



Digital Production Guidelines:

BASF 'We Create Chemistry' banners

- 01. Introduction
- 02. Animated banners
- 03. Animation variants
 - 04. The Leaderboard variant
 - 05. The MPU variant
 - 06. The Double-MPU variant
- 07. Backup images and static banners
- 08. Asset preparation
 - 09. Regionalised assets
- 10. BASF logo - corporate guidelines
 - 11. BASF logo - usage in banners
- 12. Corporate colours
- 13. Text settings
 - 14. Text placement
 - 15. The Call to Action (CTA)

The purpose of this document is to provide insight into how **BASF WCC digital banner creatives** currently work, and to outline the standards that need to be followed in order to ensure consistency with existing content.

It is intended for use as **an internal guide**, and aims to provide a comprehensive walkthrough of the production design process through a collection of storyboards, visual and descriptive references, official corporate guidelines and unofficial design methodologies that have been established over the course of a long working relationship with BASF.

If anything is unclear, or if a more (or less!) detailed explanation is required of any point, then please do not hesitate to contact us - our team is always happy to help.

- **Dave Norman**
Account Director
e: dave.norman@wellcomww.co.uk
m: +44 (0) 7740 062 827
- **Angela Moon**
Senior Project Manager
e: angela.moon@wellcomww.co.uk
m: +44 (0) 7714 767 600



A typical BASF WCC banner campaign will usually demand large numbers of unique formats, multiple creative adaptations and translations for numerous markets.

Due to the high volume of work, the number of assets involved in each banner is kept low, and the animation is relatively uncomplicated, allowing us to produce work with speed, accuracy and efficiency.

In banners where we use only a single background image (fig 1.1) the animation works as follows...

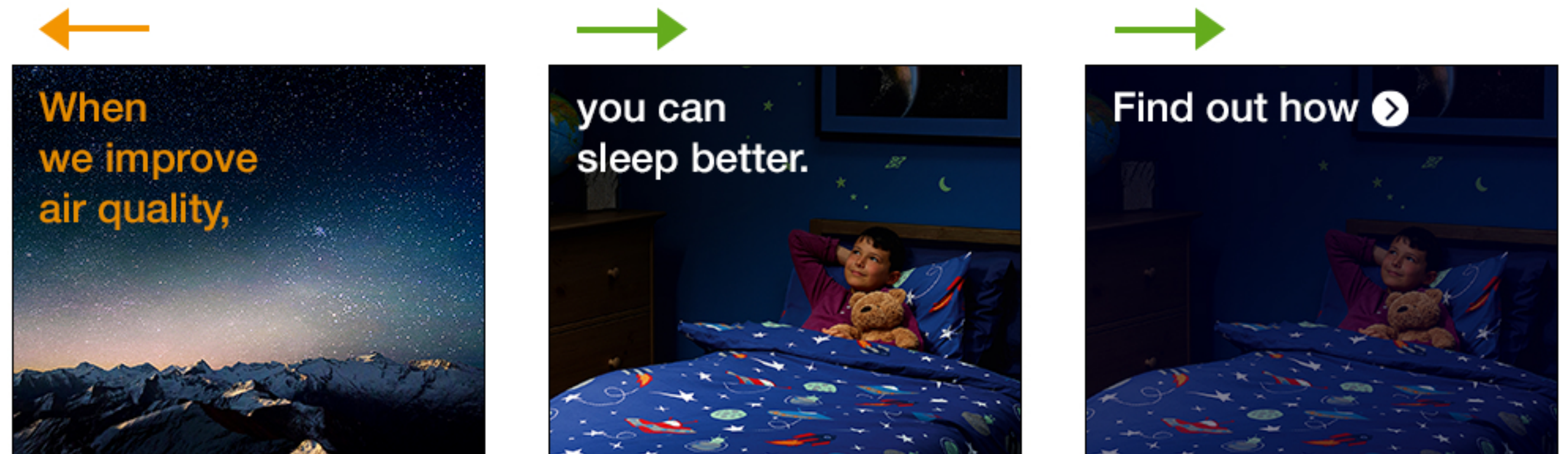
- **Frame 1:** the background image is already on screen when the animation begins.
- **Frame 2:** the first line of copy slides off screen to the right. When this tween has finished, the second line of copy slides in from the left.
- **Frame 3:** the second line of copy slides off screen to the right. When this tween has finished, the coloured overlay fades in and the CTA slides in from the left.
- **Loop:** if the time limit allows for looping then the scene cuts straight back to the start of frame 1, with no animated transitions.

However, in banners where a second background image is included (fig 1.2) the animation works slightly differently...

- **Frame 2 - dual-image:** the second background image slides in from right to left and pushes the first background image and the first line of copy off screen to the left. When this tween sequence has finished the rest of the animation then plays out as normal, beginning with the second line of copy sliding in from the left.



1.1 Single image: the background image is static and the text elements all moves to the right.



1.2 Dual image: both background images and the first line of copy move to the left. The second line of copy and the CTA move to the right.

There are currently 3 variants of the animation (fig. 1.3)...

- The Leaderboard variant (see page 04).

Originally developed for the 728x90 Leaderboard format, this variant is also used by other 'letterbox' formats, as well as 'skyscraper' formats (e.g. 160x600), 'large square and rectangle' formats, 'mobile' formats (e.g. 320x100) and 'masthead' formats (e.g. 970x250).

- The MPU variant (see page 05).

