



SPOTACULAR

BBC
CHILDREN
IN NEED

CAMPAIGN GUIDELINES 2023

Welcome to the BBC Children in Need SPOTacular style guide.

**This document provides
principles on how and when
to use our SPOTacular assets.**

This document outlines the use of assets which have been created specifically for BBC Children in Need. These assets supplement our BBC Core brand.

Style Guide Chapters

Click the links opposite for quick access to the relevant sections

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FOUNDATIONS

Our SPOTacular Campaign

At BBC Children in Need, we believe that **every child is spectacular** and through our fundraising and outreach we believe we can give children the chance to be the best they can be so they can feel **SPOTacular!**



SPOTacular Brand Blueprint

A framework that shows how our design assets sit together.

—
Core Logo is dynamic, confident and iconic

SPOTacular Logo is energetic and fun

Colour helps differentiate the brand

Typography creates a unified voice

Motion system expresses our multidimensional offer

Pudsey acts as a mascot for the brand

Spots connects the image used for content, topics and expressions

Project Photography feels uplifting and positive. It helps to tell a story and show the impact we have as a charity.

Fundraising Photography feels lively, fun and uplifting. It lives to rally the nation, inspire and bring our campaign to life.

Core logo

BBC
**CHILDREN
IN NEED**

SPOTacular logo



Colour



Typography

**WE RAISED
£57 MILLION**

Motion



Pudsey



Spots



Project photography



Fundraising photography



ELEMENTS

Core Logo

Core Logo

These are our core logos, used to brand our content and provide attribution

Usage guidance

- Limited usage to yellow on black and black on yellow
- Black on cream/white backgrounds
- Mono lockups can be used for photographic backgrounds for legibility

Primary lockup

Used on and off platform

Horizontal lockup

Used on smaller scale applications

Wordmark-only

Used in a very particular set of applications that already feature the BBC logo in a prominent position

⚠ Standalone wordmark only to be used in consultation with legal.

Please check with the brand team.

Primary lockup
On yellow

B B C
**CHILDREN
IN NEED**

Horizontal lockup
On yellow

B B C CHILDREN IN NEED

Wordmark-only
On yellow

CHILDREN IN NEED

Primary lockup
On cream

B B C
**CHILDREN
IN NEED**

Horizontal lockup
On cream

B B C CHILDREN IN NEED

Wordmark-only
On cream

CHILDREN IN NEED

Primary lockup
On black

B B C
**CHILDREN
IN NEED**

Horizontal lockup
On black

B B C CHILDREN IN NEED

Wordmark-only
On black

CHILDREN IN NEED

Core Logo

Each lockup has a set of three forms to allow us to flex and work within different spaces

Primary / stacked lockup

- > Always preferred for marketing
- > Used for brand awareness
- > Largest visual footprint

Alternative / horizontal lockup

- > Commonly used in small digital spaces or extreme horizontal formats
- > Used for brand awareness

Wordmark-only

- > Shorthand lockup
- > Used in a very particular set of applications that already feature the BBC logo in a prominent position

⚠ Standalone wordmark only to be used in consultation with legal.

Please check with the brand team.

Primary lockup On leaflet



Wordmark only On social



Horizontal lockup On website header



Core Logo

Clearspace, pixel grid and minimum size ensure our lockup is clear at all times

The BBC Children in Need primary lockup is based on a precise grid that ensures pixel perfect scaling in digital applications. In combination with clear space and sizing rules, it ensures the lockup is always crisp and clear.

Clearspace

The clear space is 1x BBC block. This space should be kept free from other graphic elements to protect the lockup.

Minimum size

For most use cases, the lockup should not appear less than 40px high (10mm for print).

Clearspace
1x BBC block all around



Minimum size
For print and digital



Logo

In Aid of logo

In aid of logo

The 'In aid of' logo should be used any time we or our partners are selling merchandise.

The registered charity number must always appear when the BBC Children in Need logo is present. These details do not have to sit directly with the logo, they just need to be somewhere on the design.

The information which needs to appear is: © BBC 2022 Reg. charity England & Wales no. 802052 and Scotland no. SC039557.

For corporate partners, the following information must appear on the piece too: BBC Children in Need, Pudsey Bear and Blush are trade marks of the BBC and are used under licence.

IMPORTANT

Speak to your BBC Children in Need contact to confirm your charity donation statement and licensing line required by law.

Primary lockup
On yellow or cream

IN AID OF
B B C
**CHILDREN
IN NEED**

Horizontal lockup
On white

IN AID OF **B B C** **CHILDREN IN NEED**

Primary lockup
On black

IN AID OF
B B C
**CHILDREN
IN NEED**

Horizontal lockup
On black

IN AID OF **B B C** **CHILDREN IN NEED**

Logo

We're supporting logo

We're supporting logo

The 'We're supporting' logo should be used by our partners, unless using the 'In aid of' logo in the case of selling merchandise.

The same guidance applies as detailed on the previous pages. All logos are available in black and white.

Make sure that you use the correct version of the logo - if unsure please get in touch with a member of the BBC Children in Need team.

The information which needs to appear is: © BBC 2022 Reg. charity England & Wales no. 802052 and Scotland no. SC039557.

For corporate partners, the following information must appear on the piece too: BBC Children in Need, Pudsey Bear and Blush are trade marks of the BBC and are used under licence.

IMPORTANT

Speak to your BBC Children in Need contact to confirm your charity donation statement and licensing line required by law.

Primary lockup
On yellow or cream

WE'RE SUPPORTING
B B C
CHILDREN
IN NEED

Horizontal lockup
On white

WE'RE SUPPORTING B B C CHILDREN IN NEED

Primary lockup
On black

WE'RE SUPPORTING
B B C
CHILDREN
IN NEED

Horizontal lockup
On black

WE'RE SUPPORTING B B C CHILDREN IN NEED

Logo

Our logos are also available in a Welsh dual language version

This must only be used on dual language communications.

