

ScreenUK Brand Guidelines

2024



“The best content from the UK in one place. Explore new releases and hidden gems in film, TV, animation and games. Find out here how to access them, wherever you are...This way for unforgettable.”



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In Collaboration With
Brands



**We're more
than just one
country.**

**None of us
are the
same.**

We fear nothing.

**All 68 million of us have a
story to tell, write, perform,
direct, produce, create
and show the world.**

**Our strength
is our
diversity.**

**This way for
unforgettable.**

**We're England, Scotland,
Wales, Northern Ireland and
every region, city, town,
village and corner of this place
we all call home.**

**The most outstanding talent
lives amongst us.**

**We're
open to
anything.**

**And
originality
means
everything.**



Professional

Trendy

Trustworthy



CHIS

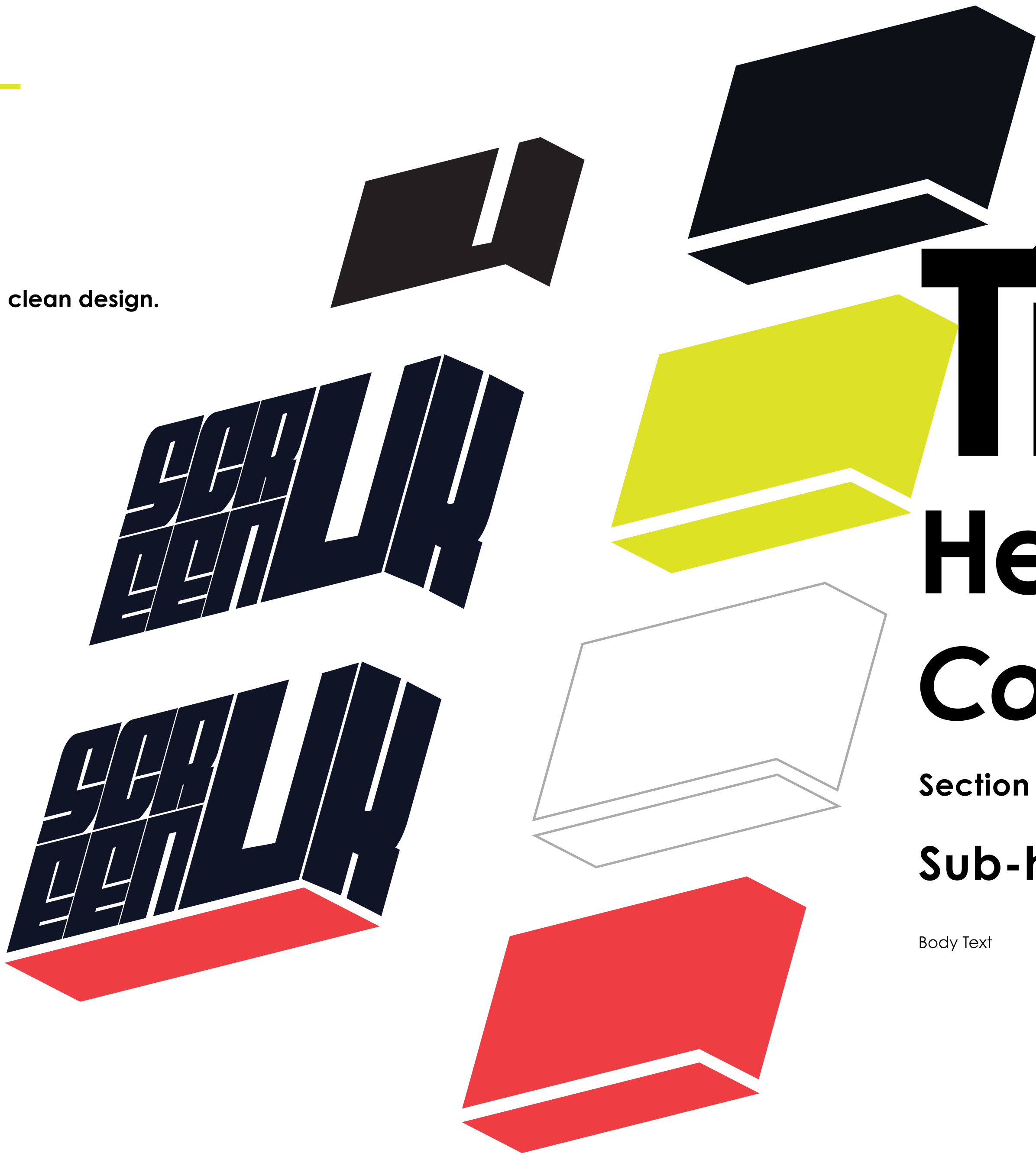
WILLIAM P. WILSON

WILLIAM P. WILSON

WILLIAM P. WILSON



Assembling an all-rounded, clean design.





The ScreenUK Logo was created through the concept of 3D screens interpreted through elevated type.

The use of Fit Tamil Extra Wide Font in this logo variation is to symbolise the static texture of digital screens in which present image and colour.



Construction of Logo must fit within the 3D guidelines, also used for the Sub-mark and Screen Vessels.

The concept of the Logo Grid is to mimic digital screens in a 3D environment. This gives a sense of flexibility not only for the Logo, but also the services – allowing the consumer to understand ScreenUK's content to break the norms of a digital world.

When constructing the logo, this should not exceed the allocated box within custom grid.



Secondary Logo —

10



The Secondary Logo can be used for creative campaigns and advertisements. For example, the best application for this Secondary Logo would be for social media posts, monthly wrapped content and subscriptions.





The Sub-mark is used for smaller spaces, where the typeface within the Primary & Secondary Logo may not be legible.

This Sub-mark shows the 3D shape filled except for the clear space within the 'U', to show it's unique elements.



734 x 491



410 x 320.17



Here are examples to how the Logo's can be displayed in the correct scale. These are commonly scaled to match the correct size when presented on digital screens.

27 x 18



Logo Safe Area —

13



The logo safe area is universal. The safe area remains to be the same width as one of the strokes within the 'U' in the Primary Logo. Any contents or designs which may enter this area can overcrowd the Logo designs and can look unprofessional.



Logo stacked —

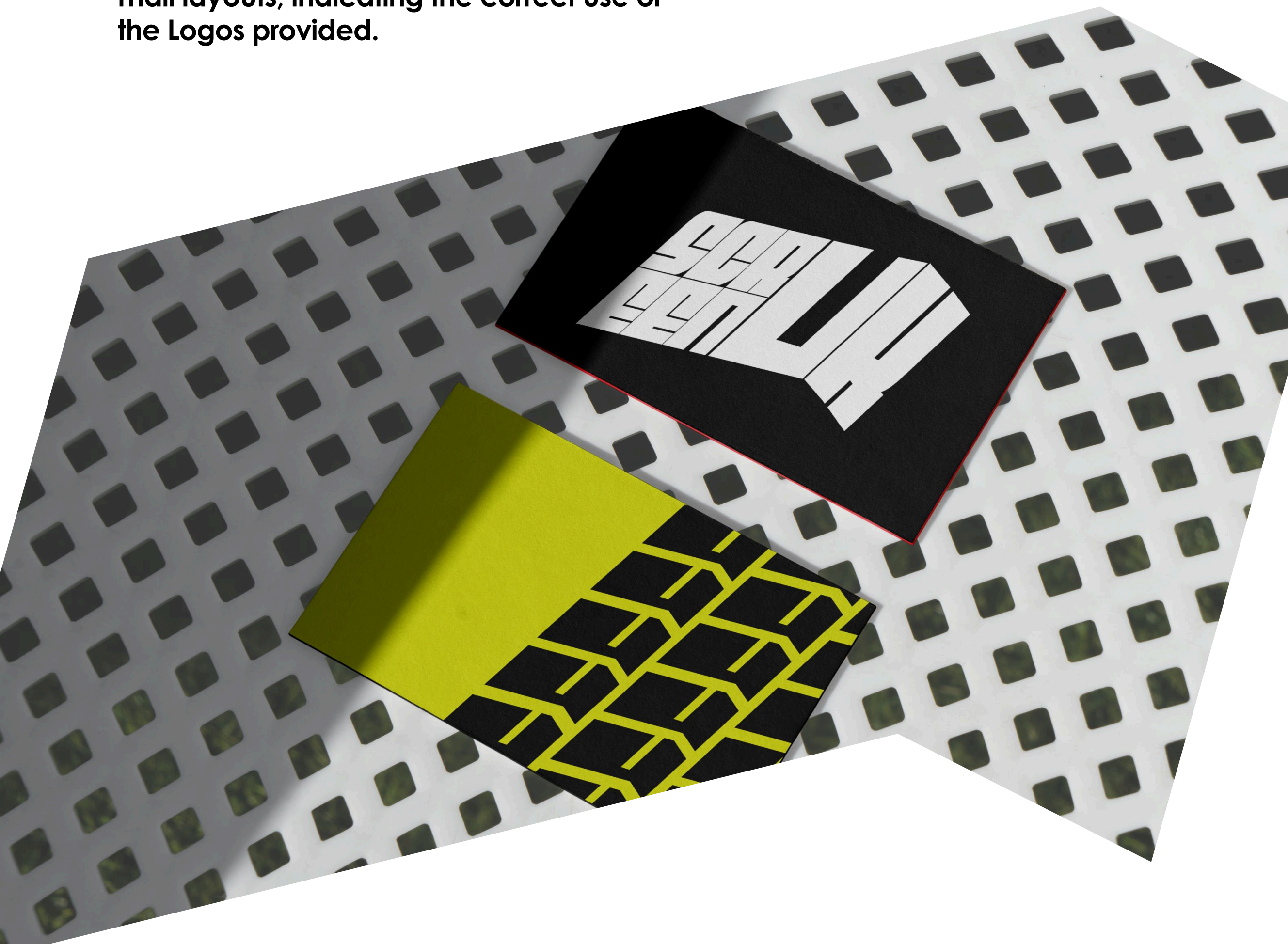
14

The logo can be used in different variations in terms of creative advertising and showcases. The stacked version of the Primary Logo still applies to the same guidelines as the safe area – the space between each stacked logo must be the same width as the stroke within the 'U'.



