

# **Pictures Guide**

## Requirements and Guidelines

5

*Paramount*

# Photography

### Requirements and Guidelines

Strong photography plays a pivotal role in the promotion of the programme. The quality of the pictures will affect the amount of media opportunities and press interest generated. It is essential to plan your photo strategy before you start filming, and allocate time in the schedule for stills. Before production, please contact the pictures team ([picturepublicity@paramount.com](mailto:picturepublicity@paramount.com)) to discuss your strategy.

### Unit/Episode Photos

We require a minimum of 12 varied colour photos per episode to be shot on location. These photos should capture the essence of the show, particularly any key characters, contributors and moments in both landscape and portrait formats. The photos will be used individually. We therefore require that each photo captures the essence of the show.

### Technical Specifications

Photos must be taken with an SLR camera, and delivered in TIFF & JPEG format, at a resolution of 300dpi and no less than 3000x4000 pixels. Photos supplied must be a mix of landscape and portrait orientation, and should be a varied selection of wide angle, mid length, close up and full length. We will not use altered, green screen or composite photos. If you need assistance with this, please contact the pictures team ([picturepublicity@paramount.com](mailto:picturepublicity@paramount.com)).

### Legal Requirements

All photos supplied must be approved by all talent (when relevant) before sending, in accordance of your contract and agreement with them. When commissioning a photographer, please ensure you obtain full copyright and exclusive rights (where possible.) Please contact the pictures team ([picturepublicity@paramount.com](mailto:picturepublicity@paramount.com)) if you would like recommendations of freelance photographers. Model releases must be acquired when photographing all contributors, and be available to Channel 5 on request.

### Captioning

You will be sent a spreadsheet which will enable you to itemise and caption your photos. The captioning document must be delivered alongside your photos. Below is a description of the purpose of each field, and how the layout will look:

Episode 1	File Name	Full names of people (or animals!) featured in the image (From Left-Right)	What's happening in relation to the programme	Location	Copyright holder	Additional Info
GUIDE	File Name of the image as it is supplied to C5	We need details of all people (and animals!) featured in the image	Whatever the programme focuses e.g.. if it's about animals, the type of animal / story behind it, if it's about tech, the make, model and usage, if it's about trains the model of the train etc. This then needs to be put in to the context of how it features in the image and programme	The country / city /building + any important facts	This is usually the production company	Anything you think may be useful

### Delivery

Photos must be delivered by the deadline agreed in the kick-off meeting, 4 weeks prior to TX to [picturepublicity@paramount.com](mailto:picturepublicity@paramount.com). Please use a file sharing service such as WeTransfer to send the photos, and do not send over as attachments in an email.

### Budget

Please consult the contract between your company and Channel 5 in relation to the photography budget allocation.

### Checklist

Please refer to the examples page alongside this guide to assist in the execution and for clarification of the below:

- ☐ At least 12 photos per episode?
- ☐ Have photos of all key characters/contributors/moments?
- ☐ Approved by talent and contributors? Model releases acquired?
- ☐ Environment is relevant to scene and not busy or distracting?
- ☐ Space is around the contributor/actor? No hands on shoulders?
- ☐ Full copyright and exclusive rights obtained from photographer?
- ☐ Have the correct exposure, lighting, angle & focus point?
- ☐ Variation of full/mid/wide lengths, portrait and landscape?
- ☐ Are a minimum resolution of 300dpi (3000x4000px)?
- ☐ In colour and colour corrected?
- ☐ Variation of eyes to camera and looking away?
- ☐ Caption sheet is completed?
- ☐ In TIFF and JPEG formats?



