London College of Music Examinations
brand guidelines

VERSION 1.0 — 22/07/2024

Foreword

Welcome to the London College of Music Examinations (LCME) brand guidelines. This document is a comprehensive guide to understanding and consistently implementing our brand identity across all platforms and communications. To show up with clarity and confidence in an ever-shifting media landscape.

LCME, established in 1887, is a university-owned, inclusive board for performance exams that offers qualifications and awards in music, drama, communications, and creative media.

Our brand guidelines ensure that every interaction with LCME reflects our rich history, academic excellence, and commitment to empowering performers worldwide. By following these guidelines, we maintain a cohesive and powerful brand presence that resonates with our diverse audience of candidates, parents, representatives, exam centres, teachers, and partners worldwide.

Contents

These core elements of our brand identity — our mission, vision, values and tagline — form the foundation of everything we do at LCME. They guide our decisions, shape our communications, and inspire our commitment to empowering people through performance.

Brand overview

Brand history

At LCME, our roots trace back to 1887 when we were founded as an independent music conservatoire. For over a century, we have been at the forefront of nurturing talent, igniting passion, and providing supportive structures for individuals around the world to showcase their skills and achieve their aspirations.

Our brand story is woven with threads of empowerment, self-expression, and growth through the transformative power of performance. We believe that every performance, be it a concert, recital, or examination, is an opportunity for growth, self-discovery, and the unlocking of one's true potential.

G. Augustus Holmes

George, who styled himself as G. Augustus Holmes, was an organist, composer, and the founder of the London College of Music (LCM) on 10 March 1887. He established LCM to provide an accessible and affordable way for people from all backgrounds to learn music and record their achievements.

LCM's education department moved to No. 47 Great Marlborough St on 26 June 1886. In 1991, the College moved to Ealing and became part of the Polytechnic of West London (which became Thames Valley University in 1992 and was renamed the University of West London in 2011).

Photographs - 47 Great Marlborough Street W1 - the actual birthplace of LCM, 1956.

Mission

To empower individuals to unlock their full creative, academic and career potential through the transformative power of performance.

Vision

To be a global leader in performance exams that nurtures talent, champions self-expression, and provides a framework for personal growth for all performers.

If you use words, song, movement, an instrument or creative technology, then you are a performer.

Core values

Inclusive

We believe in removing obstacles and providing access to all aspiring performers, regardless of background or circumstance, can unleash their full creative potential.

Established

With over 130 years of experience, we uphold the highest standards in performance awards and qualifications, guiding millions of candidates on their journey to transform passion into opportunity.

Academically connected

As the only British exam board that is part of a university, the University of West London, we apply unparalleled academic rigour and provide pathways to higher education.

Forward-thinking

We continuously adapt our approaches, adopting innovative exam practices and developing culturally relevant syllabuses to prepare candidates for a rapidly changing world.

Tagline

Empowering People Through Performance

LCME qualifications unlock more than just the stage door. We empower all performers with the framework needed to excel in life and get to where they want to be.

We guide people on a journey to unlock their potential, overcome challenges, and showcase their skills with confidence every day.

We are established in history but never bound by it. Instead, for over 130 years, we have been committed to inclusivity and innovation, with exams that nurture growth and excellence.

This is where unique talent is recognised, not constrained.

Our syllabuses provide a structure where your abilities and passion come to life, and our qualifications open doors to the creative industry, higher education, and fulfilling careers.

It's more than just performance. We empower people for the journey.

Visual
identity

Core brand assets overview

Logo

The visual identity

Colour

Typography

Imagery

Photography

Illustration

Brand voice

Layout principles & grid

Logo

Logo

Inspired by the classic design ethos of the London College of Music (LCM) and its historical archives, this new LCME logo is a key evolution in our brand identity.

It is approachable, easy to read, and puts our name front and centre to support brand recognition. Optical kerning, refined weight and defined clear space, in addition to well-delineated placement in relation to other content, all help to make it as instantly recognisable as possible.

This is the preferred version and should be used in most cases.

Minimum sizes
*0.7 in (1.8cm) wide for print
60 pixels wide for digital

*Calculation steps: 3cm ÷ 2.54cm/1in = 2.54cm

Logo clearspace

To maintain legibility, ensure that no elements crowd the surrounding space and that they do not sit at uncomfortably close to the edge of a surface. The logo should be a safe distance from any other elements in a composition and only appear in the brand colour (Stained Glass Blue), black or white colour.

The clearspace of the logo should be defined by the height of the letter "M". The complete logo must have the following minimum clearspace all around.

Please note:
All details shown in grey are guides only and should not be printed.

Logo colourways

The logo colour is always either black, white, or
Stained Glass Blue. Appropriate colour combinations
are described on page 14.

Logo colourways

The logo is available in black, white and Stained Glass Blue. The white logo may be placed on top of full colour photos as long as accessibility is maintained.

Please note that the logo is not available in any other colours.
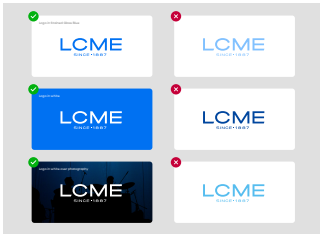
Logo primary positioning and size

Our logo can be placed in different positions across our communications, depending on the context and format of the piece. This ensures clear logo placement for readability and aligns with our visual identity system.

There will be occasional exceptions, such as merchandise and stationery, but please stick to the minimum sizes wherever possible.

DL (dimension lengthwise)
Logo 0.98in/25mm
left margin 0.3in/8mm
top margin 0.4in/8mm

A5
Logo 1.4in/36mm
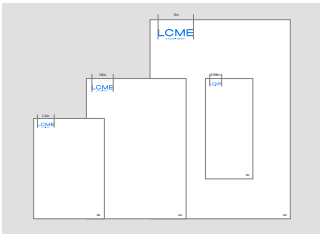left margin 0.3in/8mm
top margin 0.4in/8mm

A4
Logo 1.8in/46mm
left margin 0.6in/15mm
top margin 0.6in/15mm

A3
Logo 3in/76mm
left margin 0.7in/17mm
top margin 0.7in/17mm

Landscape formats
The top and left hand margins remain the same for the corresponding landscape formats.

*Calculations away 1in = 2.54cm/1cm = 0.4cm.

Logo secondary positioning and size

In some applications, all text should be centre-aligned to achieve a premium and sophisticated layout.

DL (dimension lengthwise)
Logo: 0.960×35mm
top margin: 0.4×/9mm

A4
Logo: 1.8×/44mm
top margin: 0.66×/14mm

A5
Logo: 1.4×/34mm
top margin: 0.4×/9mm

A3
Logo: 3×/75mm
top margin: 0.8×/20mm

Landscape formats
The top and left hand margins remain the same for the corresponding landscape formats.
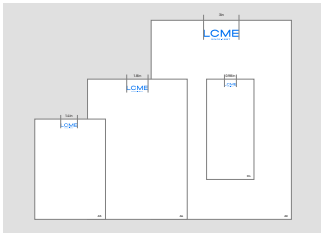
*Calculation steps: 1× = 2.5cm | 1× = 2.5cm

Size of the logo used in special formats

Formats with an aspect ratio of 1:2 to 1:4 are considered special formats. It is calculated from the length of the diagonal of the format divided by 8. The result is the width of the logo.

For formats with a ratio of 1:4 or more, an exception applies, because in this case 1/8 of the length would be too big. To obtain a suitable logo size and a corresponding margin, align one logo height above and one logo width on each side. Scale everything together so that the format is filled in.

Format 1:4

1/8 of the length: 1:2

Format 1:3

Exception:
Format ratio:
1:4 or more

Logo placement
in digital communications

1. Logo size
There is no definitive rule for scale, as it depends highly on the size of the overall piece. The logo should neither distract from the contents of the photo nor be too large, but should never be so small as to sacrifice its legibility. Use your judgment. Consider how the piece will be seen and where it will live, and always adhere to the guidelines for minimum logo size on page 11.

2. Logo placement
The logo should always be placed at the top left corner or centred in the width or height of an art board. The best position will depend on context. Again, use your judgment; consider how the piece will be seen, where it will live, and what imagery is used.

3. Margin
The margin rules are based on the same measurements as the logo clearspace rules (margin should be equal to size of CAP "H"). Base your measurement on the scale of the LCME CAP height used in any particular instance.

Please note:
All details shown in grey are guides only and should not be printed.

Scale (+):
The logo must appear in one of two positions for a minimum of one variant of art digital communications (e.g. ads, banners, etc.):

1. Call to action point panel (shown)
2. Alone on the end panel
3. On the end panel with LML partnership logo (shown)
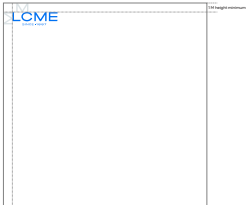
LCME
guitars • brass

H height minimum

Logo placement in digital communications scale & size

We want people to see our logo clearly across all our communications. Use your judgment when use the logo.

The logo should never be the most prominent thing on the page, except on stationery. It should be prominent when used for internal applications like publications and posters. On presentation slides it should be small.