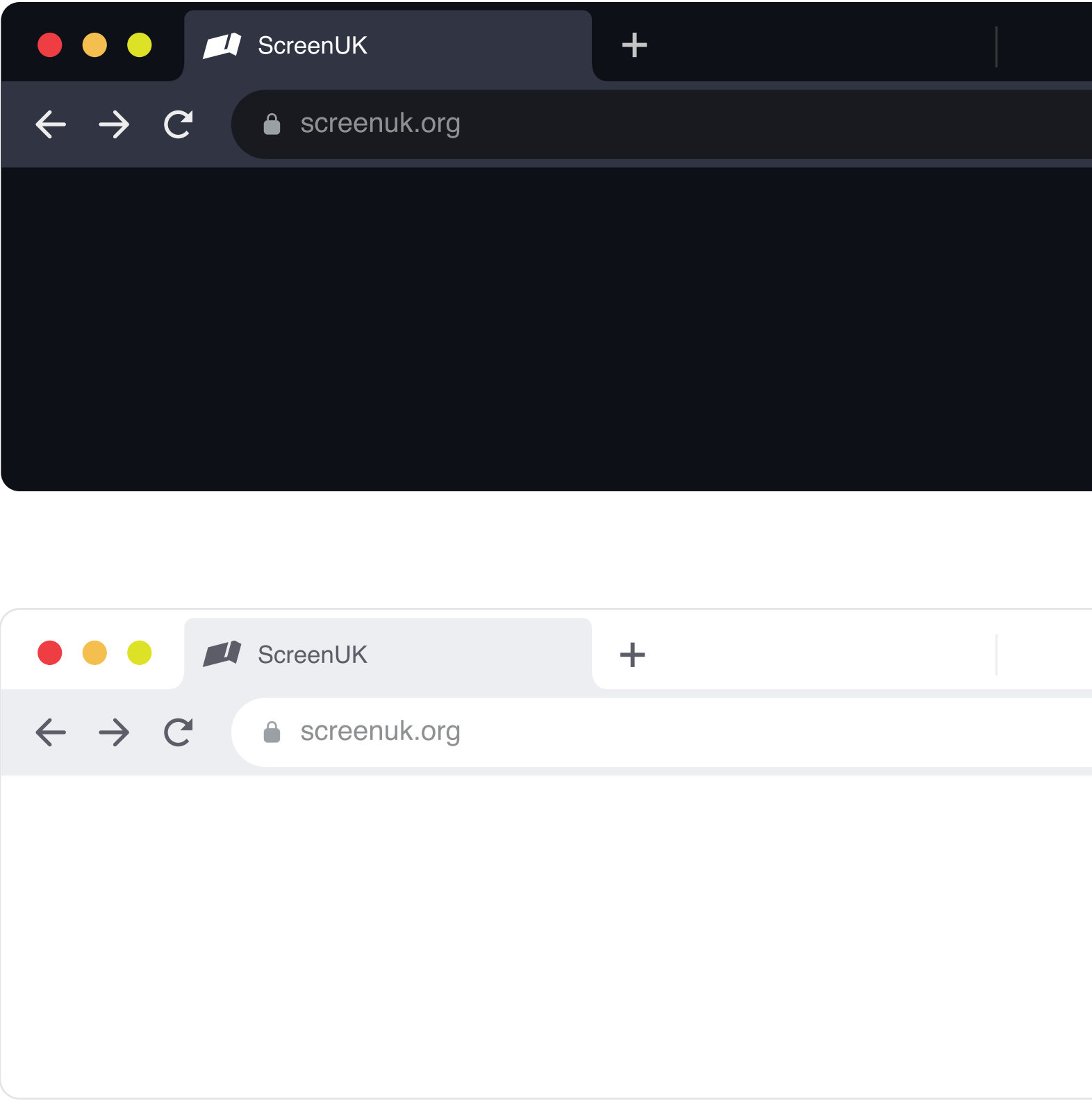
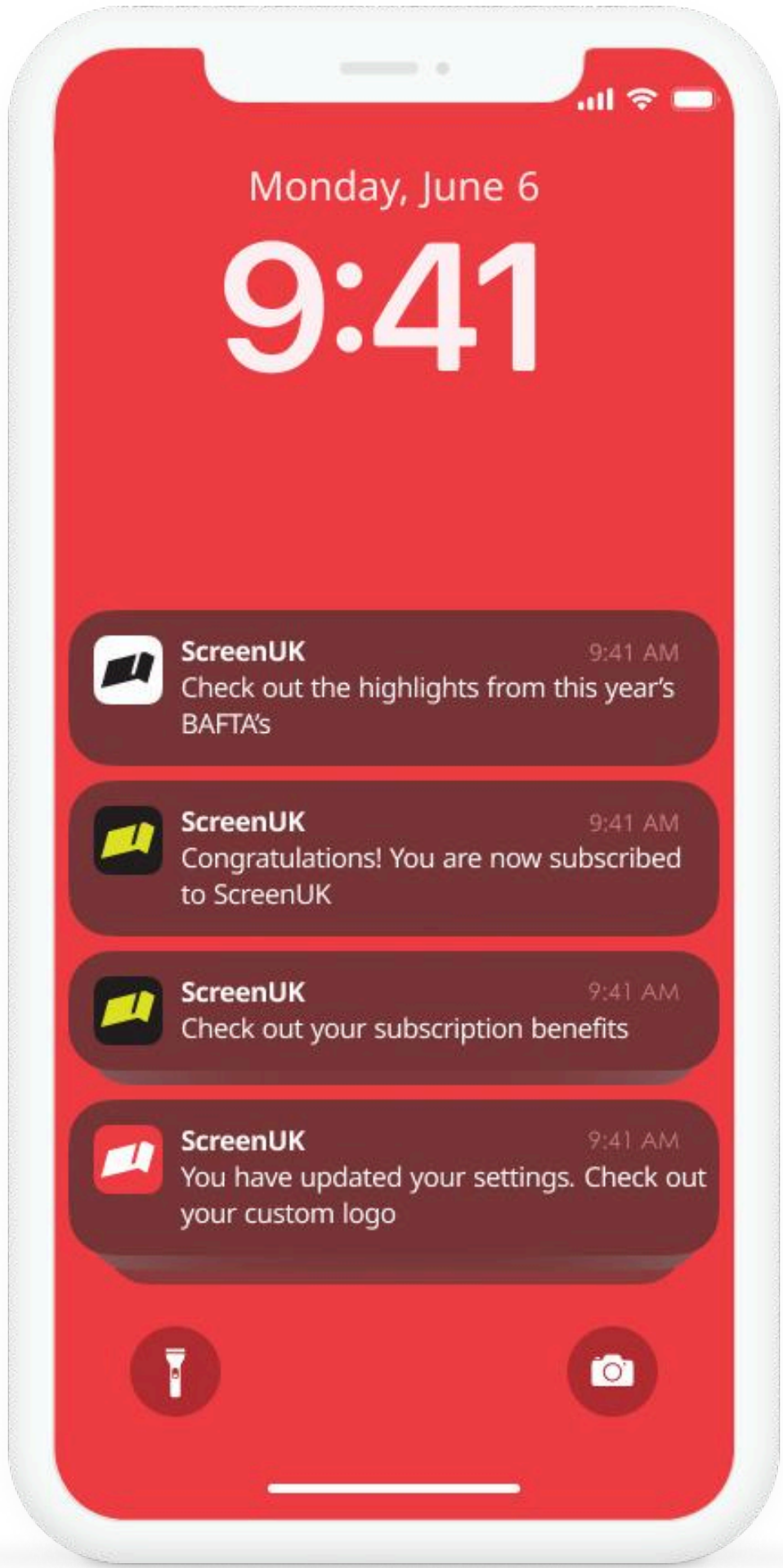
Logo Applications —

Potential business cards and subscription mail layouts, indicating the correct use of the Logos provided.



Sub-mark Applications —

The Sub-mark is used for small scale showcases, such as app design & desktop usage.



