Brand Guidelines

Version 1.1

Zee Entertainment Enterprises Limited

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Brand Ethos

Values

A	C	H	I	E	V	E
Accountability for results	**Customer** first	**Humility**, respect and integrity	**Innovate** and solve big problems	**Endeavor** for big, hairy, audacious goals	**Velocity** and agility	**Embrace** frugality

Purpose

To enrich the lives of people around the World, by creating extraordinary moments, which celebrate the power of optimism and togetherness.

Vision

To bring about a positive change in people’s lives through purposeful entertainment.

Mission

We will consistently strive towards creating value for all our stakeholders, with a sharp focus on keeping our consumers entertained & informed through world class infotainment platforms.



Brandmark

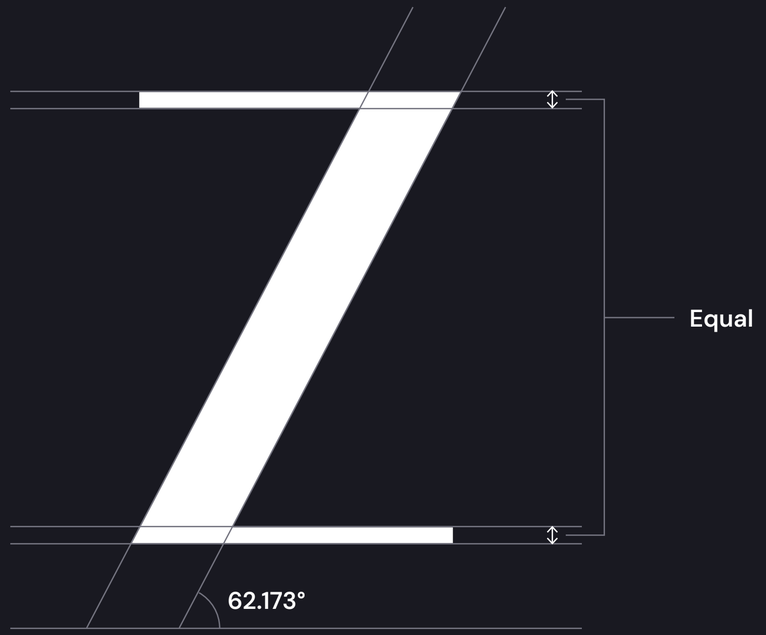


Overview

Our brandmark is the most impactful and visible element of our identity, acting as a universal signature across all our communications in the media entertainment world.

The sleek, stylized “Z”—with its contrasting thin horizontal lines and bold slant—captures our brand’s dynamic and creative spirit. It embodies the energy and movement of storytelling, bridging the timeless allure of media with the forward-thinking nature of entertainment.

More than just a logo, this brandmark is a powerful symbol of our dedication to delivering engaging, innovative content. Wherever it appears, it creates an instantly recognizable presence that resonates with the excitement and vibrancy of our industry.



Construct

The construct of our brandmark has been meticulously designed to reflect balance, clarity, and strength. The “Z” shape consists of thin, precise horizontal lines paired with a distinctive, thicker slant line, creating a harmony that visually anchors our identity. These proportions are integral to our brand’s look and feel, and any alteration to them risks compromising the brand’s visual impact.

To maintain consistency, the relative thickness and spacing of each line must remain unchanged. When resizing, the brandmark should be scaled proportionally to preserve these dimensions exactly. Alterations to the construct—such as stretching, compressing, or modifying line thickness—are strictly prohibited, as they diminish the logo’s recognizability and brand integrity across all media.

Following these guidelines ensures that our brandmark retains its distinctive presence and the bold simplicity that defines our media entertainment brand.



Primary Clearspace

To maintain the integrity and visibility of our brandmark, a minimum clearspace equal to the width of the “Z” (represented as “x”) should be maintained around all four sides. This designated clearspace acts as a protective buffer, ensuring that no text, graphics, or other elements encroach upon the brandmark. By maintaining this visual breathing room, the brandmark remains prominent and legible across various applications and sizes.

Following this primary clearspace requirement preserves the brand’s clarity and impact, especially in busy or visually dynamic environments. No elements should appear within this “x” buffer zone, ensuring the brandmark’s distinct and recognizable presence.



Secondary Clearspace

In certain applications with space limitations, a reduced clearspace may be used. This secondary clearspace is defined as half the width of the “Z,” or “x/2”, on all four sides. This secondary buffer provides adequate room for our brandmark to remain identifiable while adapting to tighter layouts, especially in digital formats or smaller print applications.

The use of this reduced clearspace is restricted to specific contexts where adhering to the primary clearspace is impractical. Examples include smaller digital placements, such as social media icons, mobile interfaces, or compact printed materials. Despite the reduced buffer, it is essential that no other elements overlap this “x/2” clearspace to uphold the brandmark’s clarity and visual impact.

Whenever feasible, the primary clearspace of “x” should be prioritized to ensure our brandmark consistently conveys strength and prominence.

100mm
284px



60mm
170px



30mm
85px



15mm
42px



7.5mm
21px



4.2mm
12px
(Minimum size)



Size restrictions

To ensure clarity and legibility, the brandmark must not be used at a width smaller than 7.5 mm. This size guarantees the brandmark remains identifiable and impactful across all applications. Sizes below 4.2 mm, are not permissible as they compromise legibility.

We have demonstrated the brandmark at five key sizes for reference: 100 mm, 60 mm, 30 mm, 15 mm, 7.5 mm and 4.2mm. These sizes show how the brandmark maintains its integrity across various formats, from large-scale signage to smaller printed materials and digital applications. There is no restriction on sizes larger than 100 mm, offering flexibility for expansive uses, as long as the proportions and clarity are maintained.

On High Contrast Media/Colour



H:240 S:0 B:100
#ffffff

On Black



H:240 S:0 B:100
#ffffff

Corporate: Primary Colour

The color of the brandmark should always remain white. It is an essential aspect of our brand identity and must not be altered under any circumstances. The brandmark should not be used in any other color, regardless of the background type—whether it is an image, video, material, or dark background.

Using the brandmark in white ensures extremely high contrast against a wide range of backgrounds, which allows it to stand out distinctly and consistently, reinforcing brand recognition. This consistency in color ensures the brandmark remains clear, distinct, and recognizable across all platforms and mediums.

On High Contrast/White

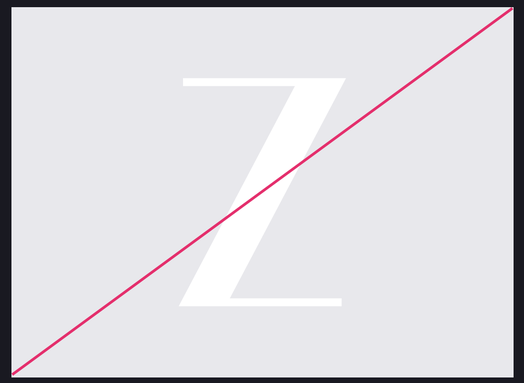


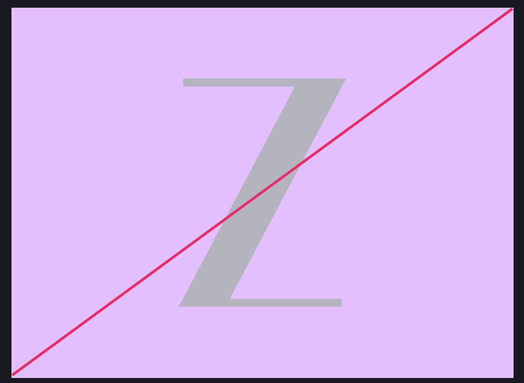
H:240 S:6 B:75
#b4b4bf

Corporate:
Primary Colour

In the case of applications with a plain white background where using the white brandmark is not feasible, a specific grey color can be used. The brandmark color in this instance should be #b4b4bf (Slate). This grey is strictly reserved for use on white backgrounds (Digital/Print) or white surfaces only. Any other background color or media requires the brandmark to remain white to preserve its visual impact and consistency.

In case the application or touchpoint prevents the logo in rendering the logoo in it's primary form, the secondary logo can be used





Low contrast backgrounds/

On Light/Grey



H:240 S:24 B:13
#191921

Corporate: Secondary Colour

In situations where using the white or slate grey brandmark is not feasible due to a light-colored background, a specific dark grey color may be used as an exception only in case of limitations. The brandmark color in this case should be #191921 (Graphite grey) . This grey is intended only for use on lighter backgrounds (Digital/Print). It's important to note that for all other background colors and media, the brandmark should remain white to maintain its visual clarity and consistency. This careful use of the graphite grey ensures the brandmark continues to stand out effectively without compromising our brand identity.

PRIMARY

On Media/Black



H:240 S:0 B:100
#ffffff

On White



H:240 S:6 B:75
#b4b4bf

SECONDARY

On Light/Grey (In case of limitations)



H:240 S:24 B:13
#191921

In summary

The brandmark is primarily used in white, ensuring maximum contrast and recognizability across a wide range of backgrounds. In certain cases, particularly on very light backgrounds where white may not offer enough visibility, a slate grey version of the brandmark can be used to maintain clarity while staying true to the brand's visual identity.

However, in more limited situations—such as when the background itself is a light to mid-tone grey—the brandmark may be applied in #191921 (Graphite grey) to ensure sufficient contrast. This use of graphite grey is reserved exclusively for scenarios where neither white nor slate grey offer adequate legibility.

These controlled variations allow the brandmark to remain consistent, legible, and visually balanced across all applications.