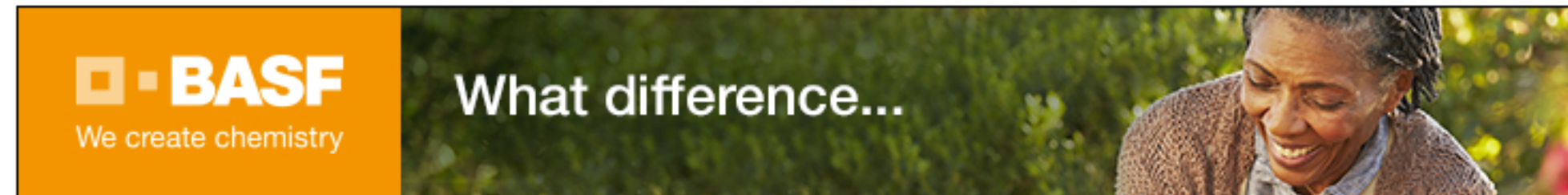
Originally developed for the 300x250 MPU format, this variant is also used by other formats of a similar shape and size (i.e. 'small / medium squares and rectangles').

- The Double-MPU variant (see page 06).

Originally developed for, and still uniquely used by, the 300x600 Double-MPU format.

In each of the above variants the difference is marked by how (and when) the BASF logo appears.

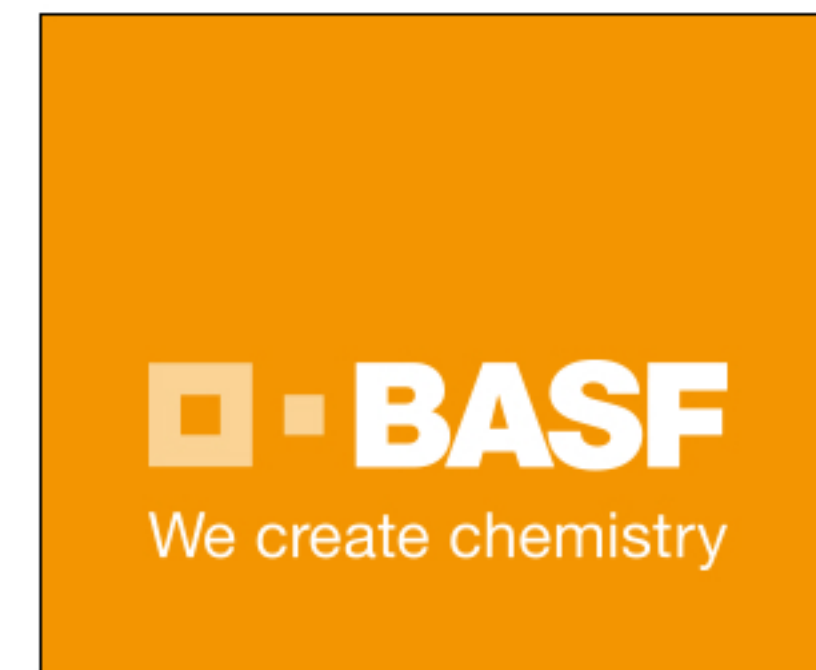
1.3 The three original 'Master' formats, each using one of the three animated variants.



Leaderboard (728x90).



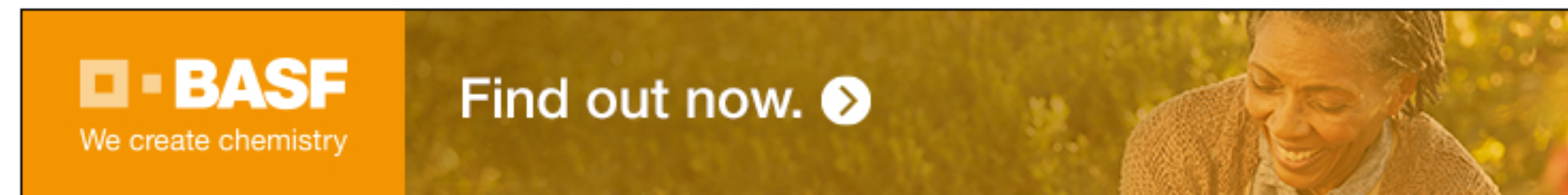
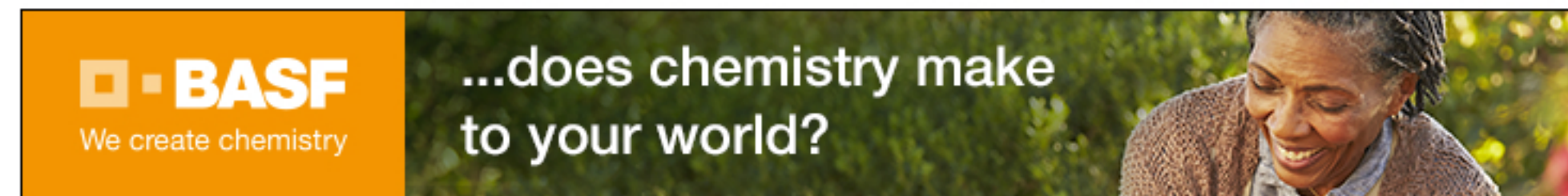
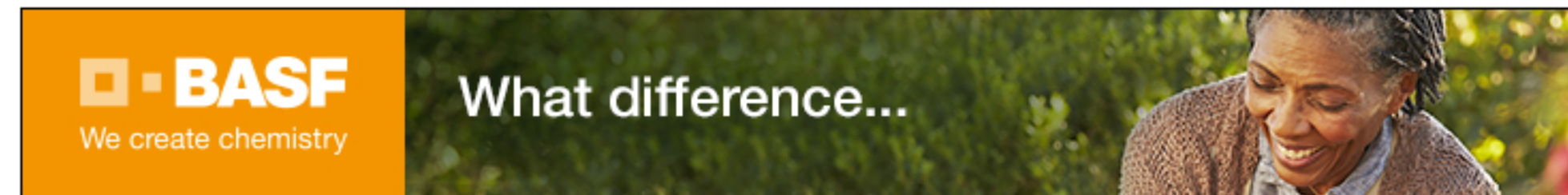
Double-MPU (300x600).