# Image Caption Information Shoot Example

## Captioning

You will be sent a spreadsheet which will enable you to itemise and caption your photos. The captioning document must be delivered alongside your photos. Below is a description of the purpose of each field, and how the layout will look:

Episode	File Name	people (or animals) featured in the image (From Left-Right)	What's happening in relation to the programme	Location	Copyright holder	Additional Info				
GUIDE	File Name of the image as it is supplied to CS	We need details of all people (and animals!) featured in the image	Image description in relation to the episode E.G Helen visits the new Alpaca farm, or Alfie and Tom review the history of this artifact, This needs to be put in to the context of how it features in the programme	The country / city / building + any important facts	This is usually the production company	Anything you think may be useful				



Photography Examples - Factual



The back is out of focus with the talent in focus at the front



The talent in the front are out of focus, with the back in focus



The angle of the image is balanced and more flattering



Shooting from below can cause distortion and unflattering results



The colours have been adjusted which adds depth and tone



The image has a colour cast making the image appear flat



We are unable to use full length images cropped as the grain is too apparent



The contributor is well lit from the front



The contributor is in shadow with the background well lit



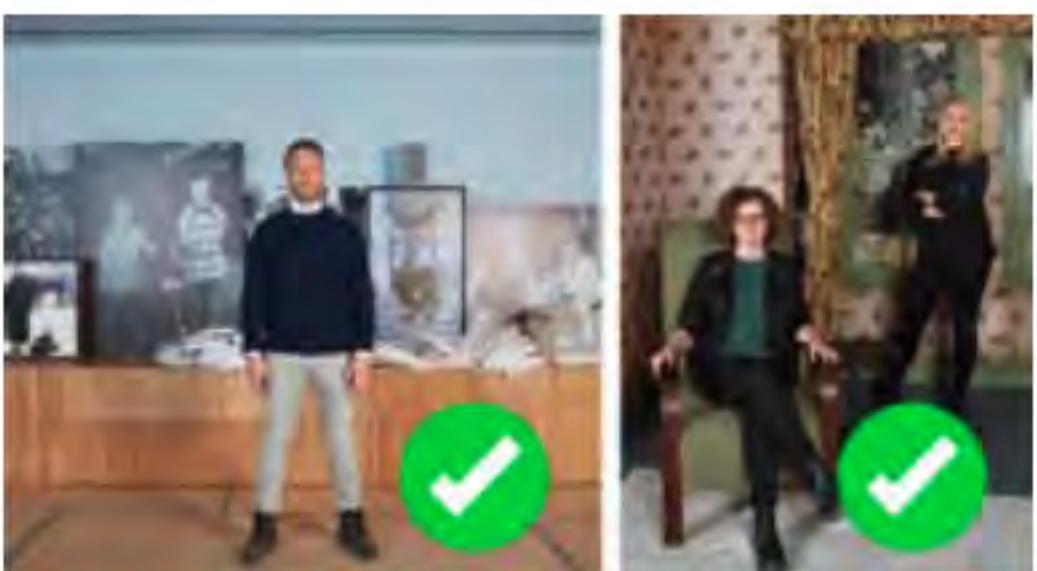
Use an environment that is relevant to the programme. Allow space around the contributors/actors when framing that is relevant to the programme