The same guidance applies as detailed on the previous pages.

Welsh core logo
1x BBC block all around

B B C
PLANT MEWN ANGEN
CHILDREN IN NEED

Welsh In Aid of / We're Supporting logos

ER BUDD / IN AID OF

B B C
PLANT MEWN ANGEN
CHILDREN IN NEED

NI'N CEFNOGI / WE'RE SUPPORTING

B B C
PLANT MEWN ANGEN
CHILDREN IN NEED

Logo

For partnerships, always use the primary or stacked lockups. Where possible, align the logos horizontally

Partnership standard template

The most common approach to partnerships.

We should aim for equal height and spacing across all sponsors, using horizontal footprint logos wherever possible.

BBC
CHILDREN
IN NEED

LOGO

BBC
CHILDREN
IN NEED

X

X

X

X

LOGO

Logo

Logo placement and prominence on touchpoints

Front and centre

By default, our logo is used in the top centre of the layout in a leading position. It should be positioned in a way that maximises attribution and ensures it can play an active and leading role in the user experience (e.g. PowerPoint covers).

Alternatively it can be placed smaller in the top or bottom left in a more recessive role to let content take the lead (e.g. PowerPoint inside pages).

One at a time

We have one logo asset; we must not use multiple BBC Children in Need logos on one design. Use it once and with confidence.

Don't fill the letterforms

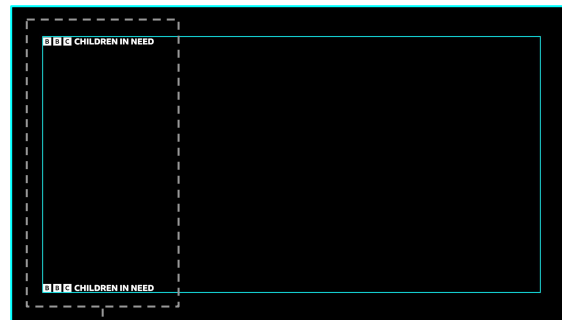
When using on content or in physical space, we do not fill the letterforms.

Leading logo placements



Leading

Recessive logo placements



Recessive

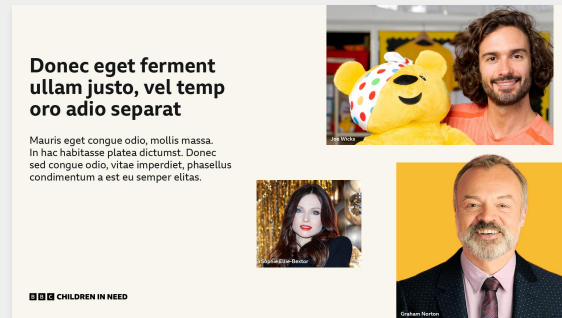
Leading logo

On notebook



Recessive logo

On presentation slide



Logos

What not to do

1. Don't recreate or change the lockup. This includes the spacing, sizing or arrangement of a lockup
2. Don't change the typeface of the lockup
3. Don't distort lockups
4. Don't use and mix old brand elements with new
5. Don't add any filters or effects
6. Don't change or add to the established lockup colourways — these have been created to work on our core backgrounds
7. Don't place the lockup inside a shape or patch that's not a spot
8. Don't add Pudsey to the lockup
9. Don't use the yellow lockup on cream or white backgrounds as it creates accessibility issues

1. Don't recreate or change the lockup



BBC
CHILDREN
IN NEED

4. Don't use and mix old brand elements with the new elements



BBC
CHILDREN
IN NEED

7. Don't place the lockup inside a shape or patch that's not a spot



BBC
CHILDREN
IN NEED

2. Don't change the typeface (this includes lowercase Reith)



BBC
Children
In Need

5. Don't add any filters or effects



CHILDREN IN NEED

8. Don't add Pudsey to the lockup



3. Don't distort lockups



BBC CHILDREN IN NEED

6. Don't change or add to the established lockup colourways



BBC
CHILDREN
IN NEED

9. Don't use the yellow lockup on cream (Accessibility issues)



BBC
CHILDREN
IN NEED

Logo

Motion brings our logo to life in broadcast and digital

Our logos have been designed as motion assets and can be used to enhance certain moments.

They come in two levels of expressiveness and should always be deployed appropriate to the content.

—

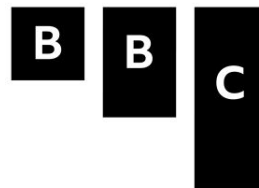
Raise

Our most commonly deployed, used in toned-down spaces from transition in from zero.

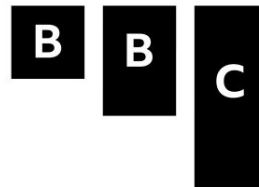
Burst

We use this mechanic in our more expressive brand moments which resolves to a static form.

Raise



Burst



SPOTacular Identity

SPOTacular Logo

These are our SPOTacular logos, used to introduce and bring our campaign to life

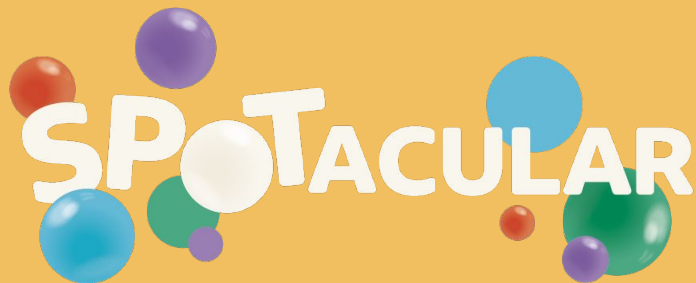
Usage guidance

> Variations for use on yellow, cream and white

> Choose the version which gives the most standout for use on top of imagery

Examples shown within the inspiration section of this document

SPOTacular
On yellow



SPOTacular
On white/cream



SPOTacular Logo

For partnerships, our BBC Children in Need logo must always be present, either through lock up with SPOTacular, or alongside the partner logo in another place on the design.