MPU (300x250).

In the **Leaderboard variant** the logo does not animate, and is present throughout every frame of the animation (fig. 1.4).

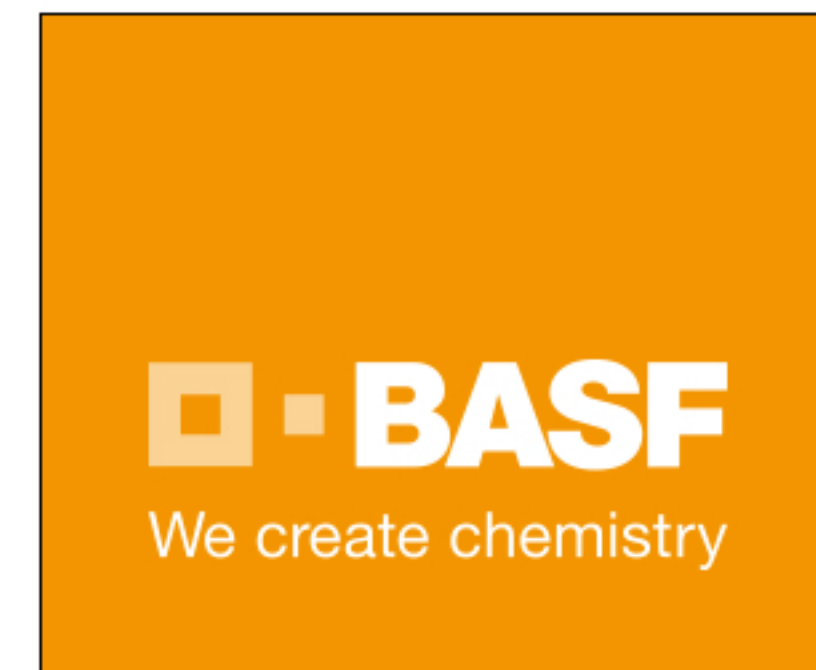
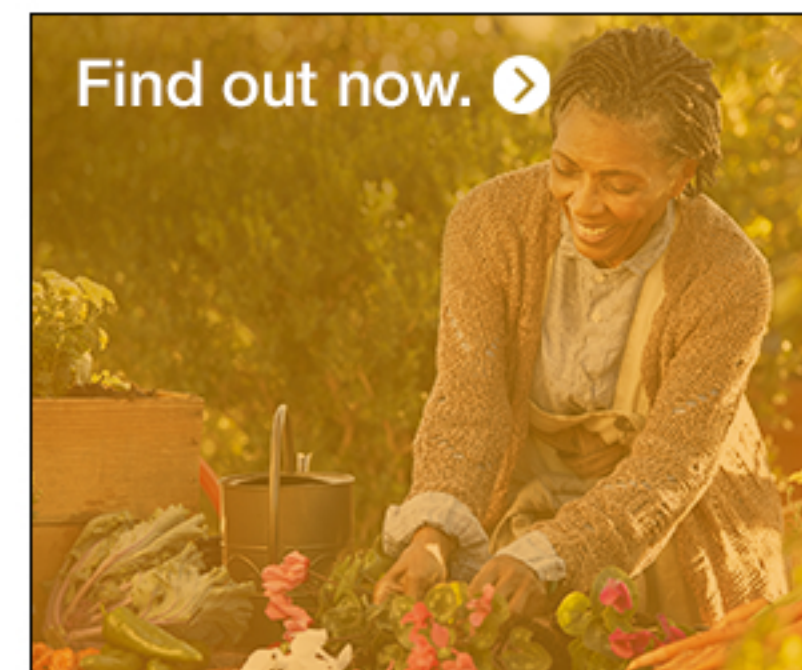
All other elements animate as outlined on page 02.



1.4 The logo is ever-present in the Leaderboard variant.

The MPU variant features an additional 4th frame, which is added to the end of the animated sequence. The logo does not appear until this 4th and final frame, when it fades in over top of everything else, covering the full width and height of the banner (fig. 1.5).