Both eyes to camera and looking away



No B&W or Sepia



A variation of wide angle, full lengths and mid lengths are required





# Photography Examples - Reality



The back is out of focus with the talent in focus at the front



The talent in the front are out of focus, with the back in focus



The angle of the image is balanced and more flattering



Shooting from below can cause distortion and unflattering results



The colours have been adjusted which adds depth and tone



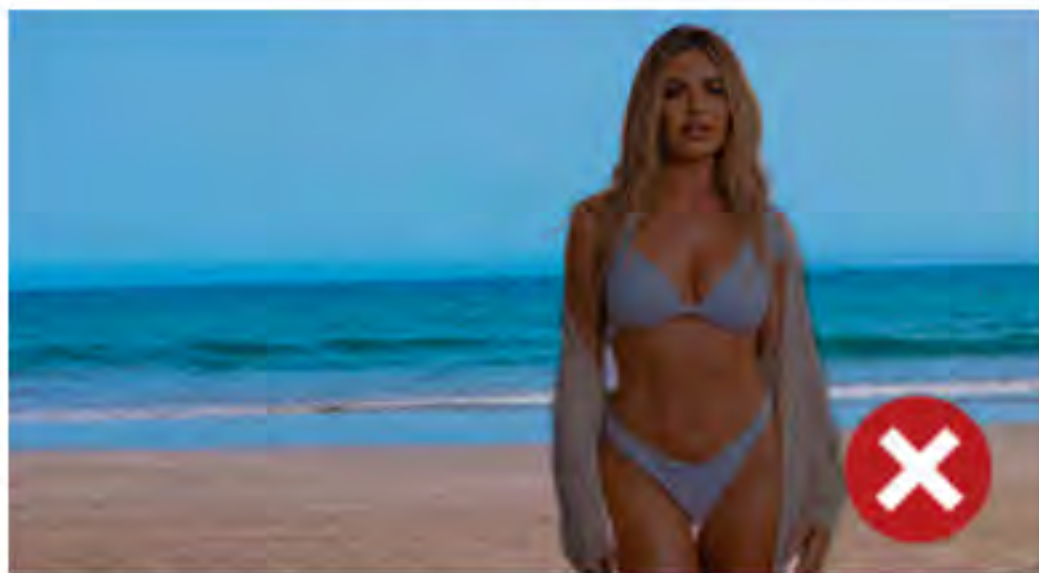
The image has a colour cast making the image appear flat



We are unable to use full length images cropped as the grain is too apparent



The contributor is well lit from the front



The contributor is in shadow with the background well lit



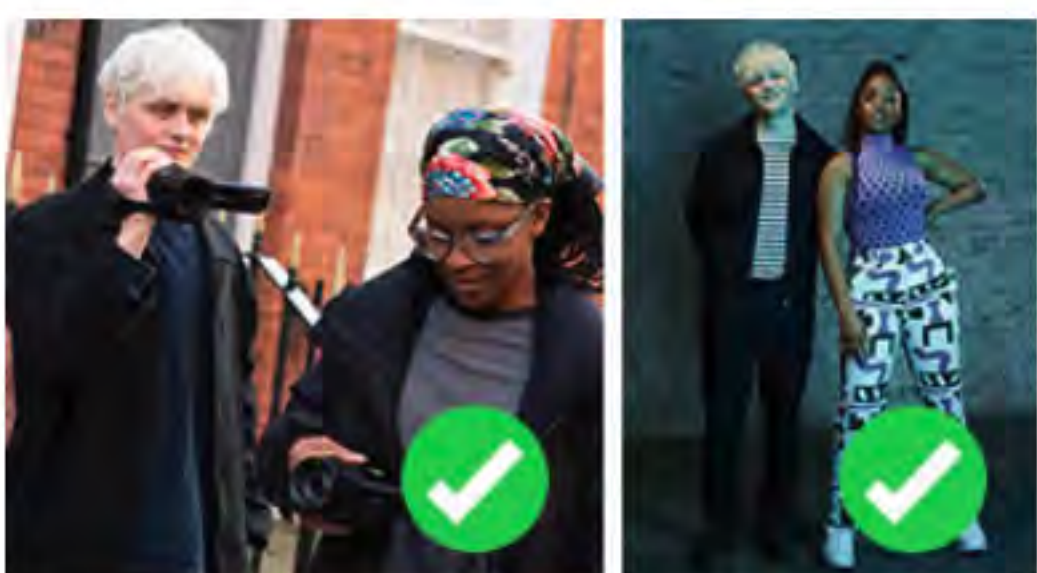
Use an environment that is relevant to the programme. Allow space around the contributors/actors when framing that is relevant to the programme



Both eyes to camera and looking away



No B&W or Sepia



A variation of wide angle, full lengths and mid lengths are required





# Photography Examples - Entertainment



The back is out of focus with the talent in focus at the front



The talent in the front are out of focus, with the back in focus



The angle of the image is balanced and more flattering



Shooting from below can cause distortion and unflattering results



The colours have been adjusted which adds depth and tone



The image has a colour cast making the image appear flat



We are unable to use full length images cropped as the grain is too apparent



The contributor is well lit from the front



The contributor is in shadow with the background well lit



Use an environment that is relevant to the programme. Allow space around the contributors/actors when framing that is relevant to the programme