Partner standard template

Our In aid of and We're supporting logos are available for partners to use.

We should aim for equal height and spacing across all sponsors, using horizontal footprint logos wherever possible.

The partners logo always appears separately to SPOTacular, and our preferred layout displays the BBC Children in Need logo alongside the partner logo to strengthen the partnership visually.

SPOTacular x BBC Children in Need lock up (In aid of logo)

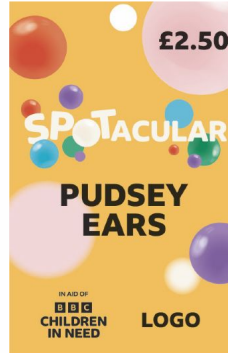


SPOTacular x BBC Children in Need lock up (We're supporting logo)



Swing tag example (in aid of logo)

Core logo and partner logo placed away from SPOTacular



Poster example (We're supporting logo)

Core logo and partner logo placed away from SPOTacular



SPOTacular Logo

SPOTacular logo placement and prominence on touchpoints

Front and centre

The SPOTacular identity should be positioned in a way that maximises attribution and ensures it can play an active and leading role in the campaign.

Alternatively it can be placed smaller in the top or bottom left in a more recessive role to let content take the lead (e.g. PowerPoint inside pages).

For partners, by default, our SPOTacular logo should be locked up with our We're supporting BBC Children in Need logo.

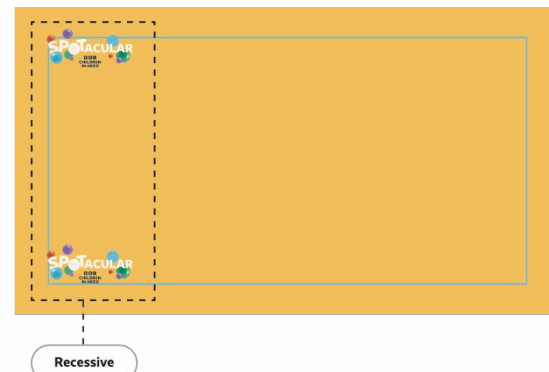
One at a time

We have one logo asset; we must not use multiple BBC Children in Need or SPOTacular logos on one design. Use it once and with confidence.

Leading logo placements



Recessive logo placement



Example



Example



SPOTacular Logo

SPOTacular logo placement and prominence on touchpoints

What not to do

- > Don't recreate or change the lockup. This includes the spacing, sizing or arrangement of a lockup
- > Don't change the typeface of the lockup
- > Don't distort lockups
- > Don't use and mix old brand elements with new
- > Don't add any filters or effects
- > Don't change or add to the established lockup colourways — these have been created to work on our core backgrounds
- > Don't place the lockup inside a shape
- > Don't move or alter the spots within the lockup.

Don't recreate or change the lockup



Don't change the typeface



Don't distort lockups



Don't use and mix old brand elements with new elements



Don't add any filters or effects



Don't change or add to the established lockup colourways



Don't place the lockup inside a shape



Don't move or alter the spots within the lockup



Don't use full Pudsey locked up in to the lockup

SPOTacular Logo

Motion brings our SPOTacular campaign to life in broadcast and digital

Our SPOTacular logos have been designed as motion assets and can be used to enhance certain moments.

They come in three levels of expressiveness and should always be deployed appropriate to the content.

—

Pop

A quick pop of SPOTacular, perfect for adding as a small sign off on a piece of content.

Burst

A softer animation which is best suited as a small burst of SPOTacular where we're asking for support - areas such as lower thirds for TV alongside a donation message.

Bounce

We use this mechanic in our more expressive brand moments which resolves to a static form. Perfect for rallying a fundraiser and using as a full screen visual.



SPOTacular Logo

Flexing SPOTacular for different purposes

SPOTacular is the campaign identity used to introduce and represent the campaign as a whole. SPOTacular allows us to talk about all things fundraising, in effect replacing the word 'spectacular' with SPOTacular throughout.

The spots can be flexed to suit different executions, for example, if used to compliment photography we'd employ a simpler version but for stand alone visual identity we would go all out using a mix of 3D and flat spots to give a feeling of depth, excitement and energy.

SPOTacular

Represents the campaign as a whole. Used when we want to go all out, using a mix of 3D and flat spots to create excitement around our campaign.



The Great SPOTacular

We emphasise our big night of entertainment and use 'The Great SPOTacular' to introduce when using as a title, for instance on fundraising packs.



SPOTacular

A simpler version of SPOTacular when used alongside photography for instance. We also use this version to talk about our SPOTacular fundraisers, SPOTacular challenges or individual programmes.



SPOT identities

We flex the identity, taking the SPOT from SPOTacular to...

- > shine a SPOTlight on our projects and impact.
- > highlight LOCAL and put a SPOT on the map.
- > showcase 'Our SPOT'. A chance for our partners in particular to bring the focus to the local area and use their SPOT to highlight the projects that are really close by - the grassroots projects we support.



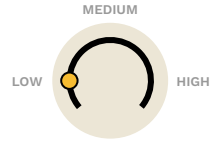
Colour

Primary Colour

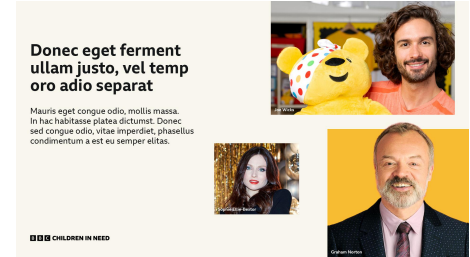
Our primary colour is yellow.

The use of yellow can flex to speak to different audiences or content

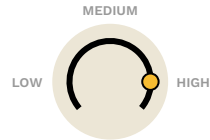
Tell a story
Informing, communicating



Level of Expression



To rally
Inspiring, celebrating



Level of Expression



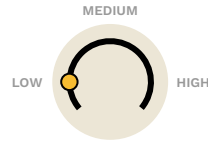
Accent Colour

The use of accent colours can flex to speak to different audiences or content.

