

BBC

Worldwide



CONTENT DELIVERY BOOK



April 2017

BBC Worldwide is one of the world's leading programme distributors

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We represent formats and programmes made by the BBC, as well as over 250 independent producers, and have invested more than £1bn in the UK creative sector since the millennium

As a creative, innovative media company, our remit is to grow the reputation of both our programme makers and the BBC and deliver strong financial returns.

But we can't do this alone. While we can offer the expertise, flexibility, knowledge, quality and strength of a global corporation, we rely on programme makers like you to deliver your content how and when we need it.

USING THESE GUIDELINES

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This content delivery book has been put together to help you understand what we need from you, both in terms of marketing assets and technical delivery specs.

We know how much effort and dedication you put into creating high-quality programmes. We're committed to getting your title the attention it deserves. But for us to be able to produce high-impact marketing and publicity, we have to work together.

You **must** refer to these guidelines as soon as you're commissioned and use them like a checklist **well before**

sending content to us. Some key assets, outlined in your commission/contractual agreement, can only be created during production - so time, and budget, must be put aside from the outset.

To help you, we've divided these guidelines into two sections:

SECTION ONE

Marketing and Publicity Requirements

How you can help your programme stand out

SECTION TWO

Technical Delivery Specifications

All the facts you'll need for delivering your programme

Please note that these guidelines are regularly updated as new technical standards emerge and marketing and publicity demands change.

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Section One

Marketing and Publicity Requirements

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To give our sales teams the best opportunity to sell your title to international buyers (trade) and global audiences (consumers) they need the highest quality marketing assets. In many cases, we need to start this conversation before production has commenced.

Trade Needs

We begin our marketing drive as soon as our involvement with a programme is confirmed.

Examples of trade use include:

Pre-Markets

Are our first opportunity to discuss your title with potential buyers and broadcasters. As their name suggests, these take place ahead of the major trade festivals and often when you're still at the early stages of your shoot. Even though the timing may not be ideal, we may ask you to provide early assets for promos, sizzle reels and assemblies, and early release images for print marketing.

Trade Festivals

Like MIPCOM, MIPTV and our own Showcase, are busy places where great content vies for attention. In such competitive environments, we need to make sure your content shines through.

Buyers need to know how audiences will connect with our programmes. They need to be drawn in. Intrigued. They're bombarded by images every day so ours have to stand out.

Key Art

We may need to create high resolution, high quality print materials like stand walling, advertising, posters etc. in addition to our sales catalogue, small format promo cards and merchandise. We need a selection of images, including iconic photography and artwork.

Bespoke art maybe required. Some festivals give distributors the opportunity to create event experiences and incredible installations that give buyers the chance to interact with programmes and be captivated by their content.

Footage

We'll ask for footage in three stages during production – for pre-markets, markets and final delivery. Given the timing of these events, this may be required while you're still in production, with early footage rushes needed to produce promos and sizzle reels at appropriate times.

Online Catalogue

Our online catalogue (OLC) is a constantly-updated resource for buyers and ongoing sales to new markets. It features full details of your programme, promo clips and aftersales marketing tools such as downloadable images and ratings reports.

Consumer Needs

For the global consumer market, we need assets to create bespoke marketing campaigns and merchandising as well as other print, filmed and online materials. Our challenge here is to produce strong, eye-catching images, title graphics and 'Value Added Materials' for a huge variety of executions across multiple platforms.

Examples of campaign elements:

On- and Off-Air Campaigns

To drive appointments to view, we need final footage for promos, trails and reels, as well as press and communications.

Photography Assets

Once a programme has been bought, we supply a set of key artwork and unit stills for use in public-facing marketing in specific territories e.g. outdoor and press advertising. These images are also used for listings and features as well as website and social media content.

Digital Platforms

We supply marketing assets to digital platforms such as Amazon, Netflix, iTunes and YouTube as well as the BBC Store and iPlayer. These channels are increasingly asking for Value Added Materials (see below).

Value Added Materials (including EPKs)

Include behind-the-scenes and props photography, interviews and exclusive content. It can be used across different media including on-air, on digital platforms, on social media, press etc. If this is the case, we'll let you know during pre-production so you can plan for this marketing content from the outset.

All VAM material should be delivered to broadcast standard technical specifications. Post-production paperwork will need to be supplied. If for technical reasons, you are unable to deliver to broadcast standard, an exemption must be applied for in advance of production. If an exemption is not granted, non broadcast standard material may be rejected.

Social Media

Facebook, Twitter and Instagram help us engage fans and attract new viewers. Photography is used strategically to tease content and reward loyal audiences.

Collaboration

To be able to meet these various demands, our Creative teams need top quality assets. How many will depend on the size of your commission and the genre of your title.

We'll work with you to get the best possible material and, if appropriate, will arrange a specific briefing process with you, planning assets from pre-production to wrap.

Over the next few pages we'll share some case studies to inspire you.

Campaign Examples

What's the big idea?

We rely more and more on photography to help us create memorable, arresting, global campaigns. But not just any photography. Assets need to work across all territories and touchpoints: on-air, off-air, press, digital and social.

Straightforward stills and screen grabs can only go so far. We need every photograph to tell a story. To have an incisive, strategic concept at its heart.

The following examples do just that.

CASE STUDY 1

Factual Entertainment: *Ice Town*

CASE STUDY 2

Landmark drama: *Sherlock*

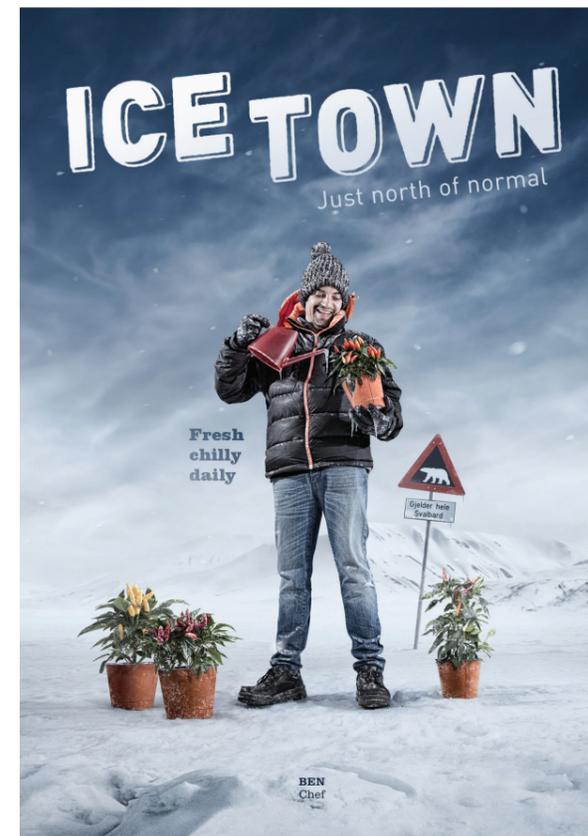
CASE STUDY 3

Children's: *Hey Duggee*



01

MIPCOM Wall - Large format



02

Character Posters - Portrait format



03

Trade Ad - DPS



04

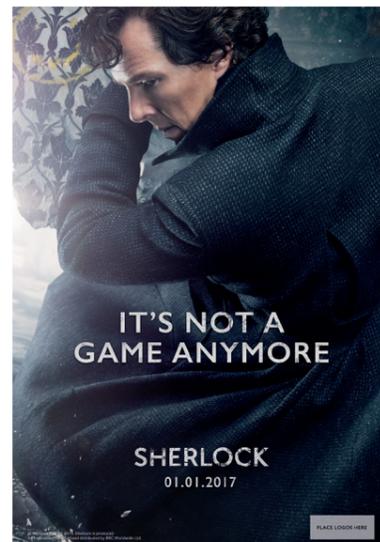
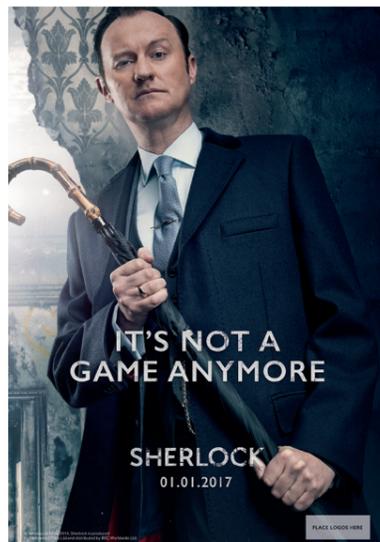
Promo Card



01 Advertising



02 Marketing Campaigns



03 Character Posters - Portrait Format

04 Print media - Large format - Trade



01 Print Media - Large Format - Trade



02 Promo Card



03 Promo Card

Photography Checklist

When planning photography, the following needs to be considered:

1. Story

What is the creative idea? How can we use photography to push the concept?