Both eyes to camera and looking away



No B&W or Sepia



A variation of wide angle, full lengths and mid lengths are required



# Photography Examples: Drama



The back is out of focus with the talent in focus at the front



The talent in the front are out of focus, with the back in focus



The angle of the image is balanced and more flattering



Shooting from below can cause distortion and unflattering results



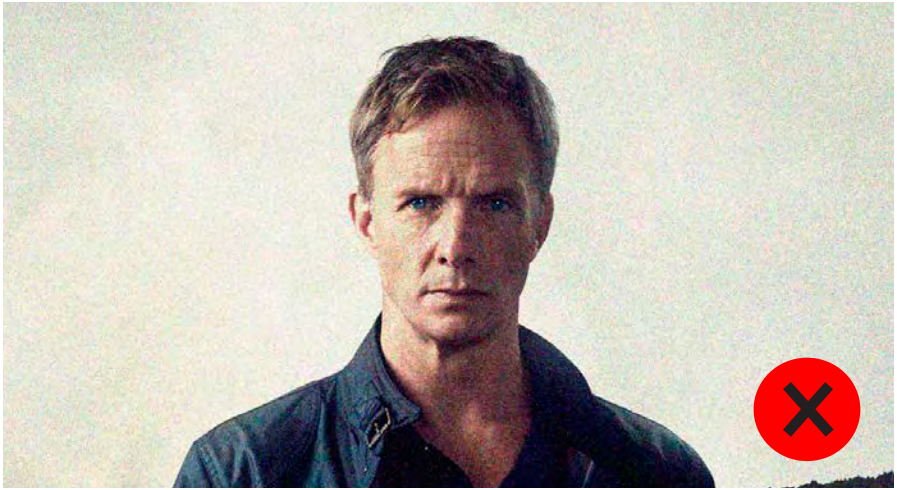
The colours have been adjusted which adds depth and tone



The image has a colour cast making the image appear flat



We are unable to use full length images cropped as the grain is too apparent



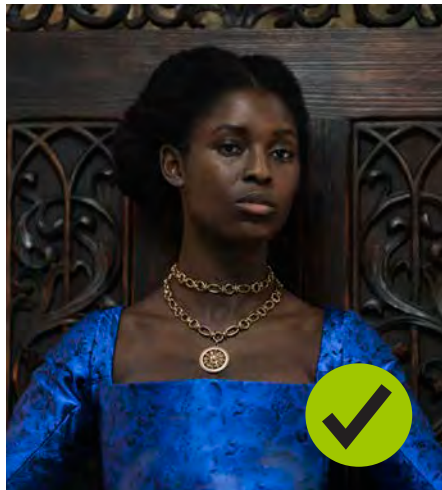
The contributor is well lit from the front



