



interactive television design



Designing for interactive television v 1.0

BBCi & Interactive tv programmes

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I. Introduction

When designing for the BBC interactive television there are a few things that are worth keeping in mind:

BBC Interactive TV services currently include two key areas:

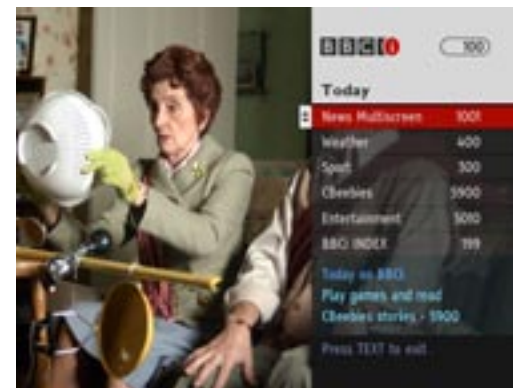
- Enhanced Programmes (e-TV)
- BBCi, (24/7)

The BBC's interactive TV services are available across all BBC channels - for free.

The audience of our services is diverse. All services should be easy to use for the audience, from the young through to the elderly. One in 30 of our audience has a visual impairment. When creating graphics, large clear fonts should be used, and colours that show a good contrast between text and the background. As a general guide all our services should be clean, clear and consistent to cater for all our audiences.



Enhanced television - Spooks



BBCi 24/7 - The Bridge

2

Television design

A basic introduction

Designing for television: **Safe margins**

Television sets have a central, visible screen area. Around the outside, surrounding edge of this area there is an extra volume of screen space which varies in dimension according to the set manufacturer's specifications. Graphics and text placed in this 'unsafe' area can fail to display. The BBC employs two universal safe margins to guarantee that all content is visible.

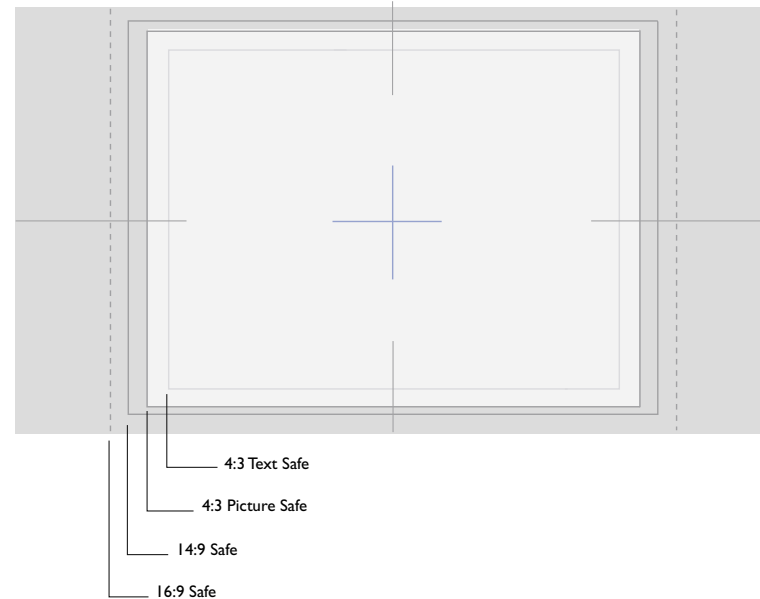
Picture Safe

Defines the largest region of screen that viewers are likely to see. However, because screens vary considerably, background graphics (those that do not hold vital information) may continue to the edge of the screen.

Text Safe

Defines the boundaries of the area in which vital information such as logos and text can be placed. These specifications are based on the PAL (Phase Alternative Line) Standard Screen Size.

As a BBC technical requirement, all BBC programmes must be either 16:9 widescreen. Widescreen programmes must be 16:9 FHA (full height/anamorphic) (*ex. ref. BBC technical standards document.*).

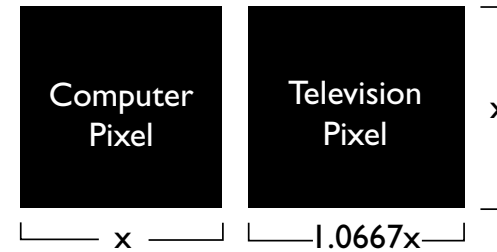


Designing for television: Pixel size

Digital images are made up of grids of coloured blocks or “pixels” (a contraction of the words “picture” and “elements”). These units are the smallest individual elements of the image.

Computer monitors use pixels that are square; on a television screen they are slightly rectangular, roughly 1.067 times as wide as they are tall. Consequently, images that have the same number of pixels across their width and height will appear slightly stretched horizontally on a television screen, when compared to their display on a computer monitor. The effect is most obvious when observing regular geometric elements such as circles, which would appear on television as ellipses if translated directly from a computer screen.

To get around this disparity, all images destined for television but initially created on a computer should be saved out at 768 pixels wide by 576 pixels high. Then, the image is reduced horizontally to 720 pixels in width. When broadcast on television, the wider pixels of the TV screen will ‘stretch’ the design back to the correct proportions.



Computers generate square pixels so you need more of them in a TV Line.



Designing for Television: **Display**

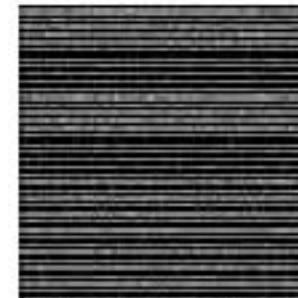
Television screens are designed to display moving images and cause a variety of problems for still graphics and photographs. Because there are fundamental differences between television and computer screen displays, it is important to constantly test PC or Mac-generated work on a variety of TV screens.

