday language' is to the group of people you're addressing.

It might also help to think of our tone of voice as that of a quality newspaper editorial.

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Tone of voice principles

Our new brand defines how we must act, based on three core behaviours that need us to be courageous, collaborative and creative.

Our tone of voice needs to reflect these behaviours.

Together, they capture the personality of AstraZeneca.

Here's how they can be reflected in our communications:

Principle 1

Being assured and intelligent will help us come across as courageous.

As one of the world's leading pharmaceutical companies, we can be authoritative (but not arrogant) in expressing our knowledge and experience. But it's also important to make it clear what we stand for. This means expressing a confident, informed point of view whenever we can - in a strong and compelling way.

This will help people to **trust us**.

Do

- Use precise, clear language - it shows we know what we're talking about.
- Use active, not passive constructions (eg we know instead of it is known).
- When we use the word 'we', make sure it feels collaborative not condescending - ie, not talking "at" people.
- Talk about the future as much as the past and the present – we need to demonstrate that, whilst we are proud of our heritage, we are working in the here and now, with a keen eye on the future.

Don't

- Make arrogant assertions or be pompous, we mustn't talk down to people.
- Settle for bland descriptive sentences as headlines (eg Sharing our knowledge) when there is an opportunity to show our point of view about an issue (ie capture why we are sharing our knowledge).

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Principle 2 Being accessible and relevant will help us come across as collaborative.

Effective collaboration comes from real understanding between partners. So we need to use words which reflect our empathy and understanding of our stakeholders' world and the challenges they face. And we must be balanced, credible and transparent in our communications to reflect our openness and honesty.

This will help people to **like us**.

Do

- Use connection as an ever-present motif. But avoid force-fitting the word 'connection' into every headline.
- Write more like we speak - tailor words to reflect what we're saying, who we're saying it to and when.
- Create a sense of affinity with our audience by using the word 'you' as much as 'we'. And relate what we say to stakeholders' circumstances, showing we understand them.
- Be believable - don't be afraid to discuss our failures as well as our successes (provided we are addressing the failures) - this balanced approach builds credibility.

Don't

- Dumb down our language with over-simplistic expressions. Similarly, don't try to blind people with science if we're not sure they'll understand.
- Distance people with aloof, 'corporate speak'. If what we've written sounds like it would sit better within a dense government manual when read aloud then it's probably not right.
- Strive to sound too impressive for the sake of it - choose the straightforward, everyday word when we can.

Tone of voice principles

Principle 3 Being fresh & compelling will help us come across as creative.

Creativity is at the heart of our business - whether that's scientific innovation or all of us looking at new and better ways of doing things. So we need to signal this with language that is vivid and vibrant, dynamic and different.

This will help people to **choose us**.

Do

- Use evocative words - especially in headlines - to capture the richness of what we're talking about.
- Pose open questions from time to time. It's more interesting if there isn't an obvious answer - and make sure it can't be a simple 'yes' or 'no'.
- Tell real stories about real people, with real insight - keep the style journalistic, avoid sentimental testimonials.
- Vary the length of sentences to keep a good rhythm to our writing. Don't be afraid of the occasional long sentence.
- Use a wide range of verbs to reflect our energy and imagination.

Don't

- Over-simplify our language if it risks glossing over the issues.
- Cram too many different ideas into a single piece - strong, single-minded communications are much more effective.

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We did some research into the words that we and our competitors most frequently use today. The word cloud below shows the most commonly used terms within our industry today.



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We can do better than that.

Here's an 'aspirational' word cloud of the type of vocabulary that is distinctive, engaging and differentiating. It's not a definitive list, but gives you an idea of the kind of words we should use in our communications to support our new brand.



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Example 1

In our search for the next major step in reducing the risk of atherosclerosis, we looked to the power of collaboration.

A new fixed dose combination of Crestor and Abbott's Trilipix is now being used in the US to treat hardening of the arteries, and we're working to make it available to more patients around the world.



Example application

By placing 'our' here we introduce the concept of collaboration subtly but instantly, and without having to state it overtly. We also quickly establish the context, the subject and that the issue is 'major'.

Using the word 'collaboration' here completes the thought running through this section of the headline.

This states the progress we've made so far, 'new' making the point that we are unwilling simply to sit on past achievements.