2. Photographer

The more we support our photographer, the better the results will be. Identify the key cast and crew, walk them round the sets and locations, point out significant props and scenery etc.

3. Expression

Capture actors in character and in the spirit of performance. We often need them to express themselves more than they might on film.

4. Lighting

Dig into the heart of the concept and push the lighting to bring that to life. Shoot actors in lighting that adds the most depth to their character.

5. Framing

Use camera position and framing to interpret the dynamics of the brief.

6. Composition

Capture relationships between characters and the connections with their environment.

7. Movement

Try capturing events in action or creating situations that convey movement.

8. Formats and Options

Single and group shots

Close-ups and other focal lengths

Looking into camera and off camera

Landscape and portrait

Full-length shots without cropping

Allow sufficient clear space around the actor(s) so we can cut them out if necessary.

Capture plenty of clean background plates. We can harness set imagery for use in a variety of ways.

9. Choice

Dynamic, iconic shots. These will be the main marketing images.

Episodic images. There must be photography for each episode and for all versions being supplied to BBC Worldwide, including presenter-less. Must include all main characters and key scenes.

Generic images. Must be suitable for international use.

Behind-the-scenes images showing cast and crew during filming.

Non-spoiler images for social media use.

It may be necessary to consider conceptual images suitable for international marketing use.

Graphics sequences that tie into programme titles are also useful.

As are, where relevant, archive images.

For technical specifications, please see [Section 10](#), page 32.

Section Two

Technical Delivery Specifications

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These technical delivery specifications are the main point of reference for BBC and independent productions, and must be referred to when submitting content to us for international distribution.

Whether you're UK-based or overseas, delivering a version for international distribution, or a language version; this document has been created to provide a single reference guide for technical standards, to help increase operational efficiency and to best represent your content to our global audiences.

This guide has multiple sections which outline the specifications for each type of deliverable including core master assets, ancillaries and photography, as well as specific details on file delivery to us.

1. Prior to Delivery

Prior to delivery, please ensure that you've read this document, flagging any queries with the relevant Programme Operations Co-ordinator.

1.1 Key Contacts

Please refer to the material summary page for BBC Worldwide contacts with regards to asset deliveries, marketing and photography.

Once you've made contact with your co-ordinator, they'll assign a Box folder for various assets to be uploaded to, as outlined in this document.

1.2 Post-Production Schedule

For us to track delivery, we'll require a copy of your most recent post production schedule, with delivery dates to BBC Worldwide included. Please make sure you distribute updated versions to us as and when available. This can be uploaded to your programme Box folder.

1.3 Delivery Checklist

To efficiently manage deliveries into BBC Worldwide, we require production teams to upload a copy of the delivery checklist to the programme box folder.

1.4 Content Delivery Timelines

For us to plan effectively and secure the best licensing deals globally, we need to take delivery of your programme content far enough ahead of its transmission or VoD launch date. This is to allow our Sales teams to begin discussions with clients, and for our Operational teams to make sure that the content is translated, subtitled, dubbed etc. for each of the local territories around the world. This is particularly important for bigger brands and landmark titles where sales efforts are focused. This ensures that we can guarantee the agreed return on our commissioning investment.

The standard requirement for all BBC Worldwide commissioned content is that all content and associated ancillaries are delivered, in full, to the agreed contractual delivery date as outlined in your Distribution Agreement. This is normally 90 days before first transmission or platform launch date. Please note that scripts must be delivered to the same contracted delivery dates as the masters.

Failure to deliver to these timescales can expose us to additional 'rush' charges from suppliers and penalties from customers. Any additional costs directly related to late delivery will be passed back to the production team.

Where the programme content is defined as topical or time sensitive, then any deviation from the standard delivery timelines will be agreed at the point of commissioning.

1.5 Worldwide Edits

BBC Worldwide reserves the right to attend edits for Worldwide versions, to assist with any queries that may occur prior to delivery.

Programme Operations Contacts

Key Titles

Emma Kemp
Emma.kemp@bbc.com
 020 8433 2752

Drama

Laura McManus
Laura.mcmanus@bbc.com
 020 8433 1574

Comedy & 3rd Party Channels

Kate Hudson
Kate.hudson@bbc.com
 020 8433 3273

NHU & NACA

Rebecca Hyde
Rebecca.hyde@bbc.com
 020 8433 2050

Lifestyle, Children's & Documentaries

Nicola Kibbler
Nicola.kibbler@bbc.com
 020 8433 1058

Music, Science & History

Vanessa Waters
Vanessa.waters@bbc.com
 020 8433 3867

Arts & Access to TX

Sarah Best
Sarah.best@bbc.com
 020 8433 2676

2. Versions

For BBC Worldwide invested titles, we require all masters to be delivered seamless, without advertisement breaks.

We distribute content to linear and non-linear clients, some of whom rely on commercial funding and, therefore, a cut-down version may be required. We also have clients who require the original TX version, such as Download to Own clients, and other public service broadcasters. For this reason, we may request more than one version of a programme to be delivered.

2.1 Durations

If the programme you're delivering airs on the BBC (including BBC Three), please refer below to the most applicable duration for you according to the investment:

For all TX durations commissioned by the BBC, BBC Worldwide will require a copy of the TX version, at the duration agreed by the commissioning channel at the BBC.

With regards to the 60 minute TX version, we may need a 50-minute cut-down of this programme for clients to air in a commercial hour. A duration between 48 – 52 minutes is acceptable; however, we recommend that there is consistency in timings across a series.

If the programme is below or exceeds these timings, please contact us to seek approval.

For all TX durations commissioned by a commercial broadcaster, BBC Worldwide will only require the commissioned length. Please note this must be seamless.

In both cases, BBC Worldwide may invest in a different content configuration e.g. BBC Worldwide could require a 2 x 45' version in addition to a TX 1 x 90'.

Please note that co-producers may invest in a different duration/version, e.g. cut to clock. In these instances, please refer to the relevant investment documents for further details.

2.2 Presenter-Led and Presenter-Less

For factual programmes, presenters may be used who are not internationally recognised. We may, therefore, require a version of this programme with the presenter removed. This often becomes the 50' version, however in some cases the presenter may be retained in the 50' version and, likewise, the presenter may be removed from the 60' version.

Presenter-led and Presenter-less versions will be discussed at the point of investment with the BBC Worldwide Content Team. Please refer to your contract for further details.

In certain cases, BBC Worldwide may accept a Presenter-light version, but only with express permission in advance.

2.3 Music Clearance

All masters delivered to us must be fully cleared for international distribution as per the rights agreed at the point of investment. If tracks are used that are uncleared for BBC Worldwide, we will require an additional master to be delivered with these tracks replaced. Music clearances must be checked prior to delivery to BBC Worldwide.

For full music clearance details, please refer to your Distribution Agreement. If you have any questions please contact RLBAmuscop@bbc.co.uk.

2.4 Unique IDs (aka UUIDs)

Every master asset delivered to BBC Worldwide is assigned a UID dependant on version.

UIDs are made up of a core number and a suffix. Titles that air on the BBC and UKTV will have UIDs allocated by the commissioner. Titles that air elsewhere will need to obtain a UID from BBC Worldwide prior to delivery.

Please contact BBC Worldwide in advance of delivery to confirm your UID assignments. Please note that your UID information must be correct and visible on all master assets and paperwork supplied to BBC Worldwide.

2.5 Running Orders

We log all assets by TX order. This ensures that all talent accounting and payments are processed correctly. Please confirm your TX order as soon as it is known.

For this reason we request that RX, or production orders, are not referred to on paperwork or master assets. Knowing that TX order may sometimes change once assets have delivered, we also ask that episode numbers are not used on material delivered to BBC Worldwide. Instead, use the UID and episode titles (if applicable). If there's a strong narrative storyline to the series, then episode numbers are acceptable.

2.6 Title Changes

Please keep us updated with changes to titles; in some cases BBC Worldwide may adopt a different title to the UK TX title.

2.7 AS-11 / Access to TX

Where BBC Worldwide has only invested in Access to TX rights, we will access the AS-11 digital file via BBC I&A (Information & Archives). These must be cleared for the territories in which BBC Worldwide has invested. If assets are not cleared, a cleared version must be delivered to the BBC Worldwide digital file spec.