Minimum sizes
60 pixels wide for digital

Too big

Feels right

Too small
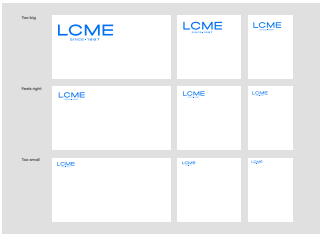
Logo

Logo do nots

To maintain the integrity of our brand, this page shows examples of inappropriate usage.

Do not substitute the logo for another font.

Do not add any effects – like outlines or shadows to the logo

Do not distort, or rotate the logo except for merchandise

Do not stretch or change the proportion of the logo

Do not use colours that is not part of the guideline except black or white

Do not use the logo in a container or shape

Do not tint any part of the logo

Do not apply any gradient to the logo

Do not outline wash letter differently

Do not place any gradient shapes behind the logo

Do not lock up with the coat of arms

Do not change the scale of the elements

Social avatar

The social avatar should maintain a clear and safe distance from any other elements in a composition. It should only appear in white on Stained Glass Blue or in Stained Glass Blue on white.

A simplified logo is allowed for social avatars, but never outside this context—the full logo should otherwise always be in use for all communications.

We use half-size height of "M" clearspace for avatar and icon usage and in challenging environments with limited space (micro-banners).

Social avatar lockup

White on Stained Glass Blue

Stained Glass Blue on white

White on Stained Glass Blue

Stained Glass Blue on white

Please note
All details shown in grey are guides only and should not be printed.

The brand full name wordmark lockup

The monogram logo will be the hardest working logo in the branding communication process. Sometimes, we need to use the full name 'London College of Music Examinations' to support brand recognition, especially in territories where LCME is not established.

When we use the full name, we still use the monogram logo.

The brand full name version was carefully crafted. The glyphs are full and rounded, making them more approachable. A full name lockup has been developed to accommodate different communication purposes.

Minimum size
- 139 in (14cm) wide for print
- 72 pixels wide for digital

*Calculation base: 69in × 2.51cm/in=2.3cm

London College of Music SINCE·1887 Examinations

The brand full name wordmark lockup

The wordmark should be clear a safe distance from any other elements in a composition and only appear in the brand colour (Stained Glass Blue), black or white colour.

The clearance of the wordmark should be defined by the width of the letter "M". The complete wordmark must have the following minimum clearspace all around.

London College
of Music SINCE·1887
Examinations

Please note:
All details shown in grey are guides only and should not be printed.

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The brand full name wordmark do nots

To maintain the integrity of our brand, this page shows examples of inappropriate usage.

Do not substitute the wordmark for another font

Do not add any effects – like outlines or shadows to the wordmark

Do not distort, or rotate the wordmark except for merchandise

Do not stretch or change the proportion of the wordmark

Do not use colours that is not part of the guideline except black or white

Do not use the wordmark in a container or shape

Do not tint any part of the wordmark

Do not apply any gradient to the wordmark

Do not colour each letter differently

Do not place any gradient shapes behind the wordmark

Do not fit the wordmark with images or patterns except motion graphics

Do not change the scale of the elements

The horizontal brand monograms and the brand full name lockup

The horizontal brand logo (the brand monograms and the brand full name lockup) is the most horizontally wide (and vertically short) expression of the wordmark.

The horizontal lock-up is available for special cases only. It is best for narrow prints, online banners or if a complete wordmark is visually distracting from the primary message, as seen in these examples:

The horizontal brand monograms and the brand full name lockup clearspace

To maintain legibility, ensure that no elements crowd the surrounding space and that they do not sit uncomfortably close to the edge of a surface. It only appears in the brand colour (Stained Glass Blue) or white colour.

The clearspace of the lockup should be defined by the height of the capital letter "M" from the full name lockup. The complete wordmark must have the following minimum clearspace all around.

Please note:
All details shown in grey are guides only and should not be printed.

Partnership
lockups

Brand hierarchy and partnerships

As an individual brand within the University of West London (UWL), the LCME logo should serve as the lead brand. This approach is important because it allows both the LCME and UWL brands to benefit from their association without competing for attention. Therefore it is paramount that all LCME branded communications use the UWL logo as an endorsement.

In order to make the relationship between the two brands clearer, we added "Part of" to make the message more explicit.

Shown here is the ideal colour and scale relationship to use when placing the logo in a layout together with another brand.

X = logo height

½ X maximum

½ X maximum

Brand hierarchy and partnerships

The UWL logo should be placed in an area on the periphery of the layout, away from the focal point of the layout. Placing the logo in one corner of the layout is a good way to signal that it is an endorsement, rather than the lead brand. Regardless of where it's placed, use care in positioning the logo so it aligns with the layout grid or with other graphic elements in the design.

LCME
UNIVERSITY

Empowering People Through Performance.

LCME
UNIVERSITY

Partnership lockups

Sometimes, we have to lock any master brand, sub-brand, or abbreviation with a partnering brand. The relationship between the LCME logo and the logo of partnering brands must be visually equal. Depending on the proportions of a partner's logo, there may be slight variations in the relationships.

The LCME lockup and the partnership logo are separated by a black or white line. The line is positioned along the LCME wordmark clearspace. The partnership logo must be at least 1/3 width of the letter "M" distance to the line.

The height of the divider is determined by the height of the partnership logo. The weight of the divider is determined by the height of LCME monograms.

1. Measure the height of the the LCME CAP height (in)
2. Multiply by 0.5
3. The result will be the point size of the divider-line.

Please note:
All details shown in grey are guides only and should not be printed.

Partnership lockups

When the height and width of the sponsorship logo are equal or the height is longer than the width, add 2/5 height of the LCME monograms on the sponsorship logo.

The weight of the divider is determined by the height of the LCME monograms.

1. Measure the height of the LCME CAP height (in)
2. Multiply by 0.5
3. The result will be the point size of the divider-line.

Divisional lockup

When we lockup with multiple other brands, the scale of the logo aligns with the other brand logos. The distance between divisions is based on a 2/3 of the width of the LCME CAP. The spacing has been carefully considered and should be followed precisely when creating all lockups.

Please note:
All details shown in grey are guides only and should not be printed.

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The coat
of arms

The history of the London College of Music's coat of arms

In the United Kingdom, armorial bearings are issued by the Kings of Arms under Royal authority. These officers, appointed by the Crown, hold a legal status similar to that of a peerage in England, Wales, and Northern Ireland, the regulation of these bearings is managed by the Earl Marshal and the College of Arms in London. In Scotland, the responsibility for regulating coats of arms falls to the Lord Lyon King of Arms.

The London College of Music was granted its arms on 23 December 1944.

A coat of arms should not be referred to as a crest. The crest is only one part of the full coat of arms: the object placed on top of the helmet.

Deconstructing the coat of arms

Today, the coat of arms is likely to be considered as a mark of quality by most people, but every element of the arms has meaning and significance, deeply rooted in who we are.

• **Crest**
Upon a wreath of the colours five trumpets in pile or enfiled with a riband Azure.

• **Arms**
Azure on a pale Argent between two harps or stringed of the second a sword Gules.

• **Supporters**
On either side a swan rousant proper charged on the wing with a harp Azure.

• **Motto**
The motto, 'Persevere' means 'persist unremittingly'.

Crest
What appears above the helmet

Wreath
A rope with six parts

Helmet

Mantle
Cloth to protect the helmet

Mantle

Supporter
A swan

Supporter
If any appear on the coat of arms

Arms/Shield
Carries the arms

Motto
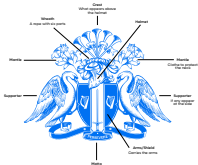
The primary coat of arms

Our primary coat of arms is this monochrome version and informs the majority of our brand expression.

The heart of our identity, the monochrome coat of arms is a new expression of the iconic LCME: one that modernises our past and illuminates our future. It was redesigned to stand with pride and scale with strength wherever it goes.

This new version of the coat of arms has been stripped of embellishment, shadowing and effects in order to function and maintain integrity in a modern digital brand ecosystem. While simplified, the monochrome coat of arms preserves the jewel-like attention to detail and craft that has always defined our brand.

Minimum sizes
*1.5 in (3.8cm) wide for print
150 pixels wide for digital

The coat of arms - positive version

*Calculation keep 1.5in = 3.8 inch/cm: 3.8cm
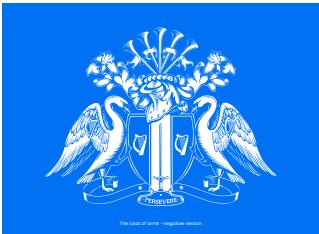
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The primary coat of arms

To accommodate different usage scenarios with optimal results, the positive and negative forms of the coat of arms feature two distinct designs. Please choose the correct form for your use.

Minimum sizes
*1.5 in (3.8cm) wide for print
100 pixels wide for digital

*Calculation map: 1.5in = 3.8 cm | 3.8cm / in: 3.8cm

The coat of arms – negative version

The full-colour version coat of arms

Sometimes we may need to use full-colour version for our communications. This full-colour version coat of arms is carefully crafted based on the previous version. The colour palette was adapted from that and modified a little to correspond our brand colour palette.

