



The BA Way  
Brand Guidelines 2007  
**BRITISH AIRWAYS**

Version 1. September 2007.



**BRITISH AIRWAYS**

Brand Guidelines

Version 1. September 2007.

1.0 Summary

2.0 Toolkit

3.0 Application

4.0 Library

Appendix A: Tone of voice

Appendix B: Examples



## BRITISH AIRWAYS

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### The BA way

The visual identity of British Airways has been revised to meet both the challenges of the commercial world and the expectations of our customers.

We set out to refresh the look of the brand through brighter colour and an extended colour palette.

The Speedmarque has been simplified.

Most importantly we have created a framework through which we have the flexibility to engage with customers through lines of thought and conversation.



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## Introduction

The following guidelines show how to use the basic principles of the revised British Airways identity.

The identity comprises of a very simple kit of parts which used together carefully with the correct relationships will form the distinctive visual expression of the British Airways brand.

This document outlines the components, their structure and their relationships which will help you to apply the British Airways brand consistently across the international network.

Every detail of the British Airways brand identity has been created to ensure that it is expressive of the brand and its values.

The refreshed identity is designed to meet the future challenges of a competitive airline business, and to connect naturally with our customers. Building on our strong heritage the refreshed identity provides a robust and flexible graphic platform, providing a simple, seamless and consistent look and feel at all our stations around the world.

**Simple, global, seamless.**

**Warm, thoughtful, engaging.**

**Confident.**



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# 1.0 Summary

- 1.1 Brand strategy and proposition
- 1.2 Brand summary
- 1.3 Our heritage
- 1.4 The three ways we present our identity
- 1.5 The three ways we present our identity
- 1.6 Corporate identity
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- 1.9 The brand prefix within the customer journey



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1.1 Summary

### Brand strategy and proposition

The British Airways Brand strategy is built upon assumptions that British Airways is a value added airline with a leadership Brand that charges a premium.

We target customers who are added value seekers who will pay for 'enhanced experiences'

The Brand proposition is our customer promise.

We aim to deliver an overall better experience for all our customers as an overall end-to-end experience.

Internally we define the delivery of our Brand proposition through BA Basics & Brilliance.

BA Basics are the hygiene factors that we take real pride & passion in delivering day in, day out. They are not necessarily reasons for customers to choose us, but they become reasons to NOT choose us if we fail to deliver effectively & consistently.

Areas of Brilliance are British Airways USPs. We focus on being brilliant where it really matters to customers, creating key points of difference and reasons to actively choose British Airways.

It is critical that we deliver both BA Basics & Brilliance to deliver the overall Brand proposition and justify our premium.



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#### 1.2 Summary

### **Brand values**

Our brand values act as a reality-check which helps us to ensure that design, photographic and written communications express the unique character of British Airways.

Every piece of work needs to encapsulate and express something of each value, and should not contradict these values under any circumstances.

#### **1. Safe and secure**

#### **2. Responsible**

#### **3. British**

#### **4. Professional**

#### **5. Warm**

#### **6. Thoughtful**

### **Professional**

Professional approach to everything we use our expertise well.

Committed to consistent high standards.

### **Warm**

We are always warm and welcoming.

Open and honest to all our customers, colleagues and partners.

### **Thoughtful**

Understand and anticipate needs of customers and colleagues.

Find insightful, innovative and appropriate solutions.

### **Safe and secure**

Safety and security underpins everything we do

Trusted by our customers and our colleagues

### **Responsible**

Behave in a responsible way towards our customers, colleagues and investors.

A well led and managed British company.

A socially and environmentally responsible business.

### **British**

We build on our heritage but move with the times. We represent the Best of British. We value diversity.

The guidelines that follow are designed to refresh the British Airways brand, bring the brand values to life and represent an upgraded experience.

## Our heritage

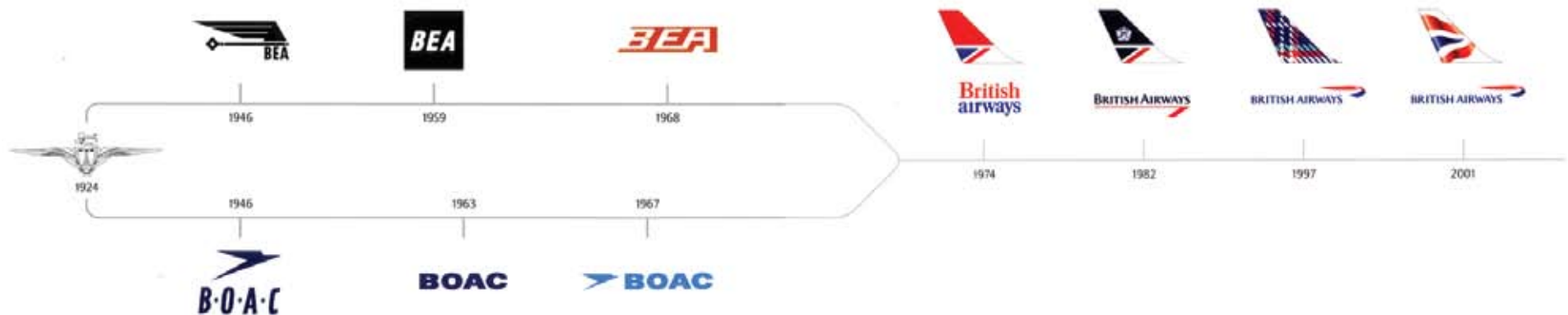
There can be few world-class companies that boast the heritage and traditions inherent in the British Airways brand. Indeed, the company that became British Airways operated the world's first commercial airline. From the early days of aviation,

through to more recent times, our reputation for professionalism and high standards of quality has been second to none.

The British Airways name has remained constant since 1974 and has become a byword for the expression

of quality travel in the UK, as well as a respected leader in air travel, worldwide.

The Speedmarque is a further development of our earlier corporate identities, re-designed to be sleeker and more contemporary.





## The three ways we present our identity

The British Airways brand operates in three different environments:

1. Corporate identity
2. Brand prefix
3. In-journey

Each of these presentations of the brand are intrinsically linked by their graphic components which are rearranged to create an appropriate platform for each audience.

The following pages explain when and how to use each of these constructions.



### 1. Corporate identity

The logotype and speedmarque are common to both the corporate and brand identities.

Corporate Signature

### 2. Brand prefix

The logotype creates a bridge into the customer facing brand presentation.

Brand Prefix

### 3. In-journey

The speedmarque creates the bridge into the in-journey brand presentation.

Brand Prefix In-journey

## The three ways we present our identity

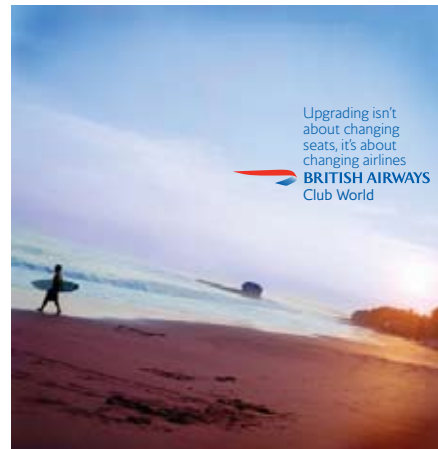
### 1. Corporate identity



  
**BRITISH AIRWAYS**  
**WORLD CARGO**

  
**BRITISH AIRWAYS**  
**ENGINEERING**

### 2. Prefix



Headline for demonstration purposes only

### 3. In-journey

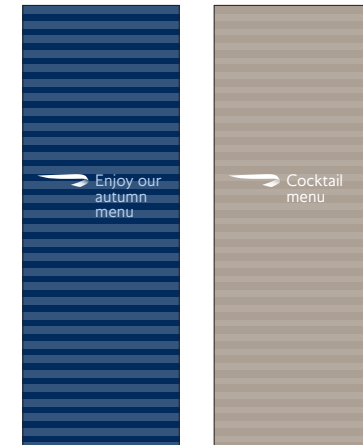


Diagram not to scale

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 1.6 Summary

**Corporate Identity**

The corporate identity has a very distinct formal role for the Business. It is the mark of continuity and reassurance that unites all aspects of our business.

Existing signatures remain unchanged for all key business/profit centres/departments and for use in joint branding with business partners, buildings, liveries, stationery etc.

This brandmarque format is retained for all stand alone uses, where there is no other copy.



Corporate identity



Profit centres and businesses



Livery



Buildings



Partners



Stationery

## Refreshed Corporate identity

The corporate signature is a mark of endorsement for use when no other brand communication copy is present.

The corporate signature will, over time, take on the attributes of the refreshed brand while retaining its current layouts and formats for stand alone use.

It will appear using the refreshed blue, the revised Speedmarque artwork, and ribbed background where appropriate in new applications.

Existing applications will remain unchanged.



Corporate Identity format with new colour and new Speedmarque



Corporate Identity format with new colour and new Speedmarque



Corporate Identity format with new ribbed background



Corporate Identity format with new ribbed background



Corporate Identity format for narrow and compact situations



Corporate Identity format for narrow and compact situations

## The brand prefix

The brand prefix creates a distinctive and consistent treatment across all brand communications. It creates structure, rationale and most importantly gives us an ability to communicate from the brand. The Speedmarque precedes the British Airways logotype to create the introduction to brand graphic framework.

The prefix unites a variety of brand components, products and sub-brands but primarily it links narrative and communicative messages to the brand mark itself creating opportunities for a warmer connectivity between brand and customer.





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1.9 Brand summary


### The brand prefix within the customer journey

Once our customers are within a British Airways environment (e.g within lounges, on board the aircraft) our brand communications can soften, being less dependent on repetition of the British Airways name. Emphasis will be on the words we use and creating dialogue with passengers along the journey, staying connected and signalling our understanding of their needs along the way.


Note: Full stops are used only if punctuation is required within the sentence.


 Enjoy New Club World

 Loving the world

 Welcome onboard.  
Sit back, relax and  
enjoy the journey.

 Taking you home for  
Christmas, with love  
from British Airways.

 Hello. I'm here to  
check you in today.

 Upgrading isn't about  
changing seats, it's about  
changing airlines.



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# 2.0 Toolkit

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- 2.3 Speedmarque options
- 2.4 The logotype
- 2.5 The core colour palette
- 2.6 The extended colour palette
- 2.7 Typeface – Mylius Modern
- 2.8 Typeface – Mylius Modern. Type weight usage
- 2.9 Type weight and colour
- 2.10 Ribbed effect surface – blue
- 2.11 Photography
- 2.12 People
- 2.13 Places
- 2.14 Products
- 2.15 Tone-of-voice
- 2.16 Tone-of-voice
- 2.17 Our brand language
- 2.18 Ten rules of thumb
- 2.19 Eurofleet boarding announcement
- 2.20 GPM Questionnaire Intro letter
- 2.21 Manage My Booking - Advance passenger information
- 2.22 Executive Club

### Toolkit

A simple kit of components combine together to create the unique look and feel of the British Airways brand.

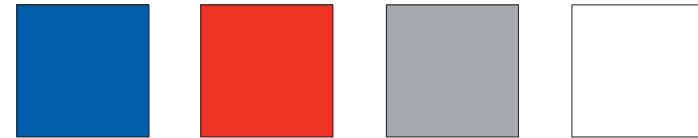
Speedmarque



Logotype

**BRITISH AIRWAYS**

Colour



Typeface

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz

Background



Photography



Tone of Voice

Hello Enjoy Smile





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2.2 Toolkit



## The Speedmarque

The Speedmarque is our unique and distinctive brand signal.

It should never be redrawn, rearranged or distorted.

It should be used only in the colour variants available in this document.





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2.3 Toolkit



Minimum size



Minimum size



Minimum size

### Speedmarque options

To help cover all circumstances, three options have been developed.



#### Half tone

This is a preferred presentation of the speedmarque and should be used whenever possible. When reproducing in full colour, the half tone effect is best displayed using 4-colour process printing.



#### Solid

For use when the production process cannot reproduce half tone or when the speedmarque is less than 10mm wide. It may be reproduced using either 4-colour process or 2-colour solid special ink.



#### Line

If you cannot reproduce the halftone and only have 1-colour printing available e.g. small size news print, 1-colour screen printing, desktop black and white printers, engraving, embossing/debossing then this option must be used.



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## The logotype

The logotype remains a constant bridge between the British Airways corporate identity and the new brand 'prefix' presentation. Its weight and letterspacing should never be altered in any way and its relationship to the speedmarque should be presented as established in these guidelines.

Note: The logotype should never be presented without the Speedmarque.



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### The core colour palette

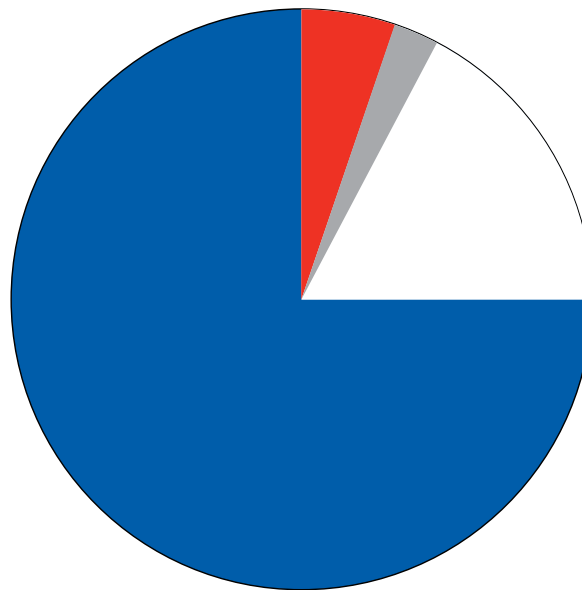
Our red, white and blue colour palette is always to be used on visual materials outside the British airways 'owned' environment.

For example: advertising, building exteriors, aircraft exteriors, customer service desk fascias, boarding pass and ba.com homepage.

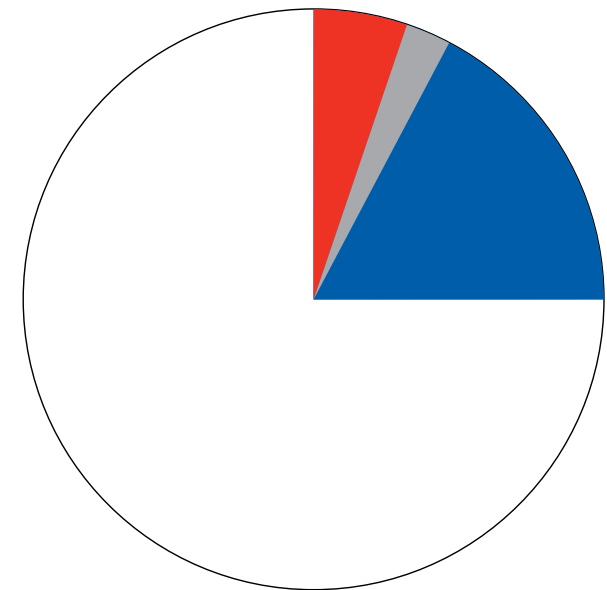
Both blue and white act as alternative base colours. Blue is good for clear orientation and 'Beacon' branding while white offers a more relaxed presentation.

Silver is added selectively to create a premium accent.

The diagrams are a guideline for the balance of colour to be used on either a blue or white base.



Blue led  
Brand colour palette



White led  
Brand colour palette



# BRITISH AIRWAYS

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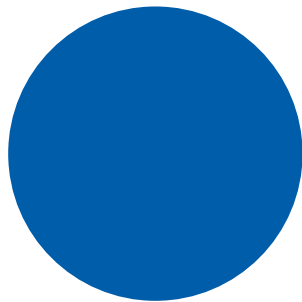
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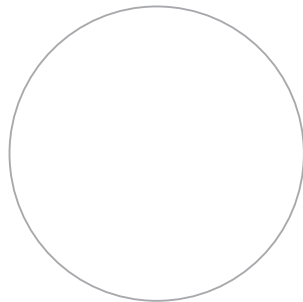
## The extended colour palette

The extended colour palette acts in support of the core palette. Colours will be used either alone or in conjunction with some or all of the core brand colourways.

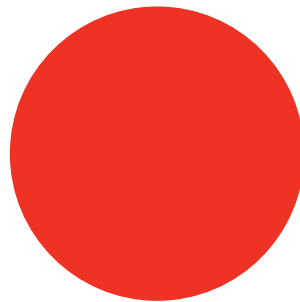
A typical example of the way the extended palette might be used would be in the creation of and enrichment of cabin products both in terms of identity and on board the aircraft.



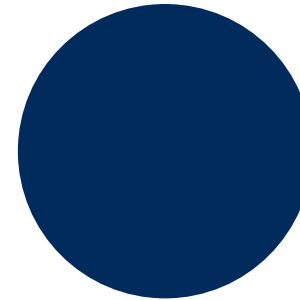
Blue P286



White



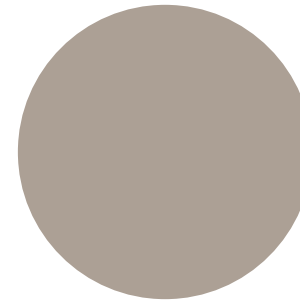
Signal Red P485



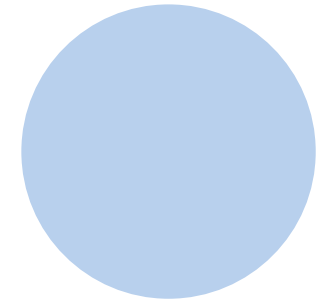
Midnight Blue P289



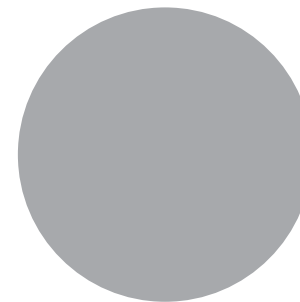
Pantone Warm Grey 1



Pantone Warm Grey 7



Sky Blue P2708



Silver P877



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### Typeface – Mylius Modern

Our company typeface has been carefully selected to be open, legible, smart and professional. It is called Mylius Modern and is available in light, regular and semi-bold typeweights.

Mylius Modern acts as both our headline font and our text font.

MYLIUS MODERN REGULAR

ABCDEFGHIJKLM  
NOPQRSTUVWXYZ  
abcdefghijklm  
nopqrstuvwxyz  
1234567890£&?!%

## Typeface - Mylius Modern Type weight usage

There are specific guidelines for use of each type weight. Legibility and ease of use by the viewer are our primary concern, so please read our recommendations carefully.

Verdana is our preferred default screen font as a substitute where Mylius Modern is unavailable.

---

### Mylius Modern Bold

**ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
1234567890£&?!%**

**Mylius Modern Bold** is restricted for use where enhanced type weight will help in differentiation and clarity particularly at small sizes e.g. paragraph headings within text and some signage applications.

---

### Mylius Modern Regular

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
1234567890£&?!%

**Mylius Modern Regular** is our preferred font for all headline copy and all instances where the brand prefix lock-up is used. Mylius Modern Regular offers the safest option for headline legibility in print. This weight also offers a contrast to Extra Light when used for sub headings.

---

### Mylius Modern Extra Light

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
1234567890£&?!%

**Mylius Modern Extra Light** is our preferred headline font where scale will improve its legibility. It is also recommended as an ideal weight for body copy.

---

### Mylius Modern Light

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
1234567890£&?!%

**Mylius Modern Light** is only recommended as headline font where the headline may be reproduced at a small scale or in soft contrast colourways to avoid weak representation in print. It is a safe alternative to Mylius Modern Extra Light.

---



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#### 2.9 Toolkit

### Type weight and colour

The use of colour can dramatically effect the legibility of type. You should not automatically assume that all weights will work at all sizes in every colour within our core and extended palette. As always it is for the designer to create the right mix to ensure a balance of the aesthetic and the practical.

---

#### Mylius Modern Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
1234567890£&?!%

**Mylius Modern Bold** the increased thickness of the bold font will hold pale colours better than the finer weights in this font, however it is our intention to restrict the use of the bold weight to help differentiation within text headings.