BBC Worldwide requires that all available audio stems are delivered for the TX version. See section 5.1 for further details, and refer to the material summary page.

2.8 Edit Decision Lists

Edit decision lists for the various versions delivered to BBC Worldwide should be uploaded to the programme Box folder.

2.9 Consumer Products Only Version

Where BBC Worldwide has only invested for Consumer Products rights (including DVD and/or EST), we require deliverables as per the standard specification for the cleared TX version. This includes the master, paperwork and screeners documented later in this delivery book.

3. Video

3.1 Layout

BBC Worldwide takes delivery of three different types of content layout:

Dual Purpose
Textless
Texted

We require fully texted versions of programmes to service our clients in English-speaking territories. For our international clients, textless shots are required to localise effectively. These should be placed after a minimum of ten seconds of black level following the main programme, to and from a cut point to facilitate editing. Elements should be synchronous with those used in the actual programme.

Where there are **fewer** than ten texted sequences in the body of the programme (excluding opening titles and closing credits), we will accept a **Dual Purpose** master.

DUAL PURPOSE MEANS

Texted Programme Start
Texted Body
Texted Programme End, then all textless elements, including titles and credits

Where there are more than ten texted sequences in the body of the programme, we will require both a **Texted and Textless** version

TEXTED MEANS

Texted Programme Start
Texted Body of Programme
Texted Programme End
Textless opening and closing credits

TEXTLESS MEANS

Textless Programme Start
Textless Body of Programme
Textless Programme End
Texted opening and closing credits, and any texted graphics sequences (to be used as a point of reference when localising)

Where text appears on archive content and cannot be removed, please notify BBC Worldwide in advance and ensure the QAR vendor documents the timecodes of this on the QAR report.

Text constitutes (but is not limited to):

Lower Thirds
Captions
Numerals
Subtitles

Graphic Sequences constitutes (but is not limited to):

Maps
Charts
Graphs

3.2 Graphic Packages for HD Content

Clients will want to use all the graphic elements contained in the original programme to maintain high production values.

To achieve this, we require elements to be supplied as follows:

Project Specifications

Ideally graphics files should be sent in Adobe After Effects® format. If you would like to send anything else, please discuss with your BBC Worldwide co-ordinator. After Effects® projects must have a resolution of 1920x1080 and a frame rate that matches the frame rate of the programme. Square pixels must be used throughout. Projects must have a colour depth of 8 bits per channel using ITU-R709 working space. Project audio must have a sample rate of 48 KHz.

The project must be created using Adobe After Effects® CC 2015 or later.

Rendered Output

After Effects® layers within projects must be split into two groups: editable text layers and background elements.

Editable Text Layers

Are any text that would ordinarily be expected to change during international language versioning. Editable text layers must be maintained as separate layers in the After Effects® project. Editable text layers may not have characteristics that are based on After Effects® 'Expression' functions.

Background Elements

Are the underlying video, banners, and other elements that make up the backdrop for the editable text. All of these layers are required for the international language versioning process.

Two versions of each composition must be held within the project.

The first version must contain all the components required to create all the elements within the project. The second version must contain all background elements as pre-rendered video layers alongside all the editable text layers.

Please render all back plates, all elements that include third party plug-ins and any matte layers which would overlap an editable text layer.

Pre-renders must be rendered using either Apple ProRes HQ® or QuickTime® Animation codecs within a QuickTime® (.mov) wrapper. Pre-renders may be rendered as progressive video or as interlaced video with upper field first dominance.

Pre-renders must be rendered at a resolution of 1920x1080.

Collecting After Effects® Projects

After Effects® projects must be 'collected' and pre-rendered prior to delivery. All files used in a project must be consolidated to the delivery directory using the After Effects® 'Collect Files' command. The 'Reduce Project' option must be selected.

The collection process gathers any media elements imported in the After Effects® project into a 'Footage' sub-folder. The collection report generated by After Effects® must also be included. This report must include a list of all third-party plug-ins used in the project. BBC Worldwide will reject graphics masters that have After Effects® projects without these elements.

Fonts

The collection report provided with the project must list all fonts that were used in the project. Please do not supply any fonts.

Non After Effects® Graphics

Graphics elements that contain moving video must be delivered as a single video layer. Multilayer elements must be flattened into a single layer, excluding any layers that contain text.

Resolution of 1920 x 1080

Field Dominance set to 'Upper' for files containing interlaced video

Frame rate that matches the frame rate of the programme

Apple ProRes HQ® or the QuickTime® Animation codec

Files encoded using the Animation codec must have spatial resolution set to 50

Bit Rate is set automatically as a function of frame size and frame rate

The file must have a bit depth of 8-bits

Alpha Channel: Yes, if available

The file must use the ITU-R709 colour space

Pixel aspect ratio set to 1:1 (square)

QuickTime® (.mov) wrapper

3.3 Aspect Ratios

All content must be delivered to BBC Worldwide as 16:9 full frame. If your production is shooting or post producing in a different aspect ratio, please notify BBC Worldwide as early as possible. BBC Worldwide will also require a copy in the original aspect ratio.

3.4 Branding

No BBC Worldwide branding is to be inserted prior to delivery on any master asset. If needed, this will be inserted by BBC Worldwide upon delivery to end client.

3.5 Clocks

All content must come with a clock prefacing the programme. Clocks must carry the correct BBC Worldwide UID. Files that do not have the correct UID will be rejected and must be fixed at production's cost. Further information about UIDs can be found in section 3.4. In addition, clocks must carry series title, duration, and whether the file is texted, textless or dual purpose.

3.6 Recaps and Trails

For recaps (previously on) and trails (next time), we require these as an additional element at the end of the master, following the textless elements.

Please ensure these are not time specific (e.g. tomorrow, next week etc.). Please also ensure that there are textless elements and all the associated audio (including split track audio) delivered for these, and they are documented in the script and music cue sheet.

Please flag if there are no recaps and/or trails for your programme.

3.7 Credits

BBC Worldwide will accept credits according to the commissioning broadcaster guidelines.

Any logos used in credits must be uploaded to the programme Box folder with a screenshot for reference of how these were used.

3.8 Calls to Action

Any calls to action (including, but not limited to: website addresses, telephone numbers and hashtags) will need to be removed from BBC Worldwide masters, unless otherwise agreed.

4. Audio

4.1 Audio Stems

BBC Worldwide requires comprehensive audio stems for all content in order to create localised versions and promotions. All audio stems must be delivered in stereo and 5.1 (unless otherwise agreed at point of investment). Please note that it is mandatory for 5.1 audio to be delivered for all UHD content.

We will also require all audio tracks as discrete stems, and these must be synchronous (e.g. with bars and tone) to the programme. They will need to be uploaded to the programme Box folder.

Required stems will include (but are not limited to):

Final Mix

This is as per the programme broadcast, and must be EBU R128 and ATSC A85 compliant.

Music and Effects (Scripted)

This will have all discernible dialogue removed, and must be fully filled, whether by Foley or library tracks.

Mix Minus Narration (Non-Scripted)

This is the final mix minus any voiceover added in post-production.

Music and Effects (Non-Scripted)

Due to synchronous dialogue being recorded on location, effects must be recreated using either Foley or library tracks. A true M+E must be created in post-production.

Dialogue (including split out overlapping dialogues)

This is all programme dialogue excluding narration. Any foreign dialogue used needs to be split out onto an additional stem. The same is true of singing. For details on all three please see below.

Music

Any music used in the programme, whether live or commercial, must be supplied. Live music (with the exception of recognised artists) must be free of vocals, and the singing must be provided separately.

Effects (all effect stems must be fully filled)

These can be sourced from a Foley session, library tracks or from the production recordings.

Foley

If Foley has been commissioned, please provide this as a separate stem.

Narration (Scripted)

For Children's content, or where a narrator is used as a story telling device, please split this out from the dialogue and provide as a separate stem.

Narration (Non-Scripted)

Any narration needs to be split out from the dialogue that has remained on the mix minus narration. This includes any off-camera contributors that may have been used as narrators at specific points in the programme.

Wild Track (Non-Scripted)

This is to be delivered for the full programme duration.

Singing

Must be provided separately to the music (unless it is commercial music by a recognised artist).

Foreign Dialogue

Any overlapping dialogues must be provided separately. For example, a German client would want to retain the foreign dialogue, but replace the English with German.

Laughter

Must be split out from the dialogue track, where possible.

4.2 Audio QC

All audio stems must be compliant to the above and must go through a full QAR pass with one of our approved vendors. Audio stem must be QAR'd against the picture. See QAR section 7.3 for further details. Production partners will be responsible for any fixes and redeliveries as required.

