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.
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.
1.0 Summary

1.1 Brand strategy and proposition
1.2 Brand summary
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1.4 The three ways we present our identity
1.5 The three ways we present our identity
1.6 Corporate identity
1.7 Refreshed corporate identity
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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.
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.
The three ways we present our identity

1. Corporate identity

2. Prefix

3. In-journey

Diagram not to scale

Headline for demonstration purposes only
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.
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.
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.
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.
2.0 Toolkit

2.1 Toolkit
2.2 The Speedmarque
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
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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
A simple kit of components combine together to create the unique look and feel of the British Airways brand.

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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.
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 preproduce 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.
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 by 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.
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.
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.
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 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 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 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 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.

Typeface - Mylius Modern

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.
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.
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 sold blue or white.

Ribbed effect surface – white

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

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3.2 Core colour palette
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3.54 In-journey cabin products – First
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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
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.
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 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.
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.

Brand Guidelines
3.6 Application

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.

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.
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.
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.
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.

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
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.

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.
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.
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.

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
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.
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.

Shaded area may be infringed upon by imagery if necessary, however it is preferable to give the Speedmarque prominence through clear surrounding space.
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.
Brand prefix narrative content

Copy will vary in both content and length. This text used here is for diagramatic 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 preceeding and following the prefix brandmark will also change depending on the subject of the communications piece and specific brand messaging at any given time.
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.
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).
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.
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.
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.
Headline type colour - advertising communications

Preferred type colour for headline copy for advertising communications is specified on babrand.com.
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.
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.
Large headline for signage

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

<table>
<thead>
<tr>
<th>Solid colour backgrounds</th>
<th>Photographic backgrounds</th>
</tr>
</thead>
<tbody>
<tr>
<td>Light background</td>
<td>Light tone background</td>
</tr>
<tr>
<td>Mid background</td>
<td>Mid-tone background</td>
</tr>
<tr>
<td>Dark background</td>
<td>Dark tone background</td>
</tr>
</tbody>
</table>

#### 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.
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.
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.

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.
Text may either preceed 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.
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.
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.

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

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

Brand Prefix In-journey
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.
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.
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.

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.

Welcome on board
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.
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.

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

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

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.
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

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. Be our guest, just ask.
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
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.

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.
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.
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.

White
289C Mdnt Blue
90% 289C Mdnt Blue
2708C Light Blue

White
289C Mdnt Blue
90% 289C Mdnt Blue
2708C Light Blue
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.

World Traveller
- White
- 286C Blue
- 90% 286C Blue

World Traveller Plus
- White
- 485C Red
- 286C Blue
- 90% 286C Blue
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.
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.

Executive Club Blue

- White
- 286C Blue
- 90% 286C Blue

Executive Club Silver

- White
- 877C Silver
- 80% 877C Silver
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.
4.0 Library

4.1 Corporate Identity stand alone
Brand signature (preferred format)

4.2 Corporate Identity stand alone
Brand signature (Stacked format)

4.3 Prefix Brand signature

4.4 Corporate Identity stand alone
Brand signature (Stacked format)

4.5 Prefix brand signature
Vertical text template

4.6 Prefix brand signature
Horizontal text template

4.7 Prefix brand signature
Large headline template

4.8 Prefix brand signature
Large headline template

4.9 Prefix brand signature Club World

4.10 Prefix brand signature Club Europe

4.11 Prefix brand signature Club First

4.12 Prefix brand signature World Traveller

4.13 Prefix brand signature World Traveller Plus

4.14 Prefix brand signature Euro Traveller

4.15 Prefix brand signature
Executive Club/Executive Club blue

4.16 Prefix brand signature
Executive Club - Silver Executive Club - Gold

4.17 Prefix brand signature Premier

4.18 Prefix ba.com Vertical Template

4.19 Prefix ba.com Horizontal Template (text preceeding)

4.20 Prefix ba.com Horizontal Template (text following)

4.21 Prefix In-journey Template (horizontal format)

4.22 Prefix In-journey Template (horizontal format)

4.23 Ribbed effect background

4.24 Ribbed effect background
Corporate Identity stand alone
Brand signature (preferred format)
Corporate Identity stand alone
Brand signature (Stacked format)

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<th>Corporate Stacked Positive 2 Colour solid Ref: B3</th>
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Prefix Brand signature
Corporate Identity stand alone
Brand signature (Stacked format)

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Prefix Brand signature
Vertical text template
Prefix Brand signature
Horizontal text template
Prefix Brand signature
Large headline templates

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Large headline templates

Prefix Brand Large Headline
Positive 4 Colour half tone
Ref: H1

Prefix Brand Large Headline
Positive 2 Colour solid
Ref: H3

Prefix Brand Large Headline
Positive B+W halftone
Ref: H5

Prefix Brand Large Headline
Reversed 4 Colour halftone
Ref: H2

Prefix Brand Large Headline
Reversed 2 Colour solid
Ref: H4

Prefix Brand Large Headline
Reversed B/W halftone
Ref: H6
Prefix Brand signature
Club World