---

#### Mylius Modern Regular

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
1234567890£&?!%

**Mylius Modern Regular** because of its heavier weight (in comparison to Mylius Modern Light and Extra Light) it will hold colour better in both the heavy and mid contrast ranges.

---

#### Mylius Modern Extra Light

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
1234567890£&?!%

**Mylius Modern Extra Light** will perform better when there is a high contrast between the letter colour and the background it sits upon.

---

#### Mylius Modern Light

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
1234567890£&?!%

**Mylius Modern Light** as with the extra light version of the font we recommend high contrast colours at lighter weights to ensure that legibility is maintained.

---





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2.10 Toolkit

### Ribbed effect surface – blue

The ribbed graphic surface provides a precision streamlined feel to the visual identity.

It is intended to be used at every opportunity where it will add value to the look and feel of a communications piece. The rib background adds depth and creates a premium feel where the alternative would be a flat colour treatment.

If it is not practical to achieve this subtlety of finish and cannot be reproduced at a high quality, it is recommended that you revert back to solid blue or white.



Enlargement of  
ribbed construction

### Ribbed effect surface – white

The ribbed surface can be overlayed to both the blue and white base colours.



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2.11 Toolkit

### Photography

Photography is a valuable tool in inspiring, informing and illustrating meaning in any given communication piece.

Ensure that all imagery sits comfortably with the look and feel of the refreshed British Airways brand.

Do not contradict or conflict with the brand values of safe and secure, warm and thoughtful, responsible and British.

Ensure the highest possible standards are upheld.

Keep photography clean, clear, stylish, and directional.

Do not over style or over prop. Props if used, should inform or add context and depth.



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2.12 Toolkit

### People

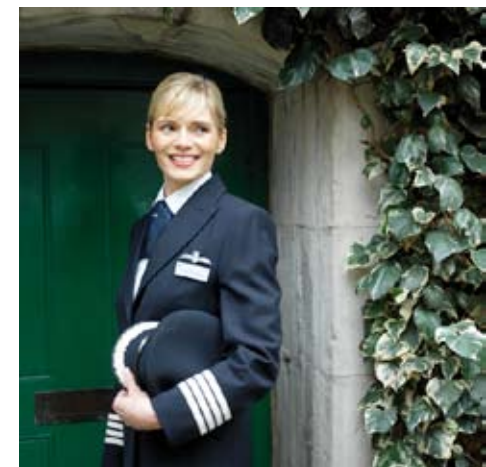
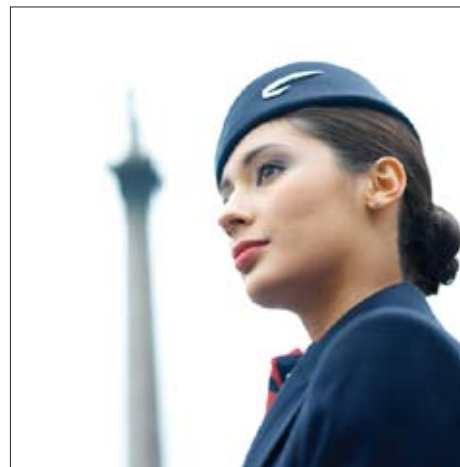
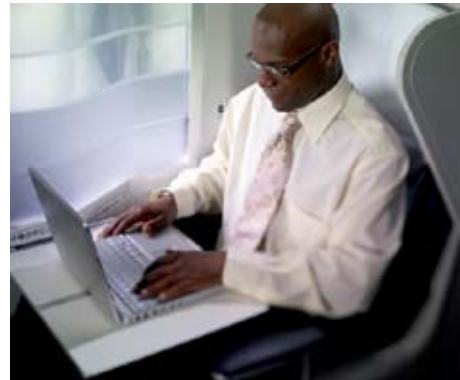
Our portraits should engage, through the warm, honest portrayal of individuals or groups.

Avoid staged situations.

Avoid over formality.

Avoid stereotyping - thinking beyond the immediate 'type' or demographic.

Avoid over styling (unless styling is core to the creative idea) and in general use hair styling and make-up to create a natural look.





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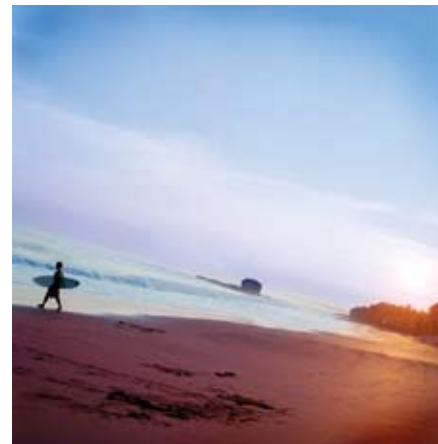
### Places

Destinations, and the romance of travel are core to our business, whether for work or pleasure.

Large epic panoramas create a sense of scale and drama. This can be enhanced through a use of full bleed in application.

Avoid the 'generic' view of familiar destinations, always opting for a new, original take on a city or landscape.

Ensure rich colour and depth of tone.



Note: Photography subject to license.  
Do not reproduce without permission.



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2.14 Toolkit

### Products

The portrayal of products is an essential part of the selling process.

Ensure that product photography is appropriate to, and descriptive of its subject.

Less is more, when it comes to helping the viewer to focus on a specific subject within a shot.

Use propping with care, to enhance the product or to help describe its function.

Be sure that any props used are likely to be available and are credible within any given situation.





## BRITISH AIRWAYS

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2.15 Toolkit

### Tone-of-voice

Understanding your audience and addressing them appropriately is key to all brand communications.

It is our intention to spend more time in making sure that our tone of voice has a lightness of touch and ease that works well for customers at each point of their journey with us. However we must be careful to use appropriate language rather than assuming a casual approach at every point.

We will talk with one brand personality but just as in life, that one personality should be able to span informality, professionalism and warmth as appropriate.

If approached correctly our tone-of-voice can help to ensure that a British Airways journey is even more pleasurable.

# Hello

# Enjoy

# Smile



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### Tone of voice

A refreshed tone of voice is a key aspect to updating our brand look and feel and compliments all the visual updates shown in these guidelines.

Our brand tone is the difference between this...

PLEASE HAVE YOUR BOARDING  
CARDS AND PASSPORTS READY  
FOR INSPECTION WHEN YOU  
APPROACH THE GATE

And this ...

Please have your boarding cards and  
passports ready.

The first sounds harsh and authoritarian.  
The second sounds warm, natural and  
polite.





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2.17 Toolkit

### Our brand language

This is what each of our brand values mean for language.

#### Safe and secure

There's a real sense of calm about the way we write or speak. You can read our words out loud without stumbling over them.

#### Responsible

We are clear and straightforward in everything we write and say – but we're not dumbing down. We don't hide behind jargon or small print.

#### Warm

We sound genuinely conversational, without using slang or sounding too chatty. Our words are light on the page. We avoid clichés and jargon. We show empathy when things go wrong.

#### Thoughtful

We show insight into people's problems and issues.

#### Professional

We really understand our business and this comes through to our readers in our depth of knowledge. We show our professionalism in our use of language too, with careful structuring, high standards of spelling and grammar with incisive, helpful explanations.

#### British

We sound British in all the best senses of the word. We sound contemporary and not stuffy. Our language is inclusive. We are polite.

Finally, we have the same helpful, friendly personality whenever we communicate.

Further information on our tone of voice may be found on [babrand.com](http://babrand.com)





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### Ten rules of thumb

1. **We are genuinely friendly.** We sound open and approachable.
2. **Sound like a person,** in a one-to-one conversation (without being too chatty or informal).
3. **Go for the normal everyday word.** Root out jargon – even though we might sometimes be very familiar with it.
4. **Be active and direct.** If we are doing something or want our customers to do something it is OK to say it clearly.
5. **Always be clear.** Our customers should understand first time.

6. **Cut down on long, waffly sentences.** Use short sentences with one idea in each sentence.
7. **Be polite.** Please and thank you go a very long way.
8. **We have high standards of spelling and grammar** so that we sound professional.
9. **We are thoughtful,** always thinking from the customers' point of view.
10. **We sound fair, calm, contemporary and welcoming.** We sound British without sounding stuffy.

### Examples

We have created some mock up examples, which follow. Even if these specific examples don't apply to your area, our tone of voice still does.



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### Eurofleet boarding announcement

#### DURING BOARDING

Good morning/afternoon/evening and welcome onboard this British Airways flight to (destination).

Before you make yourselves comfortable, please make sure your hand luggage is safely stowed. Small bags may be kept under the seat in front of you. All other items must be placed into an overhead locker.

Please put your bags right inside the locker as they can sometimes fall out and may injure someone. If your bag has wheels, put it in wheels first (not 767). We would appreciate your assistance by closing the overhead lockers once they are completely full.

If you are seated in an emergency exit row, or a front row bulkhead seat all items must be placed in an overhead locker as the floor area around you must be completely clear.

Thank you.

#### Why does this work?

- The greeting is friendly and natural. We sound polite and approachable.
- Look at how conversational the second paragraph is.
- We take responsibility, and explain clearly what needs to be done.
- We say please and thank you, effortlessly polite.
- We sound professional, explaining the risks in straightforward language.
- The whole tone sounds contemporary and is easy to read out loud



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2.20 Toolkit

### GPM Questionnaire Intro letter

It's nice to have you on board, and I hope you're enjoying your flight.

I want to make sure you enjoy all your flights with us, so it would be a great help if you would take a few minutes to fill in the survey. It's the best way of finding out what changes/improvements you'd like to see.

Last year, your input led to more frequent cleaning of our aircraft cabins, a greater range of meal options on long haul flights, and better in-flight entertainment. Over the next few months, we plan to improve our punctuality and baggage performance and what you have to say will play a big part in how we do it.

So take a moment to let us know about what you think of our service today. It'll be time well spent. Just hand the completed questionnaire to one of our cabin crew.

Thank you for taking the time.

Willie Walsh, CEO

### Why does this work?

- It has a light and natural tone. It's purposeful and direct, but warm and friendly.
- Straightforward, and confident, it speaks directly to the customer - as an equal.
- The logical structure and use of jargon free everyday words show our professionalism.
- Conversational touches like using us and you and we, and just a few contractions like you're and It'll bring the letter totally up-to-date without going too far and becoming over-familiar or chatty.
- Even though it's from the CEO of one of the world's greatest brands - it's not at all stuffy. Instead it's genuinely friendly - upbeat yet calm.



## BRITISH AIRWAYS

Brand Guidelines

Version 1. September 2007.

2.21 Toolkit

### Manage My Booking - Advance passenger information

Please take some time to give us a few important details now. It will save you time at the airport. We need your passport details and some other information from you before you'll be able to fly to another country.

#### Why does this work?

- It sounds like a person talking.
- It's clear, friendly and polite.
- It shows empathy and that we're thoughtful.
- It has an easy rhythm and can be read out loud easily.
- We sound professional, explaining our processes clearly and calmly.



**BRITISH AIRWAYS**

Brand Guidelines

Version 1. September 2007.

2.22 Toolkit

## Executive Club

It would be a shame to lose out on the BA Miles that you've earned. The good news is that you still have five months left to keep hold of them, and there are a number of simple ways to do this:

### **Book and fly with British Airways**

Not only will you enjoy all the benefits of the Executive Club, but you'll also keep your existing BA Miles. You can even purchase extra BA Miles online to add to your balance.

### **Make the most of one of our Executive club partners**

There's a host of everyday ways to keep hold of your BA Miles - from renting a car with Avis to shopping at Tesco.

### **Why does this work?**

- It has a genuine and conversational feel.
- It has the ring of one helpful person talking to another –  
"It would be a shame to lose out."
- It clearly sets out what the customer needs to do so we sound responsible.
- The words are light on the page and this makes for an enjoyable and easy read.



**BRITISH AIRWAYS**

Brand Guidelines

Version 1. September 2007.

## 3.0 Application

- 3.1 Blue & White as a colour base
- 3.2 Core colour palette
- 3.3 Extended colour palette
- 3.4 The speedmarque - against plain surfaces
- 3.5 The speedmarque against blue ribbed graphic surface
- 3.6 Ribbed background scale
- 3.7 Ribbed colour specification
- 3.8 Ribbed background and its relationship to other graphic components
- 3.9 Ribbed background effect page layout
- 3.10 Corporate identity application
- 3.11 Corporate signature
- 3.12 Clear space area
- 3.13 Background control
- 3.14 Brand prefix application
- 3.15 Brand prefix
- 3.16 The brand prefix clear space area
- 3.17 External branding and communications type weight
- 3.18 Brand prefix narrative content
- 3.19 External branding and communications type colour balance
- 3.20 Brand prefix construction and spacing
- 3.21 Brand prefix construction and spacing
- 3.22 External branding and communications page layout
- 3.23 Cap height and leading
- 3.24 Cap height and leading
- 3.25 Headline type colour
  - advertising communications
- 3.26 Layout and photography
- 3.27 Large headline scale
- 3.28 Large headline for signage
- 3.29 In-journey cabin product - First
- 3.30 In-journey cabin product - Club World
- 3.31 In-journey cabin product - Club Europe
- 3.32 In-journey cabin product - World Traveller
- 3.33 In-journey cabin product - World Traveller Plus
- 3.34 In-journey cabin product - Euro Traveller
- 3.35 In-journey cabin product - Executive Club
- 3.36 Background control
- 3.37 Brand prefix construction oneworld
- 3.38 Brand prefix construction oneworld/rib effect
- 3.39 ba.com
- 3.40 ba.com
- 3.41 Brand prefix stacked for narrow space
- 3.42 In-journey
- 3.43 The prefix – In-journey
- 3.44 Brand prefix construction and spacing
- 3.45 Brand prefix narrative content
- 3.46 The brand prefix clear space area
- 3.47 In-journey layout
- 3.48 In-journey layout
- 3.49 The prefix – In-journey Single colour use
- 3.50 The prefix – In-journey Conversation style
- 3.51 Prefix – In-journey Single colour use
- 3.52 Prefix – In-journey Single colour use
- 3.53 Prefix – In-journey Background control
- 3.54 In-journey cabin products – First
- 3.55 In-journey cabin products
  - Club World/Club Europe
- 3.56 In-journey cabin products
  - World Traveller/World Traveller Plus
- 3.57 In-journey cabin products
  - Euro Traveller
- 3.58 In-journey Executive Club
  - blue and silver
- 3.59 In-journey Executive Club
  - gold and premier



## BRITISH AIRWAYS

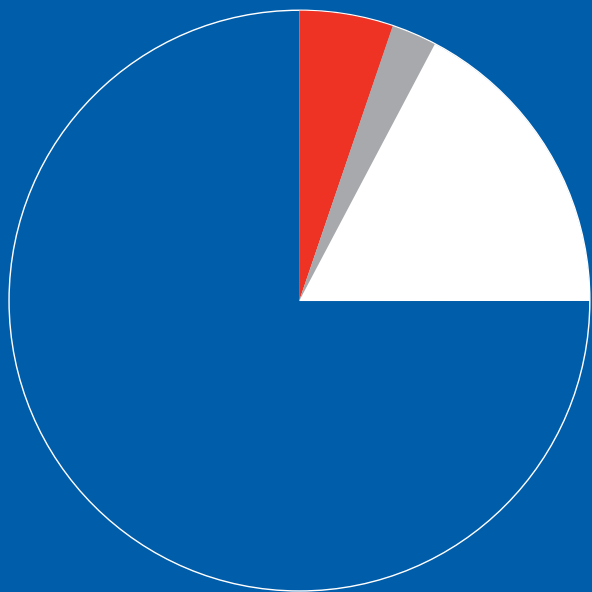
Brand Guidelines

Version 1. September 2007.

3.1 Application

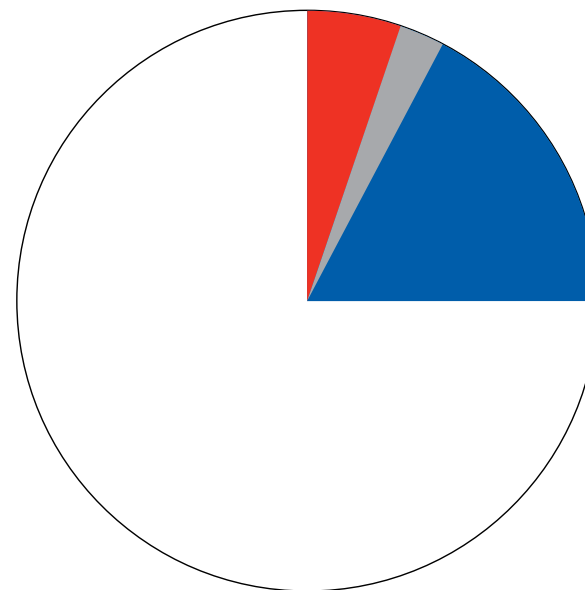
### Blue as a colour base

The blue led palette is our most distinctive colour format. It, in conjunction with the red/white Speedmarque, white out British Airways logotype and typography will project our brand in the strongest possible way.



### White as a colour base

The white led palette provides a fresh and premium feeling platform upon which to apply the blue/red version of the Speedmarque and text. Both colourways are a correct starting point for any communications piece.

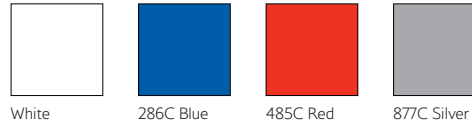


## Core colour palette

Standardisation of colour across media is a prime concern. The colours specified here will give us the closest representation across all media types if reproduced correctly.

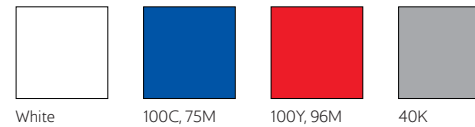
---

### Pantone colour reference



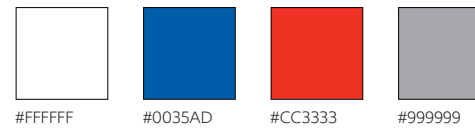
---

### CMYK



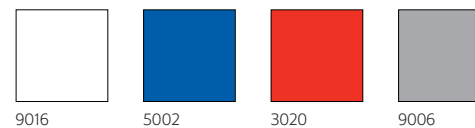
---

### Screen safe colour HEX



---

### RAL colour





## Extended colour palette

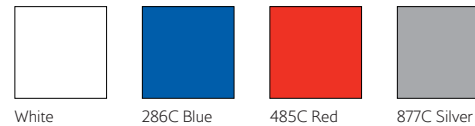
Standardisation of colour across media is a prime concern. The colours specified here will give us the closest representation across all media types if reproduced correctly.

The core palette is specifically for the presentation of British Airways in external communications and signage.

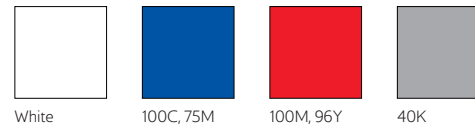
The secondary palette is specifically to be used to enrich products, cabin brands and sub-brands.

### The core palette

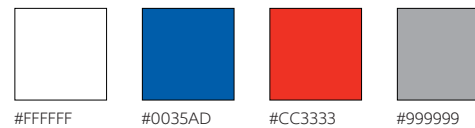
#### Pantone colour reference



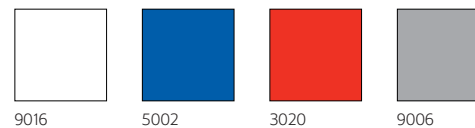
#### CMYK



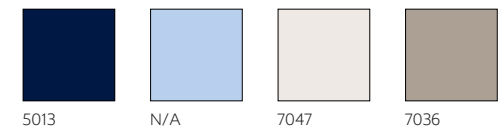
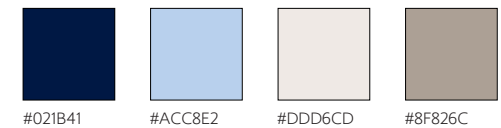
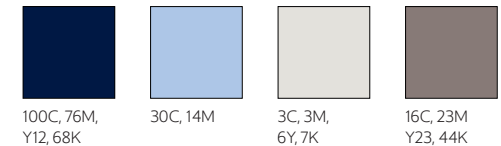
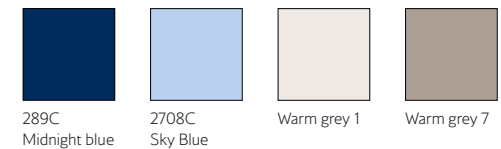
#### Screen safe colour



#### RAL colour



### The secondary palette





## BRITISH AIRWAYS

Brand Guidelines

Version 1. September 2007.