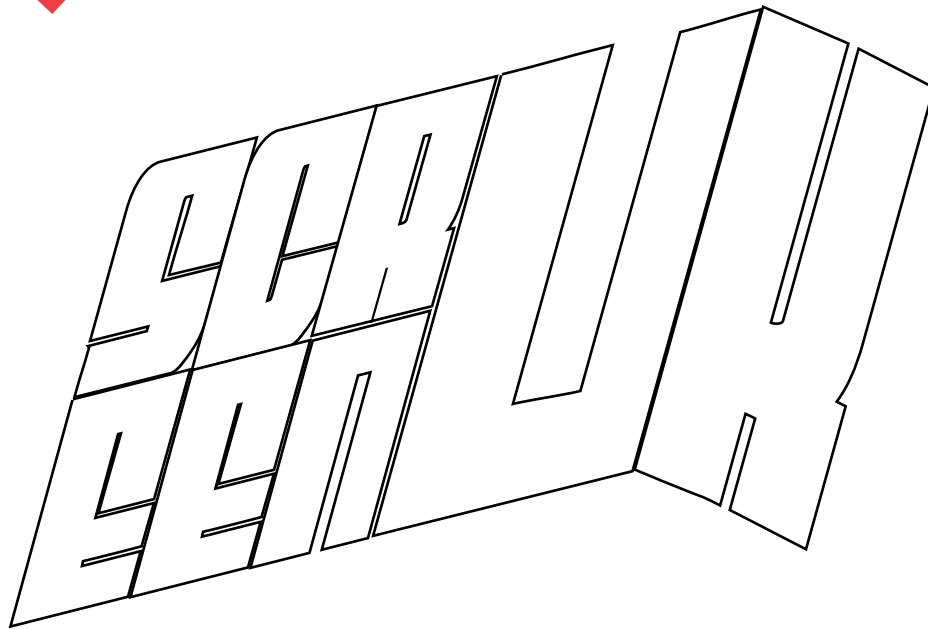
Incorrect Use of Logo —



Cannot be stretched

Whilst the logo is an easy asset to use within digital design practices, there are some examples in which the logo cannot be displayed.

Under no circumstances should the logo be distorted, reduced in opacity, used with a different font, partly sized, or removing the fill of the logo and using the outline.