Note:
Our Expression dials are indicative not prescriptive of the best function for each design element.

This doesn't cover all situations therefore certain guidance may need to flex from time to time.

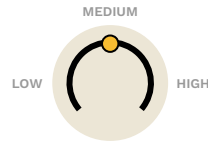
Tell a story Informing, communicating



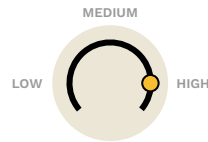
Level of Expression



Drive action Inspire, celebrate, entertain



Level of Expression



Level of Expression



Colour

BBC Children in Need palette

Core colour

Our Honey yellow is the most dominant and recognisable colour, Warm and uplifting, it should be used in the lockup and graphical elements throughout the experience to signal to users which brand they are seeing.

Supporting neutral colours

Honey yellow has complementary lighter and darker colours that exist to aid the legibility of text. Cream is used as a soft, warm base to all communications whilst the white and black ties us to the wider BBC.

Accent colours

These are born from the world of Pudsey and are mostly seen in the Spots. Our accent colours allow for tonal range.

Core colour

Honey yellow

R247 G188 B49
#F7BC31
C0 M30 Y80 K0
PMS 142

Supporting neutral colours

Cream

R249 G246 B237
#F9F6ED
C3 M3 Y9 K0
PMS 9345

White

R255 G255 B255
#FFFFFF
C0 M0 Y0 K0

Black

R0 G0 B0
#000000
C0 M0 Y0 K100

Accent colours (mostly seen in Spots)

Green

R3 G167 B127
#03A77F
C78 M0 Y62 K0
PMS 339

Blue

R38 G200 B225
#26C8E1
PMS 2985
C67 M0 Y13 K0

Lilac

R171 G127 B211
#AB7FD3
C44 M56 Y0 K0
PMS 528

Pink

R251 G217 B219
#FBD9DB
C2 M22 Y11 K0
PMS 196

Red

R243 G90 B45
#F35A2D
C0 M75 Y90 K0
PMS 7416

Type

Primary typeface

**BBC Children in Need's
primary typeface is
BBC Reith Sans supported
by BBC Reith Rounded**

BBC Reith Sans XBold
BBC Reith Sans Bold
BBC Reith Sans Regular

BBC REITH ROUNDED XBOLD
BBC REITH ROUNDED WOBBLY

Type

Four core styles form the basis for type treatment across our portfolio

These are our four core type styles and form the basis for all typography. If another tier is needed it should be extrapolated from this core set.

For example, subheads can be created by setting body copy in Bold.

Energised headlines

We can use BBC Reith Sans Extra Bold and BBC Reith Rounded Wobbly in all caps for situations when we want to be extra expressive.

Elevated headlines

We use the more functional BBC Reith Sans Bold in sentence case for all elevated headlines.

Body copy

We use BBC Reith Sans Regular for all long-form copy for its clarity.

Detail

This covers everything from metadata tags, links and captions. These pieces of information typically use lighter shades or colour to indicate function.

Energised headlines

**WE RAISED
£57 MILLION**

XBold

All caps

Body

Whether you're selling Pudsey biscuits or competing for top baker, there's no easier way to raise last-minute funds than by grabbing your apron and baking to change young lives!

Regular

Sentence case

Elevated headlines

**Let us know how
you're fundraising**

Bold

Sentence case

Detail

Inspirational recipes
25th October

Regular

Sentence case

Type

We only use BBC Reith Rounded Wobbly in certain instances

It's intended for headings at large sizes, rather than for extended passages of body copy, typically used to pull out key words.

Display

It's typically used with short sentences and is designed to entice readers into the following body copy.

Body copy

We use Reith Sans for all long-form copy. It doesn't call attention to itself and is designed to perform well at small scales.

Display

WE RAISED £57 MILLION

Body

Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat.

Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper suscipit lobortis nisl ut aliquip ex ea commodo consequat. Duis autem vel eum iriure dolor in hendrerit in vulputate velit esse molestie consequat, vel illum dolore eu feugiat nulla facilisis at vero eros et accumsan et iusto odio dignissim qui blandit praesent.

Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper suscipit.

Detail

Find out more at bbc.co.uk/pudsey
© BBC 2022

Type

What not to do

1. Don't use random colours
2. Don't make line lengths too long or short
3. Don't use italics for headlines or body copy
4. Don't use Reith Serif, this is reserved for BBC News
5. Don't right-align text in left-to-right language content
6. Don't rotate text
7. Don't pair Reith with any other typefaces
8. Don't add effects to typography e.g. glows, drop shadows or bevels

1. Don't use random colours



CHANGING YOUNG LIVES ACROSS THE UK

Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat.

2. Don't make line lengths too long or short



Across the nations, fundraisers from all walks of life come together to support us – from marathons to cake sales, to school events and our brilliant corporate partners – every sponsor, every pair of ears bought, every pound popped in a bucket helps change lives.

3. Don't use italics for headlines or body copy



BBC CHILDREN IN NEED APPEAL

4. Don't use Reith Serif, this is reserved for BBC News



It's time to get together

5. Don't right-align text unless text is in an R-L language



The 'Children's Hour' Christmas Appeal, was presented by Sooty and Harry Corbett. The Christmas Day Appeals continued on TV and radio until 1979.

6. Don't rotate text



JOIN THE MOVEMENT

7. Don't pair Reith with any other typefaces



TRANSFORMING YOUNG LIVES

8. Don't add effects to type



£1 BILLION RAISED

Pudsey

Primary Pudsey

BBC Children in Need's Pudsey has a number of key features

His key personality traits:

Active

- Motivating
- Confident
- Energising

Grown-up

- Cross-generational
- Cheeky
- Personable

Sensitive

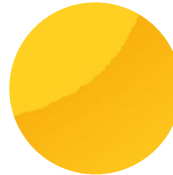
- Sincere
- Kind
- Empathetic



Pudsey's key features



Bandana



Gradients



Poses



Motion

This is always referred to
as a bandana verbally.

