Image by The Rathkopfs

Our brand guidelines

April 2025

CANCER RESEARCH UK

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Note: Application of our assets throughout this document act as inspiration and are not signed off creative.

Brand foundations

Brand foundations
Introduction

Our brand has been created to tell the story of our collective effort in beating cancer.

To have the greatest impact, all our work and communications should be recognisable and meaningful to our audiences. These guidelines are designed to inspire you to create communications that embody our brand, build trust and loyalty, and keep our purpose of beating cancer at the centre of everything we do.

To make sure our brand is as strong as possible, we need to be consistent. This guide will show you how to do just that. It will give you everything you need to bring your work to life – from the central idea to must-do design and inspiration for coming up with new ideas.

Brand foundations
Audience-led approach

We follow an audience-led approach in how we communicate, making sure that we're always seen and experienced as one Cancer Research UK. This is even more important with our refreshed brand which combines both science and humanity into a unifying proposition for all. Our key audiences are:

General public.
Supporters.
Volunteers.
People affected by cancer.
Staff.
Researchers.
Philanthropists.
Corporate and commercial partners.
Government.
Health professionals.

Before, we had two variations of our brand guidelines, core and specialist. But, in-depth insight found there is a great deal of unity in how our audiences want us to position ourselves and talk about our work. That's why we're now moving towards one unified brand identity. Our refreshed brand still gives plenty of flexibility so that we can create tailored and distinctive communications to meet different audience needs, but at the heart is a powerful brand expression that cuts across everything and allows us to stand out to whoever we are talking to.

Brand foundations
Our internal brand idea

Introducing our new brand idea:
We all win when science wins.

We're all here with the same goal: to beat cancer. It's a cause that unites us all, and an ambition that should shine through in everything we say and do.

Our internal brand idea helps us focus that ambition and reminds us why we're working together to improve and save lives: **We all win when science wins.** This isn't a line we use externally. But it guides the way we think and talk about our work internally.

We all win when science wins

We all win when science wins

Cancer is complex. It's not one disease, it's more than 200. But our scientific breakthroughs mean every day, people are diagnosed earlier, have access to kinder and more effective treatments, and some cancers are prevented completely.

We make breakthroughs happen

Our scientists are among the best in the world. Together, they're helping us do in hours or days the kind of work that once would've taken us decades. And they've got our whole community behind them: philanthropists, fundraisers, volunteers, policymakers, global partners – all united by a common purpose.

But we need to go further, faster

Despite all this great work, people are still dying sooner than they should. That's what drives us: translating our discoveries into preventative measures, better diagnostic tools and treatments that help more people live longer, healthier lives. Because we all win when science wins.

Brand foundations
Brand framework

Our brand framework has the key information we need for all of our communications. Some of these are things we should be, like personality traits, and others are things we should say, like our vision and endline.

We categorise these simply into 'External' and 'Internal', depending on whether they can be used for our external audiences, when appropriate, or kept as guidance for internal purposes only.

External

Purpose

We exist to beat cancer

Vision

A world where everybody lives longer, better lives, free from the fear of cancer

Endline

Together we are beating cancer

Internal

Org values

Bold
Human
Credible
Together

Personality

Confident
Human
Visionary
Inclusive

Internal brand idea

We all win when science wins

Tone of voice

We all:
Involve everyone
Write like you speak
Win when:
Lead with the positive
Be definitive
Science wins:
Show the impact
Add relatable data

Brand foundations
Our personality

We've underpinned our brand idea with a set of personality traits that reflect who we are as an organisation.

These traits should shine through in everything we do. But we can dial each one up and down depending on the audience, topic and purpose of the piece.

Here is what we mean by each of these traits in more detail:

01
We're confident

- We have belief in everything that we say and do.
- We're optimistic and energised to go further, faster.
- We're positive and find hope, even in the face of adversity.
- We're proud of the progress we're making every day.
- **We aren't boastful and we never give false hope.**

02
We're human

- We put real people at the heart of everything we do.
- We're genuine and relatable.
- We're authentic, real and raw.
- We're sincere and compassionate, always being honest about the realities of cancer.
- **We're never cold or distant. Neither are we overly emotional or over-familiar.**

03
We're visionary

- We believe in the power of our science to transform lives.
- We're leaders who are bold, brave and ambitious in all that we do.
- We're determined and believe it's taking small steps forward that add up to a big difference.
- We're credible, accurate and reliable with our information.
- **We're never arrogant or condescending.**

04
We're inclusive

- We inspire and motivate people to join us in our mission.
- We recognise everyone who makes our life-changing work possible.
- We celebrate and draw strength from the diversity of our community.
- We're dedicated to improving the lives of everyone affected by cancer.
- **We never downplay our role.**

Brand foundations
Our tone of voice

Our internal brand idea 'we all win when science wins' and our personality – confident, human, visionary and inclusive – should shine through in everything we say.

We've come up with a set of practical principles to use whenever we write and for whoever we're writing to. Some of these are standard good writing rules, while others are more specific to us.

We can dial each principle up or down depending on who we're talking to and what we're saying. And bringing it back to the brand idea, you'll always find us balancing the energy of winning with the credibility of science.

Here they are:

Looking for more information?

For more tips on how to bring these principles to life in your work, see our more detailed tone of voice guidelines.

For more information on writing for Cancer Research UK, see our editorial style guide.

For approved messaging and impact statements that you can use in communications for mass audiences, see our messaging house.

Brand idea	We all	Win when	Science wins
Principles	**Involve everyone** Beating cancer is a team effort that includes everyone – from the researchers in the lab to the volunteers pounding the pavements. Our writing reflects that inclusivity by using 'you', 'we' and 'our.'	**Lead with the positive** Cancer can be tough to talk about. We're not here to sugar-coat the truth or minimise how people might feel. But wherever we can, we want to lead with and emphasise the positive. We have good news to share, so let's make sure it gets the prominence it deserves.	**Show the impact** We champion science, but not for science's sake. What motivates us – and interests our readers – is the practical difference research makes. So, every time we write about science, we put most of the emphasis on its impact – about 30% science and 70% impact. To help get this right, every time you include a piece of data in your message, ask, 'so what?' If your reader doesn't care, they're unlikely to do what you want.
	Write like you speak Using everyday language makes our words feel natural and engaging. It doesn't mean we have to avoid using scientific terminology – instead, by explaining it, we can help promote a better understanding of the work that we do. What we do want to avoid are empty adjectives. When talking about our work, it's tempting to reach for the thesaurus to find the most exciting descriptions. But words like 'groundbreaking' are overused and can sound hollow – unless you can back them up.	**Be definitive** Cancer is complex and we can't always guarantee when a trial will be successful or whether a person will survive their cancer. But there are plenty of things we can be definitive about. We are making progress. Together we are beating cancer. As long as we're not making false claims, let's avoid the ifs and maybes to talk about what we are doing and what we will achieve. Sometimes being definitive is simply about cutting to the chase with short, punchy sentences.	**Add relatable data** Science is all about evidence, facts, and results – and a lot of that boils down to data. By adding in data, we make our work more concrete and tangible – and more likely to prompt the response we want. But while our readers care about science, many probably aren't scientists. So we need to make that data as easy to digest as possible, especially if we're dealing with big numbers.

Brand foundations
Our design principles

We're building a brand that's impossible to ignore. Not by pushing it on others, but by drawing them to it.

These are our design principles that inspire and direct how we express our brand.

Not every element of a piece must achieve every principle at once, but the overall outcome should reflect all four principles.

These are design principles only. See the previous page for our tone of voice guidance and writing principles.

01
Expert and human

We bring our depth of knowledge and expertise in science to life in a way that clearly connects to humanity.

- Our science is not cold and clinical. We show the warmth and humanity that we put into it.
- We reflect all who contribute as the wonderful people that they are.
- We show genuine human moments from the people our work benefits and protects.
- We're the leaders in our field. We demonstrate our scientific expertise, credibility and track record.

02
Justifiably provocative

We use powerful language and images to grab attention and provoke interest in issues that matter.

- We tell the truth even when it may be hard to hear and see.
- Our cause is critical, urgent and important, so we get straight to the point.
- Cancer is important, so we shouldn't dress it up.

03
Ruthlessly simple

Less is more. We cut everything away that we don't need to increase the power of what's left.

- We demonstrate that we focus our resources on what's most important. No frills.
- The less we show, the more impactful what we do show will be.
- People know who we are, so we can skip overly long intros and focus on communicating our work and impact.

04
Actively building

We create a sense of dynamism and looking forward, showing the momentum and progress in everything we do.

- It's cancers not cancer. We represent our cause's multifaceted nature.
- We show that we're on a continual journey made up of many steps, towards one destination: a future free from the fear of the cancer.
- We zoom out to demonstrate how far our steps have and will take us, without feeling intangible or too far away.

Brand foundations
Our endline

Our endline sums up our purpose as an organisation. It tells our story of progress over time.

We use our endline on all of our communications, wherever possible, to show that everything we do is for one shared purpose – to beat cancer. It highlights our collective effort and that we're always moving forward.

Our endline is always displayed in the same way and forms part of a suite of graphic devices. To see how our endline and other assets are used, see page 42.

When it's not accessible or practical to include our endline graphic it should be removed. For example, on very small formats. Never alter our endline or its relationship to our logo.

Together we are beating cancer

Note: If a communication is in a different language, our endline can be translated.

Creative platform

We are beating cancer. Step by step. Day by day.

We're building on the work of previous generations of researchers, supporters and volunteers.

Over time, these steps make up giant strides towards a world where everybody lives longer, better lives, free from the fear of cancer.

Everyone can play a part, big or small. Each and every step forward, made by each and every one of us, is significant.

Creative platform
Our creative concept

Significant moments

A fun run finished, a person's successful treatment, a revolutionary research breakthrough.

Together, these significant moments tell the story of the cumulative progress we've made, and continue to make, in beating cancer.

Creative platform
Our creative concept

Significant moments can take many forms and they are all important. They show how individual and collective moments directly lead to positive impact in the future.

We put these moments front and centre so we can tell the story of our cumulative progress.

2001
Danielle, Wigan. Begins her fifth Race for Life.

2013
Darren Williams, participating in a research study to help treat bowel cancer.

2016
A breakthrough in discovering the first bowel cancer drug for 35 years.

Creative platform
Our creative concept

Significant moments are at the heart of our brand – these are visually represented with a single circle. They're integral to our collective story of beating cancer and we use them to build brand recognition.

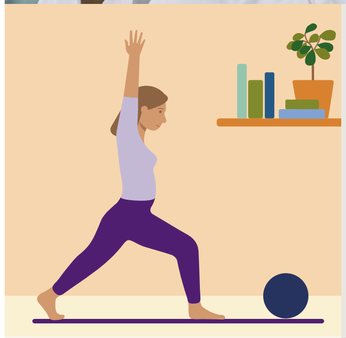
Our significant moments are completely authentic and show the reality of our lives, both personally and professionally.

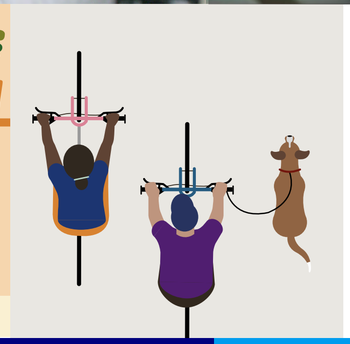
The way we display these moments can be flexed and you can read more about how we can do this throughout the document.

Creative platform
Our toolkit

CANCER
RESEARCH
UK

Image by Carly Clarke





2001
Danielle, Wigan. Begins her 5th Race for Life.

2013
Darren Williams, participating in a research study to help treat bowel cancer.

2016
A breakthrough in discovering the first bowel cancer drug for 35 years.

Making these moments possible

Cancer is not who I am

Here today. Here tomorrow.

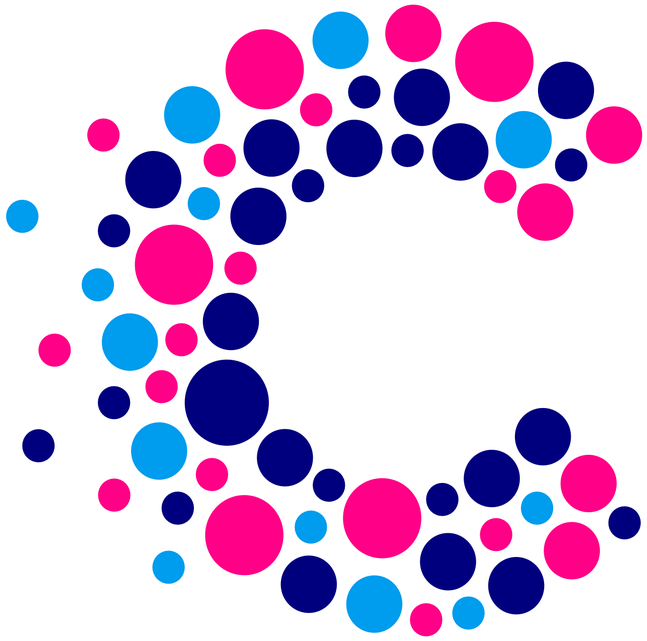
Together we are beating cancer

Logo

Logo
Our logo

Our logo tells the story of our creative concept. Each circle represents a significant moment in beating cancer, all coming together to form our symbol.

Our logo has been designed to have maximum stand out in print and on digital platforms. It's been optimised for small scale use and should be easy to see, wherever we put it.



CANCER
RESEARCH
UK

Logo
Our logo suite

All versions of our logo feature a symbol and wordmark, fixed as a single unit. These come in two configurations; stacked and horizontal.

Primary
Our stacked logo is our primary choice, as it's the most recognisable version.

Secondary
We only use our horizontal logo in specific circumstances where beneficial, such as wider formats with generous spacing. We can use this in communications where the logotype can act as the start of a story we're telling or where text follows on from our name.

We also have a trading specific version of this logo with alternative text sizing to be used for shop signage. Please contact the brand team or The Studio for more information.

Inverted and white
We've created a suite of logos to give us best stand out on different backgrounds.

We use our inverted colour logo on navy backgrounds. We use our white logo on navy, cyan or magenta backgrounds.

Both logos can also be used over imagery but only if there is enough contrast and clear space.

Primary version

Secondary version

Inverted colour

White

Logo
Our symbol

Our symbol
We can use our symbol as a stand-alone identifier in places such as favicons, profile images, labels or small format digital content.

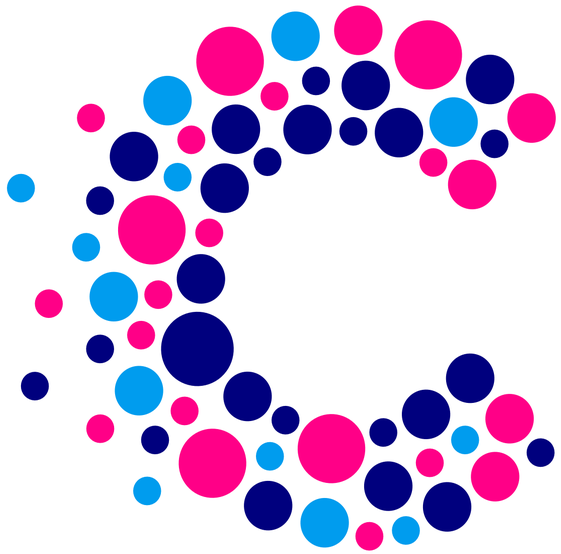
We treat the colours of the symbol in the same manner as the logo itself. Colour contrast needs to be considered for maximum stand out on imagery and block colour. See page 58 for accessibility of our primary colours.

Placement
When placing our symbol in holding shapes, don't centre our symbol within the holding shape, as the 'tail' of our symbol will be too close to the outer edge. We inset the symbol slightly as shown in the diagram here.

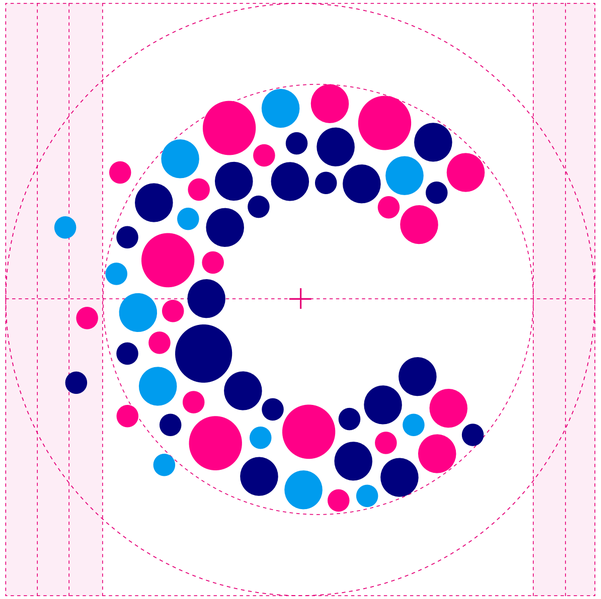
When considering using our symbol as a stand-alone identifier, please consult:

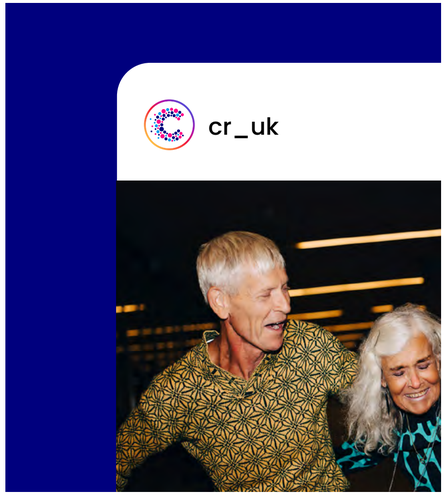
brand@cancer.org.uk
TheStudio@cancer.org.uk

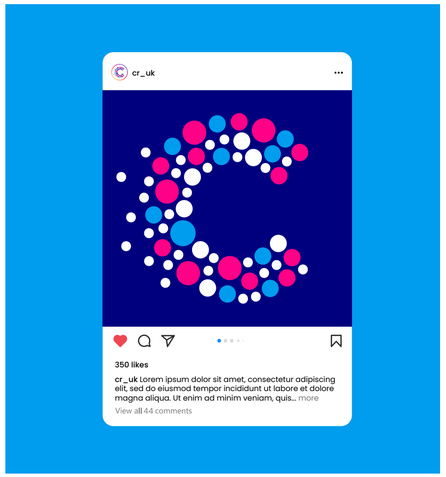
Our symbol



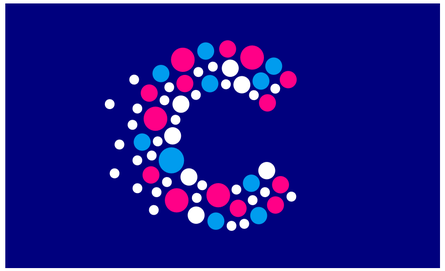
Placement



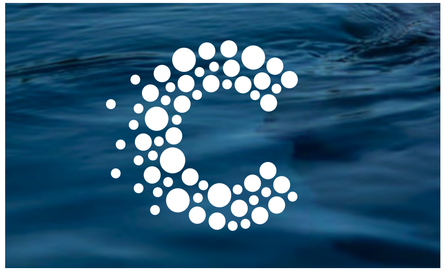


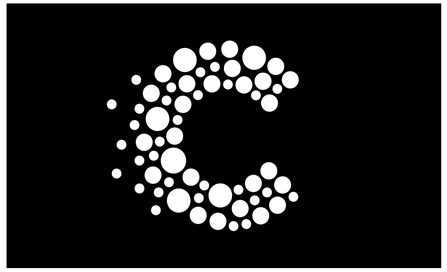


Inverted colour version



Reversed (white) versions





Logo
In motion

The idea behind our logo really comes to life in animation. Its movement represents all the significant moments in beating cancer coming together.

End frames
End frames are valuable brand assets for concluding a film and to enhance brand recognition.

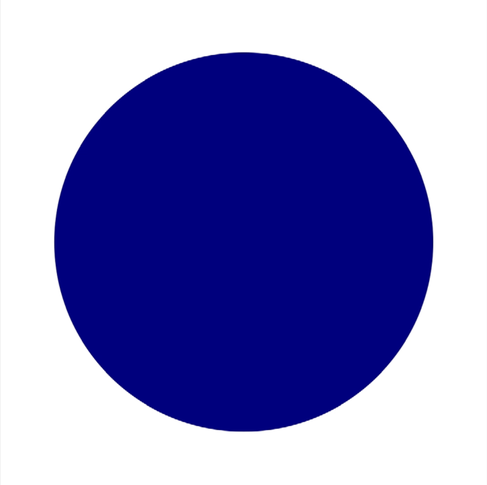
There are multiple versions of our end frames: various endline and logo combinations, options with space for a call to action and various sizes to match different platforms.

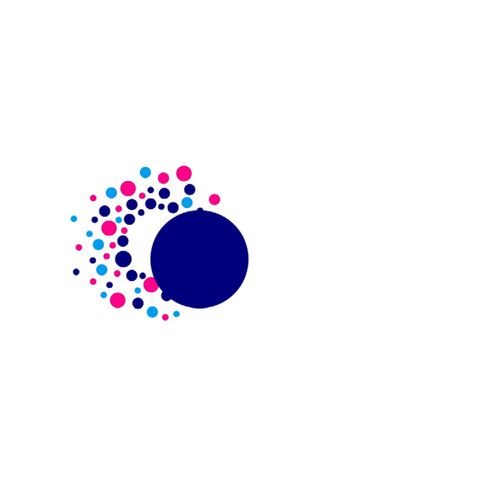
Sizes include:
1080x1080px (1:1)
1080x1920px (9:16)
1920x1080px (16:9)

It's important to maintain the integrity of the end frame and avoid modifying its content or timing. The only editable part of the end frame is the final frame, which can be extended if more time is needed.

Where possible, every Cancer Research UK animation and video should end with one of our end frames. However, in short-form social videos, traditional end frames are not typically used. Instead, focus on integrating branding and calls to action within the main content.

End frames can be downloaded from The Asset Hub and for more support and information contact TheStudio@cancer.or.uk.





Logo
Sizing

We've set minimum sizes for print and digital applications, along with a benchmark minimum size rule across the board. Remember, these are minimum sizes. You can make the logo bigger if it suits your design and keeps within the logo's clear space rule.

Within print, make sure the logo doesn't go any smaller than the following recommendations.

Minimum A sizes
A6: 10mm high
A5: 15mm high
A4: 20mm high
A3: 28mm high
A2: 40mm high
A1: 57mm high

Minimum size – master logo
We can use our main logo when sized 10mm/37px and above. When there is a more unconventional use case where our logo is needed under this size, we switch to our small use logo.

If the master logo is below 19mm high, don't include our endline as the endline text becomes inaccessible.

Small use logo
If there is a need to use our logo under the minimum size, please contact our design team:

brand@cancer.org.uk
TheStudio@cancer.org.uk

A sizes

Minimum sizes

Master logo

Height
For Print 10mm
For Digital 37px

Logo
Sizing

When designing for digital platforms, we've given guidance on recommended minimum sizes for our logo within different ratios and digital dimensions.

Scaling up
Please remember that the logo can and should scale up from here where appropriate, especially when included in animation or multiple state banners where we can have a larger presence of our logo.

Note: When we use the master logo below 78px high don't include our endline as the endline text becomes inaccessible.

Minimum sizing guide – logo at 36px high

Leaderboard: 728x90

Square button: 125x125

Vertical banner: 120x240

Square pop-up: 250x250

Rectangle: 180x150

3:1 rectangle: 300x100

Minimum sizing guide – logo at 52px high

Wide skyscraper: 120x600

Half page ad: 300x600

Vertical rectangle: 336x280

Large rectangle: 336x280

Pop-under: 720x300

Minimum sizing guide – logo at 120px high

9:16
1080x1920

16:9
1920x1080

Scaling up – Example

9:16
1080x1920

Logo
Clear space

Clear space
Our logo is protected by an exclusion zone to keep it legible.

Clear space

Logo
Positioning

Our logo doesn't have a single fixed position. Most of the time when using a stacked logo, the mark will sit naturally in one of the corners of the format to allow the imagery to be heroed.

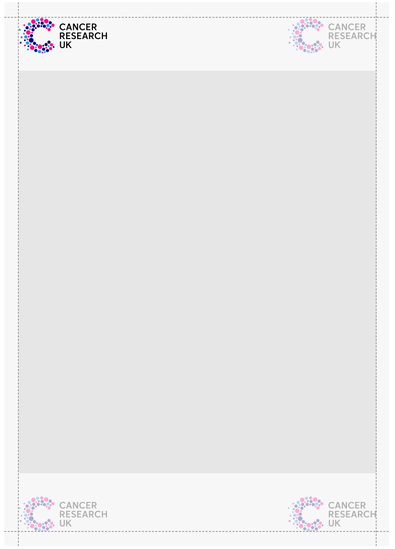
If a particular campaign/creative idea requires the logo to be elsewhere, then that's okay too.

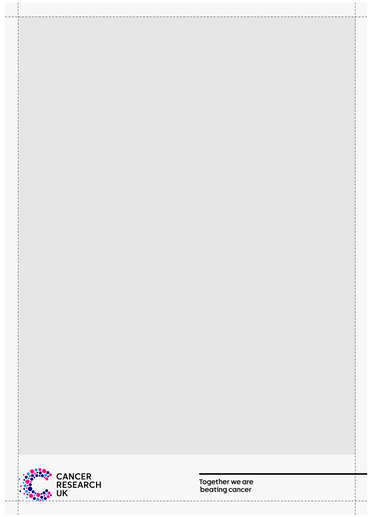
Stacked logo positioning
When using the logo in layouts, it will mostly sit in the corner of the format to allow the content to shine.