Cannot use outline only



Cannot change the size



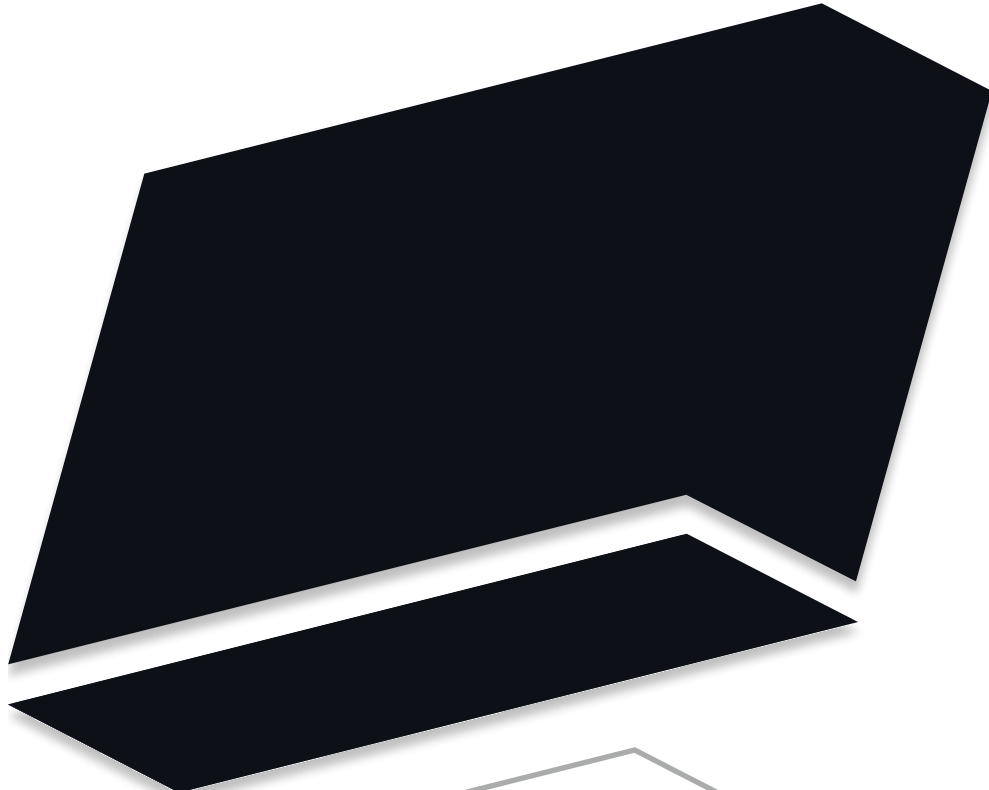
Cannot change the opacity



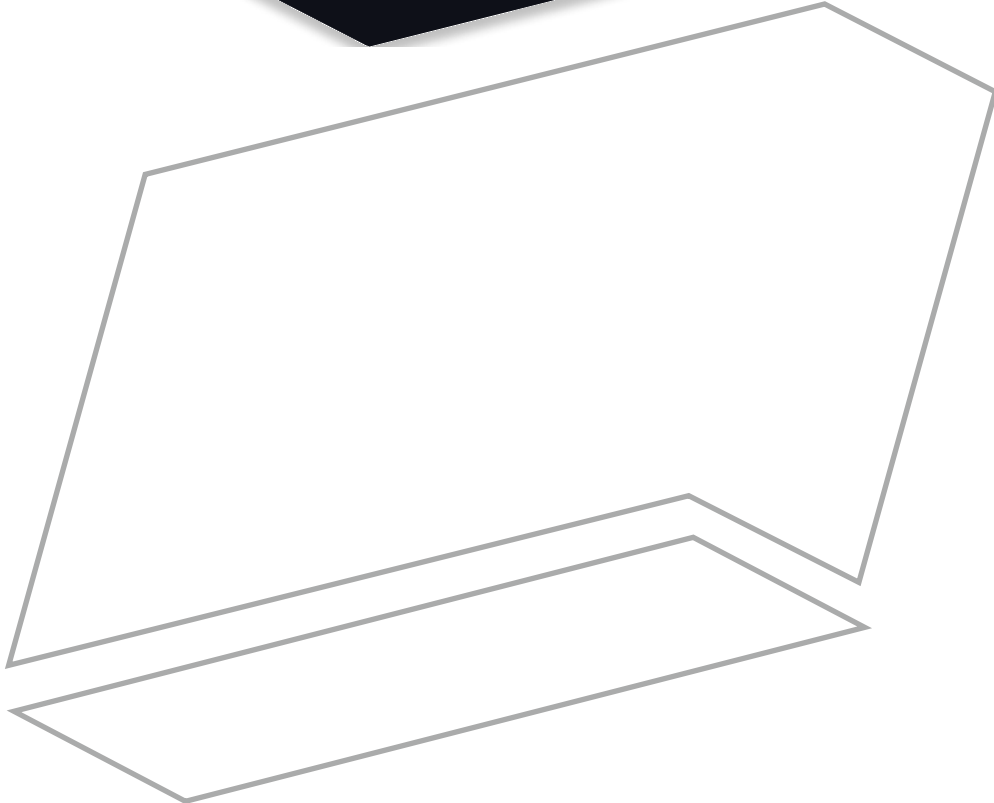
Cannot change the font









Film Noir
HEX 0E1018
RGB 014 016 24
CYMK 79 72 60 81



White
HEX FFFFFFFF
RGB 255 255 255
CYMK 00 00 00 00



BOSS Red
HEX EF3D44
RGB 239 061 068
CYMK 00 91 74 00



OOMPH Green
HEX DEE227
RGB 222 226 000
CYMK 17 00 97 00



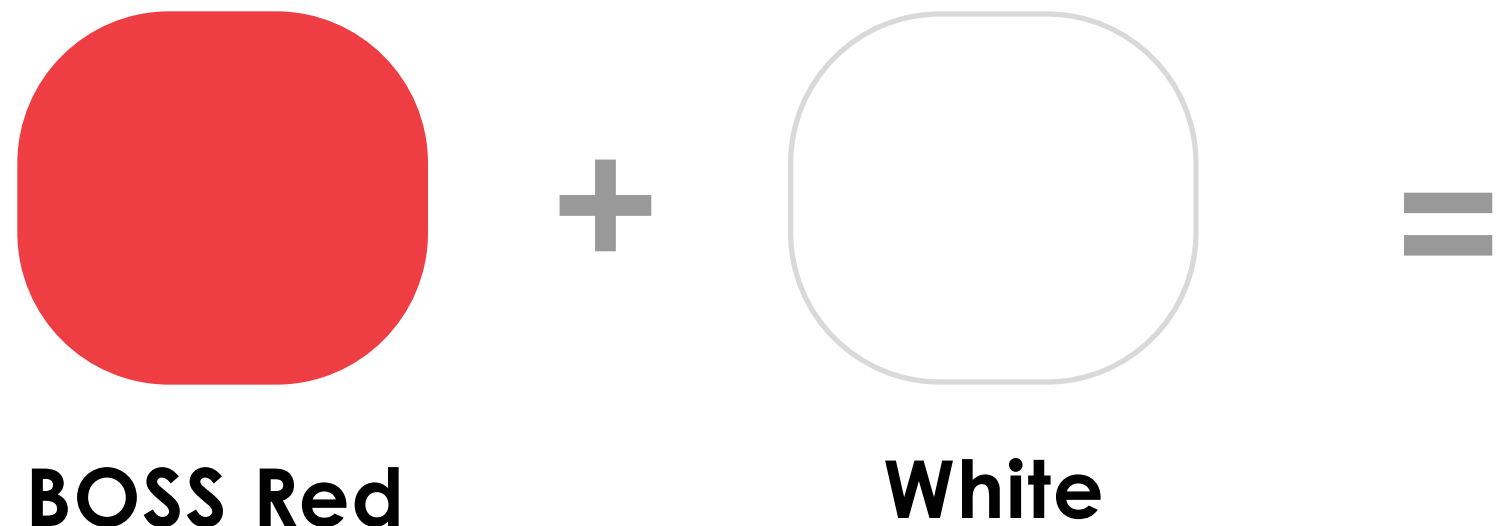
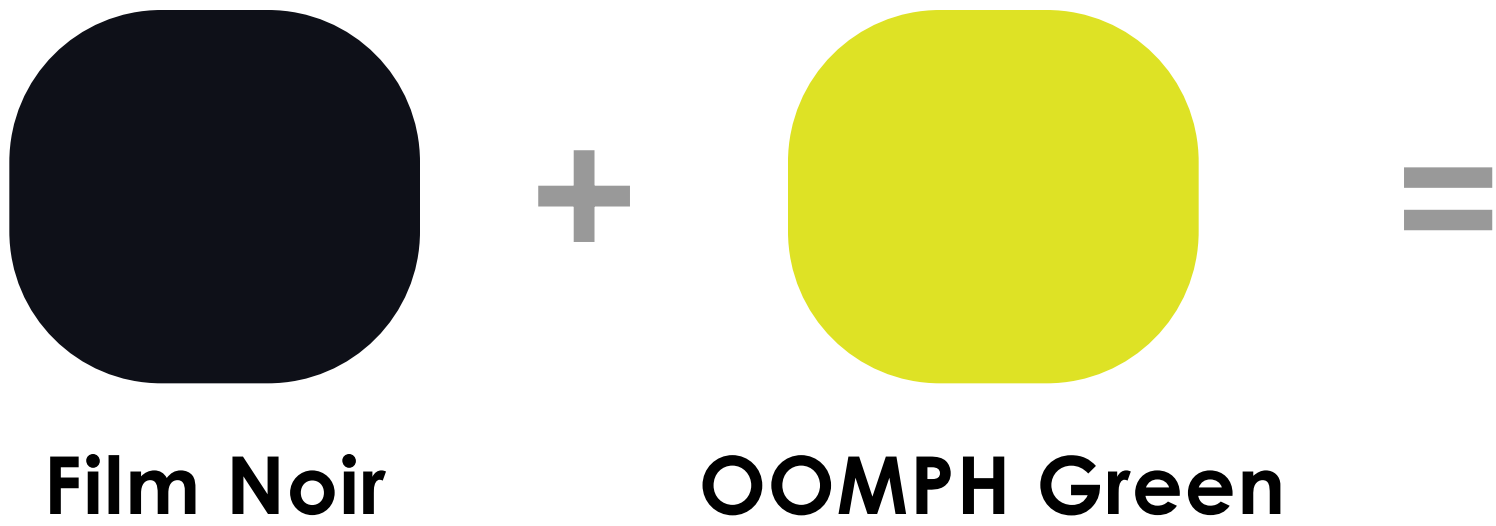
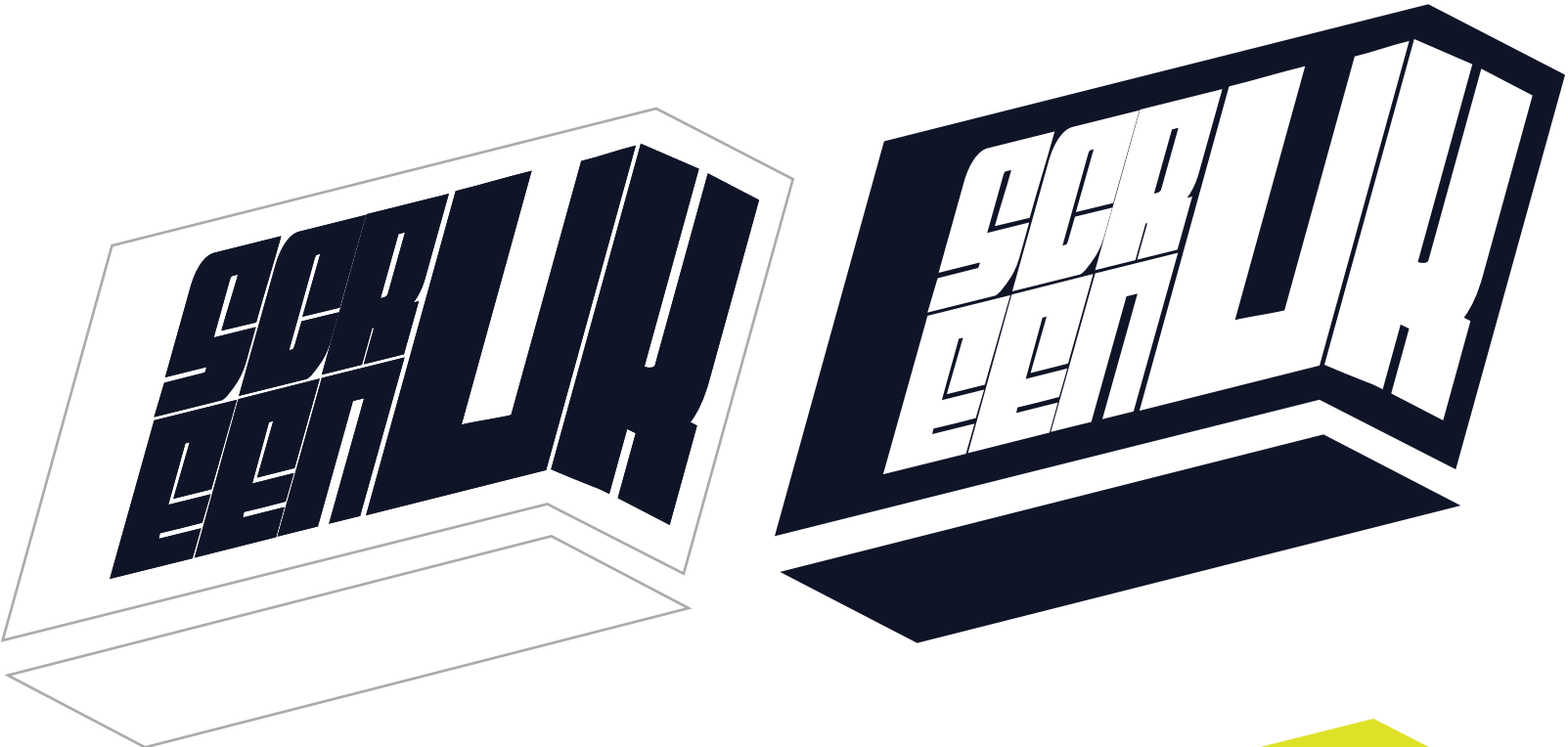
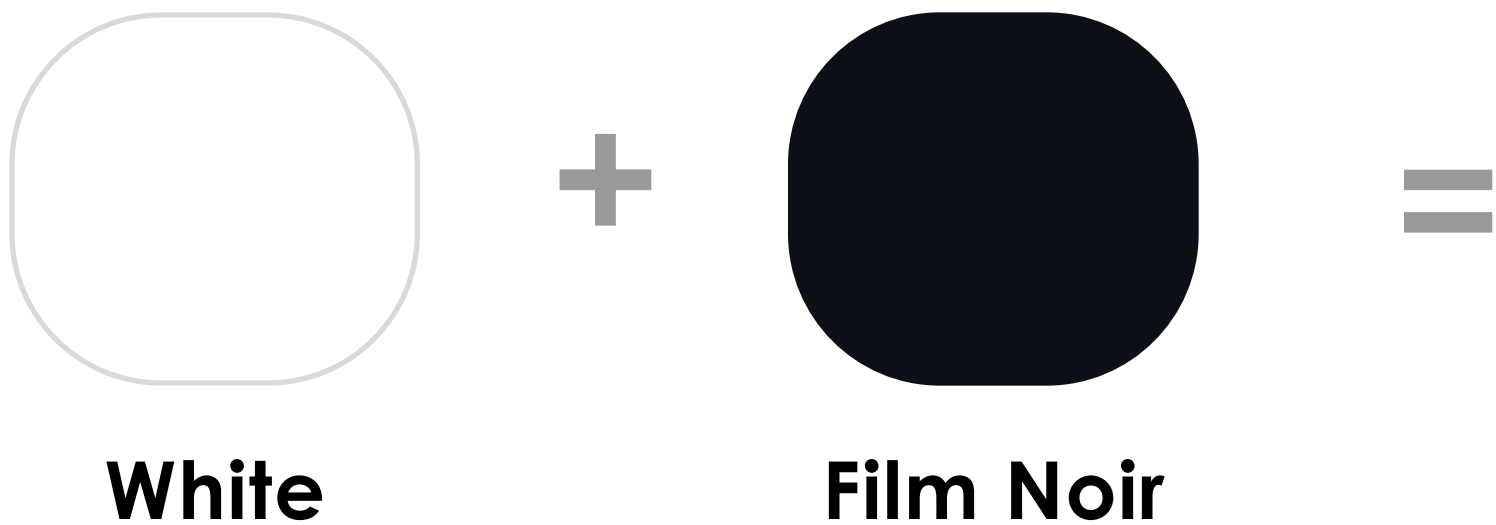
**Imagery/
Content**

Colour palette indicates 3 distinctive colours which can be used with a basic white shade. All shade names relate to featured content by ScreenUK, including film, television, and video games.