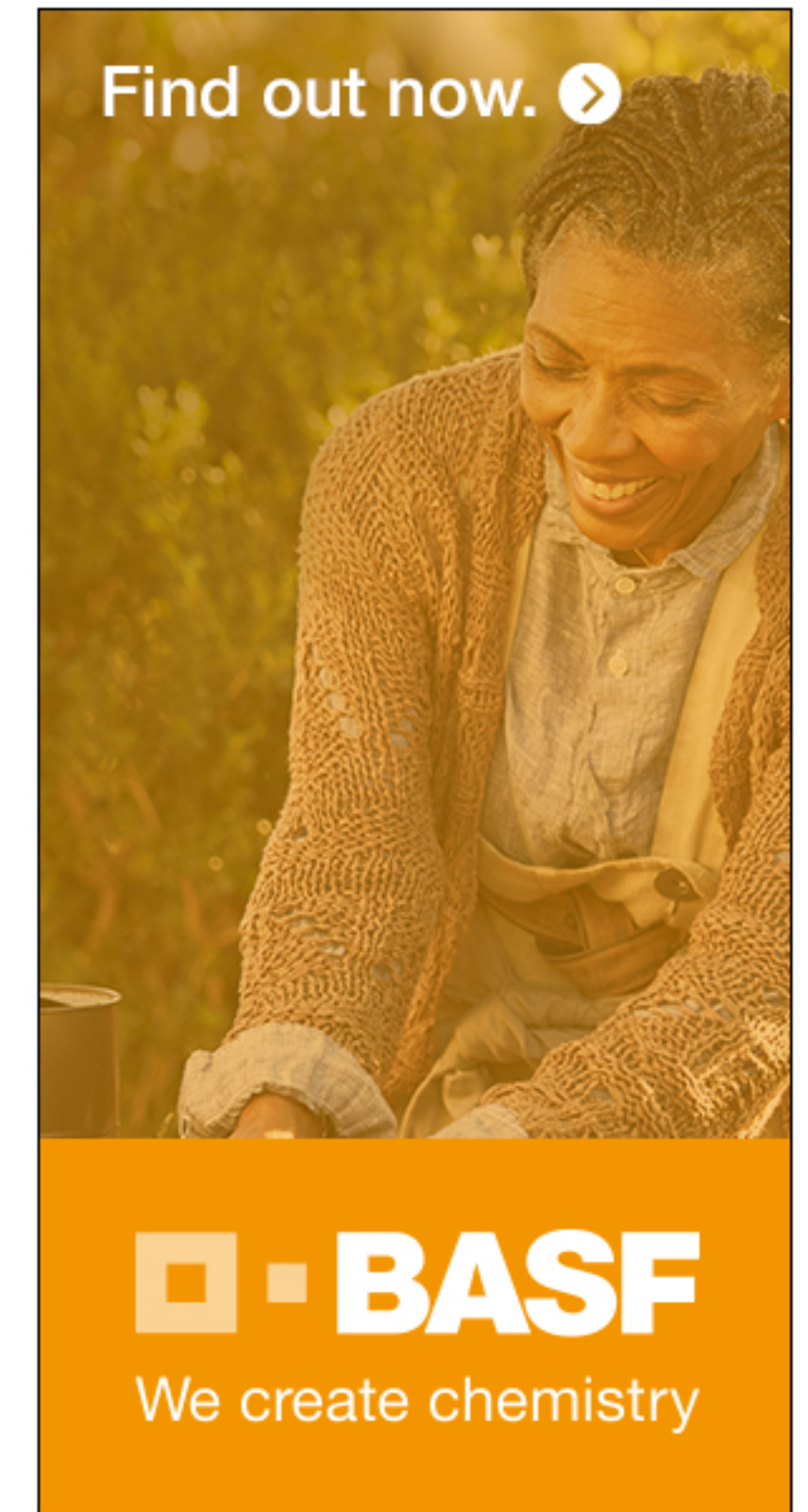
All other elements on frames 1-3 animate as previously outlined on page 02.



- 1.5 The MPU variant has an additional 4th frame - the logo appears only on the 4th and final frame.

In the **Double-MPU variant** the logo only appears on the 3rd and final frame, where it slides in from the bottom at the same time that the coloured overlay fades in.

All other elements animate as outlined on page 02.



1.6 The logo does not appear until the 3rd and final frame in the Double-MPU variant.

A backup image must be provided with every animated banner placement. This backup image also needs to be designed to be used as a static banner when non-animated placements are booked. They must include:

- The BASF WCC logo and coloured panel.
- A background image.

(If the banner features dual background images then we use the second image for the backup.)

- A suitable Call to Action (CTA).

The CTA for the backup image combines the copy from frames 1 and 2 of the animated banner and adds the normal arrow asset at the end (fig. 1.6).

- A 1px border.

It may be necessary to create a duplicate version of the background image to work on with backups / statics, as the additions of the Logo, the coloured panel and the lengthier copy [on the CTA] may result in a smaller area for the background image to be displayed in.

It is also worth noting that a backup image or static banner will never be seen alongside the corresponding animated version (only one will ever be displayed depending on the booking or the viewer's browser capabilities), therefore the font size of the text in the backup / static does not need to be consistent with the font size in the animated banner.



1.6 How we get copy for the CTA in backup images and static banners.

BASF WCC proof point assets generally need to look as bright and as vibrant as possible, so the starting point for most new banner projects is often to subtly adjust the contrast, saturation and levels of the original assets to add a little warmth and depth where necessary.

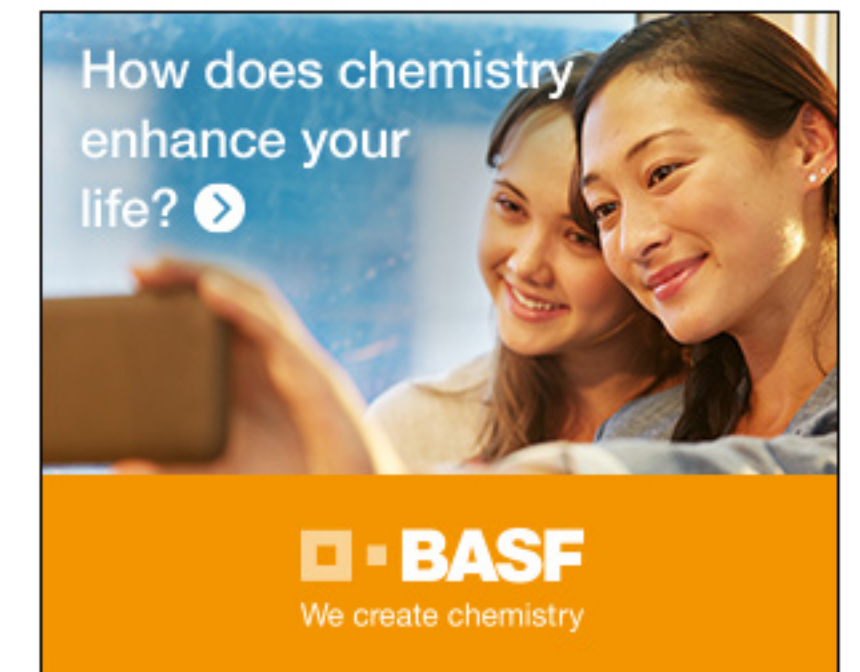
We also typically spend a little time 'field-testing' our main image assets before beginning any production work to see how they might work in each of the following 3 common banner shapes:

- **Tall and thin** (the 'skyscraper' formats).
- **Square** ('MPUs', 'MRECs', etc).
- **Wide and short** ('letterbox' formats, e.g. leaderboards).