4.3 File Names for Audio Stems

For the audio stems please use the following naming convention:

UID_CV Code_Series Title_Season Number_Episode Title (if applicable)_Audio Stem_Frame Rate.mov

Production will need to request CV codes and UIDs prior to delivery in order to generate file names. Any files received with the incorrect CV and UID will be rejected.

5. File Delivery

5.1 HD File Specification

PROGRAMME CONTENT LAYOUT	File to start at T/C 09:59:00:00 30" EBU bars and tone and 30" clock (final 3 secs black) to First frame of programme start at T/C 10:00:00:00 Programme in its entirety, including opening and closing credits Minimum 10 second gap before additional elements Minimum 5 seconds black to end of file.		
	All channels must be DISCRETE		
	Channel	Configuration Name	QuickTime® Audio Assignment
	1	Main Stereo Left	Left
	2	Main Stereo Right	Right
	3	M&E / Mix Minus Narr Stereo Left	Left
	4	M&E / Mix Minus Narr Stereo Right	Right
	5	Main Front Left	Left
	6	Main Front Right	Right
	7	Main Centre	Centre
8	Main LFE	LFE Screen	
9	Main Surround Left	Left Surround	
10	Main Surround Right	Right Surround	
Tracks must be laid out sequentially as noted above. The content of Channels 1 & 2 must be final mix. Dolby E encoded 5.1 mix and other audio content layouts may be permitted with prior approval from BBC Worldwide Global Operations. Audio indicators/tags must match the above configuration. Audio tracks must be correctly Tagged (e.g. using QuickTime®) Please refer to section 4.1 for additional stems that need to be supplied.			
VIDEO SOURCE	Digital: HD-SDI		
VIDEO CODEC PROFILE	Apple ProRes® 4:2:2 (HQ)		
CONTAINER	MOV (All files must have .mov file extension)		
STREAM TYPE	QuickTime®		
FRAME RATE	50i and a copy in the native frame rate if different to this (23.98PsF, 24PsF, 25PsF, 29.97PsF, 50i, 59.94i permitted)		
SCAN FLAG	As per Source. Interlaced OR Progressive. (Mixed material may only be delivered with prior approval from BBC Worldwide Global Operations. The file must be accompanied by a comprehensive schedule specifying the timecodes of the relevant sections.)		
BIT DEPTH	10-bit		
VIDEO BITRATE	Typically 185Mbps for 50i content (set by relevant encoding profile)*		
VIDEO COMPRESSION MODE	VBR (Variable Bit Rate)		
COLOUR SPACE	YUV (YCbCr)		
PIXEL ASPECT RATIO	Square		
FRAME STRUCTURE	i-Frame Only		
INTRA FRAME DISTANCE	1		
AUDIO SOUND FORMAT	Stereo and/or 5.1 Surround		
SAMPLE FREQUENCY	48kHz		
AUDIO BIT DEPTH	24-bit, Other bit-depths by prior approval		
AUDIO CODEC	PCM (Uncompressed) Big Endian or Little Endian		
AUDIO COMPRESSION MODE	CBR (Constant Bit Rate)		
AUDIO BITRATE	2.3Mb/s per channel pair (24-bit)		
EDIT MARKERS	In/out Edit markers must be positioned at the beginning of file		
DISPLAY RESOLUTION	Display resolution must match original picture resolution within MOV		
TIMECODE	As per source (e.g. programme starts at 10:00:00:00), QT T/C Track		

*The Apple ProRes® codecs are designed to target the data rates shown. Because most sequences contain simple frames, actual bit rates are typically 5 to 10 per cent lower than these targets.

Audio Track Tagging Instructions:

Opening the file in QuickTime Pro®.

Click Window > Show Movie Properties (Figure 1).

Double click the track name field to modify the track Name labels according to the table above.

On the window that pops up click on the first audio track then click on 'Audio Settings'.

On the right, you'll see a box that says 'Channel' and 'Assignment'. If exported out of FCP as mono tracks this will be labelled as 'Mono'. Click on it and you will see options to change this.

This will need changing according to the audio content layout table above.

Do this for all audio tracks, close the window down and hit File > Save.

To check it's all done correctly click on Window > Show Movie Inspector. This will show you the correctly labelled audio channels.

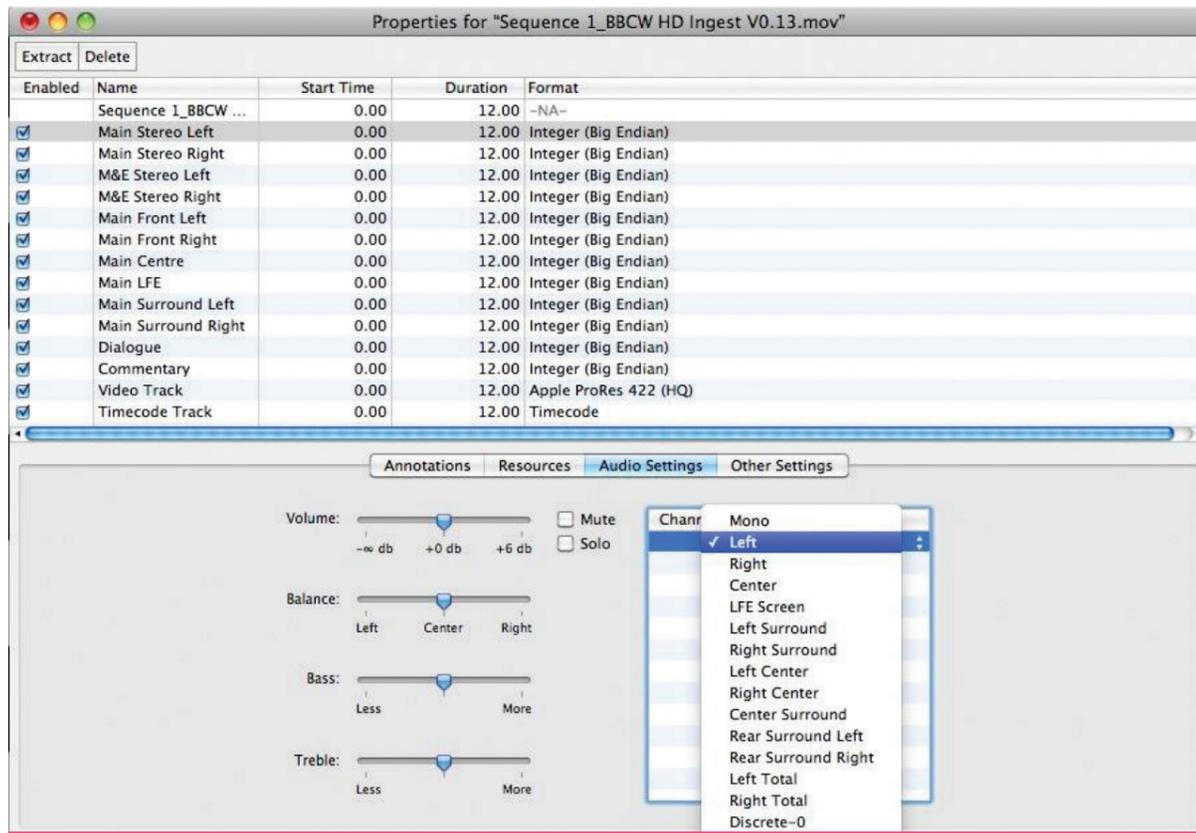


Figure 1

5.2 Ultra-High-Definition (UHD) File Specification

Please note all UHD content delivered to BBC Worldwide must adhere to the UHD frame-size (3840x2160 pixels) and not that for 4k (4096x2160). All UHD content must have a High Dynamic Range (HDR) colour-space unless by prior agreement with BBC Worldwide.

Please ensure that you preserve the HDR picture information throughout the production and post-production process. You should shoot using a compatible file format (e.g. LOG/RAW). The correct HDR curve should also be loaded in the camera/s.

Post-production processes (e.g. editing, grading, VFX, etc.) must also preserve the HDR picture information. BBC Worldwide has adopted the Hybrid Log Gamma (HLG) standard for HDR as proposed by the BBC.

The cameras used should be checked prior to production. The European Broadcast Union (EBU) Recommendation EBU R118 has details of UHD cameras and acceptable sensor resolutions.

The EBU divides UHD cameras into two tiers:

UHD1 Tier 1 sensor resolution must be 3840 x 2160 in each of R & G & B. Where other sensor matrix technologies are employed, the actual resolution may have to be confirmed by measurement (EBU Tech 3335). As guide, a Bayer pattern sensor would need to be at least 5760 x 3240 to achieve full UHD1 resolution.