Flicker

The image on a television screen is composed of interlaced odd and even scan lines, which alternate at a rate of 50 times per second. Any single pixel (or line of pixels) falling onto a single scan line will flicker. A similar, distorted effect occurs when thin lines in text characters and single pixels in dithered photographs appear on screen. Because the overall resolution of a television screen is lower than that of a computer monitor, even the sharpest images will appear fuzzy in comparison. Different set top boxes can further exaggerate negative effects.

Bloom

Each scan line is made up of an analogue signal, which controls changes in colour and value across the screen. Strong contrasts in hue or luminance along these lines can cause distortion, throwing the display of vertical edges out of alignment. The resulting “bloom” causes curves or waves to appear in vertical lines. To avoid this problem, designers should avoid making strong changes in colour along vertical edges. Text in strong colours near rectangular edges can cause especially bad distortion.



Flicker



Bloom

Designing for Television: Display

Colour display on television

Use of colour has to be considered carefully. Television screens have a more limited overall gamut than computer monitors and a much higher gamma value. This results in much higher contrast and saturation levels during display. To achieve parity in terms of colour intensity, images should be toned down and desaturated when taken from the computer to the television screen. 'Hot' reds and oranges cause particularly bad distortion and pure white and black should always be avoided. The strongest white used for television display should hold a value of around 95%, or 240/240/240 in RGB terms. The darkest black conventionally used should hold a value of 5%, or 16/16/16 in RGB terms.

Moiré

Single pixels can cause flicker, therefore applying dither to images that are converted to limited colour index tables (such as 8-bit GIF or PNG files) should be avoided. The designer should refrain from using intricate patterns on screen, as this will cause a 'Moiré' distortion. This 'shimmering tartan' effect is a common problem and occurs when regular patterns such as grids or dots are rotated away from the true vertical. Large, clearly defined regions of cool desaturated colours tend to work best on television screens. Curves are less liable to distort than straight lines and as a rule, movement diminishes the impact of all television display problems.



Colour display



Colour display

Designing for Television: **Widescreen**

What is widescreen

For historical reasons television has settled with the 4:3 format (1.33:1), the word 'widescreen' is used to describe a picture that is wider than the norm. Hence any image that has a higher Aspect Ratio (AR) than the norm (1.33:1) could be described as widescreen. The broadcast industry have decided that their definition of 'widescreen' is an AR of 1.78:1 (16:9).

It is important to remember that this is all the word 'widescreen' means. Digital, HDTV, DTT and numerous other bits of broadcast jargon do not necessarily imply the use of widescreen images. The BBC is committed to widescreen as an integral and important part of our digital service proposition.

Even Widescreen hasn't escaped from our desire to create our own terminology, here are some words and phrases you may hear:

Tall and thin - 16:9 material shown on a 4:3 television.

Short and fat (or wide) - 4:3 material shown on a 16:9 television.

Black bits - top & bottom - 16:9 letterboxed on a 4:3 television.

Full Height Anamorphic - Anamorphosis - 17271. Transformation, to change 2. A distorted projection or drawing of anything which, when viewed from a particular point or by reflection from a suitable mirror, appears regular and properly proportioned; a deformation.



16:9



4:3

Designing for television: **Widescreen**

Tall and thin

16:9 material shown on a 4:3 television



This is a 16:9 DLB transmitted (tx) onto a conventional analogue set .

Short and fat (or wide)

4:3 material shown on a 16:9 television



4:3 transmitted(tx) on to a widescreen television (Pillarbox).

Designing for television: **Widescreen**

Black bits - top & bottom

16:9 material displayed on a 4:3 television



This is a 16:9 DLB tx onto a conventional analogue set we lose 25 % of tv lines - Letterbox