Minimum sizes
* 16 in (3.6cm) wide for print
100 pixels wide for digital

The coat of arms - full-colour version

The primary coat
of arms clearspace

The coat of arms should be clear a safe distance
from any other elements in a composition and only
appear in the brand colour (Stained Glass Blue) or
white colour.

In order to maximise its visual presence the coat of
arms requires a surrounding area clear of any other
graphic elements or text.

The minimum clearspace is equal to 1/3 height of
the coat of arms. Always allow at least this amount of
clearspace around the coat of arms. It is important
that this rule is observed and the clearspace is
maintained at all times.

Please apply the same principles when using
the colour version of the coat of arms.

Please note:
All details shown in grey are guides only and should not be printed.

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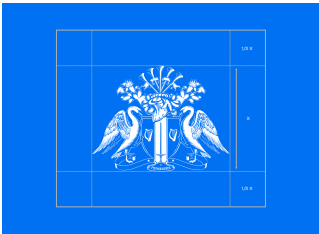
The coat of arms do nots

To maintain the integrity of our brand, this page shows examples of inappropriate usage.

Do not fill the coat of arms with images or patterns except moving images.

Do not add any effects / like outlines or shadows to the coat of arms

Do not distort, or rotate the coat of arms except for merchandise

Do not stretch or change the proportion of the coat of arms

Do not use colours that are not part of the guidelines except black or white

Do not use the coat of arms in a container or shapes

Do not tint any part of the coat of arms

Do not apply any gradient to the coat of arms

Do not change the colour version of the coat of arms.

Do not place any gradient shapes behind the coat of arms

Do not lock up the coat of arms with the logo

Do not change the scale of the elements.

The coat of arms lockups

The coat of arms can be used as a standalone element or with the LCME full name wordmark. It's particularly suitable for formal communications, certificates, and high-end promotional materials.

In order to avoid misuse of the coat of arms lockups, please note that we only suggest using monochrome positive/negative versions to lockup with the brand's full name wordmark.

Minimum sizes
*16 in (3.6cm) wide for print
100 pixels wide for digital

Positive version lockup

Negative version lockup

The coat of arms lockups clearspace

The coat of arms lockups should clear a safe distance from any other elements in a composition and only appear in the brand colour (Stained Glass Blue) or white colour.

In order to maximise its visual presence the coat of arms lockups require a surrounding area clear of any other graphic elements or text.

The minimum clearspace is equal to 1/3 height of the coat of arms. Always allow at least this amount of clearspace around the coat of arms lockups. It is important that this rule is observed and the clearspace is maintained at all times.

Please note
All details shown in grey are guides only and should not be printed.

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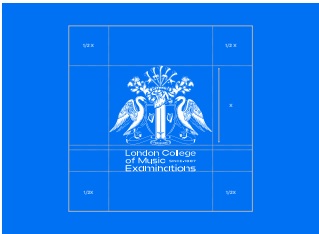
When to use

The coat of arms has evolved over many years and reflects the history of the LCME. But the coat of arms should not be used as a substitute for the logo. The logo should always be presented, except for merchandise.

Usage of the coat of arms should be reserved for communications that truly live up to the brand platform's intent. It may sometimes be used as a graphic device or watermark in printed publications where there are no images to complement the text. Ask yourself the following questions prior to adding the coat of arms to the communication:

Please note that use of the coat of arms on any document must be approved in advance by the marketing team and this device is not used by third parties.

- Does the communication celebrate the championing of big dreams?

- Does the communication make a bold statement of our history — in inspiring and formal ways?

- Does the communication allow for the fullest expression of our brand value (inclusive, established, academically connected, forward-thinking)?

- Does the communication reward candidates or teachers for their achievements (certificates, diploma graduation ceremony)?

- Does the communication work as high-end promotional materials?

If the answer is "no" to any of the above questions, do not use the coat of arms.

Tagline

Our tagline

We reinforce our brand values and ethos with our tagline: Empowering People Through Performance. It's short, bold, and memorable, "Empowering People Through Performance" encapsulates our audiences and ourselves. It highlights LCME's commitment to constantly guiding people on a journey to unlock their potential, overcome challenges, and showcase their skills with confidence every day. As a powerful brand statement, it's a line to be used when bringing the brand to life in inspiring, emotional ways.

Empowering People Through Performance

LCME qualifications unlock more than just the stage door.

We provide the framework to excel in life, helping performers unlock their potential, overcome challenges, and showcase their skills confidently.

For over 130 years, we've been celebrated for quality and innovation, nurturing growth and excellence. Our syllabuses bring your creative expression to life, opening doors to the creative industry, higher education, and fulfilling careers.

It's more than performance; we empower the journey.

When to use it

Usage of the "Empowering People Through Performance" tagline should be reserved for communications that truly live up to the brand platform's intent, in order to use it thoughtfully and sparingly to help it retain its power. Ask yourself the following questions prior to adding "Empowering People Through Performance" tagline to the communication:

- Does the communication celebrate the championing of big dreams?

- Does the communication make a bold and aspirational messaging of our brand?

- Does the communication allow for the fullest expression of our brand value?

- Does the brand have full control over the "Empowering People Through Performance" tagline placement?

If the answer is "no" to any of the above questions, do not use the tagline.

Tagline

Approved tagline usage

- Tagline as a headline or subhead
- Tagline as an endcard for commercials or ads
- Tagline as a final sign-off to follow brand messaging
- Tagline displays on LCME website footer
- Tagline as a recruitment message
- Brand marketing campaign

Here are some examples of this positioning in action.

Brand poster

LCME

Empowering
People Through
Performance

Brand video/commercials

Website footer display

Tagline do nots

Our tagline should not be used across every piece of communication. There are situations when it's not appropriate, and to help retain its power we need to use it carefully. Here are some of the things to avoid when applying our tagline.

Please note the typography of the tagline can be changed according to the situations.

Do not use it on everyday materials with functional or instructional messages.

Do not alter the tagline artwork colour or place on background colours that do not pass accessibility.

Do not place the tagline after copy that uses the same phrase.

Do not create a lock-up with the LCME logo and the tagline.

Don't use it as an opening statement or below the LCME logo.

Do not associate or alter the tagline.

Our colours

Brand colour

Our signature colour is Stained Glass Blue. It plays a central role in LCME's visual identity. It captures passions, inspires emotions, and connects people. Our brand colour reflects LCME's rich history while projecting a bold and vibrant image. It combines our traditional blues with fresh, complementary hues to create a versatile and dynamic visual identity. It should be used thoughtfully to capture attention and ignite excitement across a wide variety of applications.

A note about brand colour:

The brand colour is fully digital focused, please keep in mind that the print colour (CMYK) would be a bit darker due to differences in colour display modes.

The vibrancy of brand blue is best captured on coated paper. Uncoated can be used when there is no alternative.

Stained Glass Blue

RGB: 0, 113, 243
CMYK: 100, 68, 0, 0
HEX: #0071F3
Pantone: 2196 C

Primary and supporting colours

Our primary and supporting colour palettes give us the flexibility to tell our brand story across a variety of applications while communicating our brand consistently

Primary colours

Our primary colour palette consists of a range of blues, representing our heritage and connection to the University of West London while offering flexibility and depth.

Supporting colours

Our supporting colours are inspired by the LCM publication archives. They provide contrast and vibrancy, allowing for greater flexibility in design applications.

Primary colours

Supporting colours

Timeless Blue

RGB: 51, 26, 85
CMYK: 100, 100, 32, 25
HEX: 331A55
Pantone: 275 C

Ink Blue

RGB: 0, 74, 173
CMYK: 100, 84, 0, 0
HEX: 004AAD
Pantone: 286 C

Slush Pink

RGB: 232, 109, 120
CMYK: 0, 70, 35, 0
HEX: E86D78
Pantone: 702 C

Blaze Orange

RGB: 232, 93, 60
CMYK: 0, 72, 80, 0
HEX: E85D3C
Pantone: 171 C

Diving Blue

RGB: 56, 181, 230
CMYK: 65, 0, 3, 0
HEX: 38B5E6
Pantone: 298 C

Skyline Blue

RGB: 74, 150, 214
CMYK: 70, 31, 0, 0
HEX: 4A96D6
Pantone: 279 C

Ever Green

RGB: 110, 151, 42
CMYK: 60, 10, 100, 10
HEX: 6E972A
Pantone: 370 C

Young Green

RGB: 201, 215, 51
CMYK: 31, 0, 85, 0
HEX: C9D733
Pantone: 396 C

Colour usage

These colours have been chosen to work as backgrounds and provide maximum impact for the LCME brand visual identity, from print and digital to merchandise and environments.

Brand colour usage:

The Stained Glass Blue is used to highlight the boldness of the LCME brand. Use Stained Glass Blue for large areas, backgrounds, text and primary elements as long as they are used in combination with backgrounds that pass accessibility.

Primary colours usage:

All primary colours can be used as background colours according to the situation.

