

iPlayer imagery Guide for unscripted

INTRODUCTION

Great pictures are essential for driving an audience to your programme on iPlayer and digital platforms.

They must capture attention and sell the primary qualities of your show in a very competitive marketplace.

Impactful images tell a story and need to be of excellent technical quality.

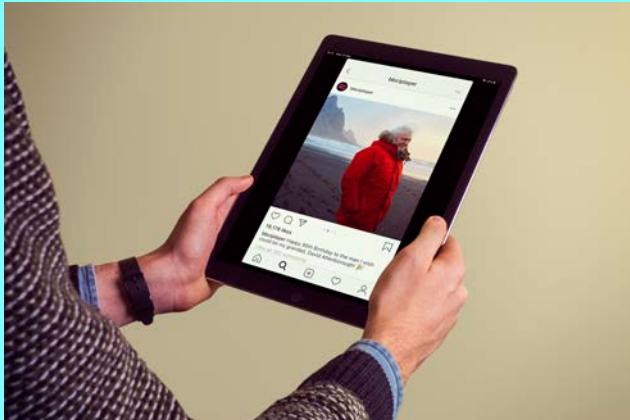


WHERE WILL YOUR PICTURES BE USED?

Premium imagery is integral to driving reach to your show on BBC iPlayer.

During their time on iPlayer the Key Art for a programme will reach on average **19 million people a week**.

If the images supplied to iPlayer aren't of sufficient quality this will have a negative impact on the promotion and requests for your programme.



01. KEY ART

An image that encapsulates the programme brand. Used as the **lead image on iPlayer**, in the press, across social media at the start of the series.



02. PORTRAITS

Portraits of key presenters/contributors used in editorial features, social media and programme pages.



03. EPISODIC

Key action shot from an episode, used on **iPlayer** to identify the episode, in the press on a weekly basis and on social media.



04. BTS

Candid shots from set, used by the press in editorial features and by social media throughout the series run.





01. KEY ART (ICONIC)

This is your show's lead image, encapsulating the programme brand and defining the content.

Key Art has powerful promotional value through press use and on the BBC iPlayer homepage in line with wider marketing campaigns.

Key Art can be a purely photographic image captured on location, on a set, in a studio or....

01. KEY ART (ICONIC)

...you may choose to create a more conceptual artwork.

This type of image can help you be more explicit about the context and tone of your show which is hugely important for the audience, especially on new titles.

If submitting a layered file like this please also submit the original assets so that they can be optimised for all uses.

Portrait and Landscape versions of Key Art must be delivered.