Black bits - left & right

4:3 material displayed on a 16:9 television

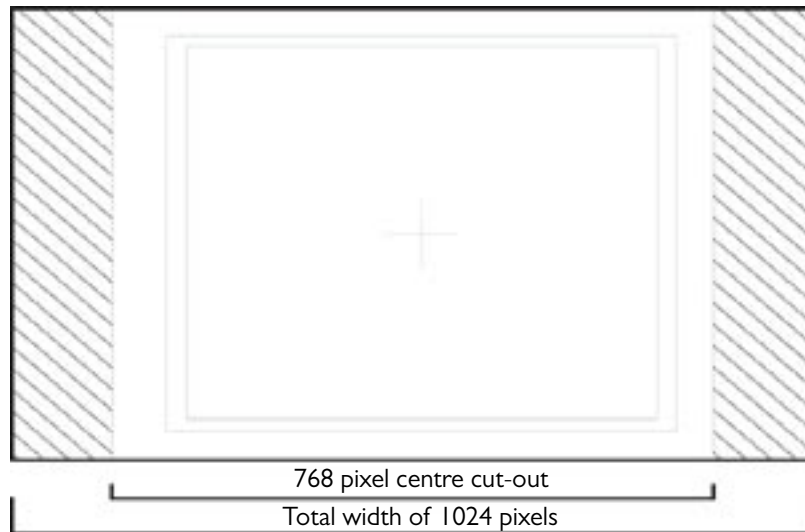


4:3 tx on to a widescreen television - Pillarbox

Designing for television: Producing graphics for widescreen

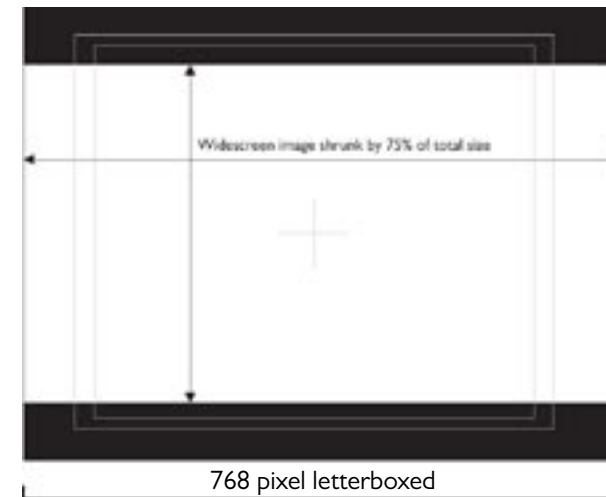
Although an increasing number of the viewing population now own a widescreen television, there are two main considerations to ensure graphics display correctly when viewing widescreen content on a 4:3 television. First, the left and right edges of the screen will not be visible on any set where the image is cropped to 4:3 (Centre Cut-Out).

These areas should be treated as additional safe margins and should only contain background information. Text, colour keys, navigation and all other essential graphical elements must be kept in the 4:3 safe area.



Second, the entire application may be shrunk 25% to fit within a letterbox format on a 4:3 set. In this case, any text in the video must be large enough to stay legible at a smaller size. Therefore the font size used should be no less than 27 pt when designing for widescreen video streams, to allow for this potential size reduction.

Although a television image is always technically 720 pixels wide, 1024 by 576 pixels is optically correct on a computer monitor for 16:9, in the same way that 768 by 576 is optically correct for 4:3.



Designing for television: Producing graphics for widescreen

Centre Cut-Out in 4:3



Letterboxed 4:3



Designing for television: **Producing graphics for widescreen**

Captions should:

- be on the caption - safe part of the screen: 16:9 full height anamorphic programmes should have 14:9 safe caption.
- be on screen long enough to read them to yourself three times over as a guide.
- be relevant: if the programme is repeated, are the phone numbers, etc. still valid?

Captions should not:

- overlap with digital on-screen graphics (DOGs) or interactive features.
- have small lettering, such as teletext characters (there are 40 of them across the screen)
- blend with the picture, which makes them hard to read

Designing for television: Text

Text poses difficult challenges on television screens, as viewers are not accustomed to reading static blocks of text on screen and because the display quality of still images on television is poor.

BBC interactive television services use Tiresias, a typeface specifically developed for television in conjunction with the RNIB, and adopted as a standard by the UK Digital Television Group as the resident font for interactive television. This alphabet displays well at small sizes, and functions when stretched or squashed by televisions attempting to compensate for 4:3 or 16:9 ratios. Careful attention has also been paid to character shapes, to make similar letters distinctive (such as upper case L, lower case l and the number 1) and to help with the characters most commonly misread by the visually impaired (such as 6, 8 and 9).



Due to technical differences, Tiresias Screenfont displays inconsistently on each platform. Ensure the font used is compatible with fonts used in BBC interactive services, as it may vary depending on the browser used.

Designing for television: Text

Several rules can improve legibility on screen:

- ✓ Body text should not generally be smaller than 24 point
- ✓ No text should ever be smaller than 18 point in any circumstances
- ✓ Light text on a dark background is slightly easier to read on screen
- ✓ Text on screen needs looser leading (greater line spacing) than in print
- ✓ When technically possible, tracking should be increased by up to 30%
- ✓ A full screen of text should contain a rough maximum of 90 words
- ✓ Text should be broken into small chunks that can be read almost instantly

This block of text contains roughly the maximum number of words (90) that most viewers can comfortably read on one television screen. If a text block significantly exceeds this amount, viewers will find it exhausting and irritating. When accompanied by motion video in full or quarter screen, text should be cut to approximately half this length to avoid distracting the viewer too much from the video content. On the other hand, as viewers choose to delve deeper into interactive services, and select stories, their tolerance for greater amounts of text can go up.

Designing for television: Text

A variety of circumstances still call for the use of typefaces other than Tiresias in interactive applications.

Gill Sans is the BBC corporate typeface and is used for on-screen titles and publicity. In interactive services it is used for navigational prompts and as a brand property. When using Gill, clear, simple presentation is key (no blur effects or drop shadows).

All use of Gill should be considered a branding exercise and reinforce BBC presentation guidelines.

In cases where neither Gill nor Tiresias is available, fonts must be used with care. Very light weights or fonts with very narrow and broad strokes should be avoided.

The following rules apply to type in Gill or other faces:

- ✓ Minimum text sizes still apply to graphical text. 24 point should be the general standard; 18 point the absolute minimum
- ✓ No more than two typefaces should ever be used at once on screen.
- ✓ Gill can be combined effectively with a body text face such as Tiresias for titles, headings and navigational elements

Gill Sans Bold 36
Gill Sans Bold 24
Gill Sans Bold 18

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789.,;?!@£\$%&(*)[+]

AaBbCcDdEeFfGg



Serif fonts and light weight fonts should be avoided as they will not display well on television.

3

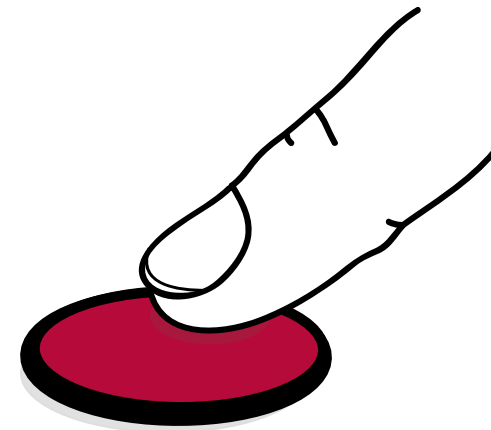
Interactive television design

A basic introduction

Designing for interactive television: **Audiences**

Interactive TV (iTV) is the umbrella term for everything digital that viewers can navigate through from their TV. The best way to understand interactive TV is for you to become a user yourself. You won't be alone: 80% of digital viewers have pressed red (c24 million people).