Timeless Blue or Iris Blue can be used for background and text and more formal applications. Diving Blue and Skyline Blue can be used for background, accents, highlights, and to create depth in designs.
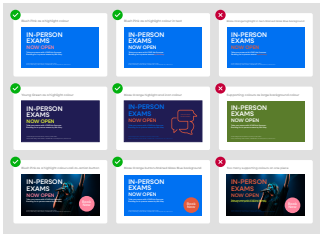
Colour usage

Supporting colour usage:

Use supporting colours to add vibrancy and draw attention to specific elements.

They work well for call-to-action buttons, icons, and highlighting important information.

Avoid using supporting colours as large background areas to maintain the brand's professional image.

Colour contrast and accessible text

Be sure to provide enough visual contrast for clear readability in both text and logos, and consider those with low vision or colour blindness. This especially applies when overlaying text on photo backgrounds, as shown in the examples. Use the WebAIM contrast checker to verify your accessibility.

WebAIM contrast checker:
https://webaim.org/resources/contrastchecker/

Colour pairings

This page shows the acceptable background and foreground colour combinations. The single colour square represents the background colour and the smaller bar pairs represent the acceptable foreground colours.

Blaze Orange is never to be used as text colour on Stained Glass Blue because it becomes difficult to read. Otherwise the only major rule is to avoid two colours of the same value, which makes legibility difficult – putting Skyline Blue and Young Green text on a white background would greatly reduce legibility.

Foreground

Background

Background

Colour pairings

Incorrect colour usage

There are four basic things to avoid with colour, shown in the three examples across the top:

1. Do not use non-brand colours, except for cultural events where specific colours are significant.
2. Do not use the wrong blue for brand blue.
3. Do not use the wrong logo colour.
4. Do not use any supporting colours as a background colour.

The colour combinations below the four basic examples show all colour combinations to avoid, following the same logic described on the previous page.

Basic avoid with colour

Don't use non-brand colours

Don't use the wrong blue for brand blue

Don't use the wrong logo colour

Don't use any supporting colours as a background colour

Avoid colour combinations

Gradient colours

They are used for screens except in special cases such as high-end print pieces where we may want to push the material (via foils, embossing, etc.) to mimic the dimensional aspect of the gradient.
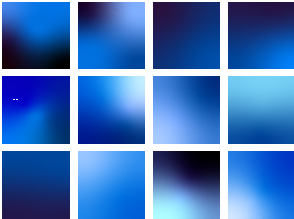
Create gradients using combinations of the brand blue and primary blue palette for a cohesive look.
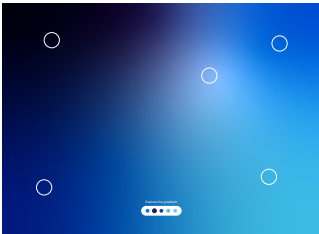
Gradient colours

Please create gradient colours according to the principles of colour creation and specific needs.

This colour blending is for inspiration only.

Print considerations

For print materials, use the Pantone colours specified to ensure colour accuracy.

When printing in CMYK, be aware that colours may appear slightly different than on screen, particular for the brand Stained Gloss Blue.

To bring subtlety and convey the legacy, we suggest that high-end print materials use more advanced printing techniques. Embossing, for example, raises the logo/the coat of arms to suggest a 3D graphic; debossing does the opposite, but both methods create an elevated tone on tone effect on physical prints of a graphic.

We offer diplomas in most of our subjects, so for this particular level we highly suggest to use gold or silver colours for print to give people more premium and honourable visual feeling.

Typography

Primary typeface - Neulis Sans

Typography is more than a design element. It articulates our message, expressing both what we say and how we say it. Helping to convey our message clearly and consistently across all materials. Our typeface choices reflect LCME's blend of tradition and modernity, supporting our brand personality and values.

- The Neulis Sans is primarily used for headlines, subheadings, and body copy in both digital and print materials.
- It's particularly effective for large, impactful text in marketing materials and digital interfaces.

Please see the licensing information here:
https://fonts.adobe.com/fonts/neulis-sans#licensing-section

Music & Drama
Müzik & Drammatico
→ Tchaikovsky ©
@*London,*W5 5RF
Empowering
Grades & Examination
17 July * CREATIVE MEDIA

Typography

The Neulis Sans character set

This is the complete character set for Neulis Sans. Use this as a reference for available glyphs.

Uppercase	ABCDEFGHIJKLMNOPQRSTUVWXYZ
Lowercase	abcdefghijklmnopqrstuvwxyz
Numerals	0123456789
Extended Latin	ÀÁÂÃÄÅÅĀĂĄÆÇĆĈĊČĎĐÈÉÊËĒĔĖĘĚ ĜĞĠĢĤĦ Ì ĨĪ Ĭ Į İ Ĩ İĴĶĹĻĽĿŁŃŅŇ ŊÑÒÓÔÕÖ ŌŎŐŒØŔŖŘŚŜŞŠŢŤŦ ÙÚÛÜŨŪŬŮŰŲ ŴŴŴŴÝŶŸŹŻ
Extended Latin	àáâãäåāăąæçćĉċčďđèéêëēĕėęě ĝğġģĥħ ì ĩī ĭ į ı ĩ ĵķĺļľŀłńņňŋñòóôõö ŏőœøŕŗřśŝşšţťŧùúûüũūŭůűų ŵŵŵŵýŷÿźż
Currency	$¥€£¢
Letter-like symbols	©℗™
Quotation marks	"" '' ‹› «»
Mathematical	% + × ÷ − ± = ≠ ¹⁄₄ ½ ¾¹ '' ° °
Punctuation	. , : ; … ‚ „ ? ¿ ! ¡ '
Brackets	[{( )}]
Dashes & separators	- – — \ / | ¦
Markers & dividers	¶ † ‡ §

The Neulis Sans style

The Neulis Sans is available in six weights: Thin, Light, Regular, Medium, Bold and Black; each has a companion Italic and Semi.

Light can be used for large text.

Regular is for headers, subheaders and all general text applications.

Medium is for headers, subheaders or highlights.

Bold is for headers, subheaders and highlights.

Black is for highlights or outdoors.

Typography

Neulis Sans Light

Neulis Sans Light Italic

Neulis Sans Regular

Neulis Sans Italic

Neulis Sans Medium

Neulis Sans Bold

Neulis Sans Black

Inclusive
Established
Academically
Connected
Forward-Thinking
People &
Performance

Secondary typeface - Minion Pro

The Minion Pro family is our secondary typeface, chosen for its classical design inspired by late Renaissance typefaces. It complements Neulis Sans by providing a traditional counterpoint, reflecting our established heritage. It echoes the type used for traditional music scores and notes perfectly.

- Minion Pro is primarily used for headline, body copy in print publications and formal communications.
- Its particularly suitable for music-related text, echoing traditional music scores and notes.

Please see the licensing information here:
https://fonts.adobe.com/fonts/minion#licensing-section
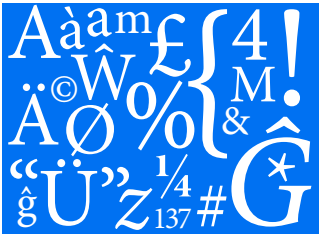
The Minion Pro character set

This is the complete character set for Minion Pro. Use this as a reference for available glyphs.

Typography

Uppercase	ABCDEFGHIJKLMNOPQRSTUVWXYZ
Lowercase	abcdefghijklmnopqrstuvwxyz
Numerals	0123456789
Extended Latin	ÀÁÂÃÄÅĀĂÆÇĆĈČĊÐĎĐÈÉÊËĒĔ ĜĞĠĢĤĦÌÍÎÏĲĴĶĹĻĽÑŅŇÑŃÒÓÔÕ ÖŌŎŐØŒŔŖŘŚŜŞŠŢŤŦÙÚÛÜŨ ŪŬŮŴŴŴŴÝŸŶŶ
Extended Latin	àáâãäåāăæçćĉčċðďđèéêëēĕ ĝğġģĥħìíîïĳĵķĺļľñņňñńòóôõ öōŏőøœŕŗřśŝşšţťŧùúûüũ ūŭůŵŵŵŵýÿŷŷ
Currency	$¥€£¢	Math	%+×÷−±=≠/¼½¾'"°	Brackets	[{()}]
Letter-like symbols	@©®™	Miscellaneous	*#|\&~	Dashes & separators	‐‒–—
Quotation marks	'''"" ‹›«»	Punctuation	..:;·,?¿!¡	Markers & dividers	¶†‡§

MusGlyphs

MusGlyphs is a typeface that makes it easier to type a wide variety of musical symbols directly into a word processor, combined with text fonts, without needing to adjust baselines or point sizes.

Please see the licensing information here:
https://www.notationcentral.com/product/musglyphs/

The complex ⅜–⅝ signature has been replaced by six bars of ⅜ time

High voice available in 𝄞 and low voice in 𝄢

Swing rhythm is represented as ♪♪ = ♪♪ at a dynamic range 𝆐𝆍 → 𝆑𝆑

Jazz musicians read shorthand like 𝄀𝄇 to play repeats

Alternate typefaces

In situations where we don't have access to Neulis Sans, then system fonts act as substitutes.