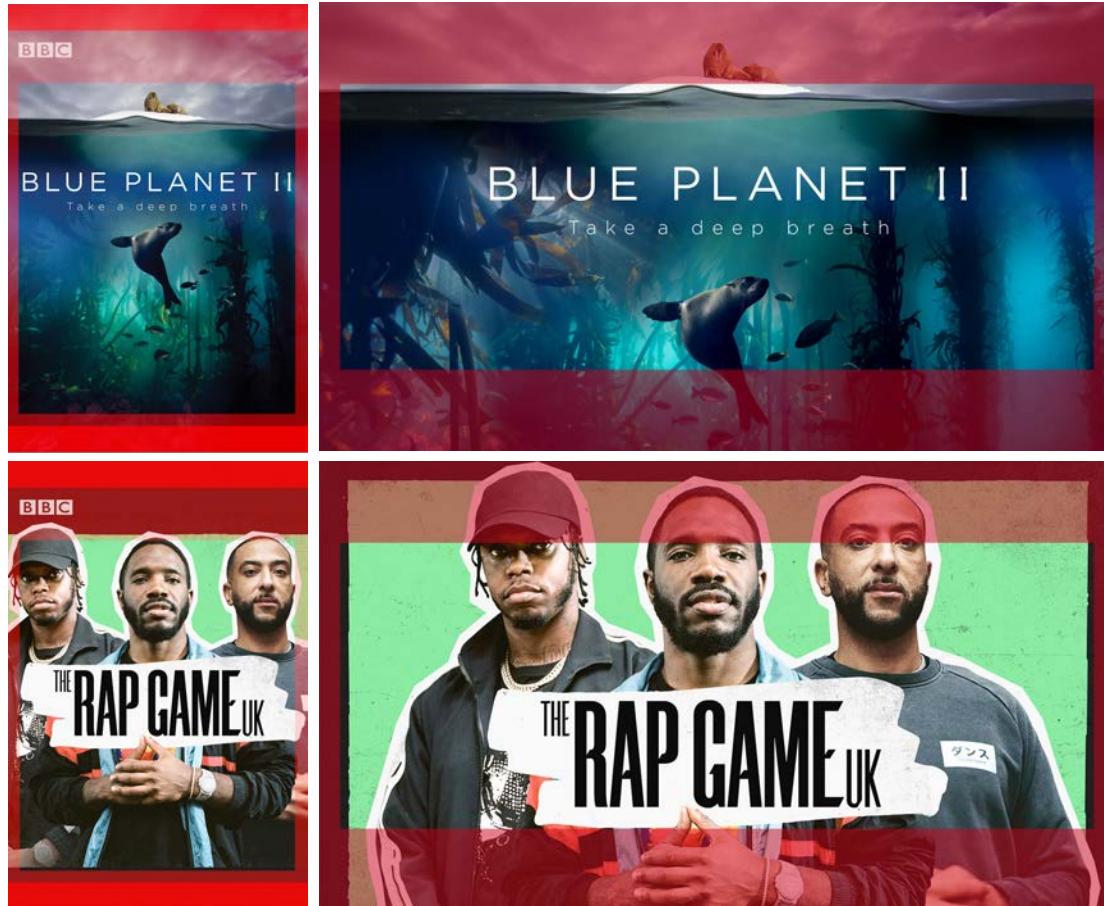


01. KEY ART - LOGOS

To ensure that your Key Art can be used as the lead image on iPlayer please ensure that the composition allows room for the logo to be added within the iPlayer safe areas in both portrait and landscape versions (shown above).

It may be that you wish to deliver two versions of your Key Art - a cropped version for editorial use and a wider version with room for the logo.

Please deliver the logo as a separate file.





02. PORTRAITS

Please deliver a selection of portraits of each key presenter/contributor individually as well as in small groupings.

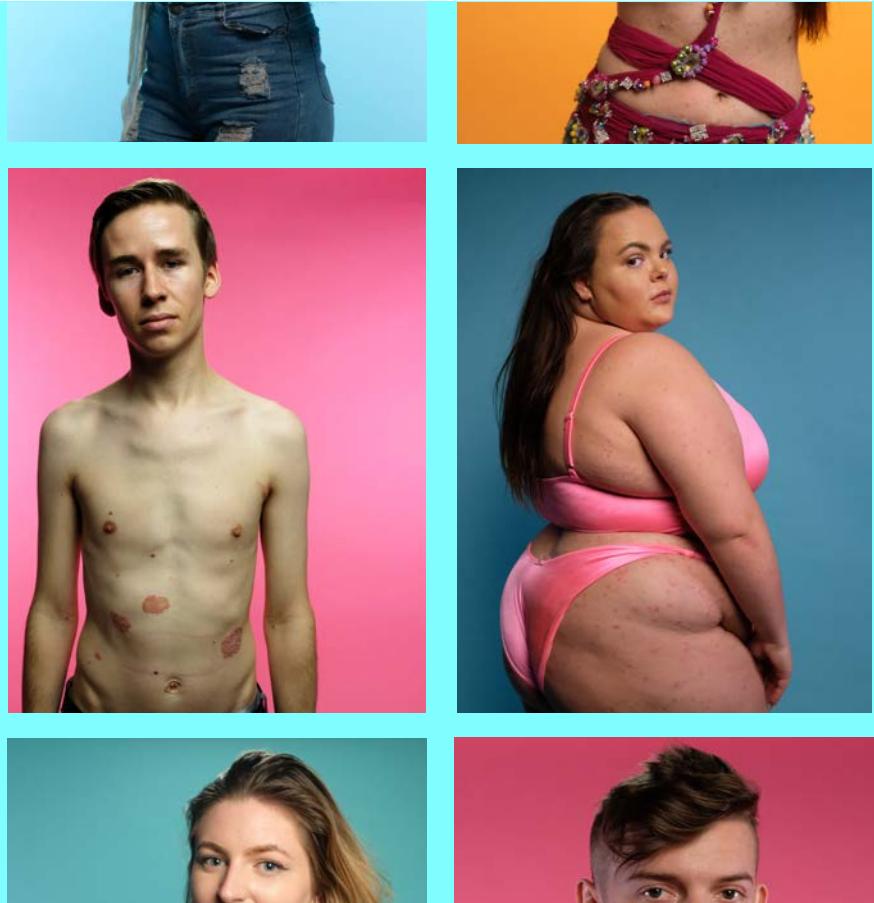
Recognisable close ups of talent are highly effective in drawing in audiences on BBC iPlayer and are used extensively in press features.