In the early days of interactive television our knowledge of the audience was limited. We may have thought our main audience would be a male aged between 25-35 and sports focused. However in the last few years we have focussed on collecting audience feedback and have developed a greater understanding of audience needs and preferences.



Designing for interactive television: **Audiences**

What have we learned about the Enhanced TV audience;

Who

- Interactive is used by all...but tends to super serve the dominant TV audience
- Interactive programmes are popular..
 - 9 million viewers interacted with Olympics 2004 in DSat homes alone (BARB)
 - Over 4 million watch Wimbledon interactive each year in DSat homes alone (BARB)
 - 1 million press red to play Test the Nation (TNS)

When

- People will interact at any time of day but generally on or after transmission
- Viewers watched Fame Academy interactive for an average of 1.5 hours a day (BARB)

Why

- it adds value
 - More than 60% who press red say it makes the programme more enjoyable (Quest Panel)
 - 80% who press red say it makes the BBC seem more modern (Quest Panel)



E-TV Olympics 2004



E-TV - Spooks



E-TV - Glastonbury

Designing for interactive television: **Audiences**

When do viewers interact?

Users enter sport applications constantly throughout a match and not necessarily at key junctions Eg. Half-time

Factual & Learning (F&L) viewers appear to prefer interacting once the main linear show has ended. Viewers interacted throughout Chelsea but usage increased significantly post programme.

We know that most people use iTV services during or immediately after the related TV programme even if it is available at other times.

Why is the viewer motivated to interact?

Presenter call to action gives best results:

- Test The Nation - 800,000 accessed IQ Test on Dsat after clear and repeated on screen instructions from the presenter.
- Chelsea Flower Show multistream service attracted 500,000 viewers due to presenter promotion

Why Not?

- Not aware of the benefits
- Don't know how to
- Tried it before and had a bad experience
- Perception that it costs money



E-TV - Dinosaurs



E-TV - Sound of music



E-TV - Sleep

Designing for interactive television: **Audiences**

BBCi 24/7 Audiences:

Users

BBCi is used by all. More likely to be less affluent 25-44 yr olds (DSat).

Generally a solitary pursuit but can be shared.

Platform usage difference:

- Sky: broad
- Freeview: males can revert to Ceefax and females are impressed
- Cable: sporadic usage and most discontented

Motivation

- Quick and easy satisfaction of an information need
- Convenience, Control, Laziness, Rejection of internet (not per se but in certain instances i.e. Internet can represent work / take too long)
- Paying for it anyway

Barriers

- Lack of awareness: Current marketing campaign, discovered not sought-out
- Confused Access: Multiple access points, shared ownership of the red button
Several points of access across broadcasters

Fear

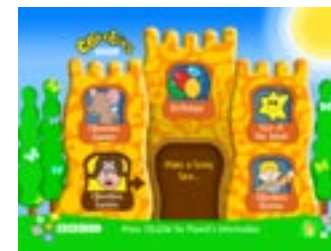
- Cost of pressing red
- Nerves about crashing boxes, getting lost and breaking TVs abound



BBCi - News multiscreen



BBCi - Weather service



BBCi - CBeebies portal

Designing for interactive television: Platforms

Platform providers

As a Public broadcaster the BBC is obliged to serve the audience on technology that is available on the market. For the BBC this means building our services on 3 different platforms. The platforms we serve are all incompatible with each other and they all have different bandwidth requirements.

Reach:

Digital Satellite - DSat (Sky)	7.4 M
Digital Terrestrial - DTT (Freeview)	4.0M
Digital Cable - DCab (NTL + Telewest)	2.5M



Designing for interactive television: Platforms

Digital Satellite [Sky Digital]

- Platform operated by:** British Sky Broadcasting
- Set top box technology:** Open TV
- Bandwidth:** Very high potential to those who can afford satellite space
- Return Path:** 28.8 modem in the STB uses normal phone line
- Coverage:** UK wide
- Channel association:** Yes, via trigger track (red key convention)
- Storage capability:** Yes, but will be deleted after 4 days

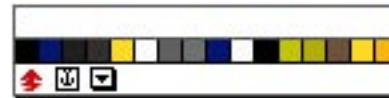
Colour restrictions: Video layer uses millions of colours (can be used for still MPEG I-frames as well), OSD layer can display any one 8-bit (256 colour) palette at a time, using Bitmap (BMP) format. Every palette can have two transparency settings (normally 100% and 0%)

Video restrictions: Multistreaming is possible with enough bandwidth. Images on the video layer must conform to multiples of 16 pixels in width and 32 pixels in height. The upper left corner of all images on the video layer must be on this grid as well.

Audio restrictions: Open TV applications can play MPEG audio, On-line audio (G.729 format) and user feedback tones from the box.

Palette: The Digital Satellite platform does not have a customised palette, but colours indexed from 1-16 are reserved for Sky's operating system. Any graphics used in an individual application CANNOT be mapped to these index positions.

✓ Digital Satellite file format: BMP



The SKY EPG uses the colours located in index positions 1 - 16.