Arial is a universal system font that can be used when Neulis Sans is unavailable. Please note that Arial takes up less space.

Times, which is a system font available universally on all computers, is a good substitute for Minion Pro — the proportions are similar, but Times takes up more space.

The alternate typefaces are for general use for emails, internal newsletters, presentations, digital applications and other routine applications. For example, substitute typefaces should be used when sending a live PowerPoint or Keynote file.

The alternate typefaces are never, ever to be used for any official marketing, investor relations, press releases or for anything professionally printed.

Arial
Times
&
New Roman

Typographic hierarchy at a glance

Typographic hierarchy deploys the various weights from Neulis Sans. The layout seen here informs our hierarchy.

London College of Music Examinations

Empowering People Through Performance

Live performances unlock more than just the stage door. We provide the framework to excel in life, helping performers unlock their potential, overcome challenges, and showcase their skills confidently. It's more than performance, we empower the journey.

Book now

If you have a fabulous choral line that's a solo sound that you know about the vocal line, the vocal line, the vocal line, that is a solo sound.

Typographic hierarchy

Size and weight
- Limit type to no more than four sizes.
- Use Light or Regular for large headlines.
- Use Regular or Semibold for increased legibility at small sizes or over backgrounds.
- Use Semibold or Bold for subheads and headlines.

Case
- Sentence case is our standard for all communications.
- Headings, sub-headings can be in all capital letters; never use all capital letters for the entire paragraph.
- Do not use all-lowercase type.

Line spacing
- Line spacing refers to the space between lines of type. See the chart at right for spacing guidelines.

Letter spacing
- Letter spacing (also known as tracking) is the space between letters.
- Avara Sans and Minion Pro are designed so that letter spacing and word spacing are set by default to 0 (100%). In some cases, spacing may need to be adjusted. Make sure that letters never touch one another. See the chart at right for tracking guidelines.

	Leading	Tracking
Body text (+8–14pt)	120%(minimum)	0
Subhead text (14–36pt)	110%(minimum)	-15
Pull-out quotes text (14–36pt+)	110%(maximum)	-15
Headline text (36–72pt+)	120%(maximum)	-15
Callouts text (+7pt+)	110%(maximum)	-15

Additional guidelines:
- Maintain a clear hierarchy using consistent sizing and spacing between text elements.
- Use bold weights sparingly to emphasise important information.
- For digital applications, ensure text is legible on various screen sizes and resolutions.
- In print materials, adjust sizes as needed for readability, maintaining the established hierarchy.

Alignments

Headlines should always be left-aligned or centre-aligned. We lead primarily with left-alignment for body copy, but centre or centre-alignment in case of lists or copy that's more challenging. If you are using Right-to-Left languages such as Hebrew, Arabic, we allow for right-alignment for the same reasons above.

e.g. 1.
Headline: Centre
Body: Centre

**Pop Vocals
Sing the songs
you love**

Are you a vocalist hoping to develop your singing? Whether you're a beginner or already have a good deal of experience, our online vocal lessons are a great way to improve your skills.

e.g. 2.
Headline: Left
Body: Left

**Pop Vocals
Sing the songs
you love**

Are you a vocalist hoping to develop your singing? Whether you're a beginner or already have a good deal of experience, our online vocal lessons are a great way to improve your skills.

e.g.3.
Headline: Centre
Body: Left, 2 columns

**Pop Vocals
Sing the songs
you love**

Are you a vocalist hoping to develop your singing? Whether you're a beginner or already have a good deal of experience, our online vocal lessons are a great way to improve your skills.

**Pop Vocals
Sing the songs
you love**

**Pop Vocals
Sing the songs
you love**

Best practices

Do:

- Use only colours from our brand identity for typography
- Ensure words are legible when you learn to space letters.
- Align type to elements on the page for a unified and cohesive look.
- Provide plenty of space for easy readability.
- Limit line length to 40-75 characters per line.

Do not:

- Use angles when working with our two typefaces.
- Let one word sit on its own line for body text.
- Use dark text on dark backgrounds or light text on light backgrounds.
- Use all uppercase text in large areas of copy.
- Expand or stretch type.

Pattern

LCME pattern

Our visual elements play a crucial role in showing LCME's brand personality and values. They help us connect with our audience emotionally and reinforce our message of empowering people through performance.

The LCME pattern is a dynamic and versatile design element that reflects our brand's commitment to constant evolution and innovation while maintaining our core identity.

Pattern concept

The core pattern is taken from the LCME wordmark, creating a unique visual texture that celebrates infinite variation. This approach allows us to unify our print collaterals and digital environment while providing flexibility for various applications.

Key features:
- Constantly changing and adaptable
- Subtle yet identifiable
- Versatile for both print and digital use

Pattern creation

The pattern is generated by shaping the LCME wordmark in various ways. This can be achieved by:

- Cropping LCME and changing the angle and/or size of the crop
- Altering the area of focus
- Using different stroke weights of the wordmark
- Other words can also be used to form the pattern, such as subject names, sounds or adjectives

Please make sure that the positive and negative space are roughly 50:50.

Balanced crop – the positive and negative space are roughly 50:50

Pattern combinations

The pattern combination is very much dependent on the application it lives on.

When we combine small tiles of the pattern, please keep the proportions consistent and retain the same amount of space. The combination of patterns can be decided according to specific application scenarios.
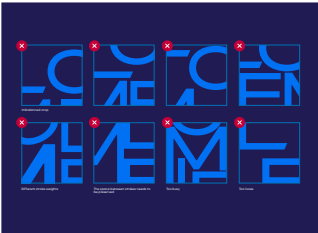
Pattern combinations

When we combine small tiles of the pattern, please keep the proportions consistent and retain the same amount of space. The combination of patterns can be decided according to specific application scenarios.

Pattern creation do nots

To maintain the integrity of our brand, this
page shows examples of inappropriate
pattern creation.

Interrupted crop

Different stroke weights

The colours between strokes leads to
the primary and

Too busy

Too loose

Precision pattern

The precision pattern is an exciting element in our visual identity. These patterns are elements that generated from the "LCME" wordmark, creating a unique visual texture that celebrates infinite variation, and we invite you to bring it to life visually in new and exciting ways.

It is used for moments of surprise and as a beautiful textural expression of the brand. For instance an envelope, wrapping or scarf. The combination shows a lot of detail and refinement. It is a bold and great option for materials that need to be spotted from a distance. We keep the pattern interesting by changing the scale of the letters.

In this case, this is the only way to layout letters. It can't be altered or reinterpreted privately.

Pattern usage

1. Flexibility: The pattern should be used in ways that celebrate its variability. Don't be afraid to create new iterations for different applications.

2. Subtlety: While the pattern should be recognisable as part of the LCME brand, it should not overpower other design elements or content.

3. Colour: The pattern can be used in any of our brand colours.

4. Contrast: Ensure sufficient contrast with the background and other elements.

5. Scale: Adjust the pattern's scale to suit the usage. Larger scales work well for backgrounds, while smaller scales can be used for accents or textures.

6. Placement: The pattern can be used as a background element, a framing device, or an accent in various materials.

7. Legibility: Ensure that any text or important visual elements placed over the pattern remain legible.

8. Consistency: While the pattern itself may change, maintain consistency in its application across different materials to reinforce brand recognition.

Iconography

Iconography grid

Icons are simplified visual representations of objects used at small size to aid navigation. These supporting graphic devices that should be employed throughout a design to add layering and hierarchy of messages, and in particular calls to action. They should be universally understandable.

Our iconography reflects the same horizontality of our typography. The design is based on a grid of 32 x 32 units, all LCME icons should be based on this foundational grid. Whether you are refactoring past icons or creating new icons, scale to this grid to establish consistency in size.

1. Recognition
Your sourced or created icon should be a true representation of a familiar object.

2. Constructing an icon
Create new icons by combining geometric shapes—this helps to form a consistent set. Always create icons that are front facing, not at an angle or in perspective.
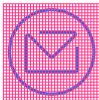
3. Size and scale
Make sure your sourced or created icon is clear enough to be seen at small scale.
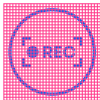
4. Keep it simple
Don't add complex styling or embellishment that might distract from quick and effective communication.

Book zoom

Email us

Digital zoom
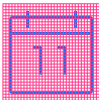
Corner radius
The majority of corners in an icon and in a rounded corner. The exact radius of the corner will depend on the overall icon itself and how many corners co-exist in close proximity, but the general recommendation is 10–20 px for an icon that is 152 px wide.

Butt cap and corner
All stroke lines in an icon end in a butt cap and round join (or corner) as shown left.

Iconography overview

The grid principle (32x32 units) allows for the most "challenging" shapes, from the angular location markers to the circular magnifying glass.

The grid provides the perfect placeholder for a cohesive iconographic language forms when shapes are applied to the grid, covering a full range of iconographic needs — from simple and functional to more complex and idiosyncratic.

This iconography is for inspiration only.

Scale

Icons should not be scaled to exceed 1.25 inches when printed on a sheet of paper except signage, or 152x152 px on screen.

