



BAFTA

BRAND GUIDELINES

SEPTEMBER 2023

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 ENTERPRISES



TITLE SPONSOR AWARDS



BAFTA AWARDS



YOUNG BAFTA



SPECIFIC SUB-BRANDS



1.1 BRAND ARCHITECTURE

STAMPS (WINNER)



STAMPS (NOMINEE)



STAMPS (OTHER)



1.2 MASTERBRAND LOCKUP REVIEW

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.

MASTERBRAND LOCKUP



1.2 MASTERBRAND POSITIVE + NEGATIVE

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.

POSITIVE



NEGATIVE



1.2 MASTERBRAND ON COLOUR

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.

POSITIVE VERSION, COLOUR



NEGATIVE VERSION, COLOUR



POSITIVE VERSION, BLACK



NEGATIVE VERSION, WHITE



1.2 MASTERBRAND ON COLOUR

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.



POSITIVE VERSION



15% TONE



30% TONE



45% TONE



60% TONE



75% TONE



90% TONE



NEGATIVE VERSION

1.2 MASTERBRAND EXCLUSION ZONE + MINIMUM SIZE

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.

MASTERBRAND

Minimum size:
Print – 63mm
Screen – 178px

MASTERBRAND (SMALL VERSION)

Minimum size:
Print – 28mm
Screen – 80px

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.

EXCLUSION ZONE



MINIMUM SIZE

MASTERBRAND



63mm / 178px

MASTERBRAND (SMALL VERSION)

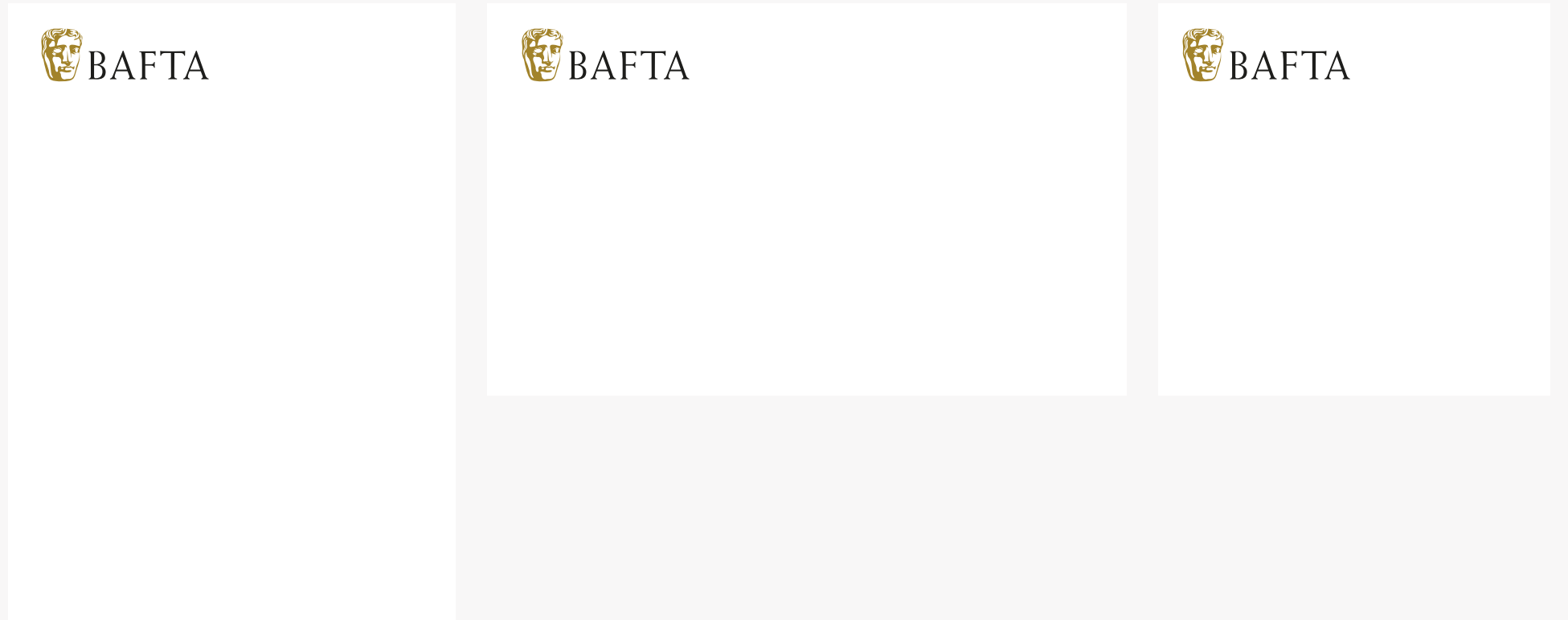


28mm / 80px

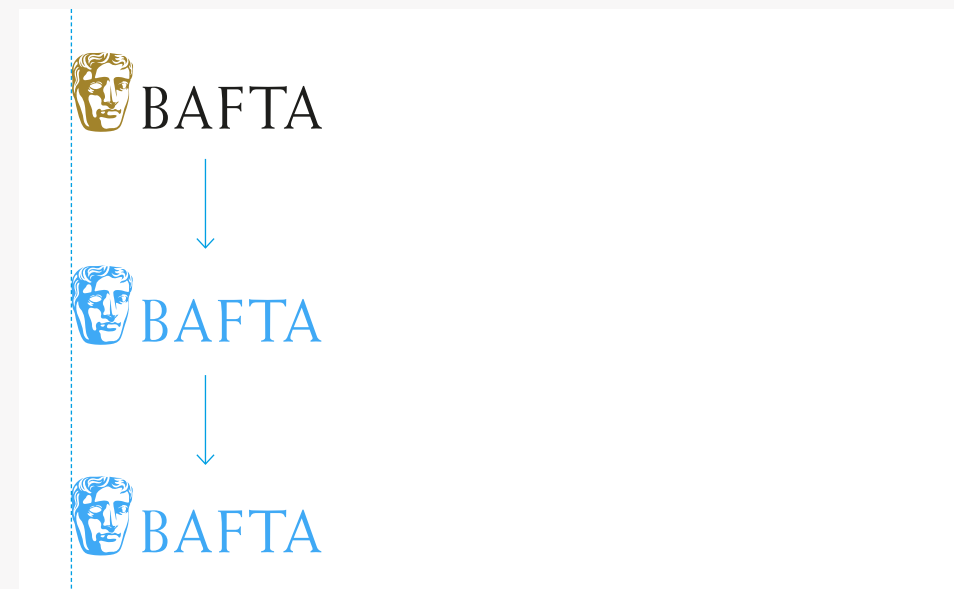
1.2 MASTERBRAND POSITIONING

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.