Designing for interactive television: Platforms

Digital Terrestrial [Freeview]

Platform operated by:	Freeview
Set top box technology:	MHEG-5
Bandwidth:	Low
Return Path:	STB uses 24 modem and phone line, but there is no access to the modem from applications.
Coverage:	UK wide, distinguishes between regions
Channel association:	Yes
Storage capability:	No (PVR)

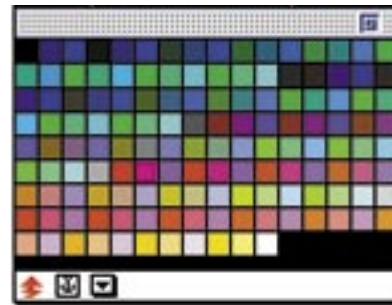
Colour restrictions: Video layer uses millions of colours (can be used for still MPEG I-frames as well), OSD layer can display colours from one set palette, using Portable Network Graphic (PNG) format. Transparency is available at a set 70% opacity.

Video restrictions: Multi streaming is practically impossible because of limited bandwidth. Images on the video layer must conform to multiples of 16 pixels in width and 32 pixels in height. The upper left corner of all images on the video layer must be on this grid as well.

Audio restrictions: MHEG applications can only incorporate sound from a broadcast signal. Applications cannot use additional noises for user feedback.

Palette: Every application displayed on the Digital Terrestrial platform must use the same palette. Unfortunately, the colours in the palette are not TV safe and this can cause distortion. Each shade tends to vary enormously between different set-top boxes and integrated sets. Testing is essential.

✔ Digital terrestrial file format: PNG




Designing for interactive television: Platforms

Digital Cable [NTL, Telewest]

Platform operated by:	NTL, Telewest
Set top box technology:	HTML, Javascript, with Liberate ext
Bandwidth:	High
Return Path:	High, via cable modem
Coverage:	UK wide, high degree of regionalisation
Channel association:	Yes
Storage capability:	Yes

Palette: Any images should be attached to a 16-bit palette.

 Digital Cable file format: PNG, GIF or JPEG

Colour restrictions: The cable environment is similar to a web browser. Each individual graphic on the page must be indexed to 256 or fewer colours, but the overall page is then modified by a transcoder for colour safety and displayed in thousands of colours. There is no translucency, but graphics can have a transparent colour assigned as on the web.

Video restrictions: There is no access at present to the video layers. Cable applications exist as flat HTML pages and the broadcast video is maintained in 1/16th screen in the upper right.

Audio restrictions: There is no access to sound in the cable environment at the moment.

Designing for interactive television: Navigation

In general, television viewers pay less attention to what they are viewing than PC or mobile users. Television is a “lean-back” rather than “lean-forward” experience and viewers find complex interaction tiresome and irritating. Keep interfaces simple: less is more.

Time is also an interesting dimension of interface design. Television viewers are accustomed to a very rich visual and auditory experience. Basic navigation should always involve sub-second response times. If a viewer is left without a response to a command for more than 8 seconds, they are extremely likely to switch over.

Viewers use remote control units (in some cases extensive keyboards) to make choices within interactive television services. Good navigation is about providing a user interface that instinctively teaches the viewer how to make the right choices by pressing the right buttons.

In an ideal world all viewers would have the same controls available to them and interfaces could develop a standardised visual language. However, controls differ enormously between – and often within – platforms. The layout and labelling of keys on the remote can vary, or keys can be missing entirely.

Although number keys have a conventional purpose for choosing linear channels, they are well suited as navigational tools in interactive applications.



Designing for interactive television: Navigation

Simple user journeys work best

As we have gained a greater understanding of what works best for the audience through our user testing, we have learned that iTV applications need to be clear, simple and quickly understood.

A good example of this is a simple application such as Walking with Cavemen which had increased retention rates (90%) when compared with the more complex Walking with Beasts (50%)

The viewer does not want to make many choices. Good navigation means building a relationship between a visual interface and the tools a viewer uses.

The relationship is good if it supports the viewer's goals and desires in using a service, and not so good if it creates additional obstacles to the viewer.

Principles of good navigation

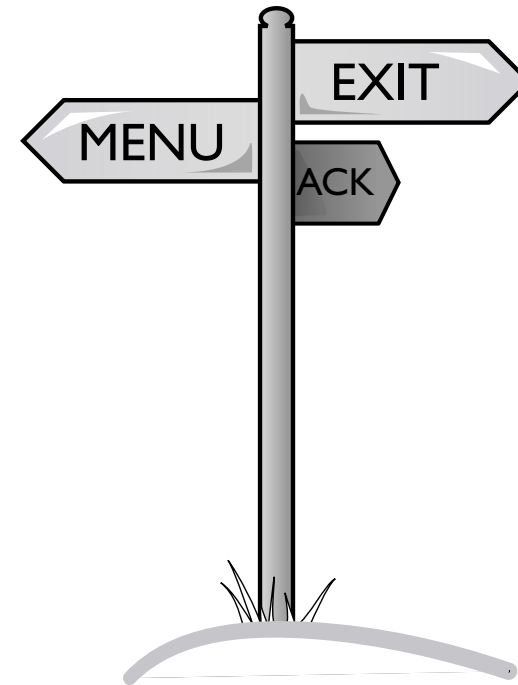
To help, rather than hinder, the viewer, every navigational interface must aspire to several key objectives:

- ✓ Tell the viewer where they are, how they got there, and where they can go next at any time
- ✓ Provide feedback every time a viewer executes a command
- ✓ Teach a viewer how to use the service in seconds
- ✓ Relate to larger cultural mental models and metaphors
- ✓ Present predictable and consistent navigational devices
- ✓ Encourage freedom of movement rather than limited predetermined paths, and provide quick escape in the form of an exit route, or near-instant access to full screen video

Designing for interactive television: **Navigation**

Good navigation will

- Provide consistent user journeys
- Aid the viewers in making decisions
- Provide clear flags and titling
- Hand-hold viewers through latencies within the application
- Communicate to the viewers what they might expect once entering the application
- Educate viewers as to the benefit of using advanced features
- Enable the viewers to exit at any point through the journey



Designing for interactive television: Navigation

Colour keys

Most remote controls have four colour keys that can be used for special or unusual controls within the application. They are especially useful for controls such as changing video channels, going to full screen video, pop up menus, or for jumping between main areas of an application.