Ends with a positive outlook for the future, the actions we are taking now.

Please note that product-related narrative used in these examples is illustrative and not approved for use in all markets.

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Example 2

**To treat an ageing population
it's not enough to think purely
in terms of medicines.**

**Can we deliver them in
an elderly-friendly way?**



Example application

This rapidly outlines our thinking. By also making this a bold statement of opinion, we're showing that we go beyond the obvious, that we understand there are other issues as equally important as delivering therapies.

This is the other half of the thought, the pay off for the statement made above. But by being a question it undercuts any charge of arrogance, instead it asks the audience - What do you know? How can you help? Would you collaborate?

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Example 3

**For years, asthma sufferers
had to juggle different inhalers
at different times.**

**Wasn't it time to make
their lives a little simpler?**

In very simple and empathetic language, we establish our total understanding of the issues.

'A little simpler' is very important here. We are not claiming a cure all. We are stating exactly what we've achieved, we have made people's lives a little simpler. By being realistic and down to earth we are making a strong link with all our audiences.

Again, by asking a question it draws the reader into the debate/conversation.



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Example 4

This could be used, for example, in a recruitment ad for a scientist.

Crestor, our cholesterol lowering statin, has now also been shown to slow atherosclerosis. It always did, but now we know because we kept on looking.

Would you have done the same?

This text opens with the central topic - Crestor.

The potential over-confidence of the expression is removed by the phrase 'has now also been shown'. It suggests that beyond the launch of the drug, we're committed to continued development and exploration and so naturally leads into 'we kept on looking'.

By ending with a challenge we reiterate our leadership, but also offer the opportunity for direct involvement with us.

Please note that product-related narrative used in these examples is illustrative and not approved for use in all markets.



Example application

Tone of voice examples

Example 5

Iressa' here is linking the headline to the text and introducing the topic in the context of a good example.

This combination of sentences, and the use of 'sadly' is the key to the whole piece. We are showing that research and development is difficult, complex and sometimes unpredictable. Importantly, we're showing that we worked with partners, and looked harder and further to find the potential in an unexpected area. This builds on the work done by the headline.

A simple explanation of our next steps is enough here – the excitement is in what was achieved.

Effective innovation requires a flexible approach - and the courage to explore all opportunities, however small the potential may seem at first.

Iressa, our lung cancer therapy, is a good example. When developing *Iressa*, we trialled the new treatment in a general population of patients with advanced non-small cell lung cancer, for whom other therapies had stopped working. Sadly, the results showed that *Iressa* did not significantly increase survival rates overall - but they did show a survival benefit in Asian patients and in patients who had never smoked. So we began to focus on understanding why *Iressa* worked so well for these groups and not others.

We worked with external lung cancer specialists to apply the most recent research developments which, combined with analysis of our study data, led us to the discovery that patients whose cancer has a specific type of gene mutation respond very well to *Iressa*. This means that doctors can be very specific about prescribing *Iressa* because they can test patients for this gene mutation and make sure only those most likely to benefit will be given the therapy.

This kind of targeted treatment is good for the patient, good for the doctor and good for the people who pay for healthcare because it allows laser focus on certain patient populations, which may also bring associated cost benefits. *Iressa* is widely available across Asia and was launched in Europe in July 2009.

The headline moves from a general overview, introduces 'courage' and explains the need for it in 'however small the potential'. The intended ambiguity around 'potential' tells us that AstraZeneca will discover answers others might miss.

Again, a simple statement of a major breakthrough underlines our capability and assurance. We're confident, never arrogant.

The end result is explained in two stages, first the highly targeted benefit for the GP and their patients and also the potential value for payers.

Please note that product-related narrative used in these examples is illustrative and not approved for use in all markets.

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Connections

Audiences

Tone of voice principles

Vocabulary

Tone of voice examples

4 Putting it all together**5 Layout examples****6 Some common mistakes****7 Contact us**

A fast, informed and straightforward account of the background, ending with the major issue.

Meaning that 'Multi-resistant TB' is introduced here with maximum impact.

Again, like good journalism, all the facts are here with no words wasted: the speed, the scale of the challenge, the difference a new therapy must make, the constraints. The paragraph itself reads with a sense of urgency.