As a metal



As a finish



As a paint

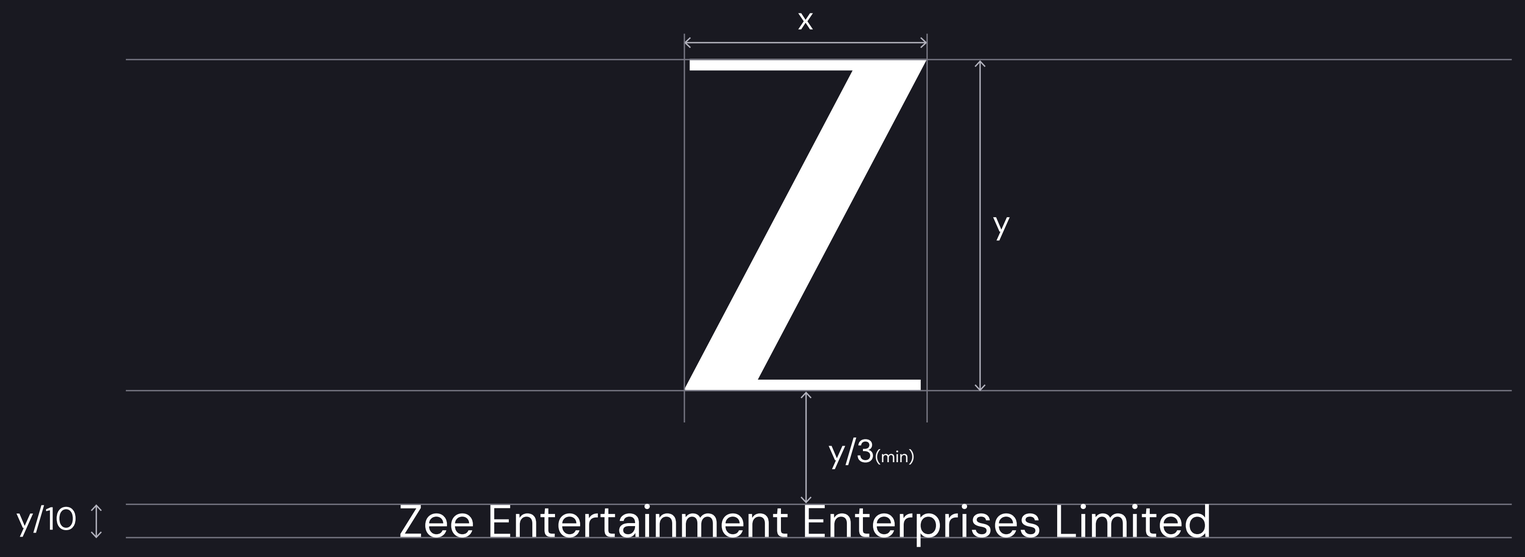


Adaptations

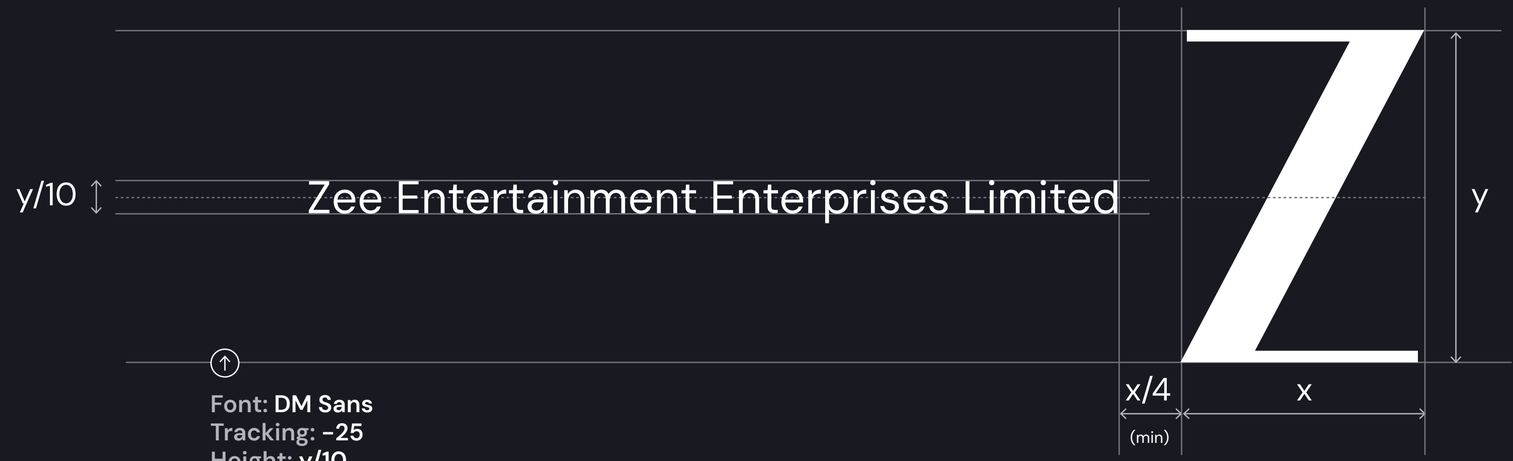
The brandmark can be adapted to various material finishes for signage, branding, or physical applications. It can be painted, embossed, or applied to materials such as wood, metal, or chrome, giving it texture and depth that enhance its visual appeal. However, the paint for the brandmark must always remain white—it cannot be altered to any other color, even when applied to different materials or finishes.

While the material finish may vary (e.g., matte, gloss, metallic), the brandmark's color must remain consistent to uphold brand integrity and ensure it remains instantly recognizable across all applications.

Stacked



Horizontal



Font: **DM Sans**
Tracking: **-25**
Height: **y/10**

Endorsement with Business Name

The brandmark does not lock up with the business name as a default, but in certain print applications where they are used together, specific guidelines must be followed for placement and spacing.

Side-by-Side Placement: When the brandmark and business name are placed side by side, the minimum distance between them should be x/4 (where “x” is the width of the brandmark). The font height of the business name should be y/10, where “y” represents the height of the “Z” in the brandmark.

Stacked Placement: When the brandmark and business name are stacked, the minimum distance between the brandmark and the name should be y/3, with the height of the name also set to y/10.

These placement guidelines ensure that the brandmark and business name maintain a clear and balanced relationship, allowing both elements to stand out while preserving visual harmony.

Corporate brand

Identity



In text

‘Z’

~~‘Zee’~~

Product brands

Identity



In text

‘Zee TV’

~~‘ZTV’~~

Usage of ‘Z’ vs ‘Zee’

To maintain clarity and consistency across all communications, it’s important to distinguish between when to use ‘Z’ and when to use ‘Zee’:

- Use ‘Z’ when referring to the corporate brand — in contexts such as corporate documents, identity systems, brandmark usage, and internal and external communications that represent the overarching entity.
- Use ‘Zee’ when referring to product brands — including channel names, verticals, and content arms like Zee TV, Zee Cinema, Zee Studios, and others. This maintains consistency with established nomenclature and public familiarity.

The corporate brand must NOT be written as ‘Zee’, and product brands must NOT be abbreviated as ZTV, ZCinema, or any other form that deviates from their full names.

This distinction reinforces the structure of the brand architecture — keeping the corporate identity sharp, modern, and minimal, while allowing product brands to retain their audience recognition and heritage.

Do not change the color of the “z”



Do Not Distort or Stretch the Brandmark



Do not modify the business name or create a different rendition



Do Not Distort or Stretch the Brandmark



Dont’s

Adhering to the following guidelines is crucial to maintaining the consistency and integrity of our brandmark. Deviating from these rules can lead to confusion, reduce brand recognition, and negatively impact the brand’s visual identity.

1. Do Not Change the Color
The brandmark must always remain white or #b4b4bf on white backgrounds.

2. Do Not Alter Proportions
The proportions of the brandmark must remain consistent; resizing or modifying the lines is not allowed.

3. Do Not Modify the Business Name
The business name should not be altered in size, font, or style to create a different rendition.

4. Do Not Distort or Stretch the Brandmark
The brandmark must always retain its original shape and proportions; stretching or skewing is prohibited.

Brandmark Lockups



Construct with English Names

In the horizontal lockup, the brandmark is placed first, followed by the business name, and then “HD” for HD channels.

The “HD” is positioned as a superscript with a height of y/4, placed x/8 away from the name.

The name height should be half (y/2) of the brandmark.

The lockup should maintain a balanced distance to ensure clarity and visual integrity across all applications.



Construct with Devanagari Script

For the Devanagari script lockup, the brandmark comes first, followed by the business name in Poppins, and then “HD” placed as a superscript with a height of y/4, positioned x/8 from the name.

The name height should be half (y/2) of the brandmark (exluding the matras).

Matras in the Devanagari script may extend beyond/below the height of brandmark, maintaining the natural structure of the script without affecting the overall layout.



Construct with Regional Script

When the brandmark is used with regional scripts (e.g., Anek), the lockup should follow the same horizontal format: brandmark first, followed by the business name, and then “HD” superscript. “HD” should be at a height of y/4, placed x/8 away from the name.

The name height should be half (y/2) of the brandmark (exluding the matras).

As with Devanagari, matras in regional scripts may extend beyond/below the height of brandmark, preserving script accuracy and legibility.



Construct with Numbers

For the number lockup, the brandmark is placed first, followed by the name.

The height of business name is determined by leaving a height of y/8 on top and bottom as demonstrated.

On Colour/Media



On Brand Specific Gradient



On Stationery









Lockup with Business Verticals

1. Brandmark Lockup with Coloured Name
In this iteration of the lockup, the brandmark remains white at all times, and colour is applied only to the name. This allows the brandmark to stand out as the core identity, while the coloured name reflects the unique identity of the business vertical. The colour used for the name will always align with the gradient defined by the individual respective brands, ensuring consistency with each brand's colour scheme.

2. Brandmark Lockup with Coloured Background
In the second iteration, the background of the lockup is coloured, while the entire lockup (both the brandmark and name) is rendered in white. This allows the name to stand out clearly against a defined coloured gradient background. The gradient colours will always be drawn from the respective business vertical, giving each lockup its own unique identity while maintaining the white Z as the constant anchor.

On Colour/Media



On Brand Specific Gradient



On Stationery









Lockup with Channel Brands

(English names)

1. Brandmark Lockup with Coloured Name
In this iteration of the lockup, the brandmark remains white at all times, and colour is applied only to the channel name. This allows the brandmark to stand out as the core identity, while the coloured name reflects the unique identity of the channel. The colour used for the name will always align with the gradient defined by the individual respective brands, ensuring consistency with each channel's colour scheme.

2. Brandmark Lockup with Coloured Background
In the second iteration, the background of the lockup is coloured, while the entire lockup (both the brandmark and name) is rendered in white. This allows the name to stand out clearly against a defined coloured gradient background. The gradient colours will always be drawn from the respective channel, giving each lockup its own unique identity while maintaining the white Z as the constant anchor.

On Colour/Media

On Brand Specific Gradient

On Stationery













Lockup with Channel Brands

(Hindi/Marathi/Bhojpuri)

1. Brandmark Lockup with Coloured Name
In this iteration of the lockup, the brandmark remains white at all times, and colour is applied only to the channel name. This allows the brandmark to stand out as the core identity, while the coloured name reflects the unique identity of the channel. The colour used for the name will always align with the gradient defined by the individual respective brands, ensuring consistency with each channel's colour scheme.

2. Brandmark Lockup with Coloured Background
In the second iteration, the background of the lockup is coloured, while the entire lockup (both the brandmark and name) is rendered in white. This allows the name to stand out clearly against a defined coloured gradient background. The gradient colours will always be drawn from the respective channel, giving each lockup its own unique identity while maintaining the white Z as the constant anchor.

On Colour/Media



On Brand Specific Gradient



On Stationery









Zee Cinemalu

Lockup with Channel Brands

(Bangla, Kannada, Latin, Gujarati, Gurmukhi, Malayalam, Odia, Tamil and Telugu)

1. Brandmark Lockup with Coloured Name
In this iteration of the lockup, the brandmark remains white at all times, and colour is applied only to the channel name. This allows the brandmark to stand out as the core identity, while the coloured name reflects the unique identity of the channel. The colour used for the name will always align with the gradient defined by the individual respective brands, ensuring consistency with each channel's colour scheme.

2. Brandmark Lockup with Coloured Background
In the second iteration, the background of the lockup is coloured, while the entire lockup (both the brandmark and name) is rendered in white. This allows the name to stand out clearly against a defined coloured gradient background. The gradient colours will always be drawn from the respective channel, giving each lockup its own unique identity while maintaining the white Z as the constant anchor.

On Media/Black/White



On Media/Colour



H:240 S:0 B:100
#ffffff

On Light/Grey



H:240 S:24 B:13
#191921

Product Brand: Primary Colour

Full Colour (Primary):
On dark backgrounds, the Channel name should appear in the brand-specific gradient. This ensures clear distinction from all other brand channels, while maintaining strong visibility and a recognizable brand identity.

Full White Variant (Primary):
When used on backgrounds that cannot be controlled — such as different hue, image overlays or dynamic content — the Channel name must be used in full white for maximum legibility and high contrast.

Graphite grey Variant:
In cases where colour is not permitted or on grey backgrounds, the Channel name can be in **#191921** (Graphite grey), to maintain strong visibility. This use of graphite grey is reserved exclusively for scenarios where neither full colour nor full white offer adequate legibility.

These scenarios are applicable for all Channel brands to maintain consistency across all platforms.

PRIMARY

On Colour/Media/Black



On Colour/Media



On White



SECONDARY

On Light/Grey



On Black/Dark



Product Brand: Primary Colour (Ex: Zee 5)

PRIMARY USAGE:
1. On dark backgrounds, the logo must use the Z in white #ffffff and retain the gradient ‘5’’. This maintains brand distinction and visibility.

2. When used on backgrounds that cannot be controlled — such as different hue, image overlays or dynamic content — the lockup must be used in full white for maximum legibility and high contrast.

3. On white backgrounds, the logo must use the Z in slate grey #b4b4bf and retain the gradient ‘5’. This pairing preserves the neutrality of the brandmark while allowing the ‘5’ to carry the signature vibrancy.

SECONDARY USAGE:
On light backgrounds, the logo should appear in **#191921** (Graphite grey) to maintain legibility and visual balance. On black or dark backgrounds, the logo should be used in full white to ensure clarity and strong contrast. This use of graphite grey/ white is reserved exclusively for scenarios where neither of the primary lockups offer adequate legibility.

In all cases, the proportions, spacing, and colour integrity of the Zee 5 logo must be maintained. Any deviation may compromise the recognisability and strength of the brand.

PRIMARY

On Colour/Media/Black



On Colour/Media



On White



SECONDARY

On Light/Grey



On Black/Dark



Product Brand: Primary Colour (Ex: Zee TV)

PRIMARY USAGE:
1. On dark backgrounds, the logo must use the Z in white #ffffff and product name in colour. This maintains brand distinction and visibility.

2. When used on backgrounds that cannot be controlled — such as different hue, image overlays or dynamic content — the lockup must be used in full white for maximum legibility and high contrast.

3. On white backgrounds, the logo must use the Z in slate grey #b4b4bf and retain the gradient product name. This pairing preserves the neutrality of the brandmark while allowing the product brand to carry the signature vibrancy.

SECONDARY USAGE:
On light backgrounds, the lockupt should appear in **#191921** (Graphite grey) to maintain legibility and visual balance. On black or dark backgrounds, the lockup should be used in full white to ensure clarity and strong contrast. This use of graphite grey/white is reserved exclusively for scenarios where neither of the primary lockups offer adequate legibility.

In all cases, the proportions, spacing, and colour integrity of the channel brands must be maintained. Any deviation may compromise the recognisability and strength of the brand.

On Colour/Media



On Brand Specific Gradient



On Stationery









Lockup with Company Names

1. Brandmark Lockup with Coloured Name
In this iteration of the lockup, the brandmark remains white at all times, and colour is applied only to the company name. This allows the brandmark to stand out as the core identity, while the coloured name reflects the unique identity of the channel. The colour used for the name will always align with the gradient defined by the individual respective brands, ensuring consistency with each company's colour scheme.