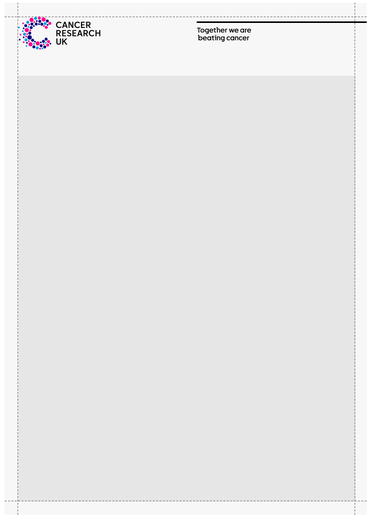
Horizontal logo positioning
We can use the horizontal logo in the same way as the stacked version, but it also has the freedom to roam and connect to text and imagery.

Endline alignment
See page 42 for how to align our logo to the endline.

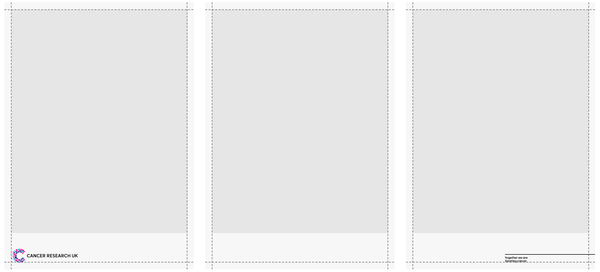
Stacked logo positioning







Horizontal logo positioning



Horizontal logo – connecting to stories

Logo
Partnerships

We can only beat cancer by working in collaboration with others.

As an organisation with many diverse audiences and activities, we work in partnership with a wide range of organisations.

Partnerships help us achieve our mission by:
- increasing visibility and brand awareness
- empowering us with specialist knowledge and expertise
- enabling us to work more closely with specific communities
- giving us networking opportunities
- building our reputation as an authority on cancer and cancer research

Our partnerships can be grouped into three categories. This framework will guide you in making branding decisions for partnership activity and/or communications.

When we partner and collaborate with others, we always aim to use a leading partner's brand identity fully - never merging elements from both/all partners.

Remember to talk to the Legal team and Strategic Brand about new partnerships, licensing agreements and logo permissions.

Partnership activity and/or communication identity decision framework

Partnership activity and/or communications led by Cancer Research UK

This activity and/or communication is Cancer Research UK-led.

This means outputs (communications/initiatives/campaigns) are led by Cancer Research UK. For example, content is primarily hosted on our website, is sent from us, uses our voice and focuses on our purpose.

Typically, partners and third parties will link to and use Cancer Research UK-owned and -managed content.

In these instances...

Use Cancer Research UK's brand identity

Note:
We may share partner-led and -branded communications through Cancer Research UK channels. But the relationship to partners is always clear and accurate.

Partnership activity and/or communications with equal ownership by all/both partners

This activity and/or communication is co-led.

This means outputs (communications/initiatives/campaigns) are from both/all partners with no lead brand and there is equal or shared ownership.

In these rare instances, a neutral or distinct identity for the activity and/or communications is required. All partners will use the neutral or distinct branding. Marketing and communications will be shared via all partner marketing platforms and channels, using a shared voice. In some cases the partnership may have co-led marketing channels.

Note:
There is a lot of power in existing brands, so where possible, we should always aim to use either Cancer Research UK or a leading partner's brand identity. And we never mix multiple brand identities.

If you think you require neutral or distinct branding...

Contact the Strategic Brand team brand@cancer.org.uk and The Studio thestudio@cancer.org.uk to discuss.

Partnership activity and/or communications led by a partner or partners

This activity and/or communication is partner-led.

This means outputs (communications/initiatives/campaigns) are led by a partner. For example, content is primarily hosted on a partner website, is sent from them, uses their voice and focuses on their purpose.

Typically, we will link to and use partner-owned and -managed content.

In these instances...

Use the partner's brand identity

Note:
Partners may share Cancer Research UK-led and -branded communications through partner channels. But the relationship to Cancer Research UK is always clear and accurate.

Logo
Partnership lock-ups

When creating a partnership logo lock-up, the partner logo should be centred vertically and scaled to visually balance with our logo.

Keyline
The weight of the separating keyline is linked to the height of our logo. Use a 1pt keyline for a 15mm/56px high logo in black and scale accordingly.

Lock-up positioning
We can position our partnership lock-ups in any corner. In Cancer Research UK-led and branded communications and partnerships the Cancer Research UK logo should always be to the left and partner logos to the right.

Lock-up descriptors
Descriptors are often added to partnership lock-ups to accurately describe the relationship. See page 30 for more information.

Note: When creating partner-led or -branded communications the partner logo will appear on the left and CRUK on the right. When this happens, the descriptor will also move to over the CRUK logo. Descriptors over the CRUK logo always align to the left of the logo type mark, and are positioned X height above the logo type mark.

Partner lock-ups

We align our partners' logos to our logotype

When we want more presence for our partner logo, we can extend the alignment to our symbol

Partner lock-up descriptors

We size descriptive text above partner logos to half of the height difference between our logotype and logo symbol (X). The descriptive text is positioned X height above the logo and aligned to the left edge.

Keyline

Positioning

Logo
Weighted logo lock-ups

Where partnerships are formed between parties who aren't equally invested, a logo lock-up should be developed to reflect this.

Sometimes, despite varying degrees of investment, all parties are happy to be represented equally. In this case, a partnership logo lock-up as per the guidance on page 27 should be used.

Weighted logos
In weighted partnerships it should be clear which partner(s) are leading and which are supporting. Leading partners are locked up as per the guidance on page 27. Secondary, lower weighted partners are locked up together at 75% of the height of the primary partnership logos, or to align with the bottom edge of 'CANCER' in the Cancer Research UK logo.

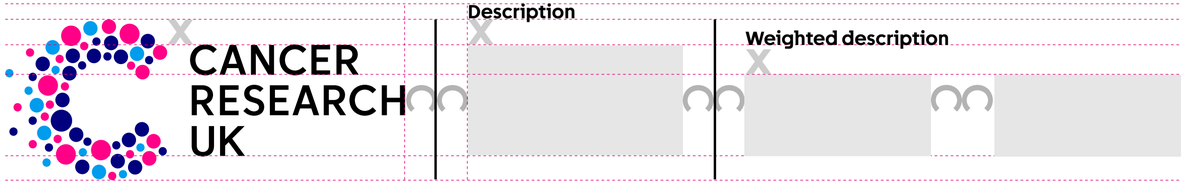
The secondary lower weighted lock-up can be positioned in either a fixed 'stacked' or 'linear' layout. Or, where possible, it should be treated as a separate lock-up and placed in a less prominent position ie internal pages or in a lower page position.

Descriptors should be agreed as part of the terms of the partnership agreement.

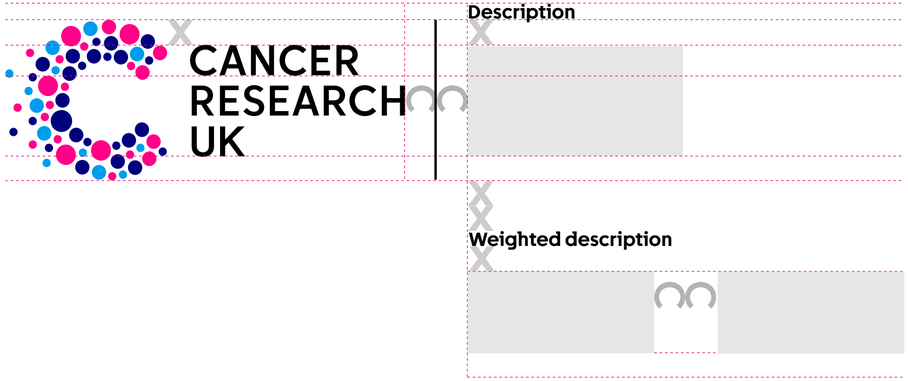
In partnerships where there are a large number of equal partners, logos should be stacked in rows of no more than four logos. All rows should be aligned to the left edge of the Cancer Research UK logotype and placed in an appropriate position on layouts.

Weighted logo lock-ups

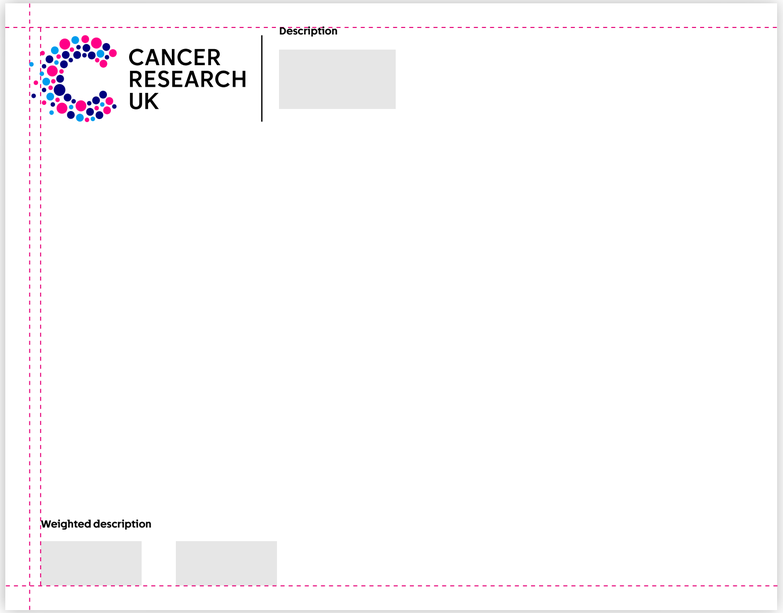
Secondary weighted partners are 75% the height of the lead partner logo and aligned to the bottom edge of the Cancer Research UK logotype. In a fixed linear layout, a keyline separates the primary and secondary logos.



In a fixed stacked layout, the secondary logos are arranged below the lead partner lock-up. There is no keyline and logo sets are aligned to the left edge of the lead partner logo.



Where possible, lead partner lock-ups and secondary weighted lock-ups are treated as separate assets. The relative sizing remains the same and the secondary lock-up is placed in a less prominent position.



Logo
Partnership descriptors

When using a standalone partnership logo we should make sure an appropriate descriptor is used to describe the nature of the partnership.

See the following page for information on partnership logo lock-ups.

All new logo requests should be approved by Strategic Brand.
Brand@cancer.org.uk

This framework can be used to help inform how new partnership activity and/or communications are best described and positioned.

Logo and descriptor	Cancer Research UK-led	Partner-led
Standalone logos		
'In aid of'	The 'In aid of' logo is used for partner-led activity and communications only.	The 'In aid of' logo is used when a third party is independently undertaking an activity and donating the proceeds to Cancer Research UK. **Note:** A partner could be carrying out 'in aid of' activity even if we have a contract in place with them, provided they are responsible for organising that activity and Cancer Research UK is just a beneficiary.
'Supporting'	The standalone 'Supporting' logo is used for partner-led activity and communications only.	The standalone 'Supporting' logo is used for partnership activity and communications where the fundraising level doesn't yet warrant official strategic brand recognition of a full partnership logo lock-up. **Note:** Partners may still receive ongoing support from Cancer Research UK and access to our resources even if they don't have a partnership logo lock-up.

Note: 'In partnership with', 'Supporting', 'Supported by' and 'In aid of' must not be used where a Cancer Research UK fundraising committee that is managed by SLFEO is undertaking an activity. These committees aren't treated as third parties, so don't require a descriptor when fundraising for us. However, all communications must be approved and/or provided by Cancer Research UK.

Logo
Partnership descriptors continued

When creating new partnership logo lock-up we should make sure an appropriate descriptor is used to describe the nature of the partnership.

All new logo requests should be approved by Strategic Brand.
Brand@cancer.org.uk

This framework can be used to help inform how new partnership activity and/or communications are best described and positioned.

Note:
Descriptors typically appear over the partner logo for Cancer Research UK-led and -branded communications.

On partner-led and -branded communications the descriptor is typically over the Cancer Research UK logo.

Note: 'In partnership with', 'Supporting', 'Supported by' and 'In aid of' must not be used where a Cancer Research UK fundraising committee that is managed by SLFEO is undertaking an activity. These committees aren't treated as third parties, so don't require a descriptor when fundraising for us. However, all communications must be approved and/or provided by Cancer Research UK.

Logo and descriptor		Cancer Research UK-led	Partner-led
Logo lock-ups			
'Supported by' /'Supporting' lock-up		'Supported by' is used for partnerships and communications where Cancer Research UK is supported by partner activity. 'Supporting' is used in partnerships and communications where the partner is supporting Cancer Research UK. The relationship has: • a specific focus/purpose ie health messaging • short-term strategic goals.	'Supported by' is used for partnerships and communications where the partner is supported by Cancer Research UK. 'Supporting' is used for partnerships where the partner is supporting Cancer Research UK. The relationship has: • a specific focus/purpose ie health messaging • short-term strategic goals.
'In partnership with' lock-up		'In partnership with' is used for partnerships where the partnership: • has multiple focus/goals • brings maximum strategic value to Cancer Research UK and/or has evolved from 'Supporting' or 'Supported by' based on new contractual focus/goals.	
No descriptor logo lock-up		No descriptor is used for partnerships where the partnership: • has multiple partners (typically more than 4) and the partnership types/ investments vary • the descriptors 'Supporting', 'Supported by' or 'In partnership with' are not deemed appropriate.	
Other logo lock-up		Depending on the terms of the partnership, a different descriptor can be agreed by all partners. This should be agreed as part of any new contract with the legal team. Descriptors should use plain English and reflect the reality of the partnership.	

Logo
Centres and institutes

Cancer Research UK centres and institutes are recognised with a naming lock-up.

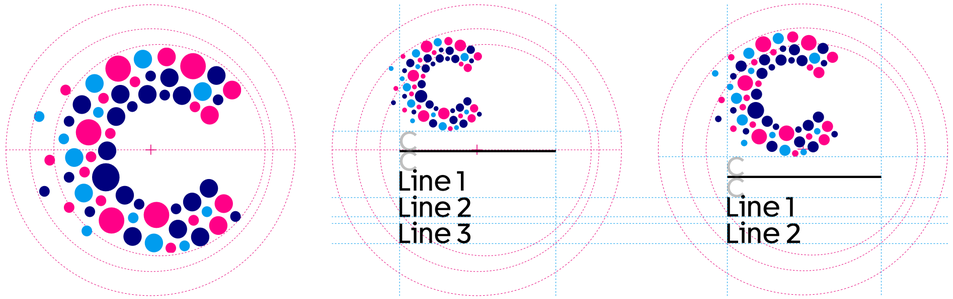
Naming social lock-ups are created using standardised naming lock-up templates. Contact The Studio for more information and requests.

Naming lock-up

The centre or institute title is written in Progress Regular and aligned to the top edge of the Cancer Research UK logotype. Naming lock-ups follow a fixed linear layout with a keyline separating the logo and title.

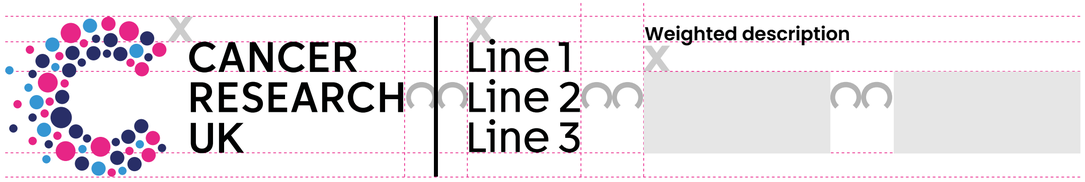
Naming social lock-up

The naming social template is based on a 3-line title. The title is written in Progress Regular. The title and Cancer Research UK logomark are left-aligned in 1- and 2-line title lock-ups. The logomark scales up accordingly.



Weighted partner logo lock-ups

Partners are always weighted at 75% the height of the Cancer Research UK logotype and aligned to the bottom edge of the Cancer Research UK logotype. No keyline is used to separate the naming lock-up and partner logos. Where possible, a descriptor is included and aligned to the left above the partner logos, describing the partners relationship to the centre or institute.



Logo
Locations, programmes and virtual institutes

Cancer Research UK centres and institutes may have a requirement to recognise locations, programmes or virtual institutes alongside their naming lock-up.

Location, programme and virtual institute naming-lockups are created using standardised templates. Contact The Studio for more information and requests.

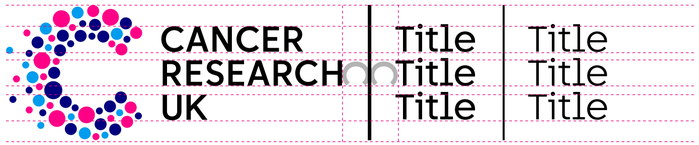
Location naming lock-up

Locations are written under the centre or institute title in Progress Light. 2- and 3-line arrangements align to the top edge of the Cancer Research UK logotype. 4-line arrangements align to the Cancer Research UK logomark.

When the title and location exceed 4 lines, the location is locked-up to the right. The naming lock-up and location are separated by a keyline 50% the width/pt of the naming lock-up keyline. The location title aligns to the top edge of the Cancer Research UK logotype.

Programmes and virtual institute naming lock-up

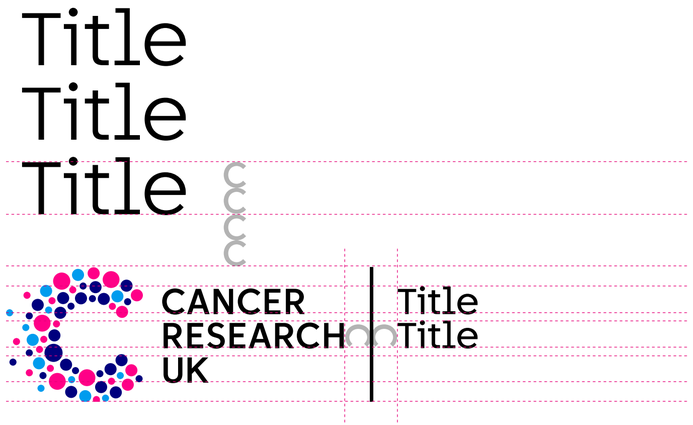
Programmes and virtual institute titles are written in Progress Light and locked-up to the right of the naming lock-up. They are separated by a keyline 50% the width/pt of the naming lock-up keyline.



Programmes and virtual institute headline lock-up

When wanting to feature the programme or virtual institute more prominently as a title, the 50% keyline is removed and the programme or virtual institute title is separated from the naming lock-up. The programme or virtual institute title is a fixed asset and can be stacked left-aligned above the naming lock-up or separately in a prominent location.

Note: When the headline lock-up/arrangement is not being used, the full programmes and virtual institute naming lock-up should be used.



Logo
What not to do

Our logo represents us, our story and why we exist. We give it the respect it deserves. Never recreate, alter or misuse it in any way.

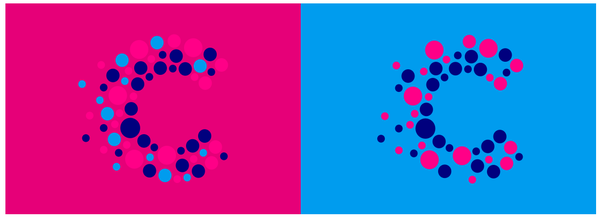
Don't recolour the logo in any way.

Don't rotate or angle the logo in any way.

Don't separate the elements and alter the proportions.

Don't skew or distort the logo in any way.

Don't add any effects to the logo.



Don't use the logos on solid magenta or cyan backgrounds.

Don't place any of our logos over imagery where the contrast is not high enough to meet accessibility requirements.

Logo
Fundraising Regulator and legal lines

Cancer Research UK is a trusted brand and it's important that our communications include information to help show our audiences we're a registered charity and committed to fundraising standards.

Full legal line
All advertising or promotional materials produced by or on behalf of Cancer Research UK must feature our legal line.

Abbreviated legal line
If space is a serious issue, for example on digital/social videos, you can use the abbreviated version. Note, this is on the basis the Cancer Research UK name and logo is elsewhere on the communication and that it's clear it's a Cancer Research UK piece.

The only exceptions to featuring the legal line are for online banner ads and static organic social posts due to the limited space available. This information should still be included where possible, but it's not compulsory provided the ad or post links to a Cancer Research UK web page or platform that features this information on it somewhere.

Please note that while we often refer to legal guidelines as 'small print', text should be clearly visible and legible using our minimum type size of 11pt/16px wherever possible. Poppins Light should be used for small print.

For more information on key marketing considerations and risks see our legal marketing guidelines.

Full legal line

Cancer Research UK is a registered charity in England and Wales (1089464), Scotland (SC041666), [the Isle of Man (1103)]* [and Jersey (247)]* [Also operating in Northern Ireland]**

*It's not necessary to include the Isle of Man and Jersey charity numbers unless the materials will be seen/used in those places.

**Can be used where materials are being aimed at a NI audience and/or there are sensitivities about including reference to NI in materials.

Abbreviated legal line

Reg charity numbers 1089464, SC041666, 1103 & 247

Logo
Fundraising Regulator and legal lines

Fundraising Regulator (FR) logo
The FR logo should be featured on all fundraising materials that feature the Cancer Research UK logo. The logo should always be used unless it's not practical to do so, for example where there is insufficient space on small format applications.

If more than one organisation is referenced on fundraising materials, but not all are registered with the Fundraising Regulator, it must be made clear to the public which organisations the Fundraising Badge applies to. You can do this by adding a message to clarify, or by putting a border around the organisation registered with the Fundraising Regulator and the Fundraising Badge. For example, 'Only [name of organisation] is registered with the Fundraising Regulator'

For more information see the fundraising badge guidelines and download logos from the Asset Hub. Legal lines and the FR logo should be placed in a clear and visible position on communications. There is no fixed position, however the Cancer Research UK logo should be the most prominent logo featured.

Primary Fundraising Regulator logo

Secondary Fundraising Regulator logo

Minimum size

Minimum clear space

Logo
Fundraising Regulator and legal lines

Recommended positioning
The legal line and Fundraising Regulator (FR) logo (if applicable), along with any other secondary information or logos can be placed within the margin itself, so that we give it space from the primary content. No secondary logo or information should be more dominant than our own logo, endline or CTAs.

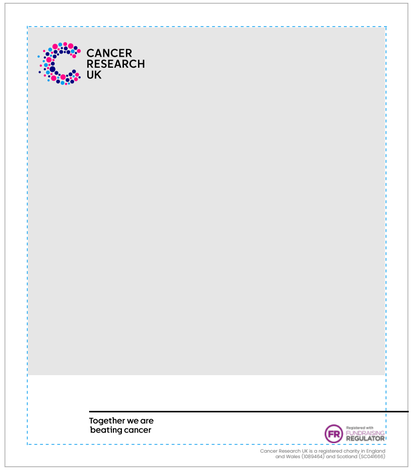
Typography
We scale any 'small print' according to the format, so that it's legible for the space it's designed to be seen within. However, we always ensure the text is displayed as secondary information and it should never be more dominant than our primary information. Small print is displayed at a minimum of 11pt using our secondary font Poppins in the 'Light' weight.

Other positioning
In smaller formats, where the size of the margins don't allow room for our small print and FR logo at their minimum sizes, we can increase the size of one of our margins to allow more space for our small print, FR logo and any other accompanying information/logos. When we do this, they are always situated towards the outer edges of a composition, preferably placed in the lower third.

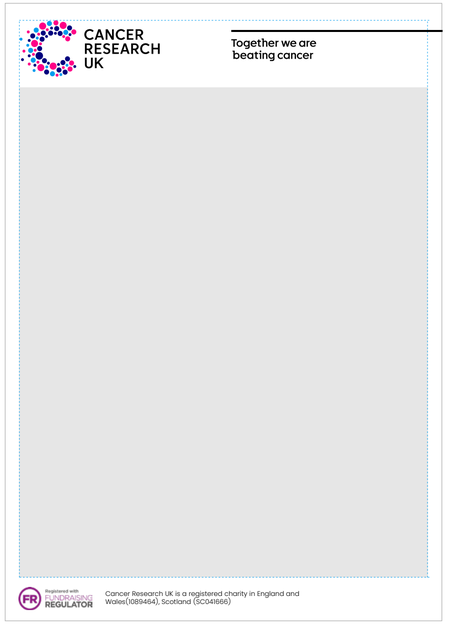
Dividing section
In some instances, (eg on small applications with competing elements and limited space), we can use a dividing section to separate the legal text and/or the fundraising logo from other content. This should be a 7% tint of black.

