1.0 BRAND IDENTITY

1.1 Brand Architecture
1.2 Masterbrand
1.3 Marque
1.4 Sponsorships + Partnerships
1.5 Brand Boards
1.6 Sub-Brand System
This section demonstrates how to use BAFTA's core visual identity elements, the Masterbrand and Marque along with partnerships and sponsorships. The rules of use outlined here should be carefully considered to ensure a coherent and consistent brand identity.

Please note: The following guidelines apply to all BAFTA logos.
1.1 BRAND ARCHITECTURE

MASTERBRAND

BAFTA

BAFTA ENTERPRISES

BAFTA 195 PICCADILLY
BAFTA PRODUCTIONS
BAFTA MEDIA TECHNOLOGY
ALBERT

TITLE SPONSOR AWARDS

EE BAFTA FILM AWARDS

BAFTA AWARDS

BAFTA TELEVISION AWARDS
BAFTA TELEVISION CRAFT AWARDS
BAFTA GAMES AWARDS
BAFTA CHILDREN & YOUNG PEOPLE AWARDS
BAFTA CYMRU AWARDS
BAFTA SCOTLAND AWARDS

CHILDREN & YOUNG PEOPLE

BAFTA YGD
BAFTA YOUNG CREATORS
BAFTA YOUNG PRESENTERS

SPECIFIC SUB-BRANDS

A LIFE IN PICTURES
1.1 BRAND ARCHITECTURE

STAMPS (WINNER)

STAMPS (NOMINEE)
This page is an overview of the BAFTA Masterbrand lockup.

The Masterbrand exists in an abbreviated version. The abbreviated version is the primary logotype that should be used across all brand communication.

The logotype is made up of two elements: the Marque and the type. This relationship must not be altered.

N.B. It is essential that the supplied logotype master files are used. In no instance is it appropriate to recreate, colour or redraw the files.
To help establish the identity, the logotypes should appear in colour wherever possible.

Positive and negative versions have been created in Pantone colours, CMYK and RGB. Please ensure you select the correct logotype, with the end usage in mind. The highlights on the mask should tonally always be the lightest part of the Marque in both positive and negative lockups.

These rules are also used for the Marque when used in isolation of the BAFTA logotype.

N.B. It is essential that the supplied logotype master files are used. In no instance is it appropriate to recreate, colour or redraw the files.
When the logo appears on a white or light background, the positive versions should be used, and on a black or dark background the negative versions should be used.

If the logo is not legible using the primary lockup then a white or black version can be used.

Special versions for when the Marque is intended to be foil blocked have also been created.

N.B. It is essential that the supplied logotype master files are used. In no instance is it appropriate to recreate, colour or redraw the files.
This page demonstrates further examples of background tones and which version of the BAFTA Masterbrand should be used.

When choosing the option to use, ensure there is enough visual contrast to see the BAFTA brand in the best possible light.

N.B. It is essential that the supplied logotype master files are used. In no instance is it appropriate to recreate, colour or redraw the files.
In order to maintain the visual integrity of the logotype, there are rules outlining the amount of clear space that must surround it. This is known as the exclusion zone.

The exclusion zone ensures that other visual elements (i.e. headlines, text) do not encroach on the logotype. The exclusion zone is defined by 0.5 X within the logotype. This zone should be considered as the absolute minimum safe distance. In most cases the logo should be given even more room to breathe.

Large and small versions of all logotypes have been created, to achieve maximum clarity when used at small sizes. The logotypes should not be displayed any smaller than the minimum size as outlined here. This is also the case for the Marque when used in isolation.

N.B. It is essential that the supplied logotype master files are used. In no instance is it appropriate to recreate, colour or redraw the files.
The hero logo position is in the left top corner of any format. If the logo cannot be positioned there without interfering with other graphics or imagery then it can be positioned along the left margin.

**SECONDARY LOGO POSITIONING – LEFT HAND MARGIN**
Advertising will vary according to campaign requirements. The enclosed example shows the most basic structure, where a full bleed image is used with logo lockups applied on top of the image.

Rough size guidance is included but it is advised to judge and decide based on the visuals and copy of the specific campaign.
1.2 MASTERBRAND MISUSE

It is important to use the BAFTA logotype correctly and consistently.

The logo should not be altered. This page demonstrates some of the most likely mistakes. These examples apply to both the Masterbrand and Marque.
1.3 MARQUE

The illustrated BAFTA Marque can be used in isolation for social media.

The photographic BAFTA Marque is only to be used in the direct context of the awards. e.g. on the screen or presenter stand at the awards show.

N.B. It is essential that the supplied Marque master files are used. In no instance is it appropriate to recreate, colour or redraw the files.
In order to maintain the visual integrity of the Marque, there are rules outlining the amount of clear space that must surround it. This is known as the exclusion zone.

The exclusion zone ensures that other visual elements (i.e. headlines, text) do not encroach on the Marque. For the illustrated marque the exclusion zone is defined by 0.25 X.

For the photographic Marque the exclusion zone is defined by 0.5 X. These zones should be considered as the absolute minimum safe distance. In most cases the logo should be given even more room to breathe.
When BAFTA is partnering with an event or company, the relationship within all marketing material should be about 50% BAFTA, 50% partner.

That relationship is expressed with the logo sizes and their positioning. The two logos should sit side by side, or stacked and be contained within an equal size of real estate on any application. This page shows an example of a 'square' format logo and its positioning.
Depending on the partnership logo shape there are unique guidelines for brand positioning.

If the logo is long it is the height of the BAFTA type. If the logo is tall it is the height of the Marque.
1.5 BRAND FILES POSITIONING

In this schematic drawing we aim to demonstrate the 50/50 relationship in both logos as well as layout for use on brand boards at events.