In **fig. 2.1** we can see an example of an original project asset for the Brand V2 proof point and how it appears in a final, approved banner.

In **fig. 2.2** we then see a basic visual representation of the 'field-test' process that we apply to the original asset.

From this one quick test we can see that it would be beneficial to create a second version of this asset, where the scene has been extended upwards and to the left, where the area to the left of the womens' heads and above their phone has been subtly darkened (to boost the legibility of the white text that will sit above it), and where a couple of adjustment layers have been applied to slightly boost the contrast and saturation of the image. This will result in an asset that we can be confident will fit almost any format that we come across, and that has eliminated the need to make a lot of these same, repetitive changes on a format-by-format basis as we work our way through the Media Plan.



2.1 One of the original image asset for the Brand V2 proof point and how it appears in one of the final banners.



2.2 How the same, unedited asset looks in our 3 common banner shapes.

Another thing that is worth considering at this stage of the production process is that several of the BASF WCC proof points have regionalised versions of the same key imagery.

Fig. 2.3 shows an example of two regionalised versions of an image from the Cleaner Air proof point - the child in the bed is specific to different markets, but other than that the two images are identical. This immediately tells us that any asset preparation work that is needed on one will also be needed on the other.

Rather than making the same, repetitive changes to each regionalised version of the asset, it is better to create a new asset PSD / Smart Object that contains all regionalised versions of the original asset on different layers, and then apply any preparatory changes to everything in one go.

In this way we ensure that any preparatory work is 100% consistent across all content, and that we are not spending any more time than we absolutely need to when producing adaptations for different markets.



2.3 Regionalised versions of the same key image for the Cleaner Air proof point.

- The logo's three components always appear together and the texts inside the logo are never translated.

The three components are "BASF", "We create chemistry" and the two squares.

- The logo always appears over a solid background panel.

The colour of the background panel is always one of the six corporate colours (see page 12).

- The minimum padding around the logo is equal to 1/6 of the logo's width (fig 3.1).

Padding is measured from the top and the left of the larger logo square, the right of the "F" in "BASF" and the baseline of "We create chemistry".

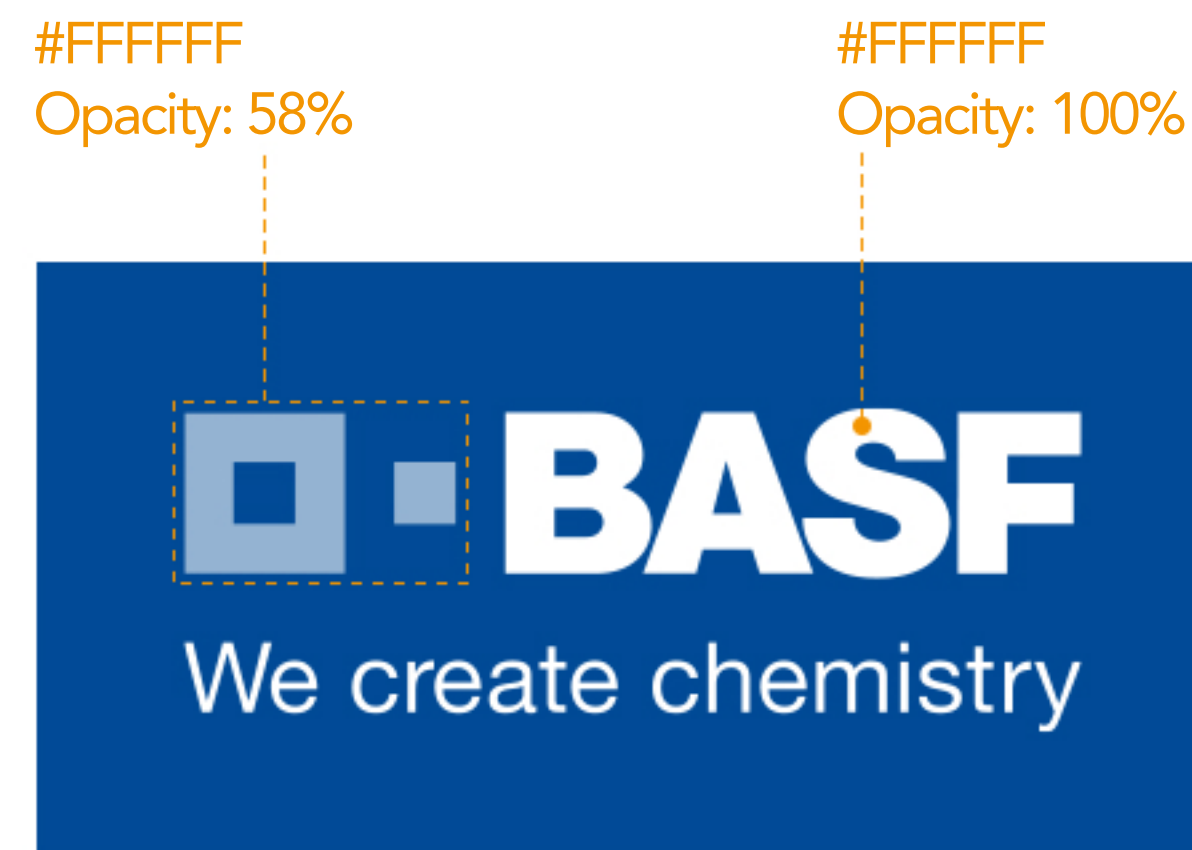
- The logo's three components can be black or white, but in banners they have always been white (#FFFFFF).

The "BASF" and "We create chemistry" components are always completely opaque.

The opacity of the two graphical squares is 58% (fig 3.2).



3.1 Minimum padding required around the logo.



3.2 Logo colour and opacity levels.

The BASF logo appears in one of three ways in all animated and static banner creatives (including backup images):

- The padding between the logo and the coloured background panel is equal on all sides (fig. 3.3).

