

Still Image Guidelines  
Production Companies

Version 5.7



## Contents

01	Overview	03	04	Genres (cont.)	
02	Images	05		Entertainment	20
	Types of images	06		Reality	21
	Image breakdowns	07		Factual	22
03	Title Logo	10		News & Current Affairs	25
	What is a title logo?	11		Sport	26
	How will it be seen?	12		Kids	27
	Logo guidelines	13	05	Advice	28
	Asset tick-list	14		Image capture & quality	29
04	Genres	15		Composition & location	30
	Genre overview	15		Key considerations	31
	Drama	17	06	Appendices	32
	Comedy	19			



# Still image delivery requirements

These guidelines are intended to help you fulfil your still image requirements in the most effective way possible.

They should be used as both inspiration and to best understand how to creatively assist ITV's teams in showcasing your programme across ITV, its digital and print outlets as well as its partners.

This is not a list of delivery requirements but is to be used in conjunction with those as set out in your contractual ITV deliverables (which can be found in your commissioning agreement and also [here](#) within our Producer Guidelines section on itv.com)

Please bear in mind the delivery requirements will be different dependent on the genre and format.

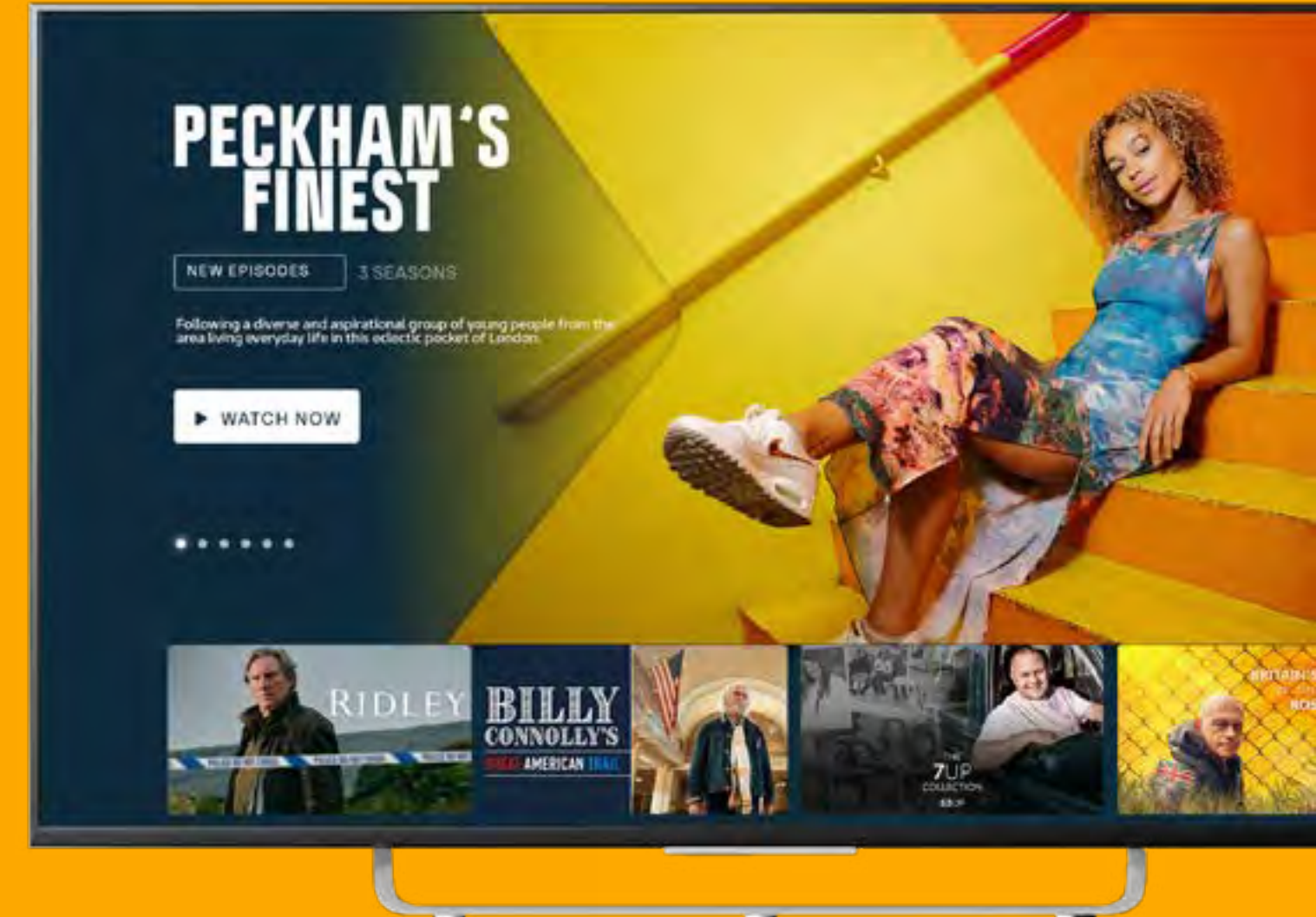
If you are unsure on how to best capture your show please speak to either [itvpresscentre@itv.com](mailto:itvpresscentre@itv.com) or [imagery-production-group@itv.com](mailto:imagery-production-group@itv.com)





# Where will your photography & your logo feature?

High quality photography is critical in driving audiences to your programme. Having variety across these images and the ability to rotate them is key to every show's success. They have the longest life span of all promotional assets appearing for many years on ITVX, driving activity across press and are distributed across third party partners & social.