All colours must compliment various shades within imagery shared by ScreenUK.



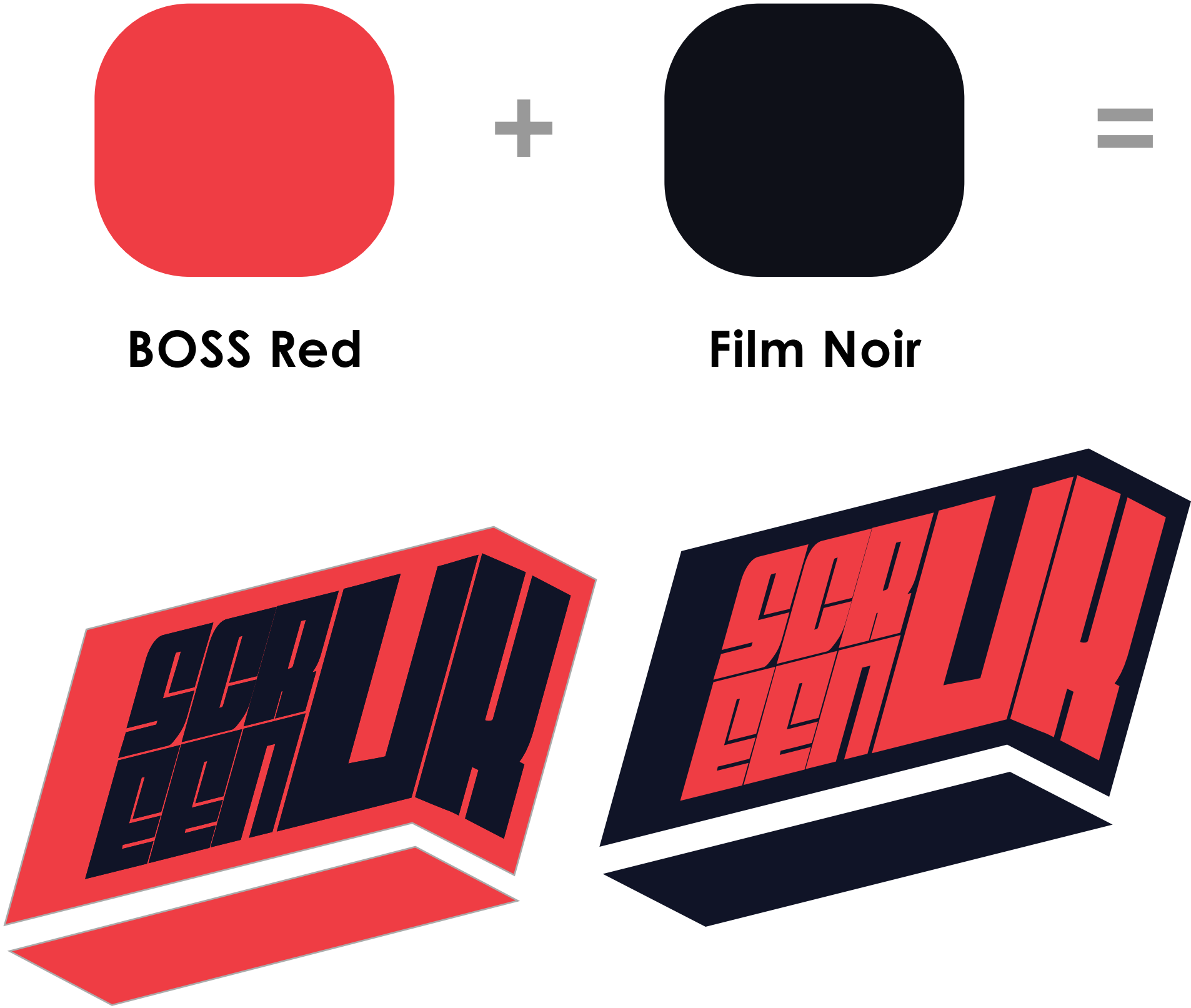
Colour Combinations —



There are few colour combinations for ScreenUK, as they must also adhere to the properties of the Primary Logo and typography. These combinations complement each in terms of their contrast and brightness.

These colour combinations shown must be followed correctly in order to create a cohesive appearance and remain on brand.



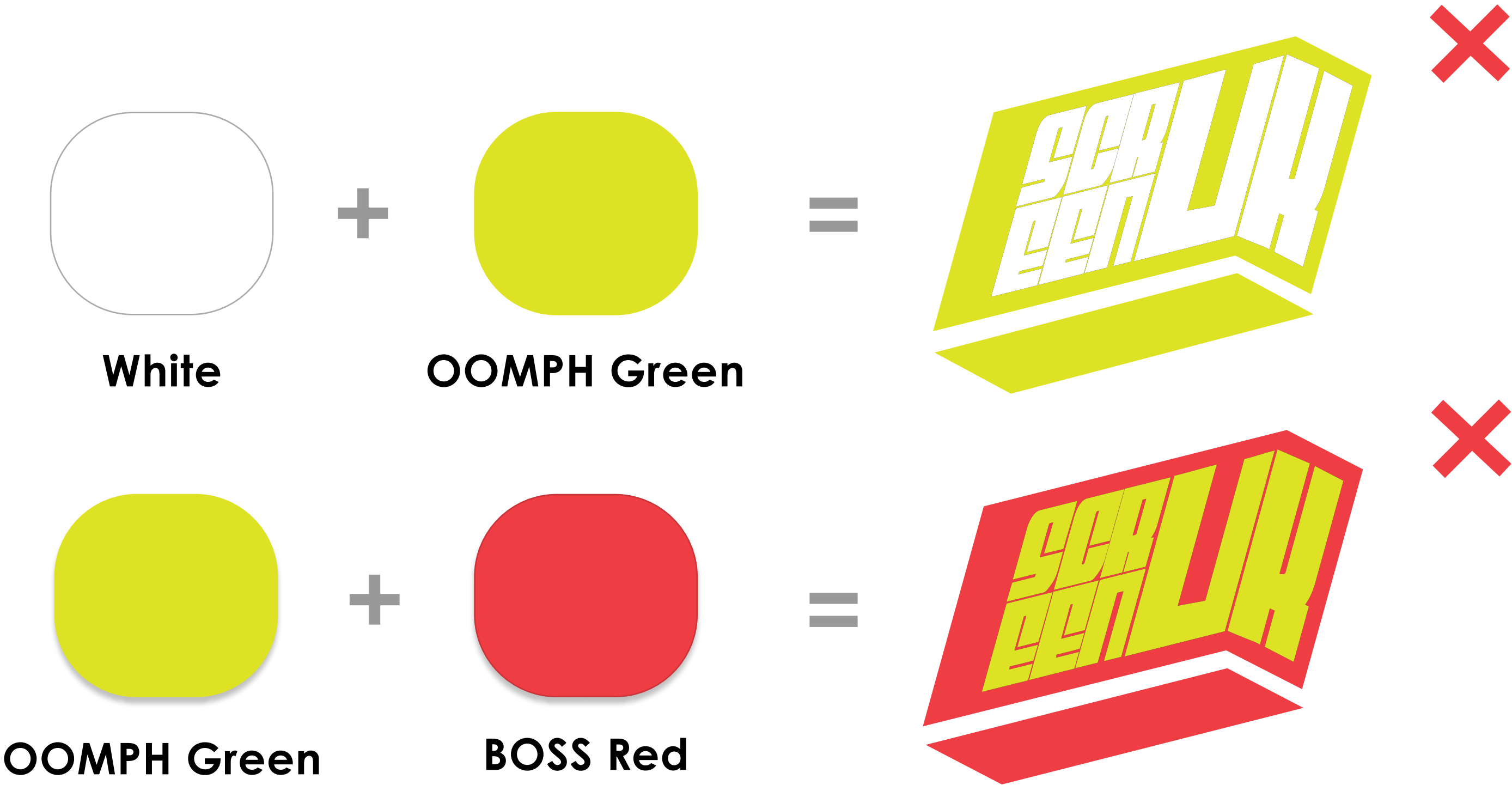


Whilst the main colour palette produces multiple colour combinations for ScreenUK’s online digital applications, two particular shades can be used to create a secondary colour palette.