Recommended positioning

In use within layout



Other positioning example

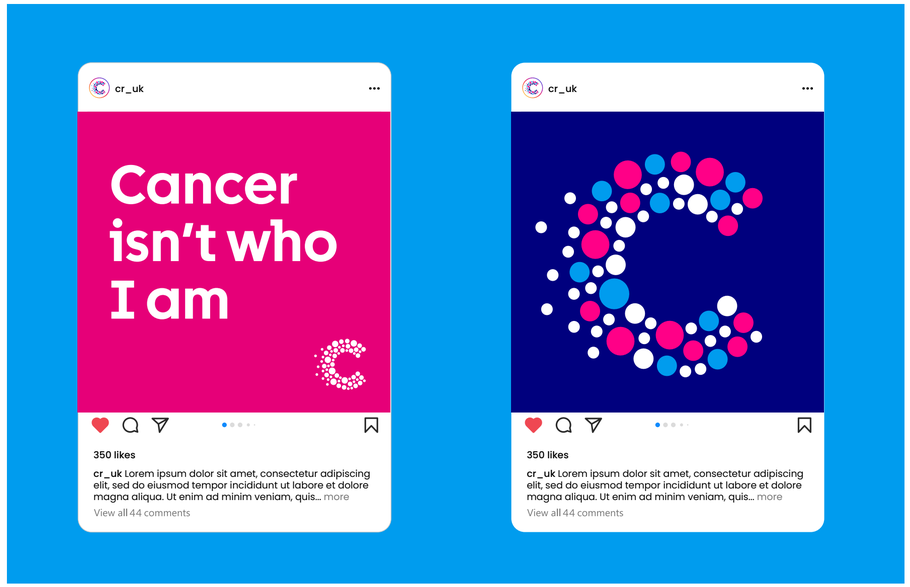


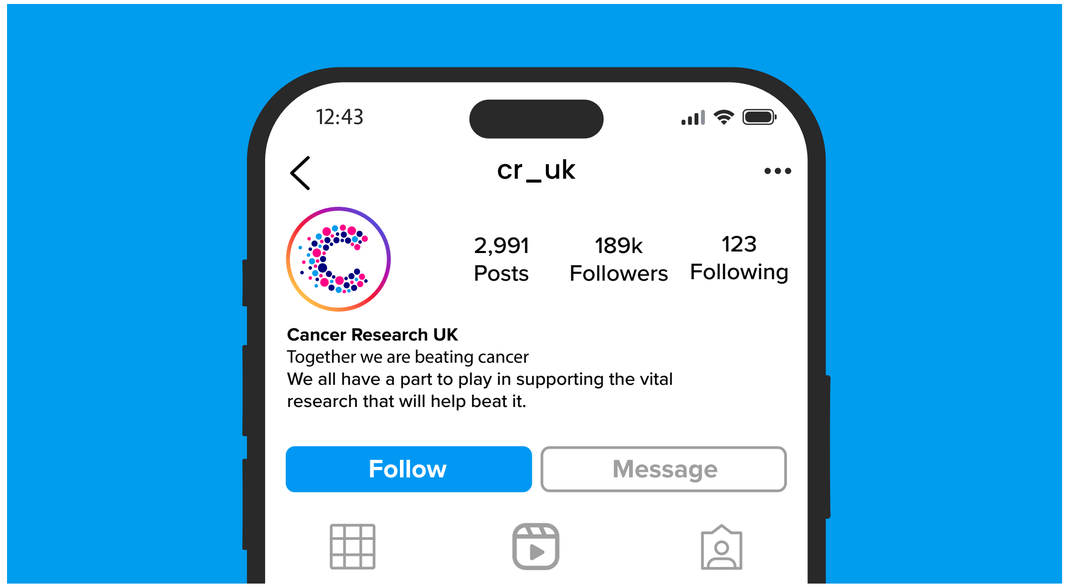
Dividing section

7% tint of black

2002
Cancer Research UK
Founded
1996
Discovering the
first bowel cancer
drug for 35 years
2023
Lives still being
changed daily
CANCER
RESEARCH
UK

Helen
Volunteering
since
2015


cr_uk
Cancer
isn't who
I am
350 likes
cr_uk Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Ut enim ad minim veniam, quis... more
View all 44 comments
cr_uk
350 likes
cr_uk Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Ut enim ad minim veniam, quis... more
View all 44 comments


12:43
cr_uk
2,991
Posts
189k
Followers
123
Following
Cancer Research UK
Together we are beating cancer
We all have a part to play in supporting the vital research that will help beat it.
Follow
Message

Our graphic devices

Our graphic devices
Representing our significant moments

We represent all of our significant moments with our primary graphic device – the circle.

Together, our circles display the breadth of the cumulative moments which have led us to where we are now.

Individually, our circles tell a deeper story, and give our audience a better understanding of our collective journey.

Together we are beating cancer

Our graphic devices
The meaning of our devices

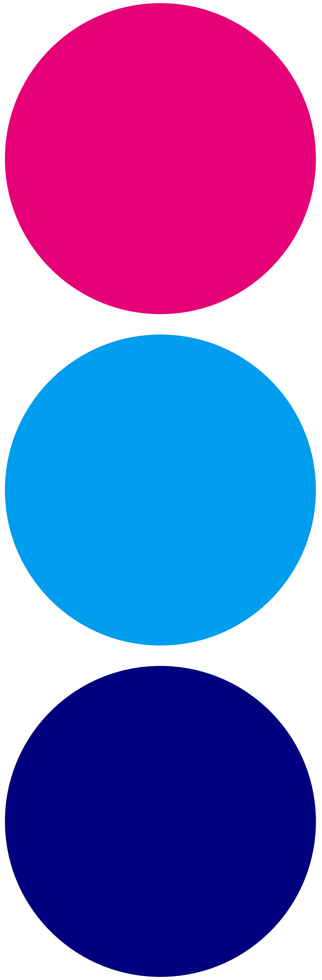
Our graphic devices are simple assets that come together to express our idea of significant moments.

Our assets can be interpreted and flexed in their use but should be used in all of our communications and designs.

Our circles are more than just circles, they're symbolic of significant moments. Each one a marker to signify a moment in time.

Inspired by our story of cumulative progress over time, we use a simple line to illustrate the passing of time between the significant moments which have led to us beating cancer together. This becomes our 'timeline'.

Our circles



Our timeline

Our graphic devices
Our endline

Our endline sums up our purpose as an organisation. It tells our story of progress over time and is an important part of our identity.

Our endline is an artworked asset. It should appear on all of our brand communications unless there is a clear reason not to, for example on social media tiles.

Extension
We extend the line above our endline to the full width of the composition, extending off the page to represent our continued progression.

Spacing
We use the cap height of the text below the line to determine the space between the text and the line above.

Line weight
The line weight is 25% of the space between the cap height of the text and the line above it.

Note: If a communication is in a different language, our endline can be translated.

Together we are beating cancer

Spacing

Line weight

Our graphic devices
How to use our endline

Our endline is almost always shown alongside our timeline and always follows a fixed and consistent style.

Scaling
We firstly scale our logo within the format and composition. Secondly, if we're using both our logo and endline, we scale the endline lock up from the cap height of the logotype from either the stacked and horizontal versions of the logo.

Alignment and placement
When we use the two assets together, we want to create cohesion between them. When aligning horizontally, we align the top edge of the logotype with the line from our timeline. When we align the two vertically, the timeline is left aligned to the logo symbol or to the left edge of the logotype.

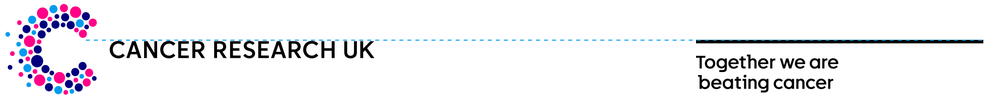
When we align our logo and endline vertically to the logo symbol, we indent our endline slightly to optically align the curve of our symbol as you can see in the example shown.

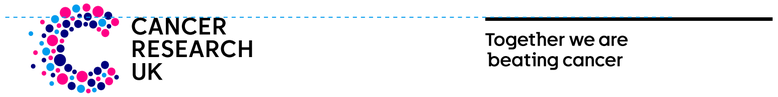
Our endline can be extended across a composition as far or short as necessary, there is no fixed place for it along the x-axis. We should strive to align any text (in or out of our circle devices) or images to our endline as shown here.

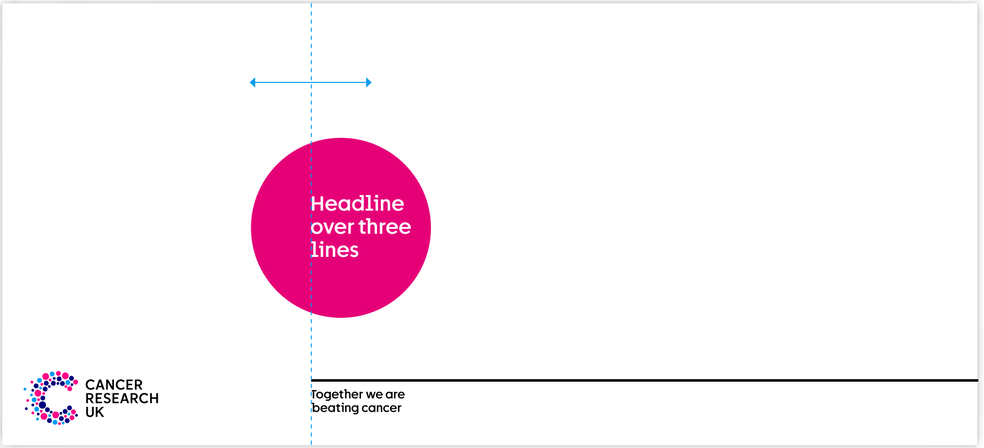
Note: When we use the master logo below 19mm/78px high don't include our endline as the endline text becomes inaccessible.

Scaling

Alignment and placement







Our graphic devices
How to use our circles

We describe significant moments by categorising them into the following:

An impactful moment
Based in time, our impactful moments always communicate our collective progress and connect with the scene and moment within the imagery or footage which our assets are placed upon.

A moment of action
Starting from the 'donate' button on our site, a moment of interaction with Cancer Research UK which always leads to the next step in our journey.

Capturing a moment in time
From a direct quote taken from someone living with cancer, to an explanation of a past breakthrough, we capture a genuine moment in time and communicate that to our audiences. Including a date or time stamp and/or attribution to the person or team is a good way to help our audience engage with that moment but, although recommended, isn't compulsory.

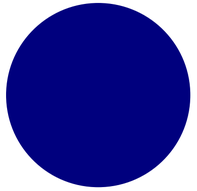
Note: Circles should only contain or mark significant moments. If copy does not describe a significant moment it should not be in a circle.

An impactful moment

A moment of action

Capturing a moment in time

1991
Discovering the first bowel cancer drug for 35 years



2023
Lives still being changed daily

Our graphic devices
Copy length and style

We want to ensure that what we say has impact. To achieve this, we get to the point and keep our word counts as short as possible.

Use these examples as a guide to the optimal amount of copy held within a circle.

Note: Flexibility can be given to large format applications such as large out-of-home advertising and environment design. For example, building walls. But remember, less is still more.

An impactful moment

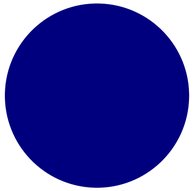
3-10 words.
Progress Medium.

A moment of action

1-3 words.
Progress Medium.

Capturing a moment in time

3-20 words. Progress Medium for quote.
Name and date stamp in Progress Regular.



2019
Arlo watching his daughter at her school play

Progress Semi-bold for date. Progress Regular for moment.

Our graphic devices
Positioning and alignment

Primary use
We vertically centre our messaging within the circles, however the alignment of the type can move across the x axis to sit comfortably in the circle. The examples shown here divide the width of the circle by two, three or four, which are visually pleasing. However, the left alignment can sit anywhere in the circle.

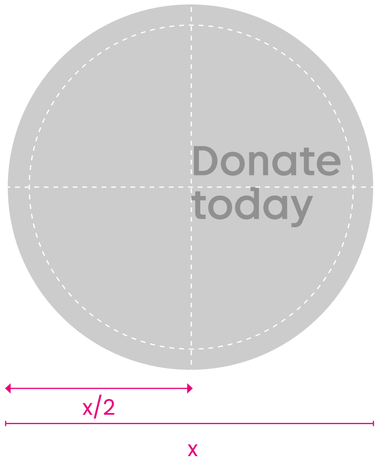
The text is always left aligned within the circle but can change sizing depending on the length of the text and use of the circles.

Margin
We wouldn't want the typography to come too close to the outer edge of the circle, so we have set a margin which should guide where your text shouldn't overstep. By dividing the diameter of the circle by 15, this gives enough of a margin within the circle for text to sit within.

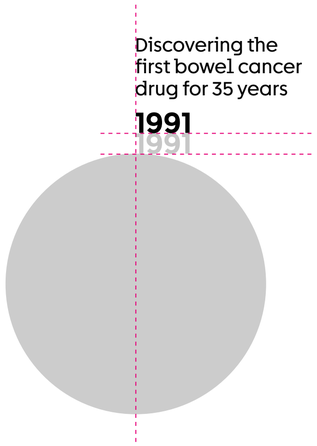
Secondary use
When representing our moments, we can also hold typography outside of our circles to further communicate our moments and timeline.

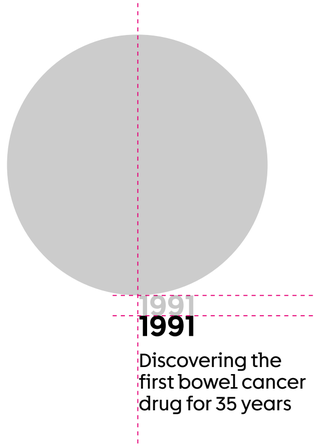
We can place our text at the top or bottom of the circle device, which represents a moment within a timeline. We align our text centrally to the circle and allow space between the circle and text as shown. The date is always placed closest to the circle.

Primary use

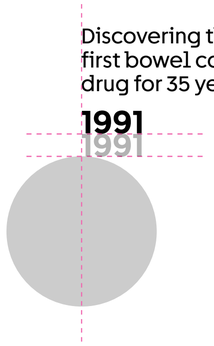


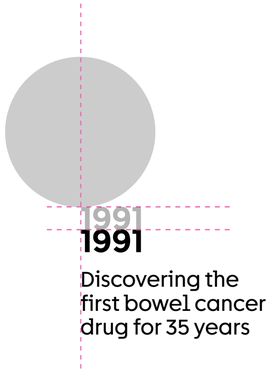
Secondary use – Large





Secondary use – Small





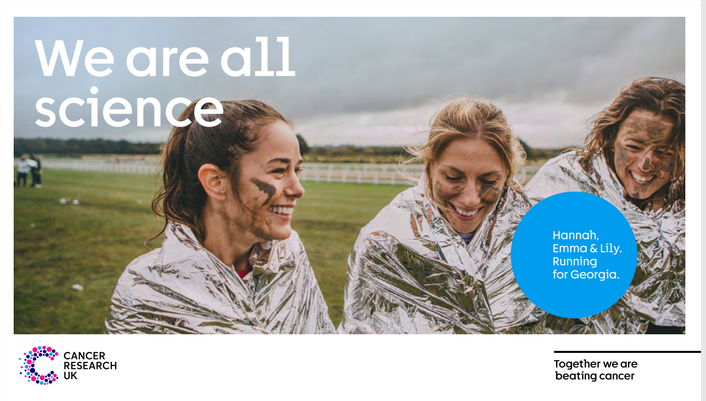
Our graphic devices
Headline use

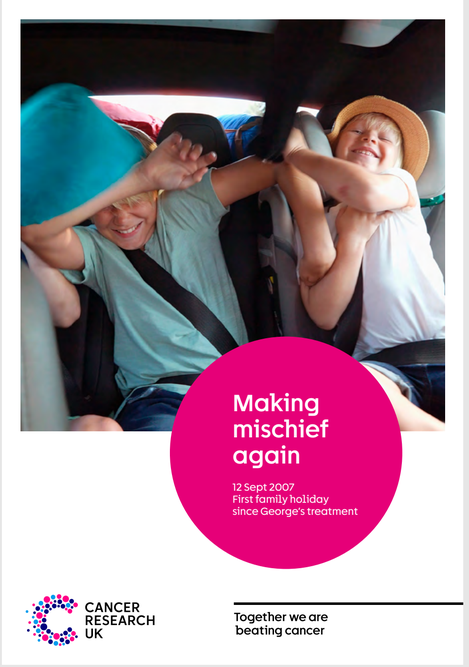
We want to ensure that the messaging in our headlines and within our circles is consistent and always represents significant moments.

Headline options with graphic devices
Our headlines can sit within our graphic circles when they are portraying moments and are time based. See page 43 for how we categorise these messages.

When using a headline which sits outside of the circle, consider how it could be accompanied with our graphic devices and messaging which showcases a moment and roots the content in time.

Punctuation
Within our headlines and our written moments, we can use punctuation to help emphasise or add pace to our message if needed. More often than not, we don't use full stops or other punctuation within our headlines as they are usually shorter sentences where punctuation isn't necessary.





Our graphic devices
Our progress timeline

We're flexible in how we display our timeline. We can show literal connections or be more representational. See page 52 to see how the idea of our timeline comes to life in animation.

01
Our timeline should lead the viewer from a moment in time, so can be bookended either side with a moment within our circle, starting from the centre.

02
Text can sit outside of the circles and be used in the same manner as our endline.

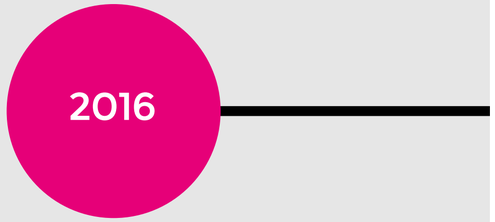
03
Typography can be displayed in a single line to illustrate the passing of time in the same way our line work does.

04
The line work to display our timeline may disconnect from the circle, however cohesion is necessary in alignment and placement to pair the moment and timeline together.

Positioning in layout
Our timeline and its use with our other devices can be positioned within layouts flexibly. We only ask for the meaning of our timeline to be clear and ensure that we represent our cumulative progress. Much like our endline, we can extend our timeline off the page to represent our continued progression.

Timeline flex

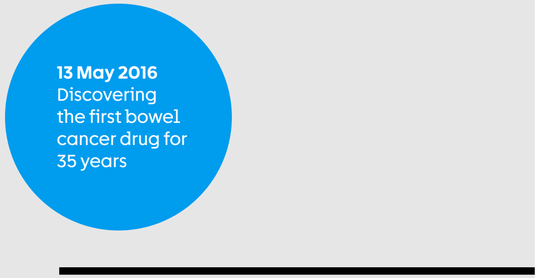
01



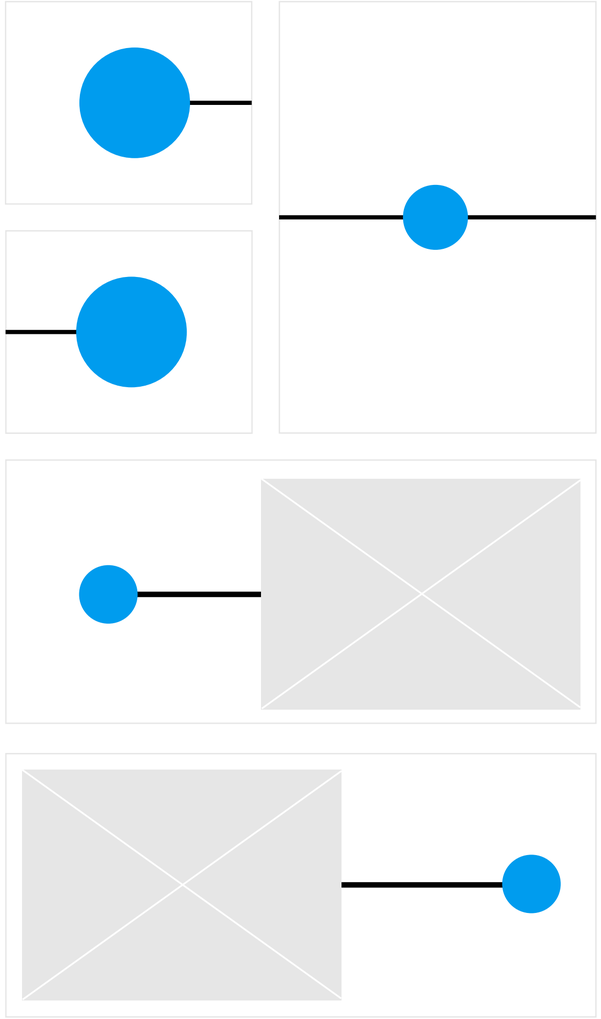
02

03

04



Positioning in layout



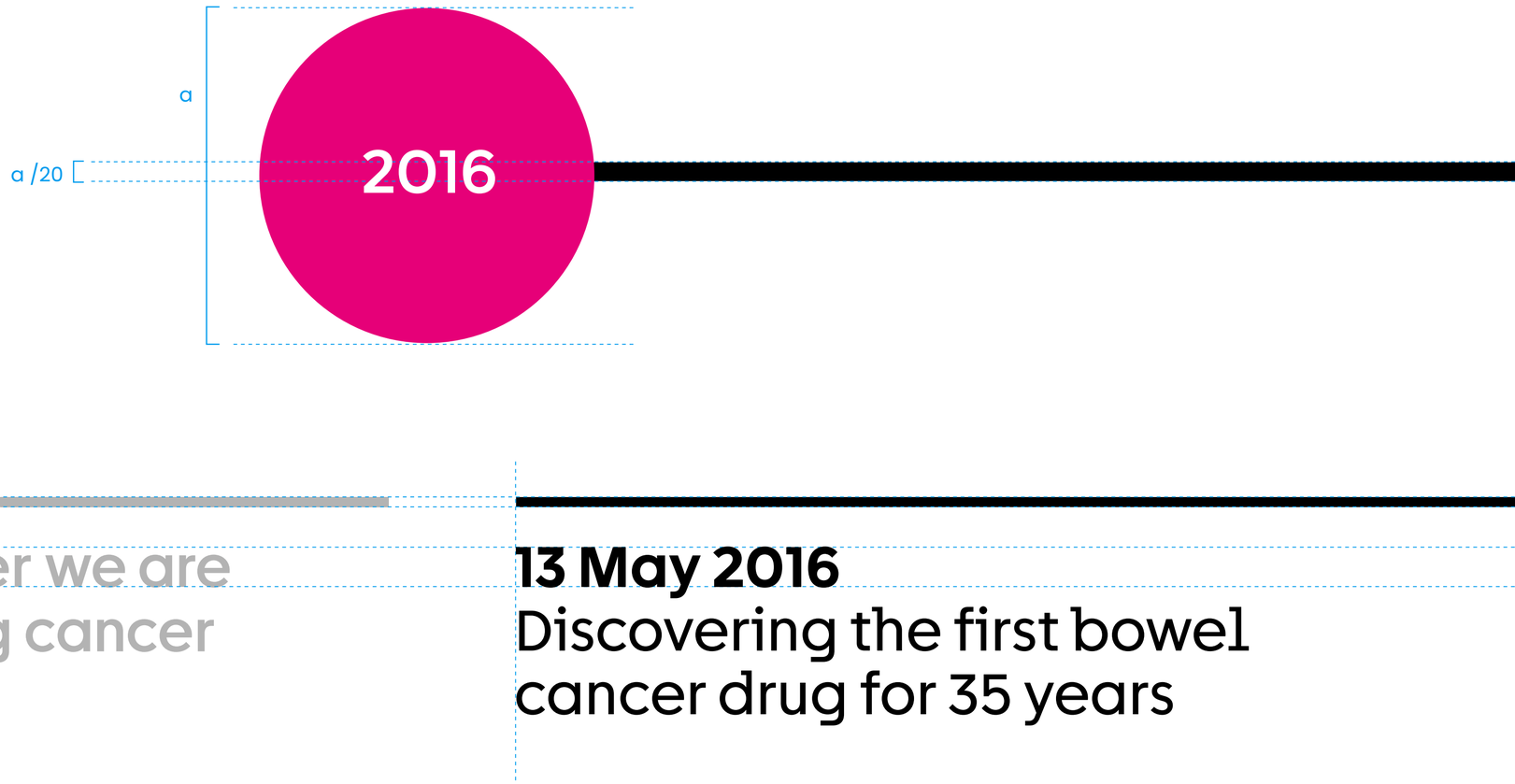
Our graphic devices
Line weighting and placement

Minimum/maximum line weight
To determine the line weight of our timeline, we aim for the line to be equivalent to 1/20th of the diameter of our circle when used together.

When using in extreme small or large uses, we can scale up or down the weighting to a maximum of 1/10th or a minimum of 1/40th of the diameter.

When using the line alongside text, we scale and place the elements in the same way we do for the endline.

Line weight and spacing



Our graphic devices
Time stamps

Using time and date stamps across our communications helps ground our creative concept of significant moments in time.

Including time specific information makes our personal stories more relatable, and our scientific ones more accountable.

The breakdown opposite gives a sense of how we might apply different levels of information to different applications. This is just a guide to get you started. How much information we include will vary based on the application and if we can get hold of the exact details.

How we can display time and personalisation

Name, Location

Personalising stories

9:23 Mon 18 March 2019

Date stamping as close to the moment as possible

Date stamping an exact moment

Use within our devices

2016

3:35pm
13 May
2016

Hannah Izzy and Emma, running for Georgia

13 May 2016

"Well, we got to the beach after a long drive in the car. I lost it right there and then in that moment."

Amy Shields,
Liverpool
2003

1991
Discovering the first bowel cancer drug for 35 years

2023
Changing lives daily

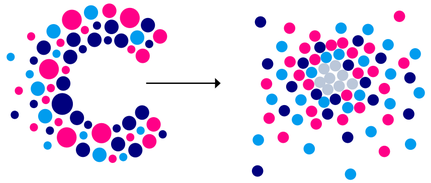
Our graphic devices
Illustrating our wins

We can use our circles in an illustrative way to represent our winning moments past and present, as well as our vision for the future.

This concept should be used where appropriate as the lead creative.
If in doubt, please have a conversation with our creative and/or brand team.

Derived from our symbol, our circles become an abstracted collection of moments which we can use to create illustrative pieces of communication. When illustrating our wins, we can use our circles to tell stories and represent key moments.

How we use grey
A key part of using the circles in this way is the role of grey circles. Where colour represents 'life' in our brand, the grey should be seen to represent the 'absence of life', or cancer itself. The coloured circles should always be defeating the grey circles with life and science ultimately winning.



Our graphic devices
Flexibility

Our graphic devices allow us to express significant moments in a number of ways.

A single moment
We can represent a single significant moment by using our circles to hold the content. To help solidify the moment in time, we can display a time/date stamp also.

A series of moments
By connecting our single moments into a series, they convey the collective effort in beating cancer as well as the passing of time between the moments.

