



A Shaun the Sheep MOVIE



FARMAGEDDON™



PROMOTIONAL STYLE GUIDE



STUDIOCANAL

Aardman



BAA-LAST OFF!



This guide provides the tools to create out of this world promotions for A Shaun the Sheep Movie Farmageddon and is intended for use by official movie partners.

It contains information on how the brand works, who the characters are and what our legal requirements are.

This guide is issued in conjunction with our LICENSING GUIDE which also contains lots useful information.



SYNOPSIS



When a mischievous alien with amazing powers crash-lands near Mossy Bottom Farm, Shaun sets off on a mission to shepherd her safely home before a sinister organisation can capture her... and finds out that being a shepherd is a lot harder than being a sheep!

Strange lights over the quiet town of Mossingham herald the arrival of a mystery visitor from far across the galaxy... but at nearby Mossy Bottom Farm, Shaun has other things on his mind, as his mischievous schemes are continually thwarted by an exasperated Bitzer.

When the intergalactic visitor – an impish and adorable alien called LU-LA – inadvertently ships up on the farm, Shaun soon sees an opportunity for alien-powered fun. And the chance to do a good deed for little LU-LA who has lost her spaceship and wants to go home.

Shaun takes his new extra-terrestrial friend on the road to Mossingham Forest, unaware that a sinister alien-hunting agency led by the ruthless Agent Red is on their trail. Back on the farm, The Farmer is cashing in on the local sci-fi craze, having come up with a money-making scheme to build a space-inspired theme Park called Farmageddon – and who better to build it than Bitzer and The Flock.

Shaun finds LU-LA is more than a handful – in fact, she's several pairs of hands, and her alien powers, irrepressible mischief and frankly uncanny burping abilities are soon causing havoc all round the Mossingham area. With Agent Red closing in, Shaun has to step up and be the grown-up in the process learning what it's like to be in Bitzer's shoes for once, or LU-LA will never make it back to her planet.

The scene is set for a 'star-studded' finale as the crowds swarm into Farmageddon theme park, unaware that the epic sci-fi battle that they're about to witness is all too real...

Hold on to your seats as we blast off on an exciting and heart-warming sci-fi adventure that takes us from Mossy Bottom all the way into Deep Space....via a car wash!

BRAND GUIDELINES



This is our English language title treatment. It's available in three formats as seen here.

The bitmap versions are supplied as layered files with the 'flares' on separate layers.

Please be careful to maintain the transparency of the layers when flattening your artwork.



THEATRICAL LOGO

VISUAL CENTRE



Maintain the transparency of the flare.



FLAT LOGO



VECTOR SINGLE COLOUR LOGO



A colour grade and outer glow can be added to the logo in contexts where visual stand out needs to be maximised.

These are available on our extranet.



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SHAUN LOGO



SHAUN & LU-LA LOGO



LU-LA LOGO



HAZMAT LOGO



FLOCK LOGO



CHARACTER INTERACTIONS

These are really useful when you need to inject a little more humour and fun into your designs. They're a great way of showing off our characters.

Artwork is available on our extranet. Please don't make your own.

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FARMAGEDDON™

ONLY IN CINEMAS

01.01.2019

WWW.SHAUNTHESHEEP.COM



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LANDING IN CINEMAS

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MANDATORIES

We've provided some ready-made lock ups for your use here. Size and emphasis will need to change depending on context. Wording may also change depending on which stage of the campaign timeline it's being used at.

Please check with Studiocanal to determine the correct format and content.

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Our character roundel is shown here. It can be used on any colour but works best on very dark or light colours. Note how our title has a flare around it when used on black. This helps it stand out on darker colours.



CHARACTER ROUNDEL ON WHITE

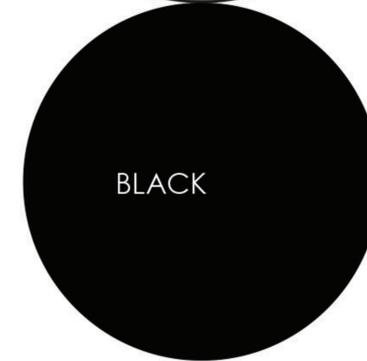
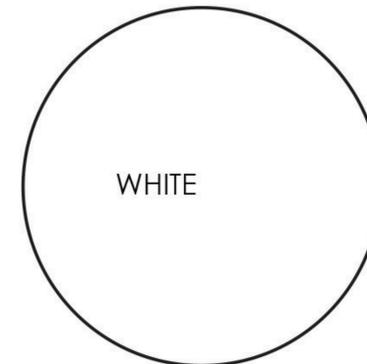
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COLOUR

Here's our palette for this promotional campaign.
.ase files are available on our extranet.