Do:

- use Gill Sans Bold, 22 pt for text functioning as colour key prompts
- position colour key prompts horizontally, preferably at the bottom of the screen, and always in the same order: Red, Green, Yellow, Blue (from left to right).
- maintain the position of the colour keys even if there are fewer than four used on a particular page.
- keep colour keys as consistent as possible throughout an application.

Don't:

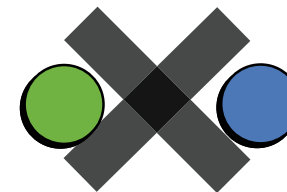
- use colour keys for up/down left/right functions that are better suited to the arrow keys.
- assign the same function to more than one colour key. If they are used to answer a yes/no question, use red and blue and remove green and yellow.



The colour keys must appear in a horizontal line.



If a particular screen must use fewer than four colour prompts, positions should still be maintained.



Do not move around the colour keys.

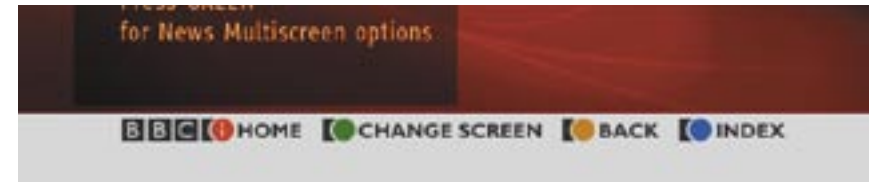
HOME **INDEX** **BACK** **MENU**

Text can be used as colour keys. Standard behaviour applies.

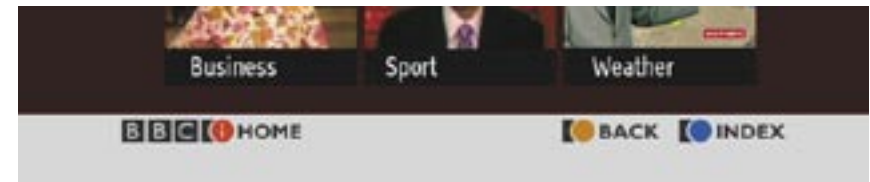
Designing for interactive television: Navigation

BBCi, 24/7

A loose logic governs the use of colour key navigation. The specific implementation of this logic has to change for different applications, but the underlying organisation should be consistent. Within any one application, each colour key must have one single label and function.



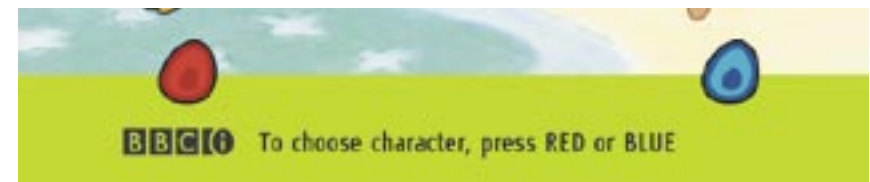
The colour keys have a consistent function throughout the BBCi service



The colour keys do not change position at any time



The colour keys have a consistent function throughout the BBCi service

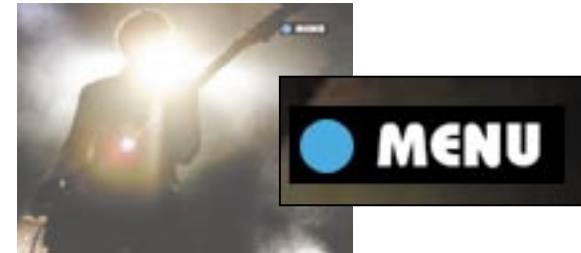


The colour keys have a consistent function throughout the BBCi service

Designing for interactive television: Navigation

Enhanced television

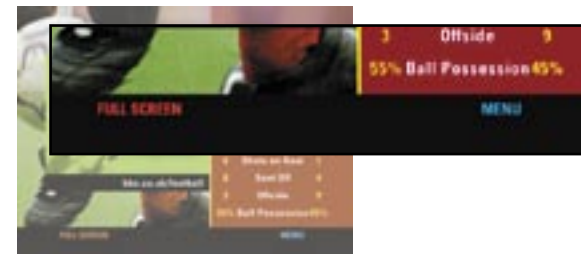
The content structure of different TV applications varies, and some have more advanced features than others. It is therefore important to use colour keys consistently within each service.



The blue key on e-TV is the menu key for all applications



The blue key should always be located on the right hand side of the screen

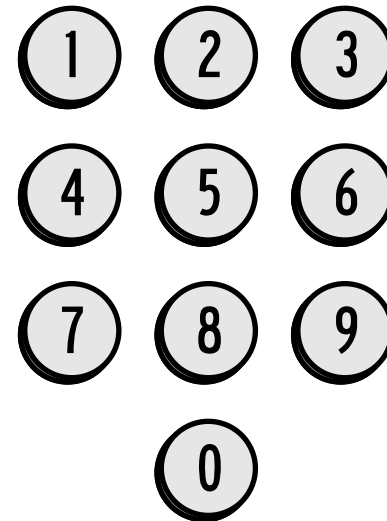


The red and blue key should never be next to each other as it will not correspond with their position on the remote control.