UHD1 Tier 2 sensor resolution must be greater than 2880 x 1620.

The use of UHD-1 Tier 2 cameras requires approval from BBC Worldwide before they can be used.

Some UHD programmes will contain material from SD and HD originals and sources which are not considered to meet UHD broadcast standards. To maintain a high standard and meet audience expectations, the amount of non-UHD material is limited to a percentage of the programme's total duration.

Non-UHD material must not be used for large uninterrupted sections of the programme, without prior approval from BBC Worldwide. This includes archive material.

Programmes should conform to the following quotas:

Drama: 0-5% non-4K or non-UHD material

Natural History: 25% non-4K or non-UHD material (target across a series)

Documentaries: 25% non-4K or non-UHD material (no or limited use of archive sources)

Documentaries: 35% non-4K or non-UHD material (significant use of archive sources)

Percentages for all other genres and any deviation requests from the above guide require prior approval from BBC Worldwide.

This spec will be updated with further guidance when exact technical specifications for this standard are agreed.

	Time-Code	Duration	Picture	Sound
PROGRAMME CONTENT LAYOUT	09:59:30:00	20"	DPP UHD Line-up	Line-up tone
	09:59:50:00	Between 7"00fr and 7"05fr	Ident Clock or Slate	Silence
	09:59:57:06 (optional)	2fr	2 Frames peak white	1 Frame tone (on first video white frame)
	09:59:57:06	2" 19fr	Black	Silence
	10:00:00:00	2Note	Programme	Programme
	End of prog	5"	Freeze or "living hold"	Fade or cut to silence by end of prog
	Additional Elements	Min 10" gap from end of prog	As required	As required
	End of File	Min 5"	Black	Silence

Notes

- Reference to the DPP UHD bars at <https://www.digitalproductionpartnership.co.uk/downloads/standards/>
- Programmes delivered as multiple files are NOT permitted

All channels must be DISCRETE		
Channel	Configuration Name	QuickTime® Audio Assignment
1	Main Stereo Left	Left
2	Main Stereo Right	Right
3	M&E / Mix Minus Narr Stereo Left	Left
4	M&E / Mix Minus Narr Stereo Right	Right
5	Main Front Left	Left
6	Main Front Right	Right
7	Main Centre	Centre
8	Main LFE	LFE Screen
9	Main Surround Left	Left Surround
10	Main Surround Right	Right Surround
Tracks must be laid out sequentially as noted above. The content of Channels 1 & 2 must be final mix. Dolby E encoded 5.1 mix and other audio content layouts may be permitted with prior approval from BBC Worldwide Global Operations. Audio tracks must be correctly Tagged (e.g. using QuickTime)		
VIDEO AND VIDEO CODEC	Format Standard: ITU-R BT.2100 (3840 x 2160 25P)	
PROFILE	HDR Format	Hybrid Log-Gamma
	Reference* White	75 IRE (code value 721)
	Colorimetry	ITU-R BT.2100 (as defined in ITU-R BT.2020)
	Colour Space	4:2:2 YCRCB
	Display Aspect Ratio	16:9
	Scanning	Progressive
	Bit Depth	10-bit
	Pixel Aspect Ratio	Square
	Structure	Intra Frame (I-Frame) only
	Container	MOV - QuickTime
	Format	Apple ProRes 422 (HQ)
	Bit Rate	700 Mb/s
	Encoding Profile	High
	AUDIO AND AUDIO CODEC PROFILE	Format
Content		Main (BBC TX) and International
Sample Frequency		48kHz
Bit Depth		24-bit
Codec		PCM (Uncompressed)
Compression Mode		CBR
Bit Rate		1.152Mb/s per channel
EDIT MARKERS	In/out Edit markers must be positioned at the beginning of file	
DISPLAY RESOLUTION	Display resolution must match original picture resolution within MOV	
TIMECODE	As per programme content layout section (e.g. programme starts at 10:00:00:00). Must use QT T/C Track	

* The term "Reference White" is only used here as guidance for the value of a white caption or graphic. The wording will be updated as soon as an international term and definition has been agreed

5.3 Ultra-High-Definition (UHD) Blu-Ray Specification

UHD CHECKLIST	EXAMPLES	DEFINITION
File Type and Format	16-bit TIFF RAW (YUV) DPX	File type and format (video or image sequences) can usually be confirmed by examining the file name and extension used. Note, however, that the metadata found internally to the image file (TIFF, DPX) is unreliable and frequently incorrect. Format should include the bit-depth in each colour channel (such as 8-bit, 10-bit, or 16-bit).
Program FFOP/LFOP	720 - 204318 01:00:00:00 - 03:21:24:06	First Frame of Picture and Last Frame of Picture. Frame number and/or timecode of the first and last frames not including any pre-roll or post-roll of the master.
Resolution	3840x2160 1920x1080	Width and height of the full picture in pixels.
Colour Space	BT.2020 P3	RGB colour primaries which define chromaticity (CIE xy) of red, green, and blue channels. One of the standard colour spaces (such as BT.2020, DCI P3, BT.709, or sRGB) should be specified. (The standard colour spaces define the chromaticity of colour primaries to be used.)
Transfer Function	PQ (ST 2084)	Non-linear function used to encode light values. Also known as gamma, or electro-optical transfer function (EOTF). One of the standard transfer functions (such as PQ, ST 2084, BT.2020, BT.709, or sRGB) should be specified.
Frame Rate	23.976 29.97	Frame rate in frames per second.
Levels	Full Head	Code value quantization range which defines the black level and white level. Full range (0 - 100%) is recommended for image sequences. Head range (64 - 940) is assumed for 10-bit raw YUV. Other levels (such as Legal, Limited, SMPTE, Studio...) may be specified but require clarification of code values for black and white.
SMPTE ST2086 Metadata	Green (0.2650,0.6900) Blue (0.1500,0.0600) Red (0.6800,0.3200) D65 (0.3127,0.3290) 4000 nit Max 0.005 nit Min	SMPTE ST 2086 is metadata to specify the colour volume (the colour primaries, white point, and luminance range) of the display that was used in mastering video content. Colour primaries G, B, R and the white point may be specified directly in chromaticity CIE xy, or as a reference to a standard (e.g. P3 for primaries, D65 for white point). Max and min luminance may be specified in units of nits. These values then need to be converted into an encoder setting. Refer to the attached ST2086 worksheet for conversion when the encoder setting (cell G16) is needed.
CEA MaxCLL and MaxFALL Metadata	1977 nit MaxCLL 1112 nit MaxFALL	MaxCLL indicates the maximum light level of pixel, in units of nits (1 cd/m ²), in the entire playback sequence. MaxFALL indicates the maximum value of the frame average light level, in units of nits (1 cd/m ²), in the entire playback sequence. Note that these are statistically derived values which should be different and provided for each video content.

5.4 Full Technical Specification

For full technical details, please refer to sections 2 and 3 of the BBC DPP specification:

<http://dpp-assets.s3.amazonaws.com/wp-content/uploads/specs/bbc/TechnicalDeliveryStandardsBBC.pdf>

5.5 Other Specifications

If you're delivering theatric, giant screen (4K) or 3D content, please contact BBC Worldwide to discuss technical requirements.

BBC Worldwide is currently in discussions surrounding the delivery of IMF packages, with a view to potentially servicing clients via this method. These may be requested of production in exceptional circumstances when key co-producers and/or commissioning partners are involved.

5.6 File Naming Convention

Files need to be delivered to the BBC Worldwide naming convention as outlined below.

UID_CV Code_Series Title_Season Number_Episode Title (if applicable)_Version_Frame Rate.mov

Please ensure there are no spaces in the filename, using an underscore where a space is required.

Production will need to request CV codes and UIDs prior to delivery in order to generate file names. Any files received with the incorrect CV code and UID will be rejected. Likewise, the UID in the file name must correspond with the UID on the clock.

E.g. The UID for Fawlty Towers: Series 2 EP3 is: LLCJ061Y/01

The CV code for Fawlty Towers: Series 2 EP3 is: SXAS122S

The series title is Fawlty Towers, the season number is 2, and the episode title is Waldorf Salad. Fawlty Towers is available as a dual purpose master, so DP must be

included as the version. Please replace DP with TD (Texted) or TL (Textless) where applicable.