Further colour palettes are available in our licensing style guide.



TYPOGRAPHY

Type is key to communicating the epic sci-fi feel of Farmageddon. To that end we've chosen a suite of fonts that give us impact in this area and can adapt to our needs.

Type styles are as important as key art and should be given some thought. We add layers and effects in photoshop to really give it stand out. Use these to create your own.

All of these styles and more can be found as workable files on our extranet.

Tasse is our master font for the campaign. It should be used in the first instance and should be used for all headlines.

TASSE MEDIUM

Available to license from myfonts.com

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

0123456789

TASSE BLACK WIDE

Available to license from myfonts.com

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

0123456789

Necia is a secondary font and can be used to add some sci-fi style to designs. It works better when the type effects shown right are used with it.

NECIA REGULAR UNICASE

Available to license from myfonts.com

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

0123456789

TYPE STYLES

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KEY ART & MESSAGING





COSMIC

This cosmic type style is created by layering a elements from our toolkit. A jewel like texture is paired with some cosmic Lu-La sparkles to give a vibrant, eye-catching effect.

It's fine to move these elements around to create your own shapes but please run them past us for approval.

Sparkles, flares and all can be found on our extranet, along with the character lock up seen above.



Subtle differences can be made by shifting the layers over each other to reveal new colours and shapes.





CALL OUT

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NEBULA

The 'nebula' effects seen here are again built from toolkit assets that are layered up to create these shapes.

They combine with type in interesting ways either using negative space to create interest or as an infill that adds texture.

Above all it's incredibly colourful and fun.



LU-LA

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OUT OF THIS WORLD

White out text here creates a negative space which can give interesting shapes.

BAA-LAST OFF!

The 'nebula' is used as an infill here to add textural detail.

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A GALAXY OF PRIZES
TO BE WON!



NEBULA

The 'nebula' effects can be combined with character art and type to create really striking imagery.

BIG CALL OUT



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FARMAGEDDON
ORGANIC INSTORE WHOLESOME



CORNFIELD

If we don't want to stray too far from the farm then we can use our cornfield still to ground the characters.

The Flock are fun to use and give instant comedy value!



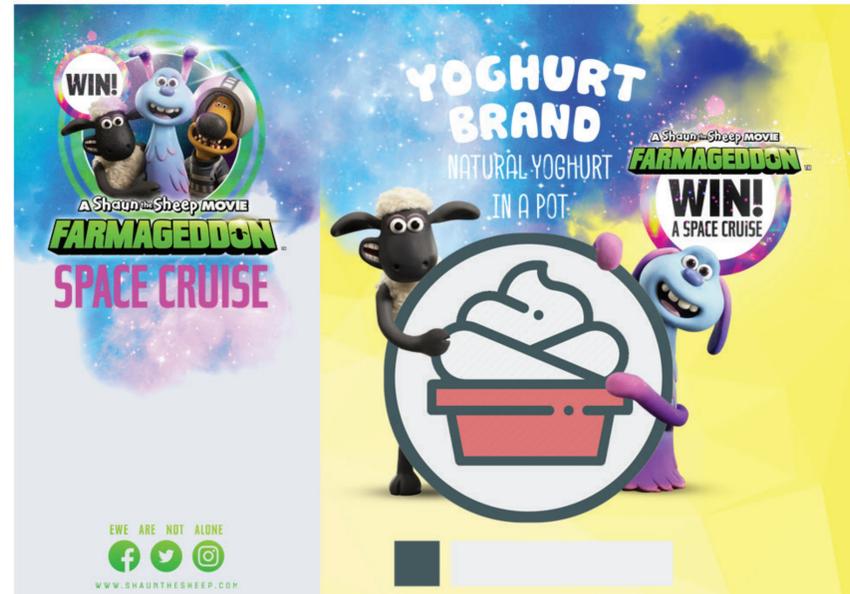
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ON PACK

We can see here how the elements on the previous pages combine on pack. There are varying degrees to which the graphics can integrate with your brand. We have a flexible

approach and seek to get the best of both brands here.