Shooting portraits on the set or location of your show is highly effective and shooting in the same style as your Key Art helps to create a cohesive campaign.

02. PORTRAITS (SEAMLESS)

Portraits can be useful for magazine front covers and for our design team to use as a basis for Key Art, marketing and social imagery. Seamless image delivery should include full length, 3/4 and head and shoulders portraits.

Plain background shoots should be delivered in addition to not instead of location based portraits.



02. GROUP PORTRAITS

If you have an ensemble group of presenters or contributors it's useful to include a group shot either in the style of your Key Art or as part of your unit delivery.

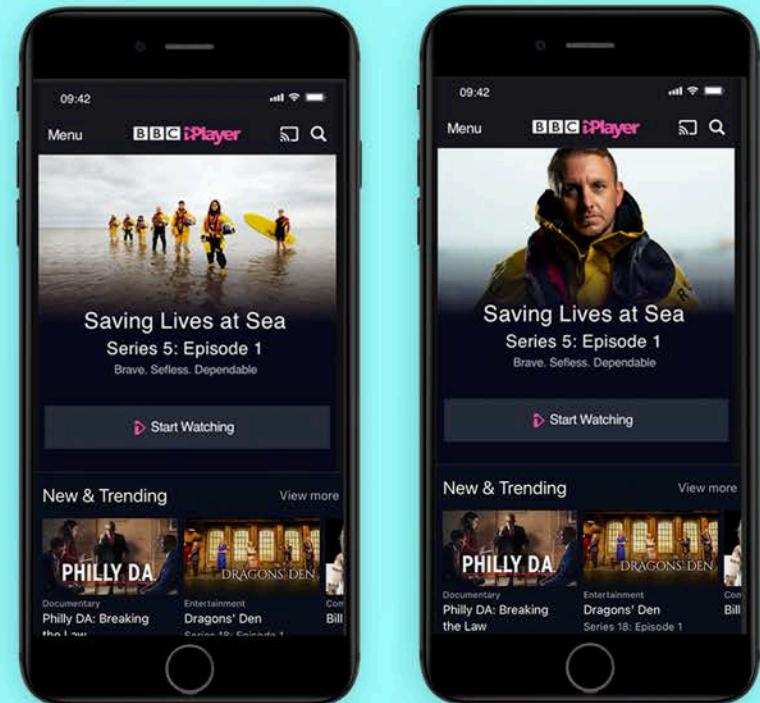
However, group shots aren't suitable for Key Art....



02. GROUP PORTRAITS

... as, when scaled down for mobile, faces are unrecognisable and the impact is lost.

Mobile is BBC iPlayer's second most popular platform after TV, so it's important that your Key Art features fewer people to ensure that it can be used and have impact across all platforms.





03. EPISODIC (UNIT)

This type of picture reflects a compelling moment in the story of an episode.

Each episode must have its own episodic so that the on-demand audience can clearly follow the series and the press can illustrate the programme on a week-by-week basis.

If the series is a competition it is important to provide interesting episodic images that don't give away details of winners/losers/contestants leaving as these images will be seen by the audience prior to the programme transmitting.

04. BEHIND THE SCENES

Backstage pictures should feature a unique filming story.

Moments of humour are most compelling.

Whilst the press and our social teams use this type of imagery, the bulk of your stills delivery should be portraits and episodics.



CREATIVE DIRECTION: KEY ART

Audiences, especially those in the younger demographic, are extremely visually literate, they understand how to read an image and certain rules can be applied to help your imagery attract a larger audience to the show.