Connecting moments
We can connect our moments with the line work which acts as the timeline between.

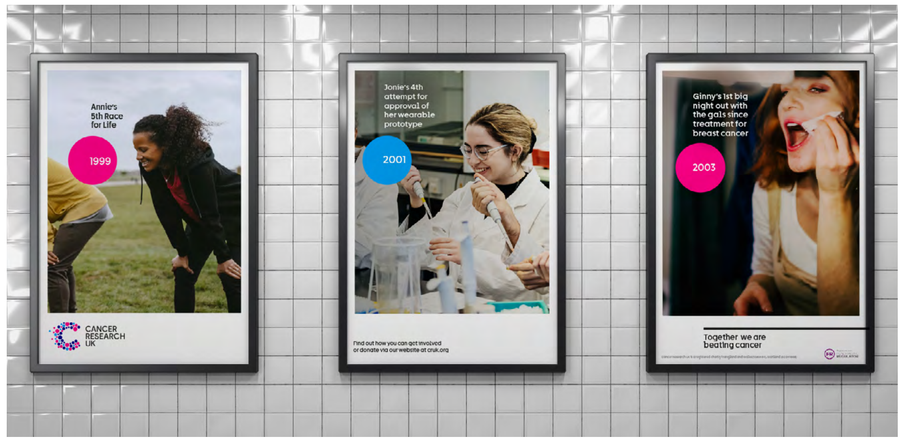
The moments between
We can use typography to illustrate our timeline, by using one clear line of text, we can communicate one step leading to another and allude to the passing of time.

Highlighting moments
On some occasions, we can use the line work to annotate and highlight the moments within imagery/footage.

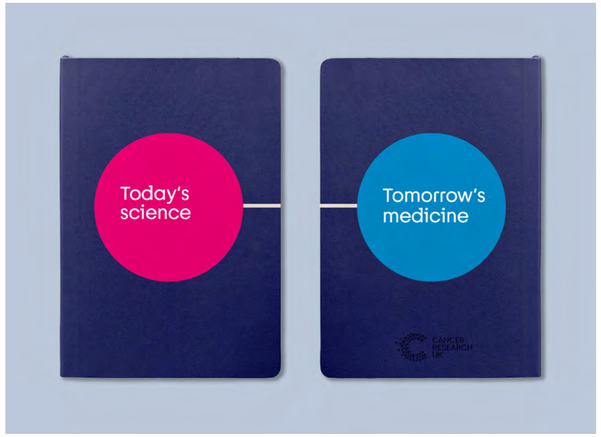
Illustrating our wins
Once our moments have been established, we can use them collectively to metaphorically illustrate our brand purpose, strategy and impact.

A single moment

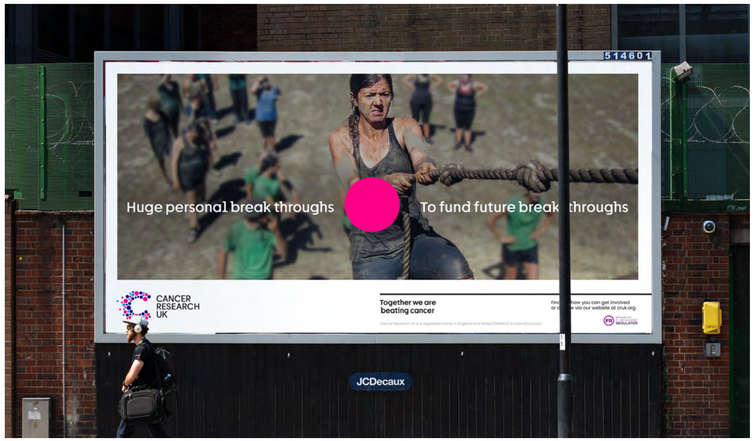
A series of moments



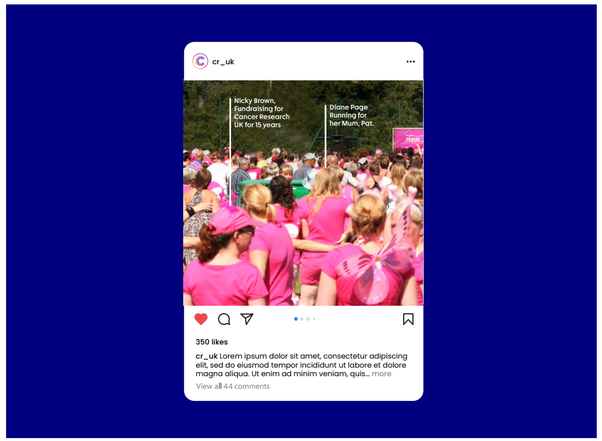
Connecting moments



The moments between



Highlighting moments



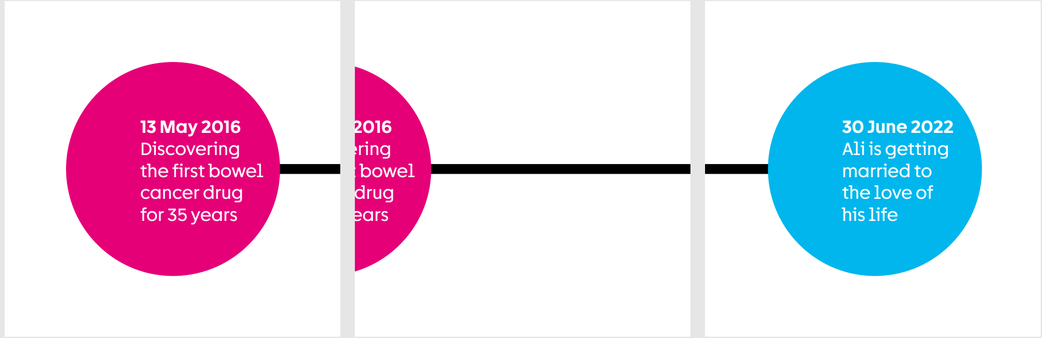
Illustrating our wins

Our graphic devices
In motion

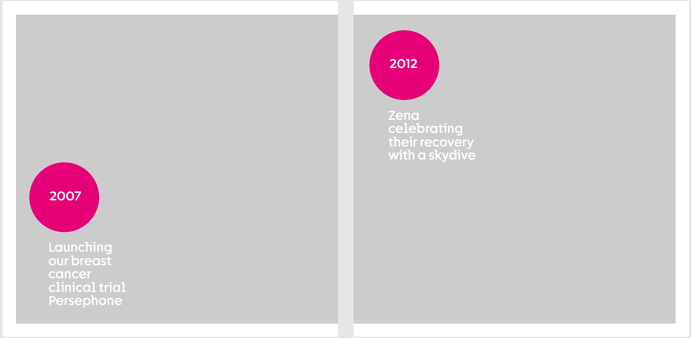
Our graphic devices come to life in motion and movement helps to further amplify the idea of significant moments and our cumulative progress to beat cancer over time.

Our motion designs are ruthlessly simple with bold and simple transitions. We don't add flourishes or fades. We always show progress and forward movement with content moving left to right. We're cautions to make sure we never look like we're moving backwards. Our work has momentum and pace so our motion designs have pace and move with purpose. We're never slow or lack confidence in our movements.

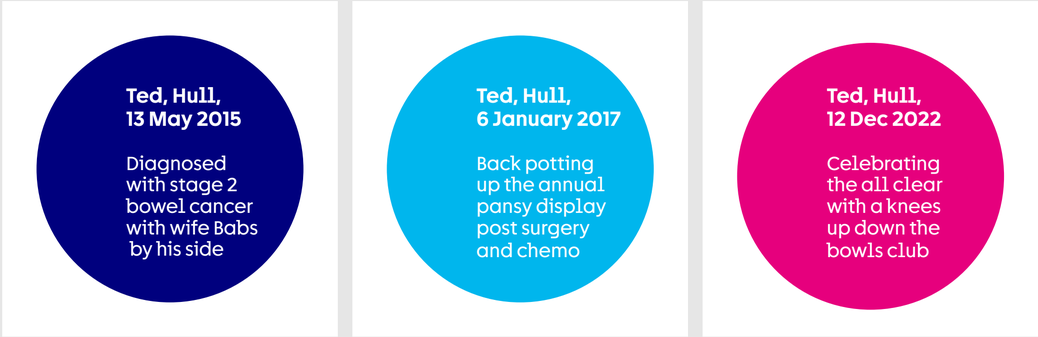
See our motion and production guidelines for more in-depth information or contact Cancer Research UK's creative team, The Studio, for advice and guidance.



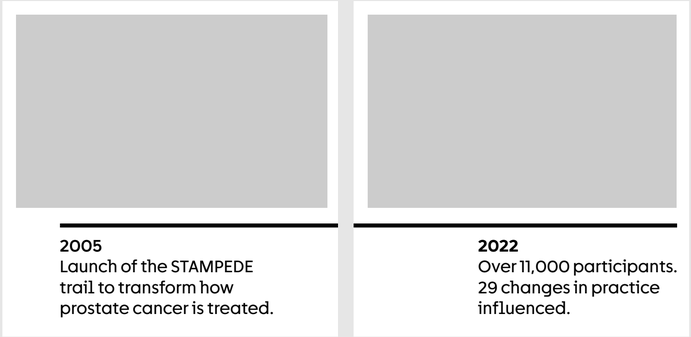
Moments are connected by a timeline and move left to right. To ensure a smooth and consistent flow, use 10 frames (for aspect ratios 1080 and below) or 15 frames (for aspect ratios over 1080) for this transition with a 75% ease in on the first layer and a 75% ease out on the second layer. Each layer is then cut to the first/last 5 frames.



Images or footage in frames can be used to connect one moment to the next with a simple left to right movement or swipe.



Connected moments transition with a simple cut, one over the next.

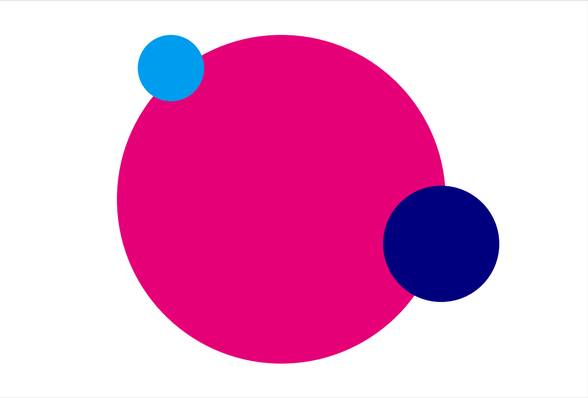


A timeline conects one moment to the next with a simple left to right movement or swipe.

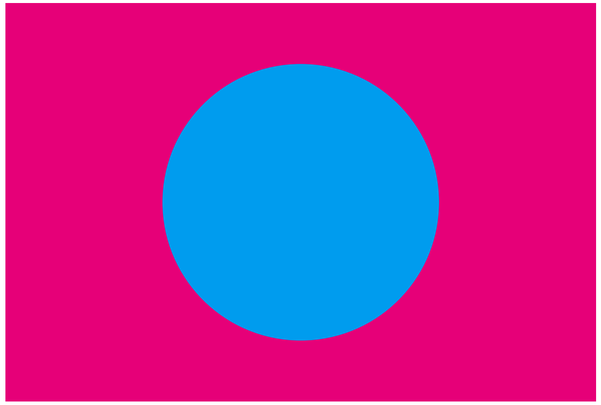
Our graphic devices
What not to do

For our brand to shine, we need consistency. We love how our graphic devices can be flexed, but there are some things we never do:

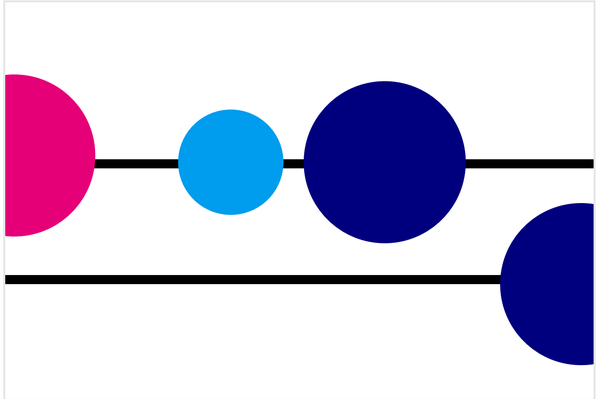
Don’t place imagery within a circle.



Don’t overlap our circles.

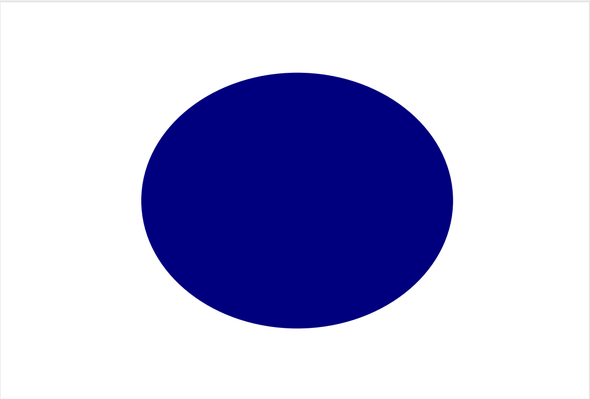


White and navy are the colours we use as backgrounds when using our graphic devices. Please don’t use our other colour combinations.

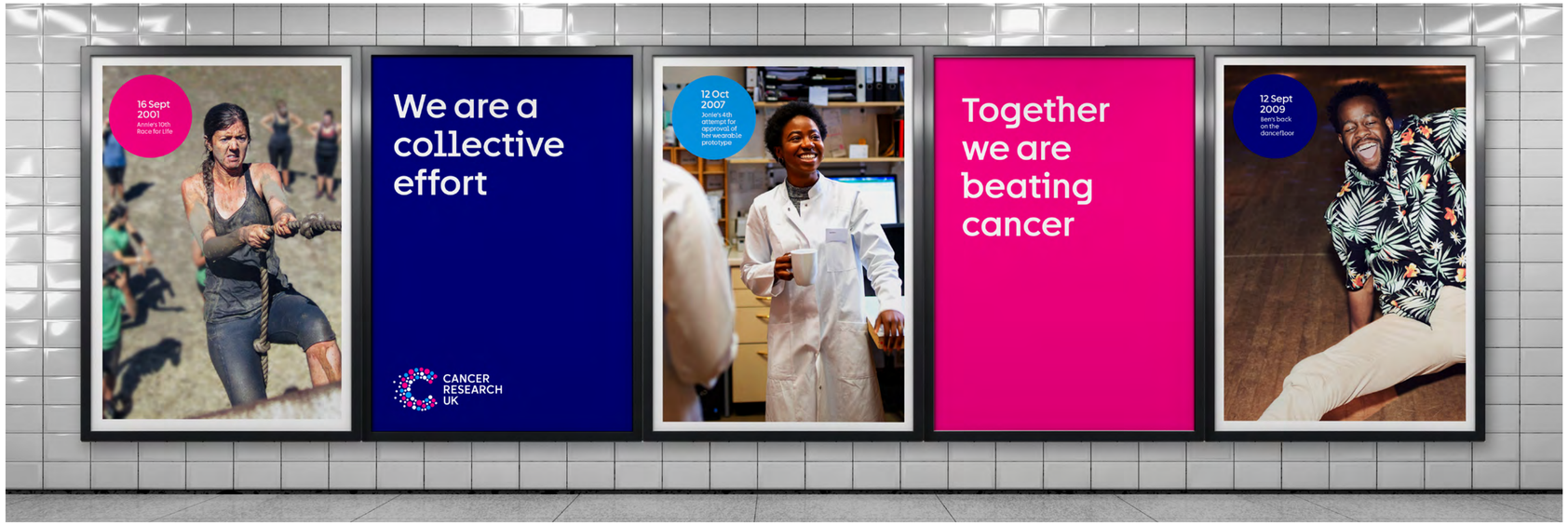


Don’t overuse our graphic devices. We shouldn’t display multiple timelines or moments within one composition.

Don’t crop the circle in a composition where the integrity of the shape is lost.

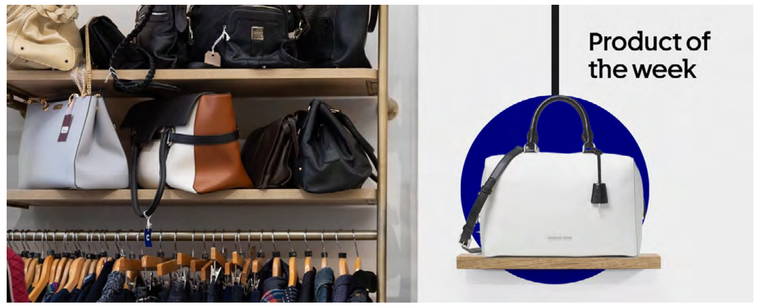


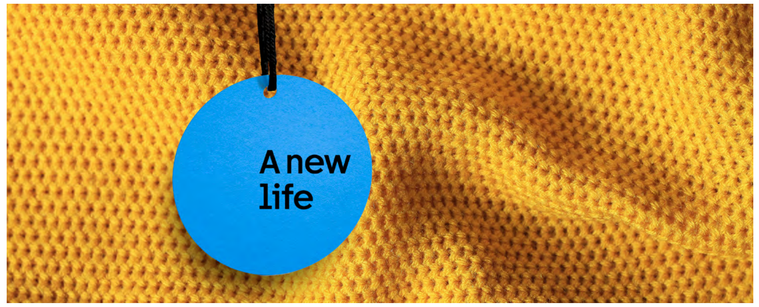
Don’t change the shape of our circles.


16 Sept
2001
Annie's 10th
Race for Life
We are a
collective
effort
CANCER
RESEARCH
UK
12 Oct
2007
Jonie's 4th
attempt for
approval of
her wearable
prototype
Together
we are
beating
cancer
12 Sept
2009
Ben's back
on the
dancefloor

Today's
science.
Tomorrow's
medicine.

Beth and
Laura, 2023.
Volunteering
for bags of
laughs and for
the moments
that matter
most.
Tap to
donate
£5 today


Product of
the week


A new
life

Together we are beating cancer

Colour

Colour
Our primary palette

Our colours are some of our most recognised assets. Our palette gives us the stand out we need in a crowded world.

Magenta and cyan
We are primarily a magenta and cyan brand. The vibrancy of these colours represents the life and positive influence of our work.

Everything we create should feature one or more of these colours in order for it to feel like us. All of our colours have been optimised for accessibility and use within digital. Ensure accessibility guidance is met when using each of them.

Navy
We can use navy as a background colour where appropriate for flexibility or greater stand out. Navy can also be used within our graphic devices as long as there is enough colour contrast.

Black
We use black typography to help ground our communications. Black should never be used as a background colour.

White
We use white as our primary background colour, as well as one of the two colours for typography.

Grey
Grey is used sparingly as a functional colour alongside our brand colours. For example, for button/link states. Grey also represents a lack of life when we illustrate our wins (see more on page 50).

Please only use colours from our colour palette.

Magenta

R: 230
G: 0
B: 120
Hex #e60078
C: 0
M: 100
Y: 0
K: 0
Process
Magenta
U + C

Cyan

R: 0
G: 156
B: 238
Hex #009cee
C: 81
M: 29
Y: 0
K: 0
Pantone
2184 U
2382 C

Navy

R: 0
G: 0
B: 126
Hex #00007e
C: 100
M: 90
Y: 0
K: 30
Pantone
2758 U
2118 C

Black and white

R: 0
G: 0
B: 0
Hex #000000
C: 0
M: 0
Y: 0
K: 100
Pantone
Black

R: 255
G: 255
B: 255
Hex #ffffff
C: 0
M: 0
Y: 0
K: 0

Grey

R: 187
G: 199
B: 217
Hex #bbc7d9
C: 22
M: 12
Y: 0
K: 13
Pantone
2106 U + C

Colour
How we use colour in typography

Best practice
To ground our communications, we primarily use black typography on a white background. We can also use our magenta, cyan and navy colours as backgrounds where appropriate, and only use white or black typography in these instances.

We never use coloured type on coloured backgrounds. This helps us achieve excellent accessibility standards and brand recognition.

See opposite for examples of best practice and things to avoid. These principles apply to large and small format copy.

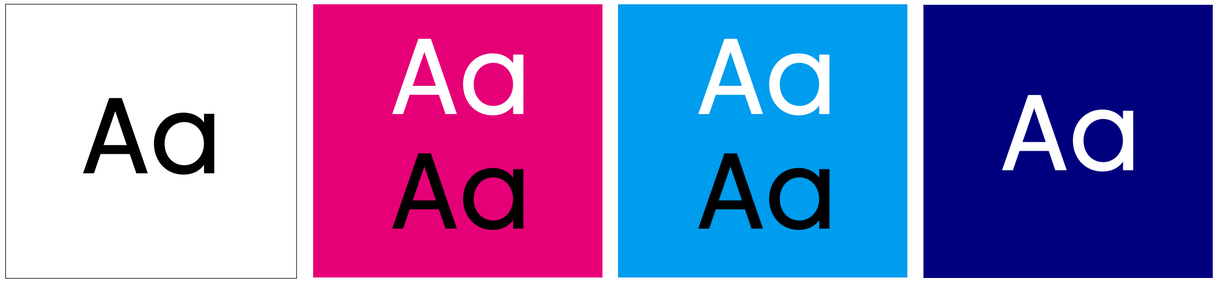
Our contrast ratios meet AA standards as checked here.

Coloured text, alternate states and call to action (CTA)
We allow the use of our primary colours within typography when we are in a digital space and require an 'alternate' state such as a roll over.

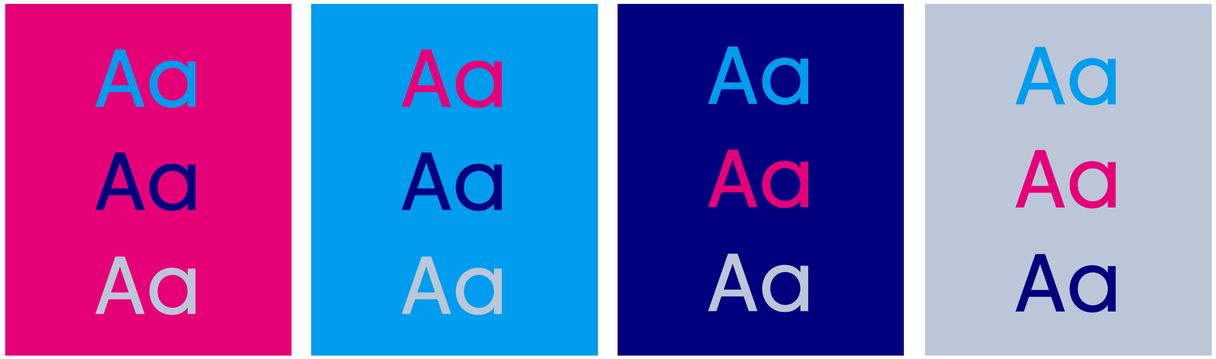
We can also use a very limited amount of coloured typography when key information requires another level of hierarchy which cannot be achieved with scale or a bolder weight of the font. For example, a CTA.

In the limited examples where we would use coloured typography, please ensure the colour chosen matches any other colours used in the same layout. For example, if using a magenta circle to represent a moment, use magenta for the accompanying CTA.

Best practice



Don'ts



Alternate states

Call to action (CTA)

It's time to tackle bowel cancer
Find out more about bowel cancer and the symptoms to look out for.
Donate now at cruk.org

Colour
Accessibility

When used in print and digital spaces, we should only use accessible options – the examples opposite meet AA standards.

If ever there is any doubt, increase the type size, or use a different approach eg white backgrounds.

Our contrast ratios meet AA standards and can be checked using this online colour contrast checker.

Coloured text
In the rare instances where a brand colour is used for text on a white background, note that not all brand colours are accessible below 18pt/24px. Navy meets AA requirements for below 18pt/24px, however, cyan and magenta only pass when 18pt/24px and above.

Normal text (below 18pt/24px)

✓ Lorem ipsum dolor esci intotas maiosam, sundam fugitat quidelitatur ratiis et ullorere volore essus, et laccate parchil ignatqu aspicil lisquam sinu

✓ Lorem ipsum dolor esci intotas maiosam, sundam fugitat quidelitatur ratiis et ullorere volore essus, et laccate parchil ignatqu aspicil lisquam sinu

✗ Lorem ipsum dolor esci intotas maiosam, sundam fugitat quidelitatur ratiis et ullorere volore essus, et laccate parchil ignatqu aspicil lisquam sinu

✓ Lorem ipsum dolor esci intotas maiosam, sundam fugitat quidelitatur ratiis et ullorere volore essus, et laccate parchil ignatqu aspicil lisquam sinu

✓ Lorem ipsum dolor esci intotas maiosam, sundam fugitat quidelitatur ratiis et ullorere volore essus, et laccate parchil ignatqu aspicil lisquam sinu

✗ Lorem ipsum dolor esci intotas maiosam, sundam fugitat quidelitatur ratiis et ullorere volore essus, et laccate parchil ignatqu aspicil lisquam sinu

Large text (Above 18pt/24px)

✓ Lorem ipsum dolor esci intotas maiosam sundam

✓ Lorem ipsum dolor esci intotas maiosam sundam

✓ Lorem ipsum dolor esci intotas maiosam sundam

✓ Lorem ipsum dolor esci intotas maiosam sundam

✓ Lorem ipsum dolor esci intotas maiosam sundam

✗ Lorem ipsum dolor esci intotas maiosam sundam

Typography

Typography
Introduction

Our unique typeface has a personality that amplifies what we say and how our communications look and feel.

Life finds a way

Typography
Hierarchy

We apply a type hierarchy system to our communications to ensure we elevate our headline font and apply our typography consistently.

Our headline font is used for headings, sub-heads and standfirsts. We can also use it for highlighting information such as pull out quotes where we'd like to heighten our brand presence.