A full on integration is achieved here, using our character cut-outs to interact with the brand logo. It's best to speak to us about how these can be achieved so that we get the best out of our characters.



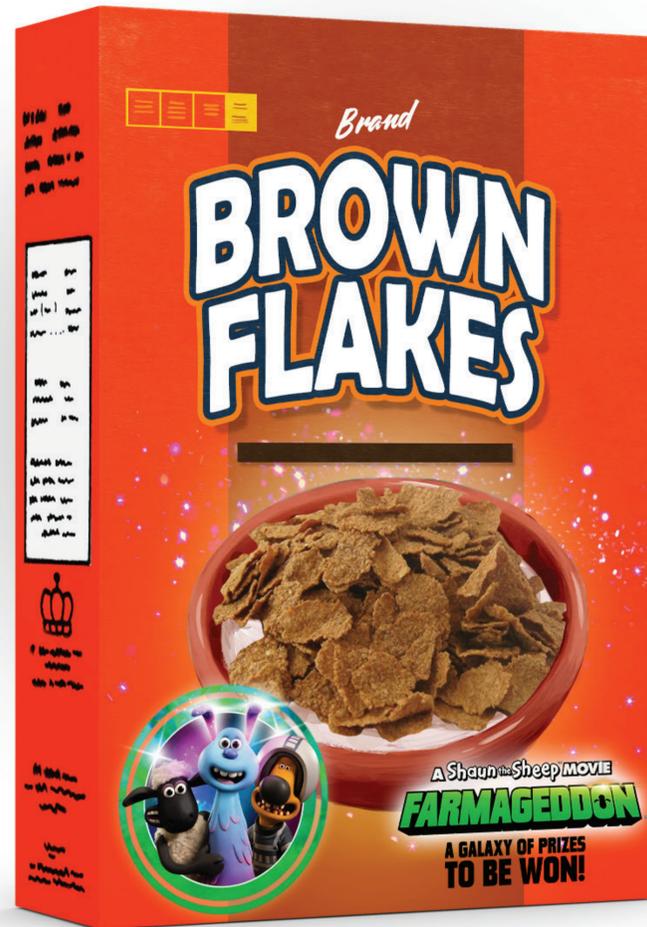
It can also work as a corner or pack flash on product. Shown here we use a character lockup with one of our pre-made type styles.

This approach works when the brand or message need to be separated. The 'nebula' acts to separate the graphic style from the rest of the pack.

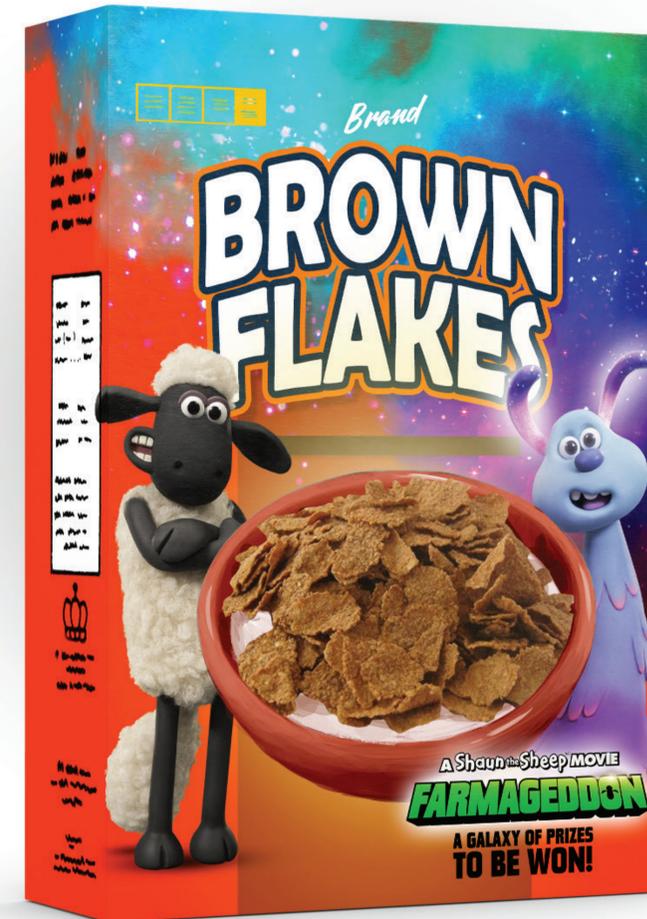




The example here shows the natural, wholesome environment of the farm which sits nicely with the cereal product. Sci-fi is still alluded to with the use of the graphic style.