3.4 Application

### The Speedmarque - against plain surfaces



When placing the Speedmarque against a blue background only use the red/white version with a blue inner shadow.

Never place the red/blue against a blue background because we inevitably lose the shape of the Speedmarque as the blues converge.



Never place the red/white/black against a blue background. The inner black shadow is no longer a component of the brand presentation.



When placing the Speedmarque against a white background only use the red/blue version with a blue inner shadow.

Never place the red/white speedmarque against a white background because we inevitably lose the shape of the Speedmarque as the whites converge.



Never place the red/blue/black speedmarque against a white background. The inner black shadow is no longer a component of the brand presentation.



Never place the speedmarque against a red background.





## BRITISH AIRWAYS

Brand Guidelines

Version 1. September 2007.

3.5 Application

### The Speedmarque - against ribbed surfaces



When placing the Speedmarque against a blue background only use the red/white version with a blue inner shadow.

Please note that the integrity of the Speedmarque is retained.

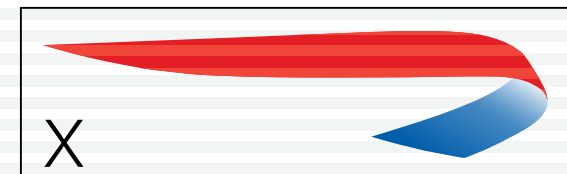
The Speedmarque sits on top of the rib.



When placing the Speedmarque against a white ribbed background only use the red/blue version with a blue inner shadow.

Please note that the integrity of the Speedmarque is retained.

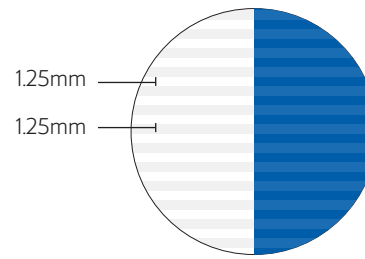
The Speedmarque sits on top of the rib.



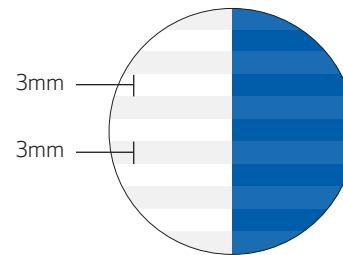
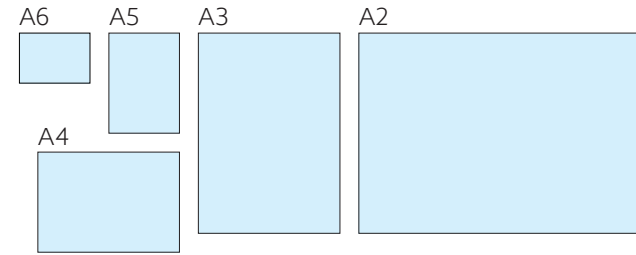
### Ribbed background scale

The ribbed background pattern is a component which is intended to subtly add depth and quality to the brand presentation. Therefore it must be used only where it can be reproduced faithfully and to a high standard.

Where this is not possible revert to a simple single flat colour background. The ribbed background should never read as a stripe or interfere with the legibility of text.



Actual size rib (when this document is printed at A4 = 1.5mm depth per rib) for all applications from A6 (and smaller) up to A1 print surface areas



Actual size rib (when this document is printed at A4 = 3mm depth per rib) for all applications from A1 to A0 print surface areas. Anything above A0 size please contact the design management team.

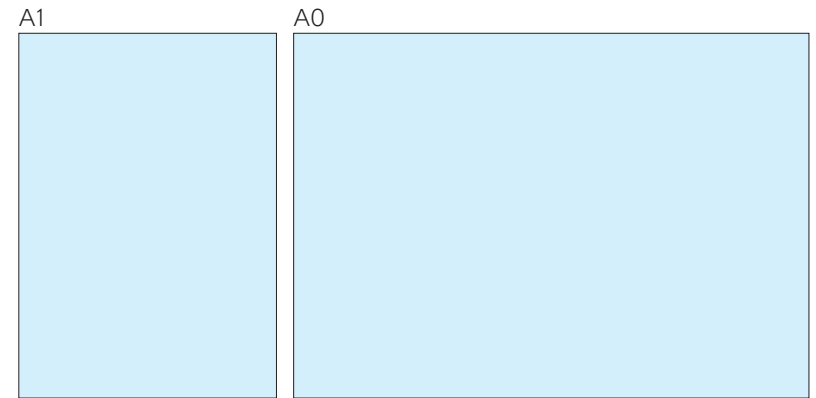
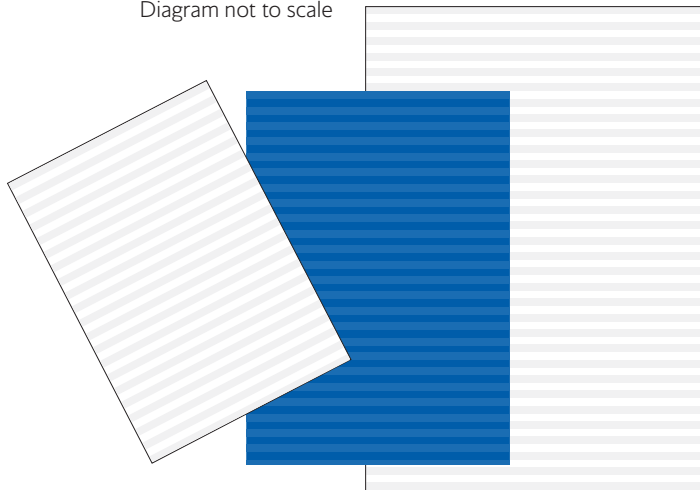


Diagram not to scale

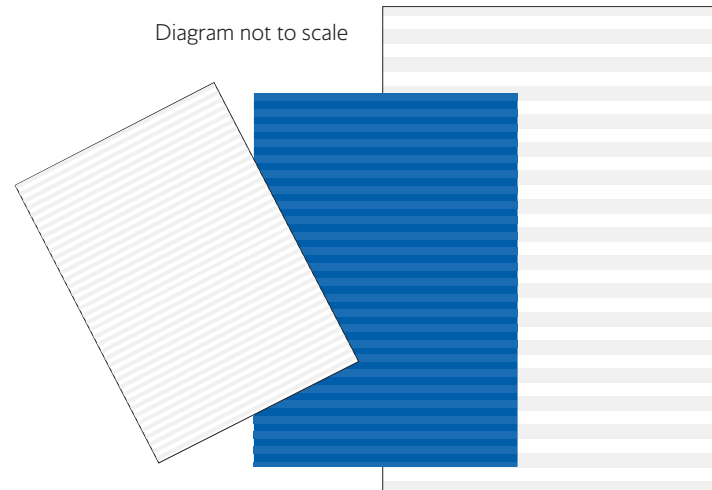
Diagram not to scale



The intention is to ensure that all printed graphic components sit with visual cohesion when placed together. All ribbed backgrounds to use the same scale of pattern no matter what the overall dimensions of the individual object.



Diagram not to scale



Avoid rescaling the pattern to fit each graphic surface area as this will result in a variety of stripe effects, some of which may begin to dominate the overall design and alter our intention to create a subtle patterned effect.





# BRITISH AIRWAYS

## Brand Guidelines

Version 1. September 2007.

### 3.7 Application

#### Ribbed colour specification

The ribbed colour effect is best achieved by printing a single solid colour interrupted by regular percentage tint ribs as specified here.

When printing outside the normal 4 colour process e.g screen printing onto flat colour, self coloured papers or painted surfaces a similar effect maybe achieved by printing the rib as a varnish.

#### Tint from single colour



Background: White  
Rib: 4% of Black

Background: 286C Blue  
Rib: 90% of 286C

Background: 485C Red  
Rib: 90% of 485C

Background: 877C Silver  
Rib: 80% of 877C

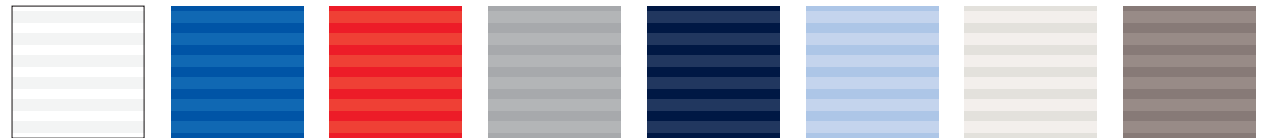
Background: 289C Midnight Blue  
Rib: 85% of 289C

Background: 2708C Sky Blue  
Rib: 70% of 2708C

Background: Warm grey 1 C  
Rib: 70% of Warm grey 1 C

Background: Warm grey 7 C  
Rib: 85% of Warm grey 7 C

#### CMYK



Background: White  
Rib: 4% of Black

Background: 100% C, 75% M,  
Rib: 90% C, 60% M

Background: 100% M, 96% Y  
Rib: 90% M, 86% Y

Background: 40% K  
Rib: 34% K

Background: 100% C, 76% M, 12% Y, 68% K  
Rib: 80% C, 60% M, 9% Y, 54% K

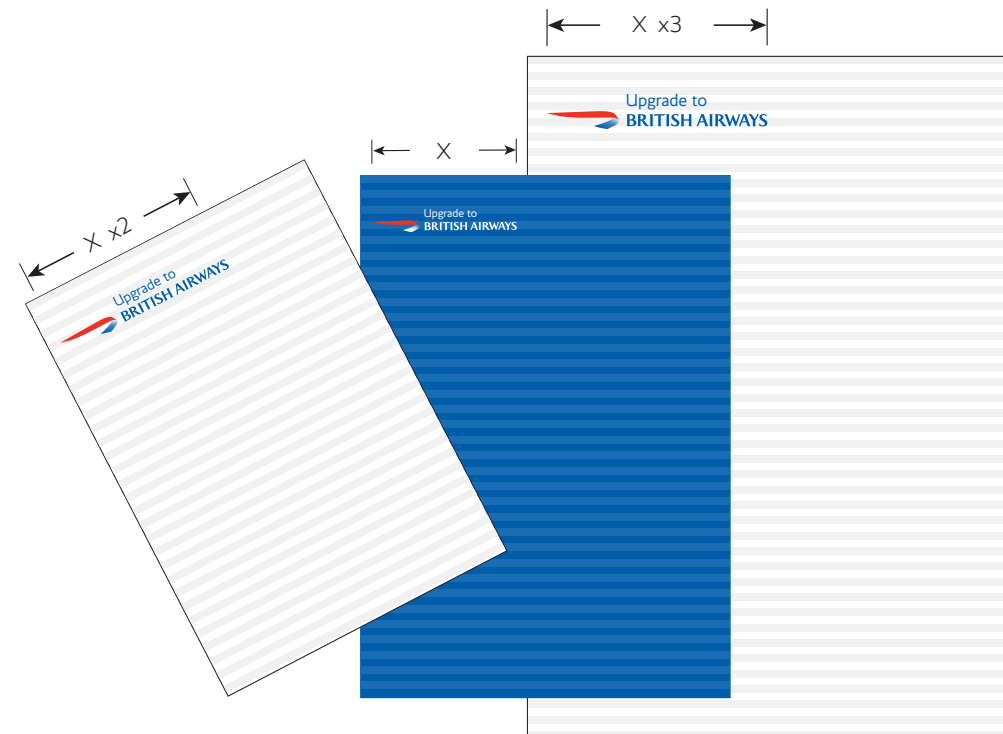
Background: 30% C, 14% M  
Rib: 21% C, 10% M

Background: 3% C, 3% M, 6% Y, 7% K  
Rib: 1% M, 2% Y, 4% K

Background: 16% C, 23% M, 23% Y, 44% K  
Rib: 13% C, 20% M, 20% Y, 37% K

## Ribbed background and its relationship to other graphic components

The ribbed effect background acts independently of all other graphic components, retaining its singular scale no matter how large or small the finished printed object may be (see ribbed background scale). The speedmarque, logotype and all related typography should be scaled in the normal way as required.



The rib remains constant across a variety of page sizes while graphic components vary

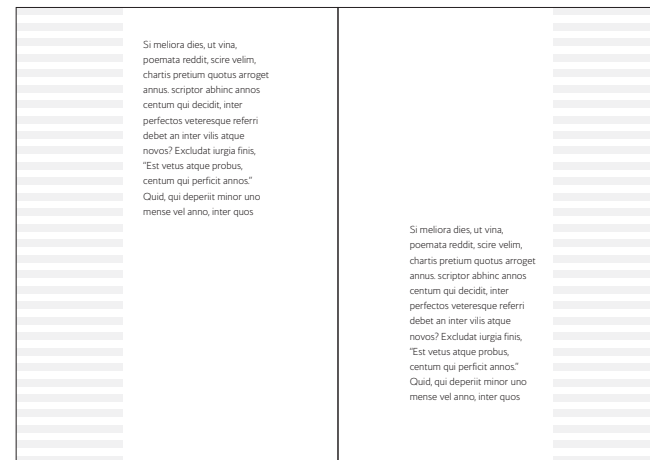
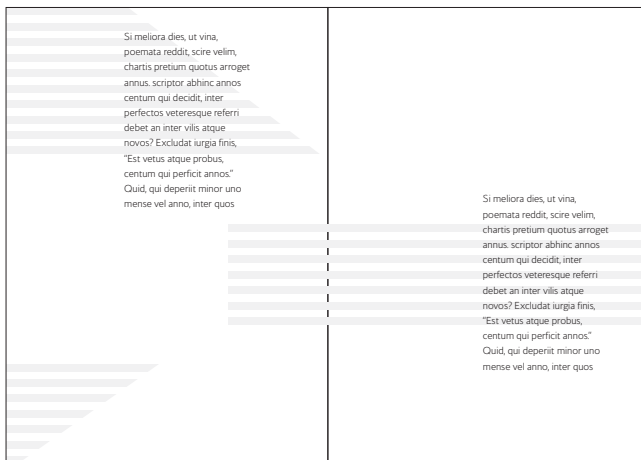
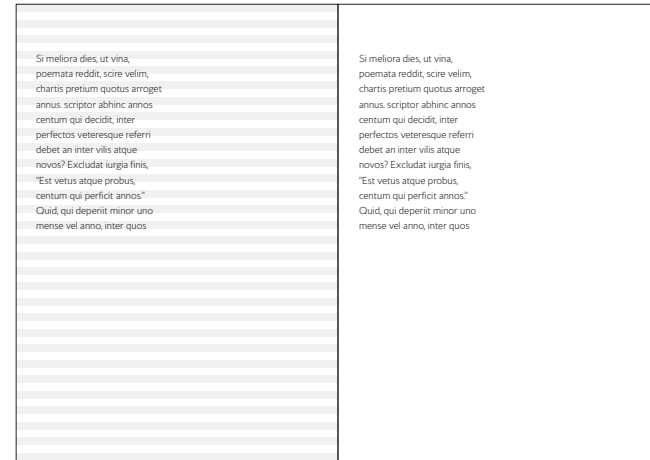
Diagram not to scale

Diagrams not to scale

## Ribbed background effect page layout

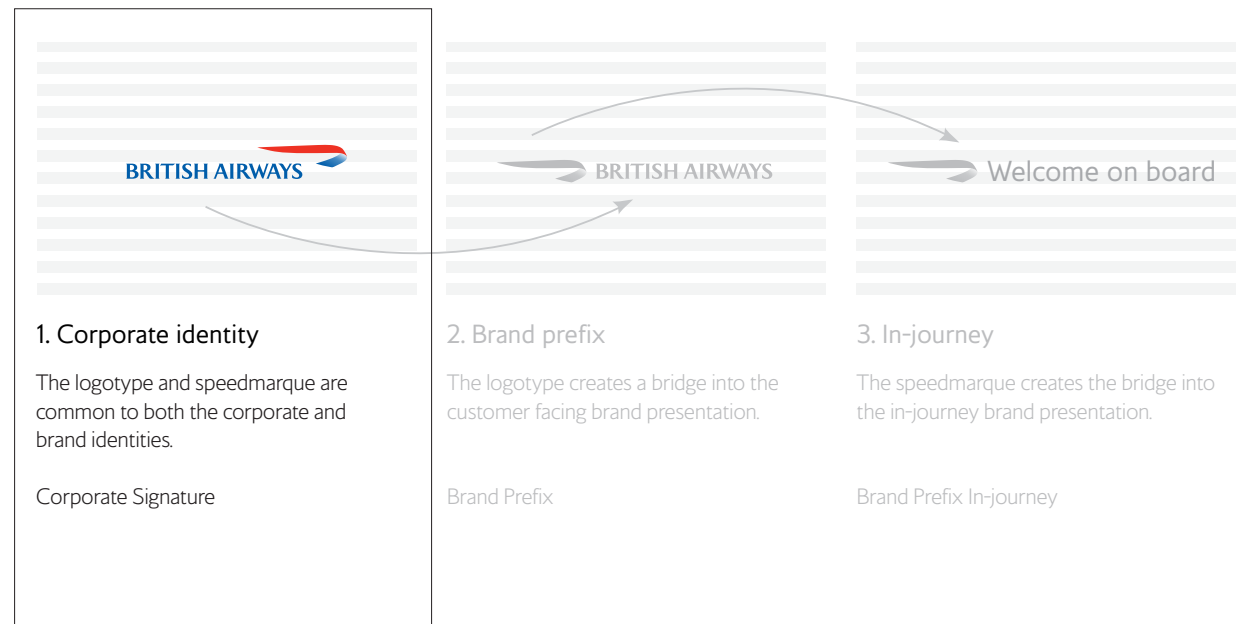
The ribbed effect can be used to create depth and texture across page layouts and graphic surfaces, creating a subtle framework from which to align both text and imagery.

Avoid creating complex graphic shapes which may begin to dominate and disrupt the overall composition of the page.



## Corporate identity application

The following pages show the specific treatment of corporate identity components.







## BRITISH AIRWAYS

Brand Guidelines

Version 1. September 2007.

3.11 Application

### Corporate signature

For corporate identity use and stand alone brand presentation (where no other text or accompanying copy is present). The traditional Speedmarque and logotype relationship is maintained.



BRITISH AIRWAYS

Single line option



BRITISH  
AIRWAYS

Stacked option

Depending on the application and the space available you may use either the single line or stacked option. The single line option is the preferred treatment.

This signature format is specifically intended for use when co-branding e.g. logo stacks in a oneworld environment.

Note: oneworld orb relationships remain unchanged when using this construction.



BRITISH AIRWAYS

Single line option



BRITISH  
AIRWAYS

Stacked option

## Clear space area

The masterbrand signature must be given prominence and visibility, so don't crowd it with text or other graphics.

The clear space area shown opposite is the minimum clear space – we recommend that you increase this space wherever possible.

The clear space area is based on 'x', the depth of the Speedmarque.

Preferred location of this mark is top right or bottom right of the application.



Clear space around the single line option



Clear space around the stacked option

## Background control

The examples shown opposite should be used as a guide for selecting the correct Masterbrand signature for your background.

When applying the signature to photographic backgrounds always attempt to place the signature in an area of minimum clutter. Avoid busy or heavily textured backgrounds.

The legibility of text must always be achieved so ensure a good contrast between text and the background it sits upon.

### Solid colour backgrounds



Light background

This is the preferred method of reproducing the signature.



Mid background

The positive or reversed out option of the signature may be used depending on the tone of the background.



Dark background

The reversed out option of the signature must be used on dark backgrounds.

### Photographic backgrounds



Light tone background

The positive option of the signature must be used.



Mid-tone background

The positive or reversed out option of the signature may be used depending on the tone of texture of the background image.