HERO LOGO POSITIONING – TOP LEFT



SECONDARY LOGO POSITIONING – LEFT HAND MARGIN

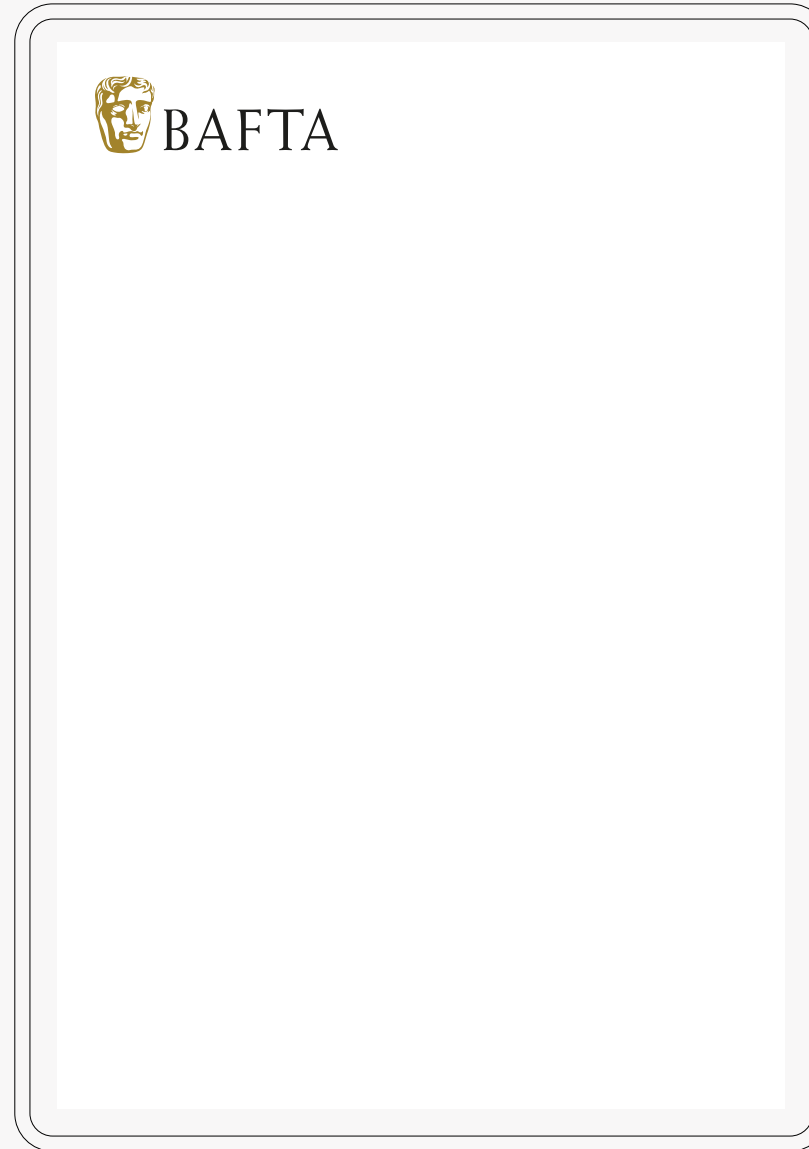


1.2 MASTERBRAND SIZE

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.

30% of width of
portrait format



14% of height of
landscape format



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.



Do not use the negative version on a light background.



Do not resolve the logotype in off-brand colours.



Do not apply a gradient to the logotype.



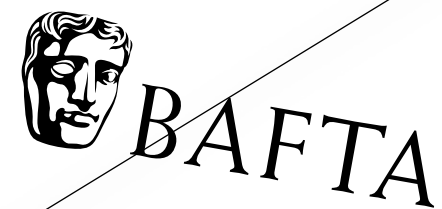
Do not use the logotype as a tint.



Do not convert any part of the logotype to outline.



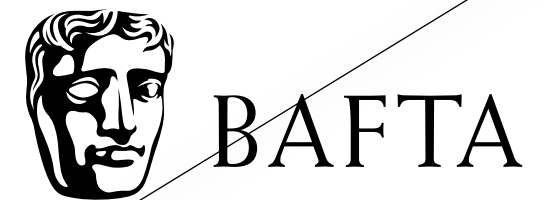
Do not change the positioning of the elements.



Do not rotate the logotype.



Do not add a texture or image inside the logotype.



Do not change the scale of logotype components.

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 motion video or in some instances 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.

ILLUSTRATED MARQUE



PHOTOGRAPHIC MARQUE



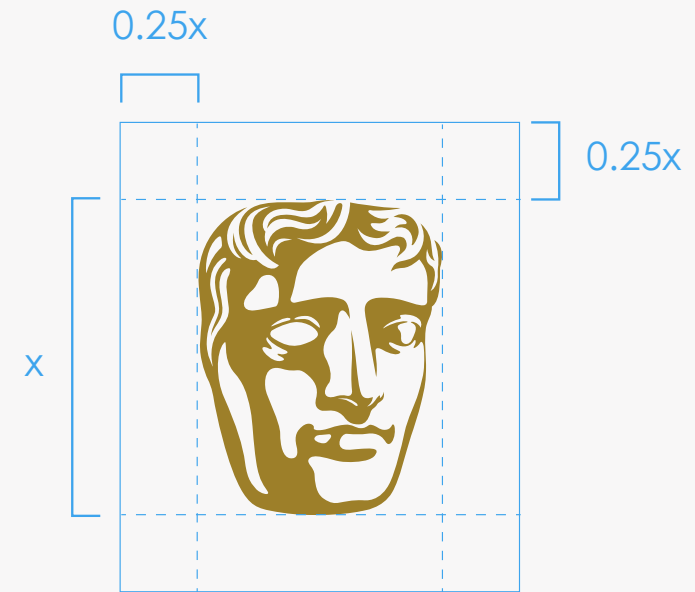
1.3 MARQUE EXCLUSION ZONE

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.

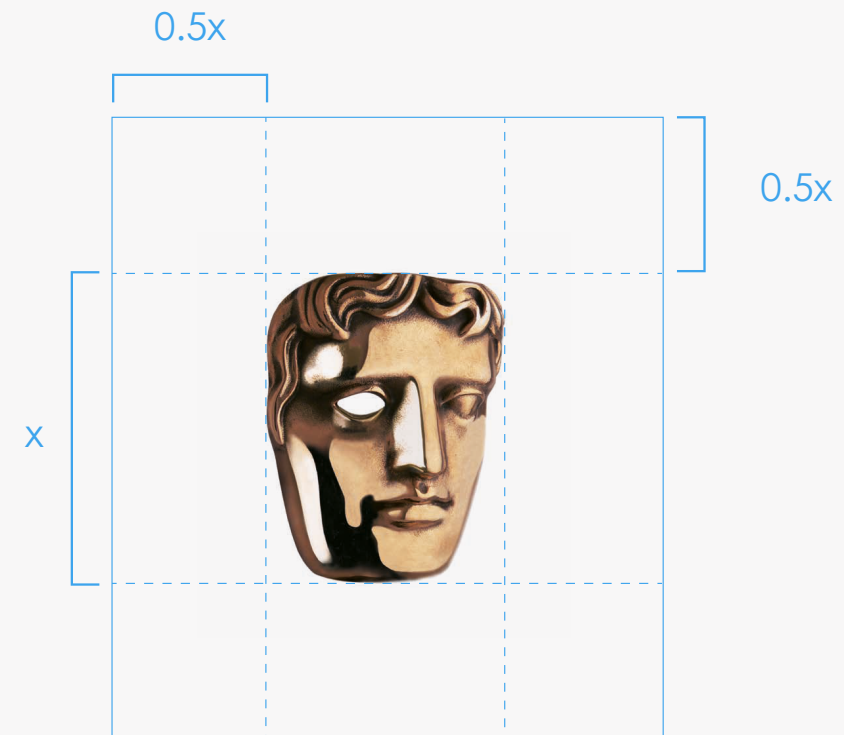
The exclusion zone ensures that other visual elements (i.e. headlines, text) do not encroach on the Marque. For the illustrated marque the exclusion zone is defined by $0.25 X$.

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.