Tone of voice examples

Example 6

TB claims more lives than ever before. We're applying our skills in infection research and working with others in the global effort to find urgently needed new treatments.

One of the world's leading causes of death from infectious disease, TB claims over 5,000 lives every day. Existing therapies are effective, but treatment regimes are long and complicated.

Many patients give up taking the medicine once they feel better, but before their infection is fully treated. This can lead to relapse making drug resistance more likely. Multi-resistant TB is now the most aggressive form of TB.

The need for new and improved medicines is urgent and imperative. Finding them, however, is a significant research challenge. To make a real difference in the treatment of TB, a new medicine must act on drug-resistant strains, simplify the treatment regime and be compatible with HIV/AIDS therapies: TB and HIV/AIDS form a lethal combination, each speeding the other's progress.

Backed by our skills and experience in infection research, we joined the global effort to find new TB therapies in 2003, with the opening of our \$20 million dedicated TB research centre in Bangalore, India. Over 80 scientists working there have full access to all AstraZeneca's platform technologies, such as high throughput screening and compound libraries. They're also working closely with our infection research centre in Boston, US, and with leading external academics to capture and share best practice.

We continue to invest over \$5 million each year in this research.

Active construction – energetic news style to underline the speed needed in the search for an answer. The headline also links 'our' and 'with others' and 'global' to underline our commitment to true collaboration.

To create a change of narrative pace, this refers back to and reinforces the headline in order to move forward.

This states one of our significant commitments – platform and knowledge sharing – and uses it to introduce other instances of collaboration, from the specific in Boston to a wider global commitment.

As ever, we end with a positive ambition for the future.

Putting it all together

Putting these elements together is grounded by a simple set of rules and guides. The following pages show how this is done to create a powerful and compelling visual and verbal identity.



1 Core elements

2 Imagery

3 Tone of voice

4 Putting it all together

Placing the logo

The legibility box

Placing type on covers

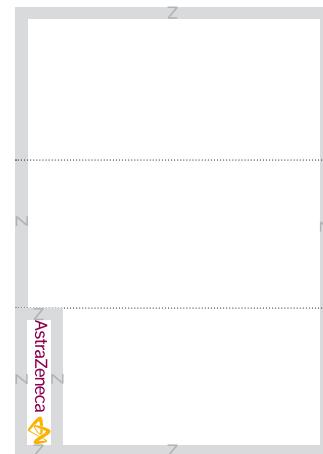
5 Layout examples

6 Some common mistakes

7 Contact us

Placing the logo

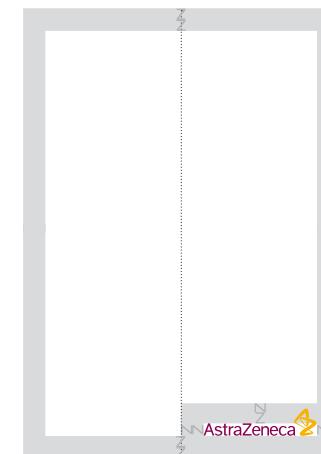
The diagrams below shows how to place the logo on covers. Scale it up or down for different communication sizes. These sizes should be followed for standard or imperial sizes. The margins are created by using the logo clear zone all the way round the inside.



Placing the vertical logo:

Portrait communications

Place in the bottom left hand corner, third of the height of the communication. Use the clear zone as the distance from the edge of the page.



Placing the horizontal logo:

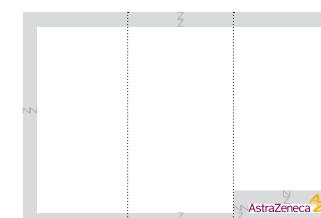
Portrait communications

Place in the bottom right hand corner, half of the width of the communication. Use double the clear zone as the distance from the edge of the page.



Horizontal communications

Place in the bottom left hand corner, half of the height of the communication. Use the clear zone as the distance from the edge of the page. In some exceptions, the logo may sit on the right hand side if there is no room on the left.



Horizontal communications

Place in the bottom right hand corner, third of the width of the communication. Use the clear zone as the distance from the edge of the page.