The following advice relates mainly to the Key Art and portraits but should be taken into consideration for all photography on the series.

KEY ART (ICONIC)

The role of Key Art is to be **eye-catching**, to give the viewer the **context** and **tone** of the programme and to encourage them to click-through and watch (iPlayer) or actively seek out and engage with the programme having seen the image in the media.

A Key Art image needs to work in its own right, with no logo, strap-line or text.

We have done a lot of research to see what makes a successful Key Art image, both through audience research and through live testing via iPlayer and the main ingredients that successful images have are:

High-end - they should look considered and premium and stand out against the unit image of the series.

Show Context - show the world that the narrative of the programme inhabits.

Tonally capture the feel of the show so audiences understand what to expect.

On top of these fundamentals our research has also shown that **eye-contact** creates more engagement. **Colour and Movement** makes an image stand out in both the media and on iPlayer. Having **one clear message** and **two or less people** in an image makes it easier to read and conveys the message quicker.



GENRE

We have broken down the main characteristics of Key Art into four themes:

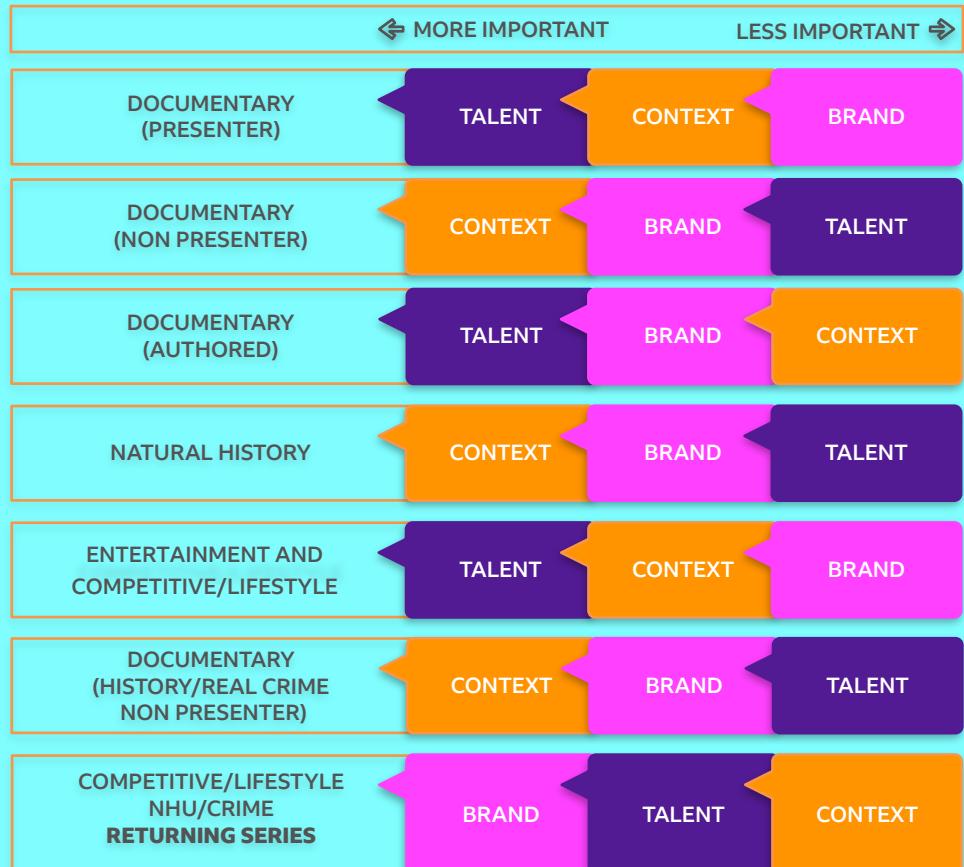
CONTEXT: What the show is about

CHARACTER: The characters in the show.

TALENT: The actors/presenters

BRAND: The look/style/tone of the show

This table shows which characteristic is most important to audiences across each of our genres, and can inform which type of image will appeal to audiences the most on iPlayer.



DOCUMENTARIES (PRESENTER - LED)

Presenter - led documentaries should prioritise the talent, bringing them to the foreground and ensuring recognisability.