When the word count of a paragraph (a standfirst for example) is over 30 words, we should consider using Poppins instead of our headline font.

We use our secondary font Poppins for our body copy, captions and secondary information. We don't allow our secondary font to ever dominate over our primary font Progress.

Minimum type size
11pt/16px

Progress Medium
Headline 1

Headline

Progress Medium
Headline 2

Sub headline in Progress

Progress Regular
Standfirst

How our flagship study is helping us unlock lung cancer's secrets.

Poppins Semibold
Sub-headline

Sub-headline in Poppins

Poppins Regular
Body copy

Lorem ipsum dolor esta que officiet ebis nobisci totae volorehende def ipsandi gnistrum quaspe pratur?

Poppins Light
Captions and small print including charity legal lines (see page 34)

Reg charity numbers 1089464, SC041666, 1103 & 247

Pull quotes
Progress Semi Bold or Light

With standard quotation marks.
Quotation marks the same size and font as the quote.

"There are stark inequalities..."

"There are stark inequalities..."

With impact quotation marks
Quotation marks in Arial bold and sized as below.

"
2 x Cap height
There are stark inequalities..."
Cap height

"
There are stark inequalities..."

"There are stark inequalities..."
1.5 x cap height

"There are stark inequalities..."

Typography
Our headline font

Our headline font is a hybrid between a sans serif and a slab serif. The duality of our font helps us speak to our multiple audiences, conveying credibility and gravitas to our specialist audience as well as being a warm, friendly voice to our public audience.

We use four weights from our headline font where the primary use is black on white or white on a primary brand colour.

Leading
As standard we set our headline font leading to 115%. For example, 20pt type would sit on 23pt leading. Leading for larger format type above 40pt/53px can be reduced to 110%.

Tracking and kerning
Progress uses tracking of 0 as enough space for letter forms to breathe has been built into the font. The kerning is set to 'Metrics' and spacing between the letter forms should be kerned individually for each headline if needed.

Licensing and restrictions
The Progress font must not be changed.

Cancer Research UK suppliers are permitted to use the Progress font on the following basis: Suppliers cannot further sub-licence the use of the font; Suppliers must comply with the restrictions in relation to the use of the Progress font that are captured in these brand guidelines; and Suppliers' right to use the Progress font will be terminated if Cancer Research UK's licence to use the font is terminated.

Progress

Progress Semi Bold	**ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 0123456789!$&?**
Progress Medium	**ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 0123456789!$&?**
Progress Regular	ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 0123456789!$&?
Progress Light	ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 0123456789!$&?

Reversed over colour

Here today.
Here tomorrow.

Cancer isn't
who I am

We all win
when science
wins

Typography
Secondary and system font

Secondary font
Poppins is our secondary font which complements the circular forms within our headline font. We use our secondary font for body copy and can highlight words or phrases by emboldening them or using colour in very limited circumstances where an extra level of hierarchy is required (see page 56).

Leading
We set our body copy on 120% leading. For example, 11pt type will sit on 13.2pt leading.

Tracking
We set the tracking of our secondary font to 0, on Metric kerning.

System font
Arial is our system font. We use it when Poppins cannot be used or isn't available. For example, in external editable PowerPoint and Microsoft Word documents. Arial Regular is used for body copy and Arial Bold is used for headlines. As standard we set our system font leading to 115%. Leading for larger format type above 40pt/53px can be reduced to 110%.

Poppins Light
Poppins Regular
Poppins Medium
Poppins Semi Bold
Poppins Bold

Poppins Regular
Secondary font as body copy

Lorem ipsum dolor esta que Ebis nobisci totae volorehende ipsandi gnistrum et faccus eostsecae conseni mincimp orescid molupta nia quiasincit il ma imus accaern atecus Uciasse quaspe pratur? Demporrunt alignam autem qui cus pe nonempo reperum si voluptius del iuntiuntur aut vellabore, am as audae cus apidus. Uciis moluptati dolut molendistium ipsa num ius audae conet harum inus nobis at vite eosant officiunt.

Arial Bold
System font as headlines

Headline in Arial Bold

Arial Regular
System font as body copy

Lorem ipsum dolor esta ma doluptae seque quodit que officiet Ebis nobisci totae volorehende ipsandi gnistrum et faccus eostia dolendit adis enesequas esciet licatiore landae cupitiamus, non parchitae por ma aborepe quid et vit est, odissinum cus milliqui doluptiatis ipsae expel imped Magnam voluptae. Ro et rem. Num repel idion eum es ut voles resti cus asperum iuntemp orporeh endebis idem isquibusam inctorecatia natur a simolupit quissequam qui.

Typography
Expressive

In some instances, we can use our typography to express our personality.

Typographic colour highlight
We can draw attention to key words by changing colour within our black/white typographic palette.

Typographic scaling and alignment
We usually left align all of our text, however within a short headline where appropriate, we can enlarge a key word or part of a sentence by 150% and inset one line to emphasise part of the headline as part of our expressive typographic suite.

Typographic colour highlight

Together we are beating cancer

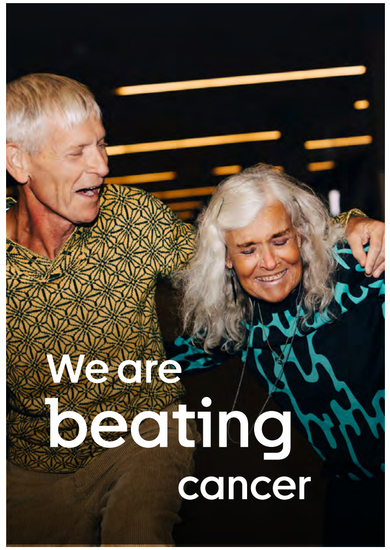
We all win when science wins

Building, step by step

Typographic scaling and alignment

We are
beating
cancer

a We are all
a x1.5 science



Typography
In motion

Movement in our headline typography amplifies what we say. It can help create emphasis and personality in our communications.

As with our other graphic elements our typography movements are ruthlessly simple. They help create a sense of pace and personality. There are three ways we animate type:

01 Simple cut
Text appears with a simple cut.
No frills or effects.

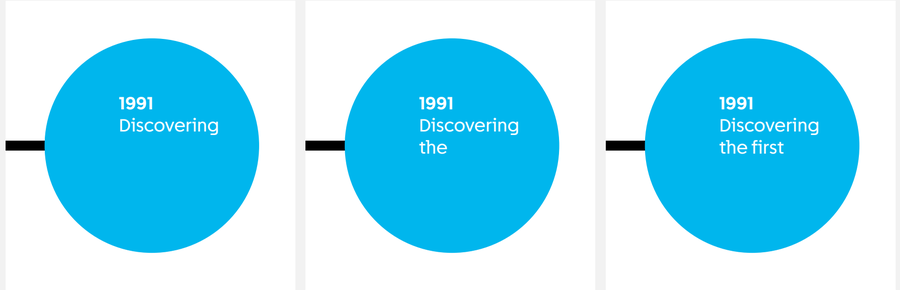
02 Cadence
Each word appears when spoken, to give the copy a natural feel and rhythmic flow. The statement builds with text from the same statement remaining on screen until the entire statement is visible. For longer content statements, the cadence effect can also build with each section or inflection, rather than with every word.

03 Silde
Text appears and moves into position with a subtle right to left slide motion. The slide distance is 50% the height of the font (a/2).

See our motion and production guidelines for more in-depth information or contact Cancer Research UK's creative team, The Studio, for advice and guidance.

01

02



"I've left a gift in my Will

"I've left a gift in my Will so more people get more time with the people they love.

"I've left a gift in my Will so more people get more time with the people they love. Just like I did with my Gary"
Charlie, 34, Leicester

03

Typography
What not to do

We're consistent in the choice and use of our headline and secondary font to heighten our brand presence and add to the character of our identity. Please don't misuse the fonts or choose others to use.

Headline in Poppins

Body copy in Progress. Imagnat andem fuga. Ant dus ad maio quam que everum verunt modi utector erument eum rum exceper natibusandia num quo

Don't use our secondary font as headlines, or our headline font as body copy.

Headline

Don't display text on an angle as it hinders its accessibility.

Headline in a colour

Don't display headline text in our primary colours. Only black and white text should be used.

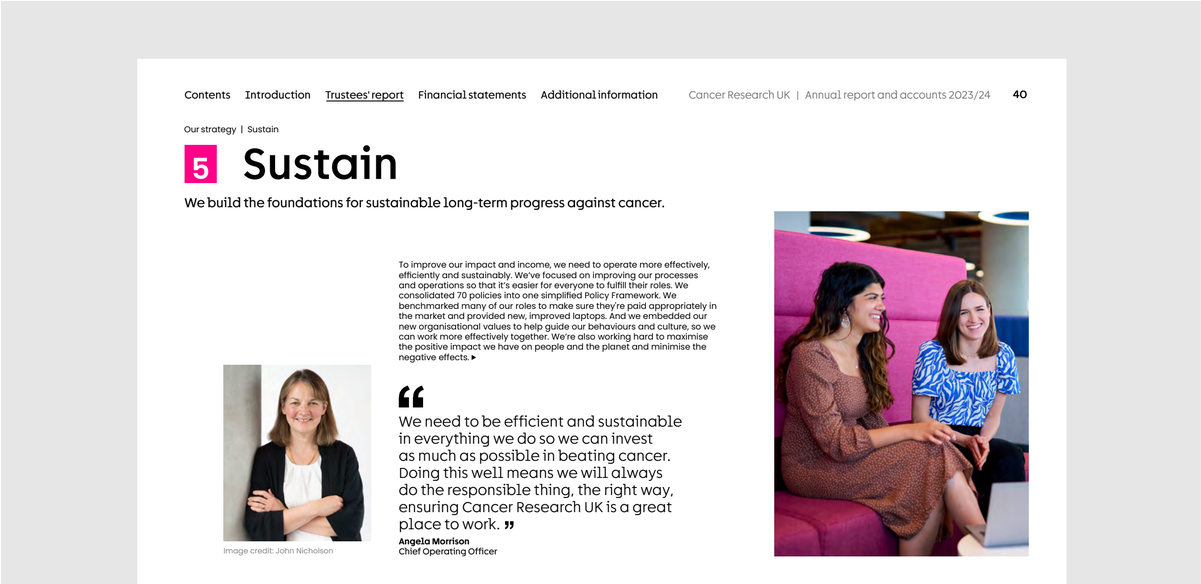
Headline

Don't let the typography expand out of our circles, unless there is a need for it within animation.

Don't place typography over imagery if it doesn't have enough contrast.

Headline in a centred paragraph

Don't centre our typography, all text should be left aligned, unless a different formatting is needed for examples such as UI.



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Our strategy | Sustain

5 Sustain

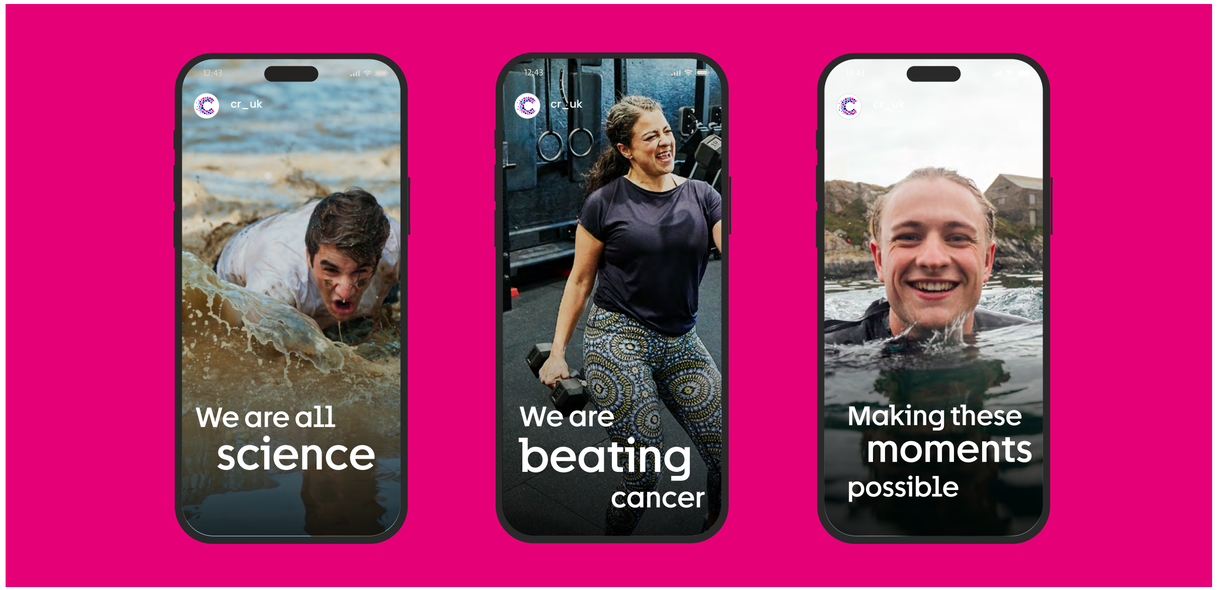
We build the foundations for sustainable long-term progress against cancer.

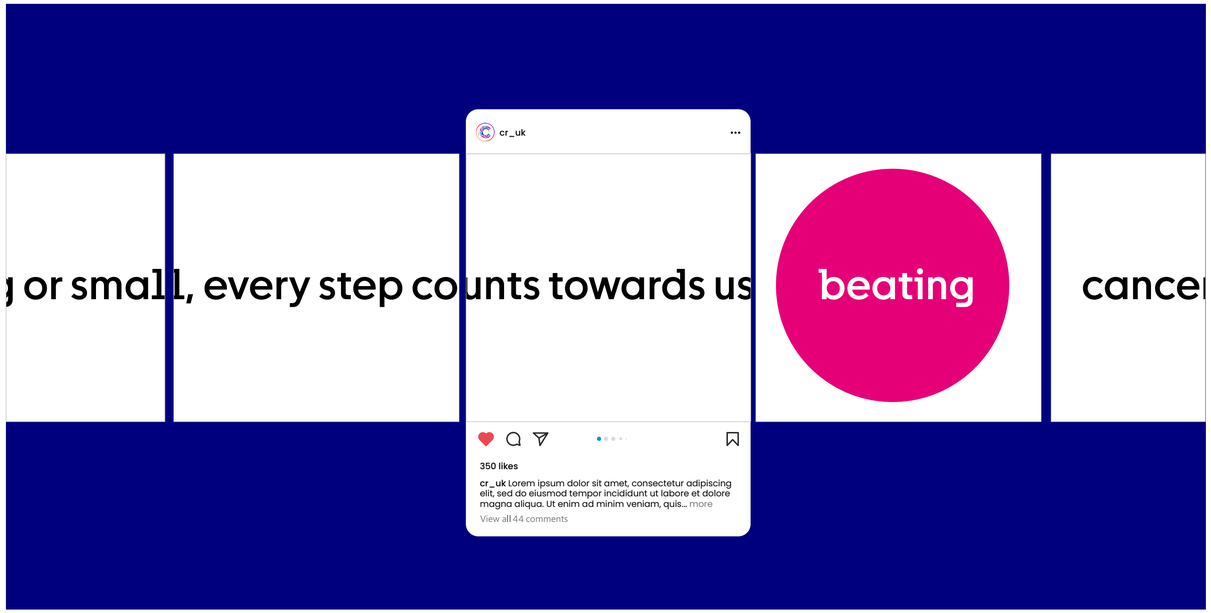
To improve our impact and income, we need to operate more effectively, efficiently and sustainably. We've focused on improving our processes and operations so that it's easier for everyone to fulfill their roles. We consolidated 70 policies into one simplified Policy Framework. We benchmarked many of our roles to make sure they're paid appropriately in the market and provided new, improved laptops. And we embedded our new organisational values to help guide our behaviours and culture, so we can work more effectively together. We're also working hard to maximise the positive impact we have on people and the planet and minimise the negative effects. ▸

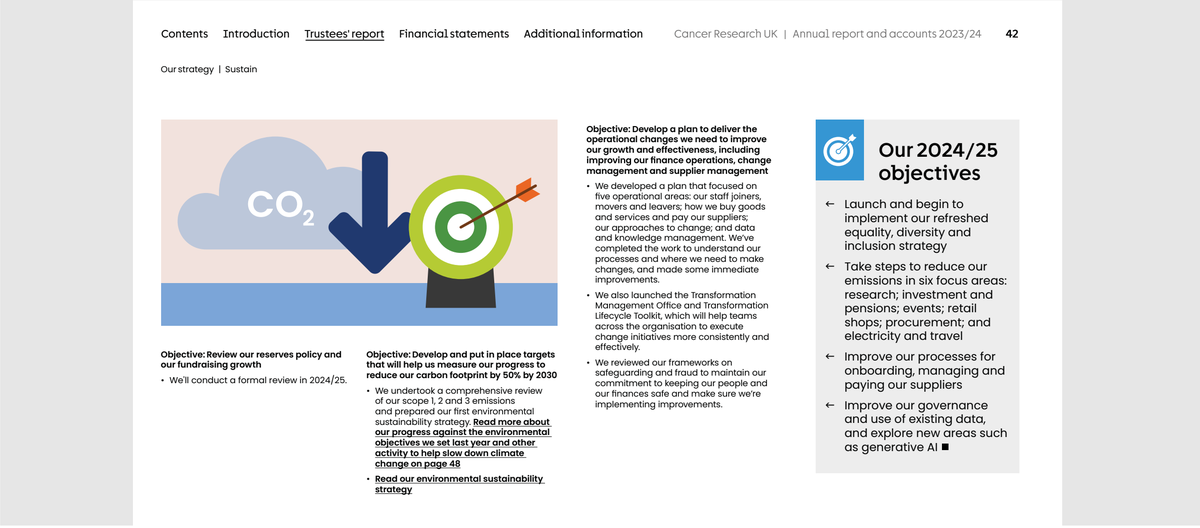
Image credit: John Nicholson

"We need to be efficient and sustainable in everything we do so we can invest as much as possible in beating cancer. Doing this well means we will always do the responsible thing, the right way, ensuring Cancer Research UK is a great place to work."

Angela Morrison
Chief Operating Officer







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Our strategy | Sustain

Objective: Review our reserves policy and our fundraising growth

- We'll conduct a formal review in 2024/25.

Objective: Develop and put in place targets that will help us measure our progress to reduce our carbon footprint by 50% by 2030

- We undertook a comprehensive review of our scope 1, 2 and 3 emissions and prepared our first environmental sustainability strategy. **Read more about our progress against the environmental objectives we set last year and other activity to help slow down climate change on page 48**
- **Read our environmental sustainability strategy**

Objective: Develop a plan to deliver the operational changes we need to improve our growth and effectiveness, including improving our finance operations, change management and supplier management

- We developed a plan that focused on five operational areas: our staff joiners, movers and leavers; how we buy goods and services and pay our suppliers; our approaches to change; and data and knowledge management. We've completed the work to understand our processes and where we need to make changes, and made some immediate improvements.
- We also launched the Transformation Management Office and Transformation Lifecycle Toolkit, which will help teams across the organisation to execute change initiatives more consistently and effectively.
- We reviewed our frameworks on safeguarding and fraud to maintain our commitment to keeping our people and our finances safe and make sure we're implementing improvements.

Our 2024/25 objectives

- Launch and begin to implement our refreshed equality, diversity and inclusion strategy
- Take steps to reduce our emissions in six focus areas: research; investment and pensions; events; retail shops; procurement; and electricity and travel
- Improve our processes for onboarding, managing and paying our suppliers
- Improve our governance and use of existing data, and explore new areas such as generative AI ■

Imagery

Imagery
Principles

Imagery helps people feel connected to our stories. When creating or selecting imagery, make sure it follows our principles, which are born from our personality:

Live.
Real.
Active.
Empathetic.

We speak to everyone in the UK, so we should reflect them as the wonderful, interesting, diverse people that they are. So, we show life and everything we possibly mean by life with genuine caught-in-the-moment images. Significant moments will mean different things for different people so variety is key.

Our imagery shows people coming together to convey a sense of our community and shared purpose. It paints an authentic, collective portrait of our community and all the people our work benefits.

Real people. Real life.

Our story is one of science and humanity coming together to benefit and protect all human life. Our imagery plays a hugely important role in communicating the significant moments in the lives of the people who are part of our journey.

Whether it’s a person’s successful treatment, a fun run finished or a revolutionary research breakthrough, our story is told through a collection of significant moments. All our imagery should capture a significant moment and follow our authentic imagery principles of being real, live, active and empathetic.

We show people in a way that’s completely genuine. The photographer should be invisible, capturing moments and placing the viewer in the scene in a way that feels unintrusive.

We’ve created a single imagery approach unified through art direction and the concept of real people living real lives.

Imagery
Overview

We photograph authentic stories, scenes and people.

We don't meticulously plan our set up, we capture the moment in a reportage documentary style, making the viewer feel part of the scene, feeling the emotion within it.

Authentic means...
Captured moments,
Unexpected,
Raw,
Witty,
Off-centre,
Imperfect,
Unstaged.

We document people's lives in whatever way is most relevant to them – exercise, adventures, learning, festivals, holidays, nights out, nights in. From the majestic to the mundane, we capture the lives people live and the lives we are working to protect.

Authentic stock
Stock doesn't mean that it isn't a genuine moment. As long as we use the same image principles we're using everywhere else, stock can be useful for below-the-line work.

Note: Stock must never be used to represent real people and their real stories. Please see the stock image and footage guidelines on The Asset Hub.

Image by Carly Clarke

Imagery art direction
Content

Our photographer doesn't exist looking from the outside in. Instead they become part of that person's life and their story. No pre-planned angles or highly choreographed set, but before shooting anything, ask yourself: Why are you taking this photo, and what is the story you want it to tell?

There is no wrong way to create captured moments, just make it feel a combination of the following:

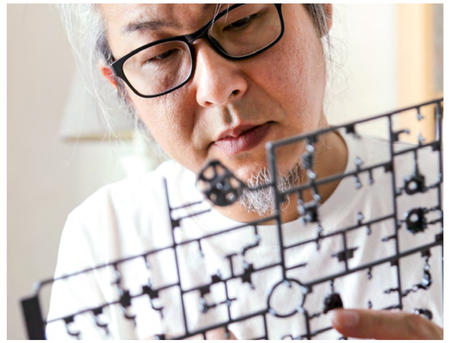
Unexpected
Our imagery should challenge stereotypes of charity imagery. For example, scientists don't have to be represented in their traditional white coats.

Unstaged
We prefer images where people aren't looking to camera. It makes things feel less staged. However, this doesn't mean we never do this. We just make sure the images feel natural and follow our principles.

Raw
We should be able to feel the emotion coming from within every image – good, bad or ugly.

Charming
We can add hope and optimism through imagery with carefully placed use of humour which is interpreted as charming or witty. Only at the right time and place, of course.

Unexpected



Unstaged

Image by The Rathkopfs

Raw

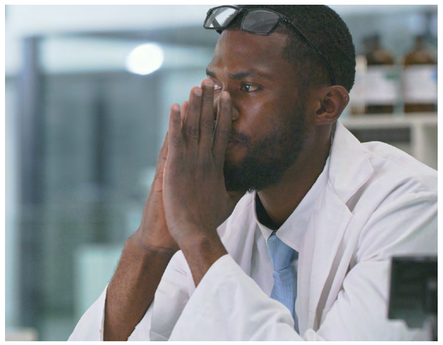


Image by The Rathkopfs

Charming/Witty

Imagery art direction
Framing, angles and depth of field

Framing
We embrace space as part of our imagery style – it creates a strong sense of focus on our subject and allows for messaging to appear if needed.

Interesting framing and intriguing focal points are also good as long as it captures a moment and the right spirit.

The content of our imagery is very varied. So, in busier scenes it's as much about what we don't crop out. We want to capture reality, rather than hiding things away to make a 'better' photograph.

Angles
Unusual angles are another powerful technique to place viewers in the moment. High angles, medium angles, low angles, worm-eye angles, even selfies help add a sense of warm relatability and of being transported into a scene.

Depth of field
As a way of better contextualising the subjects in our photography, we prefer to use a longer depth of field to achieve a more unified focus through the space we're capturing. This allows our photography to retain a greater sense of authenticity and storytelling. Where appropriate, a more shallow depth of field can be used to bring more focus to the subject, but this should be done subtly and not to the point where an image appears stylised.

Framing

Space can help draw attention to the focus point.

Use of darker/lighter space around the subject to help hold messaging.

We don't hide reality. The background context shows signs of life and humanity.

Angles and depth of field

Lowering the angle to match the eye line of the subject can help place the viewer within the scene.

Image by Carly Clarke

Unusual angles challenge clichéd uses of imagery and feel more modern.

Using longer depth of field in a space gives the audience a better understanding of the subject's environment.

Ensuring that lots of faces are in focus makes the viewer feel part of the moment.

Imagery art direction
Colour and saturation, contrast and lighting

Colour and saturation
Our approach to colour and saturation should always feel authentic and represent life in full colour. We don't Photoshop images to alter the subject within them, in fact editing should be kept to a minimum.

Colour saturation should reflect reality, but remember that our magenta/cyan circles need to stand out in the context of the imagery, so it's best to avoid overly vivid colours within imagery.

Certain initiatives will present images with vivid tones due to the strong presence of brand colours. This colour should be embraced, and the coloured circle should be chosen with the best contrast.

Contrast and lighting
It's important we create images that are empathetic to people, especially when taking photos where the subject is relaxed and not necessarily 'expecting' it.

We should use lighting that's flattering, positive and shows the subject's humanity. Daylight or natural light is preferable and ideally we would avoid flash/LED lighting unless necessary. If you do use flash, then make people look as natural as possible.

Our subjects and contexts vary, but with all our imagery the 'moment' should be more important than the lighting (especially when you can't control the lighting).