ILLUSTRATED MARQUE EXCLUSION ZONE



PHOTOGRAPHIC MARQUE EXCLUSION ZONE

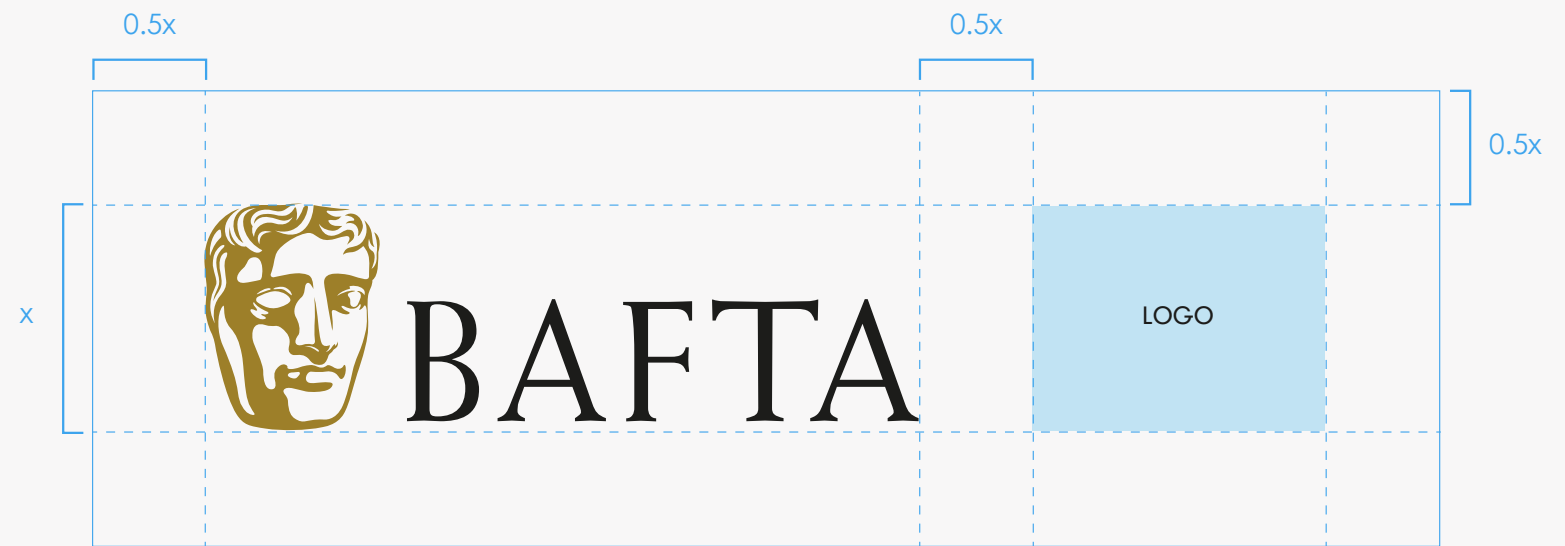


1.4 PARTNERSHIP LOCKUP

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.

HORIZONTAL LOCK-UP (SQUARE LOGO)

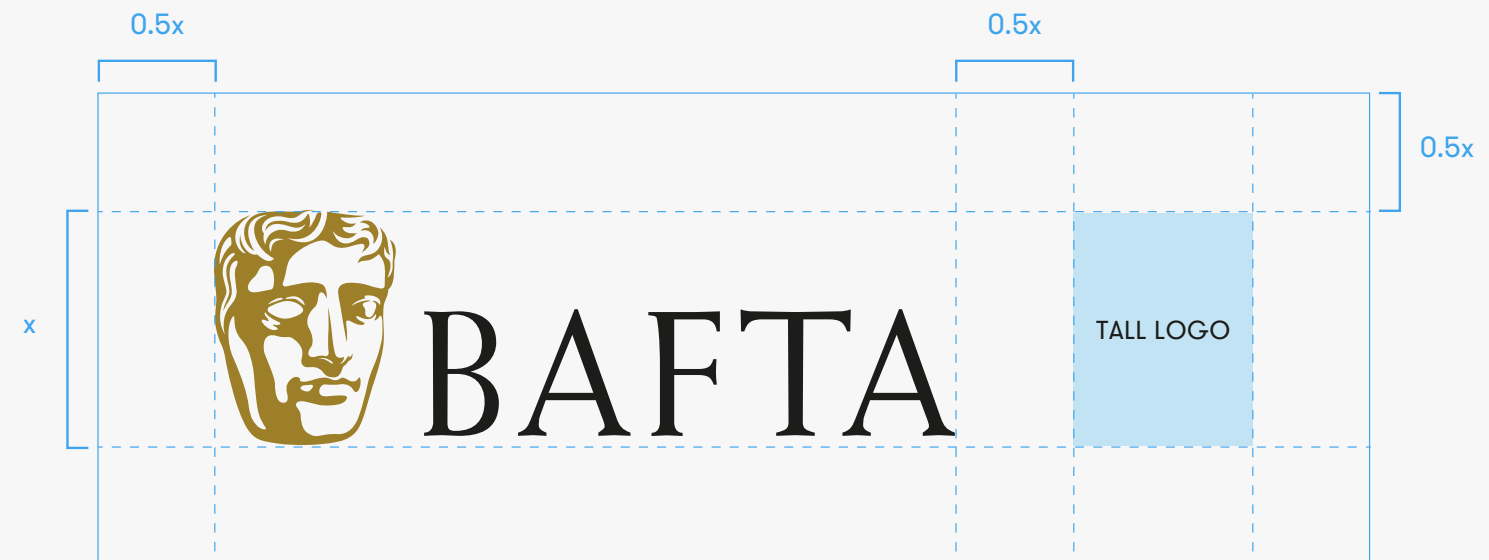
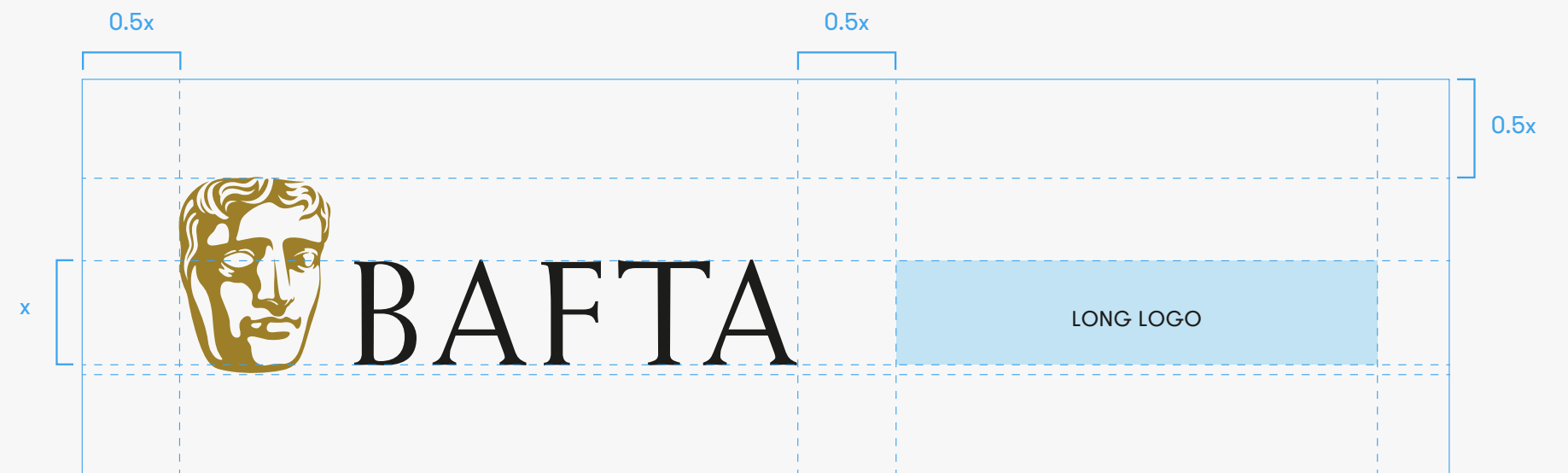


1.4 PARTNERSHIP LOCKUP

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.