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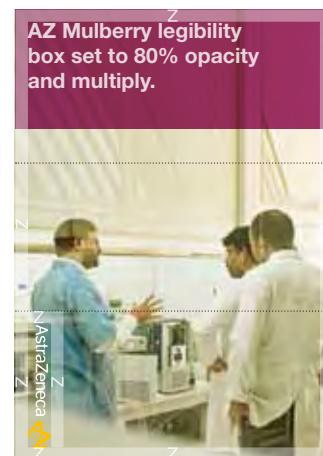
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The legibility box

To ensure type stands out legibly on photographs we use a transparent AZ Mulberry or grey box. Using a transparent effect, rather than a solid block, reflects our commitment to openness. There are some simple rules to follow:

1. The legibility box should only be used on images. Do not use on white backgrounds.
2. 80% transparent AZ Mulberry is the primary colour for the legibility box and is made of two layers, please see below for details.
3. 60% transparent black is the secondary colour for the legibility box.
4. The box should be set to the width of the application, and set to the height of the type. See the following page for more details.



Primary usage

The AZ Mulberry legibility box is made up of two layers, the first layer is a white layer set to colour mode (which turns the image beneath to black and white) and the second layer is in AZ Mulberry set to 80% opacity and multiply mode.



Secondary usage

When needed you can use the black box which is set to 60% opacity and multiply mode. This should be used mainly when imagery is black and white.



In some circumstances, typography can appear without the legibility box, but it must be clear and readable.



Do not use the legibility box on white backgrounds only use it on images.

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Placing type on covers

A few simple rules to follow when placing typography:

1. Always place type top left inside the margins.
2. Range type left, unjustified.
3. All type should be set at 80% opacity when used on images or on the legibility box.
4. Type can be in any size but keep the type size consistent within applications.
5. The type should predominantly be in white, but can also be in AZ Gold.
(Do not use AZ Gold on the AZ Mulberry legibility box, also avoid using the AZ gold on white areas of images).
6. Use the Z from the AstraZeneca logo at the bottom of the typography to determine the height of the legibility box.



The height of the letter Z from the AstraZeneca wordmark is used to determine the height of the legibility box.



All type should be set to an 80% opacity when used on an image or on top of the legibility box. The transparency helps to integrate the viewpoint into the image.



The legibility box does not have to be used if the type can be read out of the image. Here, an element of the AZ Gold, helps to highlight a line of type.



Type is AZ Mulberry, AZ Purple or Black on a white background.