# 02 Images





## What images should you be supplying?

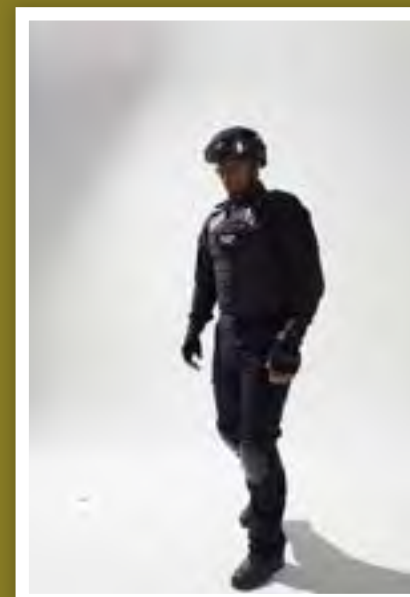
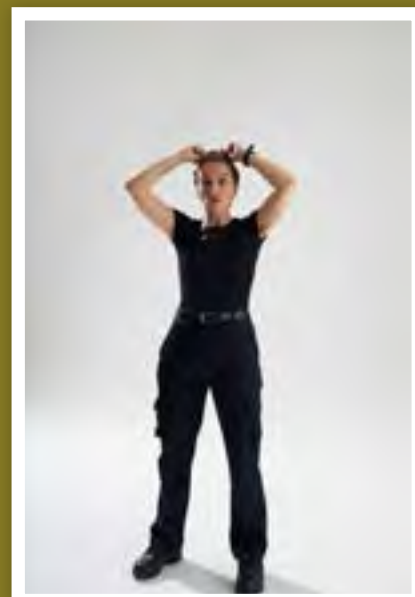
ITV requires a range of images to be delivered, including iconic images, portraits, and unit (episodic) stills.

The amount and the format will vary depending on the programme genre and please refer to the ITV deliverables for the exact number but they should be a mixture of portrait and landscape from across the whole series and there are certain key elements that we will require you to capture.

Quality and variety of stills are key.

Please Section 4 - Genre Direction for specific genre guidance.

### Iconic Images



### Unit Stills



### Additional Photography





# Iconic/Key Art Photography

## Iconic images



• On Location Example •



• On Set Example •



• In Studio Example •



• More Conceptual Example •

### • Overview •

- Needs to represent the series or show as a whole.
- Can be a purely photographic image captured on location, on a set, in a studio or a more conceptual image. For more conceptual images - please see appendix C

### • Guidance •

- Striking images that place talent in the style or world of the show.
- Need a clear single thought that encourages click-through.
- Lighting and composition should reflect the tone of the programme e.g. dark and moody or light and romantic.

### • Delivery •

- Where iconic images are retouched to make them more conceptual, the layered photoshop file should be provided.
- Where iconic images are not retouched please ensure the photographer provides the camera raw file alongside a high resolution jpg/tiff.
- Please always provide a landscape and a portrait version.

## Gallery & Special Shots



• Gallery Example •



• Gallery Example •



• On Location Example •



• On Location Example •

### • Overview •

- Gallery shots that showcase an individual character or characters against a plain white or coloured seamless background.
- On-set photography stills that feature a key character or characters posed within a key location of the set.

### • Guidance •

- On location shots should be shot against a plain unfussy background. Preferably with depth of field to bring talent to the fore.
- The character's personality should be encapsulated with appropriate facial expressions. The background should convey a sense of the show.
- Body poses and camera angles also help communicate the genre.

### • Delivery •

- Seamless image delivery should include full length, 3/4 and head and shoulders portraits.
- Please ensure the photographer provides the camera raw file alongside a high resolution jpg/tiff.



## Unit Stills

Unit stills are ideally captured on set by a professional photographer. In certain circumstances, this may not be available owing to the nature of the show or across every episode. Screengrabs or stock imagery may be acceptable in certain circumstances and in this scenario please contact your picture publicity contact or [imagery-production-group@itv.com](mailto:imagery-production-group@itv.com) to discuss. Please see Appendix B - Screengrabs.



Aim to capture emotion...



...that focuses on faces...



...captures a moment in time...



...and a sense of intrigue.



Bring through key moments...



...plot lines...



...characters...



...and relationships.



Variety is key...



...across the characters...



...the angles...



...and the locations.

### • Overview •

- Shots showcasing key moments within an episode or the show where it is a documentary or one-off special.

### • Guidance •

- The composition should not feel posed but instead give the sense that something is happening or about to happen.
- Each episode in a series requires multiple images reflecting different aspects of the narrative.
- It is key that any story-lines/moments which are central to the billings are captured.
- It is key to have variety across the characters, angles and locations featured.
- Episodics are predominantly shown in 16x9 so please aim for landscape.

### • Delivery •

- Please ensure the photographer provides the camera raw file alongside a high resolution jpg/tiff.



## Additional Photography

### Behind The Scenes



- Backstage pictures featuring production and key cast members.
- Aim to include moments of humour and cast interaction.
- Consider capturing artists in wardrobe, hair and make-up especially where heavy prosthetics will be used or for dramas that aren't set in the present day.

### Clean Backgrounds



- Clean captures of key locations and backgrounds.
- These are especially important when key characters are being captured allowing for the rebuild and extension of shots where necessary.
- Aim to capture both landscape and portrait.

### Props & Inanimate Objects



- Key props & iconic imagery offer variety and can frequently be combined with other imagery as part of a comp.
- Try to capture multiple angles of these items to allow for more variety in how they can be used.