Designing for interactive television: Navigation

Basic guide to using number keys

- Do use number keys for one distinct, discrete kind of task per service (e.g. choosing menu items from numbered lists)
- Do make on-screen graphics for number navigation consistent throughout an entire application
- Do position number key navigation in the same place on every screen of a service where it is available
- Do use Gill Sans Bold at an adequate size to reinforce the BBC brand
- Do use words instead of numerals to represent number navigation
- Do not use numerals in a typeface or size that confuses them with plain text on the page



Number keys are perfect for making a choice from fewer than 10 items. If a viewer ever needs to type in two or more consecutive numbers, they require feedback to see what has been entered and how to make a correction.

Designing for interactive television: Navigation

Instructional text

Providing adequate guidance to viewers learning how to use an interactive application requires an understanding of how viewers “read” the television screen and a disciplined approach to consistency in interface and instructions.

Viewers tend to ignore or bypass text that looks like content when they are scanning for instructions:

- Make help text distinct from real English – keep it short and succinct
- Use colour to make help text stand out
- Don't refer to colour keys in colour (e.g. “Press RED”) if the legibility of the instruction is compromised in any way
- Position help text consistently throughout an application
- Remind the viewer how to exit through the services.
- Consider cross platform instructions ie. BACK on terrestrial vs. BACK UP on satellite



Remind the user how to exit or get back the application throughout the journey.



Throughout the application all instructional text is located at the bottom of the screen

Designing for interactive television: **Navigation**

All BBC services must use absolutely consistent instructional text

The user's goal is always mentioned first, followed by the action that is required to achieve that goal.

- To exit, press BACK UP
- To view, press SELECT

Keys are always referred to in capital letters, by these names

- RED, GREEN, YELLOW, BLUE

Write 'Press' to refer to a single key, for example

For more, press RIGHT/to exit, press TEXT

Note:

We have not tested the goal/action syle of instructional text it may be more consistent with the cognitive make-up of the task, and has been used for interactive voice response telephone services designed for the last 20 years.



If instructional text is shared between different platforms it is important to include the relevant prompt as the user will be looking for button mentioned in instructional text.

4 BBC branding

Branding: **BBC blocks**

Principles

The initials BBC and the BBC blocks are trade marks of the British Broadcasting Corporation and the copyright in the logo belongs to the BBC.

The BBC blocks must

- be reproduced from original files
- not be changed or distorted in any way
- always appear horizontally – not stacked or turned sideways
- not be embedded in text or sentences
- not be used as a pattern or as a design feature

Colour

- The BBC blocks may be reproduced in BBC blue, white or black only.
- The BBC blue reference is Pantone 2767. (If you are not using Pantone, match the final product to the Pantone reference.)

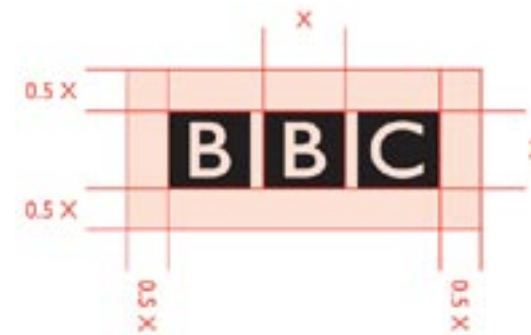
Minimum size



The minimum size for the BBC blocks is 10mm wide for print but for Television display the BBC must be legible.

Exclusion zone

- The BBC blocks must be kept free from graphics and text and separate and distinct from other trade marks, etc.
- The minimum exclusion zone around the logo in all directions must be equal to one-half of the width of a single block of the logo.



Branding: **BBCi** logo

BBCi logotype

The BBCi logotype consists of the 'BBC blocks', a red circle containing the letter 'i' and the 'holder' for the circle. The 'i' stands for 'interactive BBC'. The red circle represents the red button on a digital remote control: The button that launches interactive content. The 'holder' is designed to reinforce the BBC's ownership of the red button.

Use of the logo type

The precise position and proportion of all the logotype elements is fixed and must always be reproduced in the set relationship shown here. The elements must never be re-drawn or modified in any way.

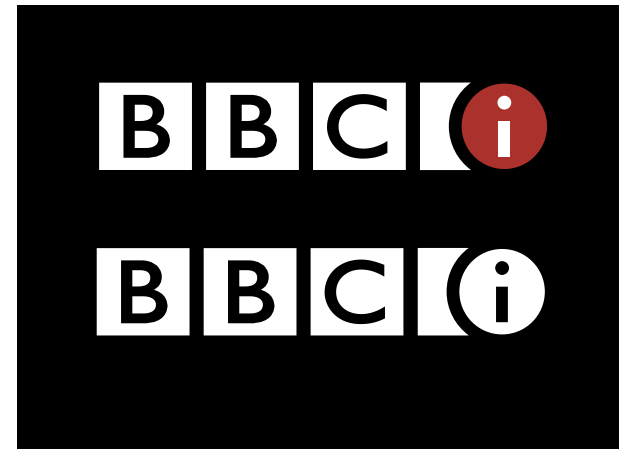
Master artwork

Always use master artwork when reproducing the BBCi logotype. It should never be recreated under any circumstances. Always ensure you are using the correct artwork for your application.

Printing the logotype

The use of the BBCi logotype in any printed material must be approved by the Head of BBC New Media Marketing.