HORIZONTAL LOCK-UP (LONG & TALL LOGOS)

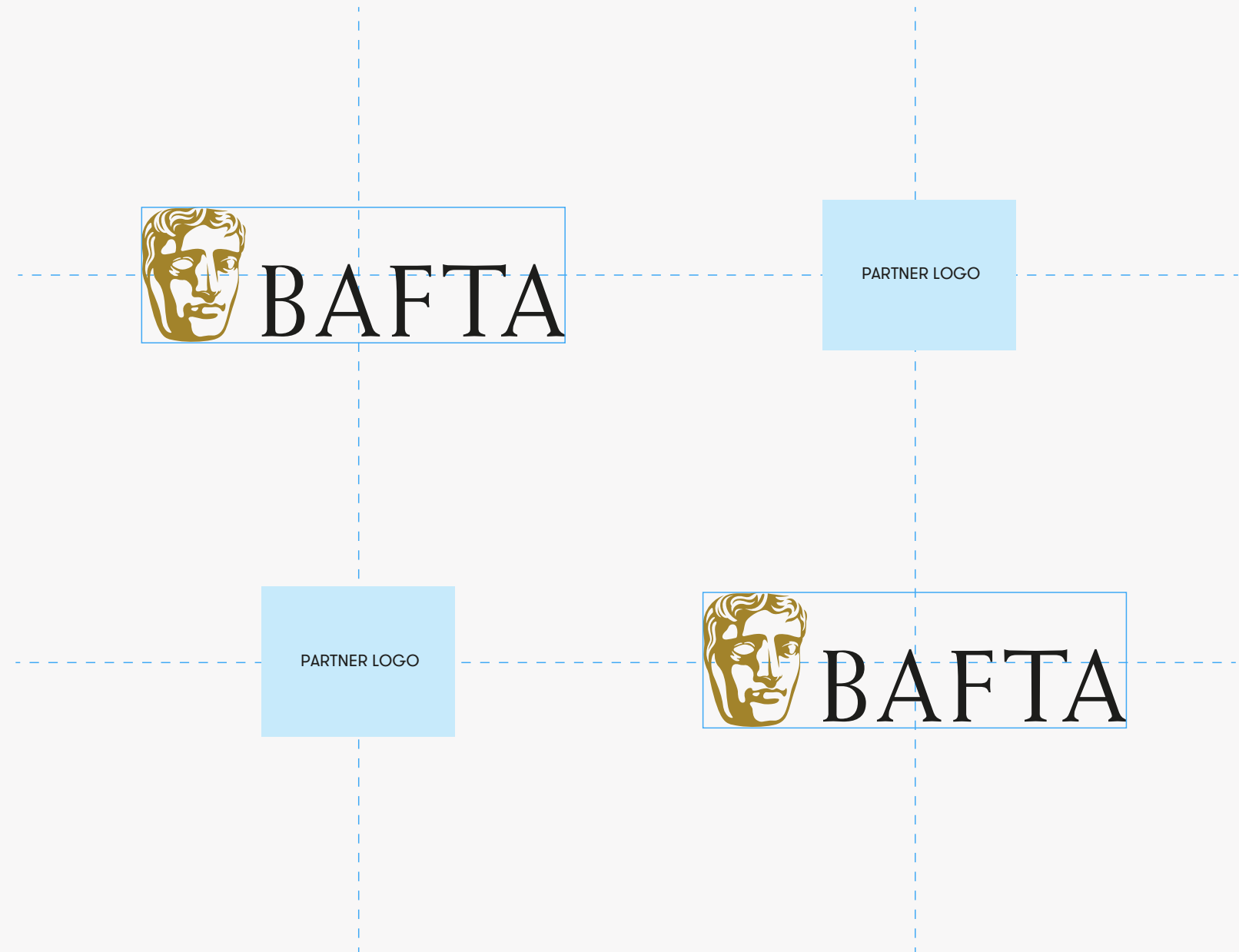


1.5 BRAND BOARDS POSITIONING

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.

LOCK-UP POSITIONING (2 BRAND EXAMPLE)