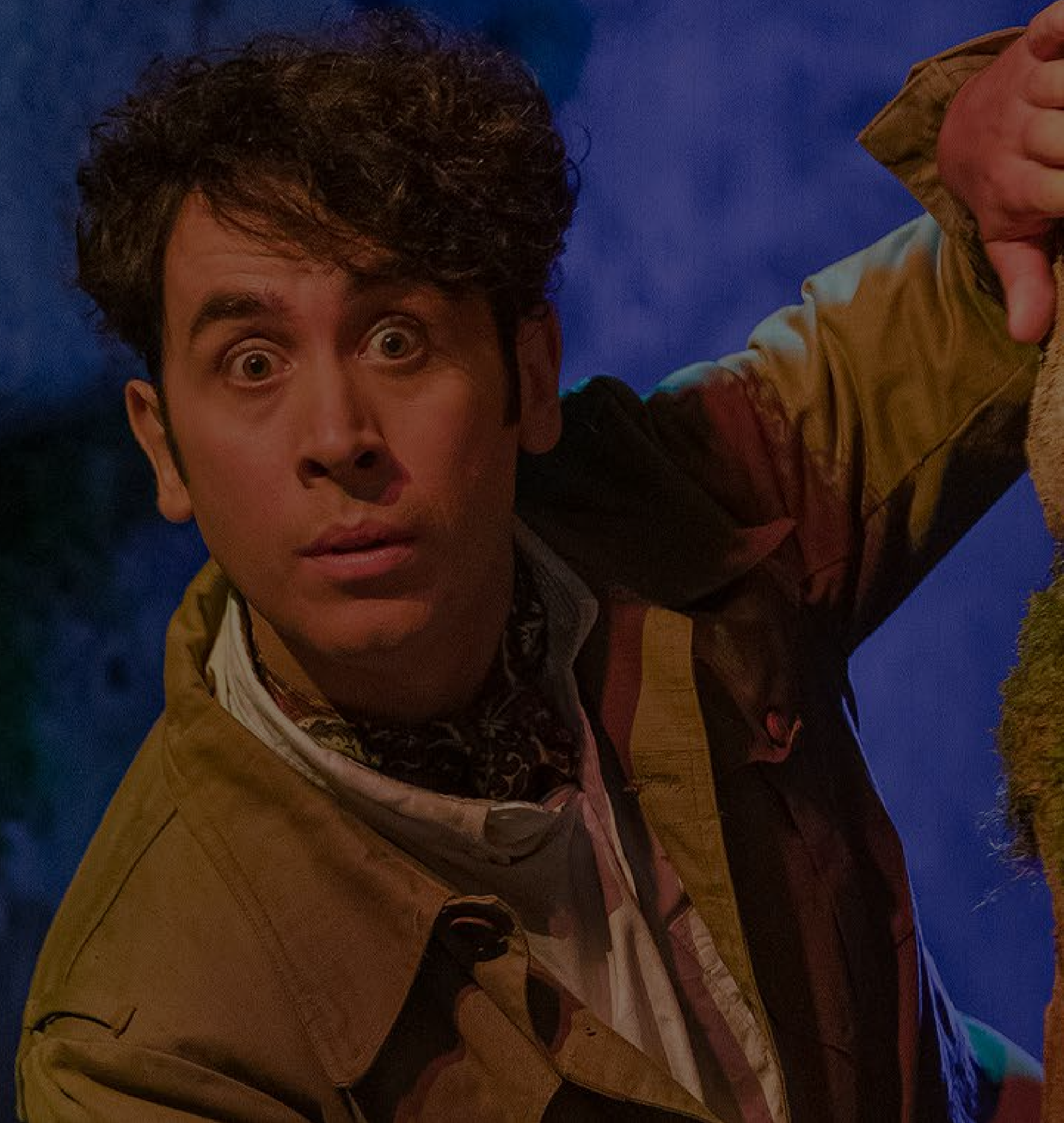
### Textures & Other Elements



- Everything that features in a show could be useful for helping build a composition.
- Key textures and elements can help give a feel for the show when used as overlays or as a more abstract background.



# 03 Title Logo





## What is a title logo?

This is the unique title that's specifically designed for your programme or series.

It will need to be provided as a separate asset to any imagery. Equally it should never be burnt in to images.

Your title logo helps to build the identity and convey the personality and content of your programme or series.

Like any logo or brand it helps people to instantly recognise and associate with your content.



CORONATION ST.™



THE ONLY WAY IS  
ESSEX



THE  
C A B I N S



love island



THE  
IPCRESS  
FILE



TRIGGER  
POINT



THE  
MASKED SINGER



GINO'S ITALIAN  
FAMILY ADVENTURE



# How will it be seen?

- Your title logo will appear across a variety of print and digital media assets.
- Where logos are colour or 3D a simpler lighter or white version should be provided in addition to address any accessibility issues which might arise.
- The logo should be provided as vector files by the designer that created them. EPS and AI are both suitable formats. Layered PSD is also acceptable for more complicated logos.



## THE MASKED SINGER

Linear\_Logo\_White

- There are multiple places on ITVX where the logo is overlaid automatically. Accessibility is key and therefore a white version will always be needed.



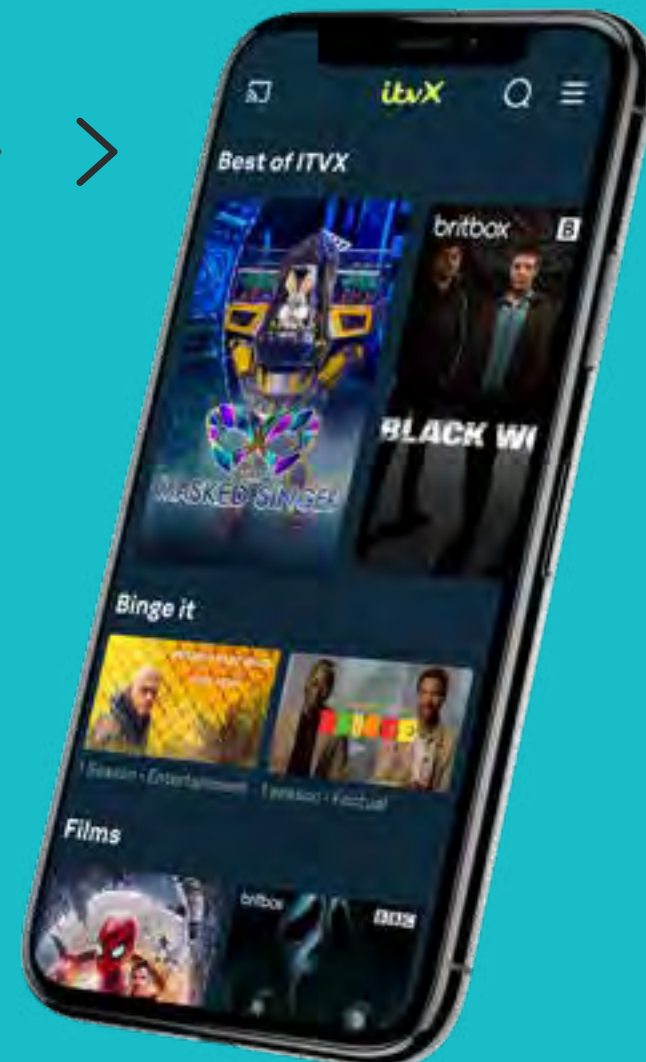
Stacked\_Logo\_Colour

- Where possible the logo is used in full colour.