Pudsey

The use of Pudsey can flex to speak to different audiences or content

Tell a story
Informing, communicating



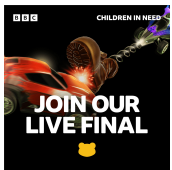
To Rally
Inspiring, celebrating

Most functional

Most expressive

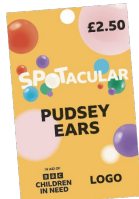
Silhouette

Useful as a shorthand identifier of the brand for younger audiences, charity sectors and corporate comms



Isolated head

Used to introduce a hit of Pudsey within any smaller brand spaces eg. social



Welcoming, thinking

These poses are reserved for the more informative and serious topics



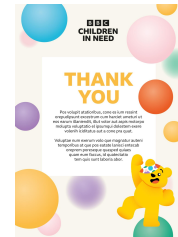
Power pose, waving, hugging

The most common use case poses, they're multi-audience and designed to grab attention



Fist-pump, jump for joy

Loud and beaming with optimism



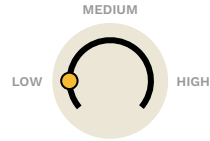
Pudsey Level of expression

Note:

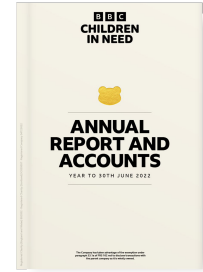
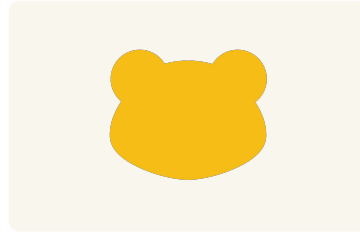
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This doesn't cover all situations therefore certain guidance may need to flex from time to time.

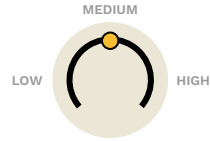
Tell a story Informing, communicating



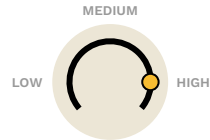
Level of Expression



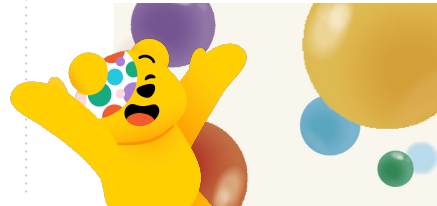
To rally Inspiring, celebrating



Level of Expression



Level of Expression



Pudsey

Using Pudsey's head silhouette

Our Pudsey head silhouette is useful as a shorthand identifier of the brand and for young audiences. It gives a subtle nod to our brand, but must only be used where our BBC Children in Need logo is also present.

It can also be used to house short bursts of copy.

Pudsey + Spots

When mixing with spots, make sure its a primary element and not recessive or mixing into the background.

Having Pudsey larger than the spots and central position helps, remember the spots are part of Pudsey's world and not the other way around.

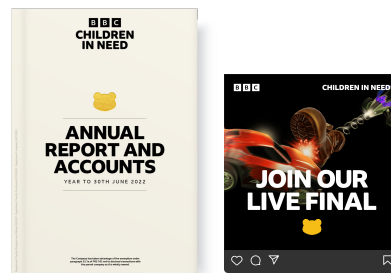
Silhouette

As a signifier paired with a CTA



Silhouette

As a nod to the brand and always close to BBC and 'Children In Need' lockups



Silhouette

As the expressive element in a layout
If paired with Spots, it should be the leading element and not as part of the pattern



Pudsey

Using Pudsey's isolated head or full body

Front and centre or left/right aligned

As these are the most expressive assets, they can be used front and centre or left/right aligned to make space for text.

However, the same rules as the silhouette applies when pairing with Spots.

Pudsey + Spots

When mixing with spots, make sure its a primary element and not recessive or mixing into the background.

Having Pudsey larger than the spots helps, remember the spots are part of Pudsey's world and not the other way around.

Pudsey must never sit directly on yellow - use spots behind him to give him full visibility, or stick with a cream/white background to allow Pudsey to be the centre of attention.

Isolated head
Left/right aligned



Full body Pudsey
Left/right aligned



Isolated head
Front and centre



Full body Pudsey
Front and centre



Pudsey

Silhouette of Pudsey's can also be used in CTA's

Shorthand

Our shorthand can be used to refer to the brand. It always appears within the context of BBC Children In Need.

Examples: CTAs, UI button, foiling

There are two types of CTAs:

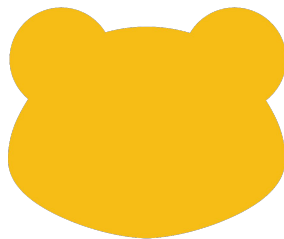
Bar

Our most common CTA, standard for most billboard formats, social posts.

Float

For touchpoints that don't have a defined edge (like wraps) or due to resizing, unique canvas or restrictive safezones (like responsive website layouts). In the case of the website, this is housed inside a button.