The audience need documentary images to be authentic to the story being told, so the talent should be placed in the context of the programme subject and the tone should be naturalistic whilst reflecting the emotion of the piece.





DOCUMENTARIES (CONTEXT - LED)

If there is no lead presenter then context is even more important.

Again, the audience need documentary images to be authentic to the story being told, so the subject of the programme should be clearly represented in an engaging and dynamic way. The tone should be naturalistic whilst reflecting the emotion of the piece.



DOCUMENTARIES (HISTORY, CONTEXT - LED)

Many historical and context-led documentaries feature a mix of archive content and interviews with contributors. If there is no lead presenter, there can be the temptation to use images of the contributors for Key Art purposes.

Whilst a “talking head” image shot in a studio or on location can be useful for publicity purposes, it doesn’t give enough context to work as a Key Art image.

Think of how to represent the subject of the programme in a compelling way either through archive material, graphics or other imagery that gives context.





DOCUMENTARIES (AUTHORED)

If the documentary is centred around a celebrity who is revealing a new aspect of their personality or their life then it is important to be authentic to the story being told.

Many celebrities have a public face and this is an opportunity to show a different, unseen side of their lives/personality.

A considered portrait focusing on the subject works best.



COMPETITIVE/LIFESTYLE FORMATS

With Competitive/Lifestyle programmes it's important to create an image with energy and warmth.

Using colour and movement and featuring the presenters in dynamic poses, with characterful expressions will help depict the tone of the show.

Line ups of the contestants are useful images but will not work as a lead image for the series.

LANDMARK NATURAL HISTORY

Landmark Natural history programmes are famous for their beautiful, high end cinematography. The Key Art should reflect this.

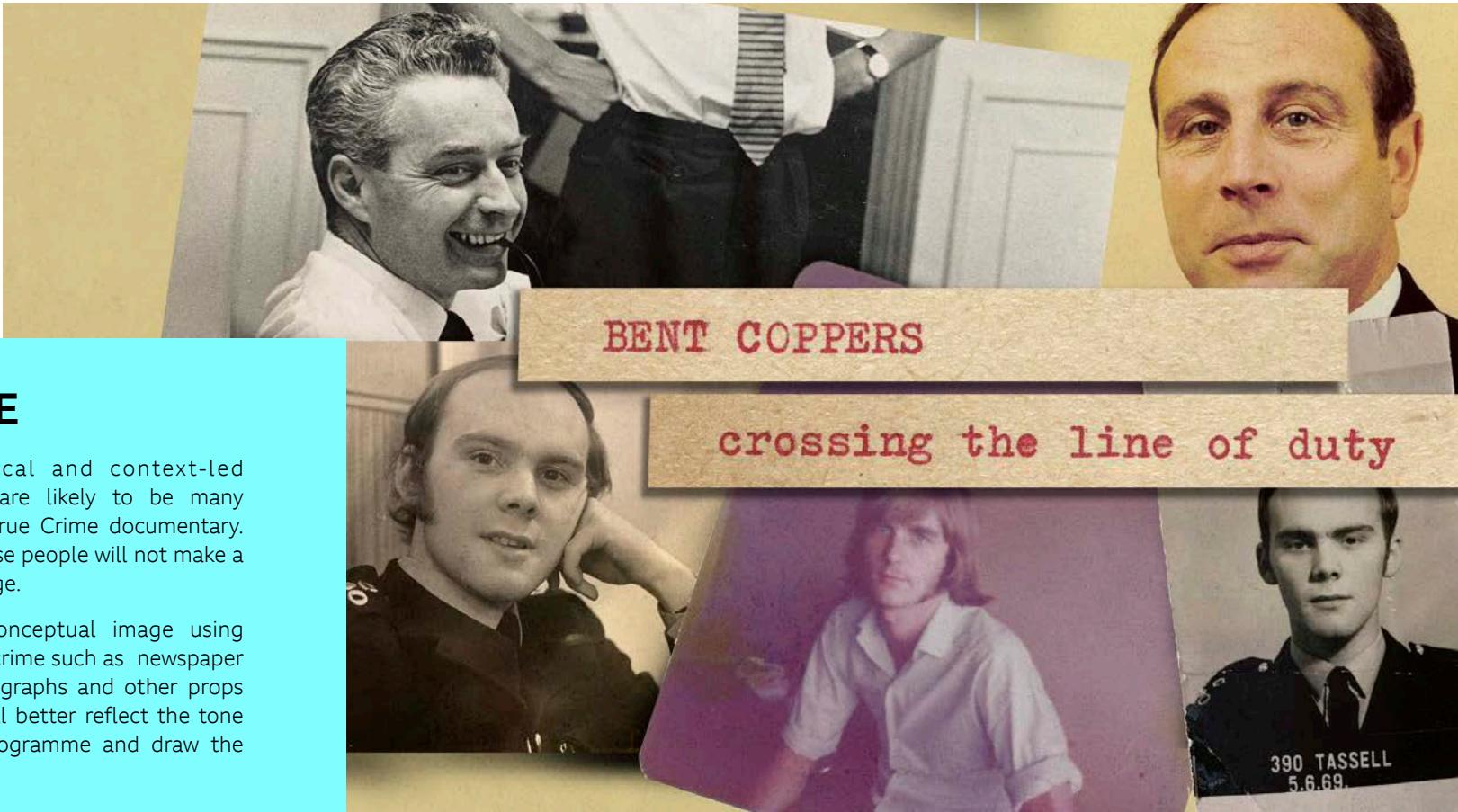
Conceptual images work well for this genre, they allow a range of subjects to be depicted and an opportunity to create an image with high production values.