Stacked\_Logo\_White

- Here the version is being overlaid automatically as the colour version would not meet accessibility standards.



## THE MASKED SINGER

Stacked\_Logo\_Colour





# Logo Best Practice

The following are key when supplying logos for use on ITVX.

- Ensure the typeface will be legible and where the font being used is very thin supply a version which has a heavier weight.
- Use typefaces that are sympathetic to the programme genre and/or themes.
- Always ensure fonts are cleared for ITV use in perpetuity and provide details of the font used.
- Ideally keep your title logo to a maximum of 30 characters, including letter spaces.\*
- As a rule of thumb title logos that exceed 15 characters should be supplied in both single line and stacked formats.

\*In some instances it may be necessary to use longer title logos. However ITVX reserve the right to make changes to conform to minimum sizes and safe-zones.

## Typeface



- Clear and legible font use.

## Typeface



- Font not in keeping with genre style.
- Graphic effects can affect legibility.

## Title Layout



- Logo stacked and with a sense of hierarchy to allow for ease of reading.

## Title Layout



- Logo too linear and hard to read.



# Asset Tick List

Please remember to deliver the logo assets as separate .ai or .eps files.  
To ensure the best results for supplying title logos we recommend considering the tick list shown here.

Logo Colour Stacked



For more complicated logos a photoshop file (.psd) is acceptable



Logo Colour Linear



For more complicated logos a photoshop file (.psd) is acceptable



Logo White Stacked



For flat logos an illustrator (.ai) or .eps file is sufficient.



Logo White Linear



For flat logos an illustrator (.ai) or .eps file is sufficient.



Font Name Provided



## What if my logo isn't colour or won't 'stack'?

For simpler logos it is perfectly okay to simply supply the name of the font and a vector version of the font; illustrator (.ai) or .eps.



The only delivery in this instance would be a white linear vector file





# 04 Genre Direction



# Genre overview

Images are a shorthand to the tone & content of a show.

They are key to attracting larger audiences because they are used to recommend your content to audiences who have watched a similar type of show.

The following pages outline how best to market your show to an ITV audience and what appeals best to them.

There are 4 key aspects to any image that should be considered in the creation of an image.

CONTEXT

What the show is about

CHARACTER

The characters in the show

TALENT

The actors/presenters

BRAND

The look/style/tone of the show

## Just landed



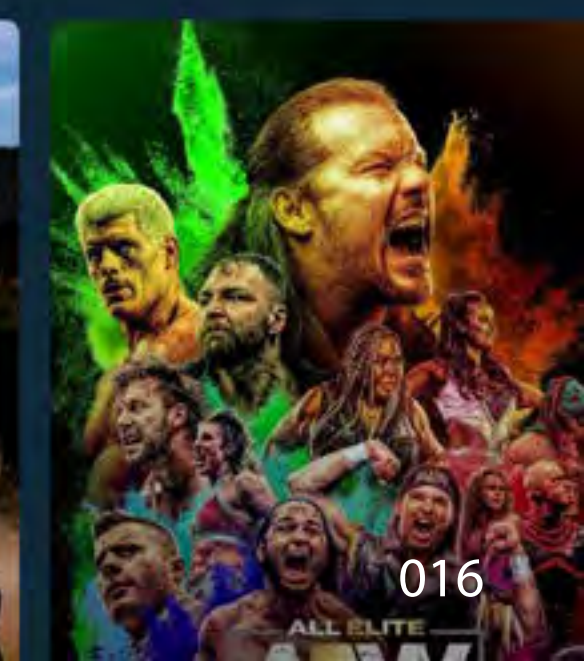
## Recommended for you



## Because you watched Marcella



## Premiere









# Returning Drama

Where new cast are involved for a second series then they should be the key focus amongst the returning cast.

For iconic imagery it is key to consider how this imagery will compare against previous series imagery.

Consider how a different cast or storyline dynamic could be showcased to help introduce variety across the different series if they were viewed side-by-side.

Episodics should bring through the key plot points of that episode and help showcase the wider range of characters and locations being used in the show.













# Reality

Iconic imagery should be in keeping with the tone of the programme. Make it eye-catching and dynamic. Bold colours and high contrast.

Whilst the cast should be featured prominently, it is crucial that you incorporate any theme or format points into the image. This can be done with the set, wardrobe or props.

Novelty is key - be different, highlight what is unique about this show.

Iconic images should have creative ambition. Make it visually sumptuous but don't over-complicate it. Ideas should be single-minded.

For new series concentrate on the format. For returning series make it about the USP of that series.

It is a key that images give a sense that something is happening. Create an emotive connection.

For episodic imagery it is key to focus in on the contestants or guests and showcase highlights that feature them.

Where absolutely necessary consider screengrabs for shows where unit stills might not always be possible i.e. quiz shows. In this instance see appendix B - Screengrabs.

Reality logos offer a chance to give a sense of personality of the show.









# Factual

## Observational and access documentaries

Iconic images should stimulate audiences, spur the audience curiosity and make them think. They are driven by learning and knowledge. What insight can be provided?

It is key that Iconic images capture the 'nub' of the piece and be absolutely representative of the programme's whole, rather than just one aspect of it.