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Placing the logo

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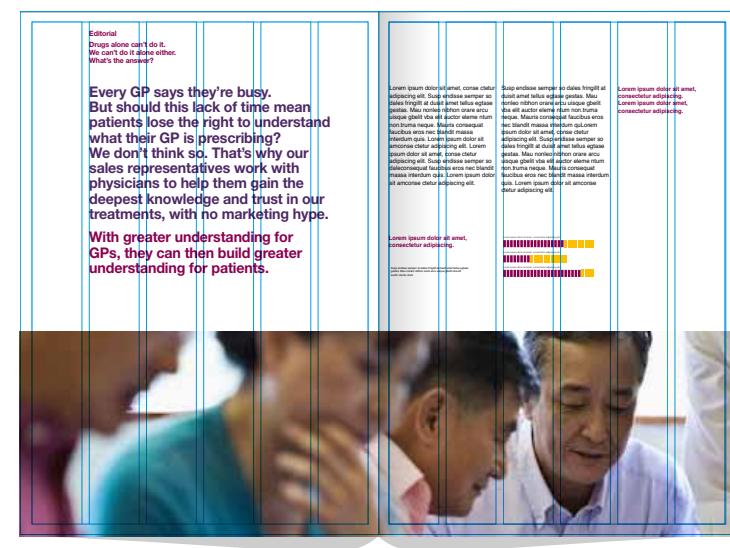
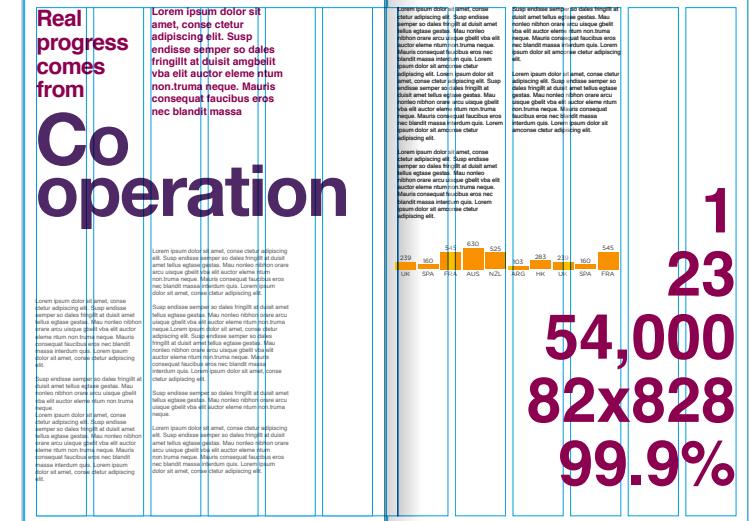
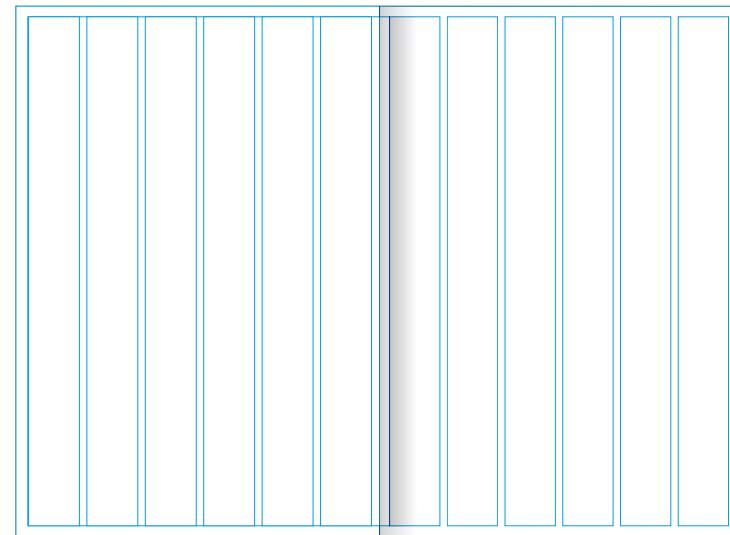
5 Layout examples

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Inside page layouts

There is a simple grid to use for inside page layouts, it consists of 6 columns which gives us flexibility to create a number of different layouts:



Layout examples

There are some examples of layouts. Text and imagery is indicative only.

For guidance on how to create a layout, see section 4.



1 Core elements

2 Imagery

3 Tone of voice

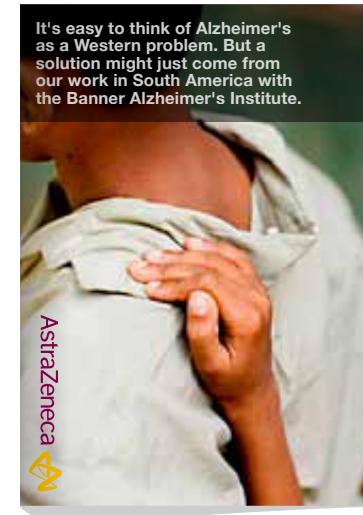
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Layout examples



The Magazine Issue 5 2009
Drugs alone can't do it. We can't do it alone either. What's the answer?

real progress comes from Co-operation

In our search for the next major step in reducing the risk of atherosclerosis, we looked to the power of collaboration. A new fixed dose combination of Crestor and Abbott's Trilipix is now being used in the US to treat hardening of the arteries and we are working to make it available to more patients around the world.

1
23
54,000
82x828
99.9%

Please note that imagery and copy used in these examples is illustrative only and not approved for use in all markets.



1 Core elements

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3 Tone of voice

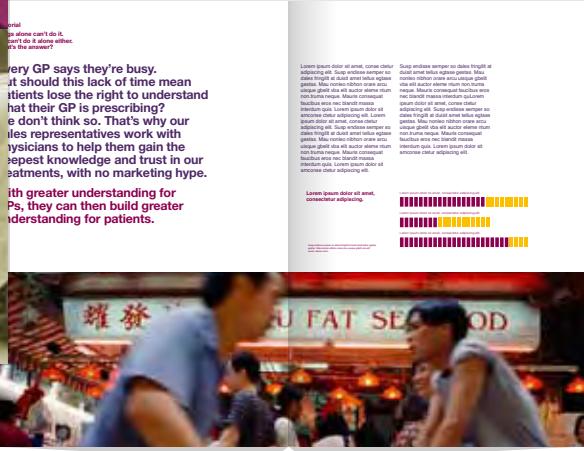
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Layout examples



Please note that imagery and copy used in these examples is illustrative only and not approved for use in all markets.