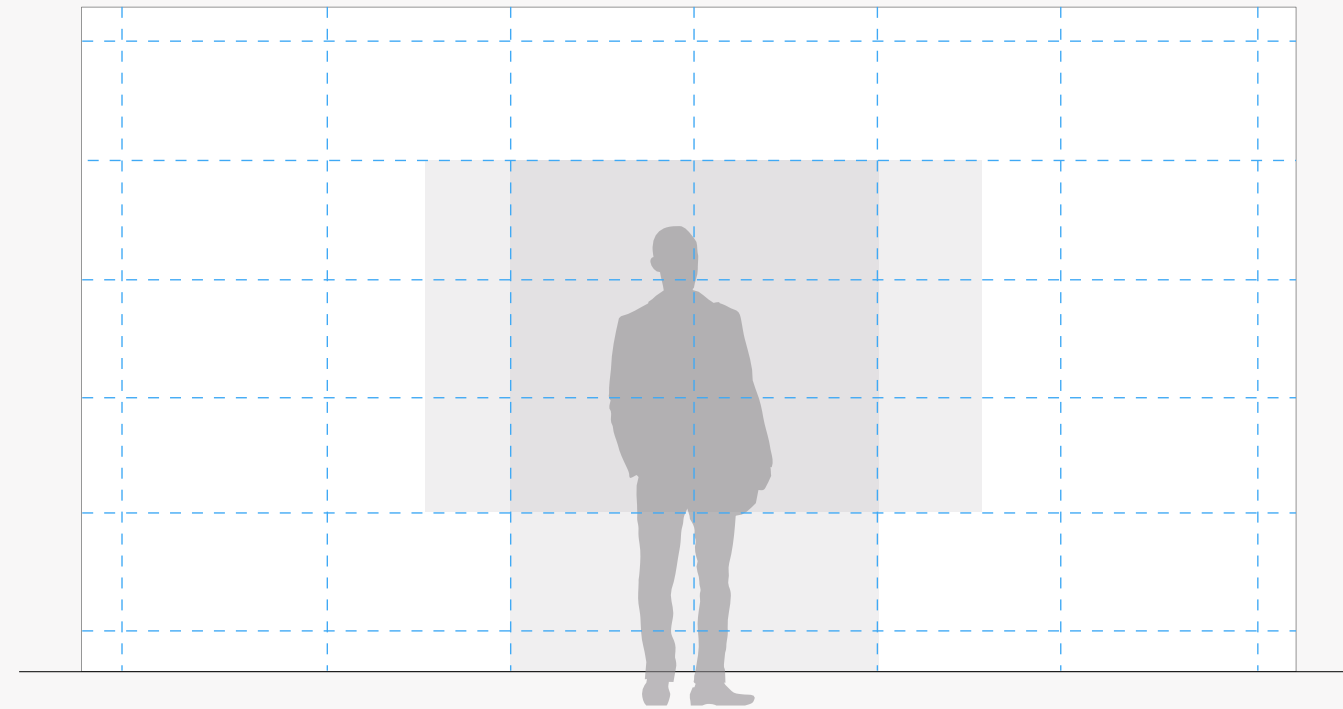


1.5 BRAND BOARDS LAYOUT

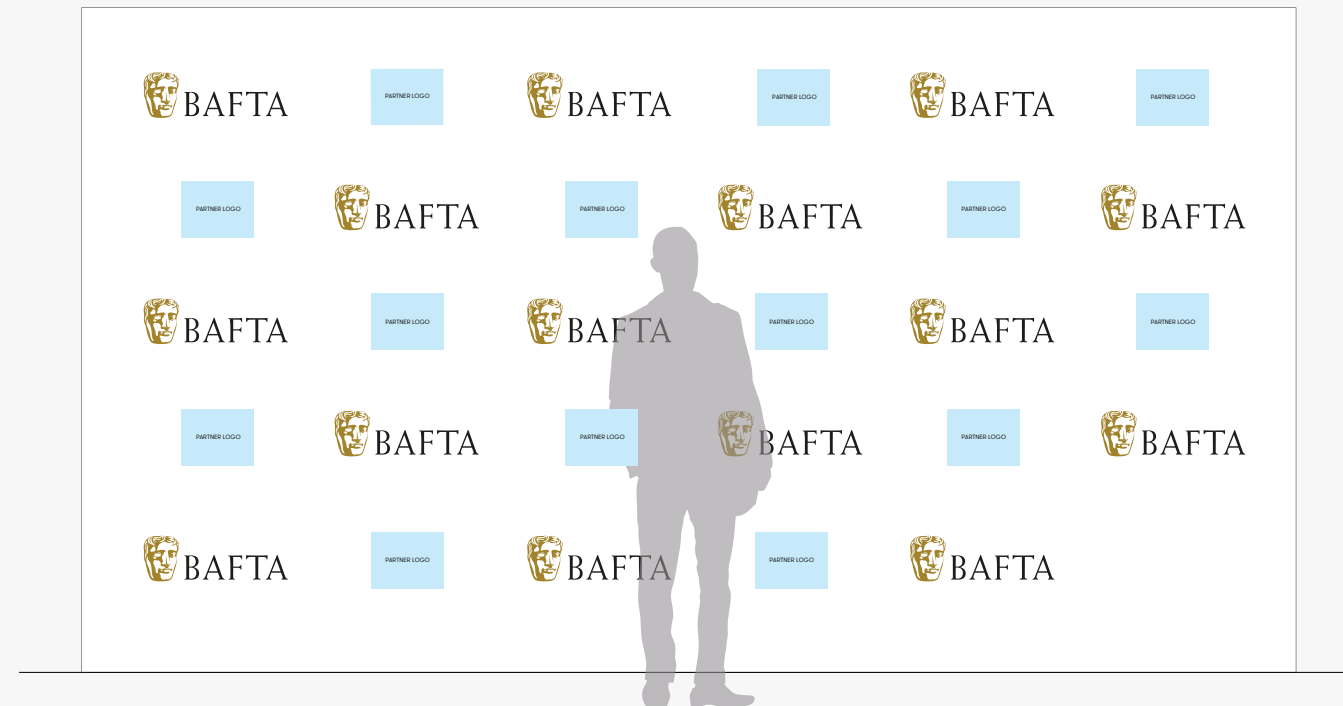
When considering the amount of rows and columns of repeated logos the scale of a person must be taken into account.

Considering photography crops (portrait and landscape) at least two repeated logos need to fit within these crops.

LAYOUT, GRID



EXAMPLE

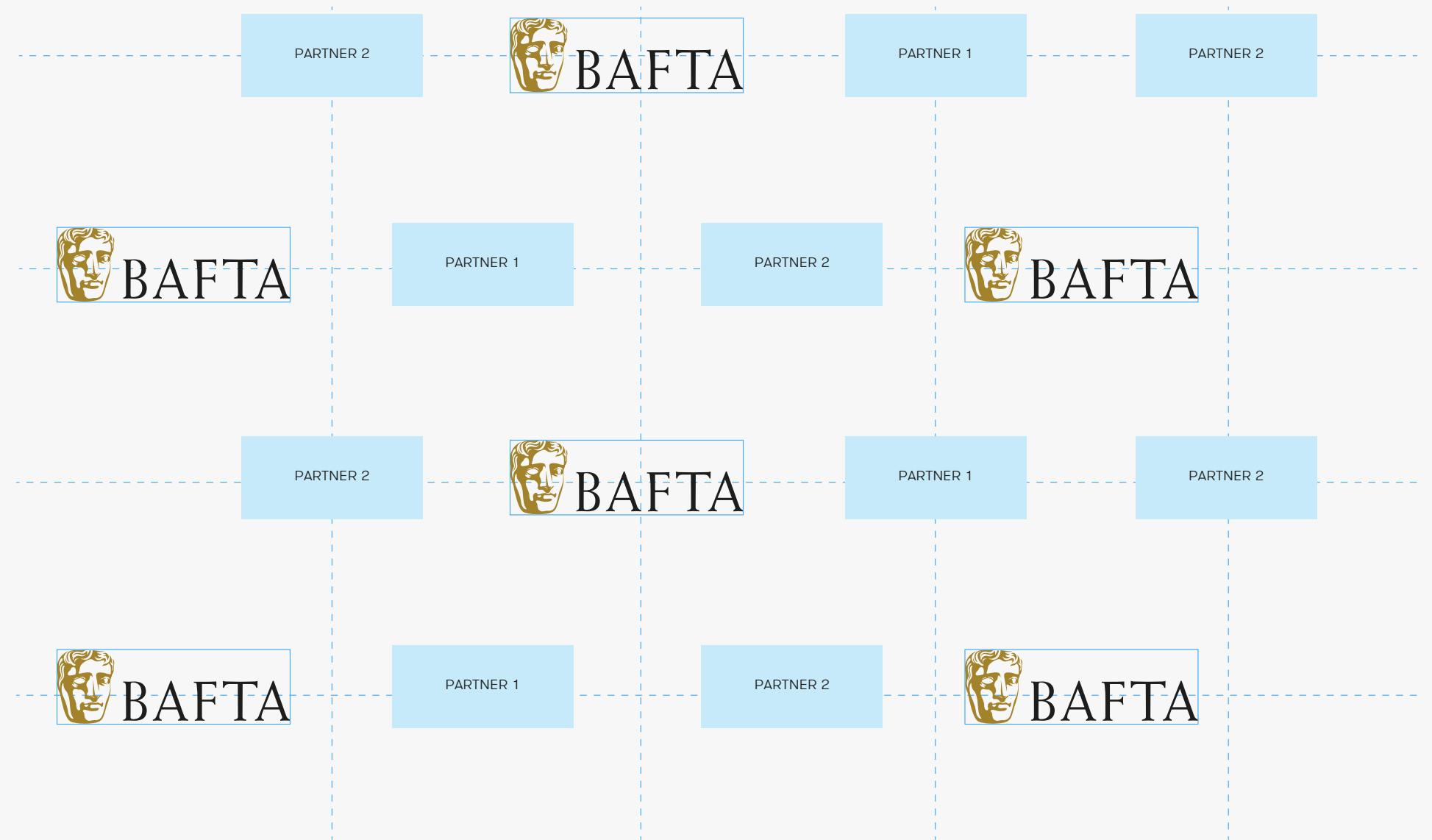


1.5 BRAND BOARDS POSITIONING

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.