2. Brandmark Lockup with Coloured Background
In the second iteration, the background of the lockup is coloured, while the entire lockup (both the brandmark and name) is rendered in white. This allows the name to stand out clearly against a defined coloured gradient background. The gradient colours will always be drawn from the respective companies, giving each lockup its own unique identity while maintaining the white Z as the constant anchor.

On Colour/Media

On Brand Specific Gradient

On Stationery

Lockup with English and Unconventional Names

1. Brandmark Lockup with English Media Channel Name
In this iteration of the lockup, the brandmark remains white at all times, and colour is applied only to the company name. This allows the brandmark to stand out as the core identity, while the coloured name reflects the unique identity of the channel. The colour used for the name will always align with the gradient defined by the individual respective brands, ensuring consistency with each company's colour scheme.

2. Brandmark Lockup with Stacked Regional Channel Name
In the second iteration, the name in two lines should match the height of the brandmark. Matras in the Devanagari script may extend beyond/below the height of brandmark, maintaining the natural structure of the script without affecting the overall layout. This allows the name to stand out clearly against a defined coloured gradient background. The gradient colours will always be drawn from the respective companies, giving each lockup its own unique identity while maintaining the white Z as the constant anchor.

Tagline lockup with channel brands



Font: **DM Sans (English), Poppins (Devanagari), Anek (Regional)**
Weight: **Regular**
Tracking: **-25 pt**
Height: **y/4**
Align: **Centre to the Channel Lockup**

The tagline is placed below the channel lockup at a distance of y/4, centrally aligned as demonstrated.

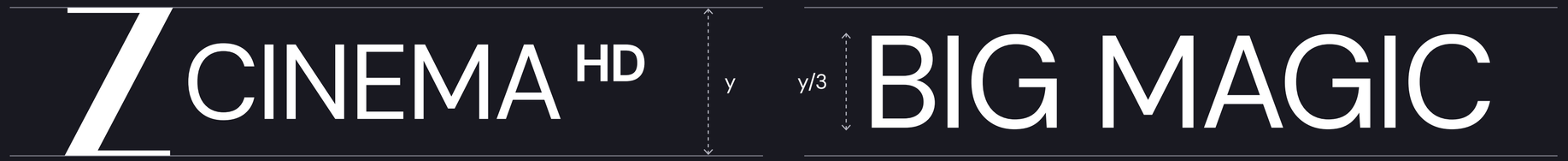
The lockup should maintain a balanced distance to ensure clarity and visual integrity across all applications.

Wordmark

BIG MAGIC

Font: **DM Sans (English), Poppins (Devanagari), Anek (Regional)**
Weight: **Regular**
Tracking: **-25 pt**
Colour: **Brand specific gradient**

Size and Position when placed with other product brands



Channel Brands Without Z Brandmark

Some channel brands in the network do not carry the Z brandmark. These are treated as standalone wordmarks and follow a unified typographic and visual approach to maintain consistency within the larger ecosystem.

- These wordmarks must be set in DM Sans, the brand's primary typeface, to preserve visual alignment with the Zee brand's sharp, modern, and balanced character.
- Each wordmark must carry a gradient that aligns with the respective channel's identity, ensuring individuality while staying within the defined visual tone.
- When placed near other Zee product channel brands, the height of these non-Z brands must be y/3, where y represents the height of the Z in the Zee brandmark.
- This maintains a clear visual hierarchy, acknowledging their standalone nature while keeping the layout cohesive and proportionate.

These wordmarks must not be stylised beyond what is defined here. Adhering to typeface, size and colour standards is essential to preserve brand integrity across all expressions.

On Colour/Media

BIG MAGIC

On Brand Specific Gradient

BIG MAGIC

On Grey

BIG MAGIC

On Colour/Media

ZING

On Brand Specific Gradient

ZING

On White

ZING

Channel Brands Without Z Brandmark

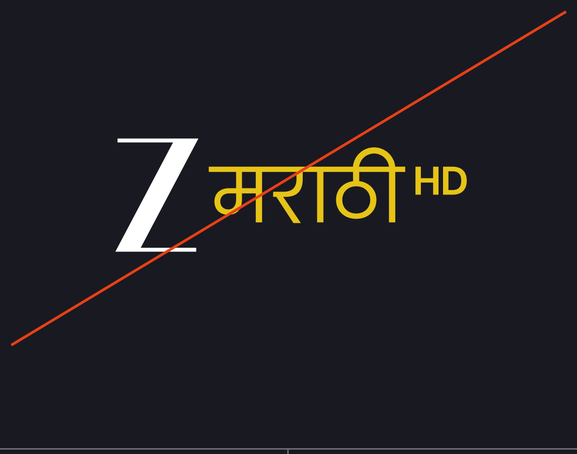
1. Wordmark Lockup with Colour
In this iteration of the lockup, the wordmark remains in colour. This allows the wordmark to reflect the unique identity of the business vertical. The colour used for the name will always align with the gradient defined by the individual respective brands, ensuring consistency with each brand's colour scheme.

2. Brandmark Lockup with Coloured Background
In the second iteration, the background of the lockup is coloured, while the wordmark is rendered in white. This allows the name to stand out clearly against a defined coloured gradient background. The gradient colours will always be drawn from the respective business vertical, giving each lockup its own unique identity while maintaining the white Z as the constant anchor.

Do not use gradients with a Graphite grey brandmark



Do not use flat colours for the names



Do not use gradients including the brandmark



Do not change the distances between each element in the lockup



Do not change the proportions



What to avoid

To maintain consistency and uphold the integrity of the brand's visual identity, it's crucial to adhere to the following guidelines:

1. Do not use gradients with a dark grey brandmark.
When using a dark grey brandmark, keep all lockup elements in the same dark grey.

2. Do not use flat colours for the names.
The names should always adhere to the defined gradients of the respective brands, not solid colours.

3. Do not use gradients on the brandmark (the Z).
The brandmark should always remain in white, with gradients applied only to the name or background as specified.

4. Do not change the distances between elements in the lockup.
The spacing between the brandmark, the name, and other elements must remain consistent as per the guidelines to maintain visual harmony.

5. Do not change the proportions of the brandmark or the lockup elements.
The proportions and size relationships must always be adhered to for consistency and brand recognition.

Standalone brands



Overview

To maintain a cohesive and unified visual identity across the ecosystem, custom logos for standalone channels must adhere to the stylistic details of the Z brandmark. While these logos may represent unique channel identities, they must reflect the sharp, edgy, and contemporary characteristics that define the Z brandmark.

The Z brandmark's attributes—modernity, precision, and bold simplicity—serve as a guiding framework for designing standalone channel logos. This ensures that all channels feel like part of the same family, reinforcing the umbrella brand identity while allowing for creative expression.

For instance, the custom logo for the & channel, as showcased here, has been meticulously crafted to align with the Z brandmark's design language. Its angular forms, clean lines, and sleek proportions embody the same sharp and modern aesthetics, creating a seamless connection within the brand's ecosystem.

If any new channel logos are to be created, they must strictly adhere to these principles to ensure continuity and consistency across the brand family. By following these guidelines, standalone channel logos contribute to a professional and harmonious presence across platforms.

On Colour/Media



On Brand Specific Gradient



On Stationery



& Channel brands

1. Channel Brandmark Lockup with Coloured Name
In this iteration of the lockup, the brandmark remains white at all times, and colour is applied only to the name. This allows the brandmark to stand out as the core identity, while the coloured name reflects the unique identity of the business vertical. The colour used for the name will always align with the gradient defined by the individual respective brands, ensuring consistency with each brand's colour scheme.

2. Channel Brandmark Lockup with Coloured Background
In the second iteration, the background of the lockup is coloured, while the entire lockup (both the brandmark and name) is rendered in white. This allows the name to stand out clearly against a defined coloured gradient background. The gradient colours will always be drawn from the respective business vertical, giving each lockup its own unique identity while maintaining the white & as the constant anchor.

Colour

White

H:240 S:0 B:100
#ffffff

A

Slate

H:240 S:6 B:75
#b4b4bf

C:30 M:24 Y:17 K:0
PANTONE: 5295 U / 5295 C

B

Brand Palette

The primary palette reflects the brand's core identity, focused on neutral tones that maintain a clean, modern, and professional aesthetic. The colours are designed to ensure clarity, consistency, and visual simplicity across all touchpoints.

1. **#191921 (Graphite grey):** This deep, dark shade anchors the brand, providing a bold, strong foundation for all communications. It can be used in headlines, typography, and key design elements where strength and focus are needed.

2. **#b4b4bf (Slate):** This soft grey is used to represent the Z in the brandmark and will appear in only specific design applications. It gives the brand a refined, balanced feel and is key to maintaining a neutral and versatile identity.

3. **#ffffff (White):** This pure white colour is essential for the Z in the brandmark and represents purity, simplicity, and clarity. It is used as the base for most designs, ensuring the brand feels open, approachable, and easy to engage with.

These three colours form the foundation of the brand's visual identity and should be applied consistently across all brand materials.

Mist	Dusk	Noir	Graphite	Midnight
H:240 S:6 B:95 #ebebf2	H:240 S:9 B:50 #747480	H:240 S:12 B:25 #383840	H:240 S:24 B:13 #191921	H:240 S:48 B:7 #090912
C:6 M:5 Y:2 K:0	C:58 M:50 Y:38 K:10	C:73 M:67 Y:55 K:50	C:78 M:72 Y:60 K:75	C:78 M:72 Y:60 K:85
+1	+2	+3	+4	+5

Extended Palette

The extended palette builds on the primary colours and provides a wider range of greys that can be used to introduce subtle variation in both print and digital formats. These shades can add depth, contrast, and a sense of hierarchy, depending on the needs of the design.

1. A range of greys from lighter to darker tones allows for flexibility and helps in creating layered, sophisticated designs. These variations can be applied in backgrounds, shadows, and other graphic elements where a softer touch or gradient effect is desired.

2. Gradients can be created using the entire colour palette, transitioning between these neutral tones to add dynamic visual interest, particularly in backgrounds or transitions. These gradients should always reflect the essence of the primary palette, maintaining consistency in tone and mood.

The extended palette allows for creative flexibility while ensuring that all colours remain within the same neutral, cohesive theme as the primary colours.



Brandmark on Palette

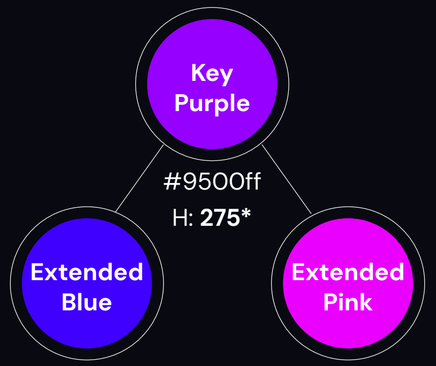
The Brand palette offers versatile background options that enhance the brandmark's visibility and complement its presence without overpowering it. These shades help create depth, hierarchy, and subtle variation in print and digital designs, whether as solid backgrounds, shadows, or gradient transitions.

The brandmark is designed to maintain its clarity and impact across the full range of brand palette. While the brandmark should always remain white to ensure maximum contrast and consistency, there are limited cases where alternative shades from the extended palette may be used to maintain sufficient contrast while preserving brand integrity. By adhering to these guidelines and staying within this neutral, cohesive colour system, the brandmark remains distinct, legible, and aligned with our refined visual identity.

The demonstration on the left showcases the correct colour usage for brandmark on different background colours.

Zee Corporate Brand - Key Colours







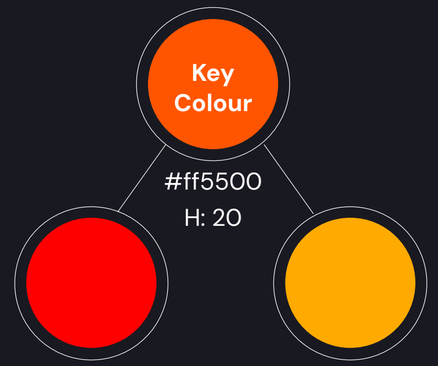
#4a0080
H: 275
S: 100
B: 50*

#9500ff
H: 275
S: 100
B: 100

#af40ff
H: 275
S: 25*
B: 100

Example: Channel Brand - Z TV







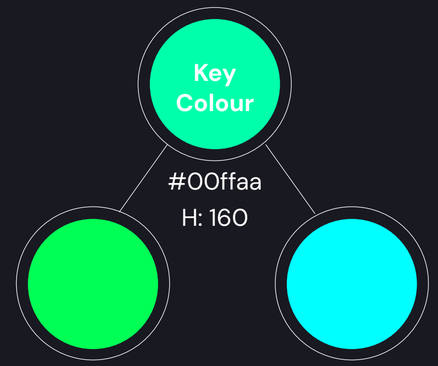
#802b00
H: 20
S: 100
B: 50*

#ff5500
H: 20
S: 100
B: 100

#ffaa80
H: 20
S: 25*
B: 100

Example: Channel Brand - Z Cinema







#ff5500
H: 20
S: 100
B: 50*

#ff5500
H: 20
S: 100
B: 100

#ff5500
H: 20
S: 25*
B: 100

Key Colours

The Key Colour is an integral element of the brand's visual language, adding vibrancy and distinction while maintaining a cohesive aesthetic across all platforms. For the Z brandmark, the primary Key Colour is Electric Purple (H: 275, S: 100, B: 100). This colour can extend into its tints and shades, offering flexibility in design while preserving the brand's sharp and modern appeal.