Iconography usage

When to use
Use icons where there is a clear function or where words won't work. Use in digital and print to simplify and aid navigation.
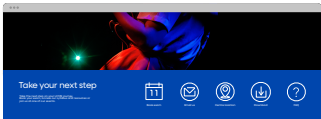
Icon name
Icons should always be accompanied by text to ensure that they are understood. In digital applications, alt-tag image rollovers can replace the text.

Colours
Icons and text must only use colour combinations that pass accessibility standards.

Please note that use icons to convey information, not for decoration.

Website navigation button

Basic information for print or digital materials

Online banner call to action navigation

Iconography do nots

Here are some examples of things to avoid when creating and using icons.

- Icons should only appear in monochrome.
- Icons should never be used decoratively.
- Stay true to the medium. Don't try to make an icon look realistic.
- Don't use an icon to represent a complex message.
- Don't use an icon if the message can be communicated in another way.
- Don't overuse icons.

Photography

Performance photography approach and style

Photography is one of the strongest and most important assets of our brand. It's an opportunity to tell our brand story, evoke emotion and build connections with our audiences. Our photography style aims to capture authentic moments that showcase the journey and emotions of performers. It should reflect diversity, inclusivity, and the transformative power of performance, and hints to humanity always.

There are three important layers we need to consider when we produce or select photos.

Layer 1: Artistic
We need to keep the photo as aesthetically pleasing as possible while reflecting the subject matter.

Layer 2: Storytelling
The purpose of our photography use is to engage the viewer and to deliver a statement.

Layer 3: Functional
Our images should serve for information and instruction purposes, clear and unmistakable depiction is our goal.

People photography approach and style

When it comes to people and their relationship to our brand, they are the main character and never an accessory to the environment. We see them front and centre as the hero of the image.

We emphasise tonalities that mimic our brand colours to create visuals that are impactful and rich, elegantly minimalistic environments that help paint and visualise the dream of being with LCME. How these environments should be utilised is a case-by-case scenario, based on the stories and feelings we want to evoke.

Key elements:

- **Authentic and candid:** Capture genuine moments of performance, practice, and celebration.
- **Diverse and inclusive:** Represent a wide range of ages, ethnicities, and performance disciplines.
- **Emotive:** Show a range of emotions from concentration and dedication to joy and triumph.
- **Clean backgrounds:** Use minimalistic or slightly blurred backgrounds to keep focus on the subject.
- **Dynamic:** Incorporate movement and energy to convey the vitality of performance.

Colour treatment to existing imagery

Our photography often relies on blue tones to connect our brand colour palette. When injecting colour into existing imagery, adding saturation and vibrance can give a photo more energy. But do not overpower the image.

Photography

Photography dos and do nots

The following is a short list of what we need to do and not to do when producing LCME photography.

Do

- Use high-quality, well-lit images
- Focus on the human experience, showcasing facial expressions and body language
- Include images of both individual performers and group performances
- When possible, incorporate LCME branding subtly in the background or on performers' clothing
- Avoid overly staged or artificial-looking poses

Do not

- Emotionless images
- Don't hold the musical instrument right
- Busy background
- Obvious posing
- Bland colour
- Obvious post-production

Emotionless images
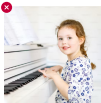
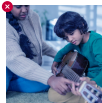Don't hold the musical instrument right

Busy background

Obvious posing

Bland colour

Obvious post-production

Illustration

Illustration style

Illustrations offer a unique way to convey complex ideas and add personality to our brand communications. Our illustration style should blend tradition and modernity, reflecting LCME's rich history and forward-thinking approach.

When developing illustrations, always consider the concept and look for the most direct way to make the audience understand what you want them to feel and know. Avoid reinforcing stereotypes and, whenever possible, balance music, art, gender and ethnicity.

Key elements:
- Flat style with a touch of creativity
- Clean lines and shapes
- Use of brand colours, incorporating gradients for depth
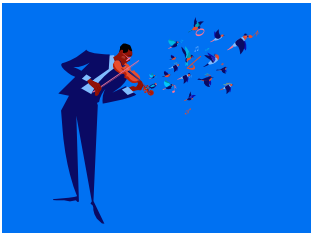- Integration of musical and performance elements

Illustration guidelines

- Use illustrations to tell stories or explain concepts that are difficult to capture with photography

- Incorporate diversity in illustrated characters

- Blend traditional musical elements with modern design for a unique LCME look

- Use illustrations sparingly and purposefully – they should always serve a communicative function

- Maintain consistency in style across all illustrated materials

Illustration applications
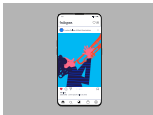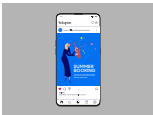
Comms layouts

Portrait left-aligned layout

Hierarchy helps establish visual order and prioritise information. Using different font sizes, weights, and styles to differentiate headings, subheadings, and body text is the easiest way to do. Colour contrast and emphasis can also help highlight important elements or create visual cues.

A grid provides a framework for organising and structuring visual elements. Grids help maintain an underlying structure and elegant ratios. They are an essential aspect of LCME design. The following underlying grids should be used for all communications.

left-aligned

Border:
The margin size is 7% of the shortest edge.

Grid:
After masking your margins, divide the layout into 12 equal columns and 18 rows, with a distinct grid based on the modern imagery.

Headline:
The headline should always sit within the margins.

Image size:
Full bleed image.

Portrait left-aligned layout with the coat of arms

We need to use the coat of arms in some of our branding campaigns, please refer to the advice given on this page when we apply them, and see page 42 for when to use it and page 35 for the minimum size guidelines.
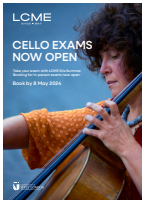

left-aligned

Border:
The margin size is 2% of the shortest edge.

Grid:
When resetting your margins, divide the layout into 12 column grids.

Headline:
The headline should always sit within the border margins.

Image size:
Full bleed image.

Photography by Jake Heath/Archive

Portrait centre-aligned layout

In some applications, all text should be centre-aligned to achieve a premium and sophisticated layout.

Centre-aligned

Border:
The margin size is 1% of the shortest edge.

Grid:
When inserting your imagery, divide the width layout into its column grids.

Deadline:
The headline should be centre-aligned.

Image size:
The top edge of the image should leave space in the centre of the page aligned to the outer line of the book layout. It should equal a mass space with the LME logo.

Landscape left-aligned layout

Border
The margin area is 1% of the shortest edge.

Grid
After creating your margins, divide the board into 12-column grids.

Headline
The headline should always sit within the border margins.

Image size
Full bleed image.

Please note:
All details shown in purple and green are guides only and should not be printed.

Landscape left-aligned layout
with the coat of arms

Border:
The margin size is 7%
of the shortest edge.

Grid:
When creating your
margins, divide the layout
into 12 column grids.

Headline:
The headline should
always sit within the
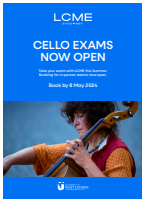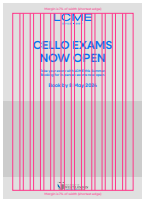border margins.

Image size:
Full bleed image.

Please note:
All diecbels shown in purple and green are guides only and should not be printed.

Landscape centre-aligned layout

Margin to the outer of the artwork area

LCME

CELLO EXAMS NOW OPEN

Take your exam with LCME in a summer. Booking for in-person exams now open.

Book by 8 May 2024.

Margin to the inner of the artwork area

LCME

CELLO EXAMS NOW OPEN

Take your exam with LCME in a summer. Booking for in-person exams now open.

Book by 8 May 2024.

Border:
The margin size is 1% of the shortest edge.

Grid:
When creating your margins, divide the space into 12 column grids.

Headline:
We divide horizontal designs into sections, and layouts into two equal-sized fields. The headline should be centre-aligned.

Image size:
The left edge of the image should always be in the centre of the artwork board.

Please note:
All dashed, shown in purple and green are guides only and should not be printed.
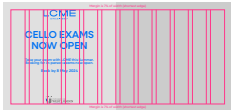
Landscape centre-aligned layout with the coat of arms

Border:
The margin size is 7% of the shortest edge.

Grid:
After clearing your margins, divide the layout into 12 column grids.

Headline:
We divide horizontal designs into sections, and divvion the two equal parts. The headline should be centre-aligned.

Image size:
The left edge of the image should always be to the centre of the small screen.

The LCME Logo:
The LCME logo should align to the bottom-right corner, always sit within the border margins.

Please note:
All details shown in purple and green are guides only and should not be printed.

Square layout

Border
The margin size is 1% of the shortest edge.

Grid
After creating your margins, divide the layout into 14 column grids.

Headline
The headline should always sit within the border margins.

Image size
Full bleed image.

Please note:
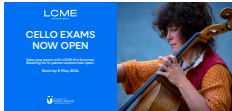All details shown in purple and green are guides only and should not be printed.

Photography by John Mark Sherlock

Square layout with the coat of arms

Border:
The margin size is 1% of the shortest edge.

Grid:
When creating your margins, divide the layout into a 12 column grid.

Headline:
Headlines should always sit within the border margins.

Image size:
Full bleed image.