The contributor is in shadow with the background well lit



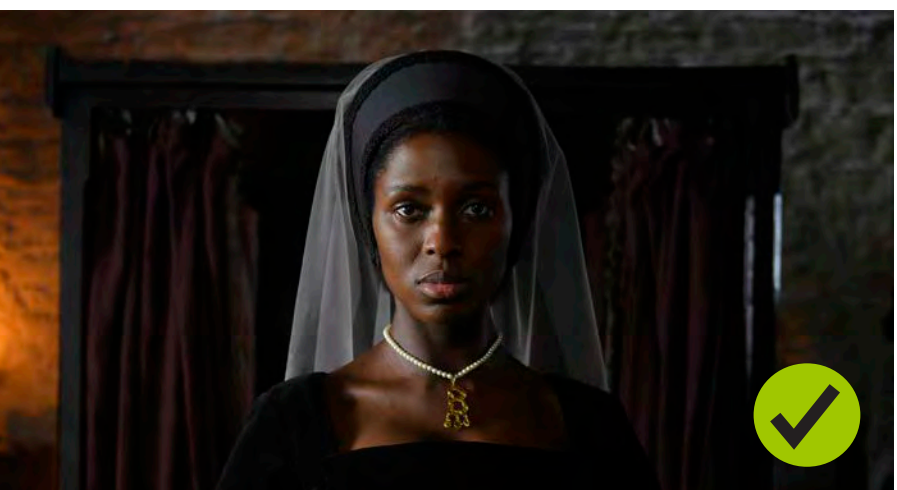
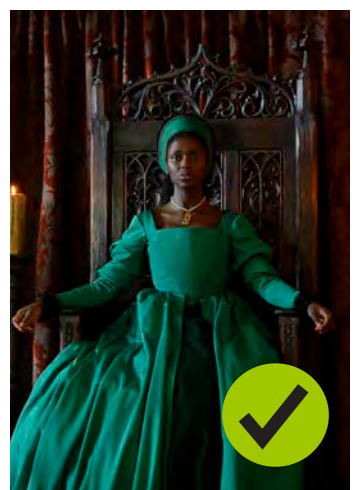
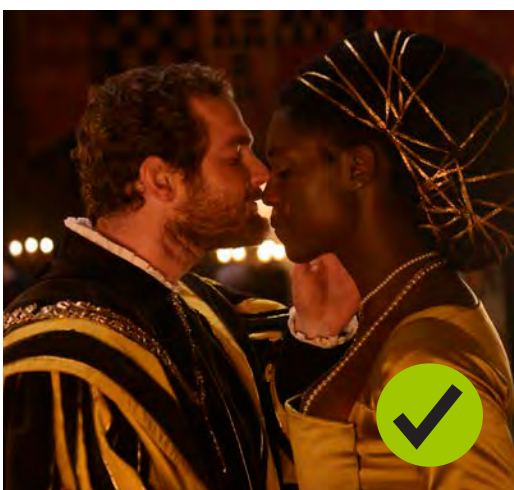
Use an environment that is relevant to the programme. Allow space around the contributors/actors when framing that is relevant to the programme



Both eyes to camera and looking away



No B&W or Sepia



A variation of wide angle, full lengths and mid lengths are required



# Navigation

## Full Frame Menus - Framing Imagery

Still images need to be framed so that the subjects of each photograph avoid the diagonal crop on the left.

Templates exist to achieve this easily.

Please ensure the highest quality images are used for this event and graded to look as premium as possible.