LOCKUP POSITIONING (3 BRAND EXAMPLE)

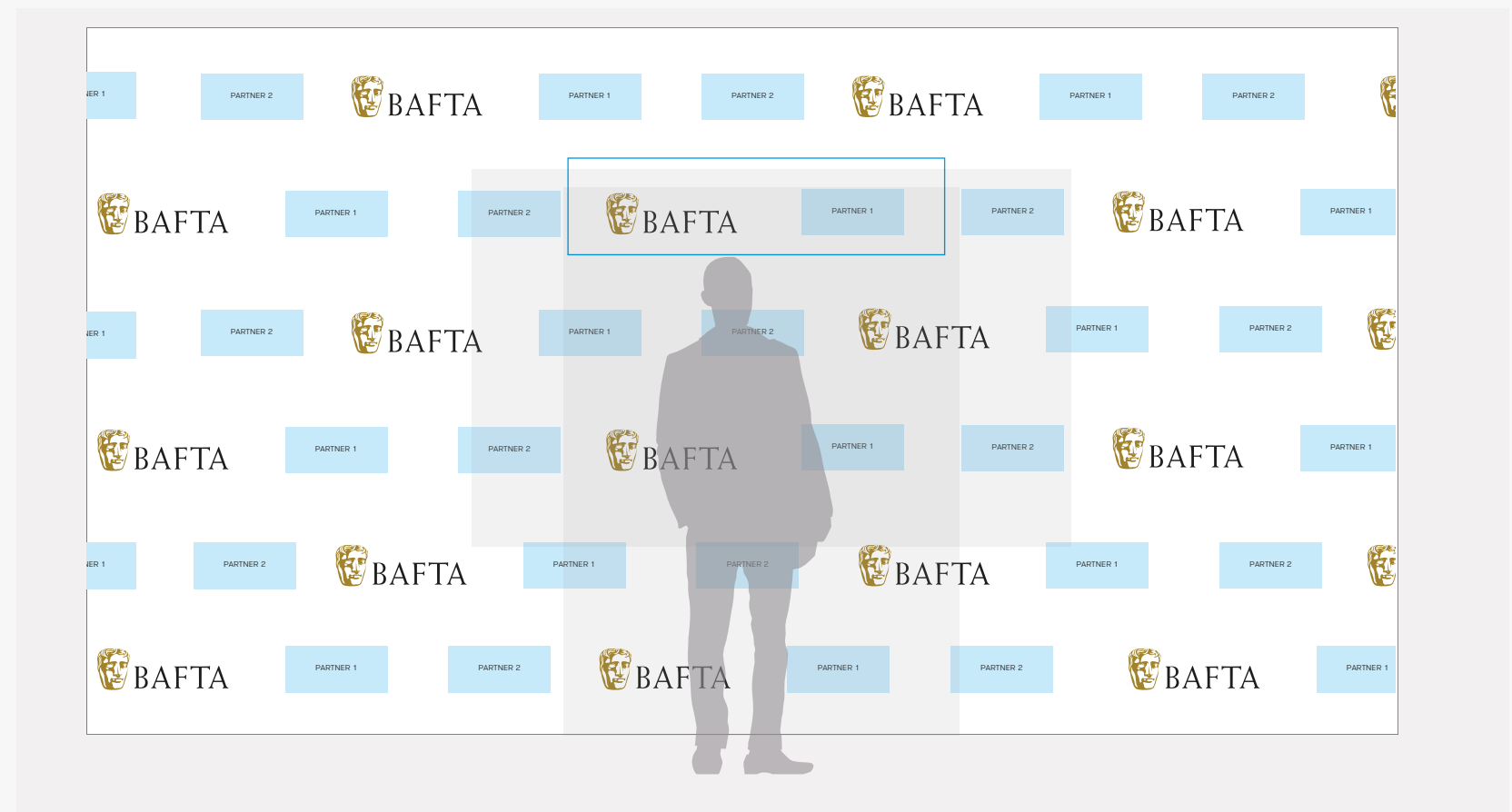
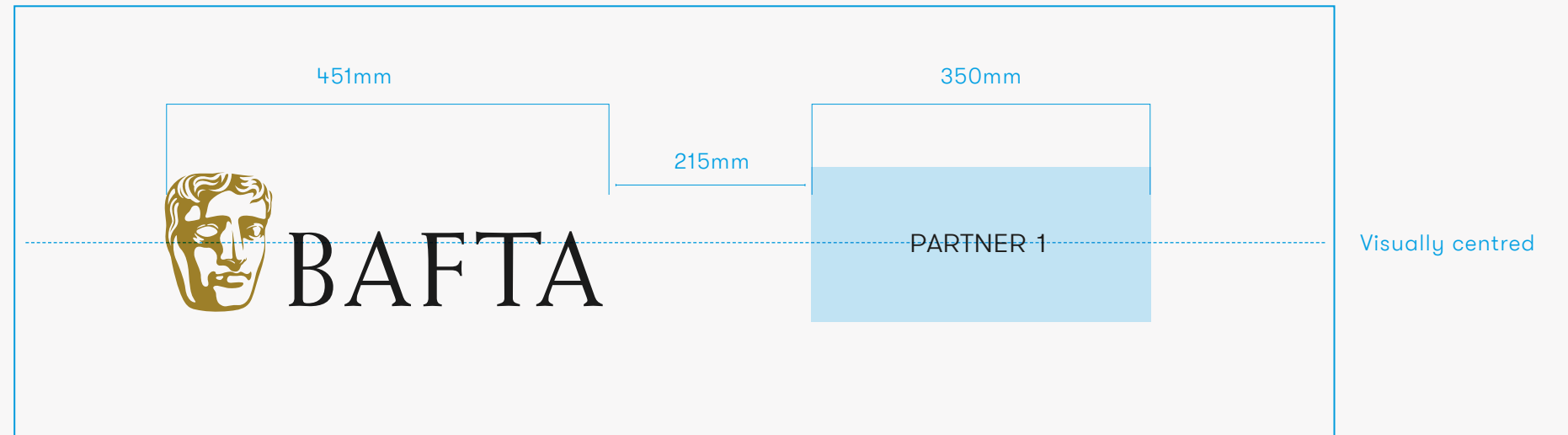