Colour and saturation

We don't adjust the saturation levels within our imagery, we hero their authenticity.

Embrace the different tones within a scene. No need to shy away from them.

Let colour be authentic, there's no need to try and force in the brand colours.

Contrast and lighting

If the context defines the lighting, we simply embrace the reality.

Only use a flash in dark scenes, where absolutely necessary.

Show their humanity in full light, no dramatic lighting or silhouettes.

Use natural light wherever possible, even indoors to help illuminate the subject.

Photography examples
People affected by cancer

When creating imagery of people affected by cancer, it is important we accurately depict the reality of cancer, while also conveying hope.

This can include photos of people dealing with the physical and emotional toll of cancer, as well as those that showcase the support and care provided by healthcare professionals and loved ones.

User-generated content
As part of communicating real stories we inevitably use a lot of user-generated content.

This content can be tricky to control, but we can align it to our overall imagery style by giving people a simple brief when asking for their image:

Ask them to:
- Send us an important moment in your cancer journey OR a significant moment from your life – a time where you were living your best life. This can mean anything, from time with family to travel, hobbies, passions, nights out – whatever makes you happy. This also applies to people taking part in fundraising and other activities.
- Please send us a time and date stamp for the moment and ideally the location too.

People affected by cancer

Moments that could have been caught be a family member.

Intimate moments within people's own homes and personal spaces.

Moments that capture the reality of treatment.

Even mundane moments can add a level of humanity when captured with warmth.

Moments in between, the bits people don't normally get to see.

Moments that show a patient's treatment, acting as a 'fly on the wall'.

User-generated content

Personal moments at significant locations.

Photography examples
People: Researchers and scientists

Showcasing the people behind the research helps humanise the scientific process and connect with our audiences on a more personal level. Their work may be serious, but we can capture their individual and collective humanity in our imagery.

At work
Our photographers should blend into the environment and capture moments that tell a story. Emotions, ie facial or non-verbal expressions, are also important when working in such a clinical environment. We can show a range of human emotions but the prevailing feeling across the brand should be committed and positive.

We can also show more light-hearted moments to help make scientists even more relatable, but these need to be carefully considered due to the sensitive nature of the work.

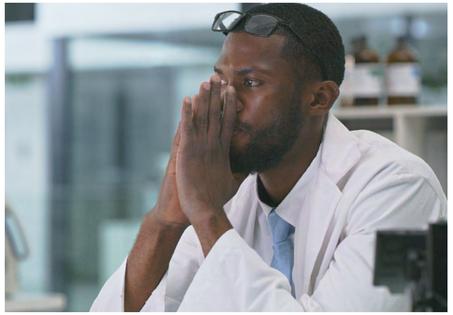
Outside of work
An important way to help humanise our scientists is by showing their lives outside of the important work they do. We document them in the same way we do with our real people, real life style; by showing them in personal places, taking part in the things they care about and even engaging with personal objects.

This approach helps people see scientists and researchers as human beings and not faceless people behind the brand. It's important when we use this technique to very clearly identify who they are and what their role is – otherwise the idea will be lost.

Researchers and scientists at work

Moments that capture the commitment and dedication of our researchers.

Light-hearted or in-between moments when not actively engaged in their work.



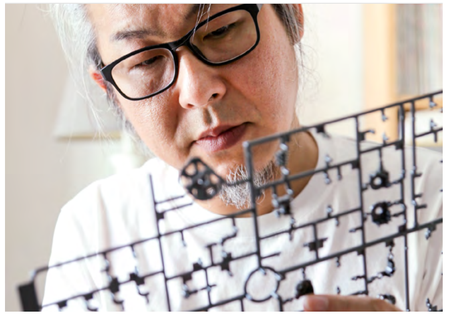
Moments of humanity – capturing the full emotional spectrum.

Moments of collaboration with a positive atmosphere.

Researchers and scientists outside of work

Personal moments interacting with spaces that are important to people.

Moments where people seem at home in their surroundings.



Moments where people are engrossed in their hobbies.

Quiet moments at home, surrounded by their belongings.

Photography examples
People: Fundraising and people of influence

Fundraising
When creating images of people fundraising, we want to capture the tenacity and spirit of our volunteers. Our photographers should be a part of the action, documenting anything they find interesting and unusual.

Action shots of people mid-activity add life and energy to the brand and help show the community effort. For this reason we generally shoot people in groups of two or above.

To make things feel even more interesting, we capture the small, often unseen moments that show the humanity of the people involved. For example, the out of breath runners, the girl putting her shoes on etc.

People of influence
When photographing our people of influence we have different approaches to give flexibility.

Firstly, we can capture them in their work context. They should come across as warm and engaging, but with a presence of authority.

Secondly, we can capture them in a real world context eg public spaces.

Thirdly, we can capture them in a non-work context eg personal places, engaging with personal objects. This is the same as our overarching approach to documenting people and can help further humanise people in leadership roles. The selection of these tiers will largely be dependent on the amount of time with the individual available and the ambition for the image.

Fundraising

Moments of humanity, not always glamorous but relatable.

Fly-on-the-wall moments where the viewer is brought into the scene.

The little moments behind the scenes, eg people getting ready to get involved.

Moments that capture the gritty determination of our volunteers, from unusual angles.

People of influence

Relaxed, looking away from camera.

Light and airy spaces, using the environment as props to create a less formal feel.

Positive head and shoulder shot with background context of people and office space.

Image with a spontaneous feel taken in a real world, public space context. Blurred backgrounds can help focus on the individual.

Imagery
Non-people imagery

Personal objects and lab equipment
When shooting personal objects or lab equipment, we should follow our overarching principles and capture objects in a way that feels off-tripod and unstaged.

Perspectives don't have to be perfect, angles can be improvised – just avoid shooting things too flat and see our art direction and technical cues for further guidance.

Personal objects

Personal objects that represent a person can be used to help tell their stories. Context and a sense of place is important.

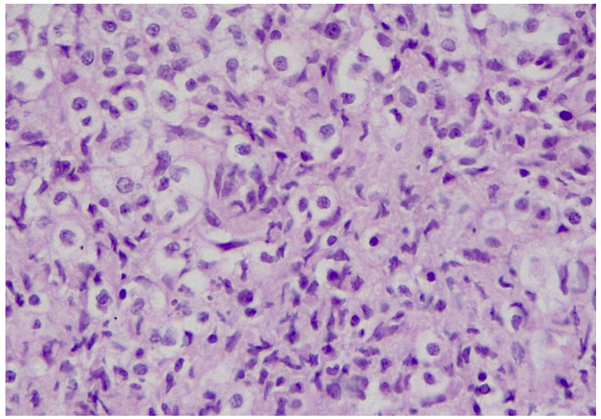
Uncorrected perspective makes the image seem raw and genuine.

Lab equipment

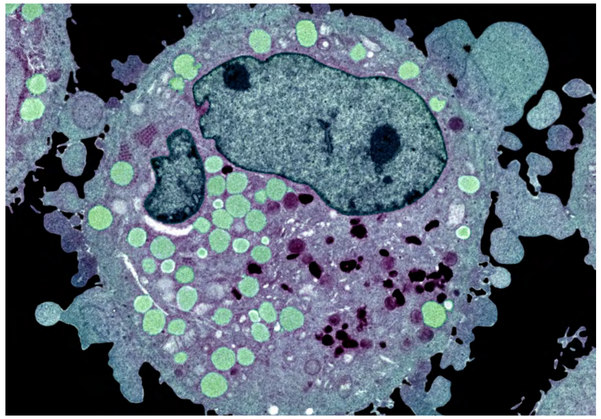
Over the shoulder shots can help place the viewer in the action. A strong focal point makes it feel active.

Without focusing on the person within the scene, we can show the objects and action taking place.

Photomicrography



Detailed close ups that show science explicitly.



We don't need to alter the colours of our photomicrography and should truly represent the moment we're capturing.

Imagery
Representing our community

Our communications must reflect the world around us and consciously challenge bias and stereotypes.

Our job is to represent real people and their stories, so we aim to reflect the diversity of the world we live in across all our imagery.

For more information on representing people authentically and reaching out to people effectively please see our inclusive content guidelines.

Body types
We show a realistic and diverse representation of body shapes and sizes. This is reflective of everyday people and means we can help reinforce body positivity.

Disability
We won't make someone's disability a focal point, but we won't hide it either. Be respectful and considerate in your approach to all disabilities, as what may be acceptable for one might be offensive to another.

Ethnicity
Ensure we are representative in our photography, and find moments to raise up under-represented people and challenge stereotypes.

Sexuality and gender
Ensure a balanced and inclusive approach to gender roles and family representation.

Age
Avoid stereotypes in activities and lifestyles when capturing a range of ages.

Mental health
Champion positive and proactive actions, highlighting engagement and/or support. Avoid a negative or staged representation of mental health.

Children and young people
Cancer affects people of all ages, including children and young people (aged 0-24). To show this reality, we can include children and young people with cancer in our marketing, communications and campaigns. However, we need to do this in a way that accurately reflects the number of children and young people that are diagnosed with and die from cancer, and the proportion of our charitable spend that goes towards research into these types of cancers.

No more than one-third of people with cancer featured in a marketing or communications campaign (across all channels and materials) at any given time should be: a child or young person with cancer aged 0-24, an adult who was diagnosed with cancer when they were a child or young person (aged 0-24).

One-third is the maximum and not a target. Only feature a child or young person with cancer in a campaign if it's meaningful and relevant. We never use actors to represent people of this age group with cancer, and only feature children and young people with real cancer experiences.

This is applicable to all materials and creative content (both static and video), including user-generated content (UGC).

There's no limit to the number of children and young people that can feature in a campaign if they don't have cancer, provided it feels meaningful and relevant. Care should be taken not to imply that the child featured has cancer.

There's no limit to the number of children and young people with cancer (aged 0-24) that can feature in a Cancer Research UK for Children & Young People campaign.

Imagery
What not to do

Our imagery principles align to our overarching creative concept, so when briefing a photographer or choosing imagery from a shoot, please ensure we don't misrepresent ourselves by using imagery like the following:

Don't change colours within an image to match our brand colours.

Don't use imagery where there isn't an obvious 'moment'.

Don't use artificial lighting or studio setups.

Don't use images with an unclear focal point.

Don't use flat imagery.

Layout

Layout
Principles

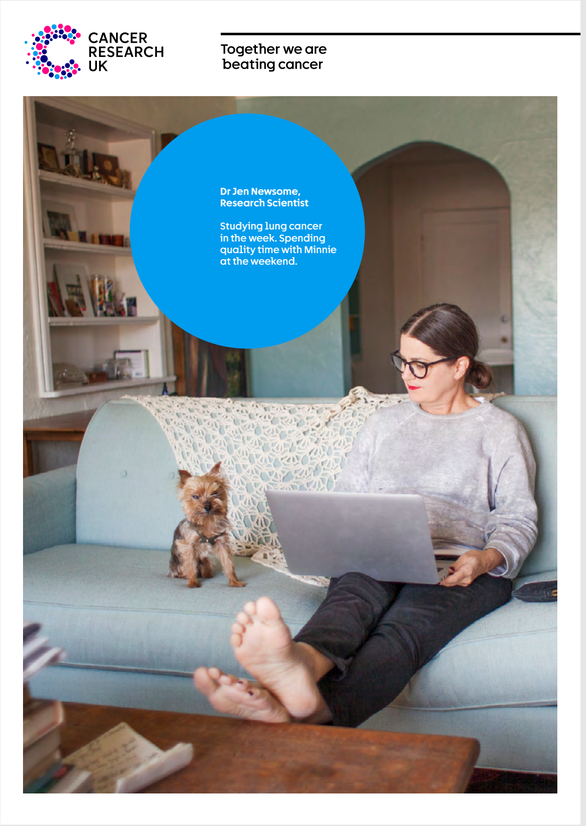
Our layouts are simple, flexible and memorable. They allow us to communicate our message clearly to everyone.

We give our assets room to breathe, whilst framing them within a wide margin to help draw focus to the content in our communications.

We flex the use of space in our communications, whilst abiding to the rules and principles of our margins.

Our layouts should enhance our creative concept by heroing our community's moments and the stories we portray. In any format, the layouts can and should be flexed depending on the piece of communication and its purpose.

We place our imagery simply in rectangles, which allow our graphic devices to support the story and be placed where appropriate. Their placement should always be non-intrusive to the image.



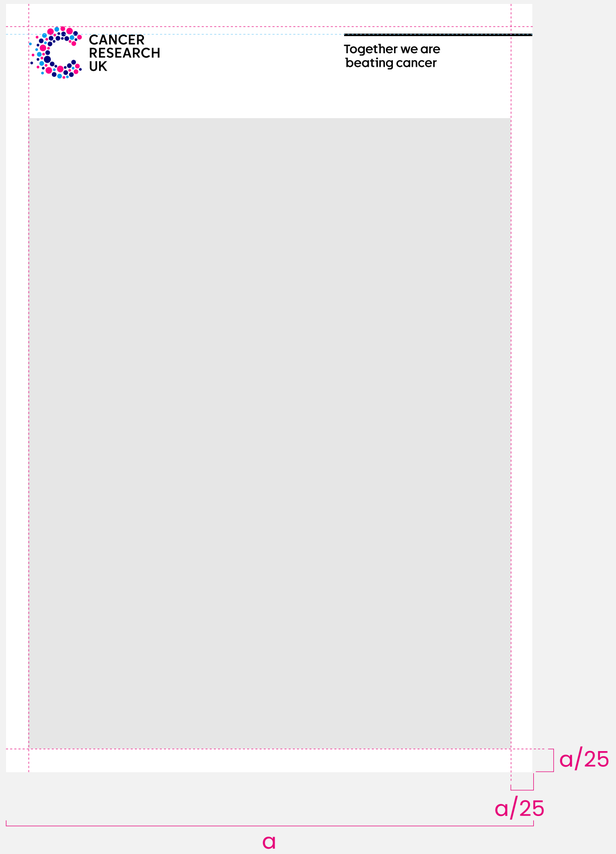
Layout
Margins

Margin calculation
Our margins can be calculated by taking the shortest side of the format, and dividing the measurement by 25 for traditional print communications and large use digital communications.

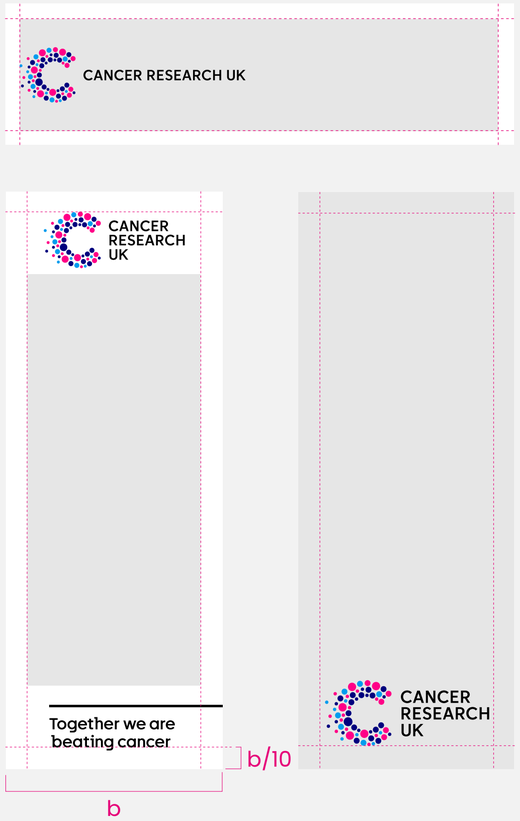
When calculating a margin for small use or digital banners, we'll need a larger margin and so would divide the shortest edge of the format by 10. These calculations will give the margin size which affects all 4 sides of the composition.

Asset placement
Our assets are flexible in where they can be placed. Explore moving our logo and endline around the composition to find the best placement solution. Always ensure there is cohesion and alignment between the two assets and see page 42 for more information on endline and logo alignment.

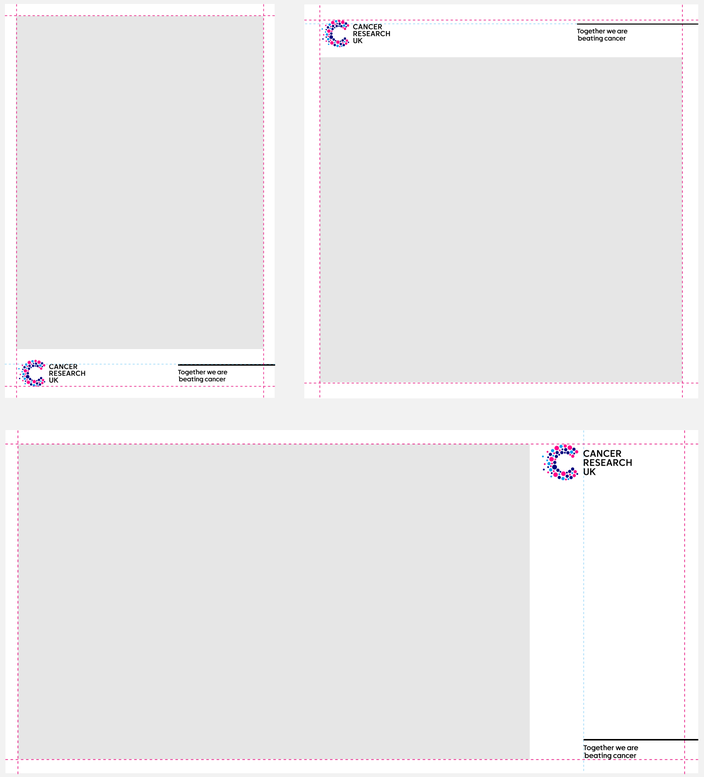
Margin calculation



Small use digital or printed formats



Traditional printed examples



Layout
Asset scaling and alignment

Asset scaling
We can scale our graphic devices bespoke to each format depending on the purpose of the communication and the desired hierarchy.

Asset use within layouts
Our graphic devices can flex within layouts to represent our creative concept. For inspiration, please see any of the application examples throughout these guidelines.

Alignment
We align our assets within our compositions to create more cohesion between the elements. Our endline and logo are often within the corners of a composition to allow our moments and graphic devices to lead within the communication.

We align the typography within our circles to our endline to help represent a part of our timeline.

Our logo can also be positioned in line with the typography within our circles to aid the composition, however this isn't a necessity.

Asset scaling

Asset alignment

Layout
Large format advertising

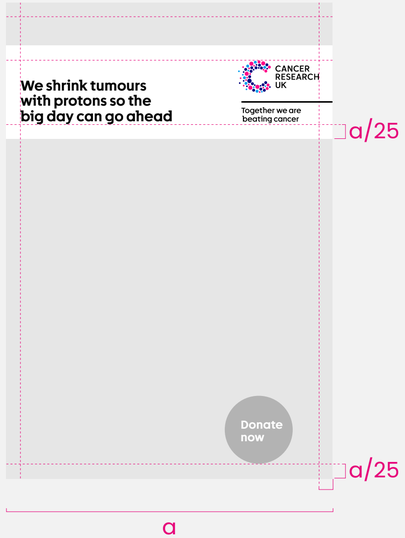
All marketing and communications should follow our layout and margin guidelines as set out on pages 81-83.

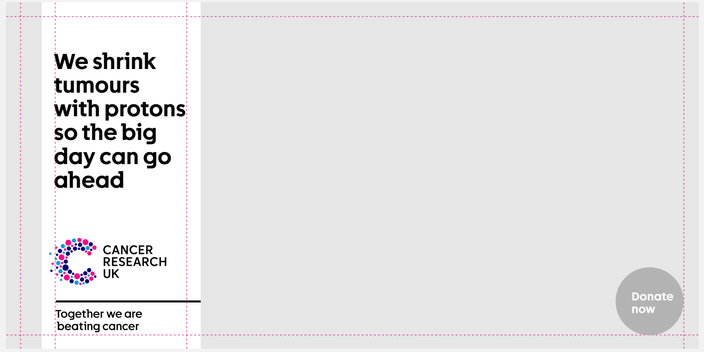
The frame layout is preferred. However, if required, the ribbon layout can also be used for large format out-of-home (6-sheet and above only).

The ribbon layout allows our image to be the largest it can be. Margins are calculated in the same way as frame layouts to ensure there is clear space around content and cohesion between and executions. The ribbon is placed on the left-hand side of landscape layouts and at the top of portrait layouts. There should be a good amount of space between the ribbon and the edge of the layout.

Frame

Ribbon





Icons and illustration

Icons and illustration
Principles

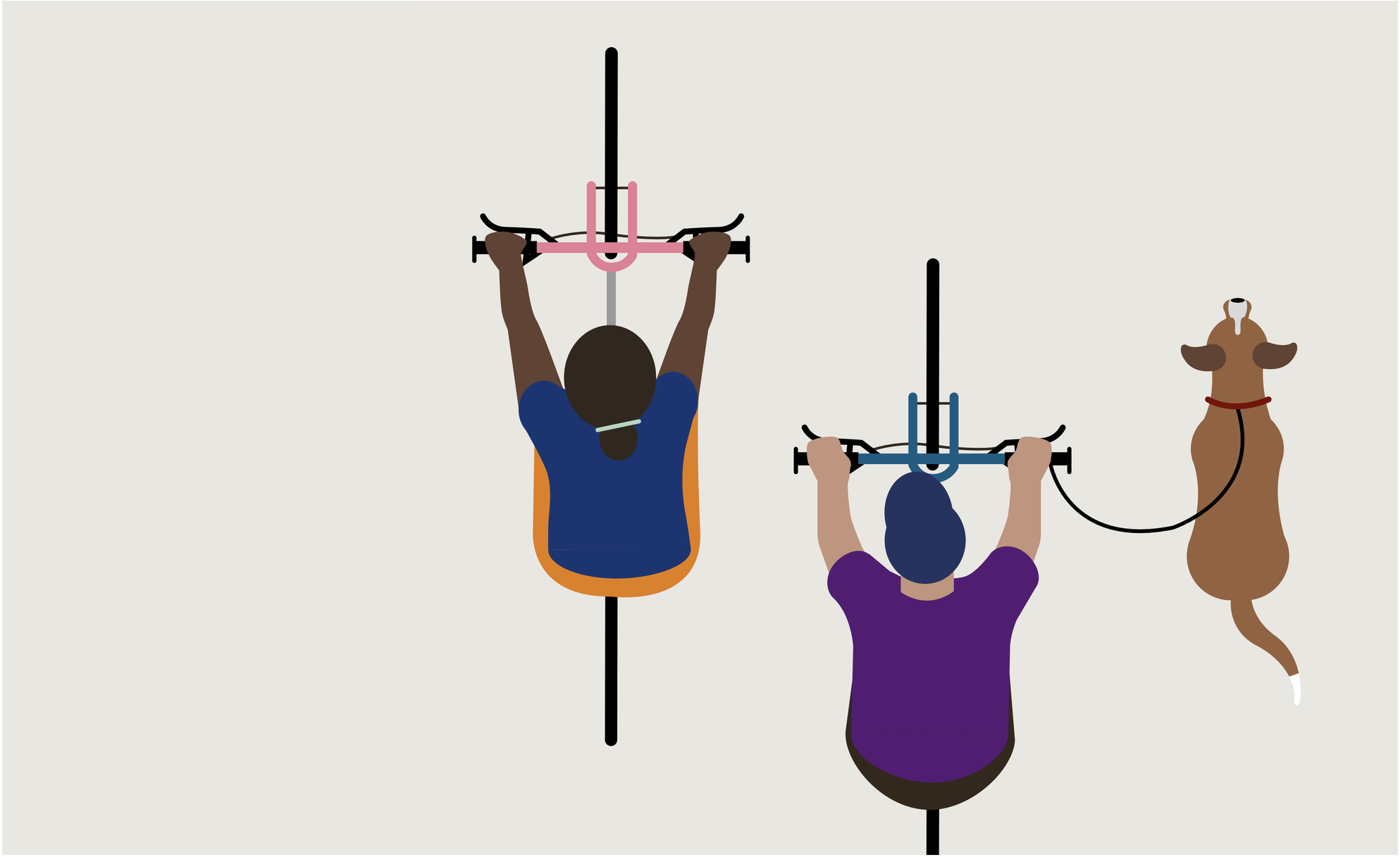
Like the rest of our brand, our illustration and icon suite should feel warm and human.

Our principles
Born from our brand personality, our illustration principles are the same as our photography principles:

Live.
Real.
Active.
Empathetic.

We illustrate authentic stories, scenes and people. Whether that's in our icons, illustrations or diagrams, we strive to depict relatable scenes and forms to be as true to life as possible.

Authentic means...
Unexpected,
Off-centre,
Imperfect,
Diverse,
Witty.



Icons and illustration
Overview

Icons and illustrations elevate relevant communications, add a human touch where needed and even introduce playfulness.

Icons
Our icons are used alongside copy as visual shorthand and to signpost content in a bold and immediate way.

Illustrations
Illustrations are used as a visual storytelling device as an alternative to photography where appropriate.

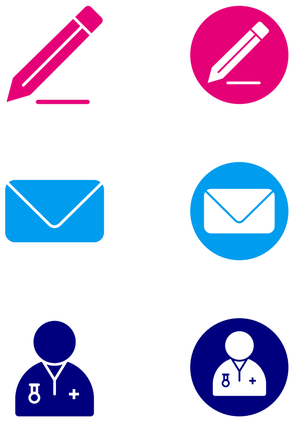
Data visualisation and infographics
Data visualisations and infographics are a great way of representing information, data and statistics, making content easy to digest.

Medical and procedure diagrams
We use our medical diagrams when we're talking about the biology of our work and procedure diagrams to demonstrate medical procedures.