Our shorthand



CTA build

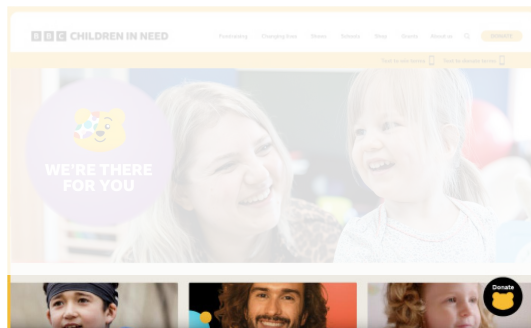
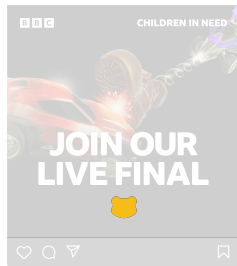
CTA bar height	4X
CTA footprint	3X
Pudsey head	2X
Text	1X



Shorthand

Message

In action



Isolated head



Pudsey

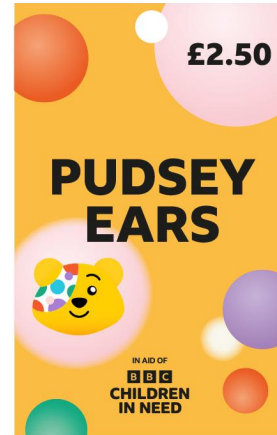
Isolated heads can be used for smaller scale communication spaces

Front and centre or left/right aligned

Used to introduce a hit of Pudsey within any smaller brand spaces eg. social.



In action



Pudsey

Full body poses are designed to carry varying tones or messages

They contain underlying body language cues and are typically reserved for the more expressive brand moments.

He is our most important asset so we should deploy him with care.



Welcoming



Thinking



Power-pose



Waving



Hugging



Fist-pump



Jump for joy

Pudsey

Static poses

These Pudsey poses are reserved for the more informative and serious topics. They have a sensibility to them and display a more delicate range of emotions.

They're able to live alongside information with weight while not drawing too much attention to himself.

Welcoming

In this measured pose, Pudsey looks right at us, charming us and welcoming us in.

Usage: when you want a more ambient Pudsey, that feels warm, kind and sincere. He's there to set the tone.

Thinking

Pudsey's only sitting pose. He's considering, pondering or reflecting on something with sincerity.

Usage: when you want a more ambient Pudsey, that feels empathetic to the stories being shared.

Welcoming



Thinking



Pudsey

Static poses

These are the most common use case Pudsey poses. They're navigation-led and designed to grab attention.

They can shine a light on certain information, ask for donations or give a confident sense of direction.

Power pose

Upbeat, assertive and ready. Pudsey's here to help and get the job done!
Usage: when you want Pudsey to be right, front and centred. Here Pudsey feels the most confident, ready to go.

Waving

Positive and bright, this is Pudsey waving to us like we're old friends.
Usage: when you want Pudsey to be right, front and centred. Pudsey is motivating, waving at audiences to get involved.

Hugging

The warmest of hugs! Pudsey is congratulatory as well as reassuring, and charmingly askew.
Usage: when you want Pudsey to be right, front and centred. Pudsey is personable and inviting.

Power pose



Waving



Hugging



Pudsey

Static poses

These are our most expressive set of poses. They're louder, more energetic and beaming with optimism.

They're able to celebrating milestones, money raised or an all round well done.

Fist-pump

Pudsey's full of energy, and it's all for us. He's cheering us on, and knows we can achieve anything together!

Usage: When you want Pudsey at his most expressive. Pudsey is celebrating milestones and everyone's achievements.

Jump for joy

A celebratory moment of achievement and success. His joy is palpable, and he can't contain his excitement.

Usage: When you want Pudsey at his most expressive. Pudsey here is energising and his cheeky personality comes through the most here.

Fist-pump



Jump for joy



Pudsey

We can crop Pudsey's full form to flex across touchpoints

Pudsey's our most important asset so when we use him we do so with extra care. We can use all seven of his poses, depending on the audience and tone of touchpoint.

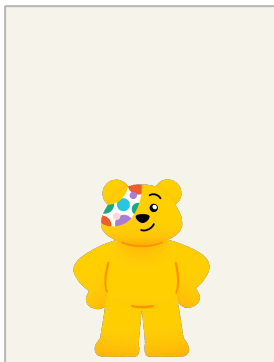
Pudsey can appear in full form or cropped vertically. Here's some guidance on how to best crop his body, this way we're still allowing features like his hands or arms to be present and make it easier for audiences to understand his poses even when cropped.

Midriff crop

½ his body visible

Ensure that his arms are still present in the crop

Pudsey full body



Midriff crop



Pudsey

What not to do when implementing Pudsey

1. Don't have more than one Pudsey on a page
2. Don't add any assets or decorate Pudsey without prior approval
3. Don't crop Pudsey's face
4. Don't flip or rotate Pudsey
5. Don't add any filters or effects
6. Don't mix new Pudsey with legacy Pudsey

1. Don't have more than one Pudsey on a page



2. Don't add any assets or decorate Pudsey without prior approval



3. Don't crop Pudsey's face or use a cropped head



4. Don't flip or rotate Pudsey



5. Don't add any filters or effects



6. Don't mix new Pudsey with legacy Pudsey



Pudsey

Motion brings out Pudsey's personality

We have three looped animations derived from our full poses available to bring Pudsey to life.

They are typically reserved for the more expressive brand moments.

He is our most important asset so we should deploy him with care.

Welcoming motion sequence



Power pose motion sequence



Fist-pump motion sequence



Pudsey

Using with spots

Raise

Used alongside the spots in toned-down spaces eg: 'Please donate', 'Stay in touch' and 'Sign up'.

Burst

Reserved for more expressive and energetic moments eg: 'Changing young lives', 'Thank you to all!' and 'Welcome to the show'

Raise



Burst



Pudsey leading the way

Pudsey Using with SPOTacular

The SPOTacular logos do not feature Pudsey as a fixed asset, to give creative freedom to dial up or down the visual impact Pudsey has on a design.

For youth audiences, this may mean we use the silhouette version for a fresher look, whereas for a piece aimed at schools the full Pudsey head feels more appropriate.

We do not use full Pudsey locked in to the SPOTacular logo.

Pudsey + Spots

When using Pudsey, he should be prominent. Remember the spots are part of Pudsey's world and not the other way around.



