BBC STUDIOS

Content Delivery Book

BBC Studios 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.

Guideline Usage

This Content Delivery Book has been put together to help productions understand the requirements and expectations for materials delivered to **BBC Studios Distribution** – this encompasses video assets, ancillary assets and marketing and publicity assets. All assets must conform to the delivery and technical specifications which have been outlined in this document.

Productions should refer to these guidelines as early as possible when planning for the delivery of BBC Studios assets, as some assets required by BBC Studios may need advanced planning ahead of the post-production process.

It's important to note that BBC Studios and the BBC are two separate entities within the BBC group, and the specification outlined below relates specifically to BBC Studios Distribution.

The guidelines are divided into the below two sections:

SECTION I
Technical Delivery Specifications

SECTION II
Marketing and Publicity Requirements

Please note that these guidelines are regularly updated as new technical standards emerge and marketing and publicity demands change. Please make sure to confirm with your BBC Studios contact that you are referring to the latest iteration.

Section I – Technical Delivery Specifications

Section I

Technical Delivery Specifications

These technical delivery specifications are the main point of reference for both BBC Studios 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.

Programme Operations Contact Information

Cameron Touchard-Harding
Senior Programme Operations Executive
Cameron.Touchard-Harding@bbc.com
020 8433 2698

If you have any general questions, please get in touch with the above contact.

For questions specific to the title you are delivering, please refer to the contact specified in the materials list issued by BBC Studios within your distribution agreement.

Prior to Delivery

Prior to delivery, please ensure you've read this document, flagging any queries with the relevant programme operations contact.

2.1 Key Contacts

Please refer to your specific BBC Studios contacts listed in your distribution agreement with regards to asset deliveries.

Once you've made contact with your programme operations contact, they will help you manage the delivery of assets to BBC Studios, as outlined in this document.

2.2 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 Studios included. Please make sure you supply updated versions to us as and when available.

2.3 Content Delivery Timelines

For us to plan effectively, we need to take delivery of your programme content far enough ahead of its transmission or launch date to enable transformation to client requirements. This will allow our sales teams to set expectations with clients, and ensure that content is localised in good time for territories around the world.

All content and associated ancillaries must be delivered in full and to the agreed contractual delivery dates as outlined in your Distribution Agreement.

If there are key client deliverable requirements that need to be met in advance of dates set within the Distribution Agreement these will be discussed with you by your Programme Operations contact.

2.4 BBC Studios Edits

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

2.5 Operational Classes

BBC Studios will assign content that is delivering into our facilities with an 'Operational Class' - please note this is an internal reference and productions should continue to refer to the Materials List that is within the Distribution Agreement for the assets required.

2.6 Materials List

BBC Studios will provide a materials list to production that states what assets are expected for delivery.

The checklist below will cover an approximation of what is expected for master assets, but note that each production is unique and may have particular requirements – so please confirm requirements with your programme operations contact and what has been agreed in your distribution agreement.

For photography and marketing requirements, please refer to the separate photography and marketing section 2 in both this document and your distribution agreements.

Materials List - Checklist	
HD Video	**1x HD ProRes 422 HQ** **Texted Version with Textless Elements, Stereo Final Mix, Stereo Music & Fully Filled Effects (or Mix Minus Narration as per programme genre), and 5.1 Final Mix (if commissioned).** **All masters should be 16:9FF. Additional Aspect Ratios should be supplied as additional masters.**
UHD Video **(where applicable)**	**1x UHD HDR HLG ProRes 422 HQ** **Texted Version with Textless Elements, Stereo Final Mix, Stereo Music & Fully Filled Effects (or Mix Minus Narration as per programme genre), and 5.1 Final Mix (if commissioned).** **All masters should be 16:9FF. Additional Aspect Ratios should be supplied as additional masters.**
Stereo Audio Splits **(BWAVS)**	**BWAVs - Stereo Split Audio Elements** **Final Mix, M&E, DME, additional audio (i.e. singing, foreign dialogue, laughter, measurements, etc.)**
5.1 Audio Splits **(BWAVS)**	**BWAVs - 5.1 Split Audio Elements (if commissioned)** **Final Mix, M&E, DME, additional audio (i.e. singing, foreign dialogue, laughter, measurements, etc.)**
Screeners	**Final Screener - 1x clean of BITC, 1x BITC** **Additional rough cuts, fine cuts, picture locks, picture and dialogue locks may be required.** **Please see within this document for technical specification of screeners.**
Scripts	**Shooting Scripts & Post Production Scripts** ***note – any foreign language dialogue needs to be delivered in both the original language and English**
Music Cue Sheets	**Either a template will be supplied, or a Silvermouse entry will need to be filled in** ***note – this differs according to the production – please contact your Programme Operations contact for clarity**
PasCs	**Either a template will be supplied, or a Silvermouse entry will need to be filled in** ***note – this differs according to the production – please contact your Programme Operations contact for clarity**
Captions Lists	**A template will be supplied – this should ideally be completed within the final edit.**
QAR Reports	**QAR checks can only be supplied by approved BBC Studios QAR vendors.** **Completed reports should be sent from the QAR vendor directly to the BBC Studios Programme Operations contact.**
PSE Test Certificates	**PSE tests should be carried out using approved software as per the latest** **DPP Supplement - PSE Devices report**
Synopses	**3x episodic synopsis to be delivered in advance of TX per episode** **3x series synopsis to be delivered in advance of TX** **Short: 90 characters, Medium: 180 characters, Long: up to 600 characters** ***note - A new document should be supplied for each of the above. This is separate to any synopsis included on the PasC form**
Bad Language Lists **(where applicable)**	**Only required where bad language is used within a programme.** **Note this is a separate requirement from a compliance form submitted for broadcast.**
Latin Species Lists **(where applicable)**	**Only required where animal species are featured.**
Graphics Packages	**If content is GFX heavy, please discuss this requirement with your Programme Operations contact as a separate graphics package may be required.**