For the full BBCi Brand styleguide please refer to the BBCi brand styleguide



Branding: Branding interactive services

When creating an interactive service it is important to create a seamless experience for the user to make sure the user experience is as cohesive as possible. The interactive service should be consistent with the linear brand and not be based on any web brand as the user will be accessing the service from a television and not a web portal.

All the BBC interactive services should have the BBC logo included throughout the application to ensure the service is credited back to the BBC. Although the logo does not need be on every screen the viewer should have no doubt they are using an application provided by the BBC.

If brand is not available

Sometimes an interactive service is based on content from the web and not linear television. in this case brand elements from other sources can be used but it is important to remember what works best for television design, so colour will sometimes need to be tweaked.

As deadlines in television are often very tight, the brand is not always available in time for it to be included in the design for the interactive service. If this is the case it is important to ensure the quality is to the highest standard possible.



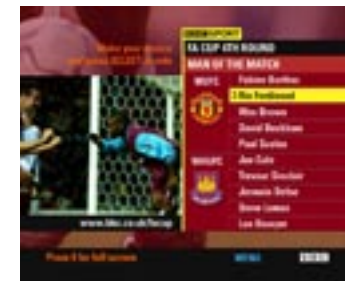
Linear programme brand for Test The Nation



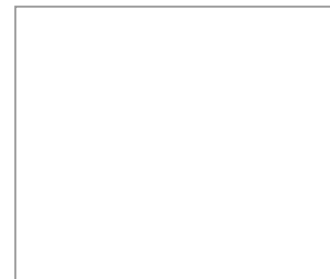
Interactive application for Test The Nation



Linear content brand for sport



Interactive application for sport

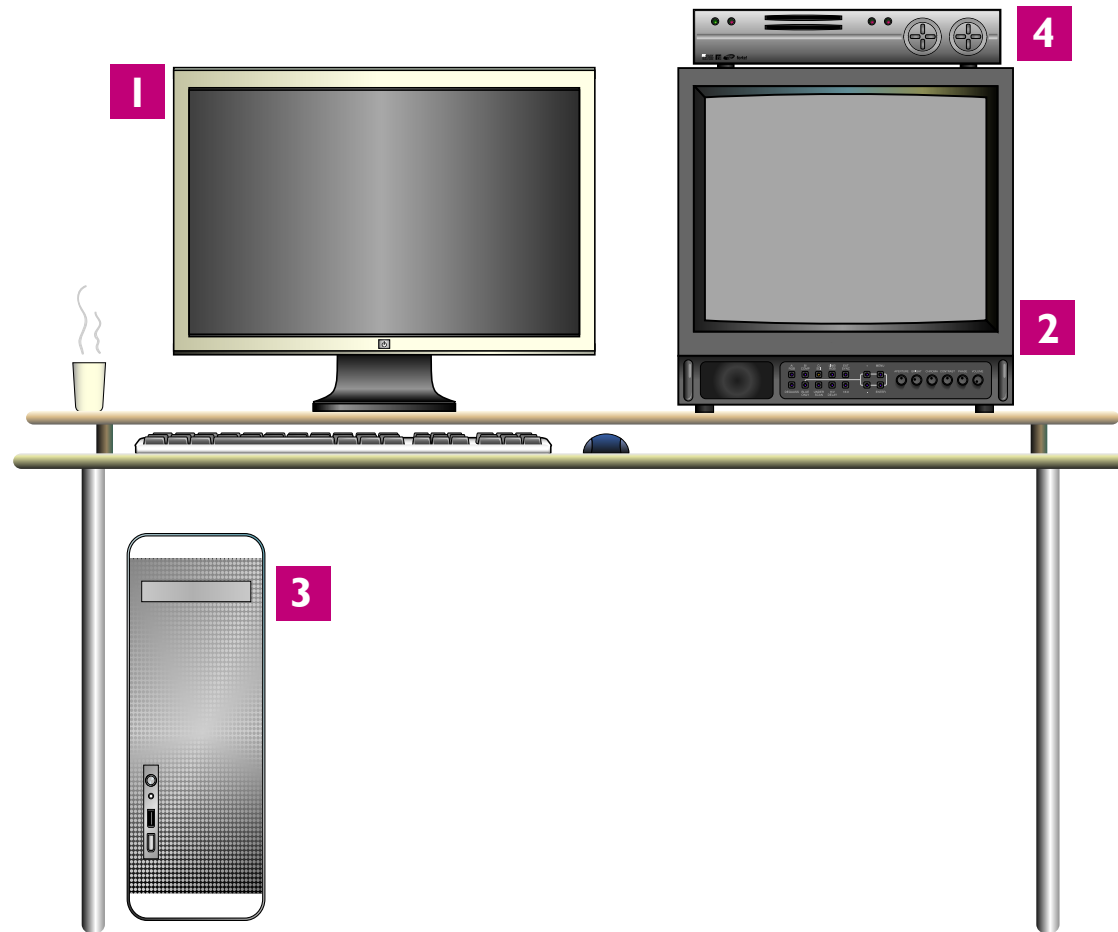


No brand available (lifestyle) because no corresponding linear program.



Brand created for interactive service service

Basic work station for BBC Interactive television design team



1. Monitor
2. Broadcast monitor
3. Mac/PC
 - Photoshop
 - Illustrator
 - After Effects(motion graphics)
 - Final Cut pro(editing)
 - Debabelizer (graphic compression and palette creation)
 - i-framer (MPHEG backgrounds)
4. STB's (DSat, DTT, DCab)
 - To ensure application graphics display correctly on the different STB's

Contact:

For further advice or information, or to add any feedback or additional information to this document, please contact:

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