1. Original image framed within the template to avoid cropping



2. Image as seen within the framing of a Full Frame Menu





# Navigation

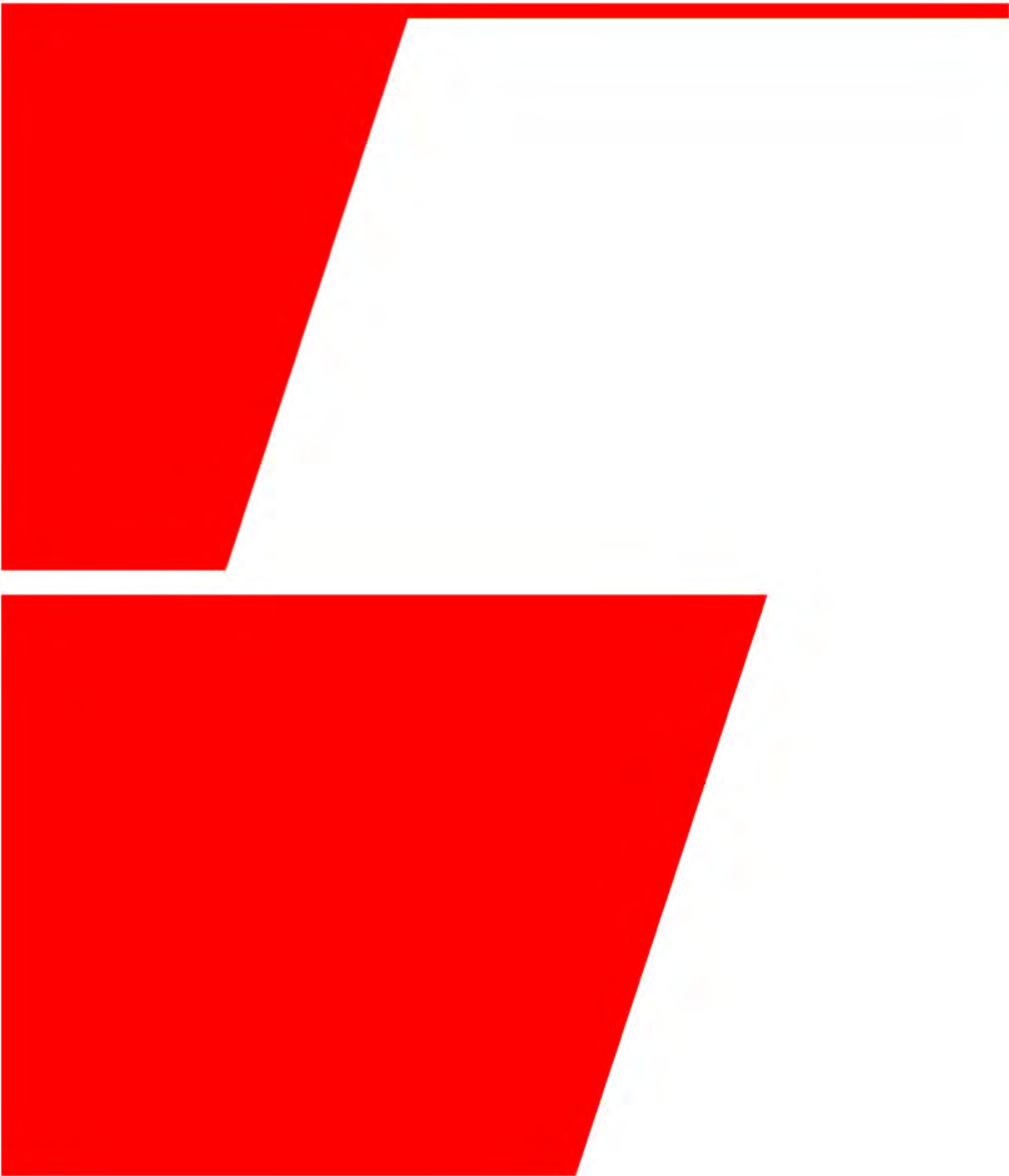
## Full Frame Menus - Framing Imagery

Example of a menu and end credit event for Channel 5

PNG file at 1920 x 1080



## Templates:



## **Social media guidelines and asks for UK commissions:**

### **Unit Photography**

Ensure assets aren't just captured wide - they must be able to be croppable to 4x5 and 1x1

### **Behind the Scenes**

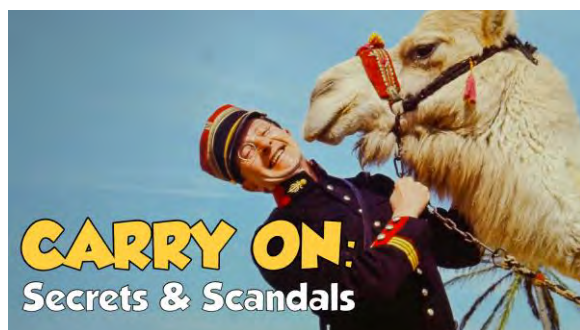
For any shoots where a P+ employee is attending, we ask that the below is captured using a phone:

- Script picture (front page showing the name)
- Cast in action, similar to unit photography but more lo-fi (video and picture) - both whilst acting and in between scenes to capture candid moments
  - Videos of scenes in actions (no spoilers)
- Pictures/video of key themes (example - the boat for No Escape)
  - Cast in action on Key Art shoot even if not on set

We also ask that any pictures the cast take of the shoot be shared with us (BTS content does very well when the cast is known).

Please then share all content to [hannah.penhall@vimn.com](mailto:hannah.penhall@vimn.com) and [ellie.blanchette@vimn.com](mailto:ellie.blanchette@vimn.com)





# VOD IMAGE GUIDELINES

Strong imagery is essential for attracting VOD audiences to your programmes. They should capture the viewer's attention with attractive artwork that accurately represents the programme and makes the viewer want to know more.