Some common mistakes
Here are a few “do not’s”
for each of our brand
elements.



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Logo do not

Typography do not

Photography do not

Layout do not

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Logo do not:



Do not distort the logo.



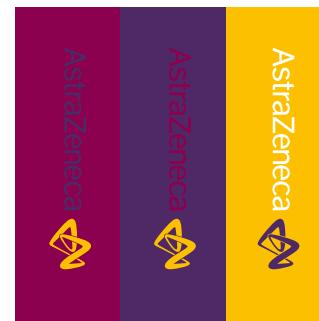
Do not change the size of any of the elements of the logo.



Do not change the colours within the logo.



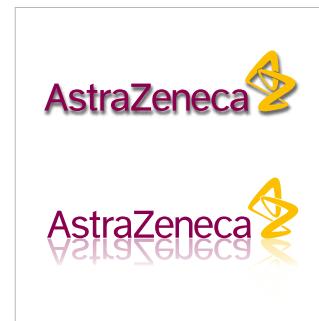
Do not use the horizontal logo vertically.



Do not change any of the colours of the elements.



Do not crop images within the logo.



Do not apply additional effects to the logo.



Do not crop the symbol.

Typography do not:



To treat an ageing population it's not enough to think purely in terms of drugs.
Can we deliver them in an elderly -friendly way?



To treat an ageing population it's not enough to think purely in terms of drugs.
Can we deliver them in an elderly -friendly way?



To treat an ageing population it's not enough to think purely in terms of drugs.
Can we deliver them in an elderly -friendly way?



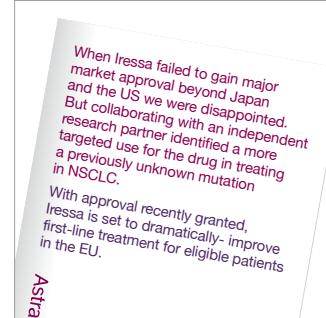
To treat an ageing population it's not enough to think purely in terms of drugs.
Can we deliver them in an elderly -friendly way?

Do not set the leading too tight.

Do not use colour changes to highlight particular words.

Do not use different typesizes within text blocks.

Do not range the type to the right.



To treat an ageing population it's not enough to think purely in terms of drugs.
Can we deliver them in an elderly -friendly way?



To treat an ageing population it's not enough to think purely in terms of drugs.
Can we deliver them in an elderly -friendly way?

Do not use Helvetica regular in titles or headings.

Do not use type to mask images.

Do not use coloured type when it compromises legibility.

Do not use full-opacity type on images, always use it at 80% opacity.

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Logo do not

Typography do not

Photography do not

Layout do not

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Photography do not:

✗



Do not use images that are posed or that are not in a documentary style.

✗



Do not use cutout imagery.

✗



Do not use images that do not show connections.

✗



Do not use images that would shock or alarm readers, unless there is an AstraZeneca connection.

✗



Do not use busy or cluttered images without a clear focal point.

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Logo do not

Typography do not

Photography do not

Layout do not

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Layout do not:



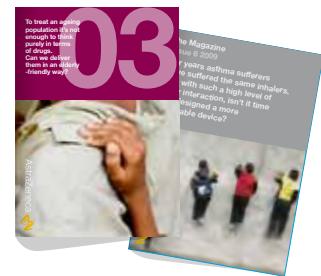
Do not place photography in boxes.



Do not place the photography within the margins, keep it full bleed.



Do not layout text in multiple blocks when designing covers, keep it simple and impactful.



Do not use the legibility box without transparency.



Do not overload the page with content, keep it clean and focused.



Do not overcrowd a page with information graphics, keep it singular and simple.



Do not create new devices (here a speech bubble) to hold text or imagery.

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Contact us

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sally.shackleton@astrazeneca.com

or visit:

www.onbrand.astrazeneca.com

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