The corporate Key Colour range spans hues between Blue (H: 255) and Pink (H: 295), with Electric Purple anchoring the palette at H: 275. This range enables a harmonious spectrum, giving the brandroom for subtle variation while maintaining a strong, recognizable identity.

For channel brands, the same principle applies, allowing each channel to adopt its own distinct colours while aligning with the overarching brand system. Examples:

1. Zee TV can use a Hue range of +/-20 of Orange alongside neutral Greys.

2. Zee Cinema can use a Hue range of +/-20 of Green alongside neutral Greys.

By adhering to these guidelines, the corporate and channel-level identities remain interconnected, reinforcing a unified ecosystem while allowing creative flexibility.



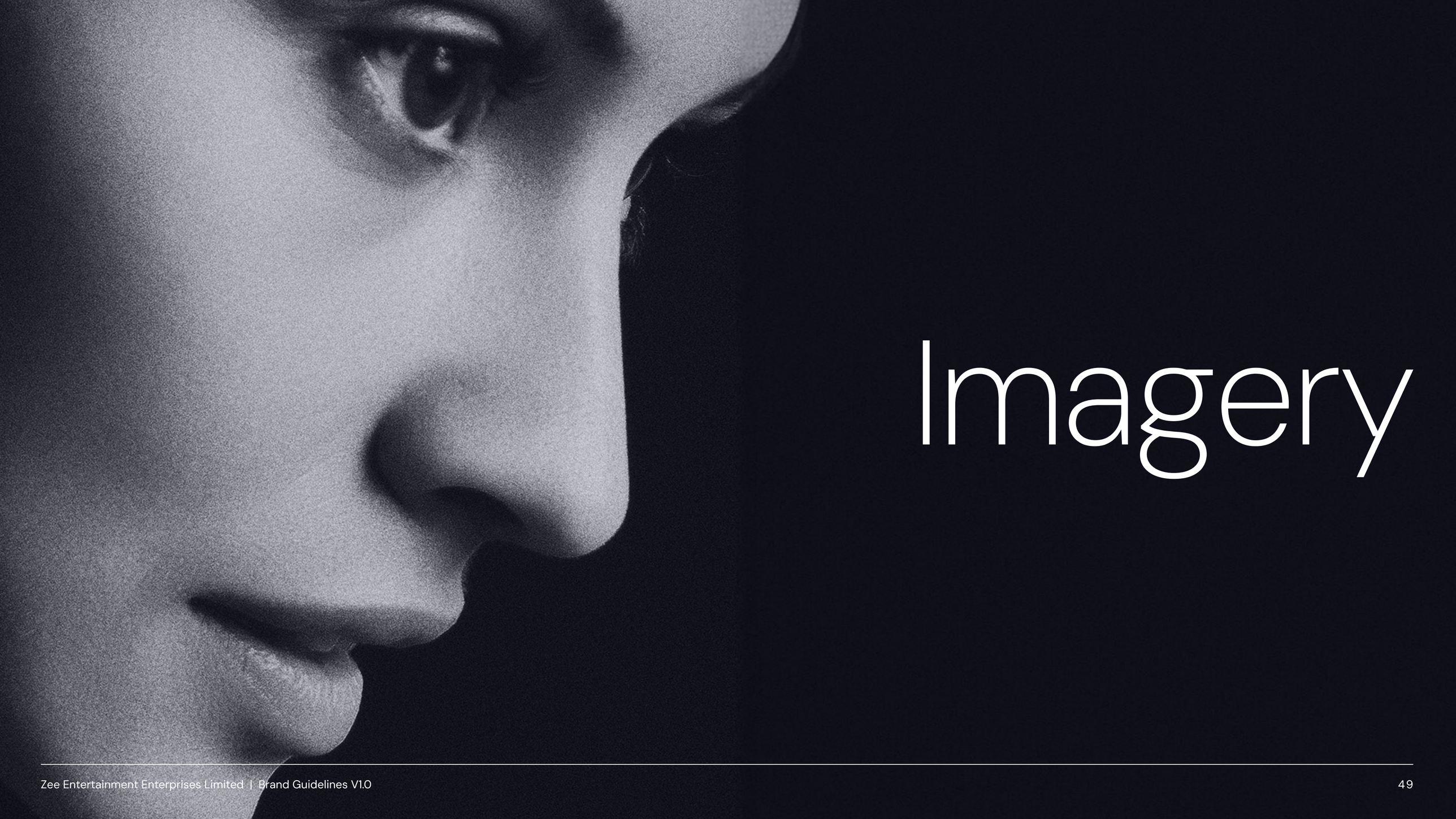
Product Brand on Palette

(Ex: Zee TV)

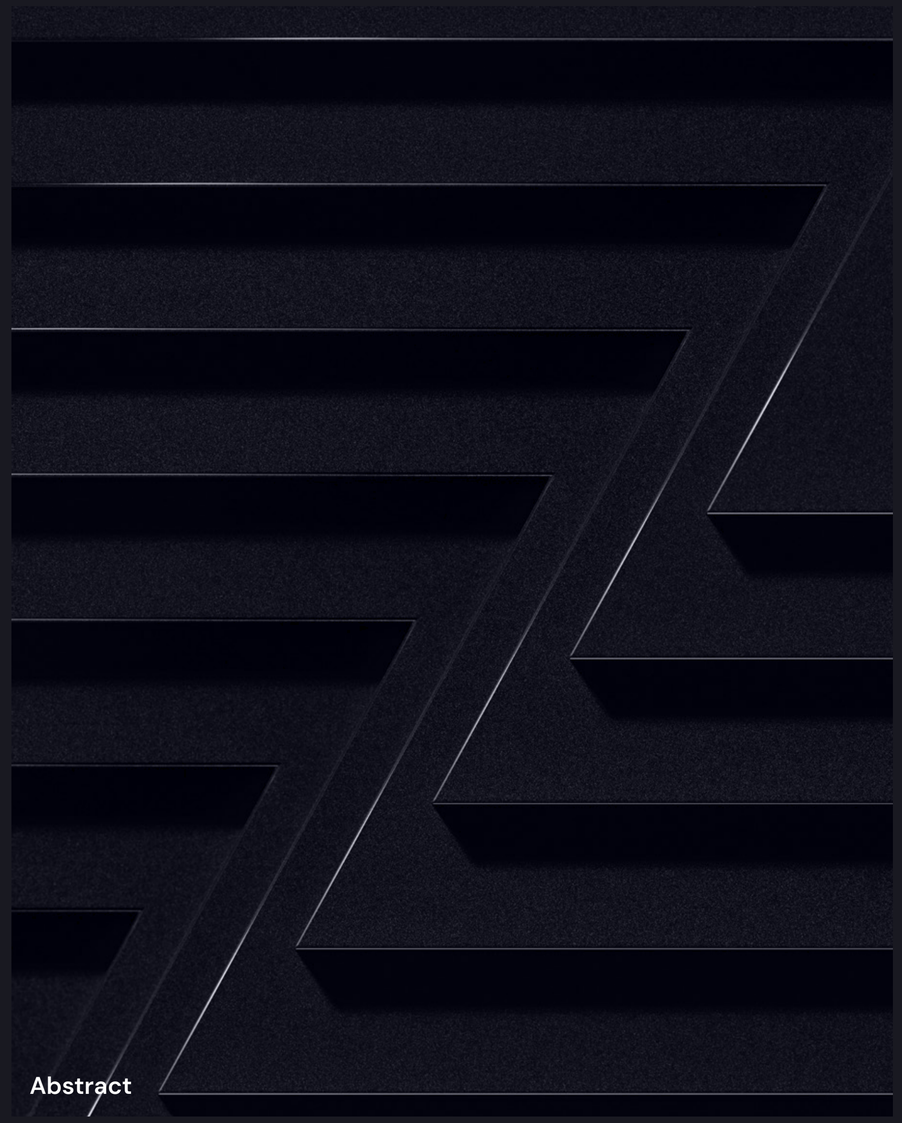
The lockup should appear as a unified unit with the brandmark, adapting together to different backgrounds. While the channel name typically uses a gradient, there are instances such as when placed on complex or low-contrast backgrounds—the gradient may not provide sufficient clarity or contrast.

In these cases, the channel name should default to the same solid color as the brandmark to maintain legibility and ensure the lockup remains visually balanced. This flexible approach allows the brandmark and channel name to retain a unified appearance while upholding the overall integrity and recognizability of the brand across diverse media environments.

The demonstration on the left showcases the correct use of the brandmark and channel name lockup across various backgrounds.



Imagery



Abstract



People

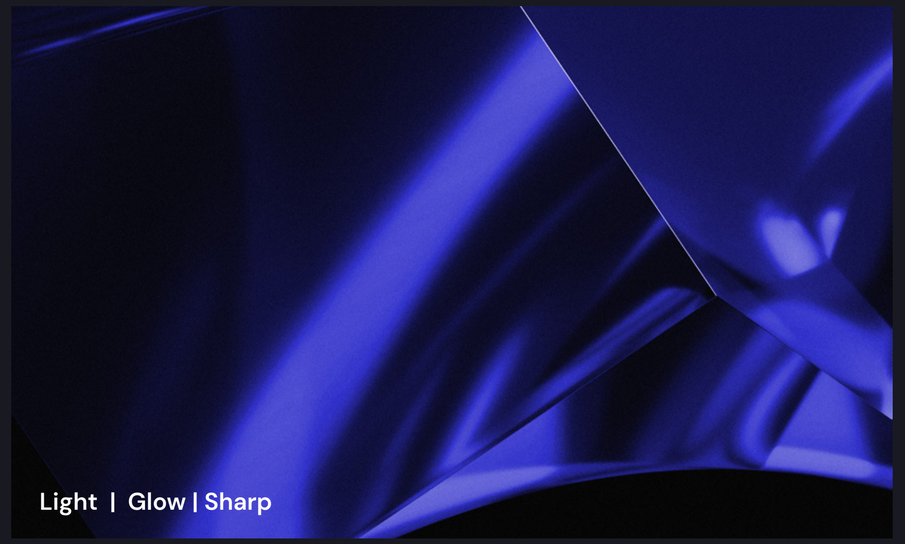
Brand Imagery

Imagery is a vital element of the Z brand's visual identity, reflecting its values, characteristics, and connection to audiences. The brand imagery is categorized into four distinct approaches, each contributing to the brand's narrative in a unique way:

1. Abstract with Primary Colour Palette
2. Abstract with Key Colour Palette
3. People – Expressive
4. People – Story

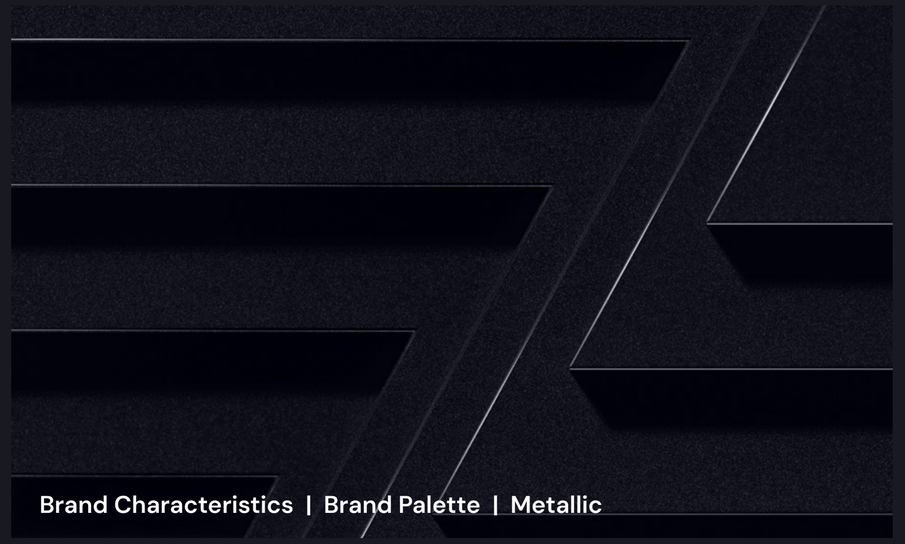
These approaches embody the brand's essence—modern, dynamic, and deeply rooted in storytelling and emotion. Each category is tailored to specific applications, ensuring visual coherence while maintaining creative flexibility.