1.5 BRAND BOARDS LAYOUT SCALE

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

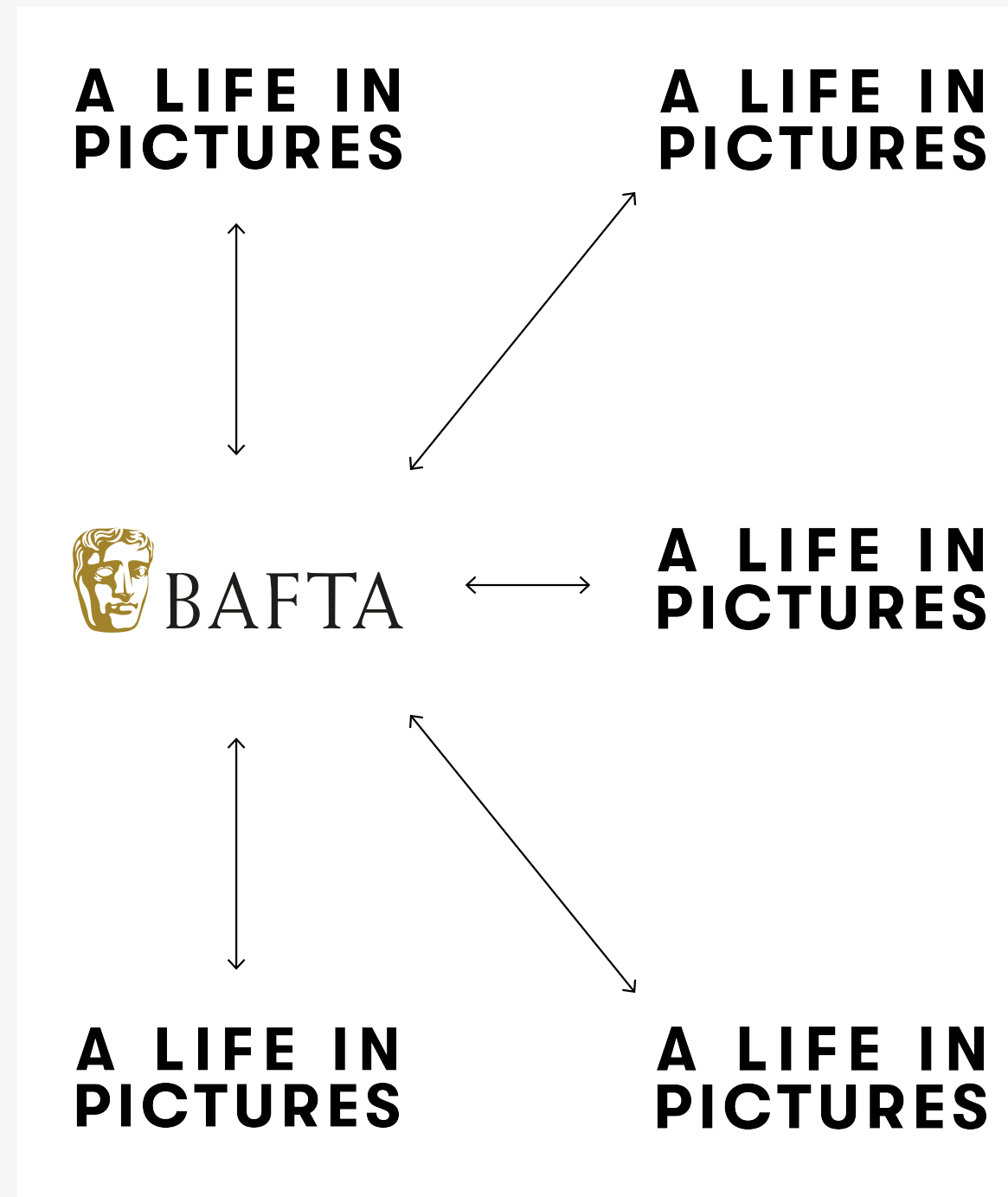


Within the BAFTA brand there is a need to differentiate content related to specific programmes or sub-brands.

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.

The system font to be used internally when GT Walsheim isn't available is **Century Gothic**.

HEADLINE TYPEFACE

GT Walsheim

GT Walsheim

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789!@£\$%^&*()

Ultra Light	Thin	Light	Reg	Med	Bold
<i>Italic</i>	<i>Italic</i>	<i>Italic</i>	<i>Italic</i>	<i>Italic</i>	<i>Italic</i>

BODY COPY TYPEFACE

Bembo

Bembo Std

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789!@£\$%^&*()

Regular	Semibold	Bold
<i>Italic</i>	<i>Italic</i>	<i>Italic</i>

2.2 TYPE USAGE – HIERARCHY

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 is 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

A – HEADING

B – SUBHEAD

Descriptor introduction type here descriptor
example text used

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.

2.2 TYPE USAGE – HIERARCHY

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.

TITLE 125 pt

SUBHEADING 18pt

Supporting copy 13pt

Body copy 13pt

TITLE 47pt

SUBHEADING 17pt

Supporting copy 13pt

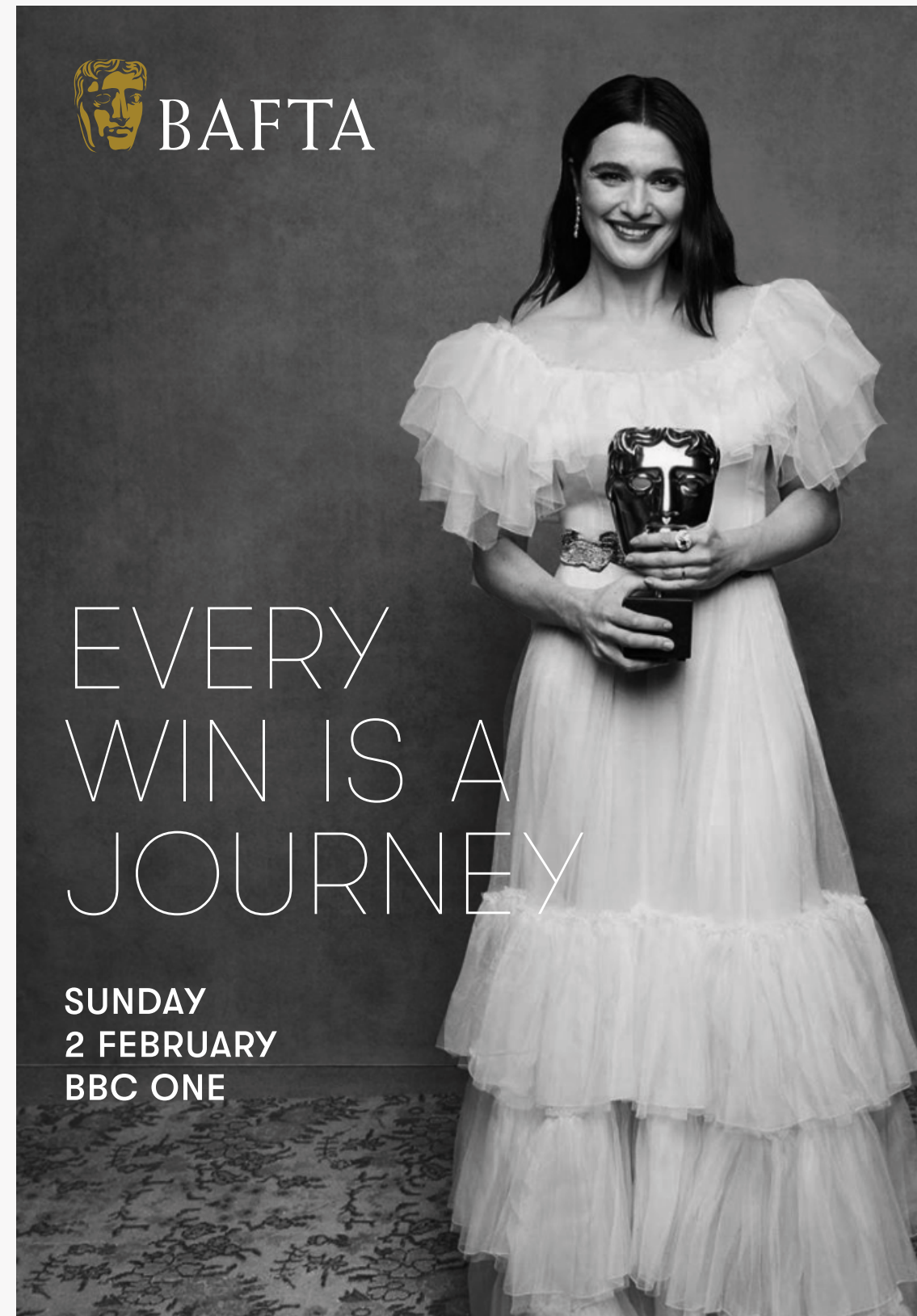
Body copy 13pt

2.2 TYPE USAGE – POSITIONING

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.