BOSS Red & Film Noir are a perfect colour combination for ScreenUK advertisements and possible future campaigns, including social media campaigns, physical posters/artworks and merchandise.



Incorrect Colour Combinations —



Some colour combinations are shown to be inconsistent, and can even make the content illegible, depending on their contrasting components.

OOMPH Green & BOSS Red cannot be used as a correct colour combination due to their similar tones. These tones can only function against Film Noir & White.

White & OOMPH Green are the lightest shades within the colour palette, therefore they should not be combined with one-another.

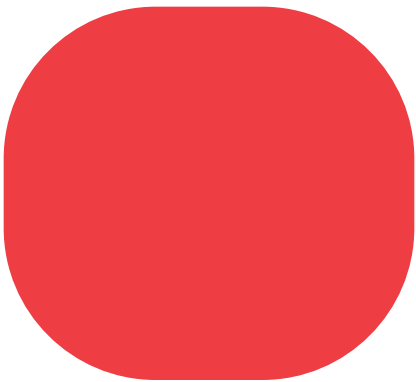


Colour Palette With Imagery —

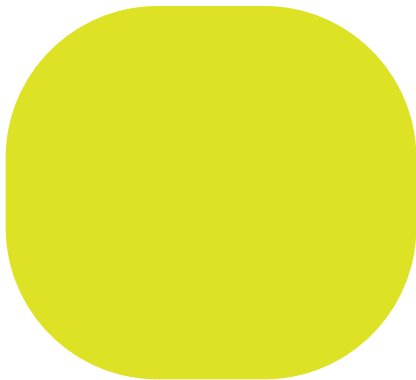
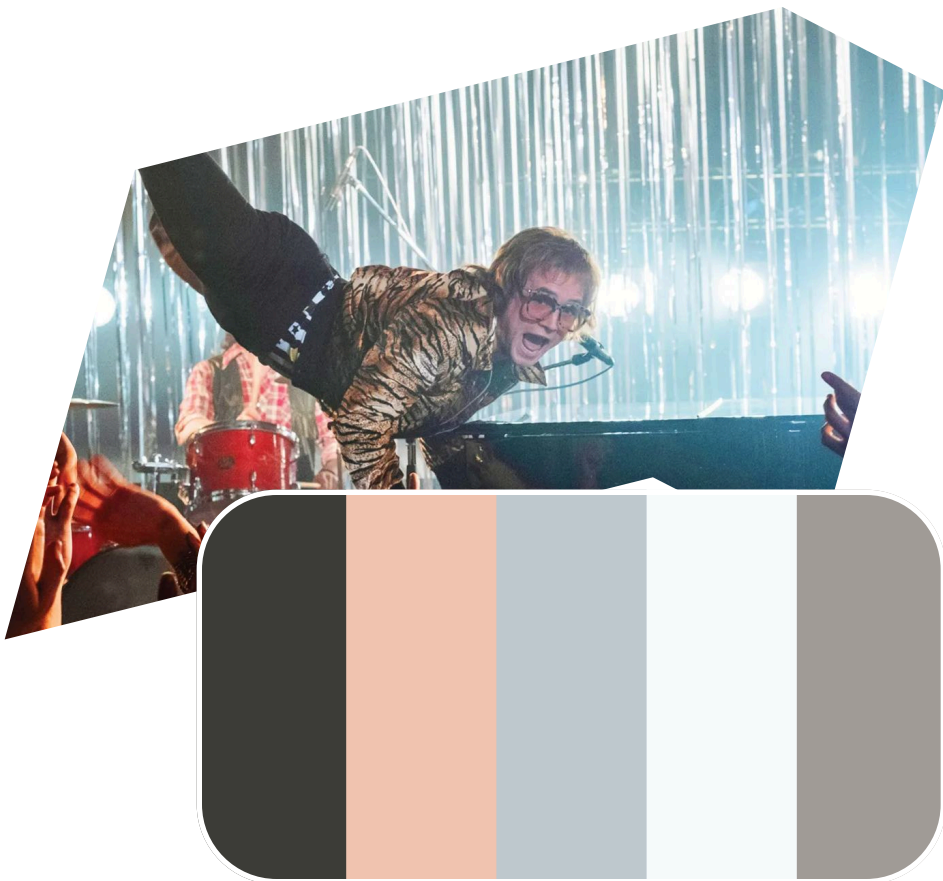
The colour variations can depend on the image presented within certain content. If a particular image is used within an article, the colour palette must change to compliment the shades within the image.

If the colours within the image are warm and neutral tones, BOSS Red must be used as part of the design layout.

If the colours within the image are cool tones, OOMPH Green must be used as part of the design layout. This is to add extra character to the content.



BOSS Red



OOMPH Green





ScreenUK



Chosen Typeface —

Century Gothic Pro

Aa

Regular

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 !@£\$%^&*()<>.,/?

Cc

Italic

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 !@£\$%^&*()<>.,/?

Bb

Bold

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 !@£\$%^&*()<>.,/?

Dd

Bold Italic

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 !@£\$%^&*()<>.,/?

The chosen typeface is to replicate modern and easier approaches to reading on screen. A san-serif typeface can be beneficial to fully communicate the content whilst also remaining legible when paired with designs & components.



Typography shown off —

26



Aa

Regular



Bb

Bold



Cc

Italic



Dd

Bold Italic

This typeface used for content communication cannot be distorted, stretched, rotated or reduced in opacity. This must adhere to the guidelines provided.

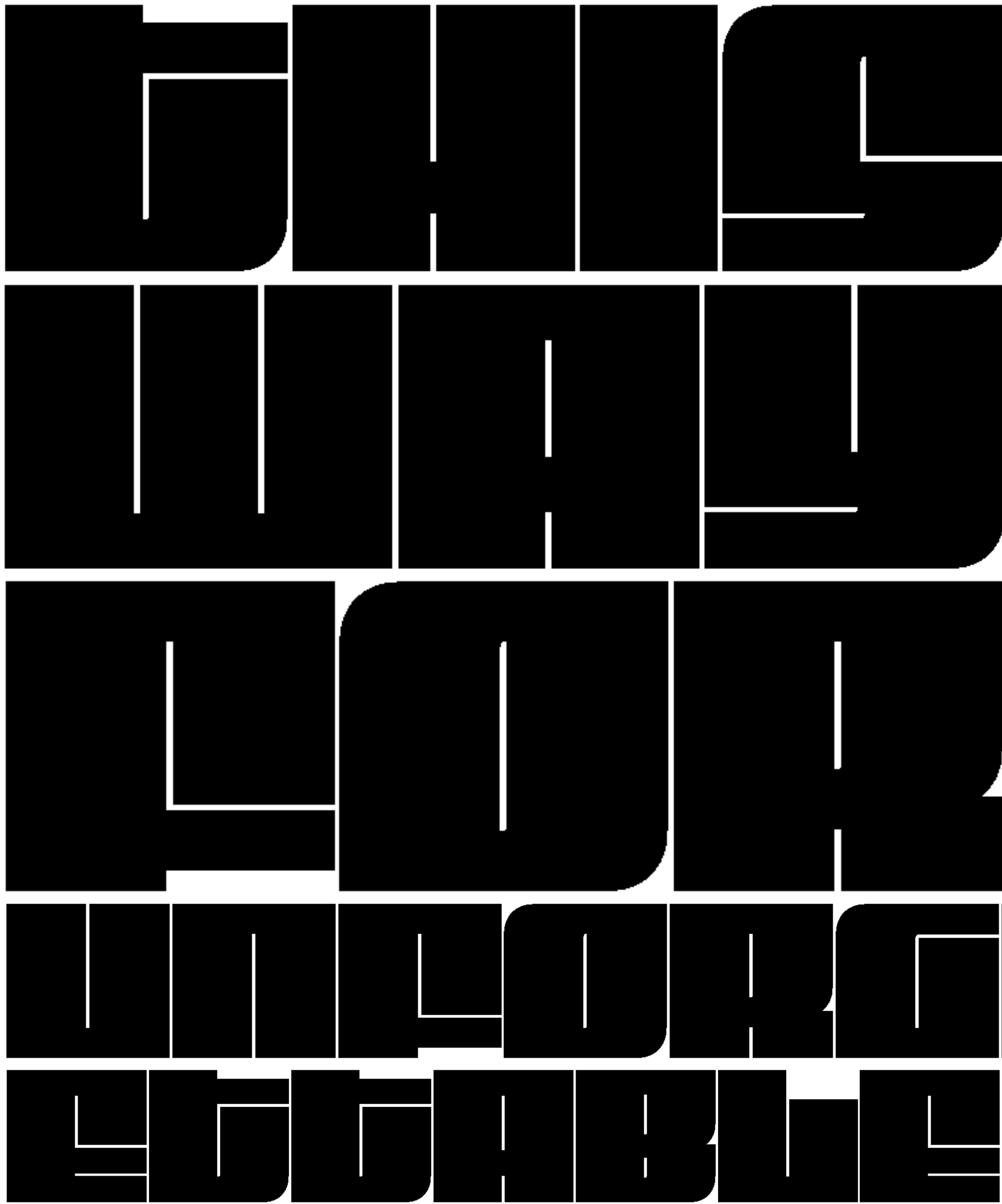




Section Header font only applies to media genres & ScreenUK content; Film, TV, and Games. The font variables may remain the same, however can be altered. 'TV' Section Headers must have an increased tracking of 2% on Figma, to remain in line with other headers.