These images will sit alongside those for programmes from rival broadcasters and streaming services, so need to cut through. The images are the play button and need to elicit a direct response from the viewer.

This should form part of the production planning rather than be reactive to whatever happens on-set.

Please provide everything you have – you never know what could be useful. We need images for every show, and for each episode, so encourage the use of high-quality 4K screenshots as well as traditional photography.

All these images can then be used on their own after retouching, or combined with other assets to create key art.





Warship: Life At Sea

## CONNECTED

Images need to be connected to the story and connect the viewers to the show in a way that feels natural.



The Sinking of the Costa Concordia

## EYE-CATCHING

Images must attract attention – they'll be up against our other shows and those of our competitors.



Michael Palin: Into Iraq

## UNCOMPLICATED

Images need to reduce cognitive overload and help viewers make decisions quickly and simply. Try not to have more than three people in a shot, unless it's absolutely necessary.



The Catch

## EMOTIVE

Images that show and elicit emotion are proven to cut through and convince users to click play on your content.



Motorhoming with Merton & Webster

## SENSIBLE

Think about the biggest selling points of the show – are they in the shots? Are we showing the title? For VOD we need to show the subject of the show, contributors don't sell it.



999: Police Hour of Duty

## VARIED

We use images for every episode - variety is the spice of life so we like to avoid showing similar images over and over, rather than lots of photos of police officers with their arms crossed!



# Delivery Checklist

Asset Type	Size	Format	Spec
Series Generic Stills	4000 px minimum	JPG/TIFF	Right-aligned where possible
5-10 Episodic images per episode	4000 px minimum	JPG/TIFF	Right-focus where possible
5-10 Screengrabs per episode	4K	PNG	Right-focus where possible
Title Treatment (show logo if available)	4000x2222 px minimum	PSD & PNG	Full colour
Title Treatment (show logo if available)	4000x2222 px minimum	PSD & PNG	Safe-white option
VOD Key Art (if available)	4000x4000px minimum	PSD/PSB	Right-aligned

IF YOU THINK IT COULD BE USEFUL, PLEASE SEND IT!

## Top Tips

- If there is no dedicated key art for your series, please be sure to supply series generics. These could be professionally-taken shots of the presenter/s or key contributors and should represent the series as a whole, rather than a particular episode. In many cases for factual programming, a nicely retouched single or group shot can form the basis of the key art. Please refer to the C5 Photography Guide for best practice on capturing strong stills. Colorama gallery shots are always useful for creation of key art if available.
- Consider whether your image would sit comfortably alongside others on VOD platforms. The purpose is different to other photos taken for press and publicity – it’s the button users click on to watch the show. It might even be the one chance we have to attract the viewer.
- Though we prefer photographed stills, high-quality screengrabs can be useful to augment your delivered images, but they must be of excellent quality. Please consider clearing and exporting grabs direct from your finishing edit. A standard screengrab from a common media player won’t produce the desired results.

## Contacts

We’re always happy to provide further examples specific to your programme’s genre and editorial.

For further information and guidance on Series and Episodic imagery, please email [DL\\_VODPictures@vimn.com](mailto:DL_VODPictures@vimn.com)

[Dualtagh.Kerrigan@paramount.com](mailto:Dualtagh.Kerrigan@paramount.com)



## Range Add: - Pictures & Show Title Treatments

- Consistent use of logo
- Consistent use of colour
- Premium talent imagery
- Show title treatments
- Economical use of copy
- Flexible system





One clear brand logo that represents Channel 5 and My5...

The billboard is divided into four vertical panels. The first panel on the left features a woman with long blonde hair holding a small white dog, with the text "Springtime ON THE FARM" above her. The second panel features a man in a dark suit with his arms crossed, with the name "DALGLIESH" below him. The third panel features a man in a white shirt and a cap, with the text "JAY BLADES STORY OF THE EAST END" above him. The fourth panel on the right features the text "This Spring" above a large, stylized orange number "5".

Springtime  
ON THE FARM

DALGLIESH

JAY BLADES  
STORY OF THE EAST END

This Spring

5