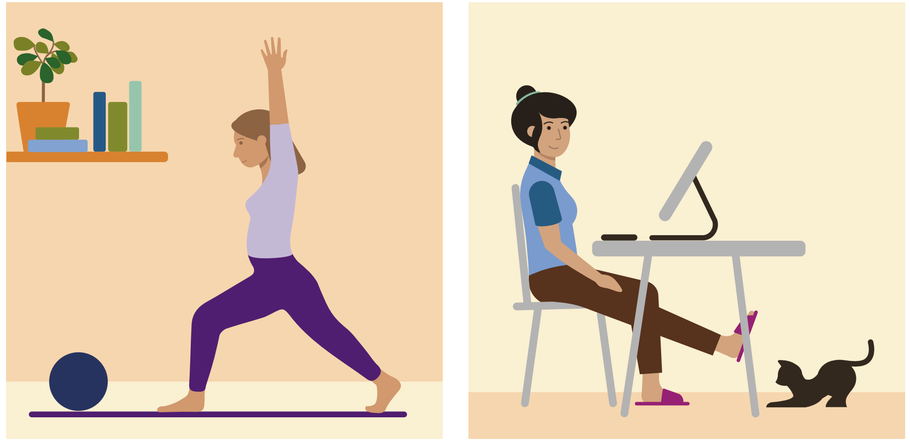
CGI
We use computer generated imagery (CGI) when explaining anatomical details about cancer and where a 3D view, rotation or molecular view is needed

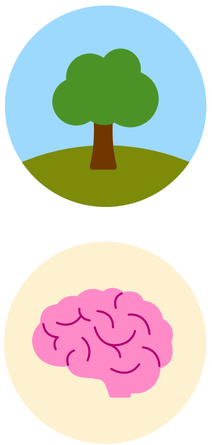
For more guidance and information on procedure diagrams, medical diagrams and CGI see our medical diagram and CGI toolkit.

Icons

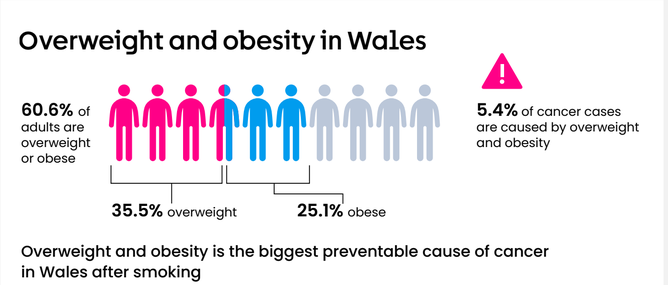


Illustrations

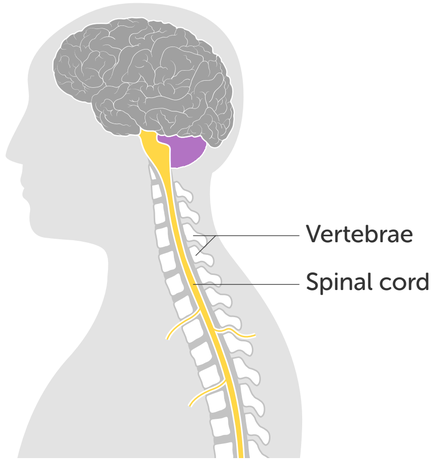




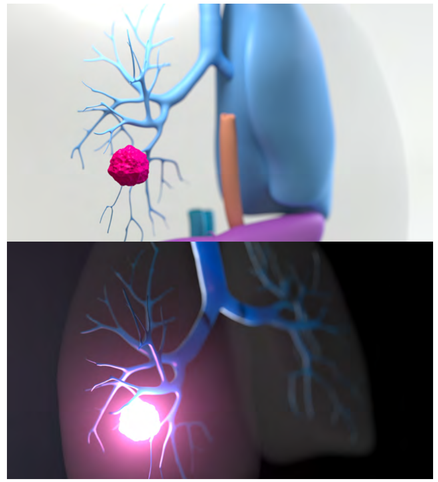
Data visualisation and infographics



Medical and procedure diagrams



CGI



Icons and illustration
Icons

Purpose and use
Their purpose is to act as a visual shorthand functional small format signpost. Our icons can be used in visualisations and infographics as well as UI navigation in their simplest form.

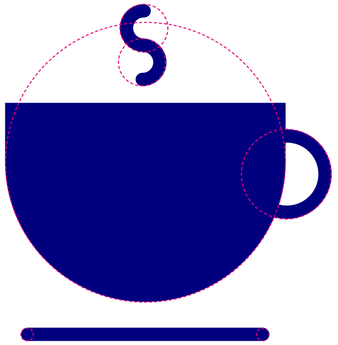
Style and form
2D flat solid colour vector work which is created from circular forms and simple geometric shapes. Our icons should use rounded corners where possible. However, you can use pointed edges where appropriate to help convey the authenticity of the content. We can include more detail within the icons by using negative space and simple line work.

Proportions and content
Keep proportions authentic and true to form. Keep depictions simple and strip away unnecessary detail. Simple quirks and traits are used to help icons appear more interesting and relatable.

Colour
1 primary brand colour is used as standard and for small format icons. Max 3 primary brand colours can be used for larger format and animated icons to help illustrate the narrative. Black and white can also be used for our icons where necessary.

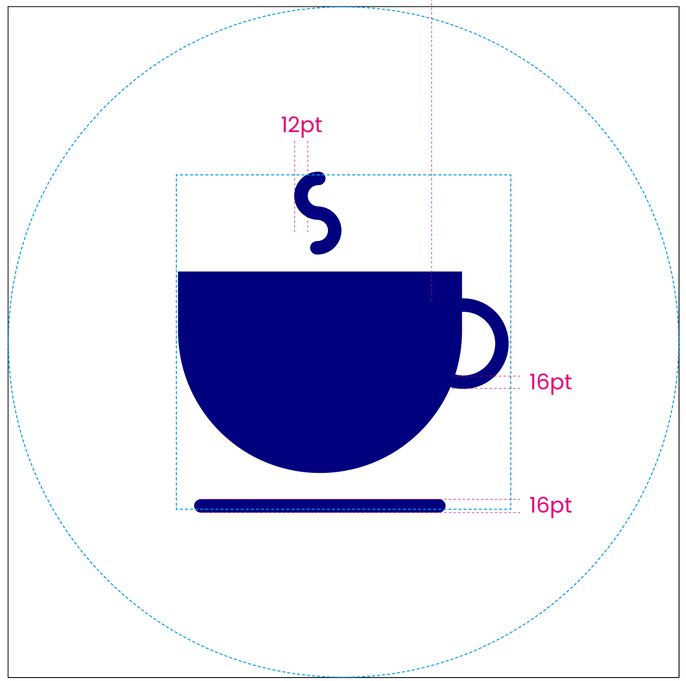
Icon overview

Styling, sizing and line weight



Note:
Negative space detail within icons uses a 8pt line

600px canvas and 300px guide



Icons and illustration
Illustration

Purpose and use
We use our illustrations to tell our stories and depict moments in the same way our photography does.

Style and form
2D flat solid colour vector work which is created from circular forms and simple geometric shapes. Aerial, front and side perspectives can all be used to help illustrate a scene. Quarter perspectives are used occasionally when more relatable and in transitions. Our illustrated objects are used in holding devices and have context/scenery.

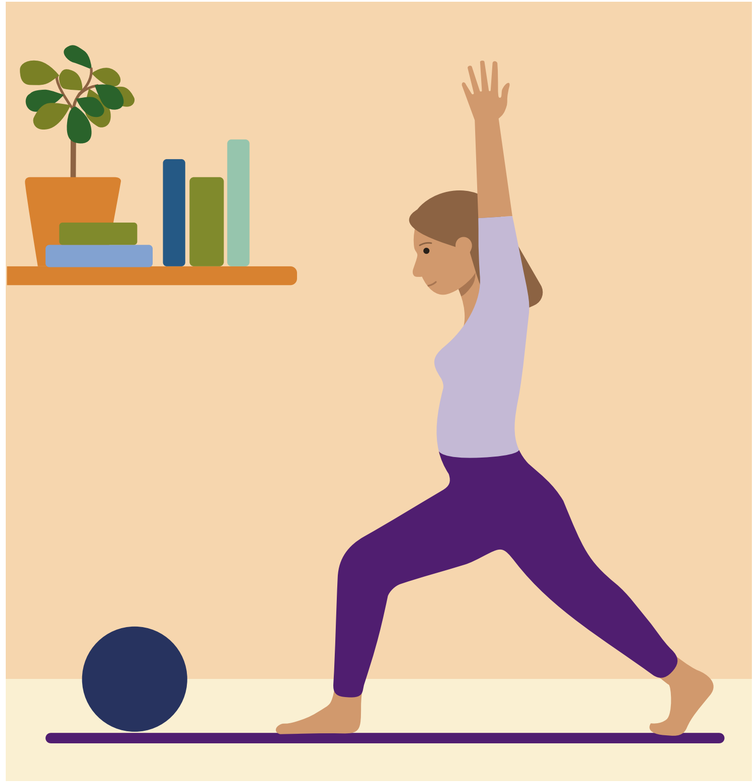
Proportions and content
We keep the proportions of our forms authentic and true to real life. We depict full scenes and stories to create more authentic and relatable moments. Keep depictions simple. Use a simple single-colour background and strip away unnecessary detail.

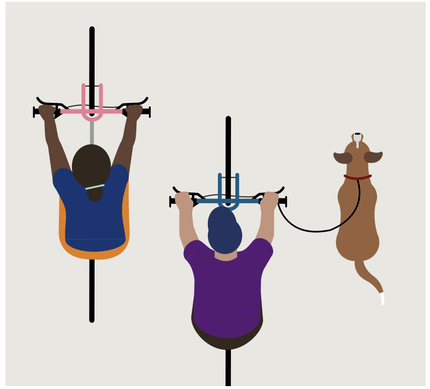
Quirks
Add simple but relatable quirks and context, as well as personal items, details and movements to people. Try layering the scene by using foreground/background with simple objects.

Colour
The full secondary palette can be used. A single light neutral or pale colour is used as background. Mid, dark, neutral and skin tones are used for people, animals and objects.

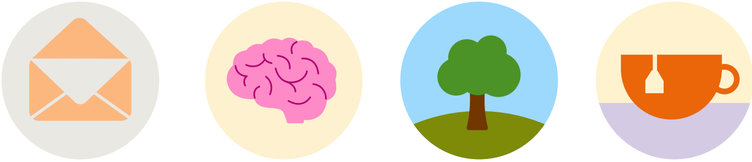
When our illustrations are used at 540px/140mm height and below, we simplify our scenes and figures to not include facial features but ensure that we still include quirks and think of the form in different ways.

Illustrated scenes

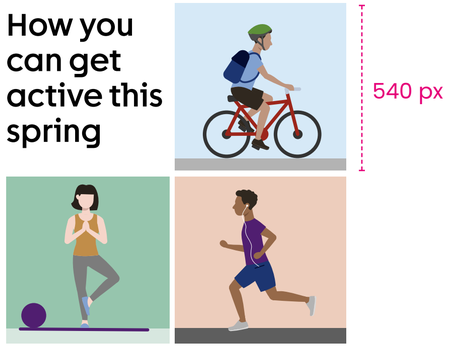




Illustrated objects



Small use illustration



Icons and illustration
Illustration

Facial features
All faces should be based on the same simple basic structure. The proportions may change to include a breadth of body types. Within this structure we can change skin tones, hairstyles and hair colours, and add details like glasses or jewellery.

Each facial feature like eyes, noses, ears and mouths should always be created using the same simple shapes, but consider how these facial expressions can adapt to depict the narrative and emotion of the scene.

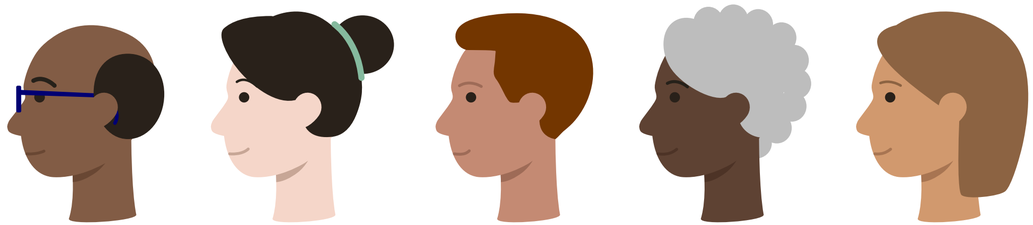
Perspectives
We can illustrate scenes from different points of view, therefore the illustrations of our people can switch angle from profile, three quarters and front facing.

Expressions
We're always authentic, representing real emotion within our scenes, so we allow our illustrations to express any emotion with facial features, as well as body posture/stance.

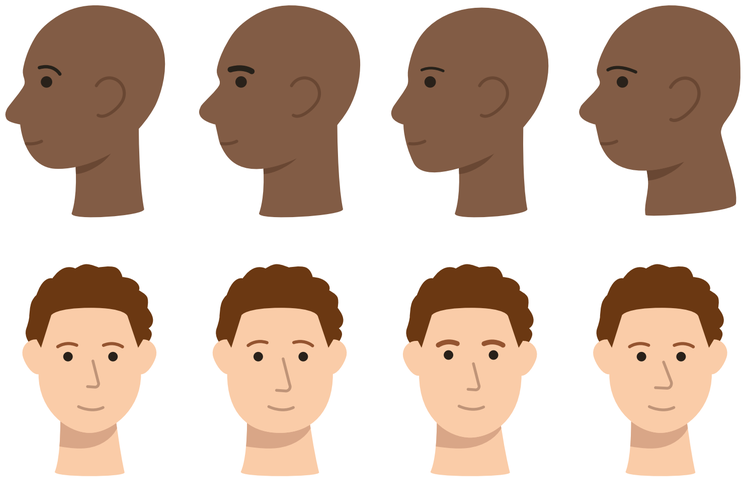
Face shapes
Our bodies come in all shapes and sizes, so we can adapt the basic facial/head structure to represent everyone.

Note: For artwork files, support and guidance on illustration contact The Studio: TheStudio@cancer.org.uk.

Facial features



Face shapes



Perspectives

Expressions

Icons and illustration
Representation

Cancer affects everyone, so we need to reflect the true diversity of people within our community.

Skin tone
- We have a range of skin tones to choose from, so please ensure there is true representation of the diversity in our community in every illustration. See page 96 for colour values.

Body types
- We represent all weight and size differences.
- Always reinforce body positivity.

Disability
- Show an accurate and natural depiction of hidden and visible disabilities.

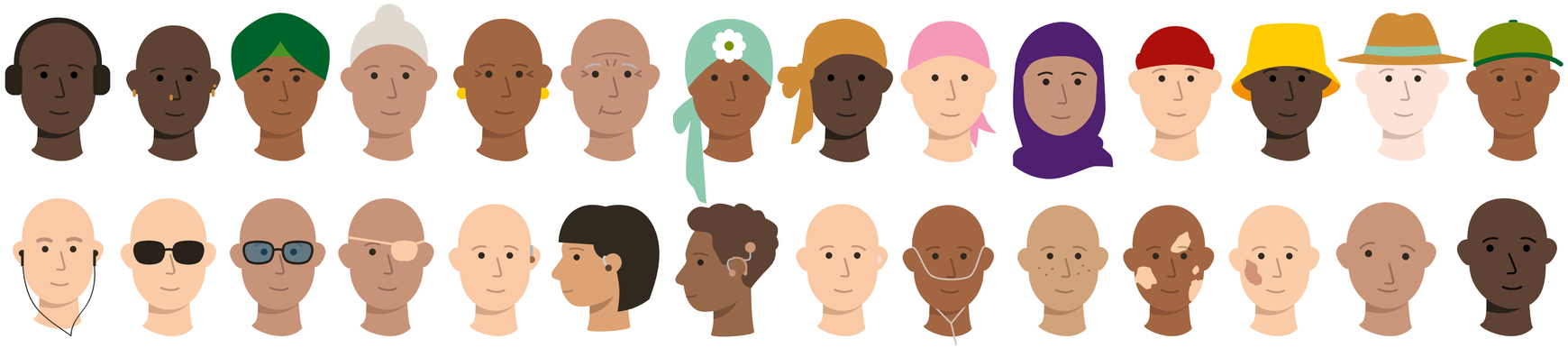
Age
- Explore different facial features and head shapes.
- Depict authentic activities and lifestyles. Challenge stereotypes.

Religious and cultural diversity
- When representing people who dress in line with their religious practices, consider their clothing and/or accessories.

Sexuality and gender
- Reflect diversity of gender identity and expression, relationships and family types.

Note: For artwork files, support and guidance on illustration contact The Studio: TheStudio@cancer.org.uk.

Representation and diversity



Icons and illustration
Representation

Personality
- Explore different hairstyles and facial hair.
- Represent different types and styles of clothing and accessories.
- Convey varied gestures, postures and interactions between people.

Representation and diversity

Note: For artwork files, support and guidance on illustration contact The Studio: TheStudio@cancer.org.uk.

Illustration
Building characters and scenes

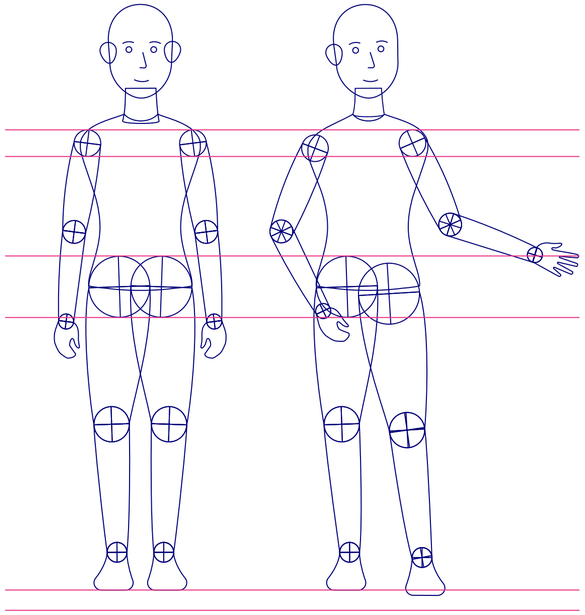
Creating people illustrations and animations
Here are 7 key considerations when creating a new character illustration for motion or static graphics. Characters are always human, relatable and diverse.

1. Narrative
Begin with a clear idea for the story you are telling. Think about personality, context and activities of characters. Use this narrative as direction to steer all decisions in the creation process.

2. Proportion
Start with one of our character skeletons and set the proportions of your character. Think about weight, height, limb proportions and diversity.

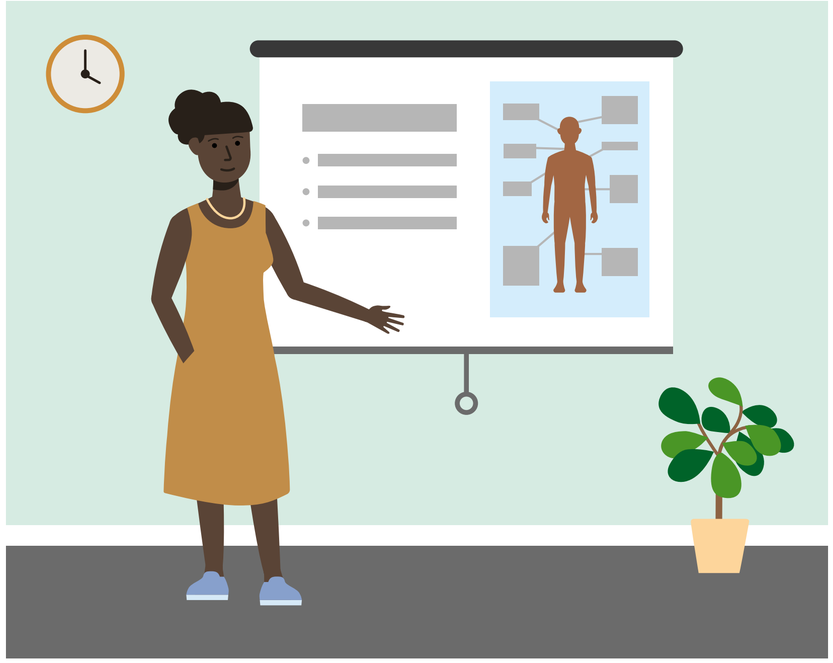
3. Pose
The skeleton allows for a lot of movement for the body to be positioned into the right pose. Consider how your character interacts and how a real-life human may express themselves through body language. Various hand positions can also be explored.

Building a character - Front view



Skeletons are adjusted into desired poses. The head, shoulders and hips can be shifted to tilt and position a character into a more natural and authentic pose. Various hand and feet shapes and positions can be used to create expression and movement.

Characters are styled with details such as clothes, hair, jewellery and pockets. This helps to bring them to life - expressing their personality and starting to build your narrative.



A character is placed within a scene and interacts with the objects in the background and foreground. For example, a clock and a plant are used here to create a more authentic and real scene, as well as additional points of interest that can help tell your story and keep viewers engaged.

Illustration
Building characters and scenes

4. Asymmetry
Asymmetry helps create a loose, human feel. This can be done by shifting a character's weight towards one leg, dropping one or both shoulders, or tilting the head, face or hands.

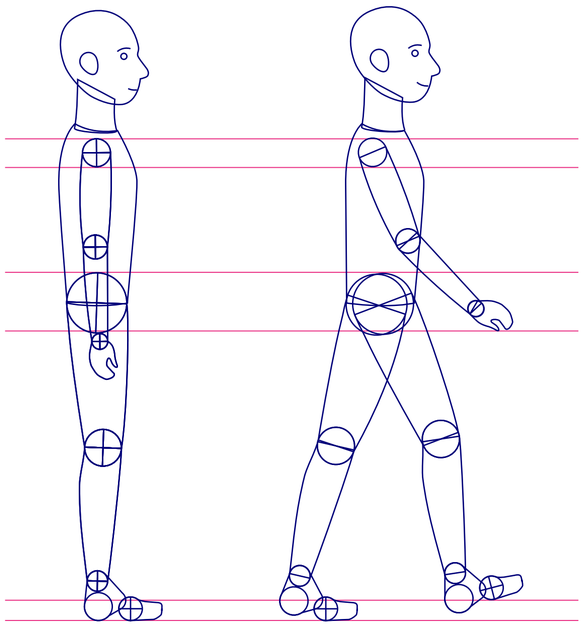
5. Expression
Adjust the facial features to express emotion and interactions between characters and their environment.

6. Representation
Use skin tone, facial features, hair, accessories and clothes to create characters that reflect the true diversity of people within our community.

7. Scene
Build scenes that enrich your storytelling. Try layering the scene by using foreground/background with simple objects and include one or two small details or quirks to help your scene feel as relatable and authentic as possible.

8. Interaction
Adjust the character's pose, features movements and expressions to interact with their surroundings and express their personality.

Building a character - Side view



A skeleton can be adjusted into any desired pose. For example, here joints are rotated to allow the limbs to be placed in a walking position.

Characters are styled with clothes, accessories and companions.

A character is placed within a scene and interacts with the objects in the background and foreground. Natural movements and environment are built to help the scene feel as real and believable as possible. For example, here a character interacts with their dog, the background environment uses simple but organic shapes, birds are flying in the background and there are slow moving clouds.

Illustration
In motion

Character movement
Use the full capability of the skeleton's structure to bring characters to life through their pose, how they walk/move, how they interact and their body language.

You don't need a lot of movement to create a convincing scene. Character movements can be subtle. For example, someone tilting their head, adjusting their pose, blinking, their clothes or hair swaying slightly in a breeze.

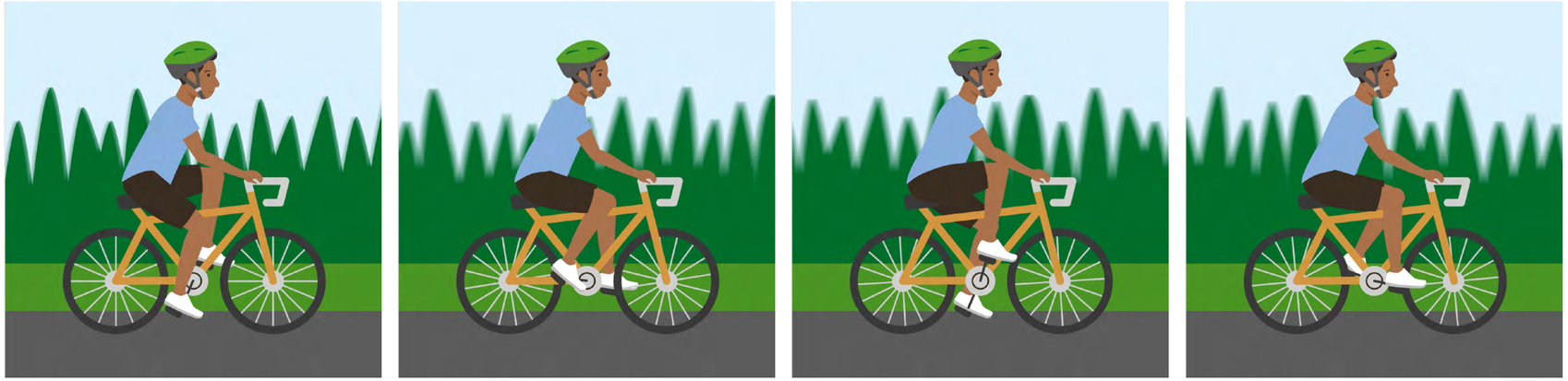
Using body language, we can communicate a character's emotion and interaction with their surroundings. For example, clapping for excitement, winking for friendliness, or a closed posture to suggest nervousness.

Scenery movement
Subtle scenery movements bring energy and realism to an animation. For example, clouds or birds moving in the sky, cats moving in the background or cars passing by. Scenery can pan or loop in the background when a character remains the focus in the foreground. For example, when walking or cycling.