Prefix Brand signature
Club World

Prefix Brand signature
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Prefix Brand signature
Club World
## Prefix Brand signature

### Club Europe

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Prefix Brand signature
First
Prefix Brand signature
World Traveller
Prefix Brand signature
World Traveller Plus
### Prefix Brand signature

**Euro Traveller**

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Prefix Brand signature

**Euro Traveller**

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Prefix Brand signature

**Euro Traveller**

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Prefix Brand signature

**Euro Traveller**

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Prefix Brand signature

**Euro Traveller**
Prefix Brand signature
Executive Club
Executive Club - Blue
Prefix Brand signature
Executive Club - Silver
Executive Club - Gold
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Horizontal Template
(text preceeding)

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Ribbed effect background
For use on surfaces up to A1
Ribbed effect background
For use on surfaces A1 and larger
Appendix A - Tone of Voice

Our tone of voice
Our brand language
Boarding announcement
GPM questionnaire Intro letter
Customer relations letter
Manage My Booking
Sign
Executive Club
Ten rules of thumb
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.
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.
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.
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.

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

Being thoughtful is about being tuned into our customers’ needs, understanding what they need and also understanding what effect our actions will have on them.

Thoughtful

Real staff talk about thoughtful service

- I treat every customer as an individual, not as a transaction
- I match the customer's preferred style
- I recognise high value customers by personalising the service I offer to them
- I am sensitive to each situation and show empathy to the customer
- I actively listen to what the customer needs and ask open questions to find out more
- I take the opportunity to talk to customers if time is available
- I look for customers who might need my help
- I proactively ask the customer if they need anything else
- I offer reassurance when needed

It’s understanding what they tuned into our customers.

Being thoughtful is about being empathetic to our customers.

R

A seat number

It would pr

'Very sad news...

Sometimes it's as easy as a smile. Sometimes it's a family detail.

Sometimes it's as easy as a smile.

Sometimes it's a family detail.

Sometimes it's as easy as a smile.

Sometimes it's a family detail.

Sometimes it's as easy as a smile.

Sometimes it's a family detail.
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.

Real staff talk about professional service

I'm aware that I represent BA.

Knowing our job inside out and being proud to do it well. The customer is our priority. We work as a team that has a calm and calm and professional outlook.

Recognise the importance of our uniform in reassuring customers.

Providing reassurance. We do our job well and look the part. The uniform is important in giving that reassurance to customers.

I'm aware that customers can see or hear how I speak to others.

We are ambassadors for British Airways. We are the face and voice of the airline. When I'm talking, I speak with pride and professionalism. I am aware that my words and actions can influence the perception others have of the airline.

I try to avoid sounding or appearing stressed or rushed.

I work calmly, confidently, and professionally. When I'm speaking to customers, I remain calm and composed. I do not rush or appear stressed.

When I am busy, I acknowledge customers who are waiting to speak to me.

I maintain eye contact and give my full attention to the customer. Even if I'm busy, I make sure to acknowledge and engage with customers.

I give customers the information they need for an easier journey.

I provide clear and concise information to customers. I help them with their travel plans and ensure they have all the necessary information.

I proactively give customers updates if there is a problem.

I anticipate potential issues and inform customers ahead of time. I stay one step ahead to prevent any inconvenience.

I stand behind our airline and our policies, even if I don't always agree.

I support our policies and stand firmly behind them. I believe in our commitment to providing the best service and experience for our customers.
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

I speak in a polite, courteous way
- I have no problem with anyone at all from any other, any cultures or any countries at

I remain dignified, respectful and calm in the face of frustration or anger from a customer
- Five customers all react the same way, and there are really different cultures. It is very

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

I remember that every customer has chosen BA and is valuable to us
- My job is to look after the customer and ensure that customer should feel that all customers are treated with the same respect and dignity.

I respect different cultures and beliefs and adapt my style accordingly
- My job is to look after the customer and ensure that customer should feel that all customers are treated with the same respect and dignity.

I am patient and rephrase my words to help customers understand me, especially if we don’t share the same first language
The prefix – In-journey Lounge signage
The prefix – In-journey
Lounge signage

Concorde Dining
Coffee House
Wine Gallery
Spa
Washrooms

The concorde room signage detail
The prefix – In-journey
Lounge signage

Galleries | First
Guest Services
The Board Room
Spa

Individually cut wall mounted signage
Direct Mail Executive Club Gold

Executive Club
Thank you

...and welcome to
your Gold membership
Direct Mail Executive Club Silver

Executive Club
Enjoy

Welcome to Silver membership.
Lorem ipsum, mel antiopar occureret repudiandae. Dico inani aperiam ut met libravisse his, et mei graeci animum.
Direct Mail Executive Club Silver
For further information please contact:
www.babrand.com
+44 (0)7000 2246243
babrand@schawk.com

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