This is the most common usage of the logo and is seen in both the animated and static versions of 'letterbox', 'skyscraper' and Double-MPU formats, as well as most 'mobile' formats.

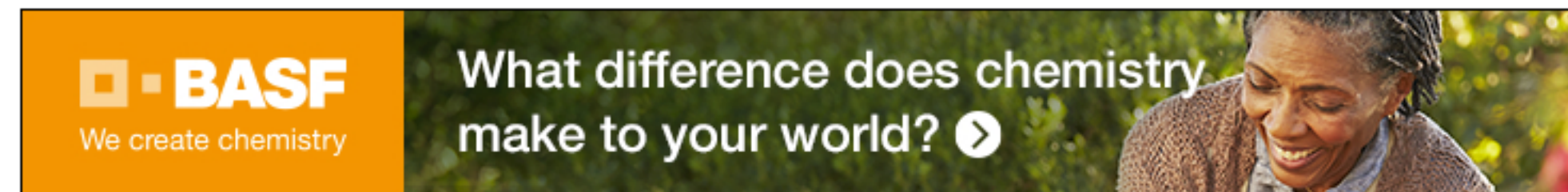
- The padding between the logo and the coloured background panel is equal to the left, right and bottom of the logo. The padding above the logo extends to fill the full height of the available space (fig. 3.4).

This usage of the logo is mostly seen on the final frame of the animated version of MPUs and other 'small / medium squares and rectangles', but is also used in both the animated and static versions of 'masthead' formats and occasionally on some of the taller 'mobile' formats.

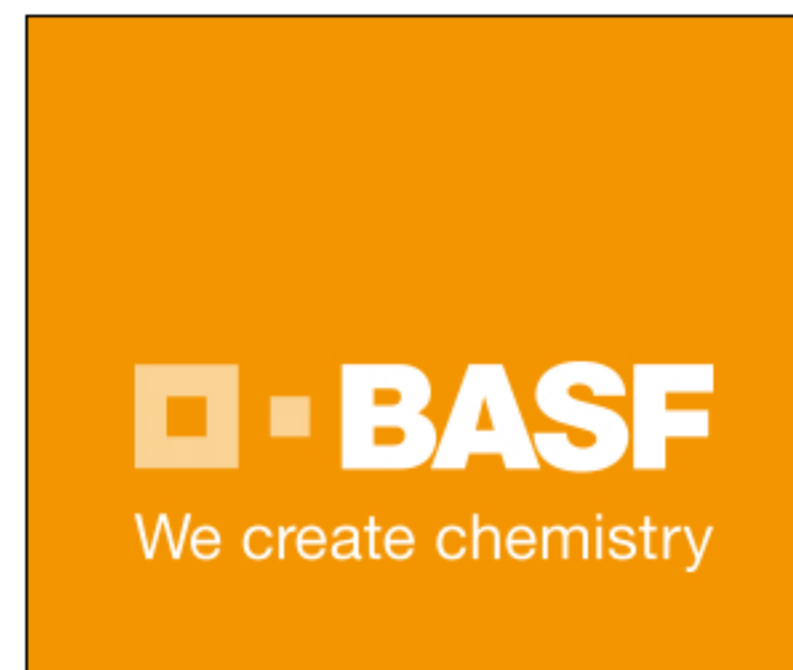
- The minimum padding value (see page 10) is maintained above and below the logo. The padding to the left and right of the logo extends to fill the full width of the available space (fig. 3.5)

This usage is seen in static versions of 'small / medium square and rectangle' formats (including backup images), and also in both animated and static versions of 'large square and rectangle' formats.

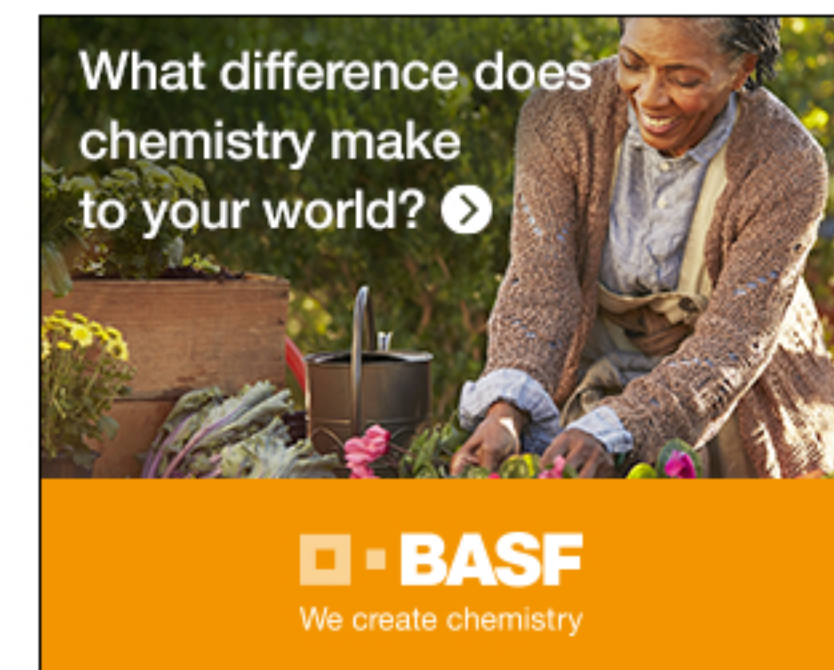
NOTE: in each of the above three examples the BASF logo is horizontally centred in the coloured background panel.



3.3 Padding is equal all the way around the logo.



3.4 Padding is equal to the left, right and below the logo. Padding to the top extends to fit the available space.



3.5 Padding is equal above and below the logo. Padding to the left and right extends to fit the available space.

Each of BASF's Proof Points uses one of six corporate colors (fig 4.1) as the prominent color in any communication.