Episodics should aim to focus in on more specific parts of the story and key contributors.

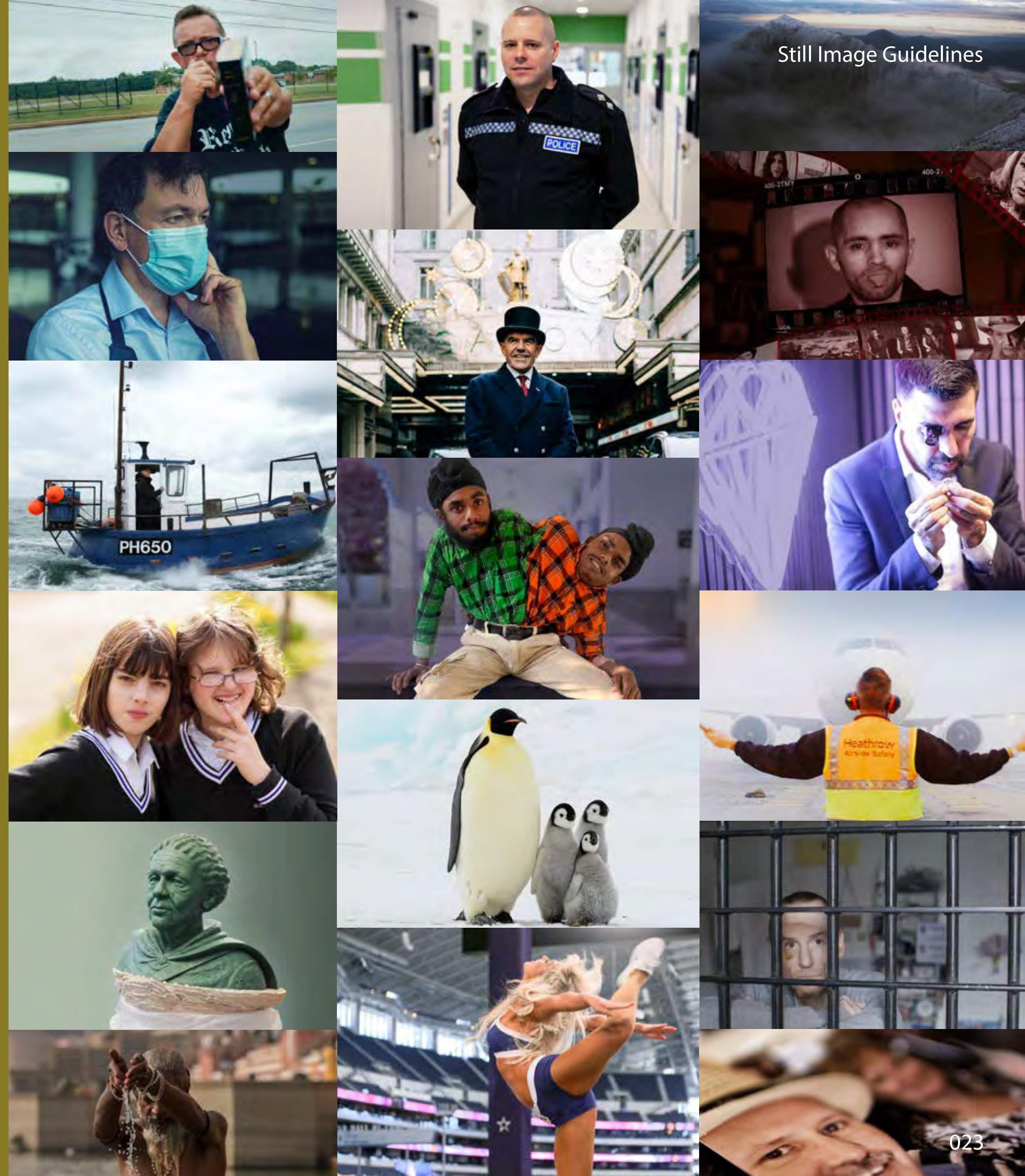
All imagery should be authentic, arresting and engaging. Where appropriate try to capture the emotion of the story being told.

Consider how an image can be elevated by incorporating key elements from the story i.e. old photos, documents, tools, equipment, backgrounds.

Even when not capturing these elements within a wider shot they should still be captured as plates so they can be combined by the imagery team in conjunction with other stills.

For archive-based pieces such as real crime, please ensure you provide editorially strong stock images, licensed for editorial use and in perpetuity, that represent the subject matter. Collected pictures must be scanned to a high resolution and also cleared with the relevant copyright owner for use.

Logos should reflect the tone of the documentary and be easily digested and consider providing shortened versions which don't include subtitles etc.





# Factual Features

Iconic images should be visually engaging and bring a sense of enjoyment and fun. Always lean into the subject (food in cooking, cars in motoring, tools in makeover, clothes in fashion etc.) and consider capturing different angles (Wide and CUs) of these elements so they can be combined by the imagery team in conjunction with other stills.

Talent is a fundamental part and should be a focus for iconic images. Try and capture their enthusiasm and personality, they are our guides and the experts.

Always consider what makes this show different from other shows in the genre. Can this be brought into the imagery?

For episodics consider ways to bring variety and showcase individual elements of the show. Where relevant make them aspirational and make sure to capture the same angle before and after in makeover shows and the finished food in cookery as well as plate shots of any locations.

Logos can give a sense of personality of the show. Always consider whether to use a presenter's signature to add the personal touch.





# News & Current Affairs

Current Affairs needs to feel topical.

It should have its finger on the pulse.

It need not feel quite as stylized though overlays can help with iconic images.

Context is key in order to show access and insight into the latest stories and sometimes what's in the background is more important than the presenter in front of it.

With episodics consider how to bring further context to stories and shows by utilizing props, headgear and story-appropriate clothing or work-wear. Every episode needs to have a reason to watch.

Try to capture inanimate objects in interesting ways in order to pull the audience into the story.

For a big guest consider how best to showcase the exclusive access. It always help to have the interviewer with them.