TRUE CRIME

As with the historical and context-led documentaries, there are likely to be many contributors within a True Crime documentary. However, images of those people will not make a compelling Key Art image.

Instead, creating a conceptual image using archive material of the crime such as newspaper cuttings, original photographs and other props relevant to the case will better reflect the tone and content of the programme and draw the audience in.





ENTERTAINMENT

Talent is the main priority for Entertainment imagery, with the format of the show only necessary to reflect the genre - this can be represented through using the production sets or backdrops.

Pictures for your entertainment programme should have high production values, be bold and have a 'feel-good' mood.

CREATIVE DIRECTION - PHOTOGRAPHY TIPS

The following are some general points to think about when taking publicity images for your programme.



COMPOSITION

Consider the unique selling points of your programme. Simple representation of these key elements in an uncluttered composition often works best. Remember, these images need to have impact across all devices from mobile screens to huge televisions.

The press and iPlayer need portrait as well as landscape images for a variety of uses including front covers, homepage lead image and editorial features. Please ensure you take a variety of both formats.

TALENT

Presenters and people should be prominent and the inclusion of other elements should be considered and purposeful.

Consider what the talent's key role is in the show and represent this in your photography.

You will often achieve a better photograph of a person by lowering the camera position. Try to fill the frame and get close to the subject.





PRESENTERS

It's important to capture presenters and/or key contributors engaging with each other in the context of the show.

Whilst more formal, posed shots are useful, capturing interaction between presenters creates more characterful and engaging imagery. Try and ensure you shoot both styles when photographing your presenters.



LOCATION

If the setting is important, build it into the shot. Weather, seasons and time of day can all set the scene.

Consider putting people to one side of the image and fill the other half with an interesting backdrop.

PROPS

Using props that are relevant or appear in your show can help give context to an image and create an instant visual reference to the programme subject.

When using props take care not to allow them to dominate the composition and ensure (if relevant) your presenter/character is still the focus of the image.



TOne

It is important that the mood and tone of the image you are creating reflects that of the programme.

Mis-selling a show through inaccurate promotional images can be frustrating for the audience and also risks not attracting viewers/listeners who would enjoy the content.





EMOTION

Aim to capture the expression of feelings. The strength of emotion shown in a simple portrait can raise it from good to arresting.



MOVEMENT

Dynamic shots showing movement and energy can be more striking than a static pose.

When shooting your presenters/characters think if there are any actions that could be photographed.



DIVERSIFY

The BBC represents everyone – all the cultures and diverse voices that make the UK what it is.

Ensure you reflect the diversity of your cast/contributors to attract as wide and varied audience as possible.



DETAILS

Sometimes contributors cannot be shown on screen, or you can't get access.

Think how else can you represent the narrative of the programme in a compelling way through photographing details of the subject matter.