Abstract





Abstract imagery incorporating the key colour palette (Purple, Blue, Pink) balances vibrancy and restraint. These visuals capture the sharp, edgy, and modern appeal inherent with the vibrant glow of the Z visual language, incorporating metallic tones, shiny edges, and sleek forms.

These visuals share the sharp, modern characteristics in primary palette and add 20-30% of the key colour for a dynamic touch.

The design ensures the dominant tones remain in the grey spectrum, avoiding overpowering use of colour. This subtle infusion of key colours creates a harmonious and striking balance, aligning with the brand's sleek and contemporary identity.





People





Expressive imagery captures raw human emotions, showcasing moments of joy, togetherness, and optimism. These close-up portraits focus on the individual or group, bringing personal stories to life and connecting emotionally with the audience.

Whether a single subject or a group dynamic, these images highlight the human element, reinforcing the brand's focus on people and their experiences.









People: Story

Story-driven imagery reflects the world of entertainment and Zee's passion for storytelling. These visuals are designed to evoke a sense of narrative, drawing viewers into moments that feel alive and full of meaning.

Wide-angle or cinematic shots create visual intrigue, encouraging the audience to imagine the context or story behind the image. This approach aligns with Zee's ethos of life as a series of stories worth telling and sharing.



Typography

DM Sans

English

1. EXTRALIGHT *+ Italic*
2. LIGHT *+ Italic*
3. REGULAR *+ Italic*
4. MEDIUM *+ Italic*
5. SEMIBOLD
6. BOLD

Pangram sentence

Zane *quickly* jumps **over** a box of vintage films, **shows**, and epic plays, finding **joy** exploring media and **vivid stories.**

The brand's primary typeface is DM Sans, chosen for its clean, modern, and versatile design. With its sharp, geometric structure and balanced proportions, DM Sans complements the sleek, minimalistic aesthetic of the brandmark.

The typeface ensures clarity and legibility across various digital and print applications while maintaining a contemporary feel.

Its neutrality and modern appeal align perfectly with the brand's values, supporting a sleek yet approachable visual identity that remains timeless and adaptable.

Poppins

1. EXTRALIGHT
2. LIGHT
3. REGULAR
4. **MEDIUM**
5. **SEMIBOLD**
6. **BOLD**

Devanagari

युवा	Hindi
मराठी	Marathi
टॉकीज	Hindi
बाइस्कोप	Bhojpuri
चित्रमंदिर	Marathi

Devanagari Script

For Devanagari script, the brand uses Poppins, a modern sans-serif typeface known for its rounded forms and geometric precision. Poppins brings a contemporary, clean aesthetic to the Devanagari script while retaining the warmth and clarity necessary for effective communication.

Its smooth, balanced characters ensure legibility across digital and print materials, making it a perfect match for the brand's modern identity.

The integration of Poppins with the brandmark reinforces the sleek and polished feel while providing cultural and linguistic versatility.

Anek

1. EXTRALIGHT
2. LIGHT
3. REGULAR
4. **MEDIUM**
5. **SEMIBOLD**
6. **BOLD**

বাংলা	Bangla
ਪੰਜਾਬੀ	Gurmukhi
ಕನ್ನಡ	Kannada
കേരളം	Malyalam
ସାର୍ଥକ	Odia
தமிழ்	Tamil
తెలుగు	Telugu

Regional Script

The brand uses a variety of Anek typefaces for regional scripts, ensuring that each language is represented with clarity and precision.

Anek is a versatile and highly legible typeface family that supports multiple languages, offering a consistent visual style across different scripts.

Its clean lines and balanced proportions align with the modern, sharp, and sleek aesthetic of the brandmark, allowing for seamless integration across regional markets.

The use of Anek ensures that the brand remains connected to diverse linguistic communities while maintaining the cohesive, contemporary look and feel of the brand.

Noto Sans

1. EXTRALIGHT
2. LIGHT
3. REGULAR
4. **MEDIUM**
5. **SEMIBOLD**
6. **BOLD**

أفلام	Aflan: Arabic
ألوان	Alwan: Arabic
ዓለም	Alem: Ethiopian

Arabic and Ethiopian script

The brand uses a variety of Noto Sans typefaces for Arabic and Amharic scripts, ensuring that each language is represented with clarity and precision.

Its clean lines and balanced proportions align with the modern, sharp, and sleek aesthetic of the brandmark, allowing for seamless integration across regional markets.

The use of Noto Sans Arabic and Amharic ensures that the brand remains connected to the respective linguistic communities while maintaining the cohesive, contemporary look and feel of the brand.

Arial

① REGULAR *+ Italic*

② **BOLD** *+ Italic*

Pangram sentence

Zane *quickly* jumps over a box of vintage films, quirky shows, and epic plays, **finding joy** exploring media and vivid stories.

Fallback

In instances where the brand's primary typefaces (DM Sans, Poppins, or Anek) are unavailable, Arial will be used as the fallback font.

Arial is a widely accessible, clean, and neutral sans-serif typeface that ensures basic legibility and functionality.

However, it should only be used in situations where the brand fonts cannot be accessed, as it lacks the unique characteristics and cohesive design of the brand's primary typography.

Always strive to use the designated brand typefaces whenever possible to maintain the brand's distinctive visual identity.

Poppins for Devanagari Names



DM Sans for English Names



Anek for Regional Names



Anek for Regional Scripts



Fonts for show titles

To maintain consistency and strengthen the visual identity across the brand's ecosystem, all show titles across channels will exclusively use the brand's selected typefaces. These typefaces align perfectly with the brand's sharp, bold, and balanced proportions, complementing the modern and contemporary look of the brandmark.

DM Sans: For show titles in English, ensuring clarity, simplicity, and sophistication.

Poppins: For Hindi and Marathi show titles, offering a clean and contemporary feel that aligns with the brand's aesthetic.

Anek: For show titles in regional scripts, providing a cohesive yet distinctive look for diverse languages.

Noto Sans: For Amharic, Ethiopian, and Arabic show titles, ensuring cultural appropriateness and typographic balance.

Using these typefaces for show titles ensures a unified and recognizable style across all platforms and media. This approach reinforces the brand's identity, ensuring that every show title feels like an integral part of the larger brand ecosystem.

Assets

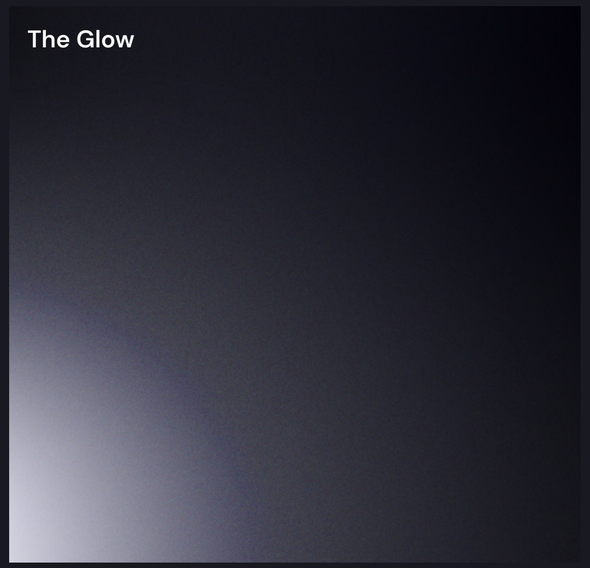
The Quotation Mark



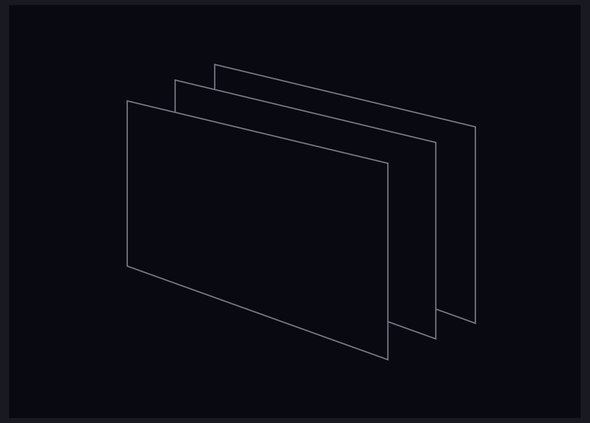
The Axis



The Glow



Depth of Field



Overview

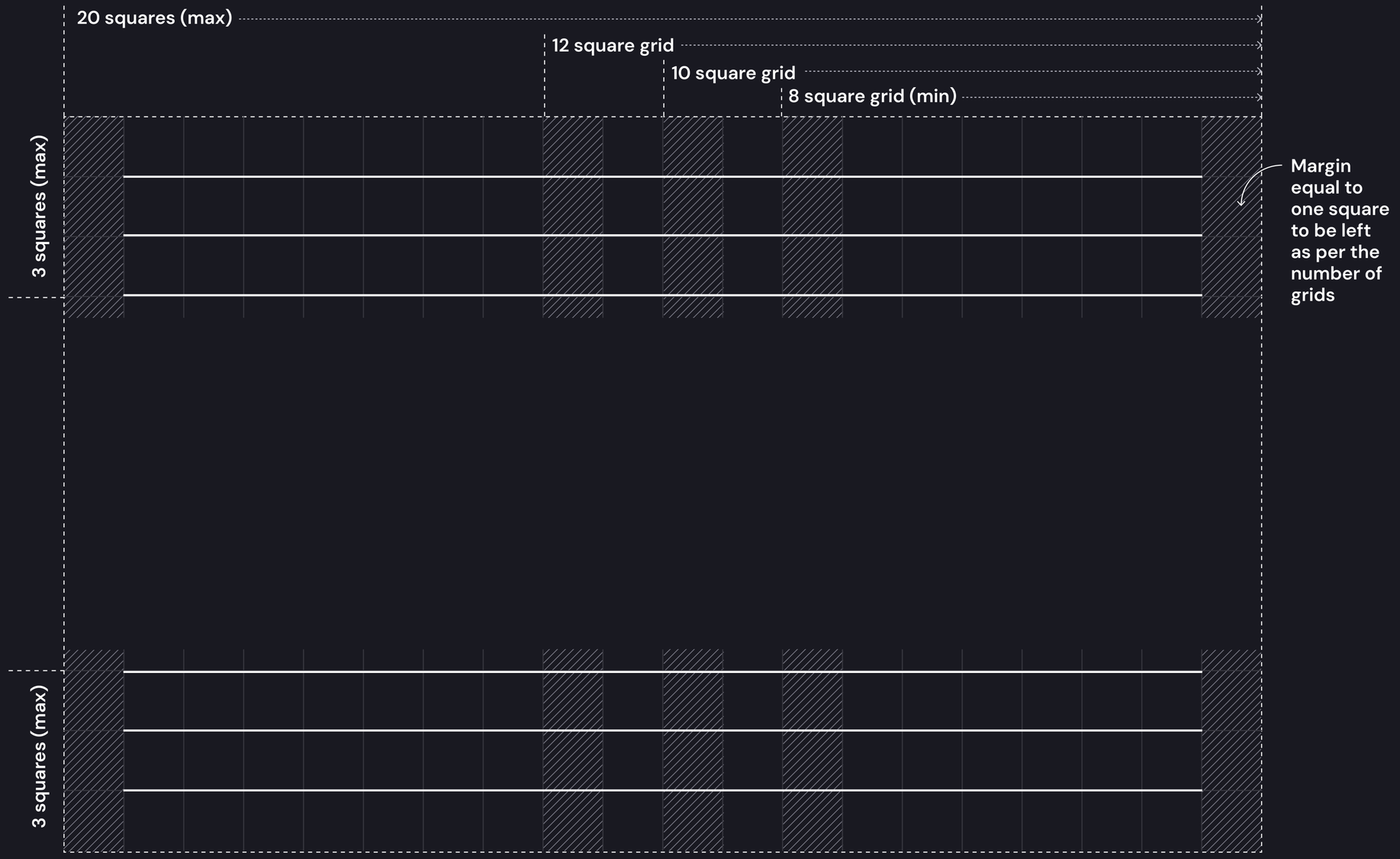
Our brand’s visual expression is driven by 4 brand assets. These are drawn carefully from the brandmark and works seamlessly across multiple touchpoints.



The Quotation Marks

The Quotation Marks are an integral part of the brand’s visual language. Derived from the two thin horizontal lines of the brandmark Z, they serve as a dynamic asset that can enclose content in both text and media forms.

These marks are versatile, adapting to various creative uses in both digital and print media. As the name suggests, they primarily function as a quote mark, but their flexibility allows them to animate, move, and open up, creating a unique visual expression that adds character and dimension to the brand’s communications.