Therefore, the file name should be as follows:

LLCJ061Y01_SXAS122S_Fawlty_Towers_2_Waldorf_Salad_DP_25p.mov

5.7 Native Frame Rates

If the content has been commissioned in a frame rate other than 50i, BBC Worldwide will require both the native frame rate and a 50i version to be delivered. Native frame rates must be delivered to the above specifications, and be QAR'd in addition to the 50i version.

5.8 Delivery Mechanisms

Content will need to be delivered to one of BBC Worldwide's digital upload vendors. If your QAR vendor cannot upload to our digital backbone, please deliver via Aspera (preferred method) to MX1, notifying BBC Worldwide when files are being sent.

Delivery via encrypted HDD is also acceptable, but production partners must supply the HDD, which BBC Worldwide would retain until the content has been processed.

In exceptional circumstances, delivery via HDCAM SR would be allowed, but this must be agreed in advance, upon which an HDCAM SR specification will be provided. Please note, production partners will need to cover any costs incurred to create the required ProRes® file from this tape.

In some cases, where content is flagged as high-risk, we may require delivery of assets to a specific vendor. This will be discussed in advance of delivery.

5.9 Content Back Up

BBC Worldwide do not require content to be provided on LTOs. It is the responsibility of production partners to retain a copy of the content in order to fix any technical issues that may arise in the future.

6. Quality Assessment Review (QAR)

6.1 QAR Grading

All content sent to BBC Worldwide is subject to a quality assessment review prior to delivery, at the cost of the production partner. Any programmes failing to meet the required technical standards, or are found to be in breach of other layout requirements, will be referred back to the supplying production partner. The ITU/CCIR5 point grading system is used to assess programmes for quality.

Grade 5 – imperceptible impairment

Grade 4 – perceptible, but not annoying impairment

Grade 3 – slightly annoying impairment

Grade 2 – annoying impairment

Grade 1 – very annoying impairment

Programmes should meet a minimum of grade 4 for sound and vision quality. Grade 3 is a borderline grading, where there may be valid reasons for technical exemption. In such cases, details must be referred back to BBC Worldwide for sign off. Grades 1 and 2 are automatic fails.

Upon completion, a passed QAR report must be uploaded to the programme Box folder.

6.2 Approved QAR Vendors

All QARs must be conducted by one of BBC Worldwide's approved QAR vendors. Please see list ([right](#)) for contact details.

All regional BBC Post Production facilities are also approved to QAR. Please contact BBCW to discuss QAR vendors if your production is not based in the UK.

6.3 QAR Requirements

Video must be checked for the duration of the programme, including any elements separate to the main programme. All audio stems, including those on the master file, must go through a full QAR pass.

In lieu of a record report, QAR reports must contain timecoded details of the complete content of the file.

6.4 QAR Fixes

BBC Worldwide have the option to undertake any fixes if content is required for TX by any clients within 14 days. Costs of fixes will be charged back to production.

London

The Ark
Shelana House
31-32 Eastcastle Street
London
W1W 8DL

Contact
Tom Impey or Conor O'Reilly
[\(firstname\)@theark.uk.com](mailto:(firstname)@theark.uk.com)
0207 383 9200

.....

Deluxe 142
142 Wardour St
London
W1F 8DD

Contact
Andrew Kemp
Andrew.kemp@bydeluxe.com
020 7149 2724

.....

MX1 (previously RRMedia)
Unit 3, Victoria Road Industrial Estate
Victoria Road
London
W3 6UU

Contact
Ben Kyne or Richard Dinsdale
[\(firstname.lastname\)@mx1.com](mailto:(firstname.lastname)@mx1.com)
020 8357 5400

.....

VDMS
316-318 Latimer Road
London
W10 6QN

Contact
Sue McHugh or Vicky Harvey
[\(initialsurname\)@visualdatamedia.com](mailto:(initialsurname)@visualdatamedia.com)
020 8962 2615 or 020 8962 2616

.....

Technicolor
28-32 Lexington Street,
Soho
London
W1F 0LFT

Contact
Louise Stevenson
Louise.Stevenson@technicolor.com
020 7319 4900

.....

Regions

Dock 10
MediaCityUK, Blue
Manchester
M50 2HQ

Contact
Emma Fitzgerald
emma.fitzgerald@dock10.co.uk
0161 886 5254

.....

Films at 59 Ltd
59 Cotham Hill
Bristol
BS6 6JR

Contact
Phil Mead
pm@filmsat59.com
0117 906 4300

.....

Editworks
The Hub
Pacific Quay
Glasgow
G51 1D2

Contact
Rebecca Wallace
rebecca.wallace@editworks.co.uk
0141 419 9448

.....

Gorilla TV
GloWorks, Heol Porth Teigr
Cardiff
CF10 4GA

Contact
Richard Moss
Rich.moss@gorillagroup.tv
0292 039 9800

.....

7. Paperwork

7.1 Ancillary Assets

BBC Worldwide will require the below to be uploaded to the programme Box folder, for all versions:

1 x timecoded post-production script to be delivered as a MS Word® file, complete and accurate to dialogue and action. Script must include titles and full closing credits. Captions and subtitles to be highlighted in bold. Any foreign language dialogue (including and particularly Latin) must be included in both the original language and English.

1 x medium episodic synopsis to be delivered in advance of TX.

1 x programme as completed form (PasC).

1 x music cue sheet (MCS).

For programmes that air on the BBC (including BBC Three), BBC Worldwide will source the PasC and MCS from Silvermouse.

For certain content- including certain Co-Productions the following may be required. Please check with your Programme Operations Co-ordinator:

CDSL- Combined Dialogue and Spotting List containing the final and complete As Broadcast Dialogue List used for creation of closed captions, SDH and localization files of the final Picture. This As Broadcast Script will include transcriptions of all dialogue and on-screen text from start of picture through completion of picture (not inclusive of credits including "in" and "out" cut-by-cut footage and frames, character dialogue, character efforts (e.g. "grunts" or "sighs"), transcription of titles and text on screens and translations of all dialogue spoken other than English.

7.2 Delivery Timings

Full post-production scripts, music cue sheets, programme as completed forms and all associated paperwork should be delivered to the contracted delivery date as outlined in your Distribution Agreement. Please ensure your script transcriber is aware of this deadline.

7.3 File Names of Paperwork

For the script, PasC and MCS please use the following naming convention:

UID_CV Code_Series Title_Episode Title Asset Type

All forms should have the correct UID and CV code. Failure to do so may impact on contributor and music royalty payments.

Please refrain from putting episode numbers on paperwork to avoid issues if running order changes occur. If there is a strong narrative storyline to the series, then episode numbers are acceptable.

8. Screening Materials

BBC Worldwide requires proxy files for internal screenings, and for distribution to external clients to secure sales of the content. These will be uploaded to the programme Box folder and must be representative of the final texted versions, with one file supplied per episode for all invested durations. This will be delivered alongside the master files.

8.1 Screener Format

The screener must be from the first frame of the programme to the last frame, with no clocks or textless elements present.

Technical specification: 1280x720 - 2500 kbps, H.264. Stereo final mix only.

8.2 BBC Worldwide Watermark

The screener must include a BBC Worldwide watermark (DOG) throughout. This should appear at the top left of the picture using the logo that can be downloaded via Box. Please contact BBC Worldwide for access.

8.3 BITC

BBC Worldwide Consumer Products require 1 x BITC DVD (without the watermark) supplied for each episode of the invested TX version.

8.4 File Naming

Please use the following file names when uploading to Box:

UID_CV Code_Series Title_Episode Title_Screener

9. Production Recalls

9.1 Compliance Edits

Compliance edits are where there may be a serious implication if BBC Worldwide continues to distribute the content. These instances include, but are not limited to:

OFCOM complaints
Music clearances
Archive clearances
Contributor sensitivities
Uncleared telephone numbers

When these are flagged, BBC Worldwide will work with production partners to resolve the issue as quickly as possible; whether this be by delivery of an edited version, or a fix file. Please note the UID may change, which would affect clock information and paperwork, that would also need to be resupplied.

In these instances, please notify BBC Worldwide with full details of the issue, including timecodes, and who has actioned the recall.

9.2 Editorial Edits

Editorial edits are where there are issues that arise that production would prefer to fix in order to maintain production values. Examples may be, but are not limited to:

Updating VFX
Visible production kit
Credit changes (contributor misspellings)

In these instances, BBC Worldwide will supply the new version to new clients moving forward. For existing clients we will operate under reasonable endeavours to resupply to those who are already under license.

10. Marketing & Publicity Photography Guidelines

Clearance, Captions, Contracts and Compliance and Copyright.