Logo Type

- Fit Tamil Extra Wide
- 24 Tracking Adobe Illustrator
- 0 Leading
- 2% Tracking Figma
- 26 Point Figma
- 48Point Adobe Illustrator





Title

Century Gothic Pro Bold
0 Leading Figma

-50 Tracking Adobe Illustrator
-7% Tracking Figma
250 Point Figma
64 Point Adobe Illustrator

Title font can be used in unison with the Sub-mark, which can be found mostly on the homepage above Secondary Logo animation. Title font cannot be used with Primary Logo type.

The Headline font is commonly used for featured content on the Homepage. This includes New Releases and Monthly Wrapped content.



Conquered Acting? Try Stepping Up to Directing

Headline

Century Gothic Pro Regular
96% Leading Figma
+20 Tracking Adobe Illustrator
-3% Tracking Figma
100 Point Figma
14 Point Adobe Illustrator



*“When we think about
all the stories we hear about
Asian guys from Bradford,
that’s not one of them.”*

Conversational Headline

Century Gothic Pro Bold Italic
62+ *Leading*

-50 Tracking Adobe Illustrator
-5 Tracking Figma
86 Point Figma
30 Point Adobe Illustrator





Section Header

Century Gothic Pro Bold
0 Leading
-24 Tracking Adobe Illustrator
2% Tracking Figma
26 Point Figma
16 Point Adobe Illustrator

Section Header font only applies to media genres & ScreenUK content; Film, TV, and Games. The font variables may remain the same, however can be altered. 'TV' Section Headers must have an increased tracking of 2% on Figma, to remain in line with other headers.

Section Header font is also used for segregating media content on global site.



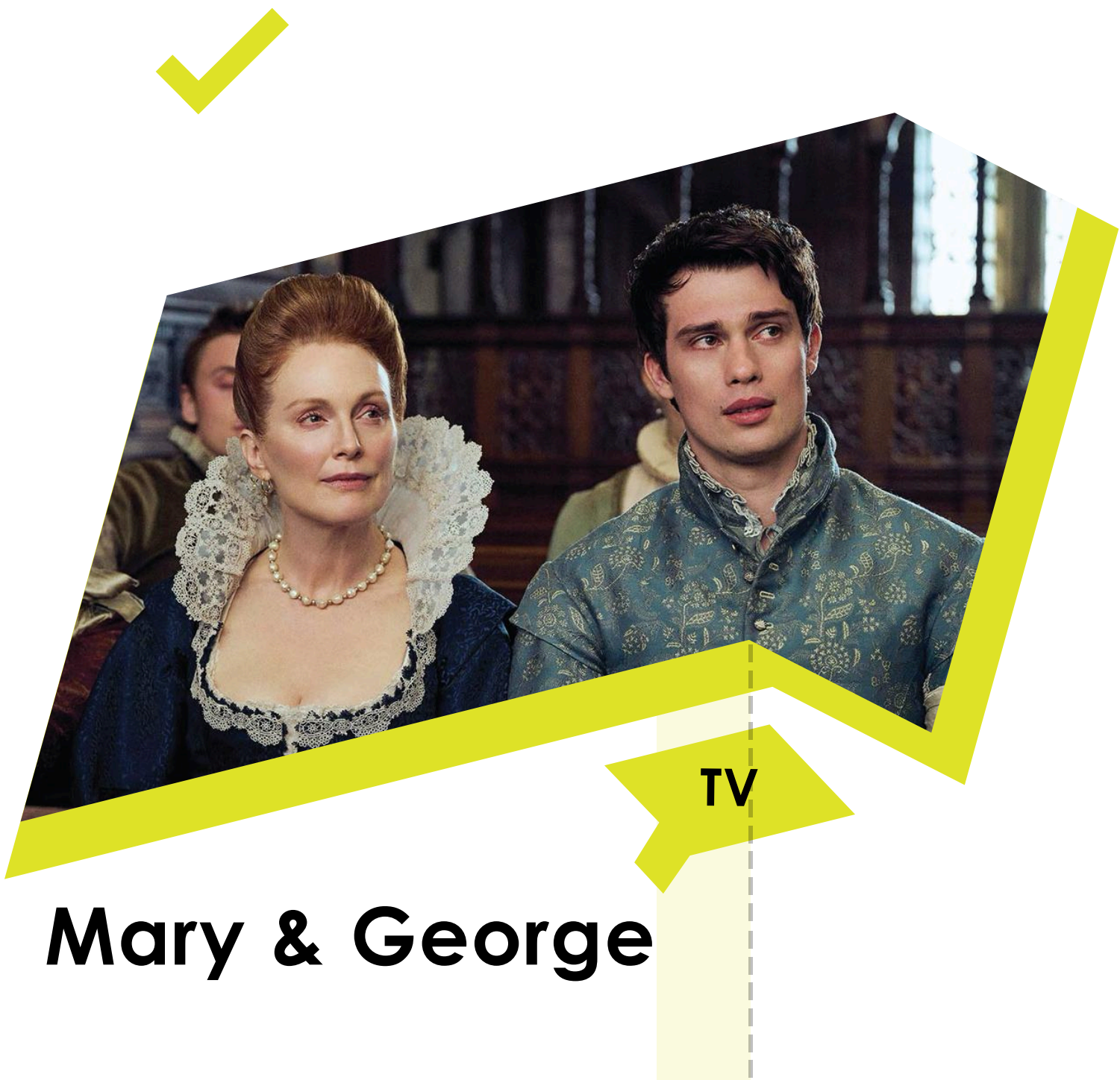
The font chosen for the construction of the logo is Inter in its SemiBold variant. It is recommended to use this font for the titles.

Text must not extend to the inverted point within the Screen.

Subheading

Century Gothic Pro Bold
96% Leading Figma

-10 Tracking Adobe Illustrator
2% Tracking Figma
40 Point Figma
20 Point Adobe Illustrator



The Body Text must be the length from the beginning of the Subheading, to the inverted point of the Screen.

Body

Century Gothic Pro Regular
140% Leading Figma

+20 Tracking Adobe Illustrator
-5% Tracking Figma
14 Point Figma
14 Point Adobe Illustrator

✓



TV

Mary & George

An incredible central performance from Julianne Moore leads this fearless and highly enjoyable 12th century romp.

✗



Game

Tales of Kenzera: Zau

Immerse yourself in this affecting single-player story, as players fight sleepless spirits and crystallise their enemies.



The typography hierarchy is a list of typefaces which are chronologically organised for each components within ScreenUK's layouts.

All typefaces must be different sizes with a range of tracking and leading between each letter and line. The different size & points of the typefaces can depend on the sub-genres, including title, heading, section header and body.

Title

Heading

Conversational Headline

Section Header

Sub-heading

Body Text



Typography With Colour —

Similar to colour and logo combination, typography should remain legible and intriguing. All type variations must follow the same guide in terms of correct pairings between font and colour.