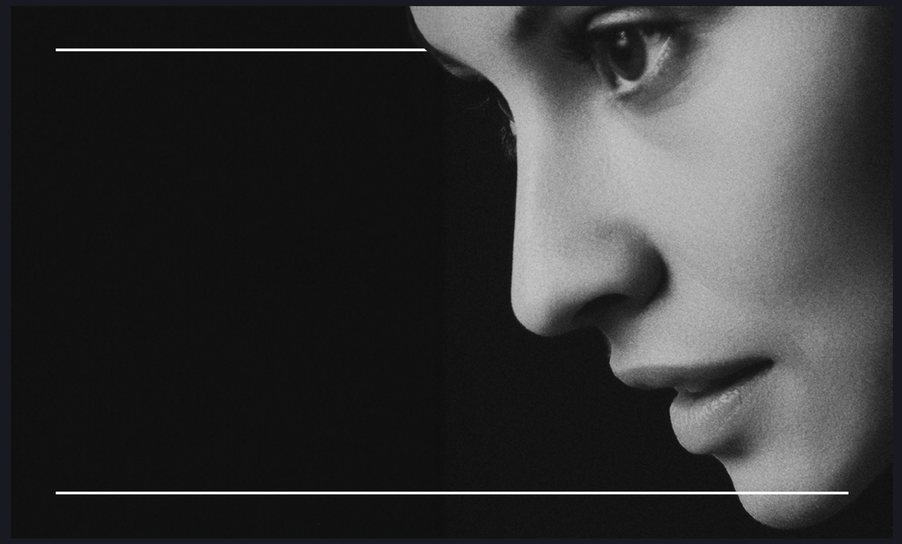


The Quotation Marks: Construct

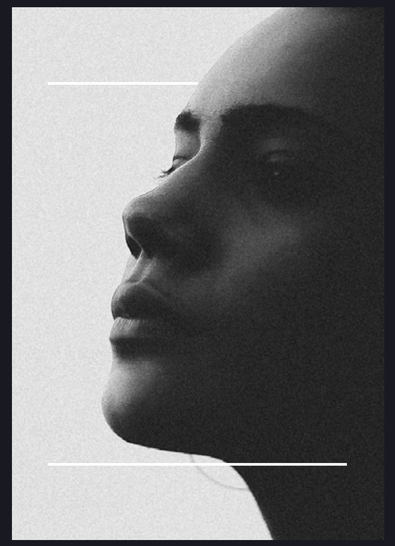
The Quotation Marks are derived from the two horizontal lines of the Z in the brandmark, ensuring a direct connection to the brand's identity.

There is no size restriction on the length of the quotation marks, giving them flexibility to expand or contract as needed to enclose content. However, to maintain consistency and alignment with the brand's visual style, the line thickness of the quotation marks must always remain between 2pt and 3pt.

Under no circumstances should the line thickness exceed that of the Z in the brandmark when used in collateral. The quotation marks must adhere to a defined grid system to maintain proper margins across various collateral sizes, as demonstrated on the page.



Optimism and Togetherness



7:30 PM

In conversation with
Manoj Bajpayee



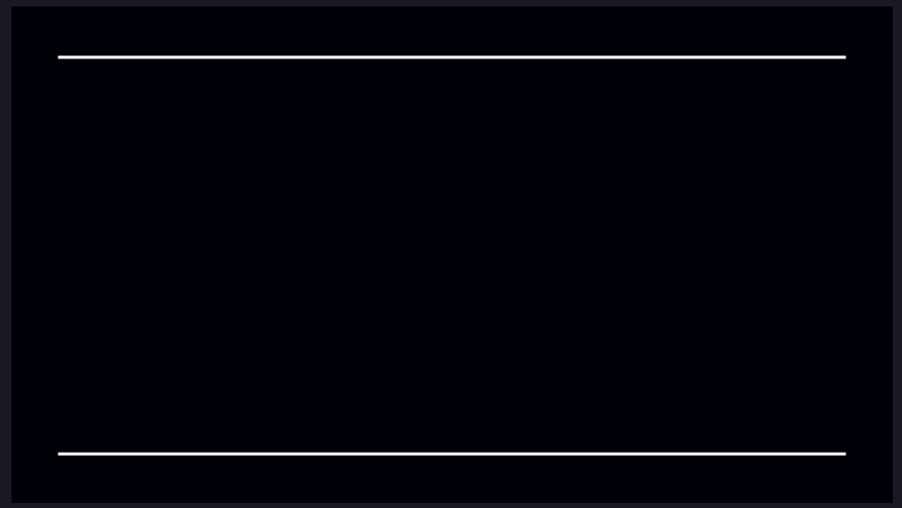
The Quotation Marks:
Static/Print Usage

This page showcases examples of how the Quotation Marks can be applied creatively across various design elements.

These examples serve as a starting point for exploring the potential of this versatile brand asset, offering inspiration for motion graphics, static designs, social media, and print materials.

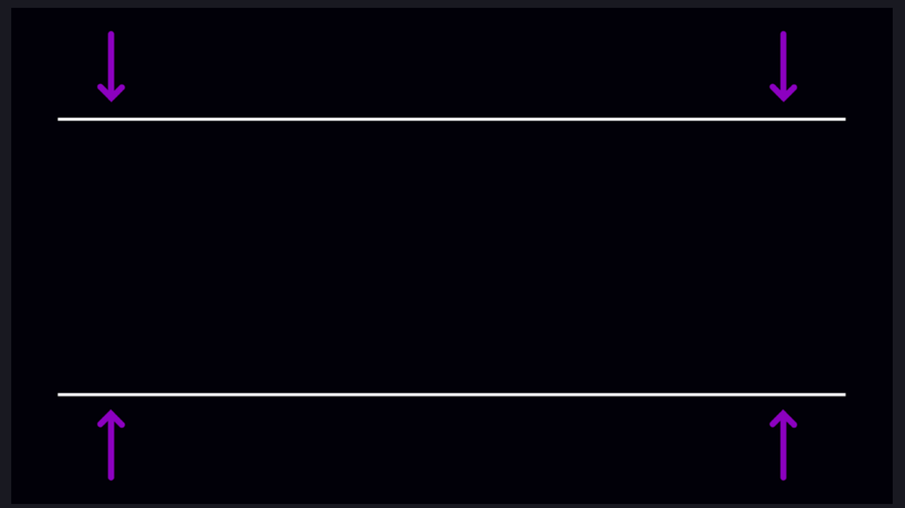
While the applications shown here are not restrictive, they illustrate the diverse ways the quotation marks can be integrated to create impactful and visually engaging content for the brand's ecosystem.

Frame 1



Frame 2

Transition time: 2 seconds



The Quotation Marks: Motion Usage

In the motion world, the Quotation Marks come to life. The two thin lines pinch and animate to transition between different content, adding a dynamic, interactive element to videos, commercials, and digital media.

These marks can change size to accommodate the content or subject matter, whether it's text, images, or videos. This movement provides an engaging visual transition, making the brand's content feel more fluid and responsive to the viewer, while maintaining a strong connection to the brand's sleek, contemporary aesthetic.

Up Next Animation

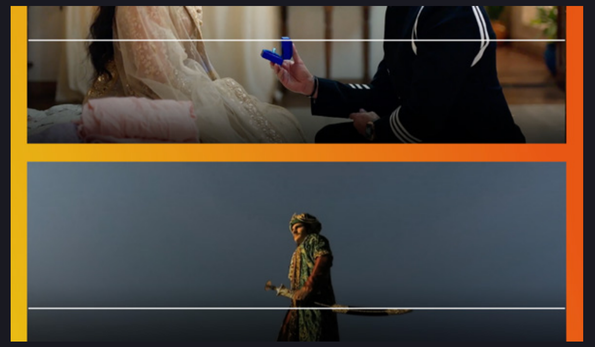
Frame 1



Frame 2



Frame 3





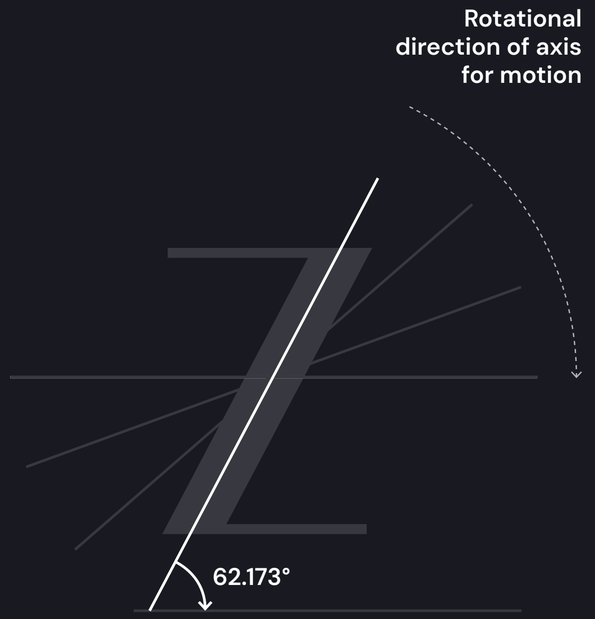
The Axis

The Axis is a dynamic brand asset derived from the angle of the Z in the brandmark, which is set at 62.173°. This angular element adds a playful, dynamic, and distinctive aspect to the brand's visual language.

The Axis plays a central role in communication, helping to establish a unique design language that is both flexible and versatile. It can be used in various ways, including animations, transitions, and design layouts, contributing to the fluid, modern aesthetic of the brand.

The Axis adds depth and motion, making it a key asset for both static and dynamic applications.

Rotate



Split



Divide

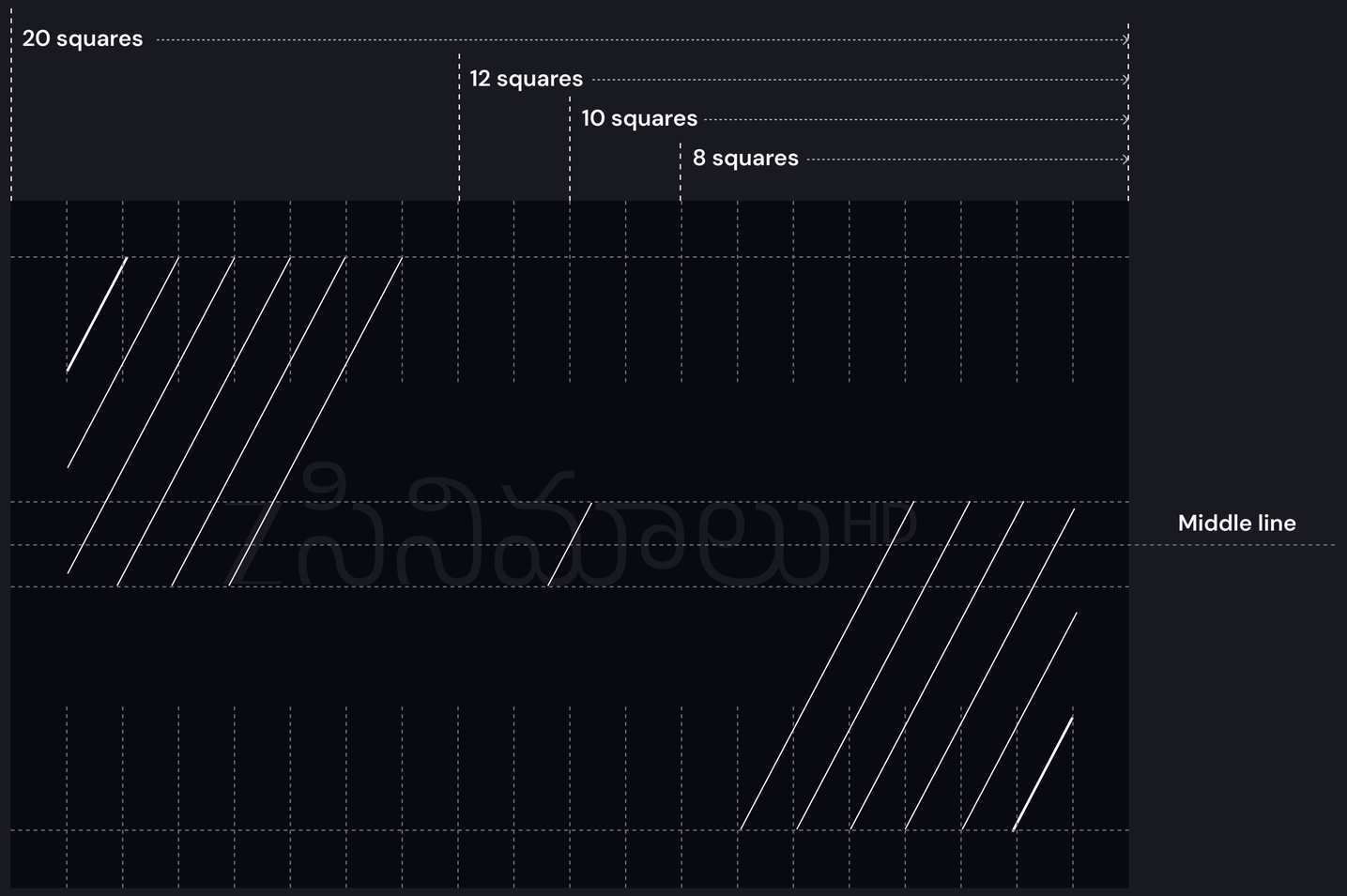


The Axis: Behaviours

The Axis is directly derived from the angle of the Z in the brandmark, which is set precisely at 62.173°. This angle serves as the foundation for the axis and dictates its structural integrity across various applications.