As part of your contract you'll have been assigned a budget for marketing assets. We want to help you get the most out of this budget, however large or small it is, and ensure time is appropriately allocated, from the outset, to capture these essential materials.

To make sure any photography supplied is usable, pay attention to the following:

Clearance

All photography will need to be cleared of any copyright or artist/contributor restrictions for world distribution and for the rights outlined in your contract.

As well as associated programme publicity - including print, online and product artwork - the photography should also be cleared for posting on social network sites such as Facebook and Twitter.

Captions

Images need to be fully captioned with identification of all characters/content featured along with the episode number. A corresponding typed caption list must also be supplied electronically. We'll provide you with a caption list template and ask you to confirm the rights listed are correct. Your photographer's name, any third-party image credits and rights should also be included.

Contractual Requirements

It's your responsibility to ensure that all contractual delivery requirements are met and that your photographer is briefed accordingly.

We strongly recommend that negotiations begin early as you'll need to secure rights and agree costs with third party copyright owners including commissioning broadcasters, photographers etc. You'll need to supply BBC Worldwide with electronic copies of clearance documentation and licences.

Freelance professional photographers need to sign contracts assigning copyright either to BBC Studios (for in-house productions) or to the independent production company. Should the investments be confirmed during/after filming, a percentage of BBC Worldwide's investment must to be set aside to obtain/clear suitable publicity photography.

Compliance

Before BBC Worldwide can use your images, or supply them to buyers or broadcasters, we must have written confirmation from both the executive producer and the BBC executive producer (where applicable) that all images and captions comply with the BBC Editorial Guidelines (<http://www.bbc.co.uk/editorialguidelines>).

Additional Rights

When BBC Worldwide has acquired pre-cleared secondary rights eg. DVD, Digital Ownership and Download to Own, your producer must ensure that your photography has been fully cleared for these media across all platforms throughout BBC Worldwide's distribution territory. They must also confirm that it is suitable for product packaging and associated uses such as product catalogues, posters and point of sale as well as release to the press. When specified, photography may need to be cleared for other uses such as publishing, live events, art works etc. In certain cases "all media" may be required which will include merchandising and all ancillary rights.

10.1 Preparing the paperwork for photography

Photography plays an essential role in the promotion of programmes. So it's crucial that photographic shoots are built into your production schedule from day one. To get the best possible quality, we will need your help and involvement and the co-operation of your key talent, right from the outset.

Talk To Us

To get a clear idea of what's needed, and how your shots will be used, we must have a chat early on - with all interested parties and stakeholders. That includes BBC Worldwide, BBC Pictures, as well as publicists and co-producers. When appropriate, we will arrange pre-production meetings and regular picture reviews while you're in production.

Write It Down

We'll supply you with a **photography plan** template which must be completed and returned to us before filming begins. This plan outlines who's responsible on your team for making sure suitable photography is commissioned or acquired, how you plan to secure the necessary rights and the tone and scope of the coverage.

If appropriate we'll also ask you to provide a detailed **photography brief** which captures specific photographic requirements. We can work with you to put this together.

Some Offer Documents will also have a separate **asset list** appended to them. This outlines, in detail, our photography requirements and rights.

Where a Picture Publicist has been engaged to manage photography assets, it is essential that they adhere to our guideline document detailing key deliverables and timings.

10.2 Practical considerations

Timings

Please refer to the dates stipulated in your contract/distribution agreement.

Quantity

Our requirements vary by genre. Please refer to your contract/distribution agreement for full details.

Quality

Images should be of the highest technical standard possible and be "ready for use", requiring no substantial post production work – such as cleaning backgrounds or similar image remedial enhancements. Images are acceptable at the following minimum specification:

Between 45MB-60MB (4800 pixels on the longest side), before JPEG compression, for unit photography.
60MB (5600 pixels on the longest side), before JPEG compression, for specials/iconic photography.

Access to artwork for any designed image, including the layers and elements.

Access to RAW files.

CGI images must be high resolution and layered, and, where applicable, composited with conventional hi-res stills. Screen grabs of CGI are not acceptable.

Delivery

Images can be uploaded to BBC Worldwide's asset sharing www.box.com. Details will be sent to you directly by the photo team.

The on-screen design material i.e. title treatment/logo should be delivered to wwdigital.artwork.bbc.com

Or you can post to:

**BBC Worldwide
Global Photography**
1/C 1, Television Centre
101 Wood Lane
London
W12 7FA

Non-Delivery

As photography is a contractual obligation, for which BBC Worldwide has provided budget, we reserve the right to reduce our level of investment if the photography is not available, not sufficient or not useable for technical or aesthetic reasons. Screen grabs will only be accepted in addition to the full delivery of the high resolution still camera photography. Late delivery can delay the final payment of the investment.

10.3 Title Treatments

Title treatments are required for BBC Worldwide to create artwork and graphics to promote titles.

We require title treatments to follow the below specifications.

Preferably:

Vector graphics - an Illustrator® or EPS file, with all fonts outlined.

or:

Photoshop® file - either a PSD or TIFF file on a transparent background. High resolution 300ppi at as large size as it exists, including all necessary layers with outlined fonts and effects flattened.

If available:

Horizontal and stacked versions.

Any language versions (sometimes we translate title treatments for different regions).

The font or name of the font of the title treatment.

The on-screen design material i.e. title treatment/logo should be delivered to wwdigital.artwork.bbc.com

For general enquiries please contact WWGlobalPhotography@bbc.com

11. Delivery of Foreign Language Content

The localisation operations team manage, control and advise on all matters relating to the commissioning, delivery and supply of foreign language versions, ensuring that contractual, technical and quality thresholds are achieved. This section covers the minimum acceptable technical standards for delivery of foreign language content produced by a 3rd party as HD files and destined to be distributed by BBC Worldwide.

For more information on editorial requirements or delivery of localised assets not listed below, please contact the Localisation-London Team.

Prior to Delivery

Prior to delivery, please ensure that you have read this document, flagging any queries with the Localisation Operations team.

Contacts

Language Operations Team
WWLocalisation-London@bbc.com

Vanessa Lecomte
Vanessa.Lecomte@bbc.com
 Senior Localisation Manager

Version

Worldwide take delivery of:

- Partially localised masters where the audio is localised in the foreign language but the video remains as per source or:
- Fully localised masters where both in vision graphics and audio are localised in the foreign language. In this instance, where a dubbing card is included,

Please ensure that the source content remains unchanged. Should a Dubbing Card be added, it will be placed at the end and not change the overall duration of the programme.

11.1 Foreign Version Assets deliverables

Fully or Partially Localised HD Texted Master File

Worldwide will take delivery of fully or partially localised HD Texted Master File as per the technical spec outlined in the table below. If HD isn't available, the below spec cannot be met or you require further information of the Delivery mechanisms, please contact BBC Worldwide to discuss.