- The corporate colours are the preferred background colour for the BASF logo (fig. 4.2).

However, the corporate colours are not part of the BASF logo itself, which is always black or white.

- When used as the background colour for the logo, the corporate colour is always completely opaque.
- The corporate colour for the proof point is usually used as the colour for the overlay on the CTA frame in animated banners (fig. 4.2).

The opacity of the coloured overlay is usually 50%, although the opacity has sometimes been as low as 40% or as high as 60% depending on how dark or light the background image is.

NOTE: layer blending modes, such as Multiply and Screen, are never applied to the coloured overlay, as this is either (re)created directly with code or is exported as an individual asset, in which case it will not show up without an asset beneath it to be 'blended' on to.

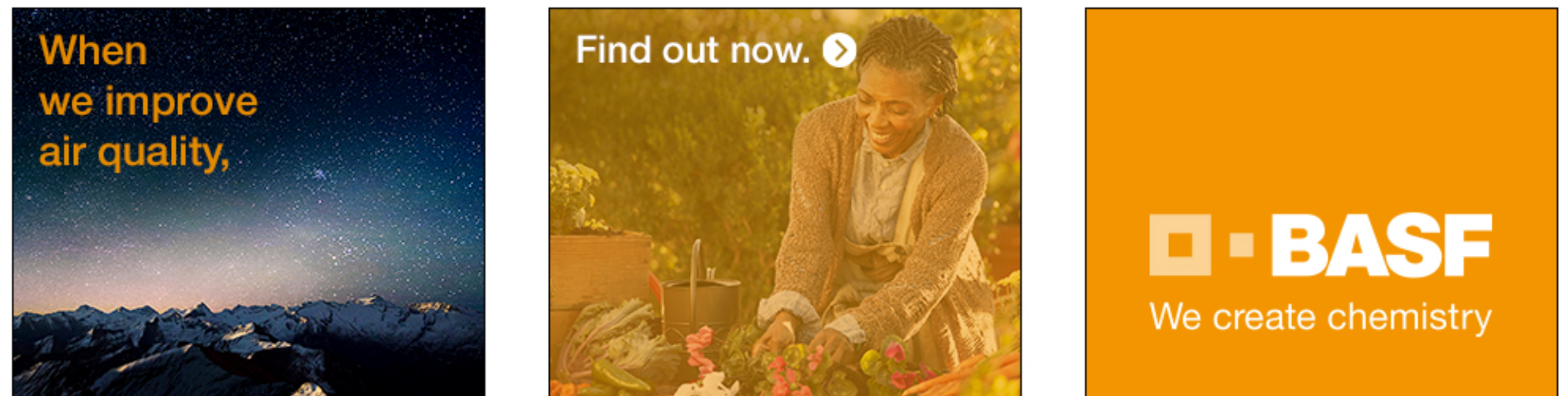
- The corporate colour for the proof point is also sometimes used as the text colour for the copy on the first and second frames (fig. 4.2).

The corporate colour is mostly used on the text element on the first frame, but is sometimes used on the second frame as well, if the background is too light to be able to be able to clearly read white text.

However, if the background is too dark to be able to clearly read text in the corporate colour then white is used throughout (NOTE: the CTA is always white).

R = 101 G = 172 B = 30 #65AC1E	R = 33 G = 160 B = 210 #21A0D2	R = 243 G = 149 B = 0 #F39500
R = 0 G = 121 B = 58 #00793A	R = 0 G = 74 B = 150 #004A96	R = 197 G = 0 B = 34 #F39500

4.1 The 6 corporate colours (values are given in sRGB - the standard colour system for digital display devices).



4.2 Corporate colours can be used as the text colour for the copy on frames 1 and 2 (most commonly frame 1), as the colour for the overlay on the CTA frame and as the background colour behind the logo.

- Font.

Master banners: **Helvetica Neue 65 Medium**.

- Character (fig. 5.1) and Paragraph (fig. 5.2) settings.

Font size: **consistent across every frame**.

Leading: **see below**.

Kerning: **optical**.

Tracking: **default value of 0, but can be negative**.

Colour: **either white or the chosen corporate colour**.

Anti-aliasing: **crisp**.

Text alignment: **left**.

Hyphenate: **off**.

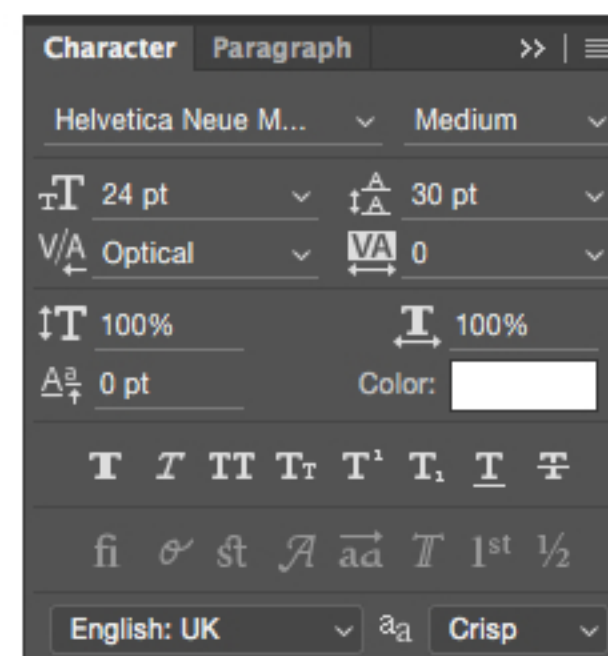
(Tracking will generally use the default value of '0', but a negative value is allowed if this helps to keep related words in a block of copy on the same line, or stops copy from running into the padding.)