Dark tone background

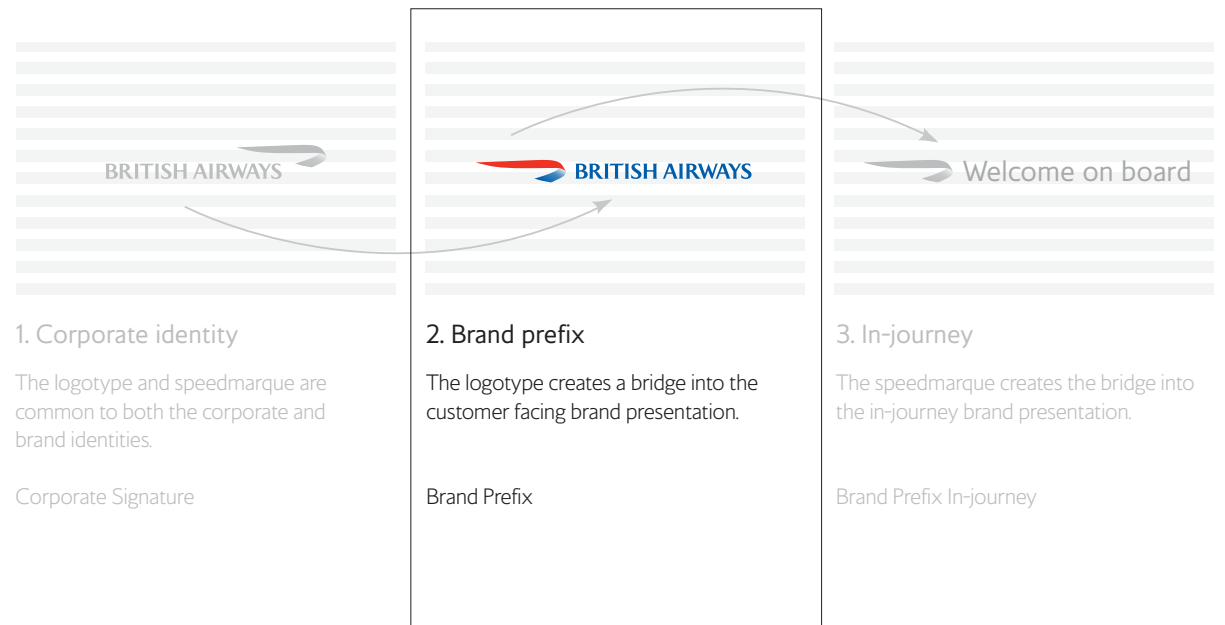
The reversed out option of the signature must be used on dark backgrounds.



Avoid placing the identity components against complex textures and confined spaces.  
 Never place the speedmarque against 'red' backgrounds as this absorbs the integral corporate red and compromises stand out.

## Brand prefix application

The following pages show the treatment of brand prefix identity components. These are specifically for use on customer facing communications and branded collateral.





## BRITISH AIRWAYS

Brand Guidelines

Version 1. September 2007.

3.15 Application

### Brand prefix

The brand prefix refers to the positioning of the Speedmarque in front of the British Airways logotype. This format will be adopted in all instances of graphic design where the brand mark is presented alongside accompanying text. This format uses the Speedmarque to introduce all text communications from British Airways allowing the brand to open a dialogue with customers.

At its simplest the prefix acts as a mechanism from which to construct the graphic layout.

Consistency in this layout treatment will help to reinforce a rational brand presentation.

In principal all type should align to the left with the Speedmarque standing proud from the primary branding text message.

Si meliora  
dies, ut vina,  
poemata reddit  
dolor amit.



**BRITISH AIRWAYS**

### The brand prefix clear space area

The brand prefix must be given prominence and visibility. However it needs to lock up closely to associated text and headline copy. The two illustrations opposite show how to protect the prefix construction. Firstly the brandmark itself and secondly the whole prefix and text column.

The clear space area shown opposite is the minimum clear space - we recommend that you increase this space wherever possible.

The clear space area is based on 'x', the depth of the Speedmarque.



## External branding and communications type weight

In selecting a font weight please consider the end use and actual size when viewed or printed. Legibility and clarity of text is of paramount importance. Text that is too fine or small will leave the viewer irritated and may well result in unread copy. The balance of point size and leading is also important, it is our intention to create a consistent balance in all sizes.

Si meliora  
dies, ut vina,  
poemata reddit  
dolor amit.



**BRITISH AIRWAYS**  
Club World

Headline copy in Mylius Modern Extra Light, creating distinct differentiation between text and brand logo. Please note that ensuring the legibility of all text is a priority in all instances.

Where there is any possibility that the quality of legibility might be compromised by the use of this Extra Light weight please default to Mylius Modern Light.

Note: Sub brand text is always presented in Mylius Modern Regular.

Si meliora  
dies, ut vina,  
poemata reddit  
dolor amit



**BRITISH AIRWAYS**  
Club World

Headline copy in Mylius Modern Light, adding weight and substance to the text which will be valuable when type is presented at small sizes, as pale colour tints and when reproduction quality is uncertain.

Note: Sub brand text is always presented in Mylius Modern Regular.

Si meliora  
dies, ut vina,  
poemata reddit  
dolor amit



**BRITISH AIRWAYS**  
Club World

Headline copy in Mylius Modern Regular, which is the maximum strength recommended for headline copy. The use of Mylius Modern Regular should ensure legibility of text in all instances providing that the contrast colour between text and background is in balance.

Please note that pale colours will always challenge legibility in print. Note: Sub brand text is always presented in Mylius Modern Regular.



## BRITISH AIRWAYS

Brand Guidelines

Version 1. September 2007.

3.18 Application

### Brand prefix narrative content

Copy will vary in both content and length. This text used here is for diagrammatic representation only. Each communications piece will require specific copy writing.

Copy will vary in both content and length. We recommend that a text column is created to the width of the logotype and that all copy sits within that column to avoid the text column dominating the prefix brandmark.

Associated text both preceding and following the prefix brandmark will also change depending on the subject of the communications piece and specific brand messaging at any given time.

Lorem ipsumlo  
est amet a duis  
voulpat diauser  
solor ar veta mis



**BRITISH AIRWAYS**

Column width  
approximately  
equals the  
length of the  
British Airways  
logotype

— Lorem ipsumlo  
est amet a duis  
voulpat diauser  
solor ar veta mis

duis et nomnie  
alto vidi esta et  
psum dolor erst

Lorem ipsum



**BRITISH AIRWAYS**

Voulpat diauser

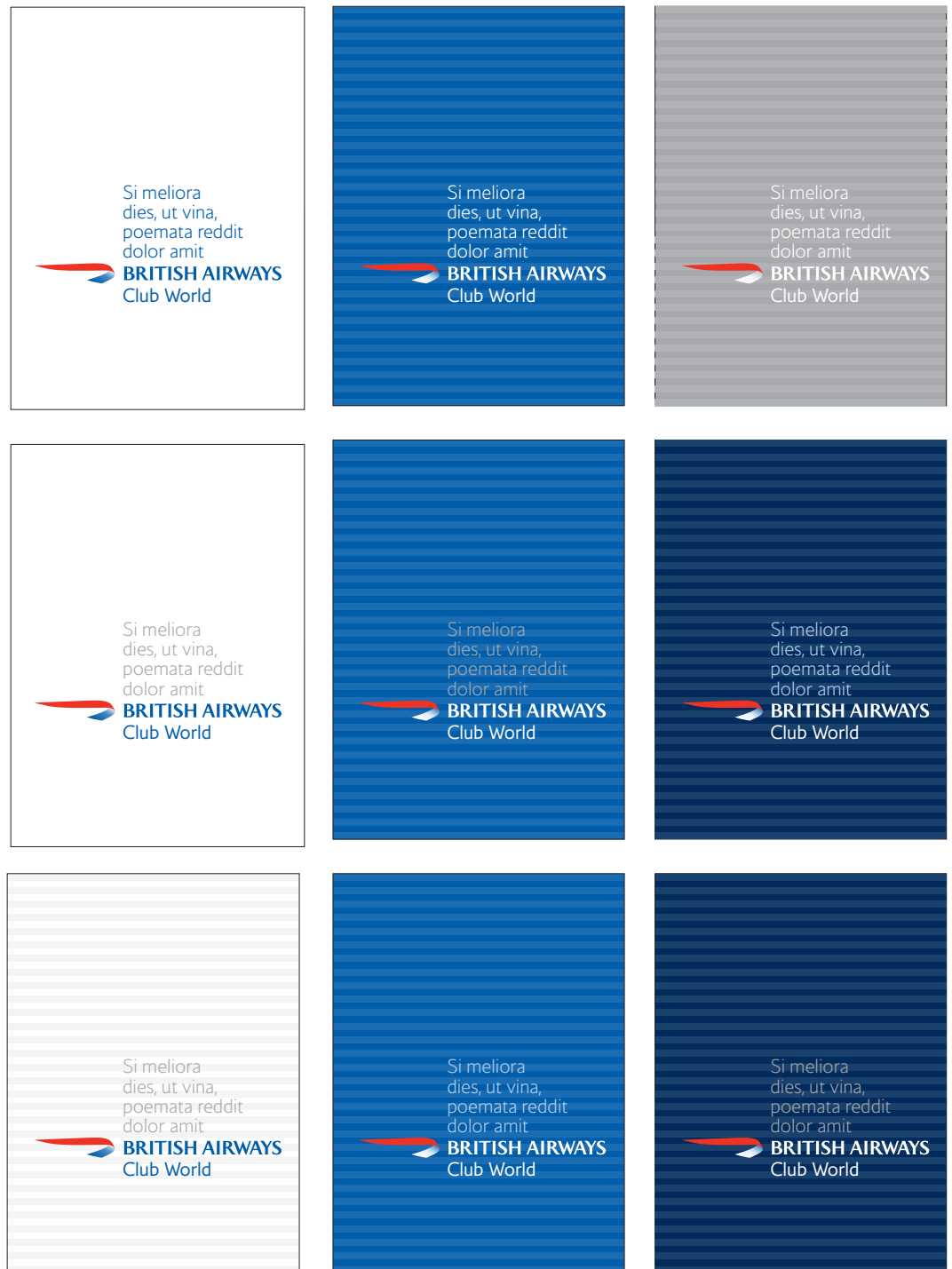


### External branding and communications type colour balance

Colour offers us flexibility across the core colour palette.

The secondary colour palette can also extend the brand presentation without losing its British Airways look and feel.

Please note that the cabin brand 'Club World' assumes the same colour as British Airways. This would be true of all products and service types.



### Brand prefix construction and spacing

The Speedmarque and logotype can either precede, follow or wrap around accompanying text.

In this format the cap height of the headline is equal to the cap height of the logotype.



Lorem ipsumlo  
est amet a duis  
vouldpat diauser  
solor ar veta mis



Lorem ipsumlo x

est amet a duis  
vouldpat diauser  
solor ar veta mis



### Brand prefix construction and spacing

Text can also be detached from the speedmarque logotype component but must remain related through size and the ranged left relationship (see illustration 1).

The brand prefix arrangement can also form the relationship between 'call to action' messages (see illustration 2) and cabin product identities (see illustration 3).

Illustration 1

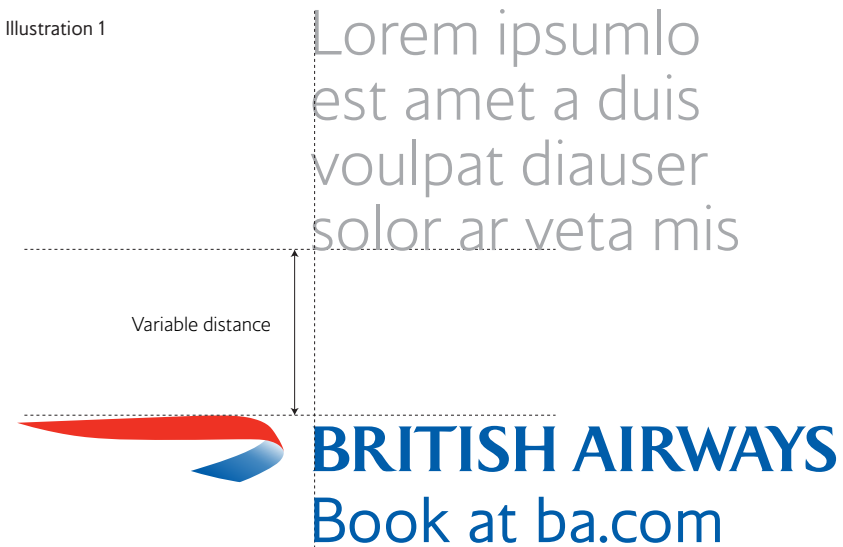


Illustration 2



Illustration 3



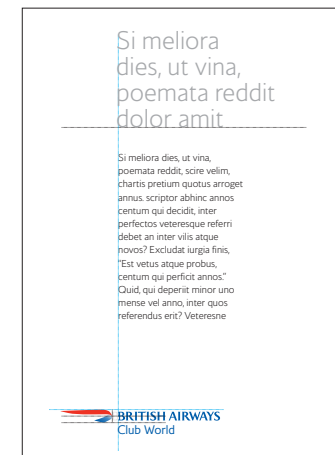
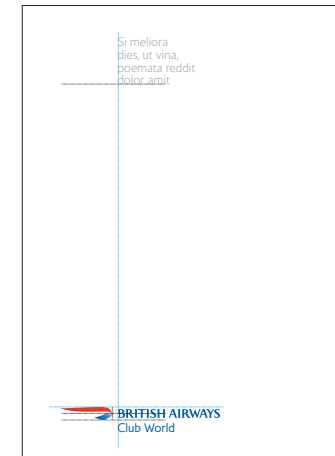
## External branding and communications page layout

This construction can vary in scale and position to create a distinctive British Airways look whether against flat colour ribbed background, or illustration or photography.

The same simple principles apply when building layouts with large amounts of body copy.

Range left and maintain the principle of a simple typographic structure.

Lorem ipsumlo  
est amet a duis  
voulpat diauser  
solor ar veta mis





## BRITISH AIRWAYS

### Brand Guidelines

Version 1. September 2007.

#### 3.23 Application

### Cap height and leading

In order to keep an easy-on-the-eye feel to communications we are recommending a relatively compact scaling structure across typesizes.

For text copy - below 14pt type we are suggesting an additional 4pt leading above the point sizes to ease legibility at smaller sizes.

For larger copy - above 14pt type we are suggesting a 2pt leading above the point size.

#### Body copy

Si meliora  
dies, ut vina,  
poemata reddit  
dolor amit

6/10pt leading

Si meliora  
dies, ut vina,  
poemata reddit  
dolor amit

8/12pt leading

Si meliora  
dies, ut vina,  
poemata reddit  
dolor amit

10/14pt leading

Si meliora  
dies, ut vina,  
poemata reddit  
dolor amit

12/16pt leading

#### Headline copy

Si meliora  
dies, ut vina,  
poemata reddit  
dolor amit

14/16pt leading

Si meliora  
dies, ut vina,  
poemata reddit  
dolor amit

16/18pt leading

Si meliora  
dies, ut vina,  
poemata reddit  
dolor amit

18/22pt leading

Si meliora  
dies, ut vina,  
poemata reddit  
dolor amit

22/24pt leading



## BRITISH AIRWAYS

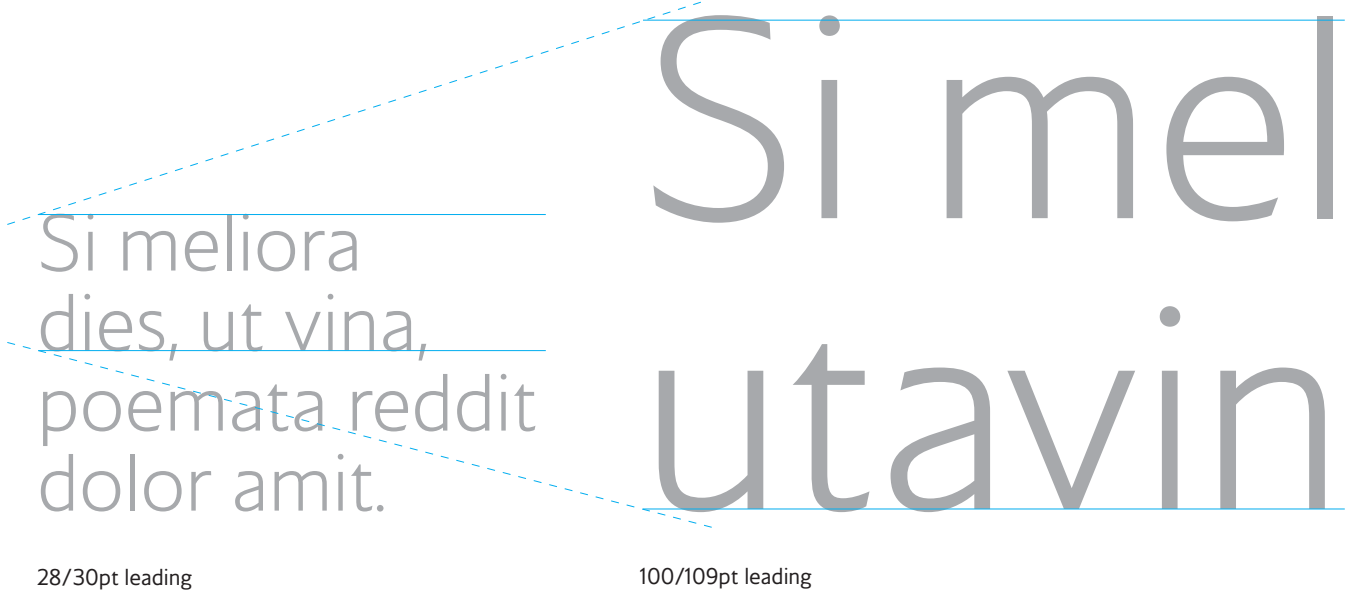
Brand Guidelines

Version 1. September 2007.

3.24 Application

### Cap height and leading

An easy way to scale headlines above 28pt/30pt is to set it at 28/30pt and proportionately enlarge the type on screen to maintain the relationship.

A diagram illustrating text scaling. It shows two examples of the Latin phrase "Si meliora dies, ut vina, poemata reddit dolor amit." The first example is at a smaller size with a 28/30pt leading. The second example is at a larger size with a 100/109pt leading. Dashed lines connect the top and bottom of the text in both examples, showing that the leading is scaled proportionally with the font size. Horizontal lines are drawn across the text to indicate the cap height and leading.

Si meliora  
dies, ut vina,  
poemata reddit  
dolor amit.

28/30pt leading

Si mel  
utavin

100/109pt leading



## BRITISH AIRWAYS

Brand Guidelines

Version 1. September 2007.

3.25 Application

### Headline type colour - advertising communications

Preferred type colour for headline copy  
for advertising communications is  
specified on [babrand.com](http://babrand.com).

Lorem ipsumlo  
est amet a duis  
voulpat diauser  
solor ar veta mis



**BRITISH AIRWAYS**  
Club World

Lorem ipsumlo  
est amet a duis  
voulpat diauser  
solor ar veta mis



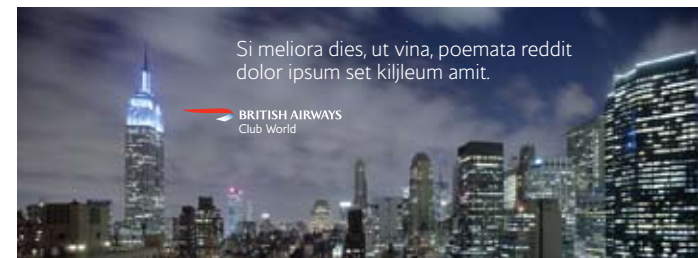
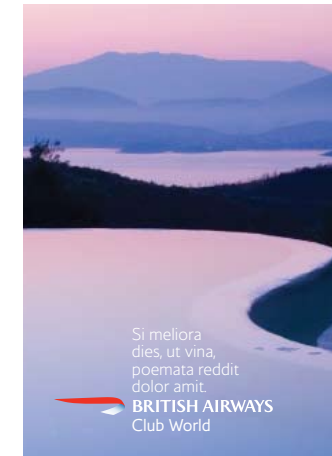
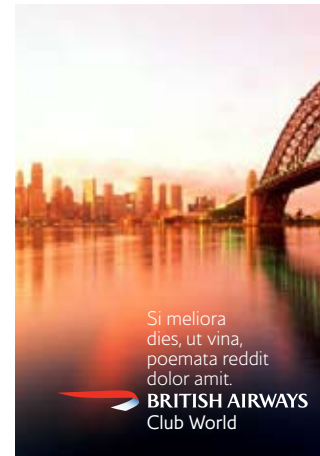
**BRITISH AIRWAYS**  
Club World

## Layout and photography

This construction can vary in scale and position to create a distinctive British Airways look whether against flat colour, illustration or photography. The same simple principles apply when building layouts with large amounts of body copy.