GT Walsheim
Ultra Light,
54 pt

GT Walsheim
Medium, 17 pt



2.2 TYPE USAGE – POSITIONING

This page demonstrates an editorial spread when type layout can combine centered titles and left aligned body copy.

Hero title, GT Walsheim Thin, 125pt



Subhead, GT Walsheim, Medium, 17pt

Descriptor, GT Walsheim Regular, 13pt

Descriptor introduction to the
body copy and narrative

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 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 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.

BLACK

RGB 0,0,0
CMYK 0,0,0,100
HEX #000000
PMS C BLACK 6
PMS U PROCESS BLACK

WHITE

RGB 255,255,255
CMYK 0,0,0,0
HEX #FFFFFF

BAFTA GOLD

RGB 208,151,5
CMYK 17,40,100,6
HEX #D09705
PMS 8641

BAFTA PURPLE

RGB 105,0,172
CMYK 80,92,0,0
HEX #6900AC
PMS 2088

BAFTA BLUE

RGB 0,61,166
CMYK 99,79,0,0
HEX #174496
PMS 286

BAFTA TEAL

RGB 0,192,181
CMYK 71,0,38,0
HEX #00C0B5
PMS 3262

BAFTA RED

RGB 193,2,48
CMYK 16,100,77,7
HEX #C21632
PMS 186

BAFTA DARK PURPLE

RGB 69,10,111
CMYK 91,100,22,11
HEX #412669
PMS MEDIUM PURPLE

BAFTA DARK BLUE

RGB 32,30,91
CMYK 100,95,4,42
HEX #201E5B
PMS 2757

BAFTA DARK TEAL

RGB 0,80,92
CMYK 91,47,46,38
HEX #01515C
PMS 3165

BAFTA DARK RED

RGB 131,24,42
CMYK 30,99,71,38
HEX #83182A
PMS 202



EDDIE REDMAYNE

SUBHEADING HERE

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 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 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.

2.4 COLOUR USAGE

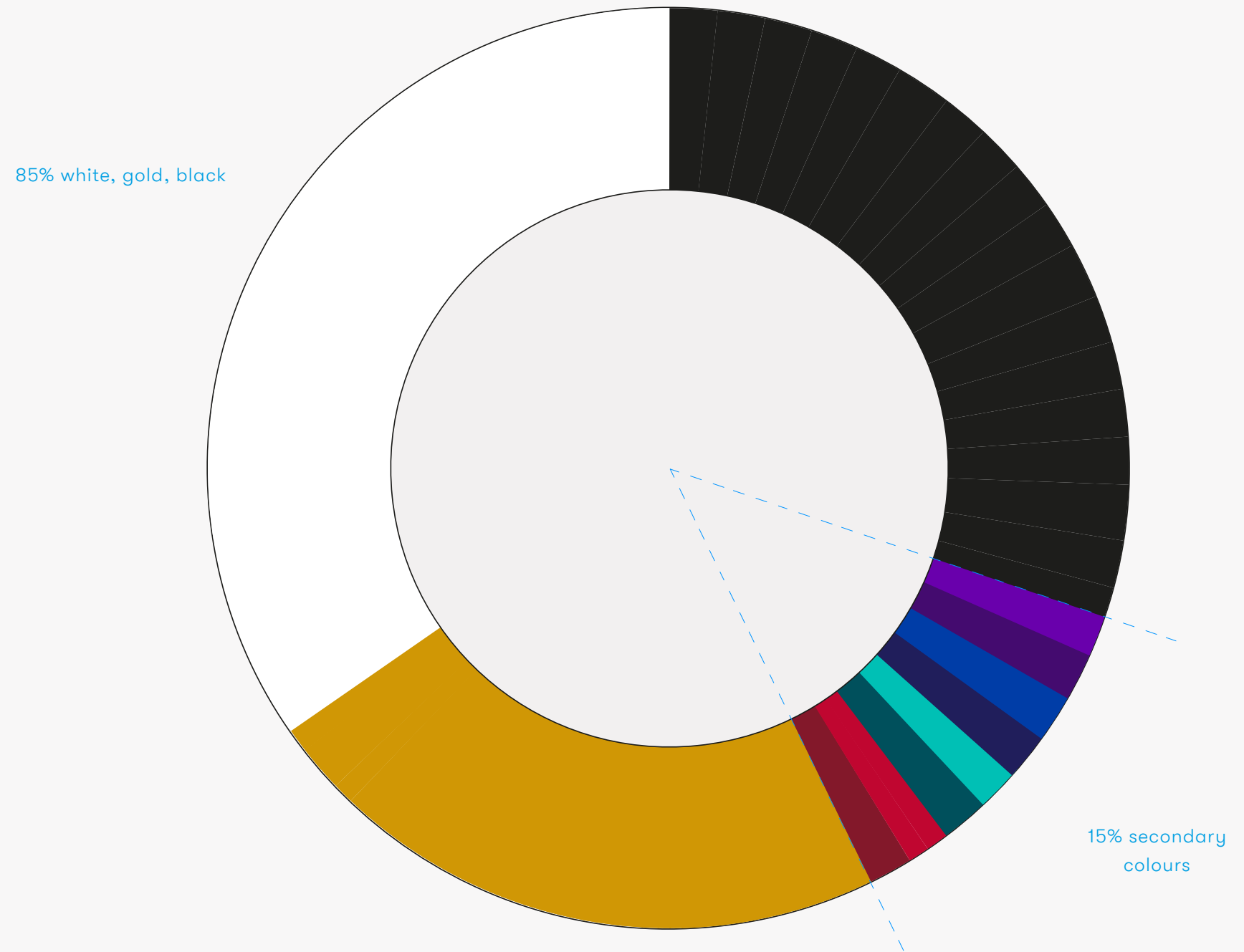
Within brand communications the primary colours should be most used from the brand palette.

Using the colours in a simple way can help to provide clarity and help focus a readers 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.

This diagram is indicative of proportion of colour application



2.4 COLOUR USAGE – EXAMPLE

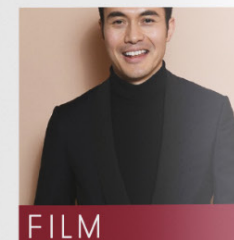
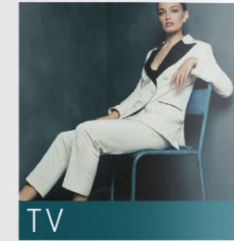
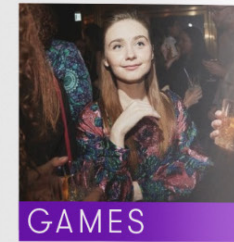
The secondary colours can be used as accents when more visual differentiation is needed.

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 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 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.

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 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 mentoring schemes in the UK, USA





BAFTA

For further enquiries, contact:

brand@bafta.org