# Kids

For iconic imagery it is key to have professionally taken high resolution images that represent the programme's tone and the main cast/presenters either in the studio or on a set of the show.

Variety and quality are key to ensuring we can merchandise our content.

All imagery should be vibrant and presented in a visually appealing way for young viewers browsing.

Episodics should cover key plot points or for more format-led shows allow us to showcase variety either through different angles, contestants, locations or elements of game-play.

For animations, we need high resolution grabs of the main characters taken during editing. Please see Appendix B - Screenshot.

Whilst logos can be more fun and playful, please also deliver a lighter simpler version too.







# 05 Advice



## Image Capture

- Professional photographers will save money in the long run by ensuring the necessary level and quality of assets are captured.
- All images provided should be cleared for publicity and marketing use across all platforms.
- If considering high concept shoots consult with Picture Publicity or ITV Imagery.
- If unsure whether you can meet contract deliverables speak to your Commissioning Editor.



## Image Quality

To make your programme stand out then the imagery you deliver must be of the best quality.

- Low resolution / badly lit / out of focus images won't be used by press / ITVX.
- Ensure iconic stills, portraits, backgrounds are delivered RAW from the camera and in an uncompressed format.
- All other images are fine as JPEG/JPG but should still be delivered at as high a resolution as possible.
- Logos should be delivered as vector (.ai/.eps) files.



## Composition

- An uncluttered composition often works best. Consider depth of field to hero the talent and contributors.
- For most images aim to have 2-3 people max.
- Eye contact creates more engagement. There should be a strong creative rationale for not including in iconic, portrait and character shots.



## Location

- The setting can be incredibly important for distinguishing between different series of a programme.
- Weather and the time of day can help provide variety and elevate imagery.
- Always consider how to position talent, presenters and contributors to best allow the background to be shown.
- Always capture plates of the backgrounds separately.



# Key Considerations

- The audience of ITV is drawn from across all the demographics and cultures that make up the UK.
- Always consider how to best capture the range and diversity of the cast across all of the imagery



Emotion



Movement



Detail



Variety

# Key Thoughts

- What emotion best brings across the tone of the show?
- Could movement be introduced into the shot to bring a new angle?
- Where featuring faces isn't possible or where we can better represent a moment could we focus in on a specific detail?
- Always keep thinking of different angles, different ways to frame shots and different ways to capture images. For more advice and inspiration speak to ITV imagery.





# 06 Appendices



# Appendix A

## Entertainment > Sub Genres



### Quizzes & Game Shows

- Variety is key > Switch up angles, contestants and segments of the game-play.
- Capture posed shots for iconic images but for episodics aim for emotion and reaction shots. Always try and capture in different parts of the studio, not always in the same place.
- Where different lighting and backgrounds are available try and use this to introduce variety.



### Chat Shows

- Intriguing moments. It's not just the who the guest is but what makes their interview different.
  - Bring a sense of performance.
- Consider capturing behind the scenes to give a sense of informality.



# Appendix B

## Screen Grabs Best Practice

The following are **key** when screen grabbing images to be provided as episodics.

- Always capture at the **highest possible resolution**. If a programme is shot in 4k then the screen grab should be provided as a 4k image.
- Aim to capture a frame with **minimal blur**.
- Always look for **high contrast** shots.
- Make sure the image is **clear** of all **bugs, captions** and **graphics**.
- Consider how that frame **best sells** that moment. Characters should be **clear** and ideally there should be **narrative context**.
- Always provide a **variety** of screengrabs across the key **themes, characters** or **plot-lines** for each episode.

Blur



• Shot is too blurry

No Blur



• Minimal blur, sharp shot.

Low Contrast



• Washed out and low contrast

High Contrast



• High Contrast

Overlaid with Graphics



• Graphic overwhelms the shot and feels messy.