Range left and maintain the principle of a simple typographic structure.

Photography, subject to licence. Do not use without prior consent.





### Large headline scale

Headline copy will, in some instances, require an altered relationship to the Speedmarque prefix. In these instances the range left principle still applies retaining the structural relationship despite change in scale.

### Large headline type weight

As type goes up in size lighter weights will add elegance and retain their strength in relationship to the prefix signature.





## BRITISH AIRWAYS

Brand Guidelines

Version 1. September 2007.

3.28 Application

### Large headline for signage

Headline text and product services messages can either precede or follow the British Airways prefix depending on the type of message and the appropriate etiquette at the point in the customer journey.



Please check-in here

BRITISH AIRWAYS



BRITISH AIRWAYS

Check-in

## In-journey cabin products - First

All cabin brands and products will have a uniform and fixed relationship to the brand prefix.

This relationship may appear with different emphasis depending upon who the communications piece is from and at which point in the journey the product is being presented.

For example, pre check-in British Airways may be assumed to be the lead in the brand hierarchy, whereas after check-in the product or cabin brand may assume the lead in the communications piece.



White



Warm Grey 7

First



Pre check-in British Airways led (e.g. above-the-line)



Pre check-in product led (e.g. direct marketing)



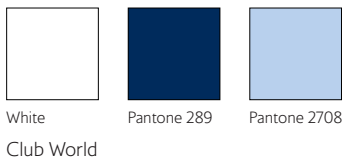
Post check-in product led (e.g. journey collateral)

## In-journey cabin products - Club World

All cabin brands and products will have a uniform and fixed relationship to the brand prefix.

This relationship may appear with different emphasis depending upon who the communications piece is from and at which point in the journey the product is being presented.

For example, pre check-in British Airways may be assumed to be the lead in the brand hierarchy, whereas after check-in the product or cabin brand may assume the lead in the communications piece.



Pre check-in British Airways led (e.g. above-the-line)



Pre check-in product led (e.g. direct marketing)



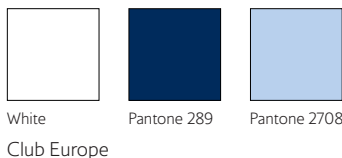
Post check-in product led (e.g. journey collateral)

## In-journey cabin products - Club Europe

All cabin brands and products will have a uniform and fixed relationship to the brand prefix.

This relationship may appear with different emphasis depending upon who the communications piece is from and at which point in the journey the product is being presented.

For example, pre check-in British Airways may be assumed to be the lead in the brand hierarchy, whereas after check-in the product or cabin brand may assume the lead in the communications piece.



Pre check-in British Airways led (e.g. above-the-line)



Pre check-in product led (e.g. direct marketing)



Post check-in product led (e.g. journey collateral)

## In-journey cabin products - World Traveller

All cabin brands and products will have a uniform and fixed relationship to the brand prefix.

This relationship may appear with different emphasis depending upon who the communications piece is from and at which point in the journey the product is being presented.

For example, pre check-in British Airways may be assumed to be the lead in the brand hierarchy, whereas after check-in the product or cabin brand may assume the lead in the communications piece.



White  
Pantone 286  
Pantone 485  
World Traveller



Pre check-in British Airways led (e.g. above-the-line)



Pre check-in product led (e.g. direct marketing)



Post check-in product led (e.g. journey collateral)

## In-journey cabin products - World Traveller Plus

All cabin brands and products will have a uniform and fixed relationship to the brand prefix.

This relationship may appear with different emphasis depending upon who the communications piece is from and at which point in the journey the product is being presented.

For example, pre check-in British Airways may be assumed to be the lead in the brand hierarchy, whereas after check-in the product or cabin brand may assume the lead in the communications piece.



White



Pantone 286



Pantone 485

World Traveller Plus



Pre check-in British Airways led (e.g. above-the-line)



Pre check-in product led (e.g. direct marketing)



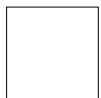
Post check-in product led (e.g. journey collateral)

## In-journey cabin products - Euro Traveller

All cabin brands and products will have a uniform and fixed relationship to the brand prefix.

This relationship may appear with different emphasis depending upon who the communications piece is from and at which point in the journey the product is being presented.

For example, pre check-in British Airways may be assumed to be the lead in the brand hierarchy, whereas after check-in the product or cabin brand may assume the lead in the communications piece.



White



Pantone 286



Pantone 485

Euro Traveller



Pre check-in British Airways led (e.g. above-the-line)



Pre check-in product led (e.g. direct marketing)



Post check-in product led (e.g. journey collateral)



## In-journey cabin products - Executive Club

All cabin brands and products will have a uniform and fixed relationship to the brand prefix.

This relationship may appear with different emphasis depending upon who the communications piece is from and at which point in the journey the product is being presented.

For example, pre check-in British Airways may be assumed to be the lead in the brand hierarchy, whereas after check-in the product or cabin brand may assume the lead in the communications piece.



Pantone 286   Pantone 877   Pantone 871  
Executive Club



Pre check-in British Airways led (e.g. above-the-line)



Pre check-in product led (e.g. direct marketing)

## Background control

The examples shown opposite should be used as a guide for selecting the correct prefix colourway for your background.

When applying the prefix to photographic backgrounds always attempt to place the prefix in an area of minimum clutter. Avoid busy or heavily textured backgrounds.

The legibility of text must always be achieved so ensure a good contrast between text and the background it sits upon.

### Solid colour backgrounds



Light background

This is the preferred method of reproducing the prefix



Mid background

The positive or reversed out option of the prefix may be used depending on the tone of the background



Dark background

The reversed out option of the prefix must be used on dark backgrounds.

### Photographic backgrounds



Light tone background

The positive option of the prefix must be used



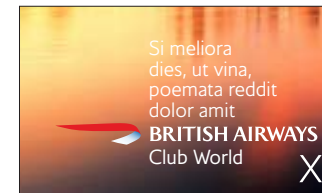
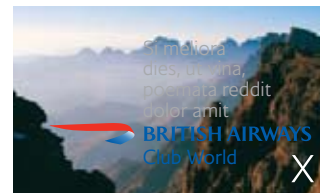
Mid-tone background

The positive or reversed out option of the prefix may be used depending on the tone of texture of the background image

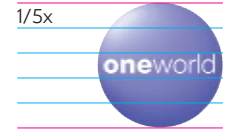


Dark tone background

The reversed out option of the prefix must be used on dark backgrounds.



Avoid placing the identity components against complex textures and confined spaces.  
 Never place the speedmarque against 'red' backgrounds as this absorbs the integral corporate red and compromises stand out.



Lorem ipsumlo  
est amet a duis  
voulpat diauser  
solor ar veta mis



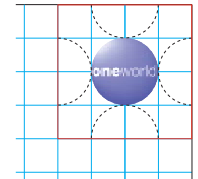
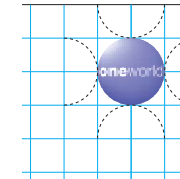
### Brand prefix construction oneworld

The oneworld member logo appears on all external communications wherever the prefix signature appears with the full British Airways logotype. The relationship of the two marks is established by aligning the overall height of the oneworld logo with that of the Speedmarque.

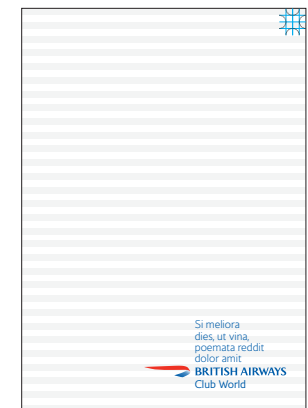
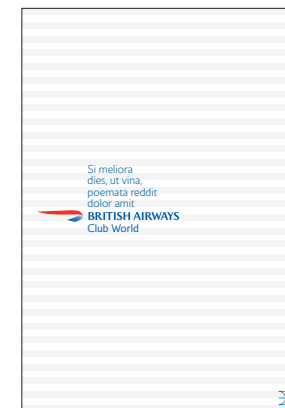
The preferred position of a oneworld logo on a British Airways communication is top or bottom right of the page.

The minimum safe area around the oneworld logo is established by half the diameter of the logo.

oneworld safe area



### Positioning the oneworld logo





## BRITISH AIRWAYS

Brand Guidelines

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3.38 Application

### Brand prefix construction oneworld/rib effect

When placing the oneworld logo against the rib effect background a safe area is required to protect the integrity of the halo which surrounds the oneworld logo. This situation arises primarily when using darker coloured backgrounds.

Lorem ipsumlo  
est amet a duis  
voulpat diauser  
solor ar veta mis



# BRITISH AIRWAYS



3/5x



When placing the oneworld logo against the rib effect background a safe area is created by masking out an area in the base colour of the page to protect the integrity of the white vignette

## ba.com

On price driven campaigns and online 'ba.com' replaces the British Airways logotype with its own unique sizing and relationship to associated text.

Please note that ba.com appears in Mylius Modern bold and associated text in a contrasting type weight Mylius Modern Regular.



Relationship construction



## BRITISH AIRWAYS

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3.40 Application

### ba.com

Text may either precede or follow the ba.com prefix and may also run between the Speedmarque and the ba.com logotype.

In all other ways the ba.com prefix follows the conventions set out for the British Airways prefix.



Note: While it's acceptable to break the prefix relationship with ba.com, never insert words between the Speedmarque and the British Airways logotype in its prefix format.



## BRITISH AIRWAYS

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3.41 Application

### Brand prefix stacked for narrow space

Where horizontal space is restricted a vertical stacked format of the prefix is available.

This presentation is restricted, please seek advice from the BA Design Management team before applying it.



**BRITISH AIRWAYS**



**BRITISH  
AIRWAYS**



# BRITISH AIRWAYS

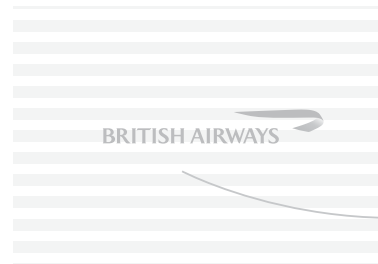
Brand Guidelines

Version 1. September 2007.

3.42 Application

## In-journey

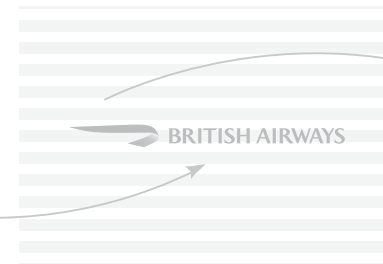
The following pages show the treatment of brand prefix identity in-journey. Specifically for use in environments 'owned' by British Airways e.g inside lounge environments, on board the aircraft, inside BA publications.



### 1. Corporate identity

The logotype and speedmarque are common to both the corporate and brand identities.

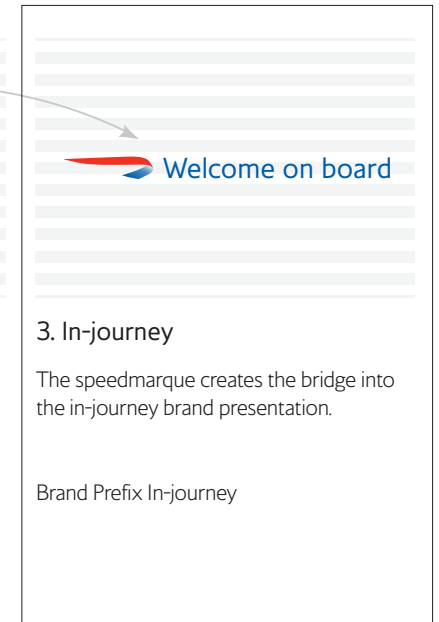
Corporate Signature



### 2. Brand prefix

The logotype creates a bridge into the customer facing brand presentation.

Brand Prefix



### 3. In-journey

The speedmarque creates the bridge into the in-journey brand presentation.

Brand Prefix In-journey





## BRITISH AIRWAYS

Brand Guidelines

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3.43 Application

### The prefix – In-journey

The in-journey prefix format is for use once passengers are within the British Airways 'owned' environment - after check-in (e.g. on board the aircraft, within lounges, within in-flight publications etc.).

We aim to relax our brand presentation by allowing the Speedmarque itself to signal the brand, losing the necessity to repeat the British Airways logotype.

Similarly, in certain applications within the British Airways 'owned' environment we can further relax the brand presentation by adopting single colour.

Note: The Speedmarque has a different, realigned relationship to the cap height of the text creating balance between Speedmarque and copy.



Welcome on board



Welcome on board



Welcome on board

### Brand prefix construction and spacing

The in-journey prefix construction has been carefully created to equate to the communications/branding logotype construction while retaining a balance between speedmarque and text only. This is a locked relationship and should not be changed or modified.

Please note that the recommended typeface in this format is Mylius modern regular.





## BRITISH AIRWAYS

Brand Guidelines

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3.45 Application



Welcome on board

### Brand prefix narrative content

Copy will vary in both content and length, and can be presented in a variety of layouts ranging from single words to full sentences. The common feature that unites the brand message is the use of the speedmarque prefix to introduce the message, making the connection directly to the brand. Each communications piece will require specific copy writing.



Vertical format  
Copy can be presented both vertically and horizontally, depending on the design/communications piece. To create a vertical 'stack' we recommend that a maximum line of 5 words per line to create a compact but easy to read typographic structure.

Lorem ipsumlo  
est amet a dui  
solor ar veta mis  
duis et nomnie  
alto vidi esta et  
psum dolor erst

Horizontal format  
Where a design format dictates a horizontal layout simply run the line of text from the speedmarque and break the line as appropriate.  
Please note, long lines of copy are difficult to read so please ensure that the line length is both appropriate and legible.



Lorem ipsumloest amet a dui  
solor ar veta mis



## BRITISH AIRWAYS

Brand Guidelines

Version 1. September 2007.

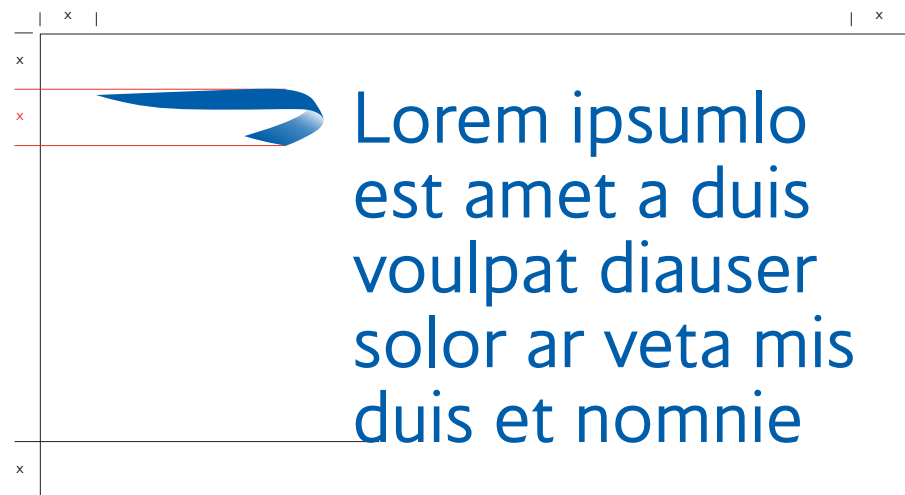
3.46 Application

### The brand prefix clear space area

The brand prefix must be given prominence and visibility. The two illustrations opposite show how to protect the prefix construction. Firstly the prefix construction on a single line and secondly the prefix together with the text column.

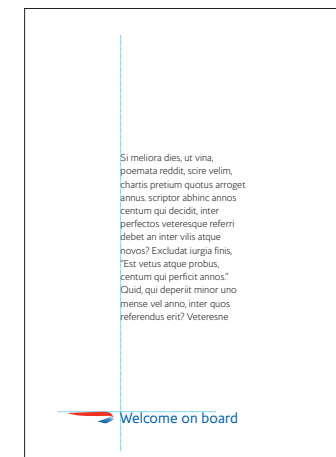
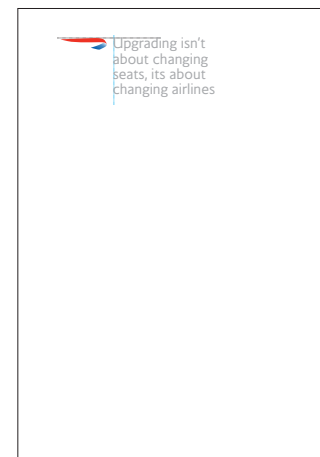
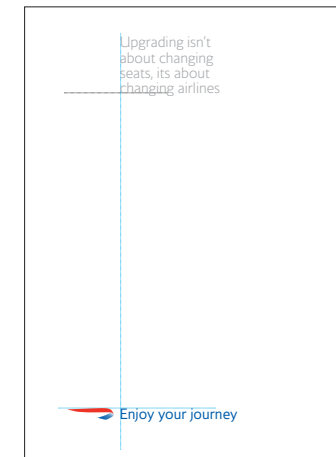
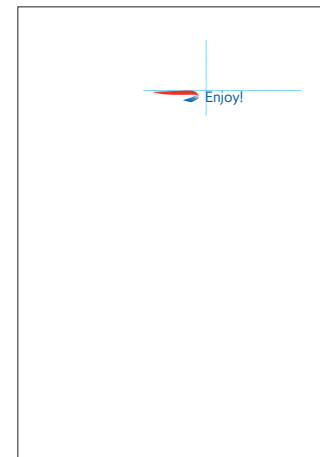
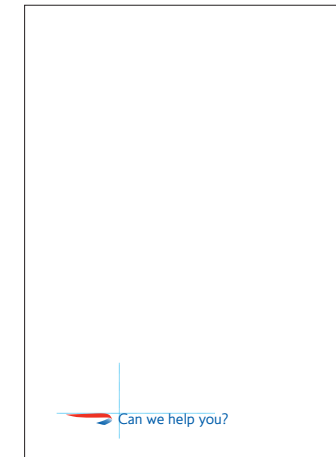
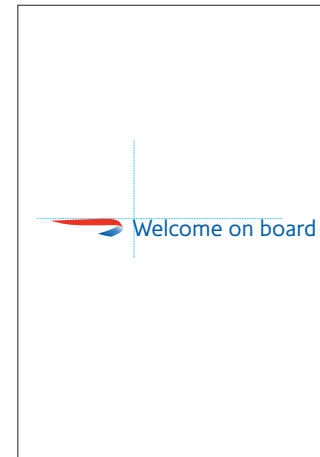
The clear space area shown opposite is the minimum clear space - we recommend that you increase this space wherever possible.

The clear space area is based on 'x', the depth of the speedmarque.



## In-journey layout

This construction can vary in scale and position to create a distinctive British Airways look whether against flat colour, illustration or photography. The same simple principles apply when building layouts with large amounts of body copy. Range left and maintain the principle of a simple typographic structure.