Please note:
All details shown in purple and green are guides only and should not be printed.

103   Photography by Colin North McIvor

Special layout

For digital platform we can divide the art board into 4, for additional flexibility continue to divide the layout into 6 and 12 column grids. Divide layouts depending on content and what best suits the composition.

Motion

02.12

Application

Animation (or motion graphics) allows us to engage our audience, helping them absorb our messages quickly.

General guidelines:

- Use the LCME logo animation as an intro and/or outro when applicable

- Use audio when available and applicable

- Use correct video on top of text

- Keep clear space to avoid clutter

- Don't mix too many modes of animation

- Include a text-based alternative and/or captions

Please note:
Motion and animation should be an extension of the brand guidelines and follow the same principles. Treatment of photography applies to video. Use micro animation on iconography but treatment of iconography should be consistent.

Opening sequence

The opening sequence starts with 80% opacity dark colours (usually we use black colour).

Then the opacity down to 55%.

As the opacity down to 15%, the title of video appears.

For micro media platforms like Instagram, Facebook, etc. the suggest to skip the opening sequence, showing the title of the video directly.

Closing sequence

Tagline, LCME logo, thin brand full name lockup and URL, logo precede animation at sign off. This is the end sequence. The order should not be altered. We suggest to use gradients as background. At elements centred to frame. Animations are used in sequence, but not all are used together in every instance.

Subtitle treatment

The recommended font for subtitles is Neulis Sans Regular, in sentence case. Please ensure visibility under all circumstances. Subtitles appear on one or two lines at a time and should be centred at the lower edge of the screen. Typography is tracked to 50 px for maximum readability.

Neulis Sans Regular, 50px, #FFFFFF

File setup

Animations should be formatted for different applications as follows:

Email: Use GIFs with a resolution of 1300x600 (or shorter in length). Ensure the final file size is no larger than 1MB, and the GIFs should loop continuously.

Instagram: Use MP4 files with H.264 codec, at a resolution of 1080x1080, aiming for around 15 seconds in length. For widescreen, use MP4 with H.264 codec at 1920x1080 resolution.

Soundtracks: Prefer instrumental audio tracks to avoid distracting from the main message of the animation. Refrain from using popular music to prevent legal complications.

Digital ad:

Digital ad specifications based on vendor specifications:

- Include a 60-pixel margin.

- Videos should typically be produced in Full HD at 25 frames per second, using the H.264 codec with a bitrate of 20Mbs, and the profile should be set to high.

- Audio should generally be encoded in AAC format at 192 kbps, with a sample rate of 48,000 kHz, 16-bit depth, and stereo channels.
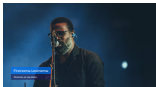
Neulis Sans Regular over a 70% opacity Stained Glass Blue rectangle for the name (60px), and a 60% opacity Timeless Blue rectangle for the position (30px).

Our voice and tone are crucial in communicating LCME's
brand personality and values. They help us connect with our
audience emotionally and reinforce our mission of
empowering people through performance.

Voice and tone

Brand voice

LCME's brand voice is:

Inspiring: We motivate and encourage our audience to pursue their passion for performance.

Empowering: We provide the confidence and tools for individuals to excel in their chosen field.

Passionate: We demonstrate genuine enthusiasm for the arts and performance.

Celebratory: We recognise and applaud the achievements and milestones of our performers.

Supportive: We offer guidance and encouragement throughout the performance journey.

Academically excellent: We maintain a high standard of expertise and knowledge in our field.

Tone variations

While our core voice remains consistent, our tone should adapt to different contexts and audiences:

Social media: Friendly, conversational, and engaging. Use a more casual tone while maintaining professionalism.

Customer service: Supportive, patient, and solution oriented. Be empathetic and clear in your communication.

Marketing materials: Energetic and motivational. Highlight the benefits and opportunities LCME offers.

Academic communications: Professional and authoritative. Demonstrate our expertise and academic rigour.

Event promotions: Exciting and inviting. Create a sense of anticipation and enthusiasm.

Educational content: Clear, instructive, and encouraging. Break down complex concepts in an accessible manner.

Writing style and guiding principles

- Use an energetic, motivational tone that resonates with performers' drive for self-expression and personal growth.

- Employ vivid language that paints a picture of empowerment, potential unlocked, and personal goals realised.

- Highlight LCME's legacy and academic rigour as foundational to empowering personal journeys.

- Use an inclusive voice that welcomes diversity and demonstrates commitment to access for all.

- Balance aspiration with realism — inspire while setting achievable expectations.

- Maintain a celebratory spirit that recognises effort, progress, and milestones achieved.

Sample messaging

Welcome email:
Welcome to LCME! You're about to embark on an exciting journey that will unlock your creative potential and empower your performance. With over 130 years of nurturing talent, we're here to guide you every step of the way. Let's celebrate your passion and turn it into excellence!

Social media post:
Every note, every word, every movement is a step towards greatness. What will you achieve today? Share your practice moments with us #LCMEJourney

Exam preparation guide:
Preparing for your LCME exam is more than just rehearsing – it's about discovering your unique voice. Our structured approach will help you build confidence, refine your skills, and showcase your talent. Remember, this is your moment to shine!

Marketing brochure:
LCME doesn't just offer qualifications. We provide a framework for your creative journey. From your first notes to your standing ovation, we're here to empower your performance and open doors to exciting opportunities in the creative industries, higher education and beyond.

Customer service response:
We understand that this matters to you. Let's work together to find the best solution for your situation. Your success is our priority, and we're here to support you every step of the way.

Key messages

Our tagline "Empowering People Through Performance" is at the core of LCME's mission. Here are examples of how we can tailor this message to resonate with each of our key target audiences:

Candidates

– Your journey to performance excellence starts here. LCME empowers you to showcase your talent, build confidence, and achieve your creative goals.

– Discover your unique voice through LCME's structured yet flexible exam pathways.

– From practice room to centre stage, we're here to support your growth every step of the way.

– LCME qualifications: Your passport to higher education and creative industry opportunities.

Parents of candidates

– LCME provides a supportive framework for your child to develop not just as a performer, but as a confident, well-rounded individual.

– Watch your child's passion transform into tangible skills and achievements.

– LCME exams: Building blocks for your child's future in the creative arts, higher education and beyond.

– Flexible options for your child's unique learning journey and your family's schedule.

LCME Representatives (Reps)

– As an LCME representative, you're not just organising exams — you're opening doors to empowerment through performance in your community.

– Partner with us to bring world-class performance qualifications to your area.

– Empower local talent and contribute to the cultural enrichment of your community.

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Teachers and coaches

- LCME provides support and flexible frameworks to empower your students to reach new performance heights and achieve their goals in life.

- Our syllabuses are designed to support your teaching style while ensuring comprehensive skill development.

- Help your students gain recognised qualifications that can open doors to higher education and professional opportunities.

- Join a community of educators dedicated to nurturing talent and passion in the performing arts, communication and creative industries.

LCME Exam Centres

- Become an LCME exam centre and offer your students a pathway to excellence that goes beyond technical skills.

- Enhance your institution's offering range of performance qualifications.

- Attract and retain students by providing globally recognised, university-backed certifications.

- Join a network committed to empowering the next generation of performers.

LCME Examiners

- As an LCME examiner, you play a crucial role in our mission to empower people through performance.

- Your expertise and encouragement can be the catalyst that propels a performer to new levels of achievement.

- Be part of a forward-thinking examination board that values both tradition and innovation.

- Help shape the future of performance education through your assessments and feedback.

Partners

- Partner with LCME to expand the reach and impact of performance education, empowering more individuals to realise their creative potential.

- Together, we can create innovative pathways for performers to showcase their talents and achieve their goals.

- Leverage LCME's established brand and academic connections to enhance your own offerings.

- Join us in our mission to make quality performance education accessible to all.

By tailoring our core message of 'Empowering People Through Performance' to each target audience, we ensure that our communication resonates more effectively, highlighting the specific benefits and opportunities LCME offers to each group. These key messages should be used as a foundation for more detailed marketing materials, website content, and direct communications with each audience.

So how do we bring it all together in the real world?

Consistent application of our brand elements across various platforms and materials is crucial for maintaining a strong, recognisable brand identity. These guidelines ensure that all LCME communications present a cohesive and professional image.

Application guidelines

Stationary

Business cards

Dimensions:
Standard 85x55mm

Orientation: Horizontal

Front:
Flood colour: Ink Blue
LCME logo: Top right corner
LCME full name wordmark: Top left corner
Name: Neulis Sans Semi Bold, 16pt
Title: Neulis Sans Medium, 11pt
Contact information: Neulis Sans Regular, 7pt

Back:
LCME pattern: Full bleed
UWL logo: Centre of the card

Letterheads

Dimensions:
A4 (210x297mm)

Margins:
25.4 mm on all sides

Header:
LCME logo+UWL logo: Top left corner

Footer:
Contact information:
Neulis Sans Regular, 7pt, right-aligned - print
Arial Regular, 7pt, right-aligned - live version

Note: there is no fixed colour on the back of letterhead, it should be white.

Email signatures

As emails are with-aligned, so are email signatures. The logos sit right below the name and details and information follow the typographic principles.