FILE NAMING CONVENTION	Files need to be delivered to the BBC Worldwide naming convention as outlined below. UID_CV Code_Series Title_Season Number_Episode Title (if applicable)_Version_Language_Frame Rate.mov Please ensure there are no spaces in the filename, using an underscore where a space is required.																																							
PROGRAMME CONTENT LAYOUT	File to start at T/C 09.59.00.00 30" EBU bars+tone and 30" clock (final 3 secs black) to First frame of Programme start at T/C 10.00.00.00 Programme in its entirety Minimum 10 second gap before additional elements Minimum 30 seconds black to end of file US Master material may have a different layout (e.g. SMPTE B&T+Picture in@01.00.00.00) – Only by prior approval from BBC Worldwide Global Operations.																																							
AUDIO CONTENT LAYOUT	All channels must be DISCRETE																																							
	<table border="1"> <thead> <tr> <th>Channel</th> <th>Configuration Name</th> <th>QuickTime® Audio Assignment</th> </tr> </thead> <tbody> <tr> <td>1</td> <td>Foreign Main Stereo Left</td> <td>Left</td> </tr> <tr> <td>2</td> <td>Foreign Main Stereo Right</td> <td>Right</td> </tr> <tr> <td>3</td> <td>Main (Original Language) Stereo Left</td> <td>Left</td> </tr> <tr> <td>4</td> <td>Main (Original Language) Stereo Right</td> <td>Right</td> </tr> <tr> <td>5</td> <td>Foreign Main Front Left</td> <td>Left</td> </tr> <tr> <td>6</td> <td>Foreign Main Front Right</td> <td>Right</td> </tr> <tr> <td>7</td> <td>Foreign Main Centre</td> <td>Centre</td> </tr> <tr> <td>8</td> <td>Foreign Main LFE</td> <td>LFE Screen</td> </tr> <tr> <td>9</td> <td>Foreign Main Surround Left</td> <td>Left Surround</td> </tr> <tr> <td>10</td> <td>Foreign Main Surround Right</td> <td>Right Surround</td> </tr> <tr> <td>11</td> <td>Foreign</td> <td>Mono or Discrete-0</td> </tr> <tr> <td>12</td> <td>Foreign Commentary or Dolby E Ch2</td> <td>Mono or Discrete-1</td> </tr> </tbody> </table>	Channel	Configuration Name	QuickTime® Audio Assignment	1	Foreign Main Stereo Left	Left	2	Foreign Main Stereo Right	Right	3	Main (Original Language) Stereo Left	Left	4	Main (Original Language) Stereo Right	Right	5	Foreign Main Front Left	Left	6	Foreign Main Front Right	Right	7	Foreign Main Centre	Centre	8	Foreign Main LFE	LFE Screen	9	Foreign Main Surround Left	Left Surround	10	Foreign Main Surround Right	Right Surround	11	Foreign	Mono or Discrete-0	12	Foreign Commentary or Dolby E Ch2	Mono or Discrete-1
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	Tracks must be laid out sequentially as noted above. The content of Channels 1 & 2 must be Foreign final mix. Foreign Dolby E encoded 5.1 mix and other audio content layouts may be permitted with prior approval from BBC Worldwide Global Operations. Audio tracks must be correctly Tagged (e.g. using QuickTime Pro) See notes below.																																							
VIDEO SOURCE	Digital: HD-SDI																																							
VIDEO CODEC PROFILE	Apple ProRes® 4:2:2 (HQ)																																							
CONTAINER	MOV (All files must have .mov file extension)																																							
STREAM TYPE	QuickTime®																																							
VIDEO FRAME RATE	As per Source. (23.98PsF, 24PsF, 25PsF, 29.97PsF, 50i, 59.94i permitted)																																							
RESOLUTION INCLUDING ASPECT RATIO	1920 x 1080																																							
SCAN FLAG	As per Source. Interlaced OR Progressive. (Mixed material may only be delivered with prior approval from BBC Worldwide Global Operations. The file must be accompanied with a comprehensive schedule specifying the timecodes of the relevant sections.)																																							
BIT DEPTH	10-bit																																							
VIDEO BITRATE	Typically 185Mbps for 50i content (set by relevant encoding profile)*																																							
VIDEO COMPRESSION MODE	VBR (Variable Bit Rate)																																							
VIDEO COLOUR SPACE	YUV (YCbCr)																																							
PIXEL ASPECT RATIO	Square																																							
FRAME STRUCTURE	I-Frame Only																																							
INTRA FRAME DISTANCE	1																																							
MACRO-BLOCK STRUCTURE - CHROMA SAMPLING	4:2:2 (709)																																							
AUDIO SOUND FORMAT	Stereo and/or 5.1 Surround																																							
SAMPLE FREQUENCY	48kHz																																							
AUDIO BIT DEPTH	24-bit, Other bit-depths by prior approval																																							
AUDIO CODEC	PCM (Uncompressed) Big Endian or Little Endian																																							
AUDIO COMPRESSION MODE	CBR (Constant Bit Rate)																																							
AUDIO BITRATE	3Mb/s per channel pair (24-bit)																																							
EDIT MARKERS	In/out Edit markers must be positioned at the beginning of file.																																							
DISPLAY RESOLUTION	Display resolution must match original picture resolution within MOV																																							
TIMECODE	As per source (e.g. programme starts at 10:00:00:00). QT T/C Track.																																							

*The Apple ProRes® codecs are designed to target the data rates shown. Because most sequences contain simple frames, actual bit rates are typically 5 to 10 percent lower than these targets.

Audio Track Tagging Instructions:

Opening the file in QuickTime Pro®.

Click Window > Show Movie Properties (Figure 1).

Double click the track name field to modify the track Name labels according to the table above.

On the window that pops up click on the first audio track then click on 'Audio Settings'.

On the right, you'll see a box that says 'Channel' and 'Assignment'. If exported out of FCP as mono tracks this will be labelled as 'Mono'. Click on it and you will see options to change this.

This will need changing according to the audio content layout table above.

Do this for all audio tracks, close the window down and hit File > Save.

To check it's all done correctly click on Window > Show Movie Inspector. This will show you the correctly labelled audio channels.

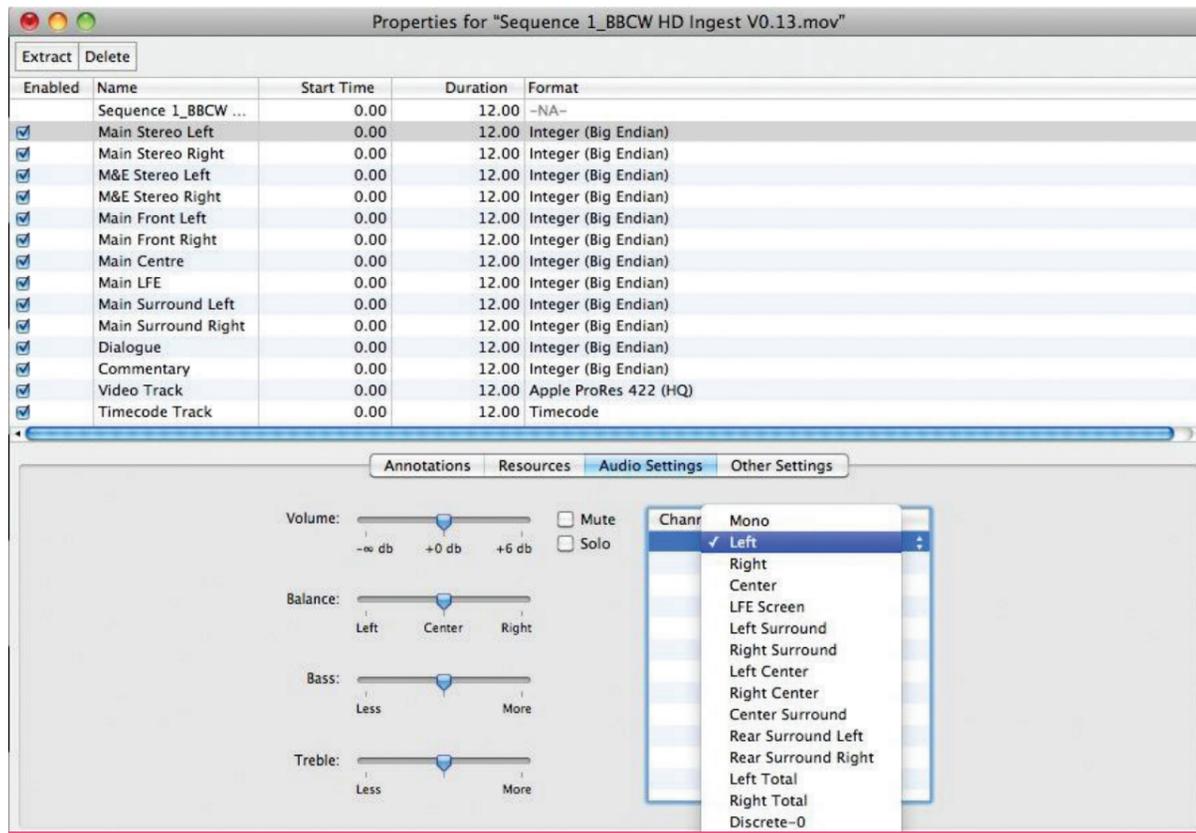


Figure 1

11.2 Foreign Audio Stems for Ingest into BBC Worldwide MAM system

BBC Worldwide can take delivery of the foreign audio stems separate. For more detail on the technical spec, please contact Localisation-London Operations team.

11.3 English Closed Caption Files for Ingest into BBC Worldwide MAM system

BBC Worldwide can take delivery of English Closed Caption files if supplied in DFXP format or equivalent. For more detail on the technical specification, please contact Localisation-London Operations team.

11.4 Ancillary Assets

BBC Worldwide will require the below to be uploaded at the same time as the localised asset and to the relevant box folder, as communicated by the Localisation-London Operations team:

Script As Recorded to be delivered as a Word file, complete and accurate to foreign dialogue and action. Script must include title translation.

Translated Synopsis and Metadata to be delivered as a word or excel document.

Glossary to be delivered as a word or excel document, including the translation of all Key Names, Terms and Places.

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THANK YOU