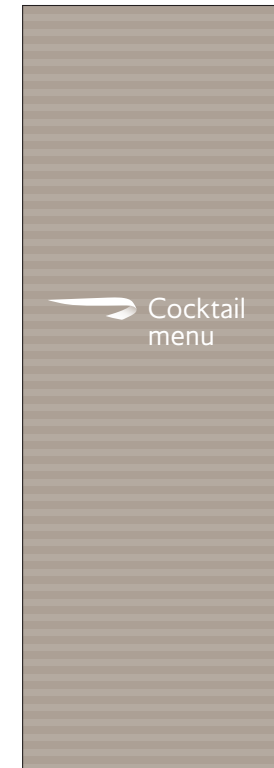
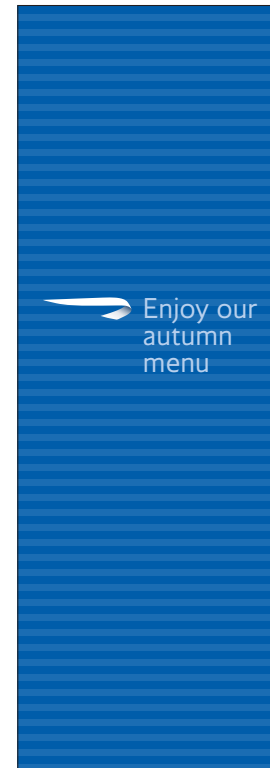


## In-journey layout

This construction can vary in scale and position to create a distinctive British Airways look whether against flat colour, illustration or photography.

The same simple principles apply when building layouts with large amounts of body copy.

Range left and maintain the principle of a simple typographic structure.



Note: Diagram not to scale





## BRITISH AIRWAYS

Brand Guidelines

Version 1. September 2007.

3.49 Application



Please ensure that the single colour version of the Speedmarque is carefully applied with the halftone tint always matching text or background colourway.

### The prefix – In-journey Single colour use

Once customers are within British Airways journey there will be an opportunity to relax the corporate brand expression.

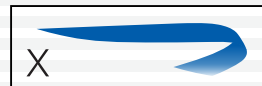
This can be achieved by reducing the reliance on the red, white and blue 'beacon' branding and also allowing the Speedmarque to carry the British Airways brand signal, dropping the logotype. This single colour presentation is particularly relevant in certain online environments - once onboard the aircraft, within BA lounge facilities and publications.



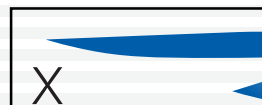
Welcome on board



Welcome on board



Always ensure that the integrity of the tint within the Speedmarque is correctly balanced.



British Airways

Never use this in-journey prefix format to connect the speedmarque and a text version of the British Airways name. This creates a conflict with the Speedmarque/logotype prefix format.



## BRITISH AIRWAYS

Brand Guidelines

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3.50 Application

### The prefix – In-journey Conversational style

By relaxing the brand presentation in this way we gain the opportunity to use text to communicate appropriately with customers along the British Airways journey.

Note: If punctuation is required within a sentence then the sentence should be concluded with a full stop. However, if there is no other punctuation within the sentence, do not use a full stop.

 It's great to have you on board today.

 With our compliments

 Be our guest, just ask.

 Thank you for flying with us today

 We hope to see you again soon

 **British Airways. Be our guest, just ask.**

Never use this in-journey prefix format to connect the Speedmarque and a text version of the British Airways name. This creates a conflict with the Speedmarque/logotype prefix format.





## BRITISH AIRWAYS

Brand Guidelines

Version 1. September 2007.

3.51 Application

### Prefix in-journey

#### Single colour use

When applying the prefix in-journey always keep its presentation simple. Use 1 colour only within any given line of text and ensure that the Speedmarque colour matches the text colour. Avoid an overuse of red and use common sense to avoid pale colours and soft contrast text, as ensuring legibility and clarity is always a priority.



It's great to have you on board today.



With our compliments



Be our guest, just ask.



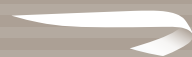
Thank you for flying with us today



It's great to have you on board today



With our compliments



Be our guest, just ask.



Thank you for flying with us today



Prefix in-journey  
Single colour use

When applying the prefix in-journey always keep its presentation simple. Use 1 colour only within any given line of text and ensure that the Speedmarque colour matches the text colour. Avoid an overuse of red and use common sense to avoid pale colours and soft contrast text, as ensuring legibility and clarity is always a priority.

 It's great to have you on board today. X

 With our compliments X

 Be our guest, just ask. X

 Thank you for flying with us today X

 It's great to have you on board today X

 With our compliments X

 Be our guest, just ask. X

 Thank you for flying with us today X



When the Speedmarque is used against a colour outside the corporate palette it should naturally default to a blue internal vignette.

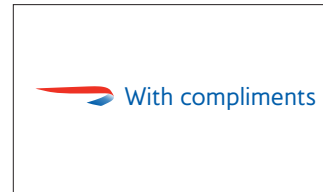
## Prefix in-journey Background control

The examples shown opposite should be used as a guide for selecting the correct colour balance and prefix signature for your background.

When applying the signature to photographic backgrounds always attempt to place the signature in an area of minimum clutter.

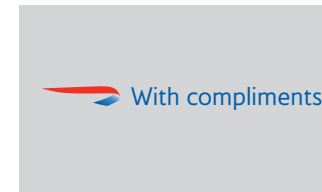
The legibility of text must always be achieved so ensure a good contrast between text and the background it sits upon.

### Solid colour backgrounds



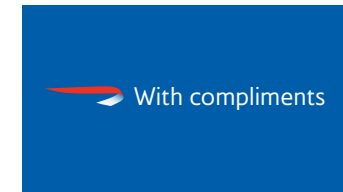
Light background

This is the preferred method of reproducing the signature.



Mid background

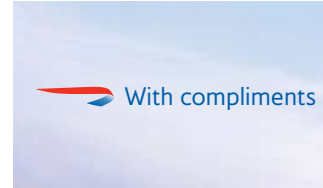
The positive or reversed out option of the signature may be used depending on the tone of the background.



Dark background

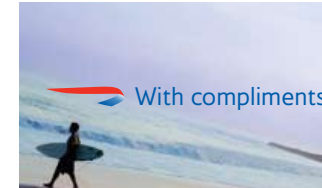
The reversed out option of the signature must be used on dark backgrounds.

### Photographic backgrounds



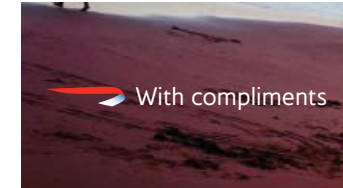
Light tone background

The positive option of the signature must be used.



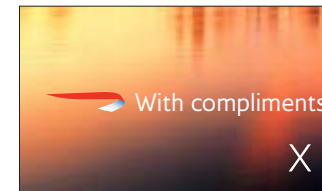
Mid-tone background

The positive or reversed out option of the signature may be used depending on the tone of texture of the background image.



Dark tone background

The reversed out option of the signature must be used on dark backgrounds.



Avoid placing the identity components against complex textures and confined spaces. Never place the Speedmarque against 'red' backgrounds as this absorbs the integral corporate red and compromises stand out.



## BRITISH AIRWAYS

Brand Guidelines

Version 1. September 2007.

3.54 Application

### In-journey cabin products - First

The in-journey prefix format aligns all cabin brand identities for on board cabin brands and Executive Club.

Each cabin brand identity has its own distinctive colour story.

Each cabin brand identity requires the same safe area and conforms to the same layout principles as the core prefix identity.



White

First



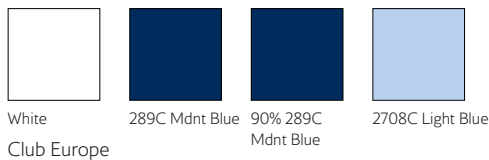
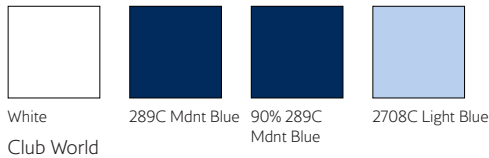
Warm Grey 7

### In-journey cabin products - Club World/Club Europe

The in-journey prefix format aligns all cabin brand identities for on board cabin brands and Executive Club.

Each cabin brand identity has its own distinctive colour story.

Each cabin brand identity requires the same safe area and conforms to the same layout principles as the core prefix identity.

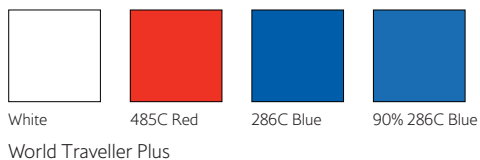
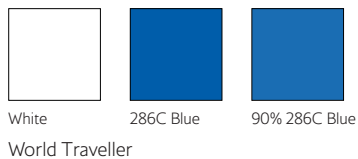


In-journey cabin products -  
 World Traveller/  
 World Traveller Plus

The in-journey prefix format aligns all cabin brand identities for on board cabin brands and Executive Club.

Each cabin brand identity has its own distinctive colour story.

Each cabin brand identity requires the same safe area and conforms to the same layout principles as the core prefix identity.

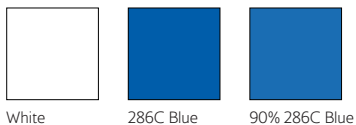


### In-journey cabin products - Euro Traveller

The in-journey prefix format aligns all cabin brand identities for on board cabin brands and Executive Club.

Each cabin brand identity has its own distinctive colour story.

Each cabin brand identity requires the same safe area and conforms to the same layout principles as the core prefix identity.



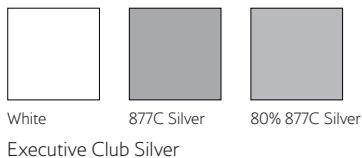
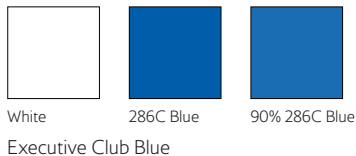
White      286C Blue      90% 286C Blue  
Euro Traveller

### In-journey Executive Club - Blue and Silver

The in-journey prefix format aligns all cabin brand identities for on board cabin brands and Executive Club.

Each cabin brand identity has its own distinctive colour story.

Each cabin brand identity requires the same safe area and conforms to the same layout principles as the core prefix identity.



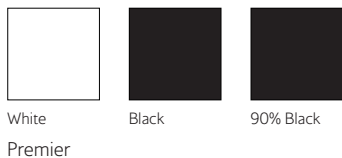
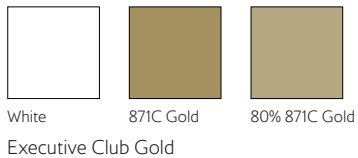


### In-journey Executive Club - Gold and Premier

The in-journey prefix format aligns all cabin brand identities for on board cabin brands and Executive Club.

Each cabin brand identity has its own distinctive colour story.

Each cabin brand identity requires the same safe area and conforms to the same layout principles as the core prefix identity.





**BRITISH AIRWAYS**

Brand Guidelines

Version 1. September 2007.









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Corporate Identity stand alone  
Brand signature (preferred format)

<p>Corporate Positive 4 Colour half tone Ref: A1</p> 	<p>Corporate Positive 2 Colour solid Ref: A3</p> 	<p>Corporate Positive B+W halftone Ref: A5</p> 	<p>Corporate Positive B+W Line artwork Ref: A7</p> 
<p>Corporate Reversed 4 Colour half tone Ref: A2</p> 	<p>Corporate Reversed 2 Colour solid Ref: A4</p> 	<p>Corporate Reversed B+W halftone Ref: A6</p> 	<p>Corporate Reversed B+W Line artwork Ref: A8</p> 









Corporate Identity stand alone  
Brand signature (Stacked format)

<p>Corporate Stacked Positive 4 Colour half tone Ref: B1</p> 	<p>Corporate Stacked Positive 2 Colour solid Ref: B3</p> 	<p>Corporate Stacked Positive B+W halftone Ref: B5</p> 	<p>Corporate Stacked Positive B+W Line artwork Ref: B7</p> 
<p>Corporate Stacked Reversed 4 Colour half tone Ref: B2</p> 	<p>Corporate Stacked Reversed 2 Colour solid Ref: B4</p> 	<p>Corporate Stacked Reversed B+W halftone Ref: B6</p> 	<p>Corporate Stacked Reversed B+W Line artwork Ref: B8</p> 









## Prefix Brand signature

<p>Prefix Brand Positive 4 Colour half tone Ref: C1</p> 	<p>Prefix Brand Positive 2 Colour solid Ref: C3</p> 	<p>Prefix Brand Positive B+W halftone Ref: C5</p> 	<p>Prefix Brand Positive B+W Line artwork Ref: C7</p> 
<p>Prefix Brand Reversed 4 Colour half tone Ref: C2</p> 	<p>Prefix Brand Reversed 2 Colour solid Ref: C4</p> 	<p>Prefix Brand Reversed B+W halftone Ref: C6</p> 	<p>Prefix Brand Reversed B+W Line artwork Ref: C8</p> 









Corporate Identity stand alone  
Brand signature (Stacked format)

<p>Prefix Brand Stacked Positive 4 Colour half tone Ref: D1</p> 	<p>Prefix Brand Stacked Positive 2 Colour solid Ref: D3</p> 	<p>Prefix Brand Stacked Positive B+W halftone Ref: D5</p> 	<p>Prefix Brand Stacked Positive B+W Line artwork Ref: D7</p> 
<p>Prefix Brand Stacked Reversed 4 Colour half tone Ref: D2</p> 	<p>Prefix Brand Stacked Reversed 2 Colour solid Ref: D4</p> 	<p>Prefix Brand Stacked Reversed B+W halftone Ref: D6</p> 	<p>Prefix Brand Stacked Reversed B+W Line artwork Ref: D8</p> 

Prefix Brand signature  
 Vertical text template

<p>Prefix Brand Vertical Text Positive 4 Colour half tone          Ref: E1</p> 	<p>Prefix Brand Vertical Text Positive 2 Colour solid          Ref: E3</p> 	<p>Prefix Brand Vertical Text Positive B+W halftone          Ref: E5</p> 	<p>Prefix Brand Vertical Text Positive B+W Line artwork          Ref: E7</p> 
<p>Prefix Brand Vertical Text Reversed 4 Colour half tone          Ref: E2</p> 	<p>Prefix Brand Vertical Text Reversed 2 Colour solid          Ref: E4</p> 	<p>Prefix Brand Vertical Text Reversed B+W halftone          Ref: E6</p> 	<p>Prefix Brand Vertical Text Reversed B+W Line artwork          Ref: E8</p> 

## Prefix Brand signature Horizontal text template

<p>Prefix Brand Horizontal Text Positive 4 Colour half tone Ref: F1</p>  <b>BRITISH AIRWAYS</b> Text temp	<p>Prefix Brand Horizontal Text Positive 2 Colour solid Ref: F3</p>  <b>BRITISH AIRWAYS</b> Text temp	<p>Prefix Brand Horizontal Text Positive B+W halftone Ref: F5</p>  <b>BRITISH AIRWAYS</b> Text temp	<p>Prefix Brand Horizontal Text Positive B+W Line artwork Ref: F7</p>  <b>BRITISH AIRWAYS</b> Text temp
<p>Prefix Brand Horizontal Text Reversed 4 Colour half tone Ref: F2</p>  <b>BRITISH AIRWAYS</b> Text temp	<p>Prefix Brand Horizontal Text Reversed 2 Colour solid Ref: F4</p>  <b>BRITISH AIRWAYS</b> Text temp	<p>Prefix Brand Horizontal Text Reversed B+W halftone Ref: F6</p>  <b>BRITISH AIRWAYS</b> Text temp	<p>Prefix Brand Horizontal Text Reversed B+W Line artwork Ref: F8</p>  <b>BRITISH AIRWAYS</b> Text temp





# BRITISH AIRWAYS

## Brand Guidelines



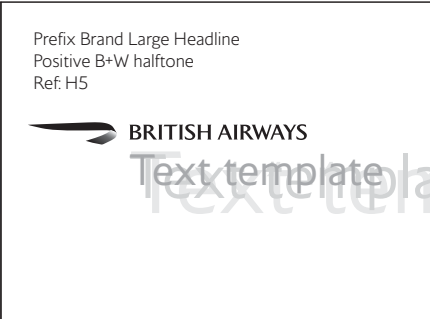



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4.7 Library

### Prefix Brand signature Large headline templates

<p>Prefix Brand Large Headline Positive 4 Colour half tone Ref: G1</p>  <p>The template shows the British Airways logo and the text 'Text template' in a light blue, semi-transparent font. The logo is in its standard color, and the text is a light blue color.</p>	<p>Prefix Brand Large Headline Positive 2 Colour solid Ref: G3</p>  <p>The template shows the British Airways logo and the text 'Text template' in a solid blue color. The logo is in its standard color.</p>	<p>Prefix Brand Large Headline Positive B+W halftone Ref: G5</p>  <p>The template shows the British Airways logo and the text 'Text template' in a black and white halftone pattern. The logo is in its standard color.</p>
<p>Prefix Brand Large Headline Reversed 4 Colour half tone Ref: G2</p>  <p>The template shows the British Airways logo and the text 'Text template' in a light blue, semi-transparent font. The background is a solid blue color. The logo is in its standard color.</p>	<p>Prefix Brand Large Headline Reversed 2 Colour solid Ref: G4</p>  <p>The template shows the British Airways logo and the text 'Text template' in a solid blue color. The background is a solid blue color. The logo is in its standard color.</p>	<p>Prefix Brand Large Headline Reversed B+W halftone Ref: G6</p>  <p>The template shows the British Airways logo and the text 'Text template' in a black and white halftone pattern. The background is a solid black color. The logo is in its standard color.</p>

## Prefix Brand signature Large headline templates

<p>Prefix Brand Large Headline Positive 4 Colour half tone Ref: H1</p>  <p>The template shows the British Airways logo and the text 'BRITISH AIRWAYS' in blue, followed by 'Text template' in a light blue font. The background is white.</p>	<p>Prefix Brand Large Headline Positive 2 Colour solid Ref: H3</p>  <p>The template shows the British Airways logo and the text 'BRITISH AIRWAYS' in blue, followed by 'Text template' in a blue font. The background is white.</p>	<p>Prefix Brand Large Headline Positive B+W halftone Ref: H5</p>  <p>The template shows the British Airways logo and the text 'BRITISH AIRWAYS' in black, followed by 'Text template' in a grey font. The background is white.</p>
<p>Prefix Brand Large Headline Reversed 4 Colour half tone Ref: H2</p>  <p>The template shows the British Airways logo and the text 'BRITISH AIRWAYS' in white, followed by 'Text template' in a light blue font. The background is blue.</p>	<p>Prefix Brand Large Headline Reversed 2 Colour solid Ref: H4</p>  <p>The template shows the British Airways logo and the text 'BRITISH AIRWAYS' in white, followed by 'Text template' in a blue font. The background is blue.</p>	<p>Prefix Brand Large Headline Reversed B+W halftone Ref: H6</p>  <p>The template shows the British Airways logo and the text 'BRITISH AIRWAYS' in white, followed by 'Text template' in a white font. The background is black.</p>









## Prefix Brand signature Club World

<p>Prefix Brand Club World Positive 4 Colour half tone Ref: i1</p> 	<p>Prefix Brand Club World Positive 4 Colour half tone Ref: i3</p> 	<p>Prefix Brand Club World Positive 4 Colour half tone Ref: i5</p> 	<p>Prefix Brand Club World Positive 4 Colour half tone Ref: i7</p> 
<p>Prefix Brand Club World Reversed 4 Colour half tone Ref: i2</p> 	<p>Prefix Brand Club World Reversed 4 Colour half tone Ref: i4</p> 	<p>Prefix Brand Club World Reversed 4 Colour half tone Ref: i6</p> 	<p>Prefix Brand Club World Reversed 4 Colour half tone Ref: i8</p> 

Prefix Brand signature  
 Club Europe

<p>Prefix Brand Club Europe          Positive 4 Colour half tone          Ref. J1</p> 	<p>Prefix Brand Club Europe          Positive 4 Colour half tone          Ref. J3</p> 	<p>Prefix Brand Club Europe          Positive 4 Colour half tone          Ref. J5</p> 	<p>Prefix Brand Club Europe          Positive 4 Colour half tone          Ref. J7</p> 
<p>Prefix Brand Club Europe          Reversed 4 Colour half tone          Ref. J2</p> 	<p>Prefix Brand Club Europe          Reversed 4 Colour half tone          Ref. J4</p> 	<p>Prefix Brand Club Europe          Reversed 4 Colour half tone          Ref. J6</p> 	<p>Prefix Brand Club Europe          Reversed 4 Colour half tone          Ref. J8</p> 