Here we use the character roundel to bring some fun and excitement to the pack.



The characters perform a full takeover here giving, we think the most impact and value for a promotion. The characters really engage the viewer and the nebula graphics look really eye-catching.

N.B. Our characters would never directly hold a product. We like to maintain a separation.



CHARACTER RULES

Here's a few simple guidelines for the usage of our character cut-outs.

We're happy for external parties to create scenes with the characters but they must be approved by us prior to use.

we're very happy to give guidance and help so if in doubt please ask.



SCALE

Make sure that the characters are shown to the same scale as the background. Look at production stills for reference.



ONLY USE ASSETS SUPPLIED

Please don't add your own assets or characters.



REPETITION

Shaun can't be in two places at once!



PRODUCT PLACEMENT

Don't place your product directly into a scene, use a holding device. It can look too much like an Aardman model so clear separation is needed.



OUR CHARACTERS DON'T SPEAK

The movie is told from the point of view of the Flock so we can't understand the Farmer, and of course sheep can't talk! This is reflected in print by never using speech bubbles or implying that a character is speaking.



DROP SHADOWS

Our cut-outs have a separate shadow layer which helps ground the character and help them look part of the scene.

CHARACTER BADGES

These individual badges are created to add some more fun and detail to your designs.

**THE
FLOCK**



LU-LA



SHAUN



BITZER



TIMMY



**AGENT
RED**



MUGG-1N5





CHARACTER BADGES

Some more contained badges
featuring a CTA.





DESIGN & PRODUCTION ASSETS

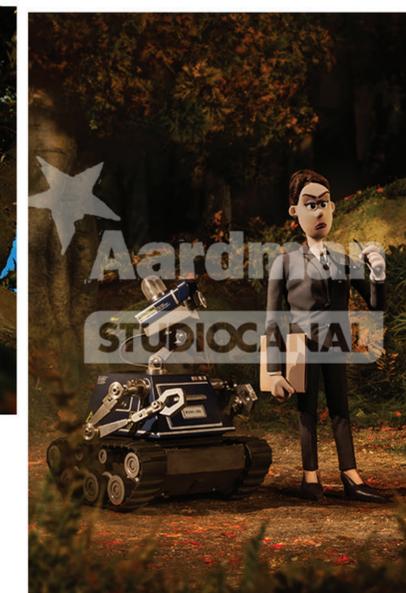
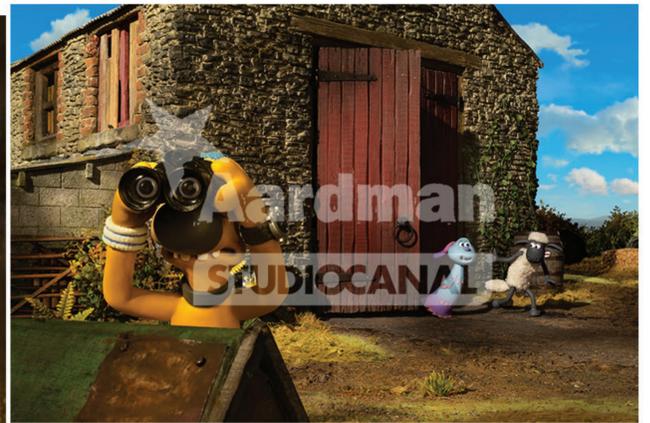


EWEE.FO.



LICENSING DESIGN

We also have a licensing style guide to accompany this guide. It's full of fantastic graphics, pattern and messaging and the assets within can be used to compliment this guide.



A selection of production stills are shown above.

approvals contact before releasing into the public domain.

Some of these images are subject to embargo so please check with your

Cropping the images is fine but please don't alter colour or saturation in anyway.