The scale of the logos needs to be visually adjusted based on the logo to achieve a 50/50 balance.
When considering the amount of rows and columns of repeated logos the scale of a person must be taken into account.

Considering photography crops (portrait and landscape) at least two repeated logos need to fit within these crops.
This page demonstrates measurements for the scale shown in the previous page.
1.5 BRAND BOARDS POSITIONING

This schematic drawing demonstrates the layout that would occur with 3 brand logos.

The scale of the logos needs to be visually adjusted based on the set of logos to achieve visual balance.
This page demonstrates measurements for the scale shown in the previous page.

**Example**

Visually scale of logos on 3 logo board within this 1380mm space

<table>
<thead>
<tr>
<th>451mm</th>
<th>215mm</th>
<th>350mm</th>
</tr>
</thead>
</table>

**Visually centred**
Within the BAFTA brand there is a need to differentiate content related to specific programmes or sub-brands.

This page demonstrates how the event name 'A Life In Pictures' can work with the BAFTA Masterbrand. It is never locked up with the Marque or name BAFTA but has an association with it based on scale and positioning.

The 'A Life In Pictures' logo should remain within the BAFTA colour palette.

The minimum distance for positioning of these two brands should follow the Masterbrand exclusion zone rules.
2.0 BRAND ASSETS

2.1 Typefaces
2.2 Type Usage
2.3 Colour Palette
2.4 Colour Usage
2.1 TYPEFACES

BAFTA has two typefaces in the brand toolkit. GT Walsheim is our headline font, used to help create various levels of personality in communications. Bembo Std is used for body copy. Both fonts can be used together if required to create visual hierarchy.

HEADLINE TYPEFACE

GT Walsheim

GT Walsheim

ABCDEFGHJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789!@£$%^&*() Ultra Light Thin Light Reg Med Bold

Italic Italic Italic Italic Italic

BODY COPY TYPEFACE

Bembo

Bembo Std

ABCDEFGHJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789!@£$%^&*() Regular Semibold Bold

Italic Italic Italic
GT Walsheim is the typeface we use for headlines. This should be set in caps. Subheadings can either be caps or sentence case as shown here.

Bembo in used as our body copy typeface.

These examples are a guide only. To work out the typography appropriate for the medium each piece of communication needs analysing individually based on the content, format and audience.

A–Heading – Caps, GT Walsheim, Thin, 85pt/90pt, 120 tracking

B–Subhead – Caps, GT Walsheim, Medium, 35pt/40pt, 120 tracking

Descriptor – Sentence case, GT Walsheim, Regular, 17pt/24pt, 50 tracking

Body copy – Sentence case, Bembo, Regular, 17pt/21pt, 10 tracking

In addition to its Awards ceremonies, BAFTA has a year-round, international programme of learning events and initiatives that offers unique access to some of the world’s most inspiring talent through workshops, masterclasses, scholarships, lectures and mentoring schemes in the UK, USA and Asia.
When a variety of fonts, type sizes and weights are used, the differences between them must be clearly recognisable. Information can also be emphasised by using devices such as colour and composition. This contrast will help to create a clear hierarchy between information and create consistent designs.

These examples are a guide/example only based on editorial spread examples on page 37 & 38. Each piece of communication needs analysing individually based on the content, format and audience.
This page demonstrates a poster format showing type positioning. On a poster format type is best suited to being left aligned to work well over full bleed images.

EVERY WIN IS A JOURNEY
SUNDAY 2 FEBRUARY
BBC ONE
In addition to its Awards ceremonies, BAFTA has a year-round, international programme of learning events and initiatives that offers unique access to some of the world’s most inspiring talent through workshops, masterclasses, scholarships, lectures and mentoring schemes in the UK, USA and Asia. In addition to its Awards ceremonies, BAFTA has a year-round, international programme of learning events and initiatives that offers unique access to some of the world’s most inspiring talent through workshops, masterclasses, scholarships, lectures and mentoring schemes in the UK, USA and Asia. In addition to its new Awards ceremonies, BAFTA has a year-round, international programme of learning events and initiatives that offers unique access to some of the world’s most inspiring talent through workshops, masterclasses, scholarships, lectures and mentoring schemes in the UK, USA and Asia.
2.3 COLOUR PALETTE

There are three primary colours in the BAFTA palette: black, white and gold. Black or white should be used in the main, with gold used as an accent colour. The specifications are listed as CMYK, RGB, hex and Pantone colours values.

The palette includes 4 secondary colours, each with a light and dark tone. These are used in a supporting role. They are there to help differentiate from the main brand colours, and emphasise words, headings or areas. These colours can also be used to help reflect the mood of the brand within various sectors of the organisation.

Please ensure that these values are used as demonstrated on this page to ensure brand consistency.
In addition to its Awards ceremonies, BAFTA has a year-round, international programme of learning events and initiatives that offers unique access to some of the world’s most inspiring talent through workshops, masterclasses, scholarships, lectures and mentoring schemes in the UK, USA and Asia. In addition to its Awards ceremonies, BAFTA has a year-round, international programme of learning events and initiatives that offers unique access to some of the world’s most inspiring talent through workshops, masterclasses, scholarships, lectures and mentoring schemes in the UK, USA and Asia.
Within brand communications the primary colours should be most used from the brand palette.

Using the colours in a simple way can help to provide clarity and help focus a reader's attention. Black and white are used largely as base colours with gold being a strong pop of recognisable colour.

The secondary colours are used as accent colours and should be used sparingly throughout all applications, from print to digital, to highlight or bring attention to selected elements.

There is no hierarchy within the secondary tones and should be used to create contrast between content.
The secondary colours can be used as accents when more visual differentiation is needed.
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