Prefix Brand signature  
 First

<p>Prefix Brand First          Positive 4 Colour half tone          Ref: K1</p> 	<p>Prefix Brand First          Positive 4 Colour half tone          Ref: K3</p> 	<p>Prefix Brand First          Positive 4 Colour half tone          Ref: K5</p> 	<p>Prefix Brand First          Positive 4 Colour half tone          Ref: K7</p> 
<p>Prefix Brand First          Reversed 4 Colour half tone          Ref: K2</p> 	<p>Prefix Brand First          Reversed 4 Colour half tone          Ref: K4</p> 	<p>Prefix Brand First          Reversed 4 Colour half tone          Ref: K6</p> 	<p>Prefix Brand First          Reversed 4 Colour half tone          Ref: K8</p> 









## Prefix Brand signature World Traveller

<p>Prefix Brand World Traveller Positive 4 Colour half tone Ref: L1</p> 	<p>Prefix Brand World Traveller Positive 4 Colour half tone Ref: L3</p> 	<p>Prefix Brand World Traveller Positive 4 Colour half tone Ref: L5</p> 	<p>Prefix Brand World Traveller Positive 4 Colour half tone Ref: L7</p> 
<p>Prefix Brand World Traveller Reversed 4 Colour half tone Ref: L2</p> 	<p>Prefix Brand World Traveller Reversed 4 Colour half tone Ref: L4</p> 	<p>Prefix Brand World Traveller Reversed 4 Colour half tone Ref: L6</p> 	<p>Prefix Brand World Traveller Reversed 4 Colour half tone Ref: L8</p> 

## Prefix Brand signature World Traveller Plus







<p>Prefix Brand World Traveller Plus Positive 4 Colour half tone Ref: M1</p> 	<p>Prefix Brand World Traveller Plus Positive 4 Colour half tone Ref: M3</p> 	<p>Prefix Brand World Traveller Plus Positive 4 Colour half tone Ref: M5</p> 	<p>Prefix Brand World Traveller Plus Positive 4 Colour half tone Ref: M7</p> 
<p>Prefix Brand World Traveller Plus Reversed 4 Colour half tone Ref: M2</p> 	<p>Prefix Brand World Traveller Plus Reversed 4 Colour half tone Ref: M4</p> 	<p>Prefix Brand World Traveller Plus Reversed 4 Colour half tone Ref: M6</p> 	<p>Prefix Brand World Traveller Plus Reversed 4 Colour half tone Ref: M8</p> 

## Prefix Brand signature Euro Traveller





<p>Prefix Brand Euro Traveller Positive 4 Colour half tone Ref. N1</p> 	<p>Prefix Brand Euro Traveller Positive 4 Colour half tone Ref. N3</p> 	<p>Prefix Brand Euro Traveller Positive 4 Colour half tone Ref. N5</p> 	<p>Prefix Brand Euro Traveller Positive 4 Colour half tone Ref. N7</p> 
<p>Prefix Brand Euro Traveller Reversed 4 Colour half tone Ref. N2</p> 	<p>Prefix Brand Euro Traveller Reversed 4 Colour half tone Ref. N4</p> 	<p>Prefix Brand Euro Traveller Reversed 4 Colour half tone Ref. N6</p> 	<p>Prefix Brand Euro Traveller Reversed 4 Colour half tone Ref. N8</p> 







Prefix Brand signature  
Executive Club  
Executive Club - Blue

<p>Prefix Brand Executive Club - Blue Positive 4 Colour half tone Ref: O1</p> 	<p>Prefix Brand Executive Club - Blue Positive 4 Colour half tone Ref: O3</p> 	<p>Prefix Brand Executive Club - Blue Positive 4 Colour half tone Ref: O5</p> 
<p>Prefix Brand Executive Club - Blue Reversed 4 Colour half tone Ref: O2</p> 	<p>Prefix Brand Executive Club - Blue Reversed 4 Colour half tone Ref: O4</p> 	<p>Prefix Brand Executive Club - Blue Reversed 4 Colour half tone Ref: O6</p> 







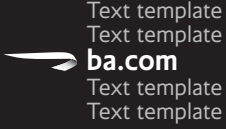
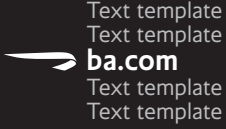
Prefix Brand signature  
Executive Club - Silver  
Executive Club - Gold

<p>Prefix Brand Executive Club - Silver Positive 4 Colour half tone Ref: P1</p>  <p>The logo features the British Airways logo on the left, followed by the text 'Executive Club' in a bold, sans-serif font, and 'BRITISH AIRWAYS' in a smaller, all-caps font below it.</p>	<p>Prefix Brand Executive Club - Silver Positive 4 Colour half tone Ref: P2</p>  <p>The logo features the British Airways logo on the left, followed by the text 'Executive Club' in a bold, sans-serif font.</p>	<p>Prefix Brand Executive Club - Gold Positive 4 Colour half tone Ref: P3</p>  <p>The logo features the British Airways logo on the left, followed by the text 'Executive Club' in a bold, sans-serif font, and 'BRITISH AIRWAYS' in a smaller, all-caps font below it.</p>	<p>Prefix Brand Executive Club - Gold Positive 4 Colour half tone Ref: P4</p>  <p>The logo features the British Airways logo on the left, followed by the text 'Executive Club' in a bold, sans-serif font.</p>
--	---	--	--







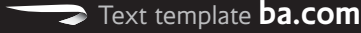
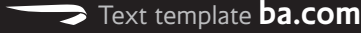
## Prefix Brand signature Premier

<p>Prefix Brand Premier Positive 4 Colour half tone Ref: Q1</p> 	<p>Prefix Brand Premier Positive 4 Colour half tone Ref: Q3</p> 
<p>Prefix Brand Premier Reversed 4 Colour half tone Ref: Q2</p> 	<p>Prefix Brand Premier Reversed 4 Colour half tone Ref: Q4</p> 









Prefix ba.com  
 Vertical Template

<p>Prefix ba.com Vertical          Positive 4 Colour halftone          Ref: R1</p> 	<p>Prefix ba.com Vertical          Positive 2 Colour solid          Ref: R3</p> 	<p>Prefix ba.com Vertical          Positive B+W halftone          Ref: R5</p> 	<p>Prefix ba.com Vertical          Positive B+W Line artwork          Ref: R7</p> 
<p>Prefix ba.com Vertical          Reversed 4 Colour halftone          Ref: R2</p> 	<p>Prefix ba.com Vertical          Reversed 2 Colour solid          Ref: R4</p> 	<p>Prefix ba.com Vertical          Reversed B+W halftone          Ref: R6</p> 	<p>Prefix ba.com Vertical          Reversed B+W Line artwork          Ref: R8</p> 







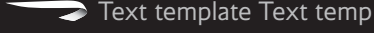
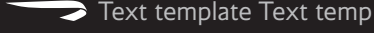
Prefix **ba.com**  
Horizontal Template  
(text preceding)

<p>Prefix <b>ba.com</b> Horizontal Positive 4 Colour halftone Ref: S1</p> 	<p>Prefix <b>ba.com</b> Horizontal Positive 2 Colour solid Ref: S3</p> 	<p>Prefix <b>ba.com</b> Horizontal Positive B+W halftone Ref: S5</p> 	<p>Prefix <b>ba.com</b> Horizontal Positive B+W Line artwork Ref: S7</p> 
<p>Prefix <b>ba.com</b> Horizontal Reversed 4 Colour halftone Ref: S2</p> 	<p>Prefix <b>ba.com</b> Horizontal Reversed 2 Colour solid Ref: S4</p> 	<p>Prefix <b>ba.com</b> Horizontal Reversed B+W halftone Ref: S6</p> 	<p>Prefix <b>ba.com</b> Horizontal Reversed B+W Line artwork Ref: S8</p> 



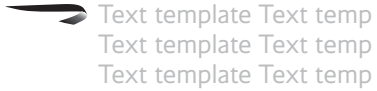
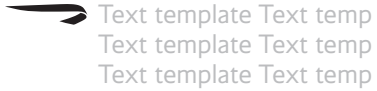


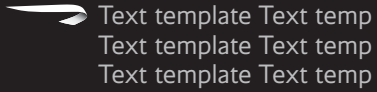
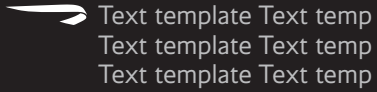
## Prefix ba.com Horizontal Template (text following)

<p>Prefix ba.com Horizontal (text following) Positive 4 Colour halftone Ref. T1</p> 	<p>Prefix ba.com Horizontal (text following) Positive 2 Colour solid Ref. T3</p> 	<p>Prefix ba.com Horizontal (text following) Positive B+W halftone Ref. T5</p> 	<p>Prefix ba.com Horizontal (text following) Positive B+W Line artwork Ref. T7</p> 
<p>Prefix ba.com Horizontal (text following) Reversed 4 Colour halftone Ref. T2</p> 	<p>Prefix ba.com Horizontal (text following) Reversed 2 Colour solid Ref. T4</p> 	<p>Prefix ba.com Horizontal (text following) Reversed B+W halftone Ref. T6</p> 	<p>Prefix ba.com Horizontal (text following) Reversed B+W Line artwork Ref. T8</p> 

## Prefix In-journey Template (Horizontal format)

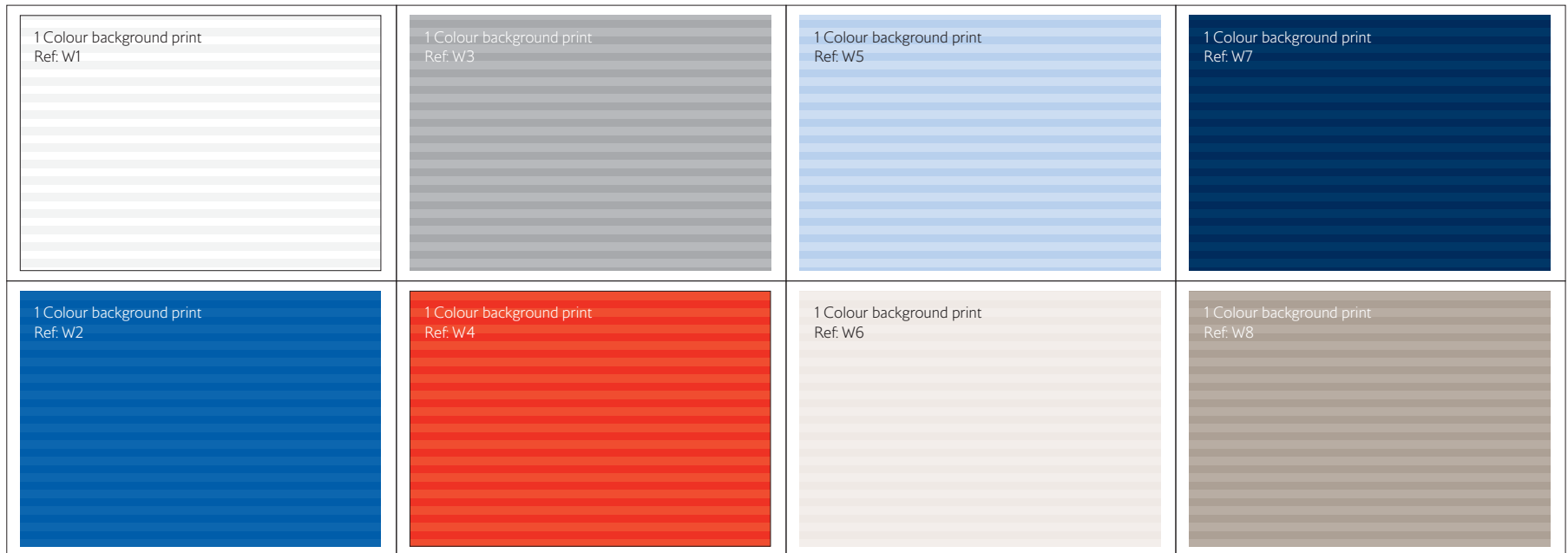
<p>Prefix In-journey (Horizontal format)            Positive 4 Colour halftone            Ref: U1</p> 	<p>Prefix In-journey (Horizontal format)            Positive 2 Colour solid            Ref: U3</p> 	<p>Prefix In-journey (Horizontal format)            Positive B+W halftone            Ref: U5</p> 	<p>Prefix In-journey (Horizontal format)            Positive B+W Line artwork            Ref: U7</p> 
<p>Prefix In-journey (Horizontal format)            Reversed 4 Colour halftone            Ref: U2</p> 	<p>Prefix In-journey (Horizontal format)            Reversed 2 Colour solid            Ref: U4</p> 	<p>Prefix In-journey (Horizontal format)            Reversed B+W halftone            Ref: U6</p> 	<p>Prefix In-journey (Horizontal format)            Reversed B+W Line artwork            Ref: U8</p> 

## Prefix In-journey Template (Vertical format)

<p>Prefix In-journey (vertical format)          Positive 4 Colour halftone          Ref. V1</p> 	<p>Prefix In-journey (vertical format)          Positive 2 Colour solid          Ref. V3</p> 	<p>Prefix In-journey (vertical format)          Positive B+W halftone          Ref. V5</p> 	<p>Prefix In-journey (vertical format)          Positive B+W Line artwork          Ref. V7</p> 
<p>Prefix In-journey (vertical format)          Reversed 4 Colour halftone          Ref. V2</p> 	<p>Prefix In-journey (vertical format)          Reversed 2 Colour solid          Ref. V4</p> 	<p>Prefix In-journey (vertical format)          Reversed B+W halftone          Ref. V6</p> 	<p>Prefix In-journey (vertical format)          Reversed B+W Line artwork          Ref. V8</p> 



Ribbed effect background  
For use on surfaces up to A1



Ribbed effect background  
For use on surfaces A1 and larger





**BRITISH AIRWAYS**

Brand Guidelines

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# Appendix A - Tone of Voice

Our tone of voice

Our brand language

Our brand language

Boarding announcement

GPM questionnaire Intro letter

Customer relations letter

Manage My Booking

Sign

Executive Club

Ten rules of thumb



## BRITISH AIRWAYS

Brand Guidelines

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Appendix A: Tone of Voice

### Our tone of voice.

If you wonder whether tone of voice matters, look at these two examples of a sign at a gate.

First...

PLEASE HAVE YOUR BOARDING CARDS AND PASSPORTS READY FOR INSPECTION WHEN YOU APPROACH THE GATE.

Then ...

Please have your boarding cards and passports ready.

The first sounds harsh, unwelcoming and a bit authoritarian. You could almost read it with a shout. The second sounds warm. It's natural and polite.

The difference is immense. In the second example, we sound as if we're having a conversation with an individual customer. This is key to our brand tone. It's because wherever we are writing or speaking to our customers – in our signs, emails and letters, on the phone, at the gate, onboard, or on the web – we are in a one-to-one conversation.

At British Airways, we want to sound like example two – because that's what our customers tell us they want from us again and again in research. They say that they want a warm, friendly service and expect us to write or speak to them in the same way.

How we use words reveals our true personality as a business - and what we think of our customers. Get it right and we build their loyalty and trust. Get it wrong and we risk them switching off, or worst of all, switching to another airline.



## **BRITISH AIRWAYS**

### Brand Guidelines

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#### Appendix A: Tone of Voice

### Our brand language

Six values underpin our brand. These values, or character traits if you like, are there in our brand language too. As you write or speak on brand, you don't have to slavishly try to emphasise each one in equal measure. They will come through instinctively and at the right volume when we are on brand.

Here are our values – and what they mean for language.

#### **Safe and secure**

There's a real sense of calm about the way we write or speak. We're not dull but we never sound over-excited or frenzied. Instead, you can read our words out loud without stumbling over them. You never feel you have to raise your voice or speed up.

#### **Responsible**

We're clear and straightforward in everything we write and say – but we're not dumbing down. We don't hide behind jargon or small print. We check and double check, that what we say and write can be understood first time by an international audience. We speak directly and politely to take ownership and resolve issues for our customers. We apologise when we've made a mistake – but we don't when we haven't. Instead we express regret for the way the customer feels.

#### **Warm**

We sound genuinely conversational, without using slang or sounding too chatty. We sound like one person speaking to another but we're not laid back. We are purposeful but friendly. Our words are light on the page. We avoid clichés and jargon. We show empathy when things go wrong, and we offer help without being asked.

#### **Thoughtful**

We show insight into people's problems and issues. We are proactive. We don't just talk about our policies and systems and what it means for us - we look at things from the customers' side and how it affects them.



## BRITISH AIRWAYS

### Brand Guidelines

Version 1. September 2007.

#### Appendix A: Tone of Voice

##### Professional

We really understand our business and this comes through to our readers in our depth of knowledge. We show our professionalism in our use of language too, with careful structuring, high standards of spelling and grammar and incisive, helpful explanations. Our professionalism shines through when we structure technical information for our customers' benefit. It shows when we help people through our processes, writing customer-friendly material.

##### British

We sound British in all the best senses of the word. We sound contemporary and not stuffy. Our language is inclusive and doesn't shut people out. We have a light touch with our words. We are polite.

And finally, we have the same helpful, friendly personality whenever we communicate. We don't become bossy and distant in signs, put on a layer of management jargon when we speak to each other internally, become over-familiar when we talk on the phone, or starchy onboard. Nor do we change our tone when we have difficult news to deliver. We sound like British Airways, always.

We're moving our brand language forward. That's not to say what we did before was wrong or inappropriate. We're just making some changes to refresh the way we communicate from now on.

##### Examples

What follows are a range of examples of how our tone of voice should sound. Even if these examples don't apply to your area, our tone of voice still does. The examples show general rules that work for everyone at British Airways.



## BRITISH AIRWAYS

Brand Guidelines

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Appendix A: Tone of Voice

### Boarding announcement

#### DURING BOARDING

Good morning/afternoon/evening and welcome onboard this British Airways flight to (destination).

Before you make yourselves comfortable, please make sure your hand luggage is safely stowed. Small bags may be kept under the seat in front of you. All other items must be placed into an overhead locker.

Please put your bags right inside the locker as they can sometimes fall out and may injure someone. If your bag has wheels, put it in wheels first (not 767). We would appreciate your assistance by closing the overhead lockers once they are completely full.

If you are seated in an emergency exit row, or a front row bulkhead seat all items must be placed in an overhead locker as the floor area around you must be completely clear.

Thank you.

### Why does this work?

- The greeting is friendly and natural. We sound polite and approachable, while still retaining our heritage. We are proud to welcome people to British Airways.
- Look at how conversational the second paragraph is. It uses phrases like “make yourselves comfortable” which sounds inviting and warm – just the way you’d say it.
- We take responsibility, and explain clearly what needs to be done.
- We say please and thank you, effortlessly polite.
- We sound professional because we are able to explain the risks in straightforward language.
- The whole tone sounds contemporary and is easy to read out loud. It is refreshingly simple and light.



## BRITISH AIRWAYS

Brand Guidelines

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Appendix A: Tone of Voice

### GPM questionnaire Intro letter

It's nice to have you on board, and I hope you're enjoying your flight.

I want to make sure you enjoy all your flights with us, so it would be a great help if you would take a few minutes to fill in the survey. It's the best way of finding out what changes/improvements you'd like to see.

Last year, your input led to more frequent cleaning of our aircraft cabins, a greater range of meal options on long haul flights, and better in-flight entertainment.

Over the next few months, we plan to improve our punctuality and baggage performance and what you have to say will play a big part in how we do it.

So take a moment to let us know about what you think of our service today. It'll be time well spent. Just hand the completed questionnaire to one of our cabin crew.

Thank you for taking the time.

Willie Walsh, CEO

### Why does this work?

- It has a light and natural tone. It's purposeful and direct, but warm and friendly.
- Straightforward, and confident, it speaks directly to the customer - as an equal. It's asking them to do something for us - but isn't gushing or subservient.
- The logical structure and use of jargon free everyday words show our professionalism.
- Conversational touches like using us and you and we, and just a few contractions like you're and It'll bring the letter totally up-to-date without going too far and becoming over-familiar or chatty.
- Even though it's from the CEO of one of the world's greatest brands - it's not at all stuffy or pompous with none of the management jargon you might expect. Instead it's genuinely friendly - upbeat yet calm.