Clean of Graphics



• Clean image

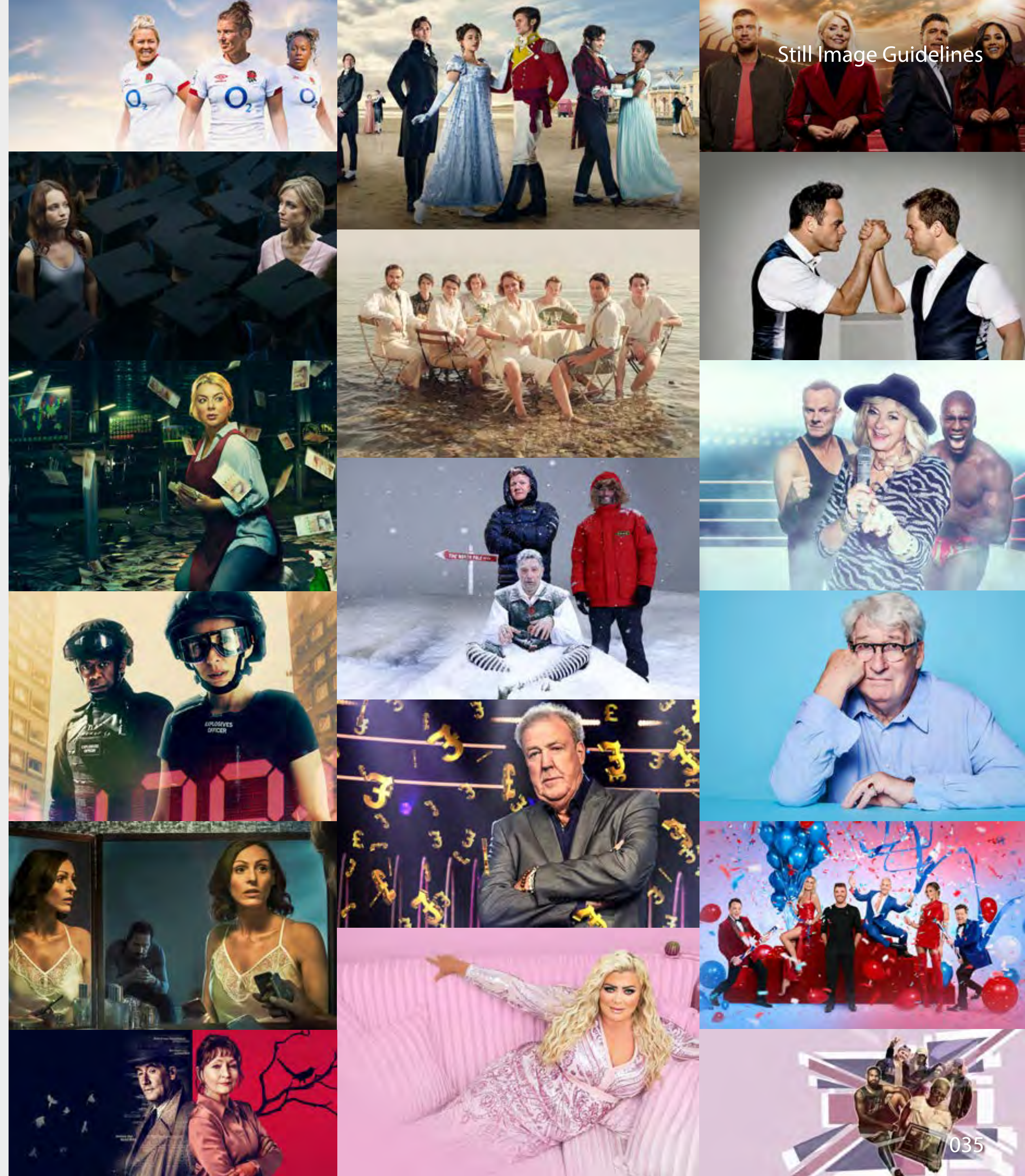


# Appendix C

## Shooting Conceptual Images

Please always speak to Picture Publicity or the Imagery team in advance of capturing more conceptual images.

It is vital that anything produced works in Portrait and landscape and is provided as a layered PSD - see appendix E.





# Appendix D

## Layered PSD Files

Layered PSD files need to be delivered in both landscape and portrait format.

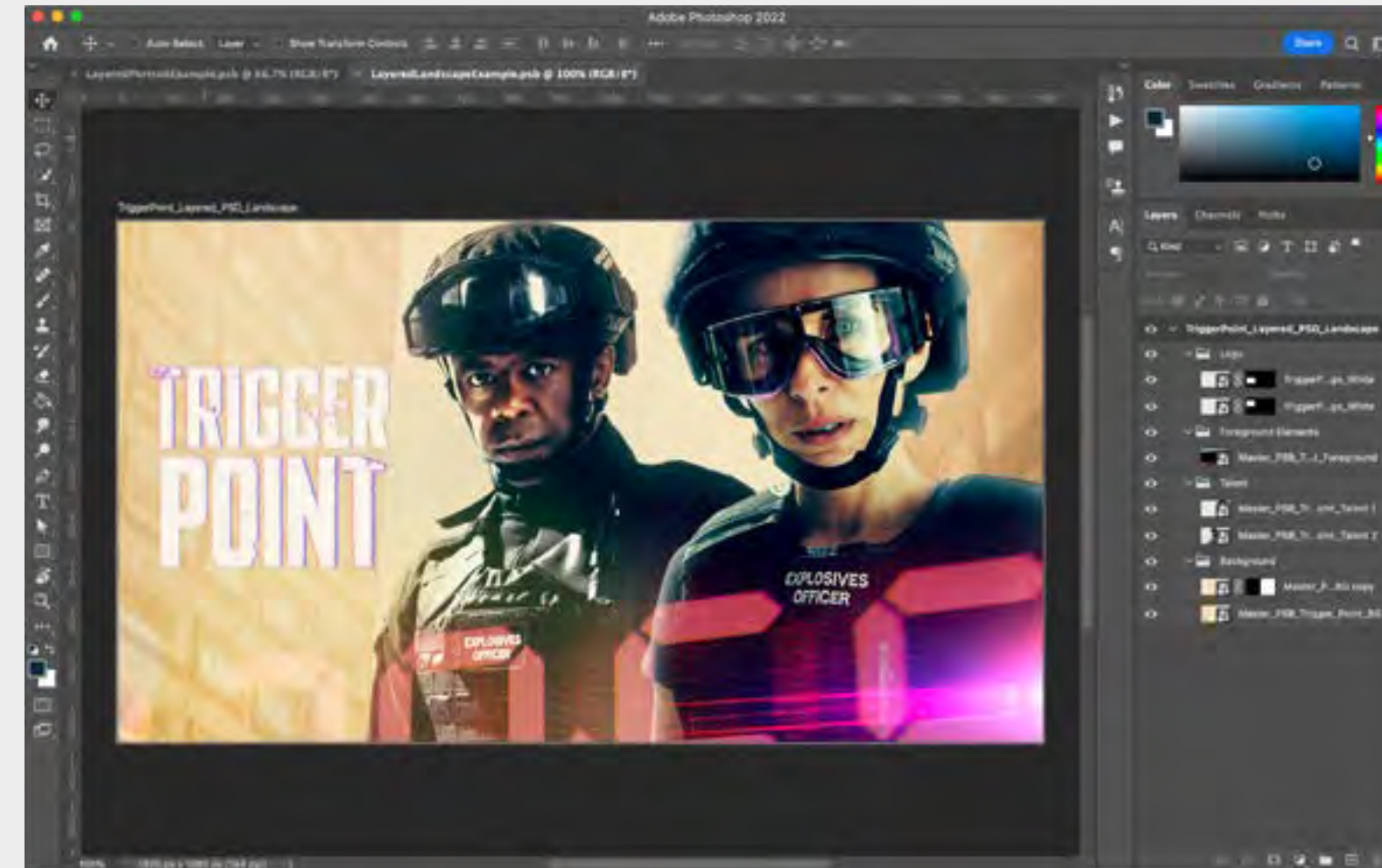
It is crucial that the background and the talent are not flattened together. Each character/presenter and the background must be delivered as separate layers >

All layers should be neatly organized into the following and clearly labelled prior to delivery.