Paired back Pudsey



Spots

Spots

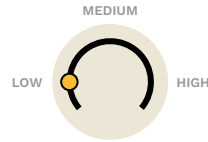
Spot styles can flex to speak to different audiences or content

Note:

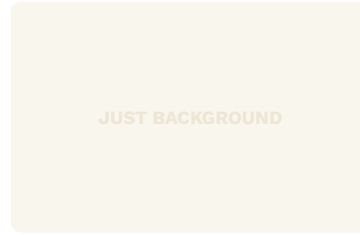
Our Expression dials are indicative not prescriptive of the best function for each design element.

This doesn't cover all situations therefore certain guidance may need to flex from time to time.

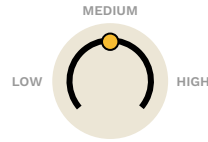
Tell a story Informing, communicating



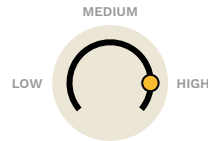
Level of Expression



To rally Inspiring, celebrating



Level of Expression



Level of Expression



Spots Implementation principles

Colour and number

Yellow should always be the predominant coloured spot. Spots can feature anywhere from two to all five of accent colours.

Blurred spots

Depending on their position, spots should have varying amounts of blur to create a sense of depth.

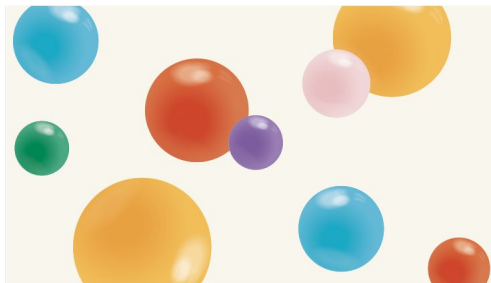
Real world depth

In able to further capture the sense of depth – Pudsey, talent or typography can live among a layered world of spots with varying depths of field.

Breaking out of the grid

Make sure the spots are always random, not uniform. They're should shift around the canvas, creating asymmetry while often bleeding off the canvas.

Colour and number



Blurred spots

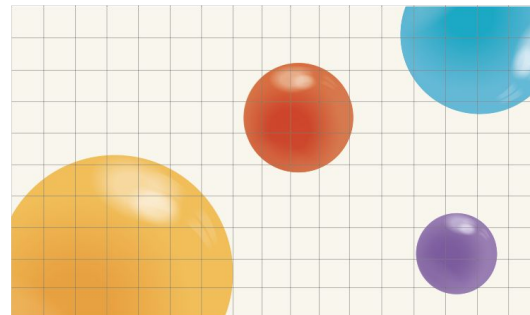
(This may vary depending on the scale of the touchpoint)



Real world depth



Breaking out of the grid

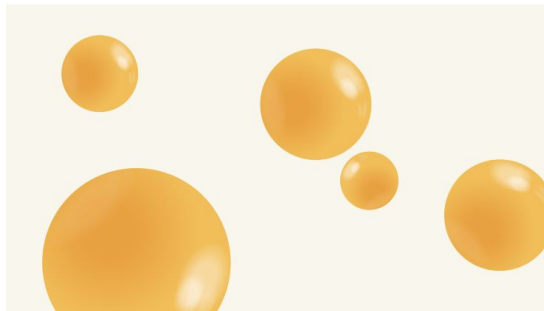


Spots

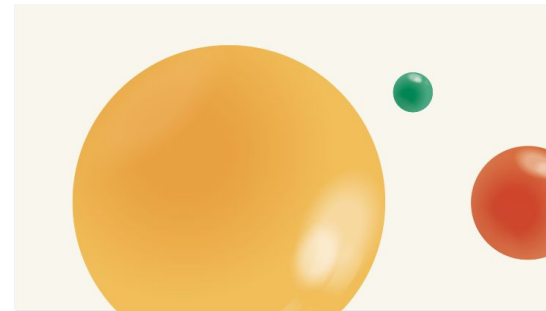
What not to do when implementing spots

1. Don't have spots all the same colour
2. Don't have extreme scales
3. Don't overcrowd
4. Don't layer too many together

1. Don't have spots all the same colour



2. Don't have extreme scales



3. Don't overcrowd



4. Don't layer too many together



Spots

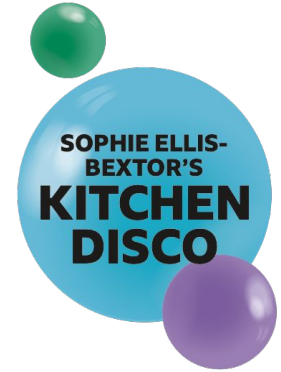
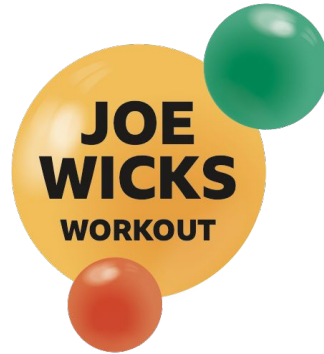
They can also play a functional role within the brand

Spots can be used to hold and emphasise short headline copy or hero statistics. They can also be used to house and elevate talent imagery.

Badging system

We can create variety by mixing and matching spot colours, playing with scale and ensuring three smaller spots orbit the main content.

Badging system



Housing copy / statistics



Photography

Photography Impact related photography

As a charity, we are here to support children and young people, so it will be no surprise that we also want to be child-focused through our photography.

Impact related photography

We show the children we support in a positive, inspiring way.

We show true diversity of the children and projects we support, where natural, authentic and, most importantly, positive emotions are absolute musts.

Whilst our photography is always positive, where possible we hint at a challenge overcome.

Colour highlights create a sense of vibrancy, especially when it's our iconic yellow. We aim to capture a hint of yellow in all our photography.

Photography should never feel clichéd, cold, staged, functional, negative or be treated in monotone. Our photography is absolutely key in forming an emotional connection with audiences. With this in mind, using relevant imagery in a relevant way as much as we can is crucial.

If you need photography demonstrating projects, children or our work, please ask the creative team.