Pace
Generally, keep movements swift and confident. If characters are interacting with each other, their movements can overlap, so they appear to react to each other in real-time without unnatural pauses. When focusing on a subject or moment, background movements should be subtle and slower to not distract from the primary movement and focus in a scene.

Movements

Here, characters are using expressive body language, tilting their head and winking. Long hair moves in response to head movements and eyes blink regularly as they would in real life.



Here, a character's whole body responds subtly to their moving legs, mirroring real life movements and body distribution. The back and shoulders move to and fro and the elbows flex. The scenery moves by as focus remains on the character.

Icons and illustration
Secondary colour palette

Skin tone
We represent different ethnicities by using our varied skin tone palette.

Feature and shadow colour
For the light to mid skin tones we use a neutral colour for features and skin shadows #dbd0cb, with a multiply blending mode. #282019 is used for the pupil colour.

For the darker skin tones we use black #282019 with a normal blending mode. #000000 is used for the pupil colour. This ensures that features and shadows complement the skin tones and are always visible.

Figures scenes and objects
We use realistic colours in our scenes to ensure we're telling authentic stories. We try to use complementary tones within a scene, to try not to distract the audience's eyes with contrasting colours.

Skin tones

C0 M15 Y15 K0
R253 G227 B215
Hex #fde3d7

C4 M19 Y41 K0
R245 G212 B163
Hex #f5d4a3

C18 M36 Y67 K6
R207 G162 B97
Hex #cfa261

C0 M26 Y36 K0
R251 G203 B168
Hex #fbcba8

C12 M40 Y56 K2
R222 G164 B118
Hex #dea476

C16 M37 Y54 K5
R210 G164 B122
Hex #d2a47a

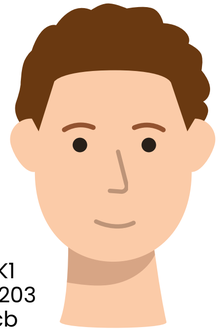
C19 M43 Y50 K7
R201 G151 B123
Hex #c9977b

C27 M59 Y72 K22
R162 G102 B67
Hex #a26643

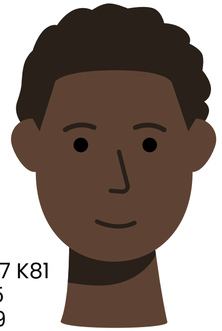
C42 M59 Y65 K56
R94 G67 B52
Hex #5e4334

Feature and shadow colour

C17 M18 Y19 K1
R219 G208 B203
Hex #dbd0cb



C64 M64 Y67 K81
R40 G32 B25
Hex #282019



Figures, scenes and objects

C0 M4 Y24 K0
R255 G243 B209
Hex #fff3d1

C4 M5 Y89 K0
R255 G237 B0
Hex #ffed00

C0 M21 Y93 K0
R255 G204 B0
Hex #ffcc00

C0 M50 Y97 K0
R243 G146 B0
Hex #f39200

C0 M70 Y99 K0
R236 G102 B8
Hex #ec6608

C0 M100 Y98 K0
R227 G6 B19
Hex #e30613

C21 M100 Y100 K15
R174 G15 B10
Hex #ae0f0a

C32 M100 Y99 K47
R114 G22 B13
Hex #72160d

C35 M75 Y100 K48
R114 G54 B0
Hex #723600

C29 M59 Y71 K25
R157 G100 B68
Hex #9d6444

C17 M47 Y84 K6
R206 G141 B56
Hex #ce8d38

C0 M20 Y45 K0
R253 G213 B155
Hex #fdd59b

C18 M22 Y0 K0
R214 G204 B232
Hex #d6cce8

C0 M53 Y8 K0
R244 G152 B183
Hex #f498b7

C31 M100 Y7 K2
R181 G0 B120
Hex #b50078

C85 M100 Y16 K4
R81 G36 B116
Hex #512474

C100 M84 Y27 K10
R18 G54 B117
Hex #123675

C94 M60 Y22 K7
R0 G90 B140
Hex #005a8c

Icons and illustration
Secondary colour palette

Backgrounds
We use colours from our neutral tones palette and some of the paler colours from our figures, scenes and objects palette for backgrounds. We can also use tints from our primary colours.

Figures, scenes and objects continued

C56 M27 Y0 K0 R124 G166 B216 Hex #7ca6d8	C41 M0 Y5 K0 R158 G219 B242 Hex #9edbf2	C20 M0 Y0 K0 R212 G237 B252 Hex #d4edfc	C20 M0 Y15 K0 R214 G235 B226 Hex #d6ebe2	C50 M0 Y40 K0 R140 G202 B174 Hex #8ccaae	C74 M16 Y100 K3 R74 G150 B38 Hex #4a9626	C91 M34 Y100 K28 R0 G99 B41 Hex #006329	C56 M27 Y100 K11 R125 G142 B7 Hex #7d8e07	C37 M0 Y99 K0 R183 G205 B0 Hex #b7cd00
C68 M58 Y55 K63 R56 G56 B56 Hex #383838	C74 M65 Y60 K79 R33 G33 B33 Hex #212121							

Neutral tone backgrounds

C17 M12 Y13 K0 R219 G219 B219 Hex #dbdbdb	C32 M24 Y25 K4 R181 G181 B181 Hex #b5b5b5	C8 M9 Y10 K0 R237 G232 B229 Hex #ede8e5	C14 M14 Y18 K0 R224 G217 B209 Hex #e0d9d1	C4 M19 Y36 K0 R246 G214 B174 Hex #f6d6ae	C4 M16 Y16 K0 R245 G222 B212 Hex #f5ded4	C21 M22 Y25 K3 R207 G194 B186 Hex #cfc2ba

Holding shapes

Black 10%	Black 5%
C0 M0 Y0 K10 R237 G237 B237 Hex #ededed	C0 M0 Y0 K5 R246 G246 B246 Hex #f6f6f6

Tints of our primary colours for data visualisations, backgrounds or holding shapes

Cyan 60%	Cyan 30%	Magenta 60%	Magenta 30%	Navy 60%	Navy 30%	Black 60%	Black 30%
C60 M0 Y0 K0 R91 G197 B242 Hex #5bc5f2	C30 M0 Y0 K0 R188 G228 B250 Hex #bce4fa	C0 M60 Y0 K0 R240 G136 B182 Hex #f088b6	C0 M30 Y 0 K 0 R248 G201 B223 Hex #f8c9df	C69 M62 Y0 K0 R102 G102 B178 Hex #6666b2	C23 M19 Y2 K0 R204 G204 B230 Hex #cccce6	C0 M0 Y0 K60 R135 G135 B135 Hex #878787	C0 M0 Y0 K30 R198 G198 B198 Hex #c6c6c6

Icons and illustration
Data visualisations and infographics

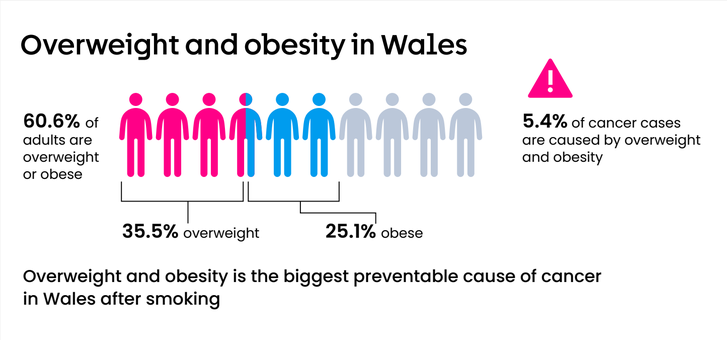
Data visualisations are a great way to represent data and statistics. They allow us to communicate complex information in formats such as charts and graphs.

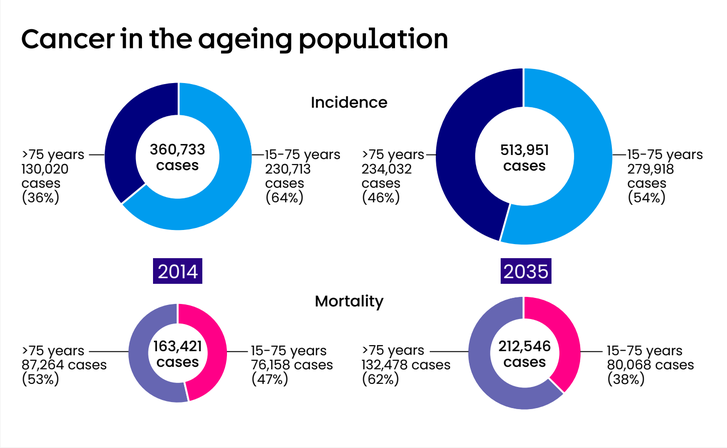
Infographics also communicate complex information in clear, simple and engaging ways. However, they primarily use illustration or imagery as storytelling and narrative are required.

Colour
When creating data visualisations our brand colours should be used. When more than four colours are required, use tints. See page 97 for our brand colour 60% and 30% tint values.

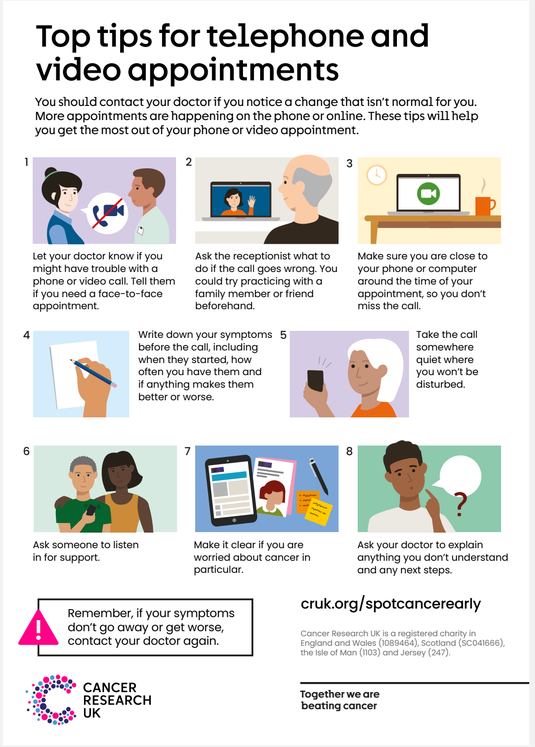
Note: Tints are only ever used as and when necessary in data visualisations

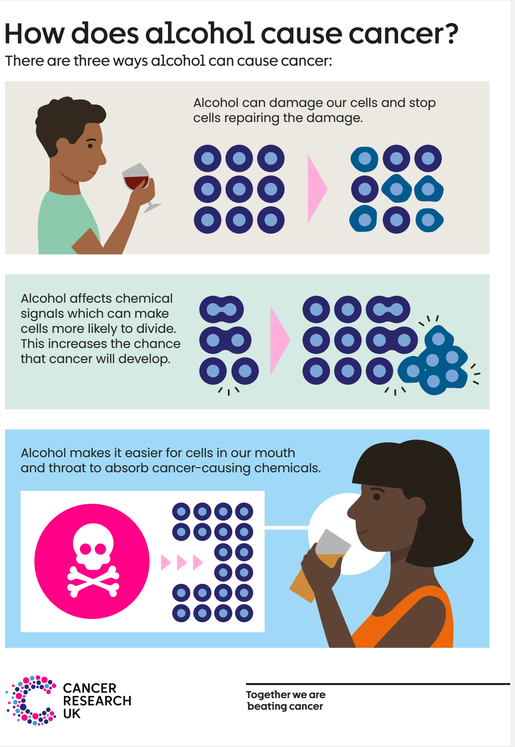
Data visualisations





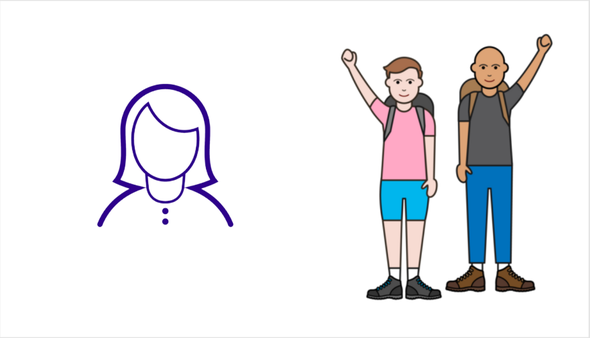
Infographics



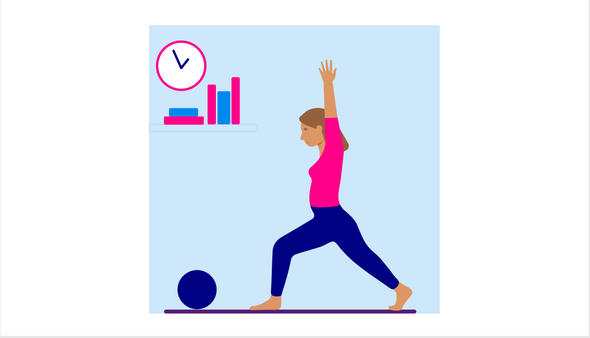


Icons and illustration
What not to do

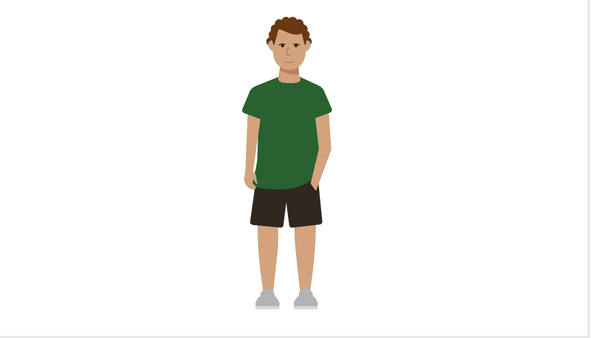
We need to ensure we're consistent across our icons, illustrations and diagrams, so please don't do the following:



Don't use our previous icons or illustration style as a base to adapt.

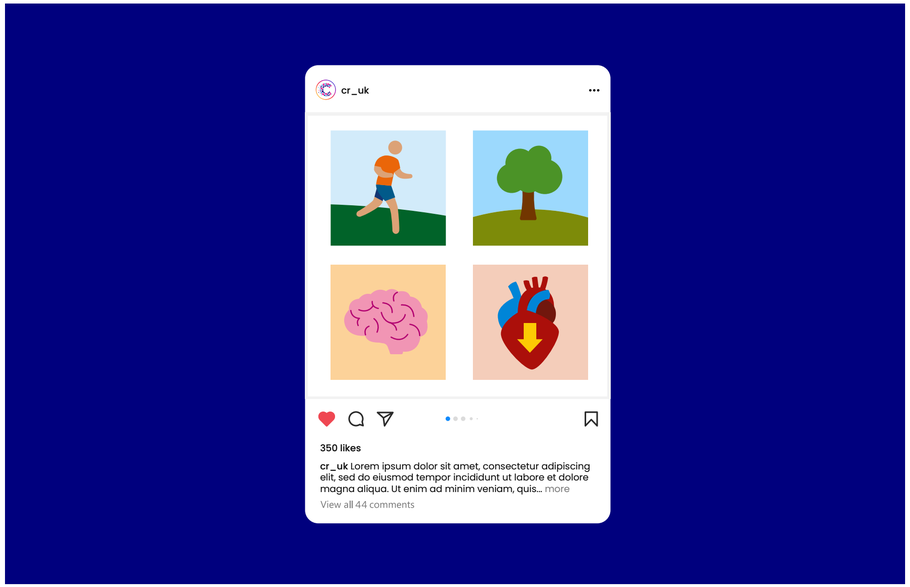


Don't only use our primary palette in our illustrations. It may be used as background (tints) or used to highlight an object. However it should not be overused.



Don't illustrate people without context, unless it has been decided for special circumstances.

CANCER
RESEARCH
UK
How we're preventing cancer. 2023
Wellbeing and mindfulness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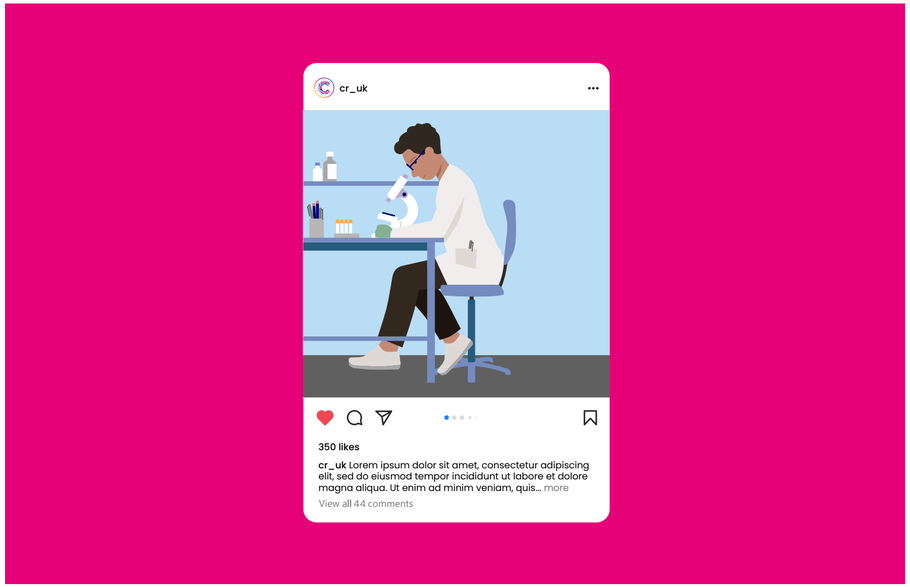
View all 44 comments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View all 44 comments

Motion

Motion
Principles

Building on our universal design principles, we communicate our cumulative progress in motion by:

Demonstrating our collective effort
Every 'moment' in people's journeys is added to our timeline.

Always moving forward
We have multiple ways to show how we progress. By using both axes we can hero the moments from our past as much as our current work.

01.

Collective

We represent that we are on a journey, made up of many steps, including many people from scientists to supporters. We demonstrate how far our steps have and will take us.

02.

Moving forward

We create a sense of dynamism and looking forward that conveys the momentum and progress in everything we do.

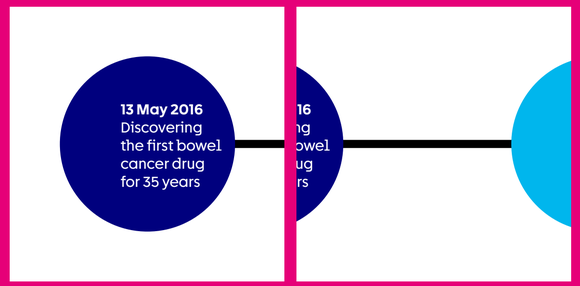
Motion
Overview

Click on the images (right) to jump to the relevant sections in this document for top line guidance on animating each of our key brand elements.

See our motion and production guidelines for more in-depth information or contact Cancer Research UK's creative team, The Studio, for advice and guidance.

Logo

Graphic devices



Typography

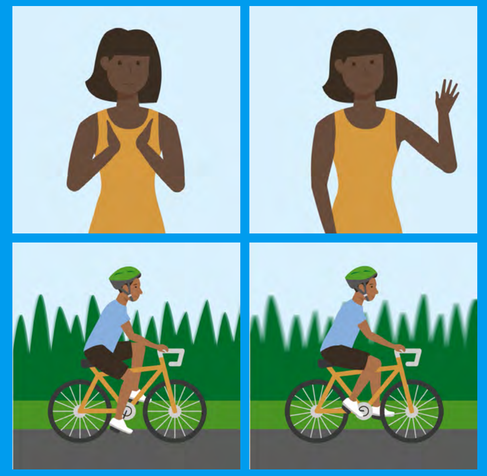
"I've left a gift in my Will

"I've left a gift in my Will so more people get more time with the people they love.

"I've left a gift in my Will so more people get more time with the people they love. Just like I did with my Gary,

"I've left a gift in my Will so more people get more time with the people they love. Just like I did with my Gary, thanks to research"
Charlie, 34, Leicester

Illustration



Videography

Title frames, lower thirds and subtitles

Motion
Videography

Our moving image and films align with our imagery principles and direction (see pages 69-79)

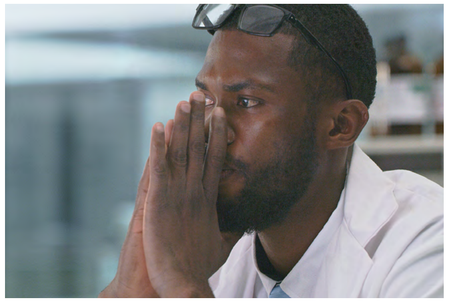
When we film our people and showcase their stories, we want to still keep the authenticity we've set out to achieve in our imagery. In film, this means that the motion of our camera isn't overly planned.

The camera movements seen here should never appear predetermined and planned. The director should be capturing an authentic moment unfolding in front of them, using the camera angle and movement which best encapsulates that moment.

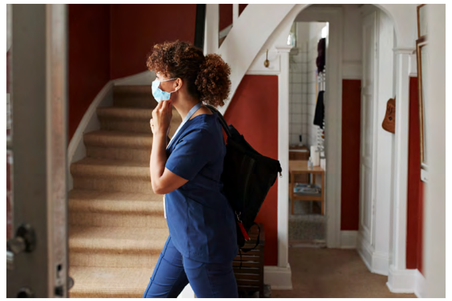
Hand-held camera work can be used within any of the camera movements here. This will always add more of an authentic quality to the films we produce as the camera operator will feel part of the scene and story.

Wide shot
A wide shot is great for capturing a story playing out in one space, acting as a fly on the wall. To add natural movement to a scene, we should use hand-held camerawork as much as possible and avoid using tripods or rigs which output overly steady, flat shots.

Camera movement
We can add further natural motion to a scene by moving the camera through an environment, showing multiple parts of a moment as it plays out in real time, as well as following people as they move. Hand-held camerawork adds authenticity to this approach.



Zooms and dolly shots
To avoid overly stylising our videos, we shouldn't use dramatic zooms or dolly shots. Where appropriate, we can use close-ups of people to add emphasis to a moment or communicate greater emotion in a scene, however these should be done sparingly.



Framing
Framing is important to ensure that both the subject of the scene (a person or group of people) and their environment is captured. Adding plenty of headroom and wider framing allows us to further contextualise the people and their stories.

Motion
Title frames, lower thirds, subtitles

Graphic devices like title frames, lower thirds and subtitles add text to our videos in order to bring clarity and context to what the video is about, who people are, and what they're saying. Whilst title frames and lower thirds are not essential, we must include subtitles on all our videos unless there is a valid reason not to do so.

Title frames
Title frames are to be used at the beginning of a video to give the viewer an idea of what the video will be about, or they can be used during a video to provide further messaging, introduce the start of a new section, ask a question, or highlight a specific statement or quote. Title frames should be used sparingly, so that a video does not become too slow or fragmented.

Lower thirds
Lower thirds are used to show someone's name and title/role, or personal details important to the story, such as age or location. In many cases, lower thirds aren't necessary because people can introduce themselves in the video, or there may be accompanying copy in the post or website caption that provides detail instead.

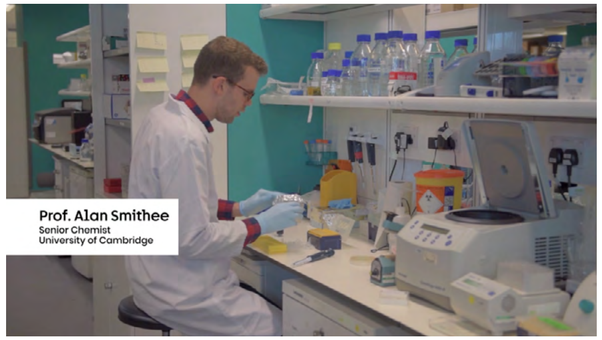
Subtitles
Subtitles, or captions, are a vital part of any video as they provide useful clarity on what is being said, and ensure that our video content is accessible to all audiences. Subtitles should always accurately reflect the speech of the people talking as closely as possible - both in terms of the words they use and the pace at which they say them. For further guidance, see the BBC's subtitles guidelines.

Title frames
Title frames should be used to give short summaries about the video, such as the title or a short question or quote. Copy should be kept to a minimum.

We have a motion graphics template for title frames, which can be customised depending on the requirements of the video. This includes; the colour of the background, the colour and alignment of the text, and the timings that the text appears.

Titles should be Progress Medium, in either white or black depending on the colour of the background.

In some cases, we can use text over video to add context to the imagery, as long as the text is still clearly legible. Wherever possible, always use voice over for any on-screen text.



Lower thirds
Lower thirds should use our bespoke motion graphics template to ensure creative consistency and legibility across all video formats.

Lower thirds should use Progress Medium for the name, Poppins Medium for the additional details.

Copy for lower thirds should be kept to a minimum, providing only the essential information about the individual, such as their title, name and job title.

The lower third box can be moved up or down the edge of the frame to a position which is most suitable according to the video. It should not overlap a person's face, important objects in the frame, or other graphics such as subtitles.

Subtitles
Subtitles should be clearly legible in all videos, regardless of the dimensions or screen on which it is shown.

Text should be Poppins Regular in white, on a navy background at 100% opacity.

For 16:9 1080p videos, the text size should be set to 50 and the holding frame size should be set to 30.

The text and the holding frame should both be centre aligned. The lower edge of the subtitle box should align with the Text Safe margin.

Subtitles should be adjusted according to the size and format of the video, and positioned within safe margins.

Contact

If you have any questions get in touch with Cancer Research UK's creative team, The Studio

TheStudio@cancer.org.uk

Photographer credits

Hannah Maule-ffinch
hannahmauleffinch.com

Anna and Jordan Rathkopf
rathkopf.com

Carly Clarke
carlyclarkephotography.co.uk

Kirsty MacKay
kirstymackay.com