The line thickness of the Axis should maintain consistency with the brand's visual guidelines, ensuring it does not overpower other elements in the design.

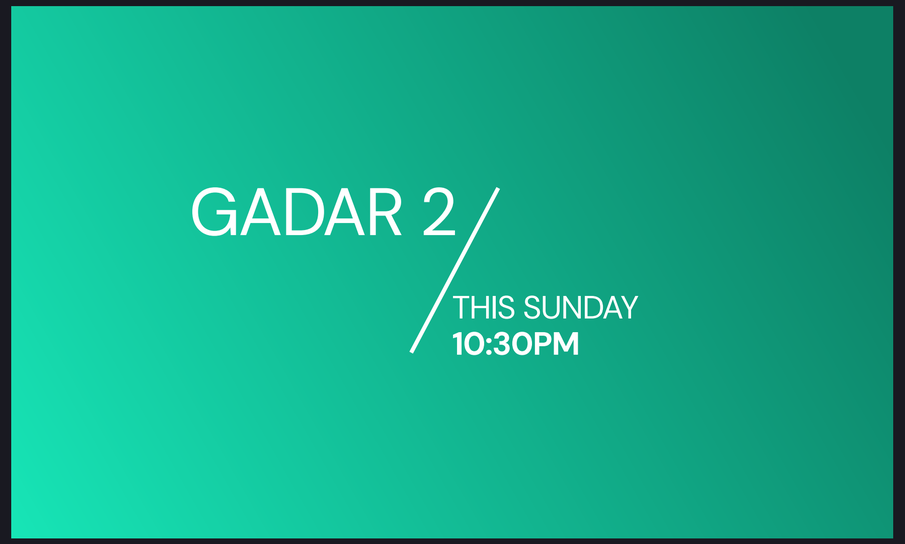
In television and motion graphics, the Axis brings a sense of movement and fluidity. The first key behavior of the Axis is 'Rotate', where the line rotates from a flat position to 62.173°, symbolizing transition or change. This behavior is especially useful in motion design, serving as a dynamic starting point for elements like the Quotation Marks. The Axis's rotation can be used to mark transitions between scenes, or act as a subtle animation that draws attention to key moments on screen. This rotating behavior sets the stage for seamless transitions between different segments or scenes in television programming.



The Axis:
Construct for Split in TV

Like the Quotation Marks, the Axis follows a defined grid system to maintain proper alignment and spacing. The Axis's angle remains fixed at 62.173°, ensuring uniformity in its use across all media and designs.





Axis:
Static/Print Usage





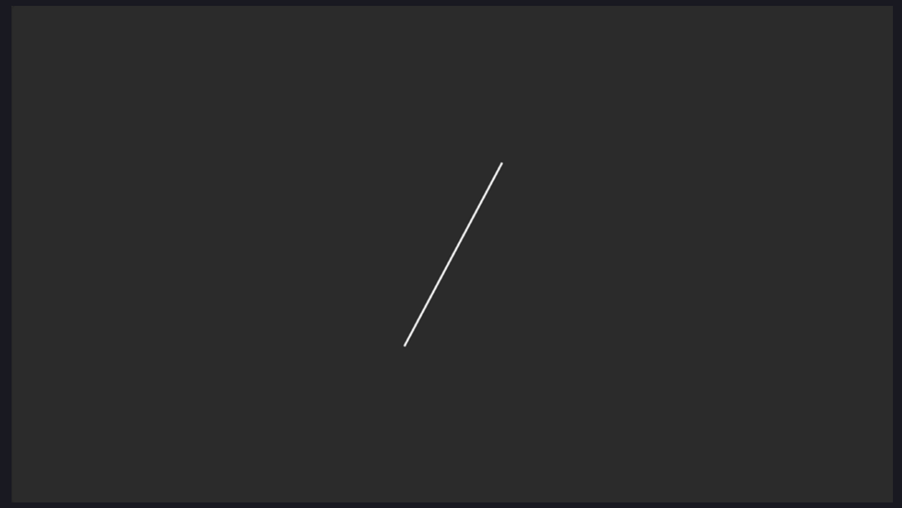


The Axis can be used in a variety of design applications across digital and print media, offering flexibility and versatility. Its second behavior, ‘Split’, is especially valuable in television programming.

The Axis opens in an angular form, creating a dynamic division of the screen for “coming up next” segments or scene transitions. This angular split creates a visually striking way to separate different content, providing clarity while maintaining a sleek and modern aesthetic.

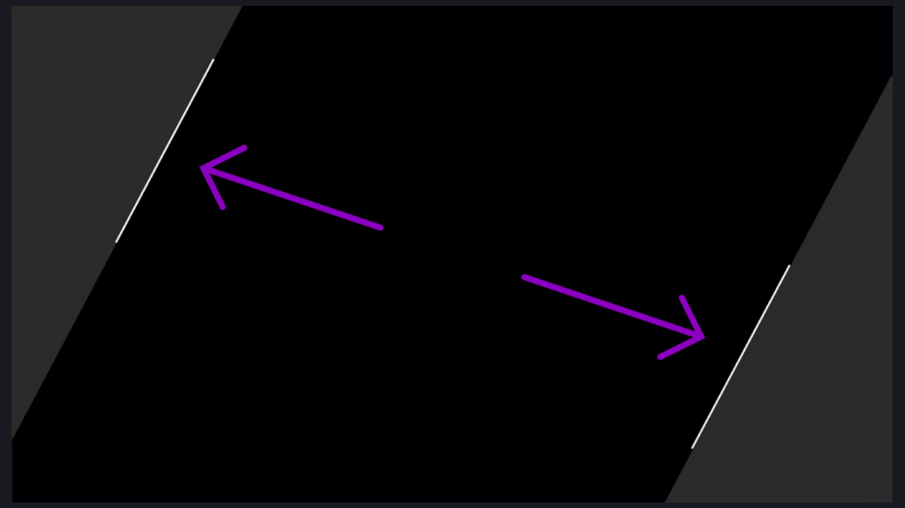
The ‘Divide’ behavior allows the Axis to function as a dividing line, with text placed above and below, creating a structured yet dynamic layout. This functionality can be applied to titles, descriptions, or graphics in both television and digital content.

Frame 1



Frame 2

Transition time: 2 seconds

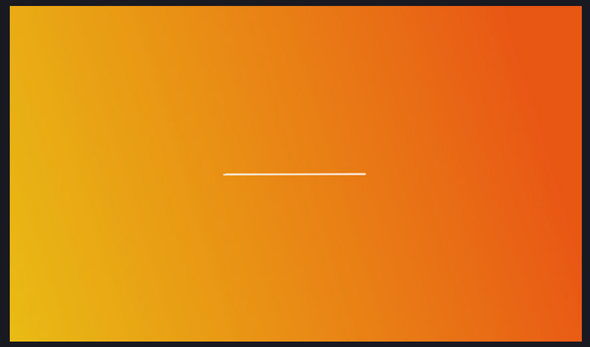


Up Next Animation

Frame 1



Frame 2



Frame 3



Axis:
Motion usage

In the motion world, the Axis takes on a dynamic role, enhancing transitions and revealing content in an engaging, fluid manner. The Axis can split to reveal content, acting as a powerful visual cue that draws attention to important elements or segments. One of its most striking features is its ability to serve as a starting point for transitions. For example, the Axis can initiate a motion where the Z channel logo positioned at the top right of the screen moves to the center, collapsing into a slender line, and transforming into the Quotation Marks. This transition connects the brand's visual elements, guiding the viewer seamlessly through changes in the content.

Additionally, the Axis is a key asset for screen transitions. It can split the screen at an angular position, often with a color overlay, to signal upcoming content like "Coming Up Next" segments or scene changes. The angular split creates a visually striking, dynamic effect that is both informative and engaging. This behavior introduces a sense of fluidity and motion, ensuring that the brand's digital and television content feels connected, interactive, and modern.



The Glow

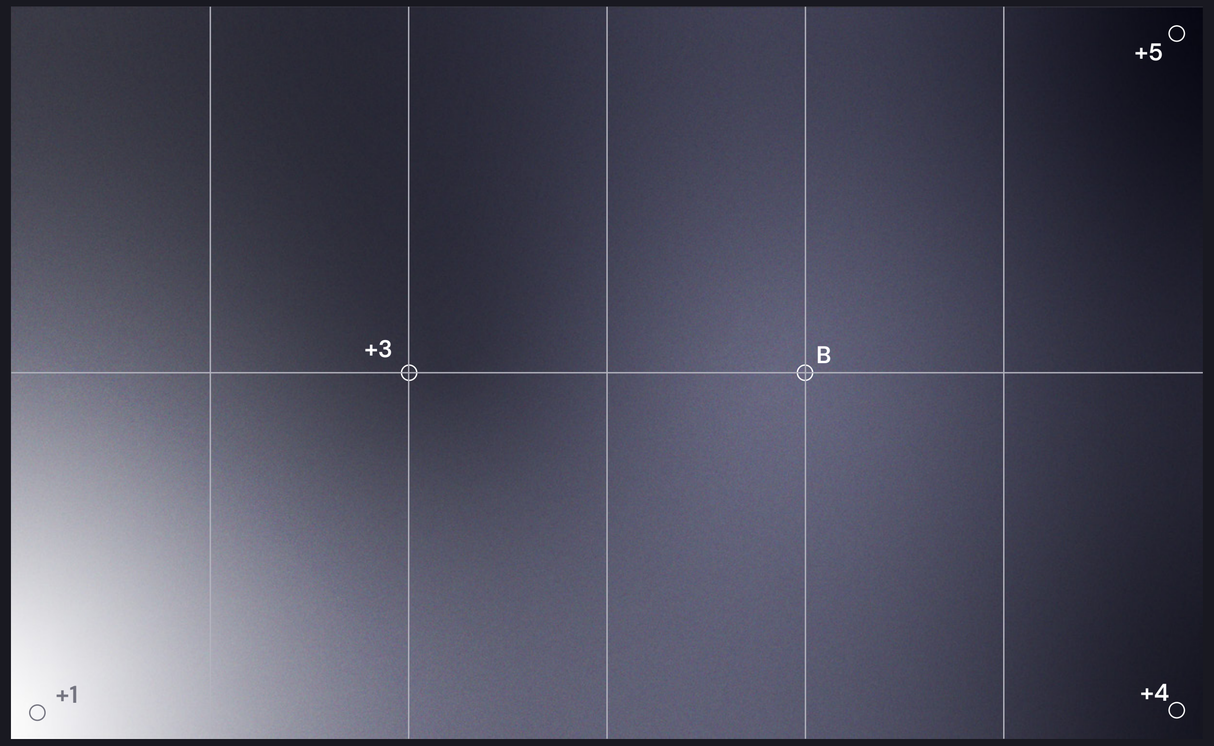
The Glow is a visually dynamic brand asset formed using gradients that incorporate the primary or business vertical/channel colors.

This glowing effect can be applied across various platforms to create a sense of depth, highlight key elements, or draw attention to specific content.

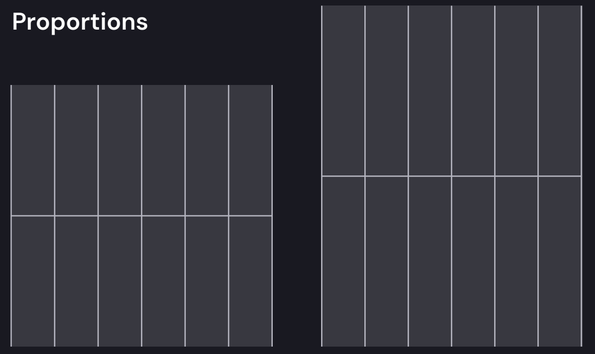
The Glow serves as a versatile tool, adapting to both digital and print media. The gradient's intensity is controlled, with the brightest point in the palette acting as the focal point, creating a subtle yet impactful effect.

This glowing feature can move across the screen in digital applications, creating a sense of motion and engagement, or remain static for more fixed layouts.