## BRITISH AIRWAYS

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Appendix A: Tone of Voice

### Customer relations letter

I was sorry that you had to wait so long on board. It must have made a very tiring journey for you.

I hope that our captain and crew kept you up-to-date with what was happening and the reason for the delay.

When one of our aircraft has a technical problem, our engineers assess how long it will take to repair. If they know at that stage that it will take a long time, we immediately start making alternative arrangements for our customers to

complete their journeys, or to stay overnight until the aircraft is ready to depart.

If they believe it can be repaired in a reasonable time, we ask our customers to stay on board. I appreciate that this can sometimes mean an uncomfortable wait. It might help if I explain why we do this.

When there is a delay like this, the airport authorities prefer us to keep our customers on board, so we don't put

additional strain on the security and airport facilities. Our concern is always to get the flight away as soon as the repair has been carried out, and we know that re-boarding customers takes time and would just increase our overall delay.

We carry out an investigation for this sort of delay. This helps us to understand what we could have done to prevent it, and how we might have dealt with it better.

Again, please accept our apologies for the extra time you spent on board.

#### Why does this work?

- The letter starts with a genuine and human apology.
- It shows empathy and warmth – “must have made a very tiring journey for you” – without being gushing.

- It shows insight and professionalism – explaining in clear terms why things happen. We sound as though we know this business back-to-front.
- It doesn't pass the buck, but it does treat the customer with real openness.

- It sounds conversational using us and we to bring the letter totally up-to-date.
- It has a steady, even rhythm and tone. It isn't embarrassed about talking about a problem, nor is it defensive. It is straightforward and respectful.
- It signs off with a genuine apology



## BRITISH AIRWAYS

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Appendix A: Tone of Voice

### Manage My Booking - Advance passenger information

Please take some time to give us a few important details now. It will save you time at the airport. We need your passport details and some other information from you before you'll be able to fly to another country.

### Why does this work?

- It sounds like a person talking and uses you, us and your. This is a conversation online.
- It's clear, friendly and polite - yet still directly explains why the information is so important.
- It shows empathy and that we're thoughtful – we want to save our customers' time at the airport.
- It has an easy rhythm and can be read out loud easily. It makes us sound warm, and is light on the page.
- We sound professional, explaining our processes clearly and calmly.



## BRITISH AIRWAYS

Brand Guidelines

Version 1. September 2007.

Appendix A: Tone of Voice

### Sign

We welcome the following guests:

First, Club and Executive Club Gold and Silver card holders.

### Why does this work?

- It is polite and welcoming.
- It has a conversational feel.
- It gets across a potentially contentious message in a very human way.
- It works because it is clear and straightforward and has a natural rhythm.



## BRITISH AIRWAYS

Brand Guidelines

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Appendix A: Tone of Voice

### Executive Club

It would be a shame to lose out on the BA Miles that you've earned. The good news is that you still have five months left to keep hold of them, and there are a number of simple ways to do this:

#### **Book and fly with British Airways**

Not only will you enjoy all the benefits of the Executive Club, but you'll also keep your existing BA Miles. You can even purchase extra BA Miles online to add to your balance.

#### **Make the most of one of our Executive club partners**

There's a host of everyday ways to keep hold of your BA Miles - from renting a car with Avis to shopping at Tesco.

### Why does this work?

- It has a genuine and conversational feel.
- It has the ring of one helpful person talking to another –  
“It would be a shame to lose out.”
- It clearly sets out what the customer needs to do so we sound responsible.
- The words are light on the page and this makes for an enjoyable and easy read.



## BRITISH AIRWAYS

### Brand Guidelines

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#### Appendix A: Tone of Voice

### Ten rules of thumb

1. We are genuinely friendly. We sound open and approachable – never barking orders, or sounding defensive.

2. Sound like a person, in a one-to-one conversation. Read your words out loud. If you can read them without stumbling the chances are that you are writing conversationally. We always sound friendly and approachable. You can use the occasional contraction - I'll and We'll add a pleasing conversational touch.

3. Go for the normal everyday word. Root out jargon – even though we sometimes become very familiar with it. We might say when you're through security rather than when you are airside.

4. Be active and direct. If we are doing something or want our customers to do something it is OK to say it clearly. We will send you a letter is better than A letter will be sent. Always take ownership.

5. Always be clear. Our customers should understand first time.

6. Cut down on long, waffly sentences. Use short sentences with one idea in each sentence.

7. Be polite. Please and thank you go a very long way.

8. We have high standards of spelling and grammar so that we sound professional.

9. We are thoughtful, always thinking from the customers' point of view. So on our website we work at signposting. In emails we reflect back concerns. On signs we carefully select the right information.

10. We sound fair, calm, contemporary and welcoming. We sound British without sounding stuffy and exclusive.



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# Appendix B: Examples

The prefix – In-journey. Internal communications literature

The prefix – In-journey. Internal communications literature

The prefix – In-journey. Internal communications literature

The prefix – In-journey. Lounge signage

The prefix – In-journey. Lounge signage

The prefix – In-journey. Lounge signage

The prefix. Worldwide timetable

Direct Mail Executive Club Blue

Direct Mail Executive Club Gold

Direct Mail Executive Club Silver

Direct Mail First

Direct Mail Executive Club Silver



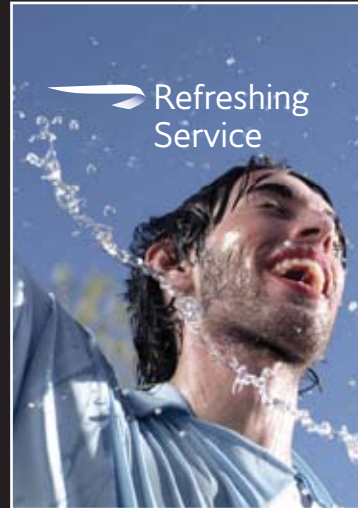
# BRITISH AIRWAYS

## Brand Guidelines

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Appendix B: Examples

### The prefix – In-journey Internal communications literature



Being thoughtful is about being tuned into our customers. It's understanding what they need. It's also understanding what effect our actions will have on them.

It's the way we genuinely connect, and show that we are real people. It's the way we bring our customers back onto our side.

# Thoughtful

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Thoughtful

### Real staff talk about thoughtful service

#### I treat every customer as an individual, not as a transaction

*"It's difficult to treat people as individuals especially when you are dealing with hundreds and thousands at a time, but we do need to remember we are dealing with a person with a name and different reasons for flying, not a seat number."*

#### I match the customer's preferred style

*"I am aware of the customer's needs, whether they are travelling with a family or are an Executive Club customer who needs recognition and I do this without the customer having to tell me. I try to read between the lines to see if they need attention, privacy, openness or discretion."*

#### I recognise high value customers by personalising the service I offer to them

*"I am fortunate to work in an area where we see some of our passengers frequently up to several times per week. I try to remember family details and ask politely about details they have told me in the past."*

*"When I work in First and a customer asks for tea or coffee, I always ask if they would prefer a mug rather than a pot and a milk jug with a warm smile. It always works wonders and ALWAYS get a great response and a smile."*

#### I am sensitive to each situation and show empathy to the customer

*"We never know what a person could be going through. Someone's personal disaster may be a minor point to us - but it's VERY relevant to them. If a passenger has received sad news we need to be aware they are not functioning normally and will need more patience and assistance."*

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#### I actively listen to what the customer needs and ask open questions to find out more

*"I make sure I have understood the issue by repeating what the customer has said in my own words. I try to take a moment, keep breath and listen before I reply."*

#### I take the opportunity to talk to customers if time is available

*"If someone comes into the galley I always engage them in conversation. I ask them if they are going on holiday or business or returning home. Or I ask them if they would like a cup of tea or coffee. Sometimes I can't find and I really don't feel like it, but I remind myself that it makes them feel a little more welcome."*

*"Even if you're on the big drop you don't have to make it a routine check-in - there's always time to smile as someone approaches the counter and you can wish them a good trip!"*

#### I look out for customers who might need my help

*"Even on my way home for the night when I'm just off duty, if I see someone wandering around the airport looking stressed I stop to help. Give them directions or point them to where they need to go. It only takes a moment, but it can make a difference for that person."*

#### I proactively ask the customer if they need anything else

*"I try and surprise people by offering MORE than they expect, for example in World Traveller+ we can get you anything else before moving onto the next person in Club World. I discreetly check if customers are familiar with the seat and are ok, whether they are on my side or not."*

#### I offer reassurance when needed

*"I often think of my Mum who is now elderly and forgetful and how frustrated I can get as her daughter explaining things to her. So when I see thoughtfulness from organisations she comes into contact with I try and learn from this. We simply must understand that an inexperienced traveller could be in a bit of distress as well. Flying is a piece of cake to us, but very traumatic to others. We should offer extra attention where needed NOT when we THINK it's needed. Sometimes it's as easy as a few kind words."*

Thoughtful

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# BRITISH AIRWAYS

Brand Guidelines

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Appendix B: Examples

The prefix – In-journey  
Internal communications literature

# Professional



Being professional is about being the face and voice of British Airways. It is staying calm under pressure. Providing reassurance. Knowing our job inside out and being proud to do it well.

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## Real staff talk about professional service

**I'm aware that I represent BA**  
*"Regardless of the problems we have faced within the company, I am extremely passionate about my job. You have to be professional and rise above it all and continue to display warmth and let the passenger know you do care!"*

**I recognise the importance of our uniform in reassuring customers**  
*"Floor uniform standards are far too common and look really cheap and shabby. If your uniform is immaculate it speaks volumes for customers!"*

**I'm aware that customers can see or hear how I speak to others**  
*"Customers often overhear conversations about internal politics and negative talk about BA. I hate hearing that sort of thing as a customer myself. What you think of BA is your opinion – when you're in contact of a customer, you represent the airline. You also have to remember that you are always being observed – so if you let your guard slip, it can affect more than just the customer in front of you!"*

**I try to avoid sounding or appearing stressed or rushed**  
*"When I deal with a customer I make out that nothing is a bother even if deep down I am very busy. At the end of the day the customer does not need to be concerned by how many other people I have to deal with. You have to be cool, calm and collected and make the customer feel they have your complete attention!"*

**When I am busy, I acknowledge customers who are waiting to speak to me.**  
*"I always apologise if a customer has had to wait a long time on the line to speak to me. Just catching someone's eye and saying 'I'll be with you in a second' is enough!"*

**I give customers the information they need for an easier journey**  
*"I learn about new technology and systems to improve the service I give to customers – for example understanding how ba.com works, so I can encourage the customer to use online check-in, or pay for excess baggage online!"*

**I proactively give customers updates if there is a problem**  
*"Professionalism to me ALSO means giving the customer timely information – not leaving them in the dark, telling them the truth and not hiding behind jargon like for instance 'We apologise but this flight has been cancelled for operational reasons'. Customers need to be kept up to date even if it is bad news so at least they can make alternative arrangements!"*

**I stand behind our airline and our policies, even if I don't always agree**  
*"I think that everyone is proud to work for the airline and is passionate about their job. If a passenger is not happy with the service or a particular policy then I would try and discuss this with them and feed their comments back but never discuss my personal opinions on the matter!"*

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# BRITISH AIRWAYS

Brand Guidelines

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Appendix B: Examples

The prefix – In-journey  
Internal communications literature



British

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Being British is being proud of our heritage and looking to the future. Valuing all cultures and differences. Being polite, calm and dignified. Delivering a British style of service is about the attitude you have, not necessarily the country you're from.

British

Real staff talk about British service

**I speak in a polite, courteous way**

*"I treat the customer with politeness at all times, even when I am under pressure. If I feel that I may have appeared rude or unhelpful then I am quick to ensure that the customer feels confident that I am actually doing my best to help them."*

**I remain dignified, respectful and calm in the face of frustration or anger from a customer**

*"Treat customers with respect at all times even when they are really challenging you. Even when they go too far, be firm but not rude or confrontational. Politeness always helps and even if the message we have to convey is a difficult one always show the utmost respect even when they may be irritable and rude. The last thing they need is for us to put fuel on the fire if there is disruption or someone else in the airline has served them badly."*

**I don't make assumptions about people based on their appearance**

*"You can't tell anything about someone from the way they are dressed or the way they appear. Often, casually dressed people will be travelling in our premium cabins."*

**I remember that every customer has chosen BA and is valuable to us**

*"I try to do my level best to give everyone good service. Every customer should feel that they are important to us and not just another passenger on a flight, whichever cabin they're flying in. We have more time to spend with our First and Club passengers, but everyone deserves the same BA style of service."*

**I respect different cultures and beliefs and adapt my style accordingly**

*"It is important to learn more and more about local cultures. Despite being in BA for 22 years, the learning process is ongoing. Even if you can't speak another language you can understand cultural differences."*

**I am patient and rephrase my words to help customers understand me, especially if we don't share the same first language**

*"It is practically not possible for every staff member to know more than a couple of languages so communication will definitely be a hassle at times. A lot of the time we do get someone who can speak the same language as the passenger to help with resolving situations. English is not my Dad's first language and I have seen him being shouted at by people who find him difficult to understand."*

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British

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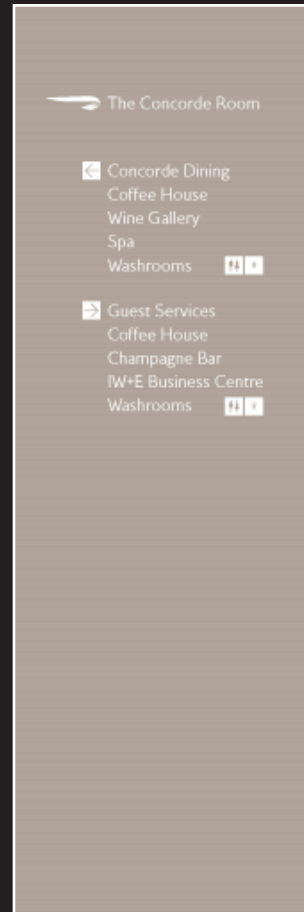
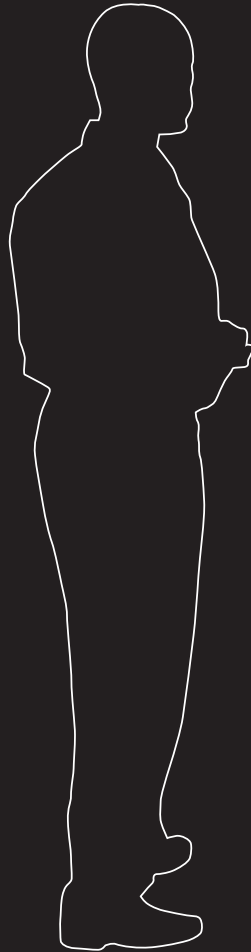
# BRITISH AIRWAYS

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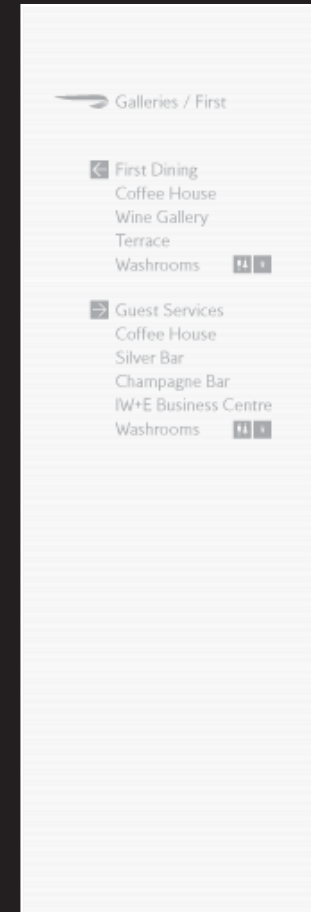
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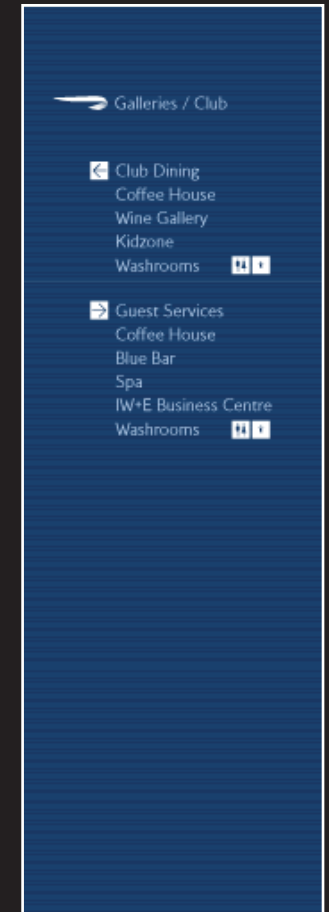
The prefix – In-journey  
Lounge signage



The concorde room plinth



The First Galleries plinth



The Club Galleries plinth



**BRITISH AIRWAYS**

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Appendix B: Examples

The prefix – In-journey  
Lounge signage



The concorde room signage detail



**BRITISH AIRWAYS**

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Appendix B: Examples

The prefix – In-journey  
Lounge signage



Galleries | First



Guest Services




The Board Room



Spa

Individually cut wall mounted signage

 **BRITISH AIRWAYS**  
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Appendix B: Examples

The prefix  
Worldwide timetable



Worldwide timetable covers



# BRITISH AIRWAYS

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Appendix B: Examples

Direct Mail Executive Club Blue





# BRITISH AIRWAYS

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Appendix B: Examples

Direct Mail Executive Club Gold





# BRITISH AIRWAYS

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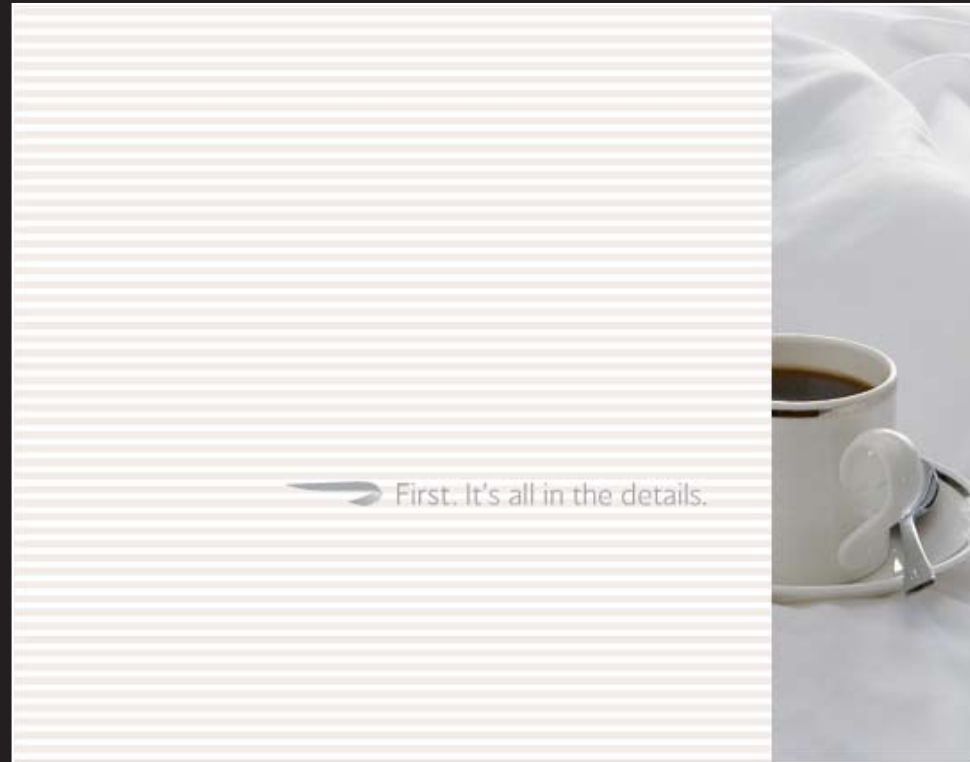
Appendix B: Examples


Direct Mail Executive Club Silver





Direct Mail First



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Direct Mail Executive Club Silver





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For further information please  
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