EMPTY SETS

We've a broad selection of empty set stills available for use. They make epic backdrops and in some instances work well with characters overlaid to create scenes. Refer to the do's and don'ts earlier in the guide for info on how to do this. If in doubt ask your approvals contact.

MESSAGING STILLS

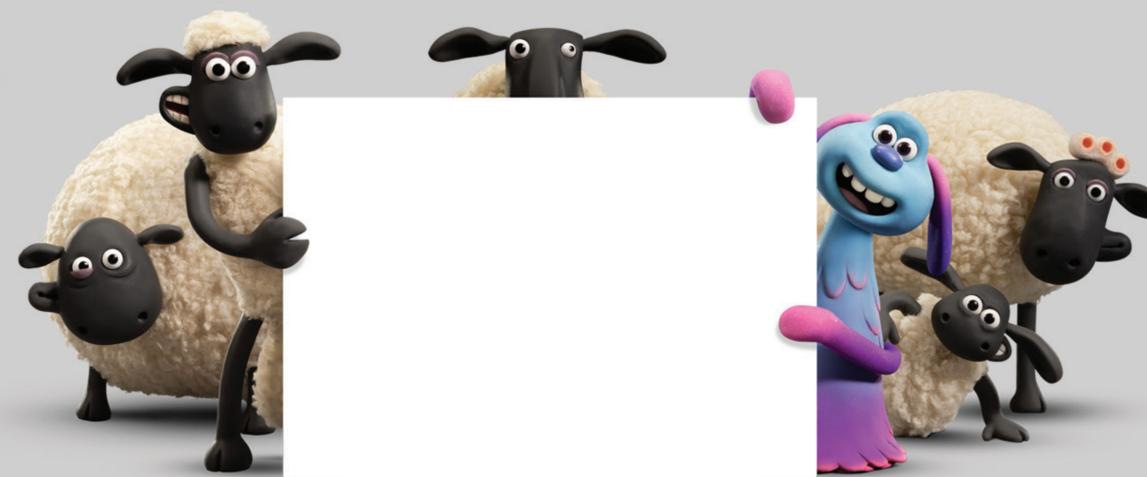
Some of our stills contain editable messaging. Smart objects within the Photoshop layers allow you to edit text or add your own graphics or logos.

Obviously we need to be careful how these are used so please submit them for approval through your usual channels.

CUT OUTS



Our extranet has a large selection of cut-out stills available for your use, of which some are shown here. Some have blank slates that can be used for messaging, others are built to engage and others are just built for funny!



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Here's a few more cut-outs from our archive. Blanks slates and blank boxes can be customised to add in graphics and messaging.



APPROVALS

The licensee or promotional partner must submit all support materials using the characters and/or logo to Studiocanal for review and written approval at each stage of production. Such materials shall include but are not limited to:

1. Point of sale
2. Packaging
3. Brochures
4. Sales sheets and catalogues
5. Trade and consumer advertising in all media
6. Sales video production
7. Press releases
8. Advertorial style magazine articles

Written approval must be obtained over email before progressing to the next stage.

PLEASE ALLOW 10 WORKING DAYS FOR EACH STAGE OF THE APPROVAL PROCESS.

Any urgent requests must be clearly mentioned to AARDMAN to facilitate the process.

Please send all approval materials to

jaana.ainali-perreard@studiocanal.com (Unless otherwise advised).

Studiocanal will ensure Aardman are consulted during the approval process.



COPYRIGHT AND TRADEMARK PROTECTIONS

Aardman and Studiocanal have protected various elements with copyright and trademarks.

Please apply the following to your design elements to ensure that we are legally protected.

Messaging used in our graphic badges may require further due diligence for use in certain categories.

Please speak to your approvals contact for further detail.



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FARMAGEDDON

LEGALS

COPYRIGHT LINE FOR MARKETING:

© (year of publication) Aardman Animations Limited and Studiocanal SAS
All rights reserved.

IF SPACE IS LIMITED:

© (Year of publication) Aardman & Studiocanal SAS

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BLACK

COMPANY LOGOS

These logos should appear in the order shown on all materials.



The Aardman logo may be printed in the following colours...



C09M100Y100K2
R214G31B38



WHITE



BLACK



C0M0Y0K60
R128G130B133

The Aardman logo should be centred like this:



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