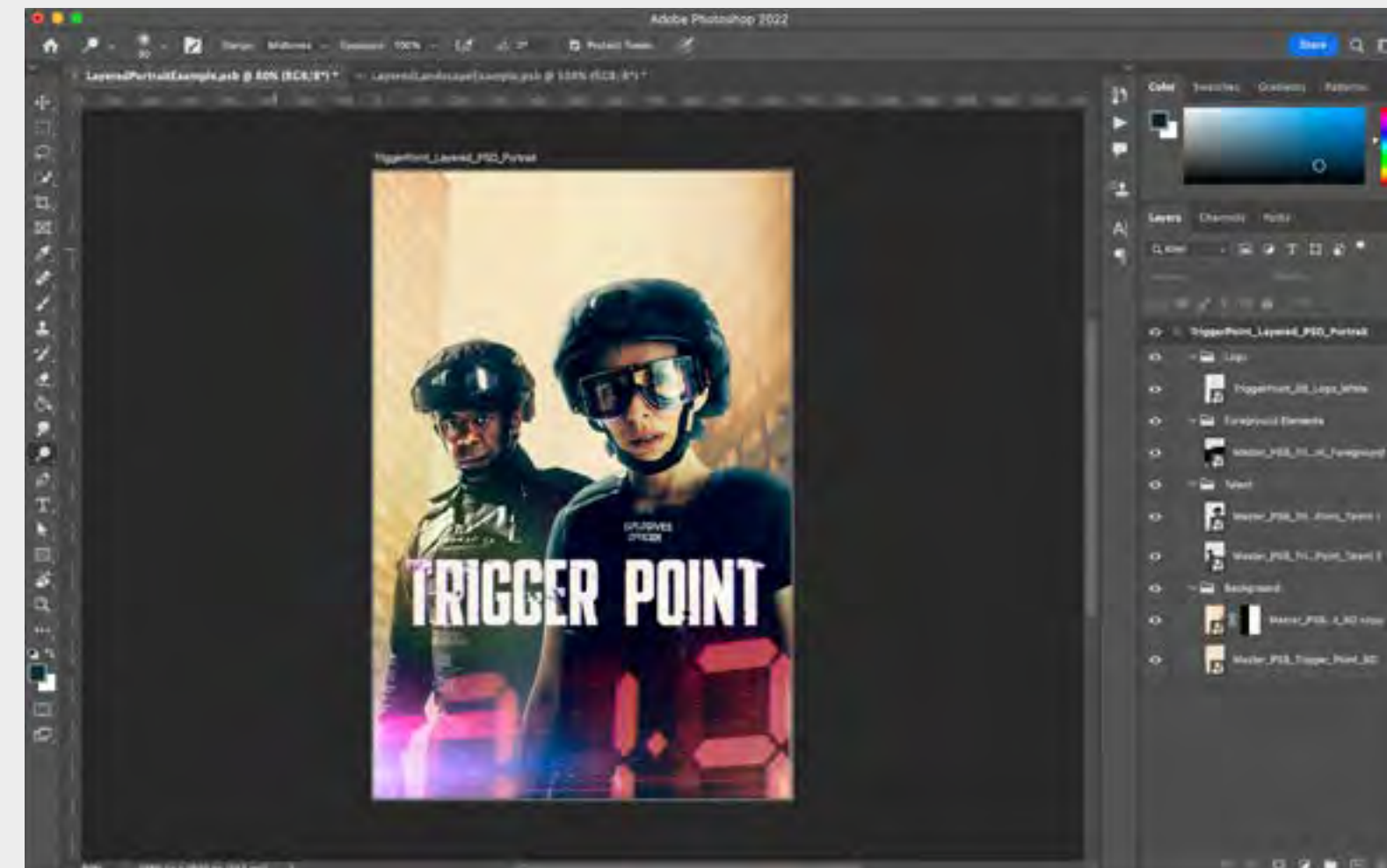
- Programme Logo
- Foreground Elements
- Talent
- Background

Please check that PSDs are organized in this way PRIOR to delivery as the delivery of flattened or cropped PSDs significantly delays the image delivery process.

Where smart objects have been used please ensure they have been embedded.



PSD Landscape Example



PSD Portrait Example



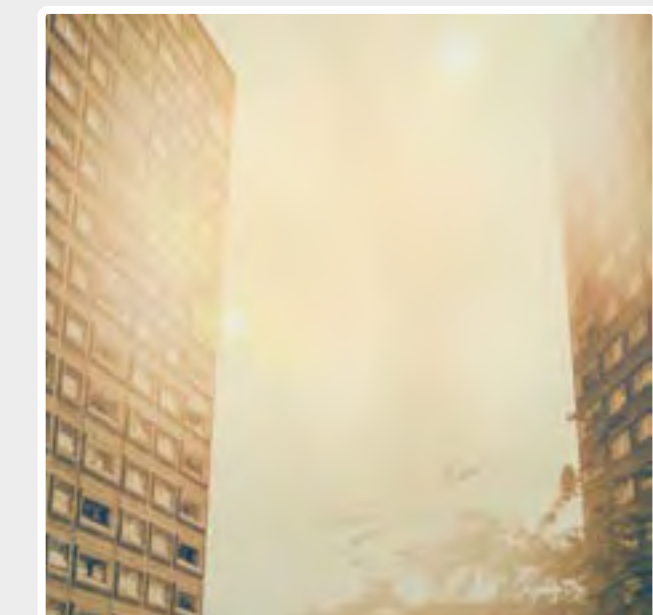
Programme Logo



Foreground Elements



Talent - Arms and heads should not be cropped.



Background - This should be able to work in both portrait and landscape format.



Thank You