6 columns 2 rows

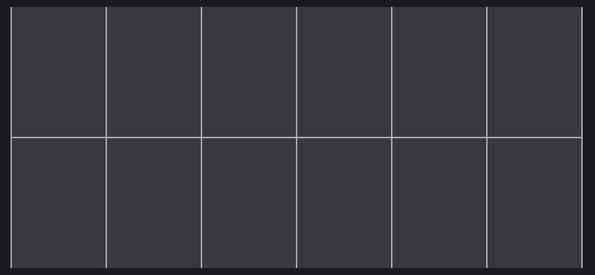


Proportions



Square

Portrait



Wide

Grain Texture

Colour

#747480

Grain Settings

Intensity = 20
Contrast = 50
Grain Type = Soft

Opacity

Overlay

The Glow: Construct

The Glow is constructed using a gradient derived from the brand's established color palette or specific channel/business vertical colors. The gradient is designed to have a single focal point, the brightest color, which creates the central glow effect.

In static designs, the construct page demonstrates the exact gradient application, ensuring consistency and alignment with the brand's visual identity.

The gradient can be used in various ways, but it is essential to follow the defined color principles and ensure the brightest point is strategically placed for maximum impact.









The Glow:
Static Usage

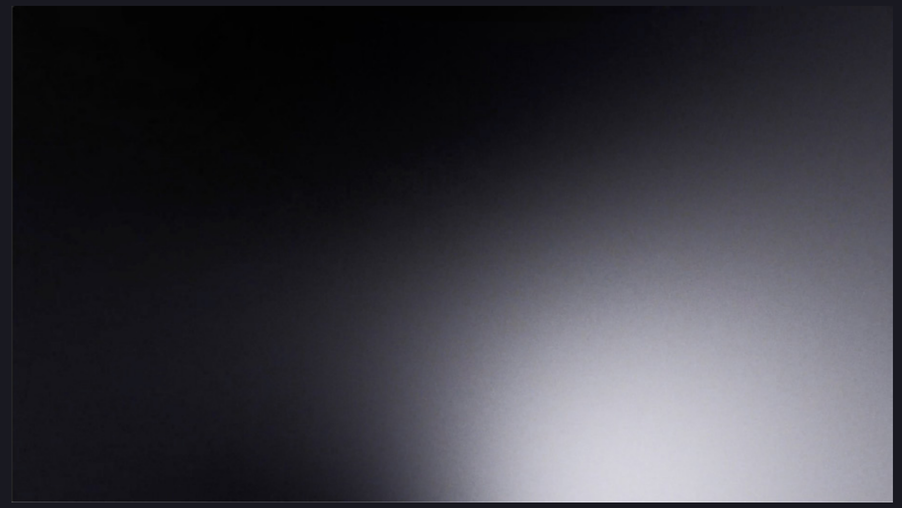
The Glow can be applied as an overlay on digital screens, drawing attention to key elements such as “What’s Up Next” or “Today’s Showtime” for channel brands.

When used as an overlay, the gradient adds a subtle yet striking visual cue that directs the viewer’s attention to upcoming content or important information, enhancing the overall viewing experience.

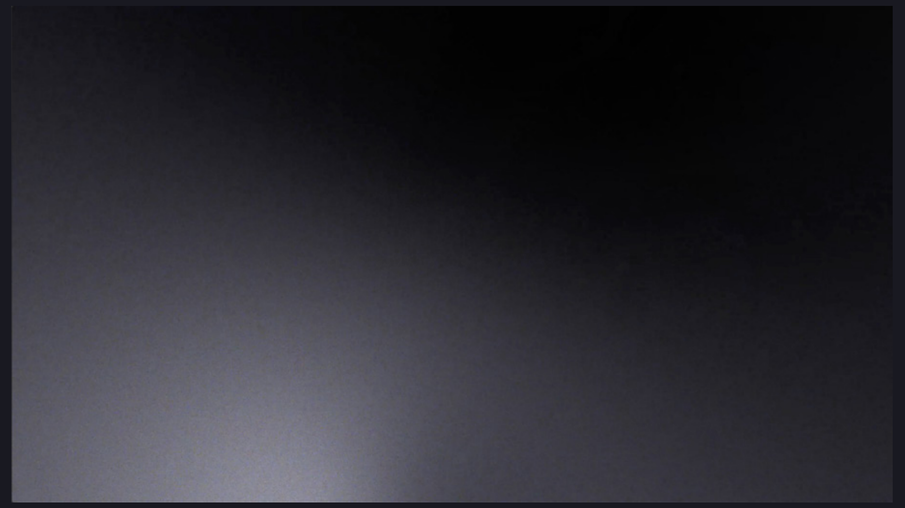
In addition to overlays, the Glow can also be utilized as a background gradient in both digital and print applications. The gradient can fill the screen or design space, creating a visually captivating background that emphasizes the content in the foreground. By using the gradient with a carefully defined focal point, the Glow background creates depth and dimension, reinforcing the brand’s modern aesthetic.

The use of gradient backgrounds can be particularly effective in promoting key shows, events, or brand announcements, creating a smooth and dynamic visual transition that draws the viewer’s eye.

Frame 1



Frame 2



Frame 3



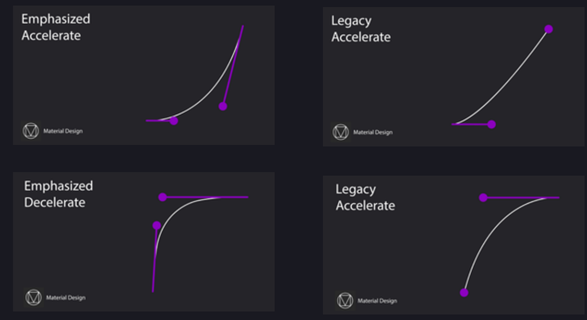
Frame 4

Transition time: 2 seconds



The Glow:
Motion Usage

In the motion world, the Glow moves dynamically, with its brightest point traveling across the screen to highlight key elements. This movement enhances the viewer's experience by guiding attention during content transitions.



Incorporating Material Design's motion curves, the Glow flows smoothly, creating natural, engaging movement. These curves ensure the gradient transitions are seamless, avoiding abrupt changes and complementing other brand elements like the Axis and Quotation Marks. The gradient can expand or contract as needed, offering creative flexibility in motion graphics.

Corporate Applications



Letter Head

The letterhead design follows strict alignment to ensure consistency and professionalism across all corporate communications. The brandmark should be placed in the top-right corner, with minimum margins defined by the secondary clearspace around the Z (x/2).

The primary font used for the letterhead is DM Sans, with appropriate line spacing for legibility. The font size and styling should be consistent for all body text, ensuring a uniform and clear presentation.

The use of the brand's primary colors—dark grey (#191921), light grey (#b4b4bf), and white (#ffffff)—should be maintained throughout, with minimal color variation to preserve brand integrity.

Business Card



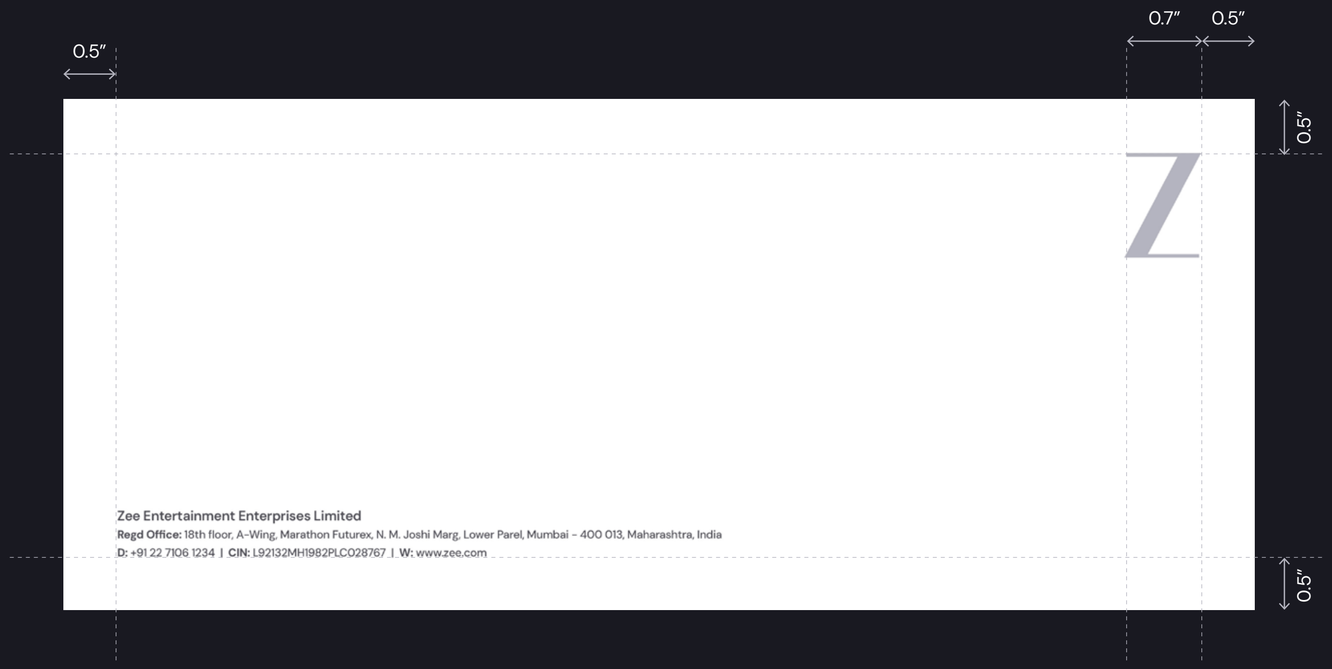
The business card design emphasizes clean, professional, and consistent branding. The brandmark should be placed on the front of the card, adhering to the secondary clearspace around the Z (x/2).

The primary font DM Sans should be used for the name, title, and contact information, maintaining legibility and consistency.

The reverse side will be grey (#b4b4bf), and the brandmark will always remain in white.

Consistency in font size, weight, and alignment is key to ensure clarity and a cohesive brand presentation.

Envelope

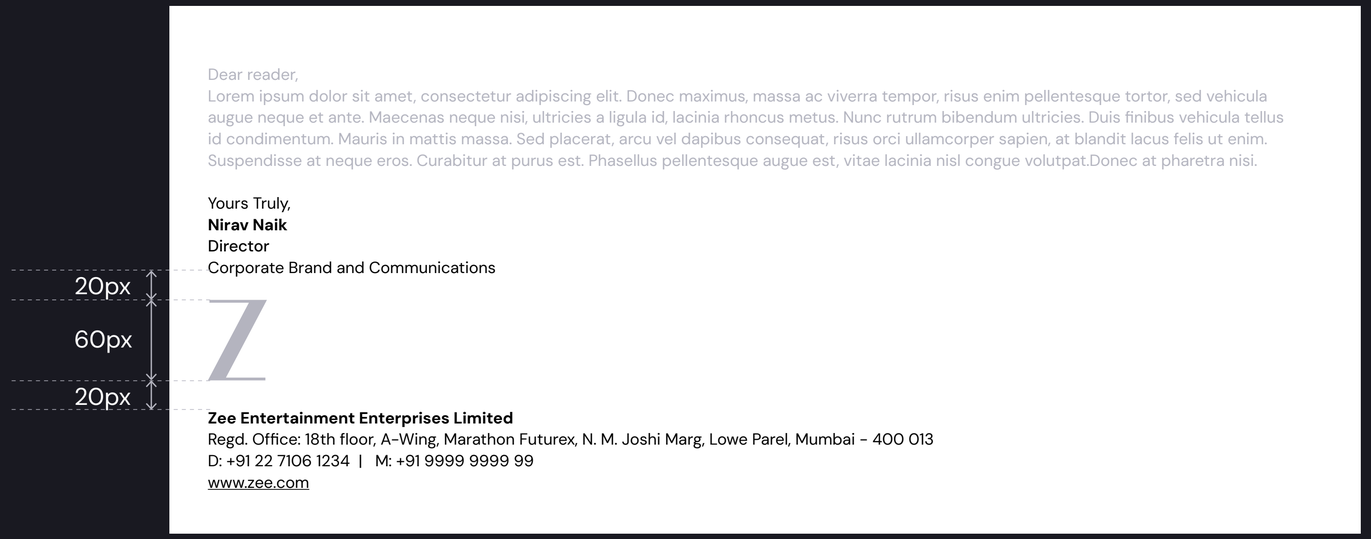


The envelope design should adhere to the same principles of consistency, ensuring the brandmark is placed according to the standard clearspace rule.

The envelope's layout should be simple, with the brandmark positioned in the top-right corner. The primary font DM Sans should be used for any address or sender details, with appropriate spacing and alignment.

The overall design should maintain the brand's neutral color palette and avoid any unnecessary embellishments to ensure the focus remains on the brand identity.

Email Signature



The Email signature design should adhere to the same principles of consistency, ensuring the brandmark is placed according to the standard clearspace rule.

The overall design should maintain the brand's neutral color palette and avoid any unnecessary embellishments to ensure the focus remains on the brand identity.

Z