CREATIVE DIRECTION - LOGOS

When designing a strong brand logo, there are many things to consider to ensure the brand is striking and unique. However, some of these details can work against the brand when displayed on small digital devices.

The following pages cover some guidance on how to ensure your logos work within iPlayer logo images.

LOGOS (SAFE AREAS)

When an image appears on iPlayer there are areas that will be overlaid with text and logos once on the platform.

The images here show the 'safe' areas where the logo can be placed - the logo can not be displayed within the red areas.

Typically, the BBC logos and text will be located in the bottom right, or off centre at the top of the image.



LOGOS (DESIGN)

A logo/title card can be used to add context and understanding to your programme image, this can encourage views to try a programme they haven't heard of before.

Consider whether a design element could be incorporated into your logo that will help lift your Key Art.

NB: You must ensure that fonts/logos are free for us to use in perpetuity.



LOGOS (LEGIBILITY)

Small size images on mobiles play a key role in helping users discover new content – logos need to be clear and effective at small scale.

Type faces originally created as moving graphics, and those surrounded with GFX and borders can be hard to read and get lost in an image as can be seen in these examples.

Consider a strong typeface, block colours and minimal GFX for the best logo legibility.

If you are designing a 3D or moving logo for your title card, you must ensure it also exists as a flat image and is clear and legible. You may need to design it separately from any GFX work.



CREATIVE DIRECTION - EDITORIAL GUIDELINES

The following are some general points to think about when taking publicity images for your programme.

For full guidelines please visit the BBC Editorial Guidelines page [here](#).

EDITORIAL GUIDELINES

Some BBC programming contains challenging content that must be approached with sensitivity.

All images supplied to the BBC must be factually representative of the content of the programme but they must also abide by the BBC Editorial Policy guidelines.

Imagery that appears on screen may not be suitable to show in a still and caution should be taken when choosing which areas of your content to illustrate.

Further information on Editorial Guidelines for photography can be found [here](#).



EDITORIAL GUIDELINES

You may need to get written permission from your subjects to use their image to promote your programme. If photographing children you must gain parental consent - more information on working with children can be found [here](#).

No images can be released to publicise the programme without written consent from the BBC Executive Producer.



TECHNICAL

There are some simple technical guidelines that will ensure what you deliver to BBC Pictures will be useable across the widest number of media outlets.



FILE SIZE AND QUALITY

To make your programme stand out then the imagery you delivery must be of the best quality. Low resolution, badly lit and out of focus images won't be used by the press or by iPlayer.

As seen in this example the low resolution area (right) is dull, out of focus and is obviously poor quality - especially when compared to the higher resolution section on the right.



FILE SIZE AND QUALITY

The minimum image size for episodics is 4600 x 3450 pixels (45mb file size) and 5300 x 3975 pixels (60mb file size) for Key Art and Portraits.

Files should be delivered as high quality JPGs and RAW files. This size will work for everything from front covers to posters and pick of the days.

Screen grabs are not acceptable unless agreed beforehand and only in exceptional circumstances.

FILE SIZE AND QUALITY

We always ask that you hire a professional photographer to shoot your publicity stills. However if this impossible due to location/filming restraints here are some technical tips:

Use a minimum 8 megapixel resolution camera on the finest setting is used

Shoot RAW files if the option is available

Shoot lots and lots of frames to edit down from.

Try to keep shutter speeds above 1/100 second or faster to avoid blur and avoid movement in low light.

The best lighting conditions are good quality continuous light or daylight, as flash can be harder to control

Be aware that auto focus may focus on the background.

KEY POINTS

- Speak to BBC pictures before filming starts
- Hire a professional photographer
- Ensure you have cleared the images for publicity and marketing use on all platforms.
- Think about how to represent your programme through a Key Art image – landscape and portrait – we need this for every programme brand in iPlayer.
- Ensure you deliver images that represent each episode
- Be aware of BBC Editorial Policy
- Ensure your images are of the best quality
- Deliver your Logo as a layered file

AND FINALLY...

For all programming, please contact us regarding your stills deliverables before filming starts.

Email us at: BBCPictureDesk@bbc.co.uk.

For further information regarding stills deliverables and to see specific deliverables for your programme genre please visit the BBC's Commissioning [webpages](#).