It is also worth keeping in mind that we use 'Crisp' as the preferred anti-aliasing method because other methods have been known to have problems rendering special / accented characters in the brand fonts.)

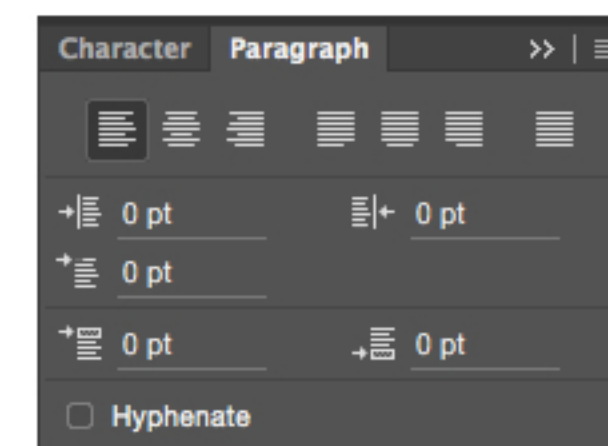
- Calculating Leading / line spacing (fig. 5.3).

Leading (pt) = **font size (pt) + 6***.

*On very small formats (where the Font size drops to 18pt or less) the value of the Leading may only be 4 higher than the Font size, and on very large formats (where the Font size is 36pt or higher) the value of the Leading may be 8 or 10 (or more!) higher than the Font size - in these extreme cases the designer will need to make a visual judgment on what looks consistent with the other creatives. However, with the vast majority of formats that we work with the value of the Leading will be 6 higher than the Font size.



5.1 Character settings.



5.2 Paragraph settings.

**How to calculate
Leading values
on text.**

5.3 $x \text{ (pt)} = \text{Font size (pt)} + 6^*$

- Text is always placed over the main image/s.

Never place text over the logo panel.

- Equal horizontal and vertical padding should be maintained around the ad (fig. 6.1).

Text elements should never overrun the padding.

- Copy should avoid running over any important parts of the main image/s (fig. 6.2).

Use line breaks to help the copy flow around anything important like faces.

- Avoid using Outer Glows and Drop Shadows on text.

If the copy is struggling to stand out against the main imagery then it is better to try to (subtly) darken / lighten the relevant area of the main image itself (fig.6.3).

(Outer Glows and Drop Shadows can be used on text, if necessary, but they tend to look messy when the text animates in and out of the frame, and they will add a little unnecessary extra file size to the exported assets.)



6.1 All copy sits within the area defined by the padding.



6.2 Copy flows around important parts of the main image/s.



6.3 The top-left corner of the main image has been subtly darkened to boost readability.

- The CTA (text + arrow asset) is always white, and never has Outer Glows or Drop Shadows applied.

The CTA will always sit over a coloured overlay so it will always stand out against any background image.

- CTA arrow - asset.

Make sure you are using the correct CTA arrow asset - this can be found in any of the files in the _MASTER_CREATIVES and _MASTER_FORMATS production libraries.

- CTA arrow - scaling (fig. 7.1).

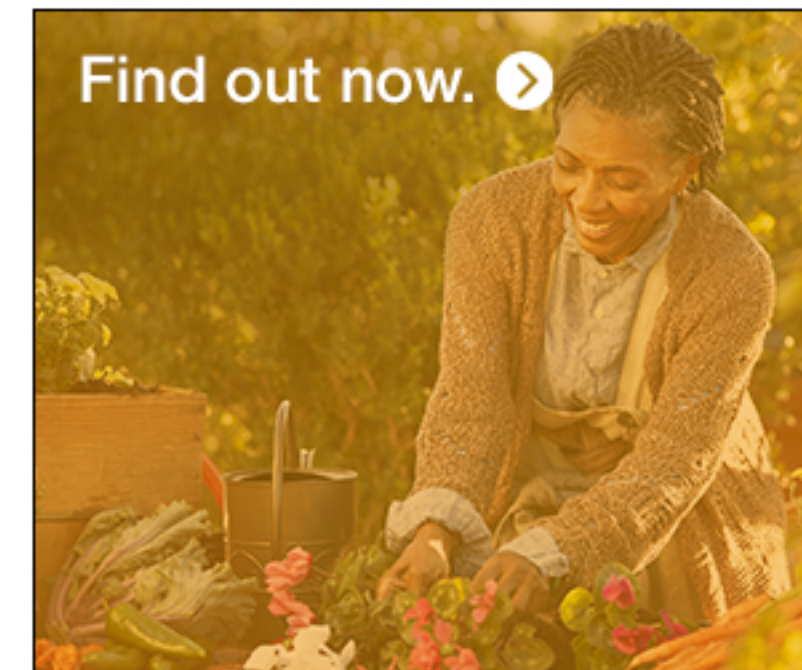
Arrow scale (%): $\text{font size (pt)} + 6^*$.
Aspect ratio: maintained.

(E.g. if the Font size was 24pt then both the horizontal and vertical scale of the arrow would be 30%, or $24 + 6$).

- CTA arrow - positioning (fig. 7.2).

To position the CTA arrow consistently, type an additional "x" at the end of the CTA text and use this to position the CTA arrow: horizontally, the arrow asset should be left-aligned to the centre of the "x"; vertically, the chevron within the circle should sit 1 or 2 pixels higher than the baseline of the "x" (this may vary slightly depending on whether the CTA text ends on a short, tall or hanging character). Once the arrow asset is in place simply delete the "x" and the CTA is ready!

*As with the calculation for Leading, this value of 6 may be slightly lower or higher depending on whether we are working on very small or very large formats. As a general rule, the value for the scaling of the CTA arrow asset (%) will be the same as the value of the Leading (pt).



Call to action. >

7.1 Arrow scale (%) = font size + 6*

Call to action.x

Call to action.x>

Call to action. >

7.2 Positioning the CTA arrow.