Photography

Photography to rally support

We also use photography in order to inspire people to support, enabling us to continue to support children and young people.

Fundraising photography

We show inspiring ways to get involved, rallying the nation.

We are naturally inclusive and accessible, encouraging our supporters to get involved through our photography.

We show true diversity of our audiences and supporters.

Our photography is absolutely key in inspiring and rallying audiences, whether that be on social channels, digitally or in print. With this in mind, using relevant imagery in a relevant way as much as we can is crucial.

Colour highlights create a sense of vibrancy, especially when it's our iconic yellow. Our images always contain yellow to bring a strong brand read to our content.

Photography should never feel clichéd, cold, staged, functional, negative or be treated in monotone.

If you need photography demonstrating people supporting us, please ask the creative team.



INSPIRATION & REFERENCE

Putting it all together

Putting it all together

Step by step guide for designing content

We've developed a system that's been designed to flex across audiences for different types of content, this should inform which asset should be used and how.

STEP 1

Audience

Who are you talking to?

+

STEP 2

Content

What do you want
your content to do?

+

STEP 3

Design

What does this look like?

Putting it together
Scenario #1
Annual report

STEP 1

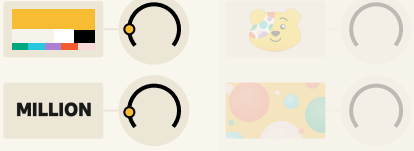
Who are you talking to?
Charity sector, internal teams

STEP 2

What do you want
your content to do?
Tell a story

STEP 3

What does this look like?



Putting it together

Scenario #2

On-screen graphics

STEP 1

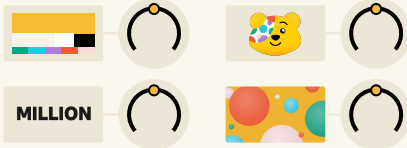
Who are you talking to?
Multiple audiences

STEP 2

What do you want
your content to do?
To rally

STEP 3

What does this look like?



Putting it together
Scenario #3
Social posts

STEP 1

Who are you talking to?
Young families

STEP 2

What do you want
your content to do?
To rally

STEP 3

What does this look like?



Putting it together

Scenario #4

Rocket League social promotion

STEP 1

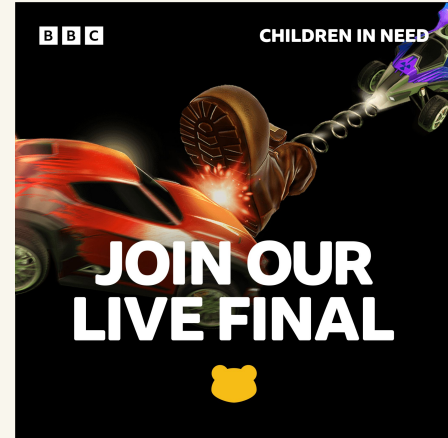
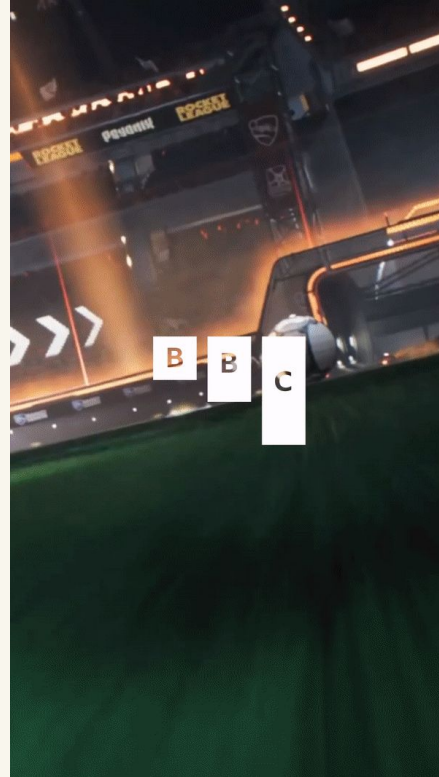
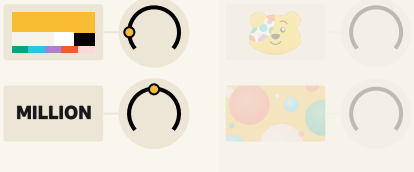
Who are you talking to?
Young adults (16-24)

STEP 2

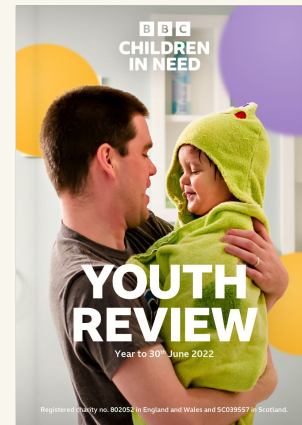
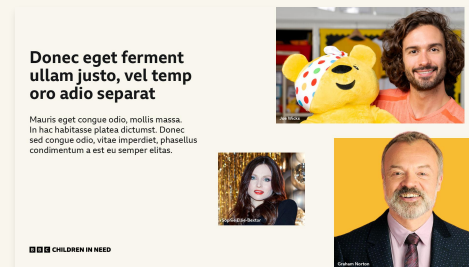
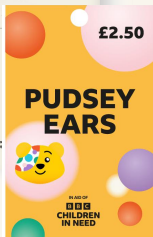
What do you want
your content to do?
Tell a story

STEP 3

What does this look like?



Identity in action



Merchandise / Product Development

Merchandise

We understand that merchandise and products require additional, flexible ways of using our brand assets, including patterns, colourways and the use of Pudsey.

We have an additional range of assets that can be used for this purpose, giving the opportunity for you to create patterns and designs which suit the product requirements.

All product design must be created alongside our trading team and brand team for approval.

Please get in touch to request additional guidance and assets.

THANK YOU

If you have any questions on what's covered in this guide please contact:

cindesign@bbc.co.uk