Scale shown:
Not actual size

Standard format:
Full name
Degree
Job Title
London College of Music Examinations
University of West London
Phone
Address
LCME and UWL logos
lcme.uwl.co.uk

Font: Arial
Name: Bold, 12pt, Ink Blue
Degree title:Regular, 12pt, Ink Blue
Title and college name text: Bold, 10 pt
Other text: Regular, 9 pt, Ink Blue
Banner: 450x 70px

augue duis dolore te feugait nulla faci. Lorem ipsum dolor sit amet, cons ectetuer adipiscing elit, sed diam nonummy faeugue duis dolore te feugait nulla faci Lorem ipsum dolor sit amet, cons ectetuer adipiscing elit, sed diam nonummy facilisis at vero eros et accumsan et iusto odio dignissim qui blandit praesent luptatum zzril delenit augue duis dolore te feugait nulla faci Lorem ipsum dolor sit amet, cons ectetuer adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim ad minim veniam.

Best,

Ben Norbury | HonTCL, MA, MBA |
Head of Finance | London College of Music Examinations
University of West London, Baston Manor Rd, Brentford, London, TW8 9GA | 020 8231 2862

lcme.uwl.co.uk

Greeting card

Dimensions:
Standard 105x148mm

Scale shown:
Not actual size

Orientation: Vertical

Standard Format:
Contact information: Neule Sans Regular, 6px

A note about brand colour:

The brand colour is fully digital focused, please keep in mind that the print colour(CMYK) would be a bit darker due to differences in colour display modes(digital and print). If possible we highly recommend to use Pantone colour 2196 C.

The vibrancy of brand blue is best captured on coated paper. Uncoated can be used when there is no alternative.

Notepads

Dimensions:
100x210mm

Orientation: Vertical

Colours:
White, Diving Blue, Skyline Blue

Packaging

Design guidelines:
Primary use: Exam materials, certificates, and educational resources.

- Use sturdy, high-quality materials that protect contents
- Colour: Primarily Stained Glass Blue
- Incorporate the LCME pattern

General Principles:
- Maintain spacing for a clean, professional look
- Use Neulis Sans for all text elements
- Incorporate tactile elements where appropriate (e.g., embossing on

Application guidelines

Labels

Dimensions:
96x38mm

Scale shown:
Not actual size

Margins:
4mm on all sides

Design guidelines:
Primary use: Exam materials, certificates, and educational resources.

- Colour: Stained Glass Blue or white
- Incorporate the LCME pattern
- Use Neuäis Icons for all text elements

Vertical Gloss Blue

Please do not bend
Certificates enclosed

LCME

This label should be applied on shipping bags that are customised. There are three colours in general.

Crimson Blue

Please do not bend
Certificates enclosed

LCME

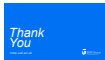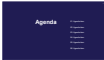This label should be applied on shipping bags that are customised colour.

General PowerPoint

For presentation, if possible please use our brand typefaces (Neue Sans or Minion Pro). When sending a live PowerPoint, Keynote or word file, please use system typefaces (Arial or Times).

Dimensions:
1920x1080px

Scale shown:
Not actual size

Social media

-

Profile pictures

Use the simplified logo in white on a Stained Glass Blue background, please see page 31 for more information about social avatar usage.

Cover photos

- Use high-quality images that reflect LCME's brand personality

- Incorporate the LCME pattern subtly in the design

- Include the tagline "Empowering People Through Performance"

Post designs

It is permissible to arrange type more expressively on social media platforms where a more dynamic layout is often required, especially when emphasising words or phrases. It is essential to ensure that such arrangements complete the overall layouts, contributing to a design that is both premium and playful.

- Use templates that incorporate LCME colours and patterns

- Maintain a 60/40 ratio of visual content to text

- Use Neulis Sans for text overlays on images

Publications

Grades colour code

In order to make it easy for the handbook to be quickly recognised during use, we have therefore differentiated the individual levels by colour.

In order to prevent confusion between the brand's primary colours, we recommend using the supporting colours as the colours for the individual levels.

Pre-grade Step 1-2	Grades 1-3	Grades 4-5	Grades 6-8
Blush Pink	Blaze Orange	Ever Green	Young Green

Examples of cover design colour themes

The breakdown of subjects and colour themes is to help reference the brand asset or theme styling to apply to documentation or communications that are being produced.

As our exam subjects are very diverse, it is difficult for us to fully output a design for each subject in our branded colour system. For publishing, the use of colour gives greater freedom, based on the general principle of following the brand's specifications and maintaining a consistent layout. This page gives a little reference advice.

This page is for inspiration only.

Piano

Cello

Brass

More . . .

Cover design layout

Photos of people can play a crucial role in a brand's visual identity. It helps us make human connection, authenticity, storytelling, diversity, emotional appeal and more. For the handbook and syllabus design, we welcome you to use performers on our cover design.

General Principles:
- Use people on the covers
- Maintain spacing for a clean, professional look
- Use Neulis Sans for all text elements
- The subject name can be a graphical element that interacts with the figure, the colour of the letters should be decided by the cover colour theme
- For more detailed guidelines please see the publication guidelines

On this page you will find examples of how to layout the design.

Exam centres

Exam centre registration certificate

Our business model require us to work with centres all over the world. This page gives some examples of using the LCME brand identity.

Dimensions:
A4 (297x210mm)

Scale shown:
Not actual size

LCME

CERTIFICATE
OF REGISTRATION

THIS CERTIFICATE IS PROUDLY PRESENTED TO

RAGIP SAVAS ART ACADEMY
LCME EXAM CENTRE

This certifies that Ragip Savas Art Academy has been approved as a registered exam centre for London College of Music Examinations.
This certificate is valid from [date] until [date].

Exam centre registration logo

Before incorporating any of these logos into your marketing materials, you must complete the LCME registration process. Only registered centres are permitted to use the logos on this page.

There are two options for your usage. Please choose one which is more suitable for your promotions, please do not use both of them at once.

If you are already an approved centre, please follow our brand guidelines to ensure proper usage.

Logo 1

LCME SINCE • 1887 | UNIVERSITY OF **WEST LONDON**
Registered LCME Exam Centre

Full colour

LCME SINCE • 1887 | UNIVERSITY OF **WEST LONDON**
Registered LCME Exam Centre

Black colour

LCME SINCE • 1887 | Registered LCME Exam Centre

White colour

Logo 2

LCME SINCE • 1887 | Registered LCME Exam Centre

Full colour

LCME SINCE • 1887 | Registered LCME Exam Centre

Black colour

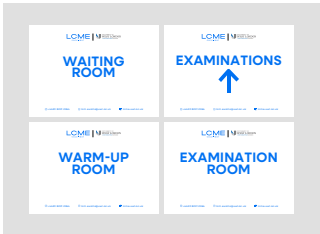**LCME** SINCE • 1887 | Registered LCM Exam Centre

White colour

Exam signage

Dimensions:
A3 (420x297mm)

Scale shown:
Not actual size

Merchandise

Merchandise guidelines

Guidelines for branded merchandise:

1. T-shirts and apparel:
- Use high-quality, comfortable materials
- Primary design: LCME logo and/or the coat of arms on left breast or centred
- Secondary design: Incorporate LCME pattern or musical elements
- Colours: Stained Glass Blue, or bright supporting colours

2. Caps:
- Use high-quality, comfortable materials
- Primary design: LCME logo and/or the coat of arms on centred
- Colours: Stained Glass Blue, or bright supporting colours

3. Mugs:
- Simple, elegant designs featuring the LCME logo and wordmarks.
- Use wrap-around designs incorporating the LCME pattern

4. Tote bags:
- Use durable, eco-friendly materials
- Feature large LCME logo or creative designs incorporating musical elements
- Include the tagline

Merchandise guidelines

Guidelines for branded merchandise:

5. Stationery (Notebooks, pens):
- Notebooks: Use LCME pattern or the coat of arms on covers
- Pens: Simple design with LCME pattern, brand full name, use brand colours

6. Water bottles:
- Print LCME pattern or the coat of arms on the package design
- Colours: Stained Glass Blue, or transparent bottle

7. Pins:
- Use LCME pattern or the coat of arms as patterns
- Colours: brand, primary or supporting colours

Contact information

Please contact our head office for any questions, clarifications, or approvals regarding LCME's brand guidelines.

Email: lcme@lcme@uel.ac.uk
Office Hours: Monday to Friday, 9:00 AM - 5:00 PM GMT

Additional Resources
- For digital assets (logos, templates, etc.): lcme.uel.ac.uk/brand-assets/
- For brand guideline updates: lcme.uel.ac.uk/media/

Feedback and Suggestions
We value your input in maintaining and improving our brand identity. If you have any suggestions or feedback regarding our brand guidelines or their application, please don't hesitate to message us using the contact information above.

Approval Process
For any use of LCME branding that falls outside these guidelines or for new applications not covered here, please submit your request to the email address above for approval before proceeding.
Remember, consistent application of our brand guidelines helps strengthen LCME's identity and recognition. Thank you for your commitment to maintaining the integrity of our brand.