Title

Heading

Conversa

Headline

Section Header

Sub-heading

Body Text

Title

Heading

Conversa

Headline

Section Header

Sub-heading

Body Text

Title

Heading

Conversa

Headline

Section Header

Sub-heading

Body Text

Title

Heading

Conversa

Headline

Section Header

Sub-heading

Body Text

Title

Heading

Conversa

Headline

Section Header

Sub-heading

Body Text

Title

Heading

Conversa

Headline

Section Header

Sub-heading

Body Text

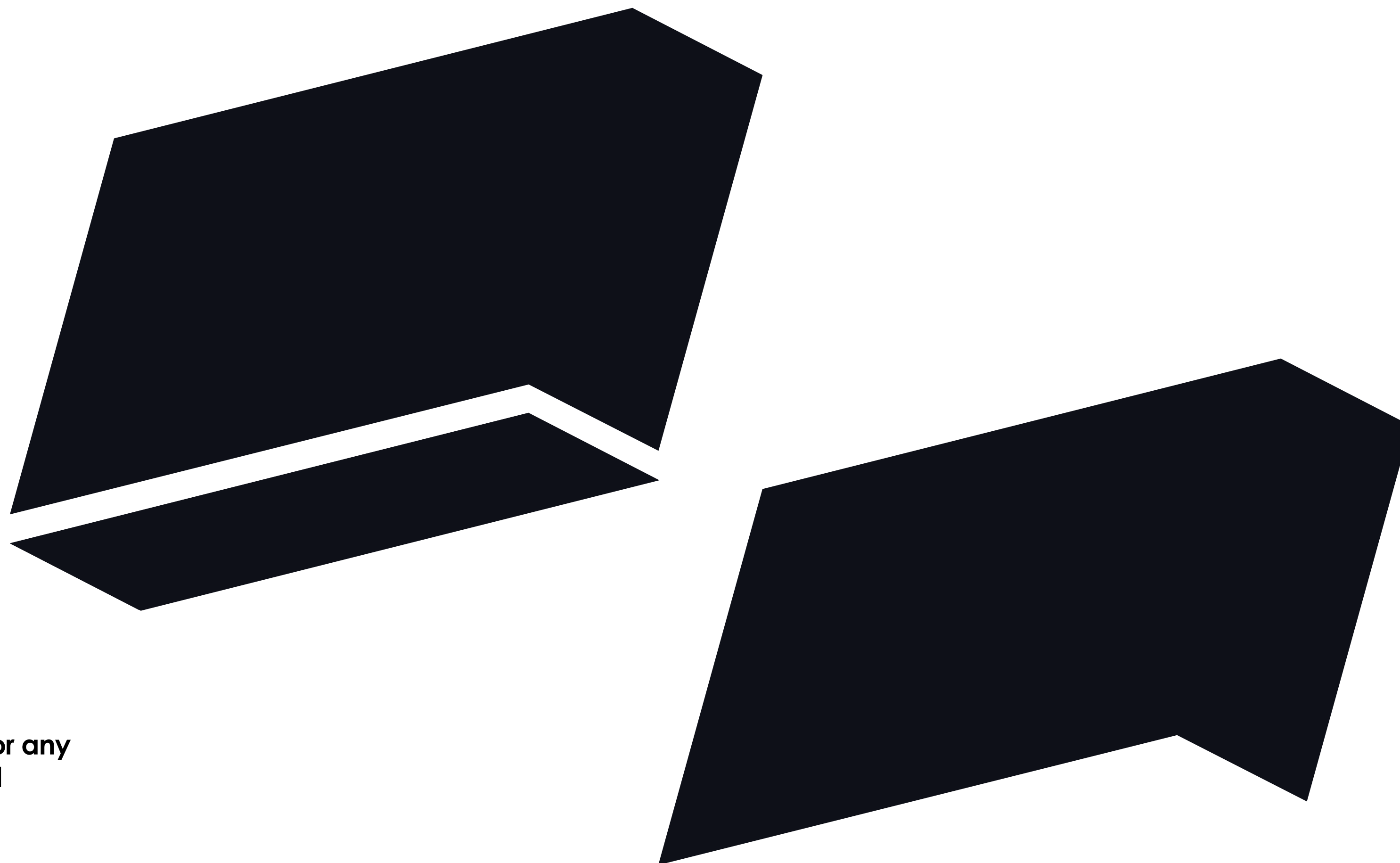
We're open to
anything.



**And originality
means
everything.**







The Primary Screens act as a placeholder for any images/content for ScreenUK's website and mobile app.



Screen Construction —

40

Similar to the Primary Logo, the Screen Vessel is constructed using the same 3D grid used to mimic digital Screens.

The Film Noir shape remains as the main component, whereas the OOMPH Green shape is used for Secondary Logo usage as well as screen vessels.



The Screens With Imagery —

41



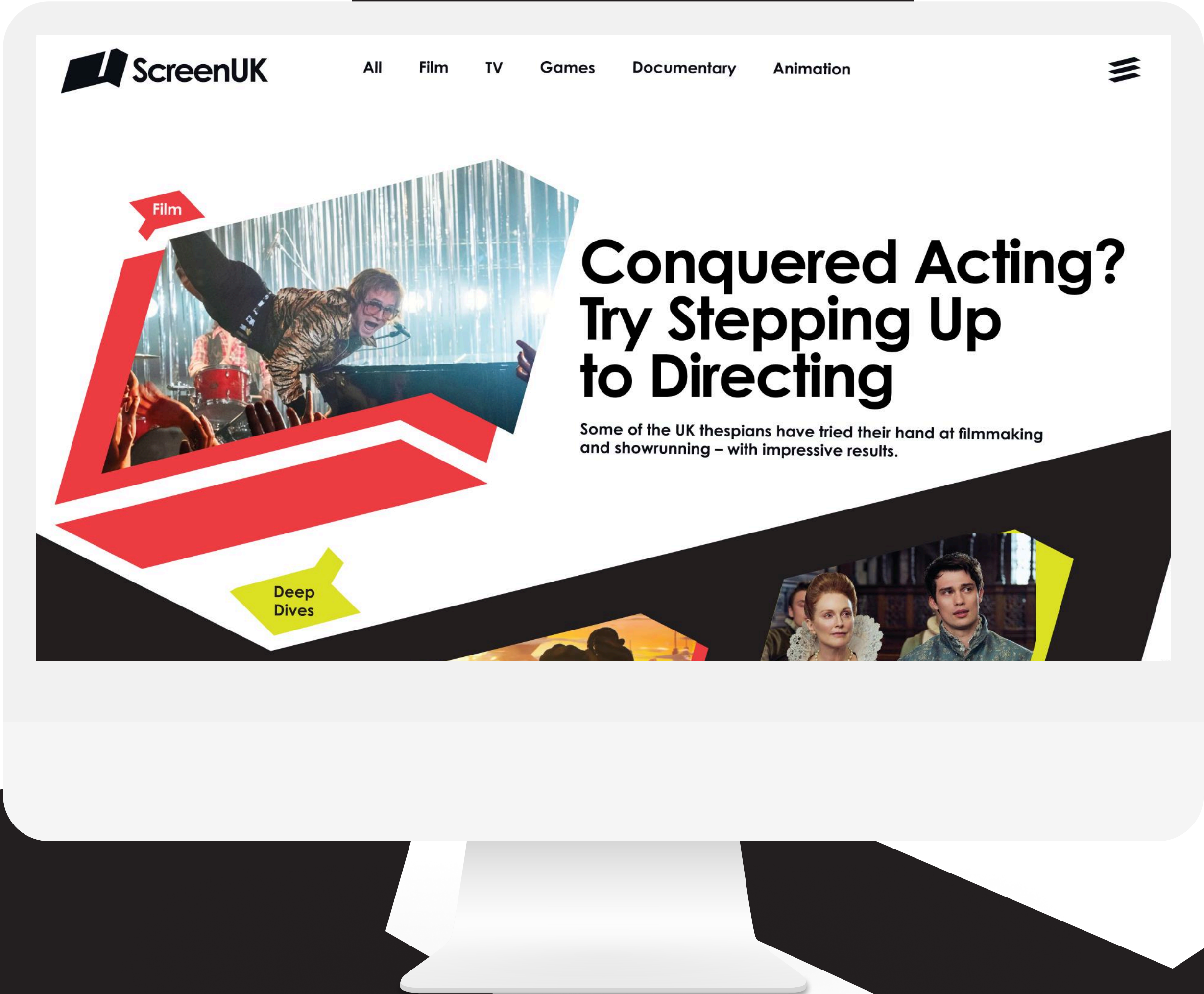
The Screens should enhance any content on imagery on media at a time. Content should not be covered by screen assets at any given time due to poor legibility.





The Abstract Screens are shapes taken from the original logo, which are then manipulated through different points and distortion. These vessels can be used for advertisements & social media posts.



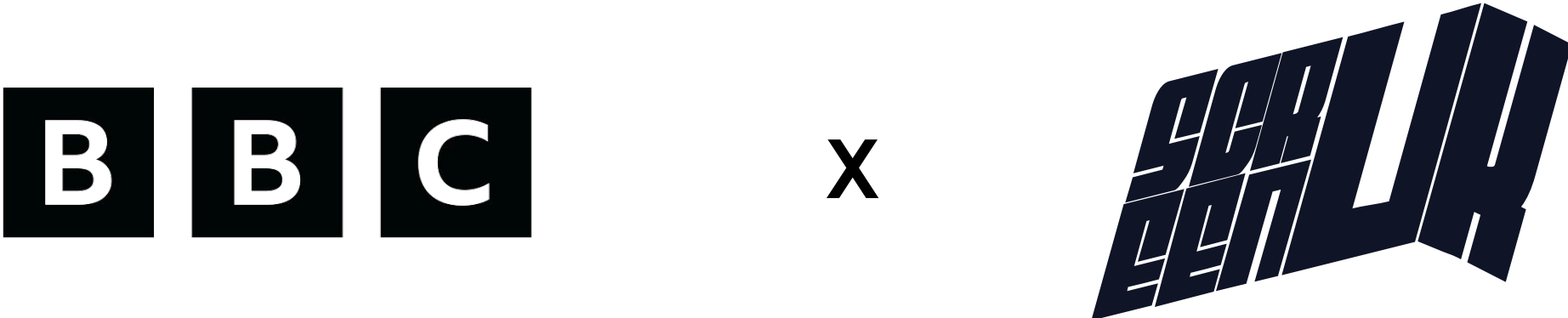


The Vessels in action must adhere to the clear space around the main Screens. These main Screens can include images or block colours. Abstract Screens should be large enough for user ability and function.





Using the Logo Types in collaboration with potential brands. The Primary Logo must be used alongside the collaborators Primary Logo, & Secondary Logo etc.



In Collaboration With Other Brands —



Example collaboration with ScreenUK & Sundance Film Festival. Campaign showcases the ScreenUK assets as digital illustrations, and applied onto billboards, leaflets & digital tickets for the event.