Versions

We distribute content globally and therefore need to supply assets that match to our clients varied requirements. BBC Studios may therefore request more than one 'version' of a programme to be delivered.

Typically, BBC Studios would require the commissioned duration, plus additional 'cut down' durations. We may also require additional masters where the frame rate does not match with our standard specifications, or where specific clearances are required.

Additionally, if a title has a Co-Producer attached, unique edits and assets bespoke to the Co-Producers requirements and specifications may be required.

Note that for all BBC Studios invested titles all masters are to be delivered seamless without advertisement breaks.

All version requirements should be outlined in your Distribution Agreement and should be discussed with your Programme Operations contact.

3.1 Durations

The Distribution Agreement should confirm the exact durations that are required for delivery. The below is a rough guide to typical durations required.

For both BBC and Non-BBC commissions, BBC Studios may invest in a different content configuration than typical e.g. BBC Studios could require a 2 x 45' version in addition to a 1 x 90' version.

A duration leeway of **2 minutes** is acceptable either side of the agreed duration; however, we recommend that there is consistency in timings across a series.

The final duration must include all branding and stings assigned to each programme. If the programme is below or exceeds agreed timings, please contact your programme operations contact to seek approval.

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.

BBC Commissions:

For most TX durations commissioned by the BBC, BBC Studios will require a copy of the TX version duration cleared for international use. If the BBC TX version is 60 minutes, a 50 minute cut-down of this programme for clients to air in a commercial hour may be additionally required.

Non BBC Commissions:

If the programme you're delivering airs on a non-BBC Channel, BBC Studios will generally require the commissioned length (unless otherwise specified), seamless.

3.2 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.

Presenter-led and Presenter-less versions will be discussed at the point of investment with the BBC Studios Content Partnerships team. Please refer to the Distribution Agreement for further details.

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

3.3 Music Clearances

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 not cleared for international distribution, we will require the master to be delivered with these tracks replaced with cleared music.

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

3.4 Unique Programme IDs (aka UIDs)

UIDs are BBC title and version identifiers made up of a core number and a suffix - for example: DRIJ121E (Core) / 50 (suffix).

Contact BBC Studios in advance of delivery to confirm your UID assignments. Please note that your UID information must be correct and visible on all master assets (including the clock and filename) and paperwork supplied to BBC Studios.

Once a UID has been assigned to an episode then it must stay with the UID allocated – i.e. if a running order changes, we need the episode and UID to keep their relationship.

Note that UIDs do not change for different technical specifications (i.e. HD / UHD, Aspect Ratio, Frame Rates, etc).

BBC Commissions:

Titles that air on the BBC and UKTV will have core numbers allocated by the commissioner. Once UIDs have been assigned from the BBC or UKTV, please send them to your assigned programme operations contact. BBCS will supply exact UIDs required for BBCS versions.

Non BBC Commissions:

If a title airs on a non-BBC channel, then BBC Studios will need to create a UID for you to use. Contact your assigned programme operations contact who will supply you with the exact UIDs that will be required for each BBC Studios version.

Co-Producer Versions:

Co-producer versions will also be issued with UIDs as well. These may either be BBC Studios UIDs or an ID unique to the co-producer themselves. Contact your assigned programme operations contact who will supply you with the exact UIDs required.

3.5 Running Orders

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

For this reason we request that RX, or production orders, are not referred to on any master assets or paperwork.

Sometimes TX orders may change once assets have been delivered, as a result, where applicable please do not use episode numbers on clocks or paperwork, refer instead to episode titles and UIDs.

3.6 Title Changes

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

3.7 Access to TX / AS-11 Masters

In most cases, BBC Studios will have invested in taking a copy of the TX version to BBC Studios technical specifications. This differs from the BBC Public Service technical specification.

However, where BBC Studios has only invested in Access to TX rights, we will access the AS-11 digital file made for BBC

Public Service via the BBC Content Delivery Operations (CDO) or BBC Archives.

For BBC Studios to accept masters supplied to the BBC the masters must be cleared for the territories in which BBC Studios has invested. If assets are not cleared, a cleared version must be delivered to the BBC Studios digital file specification.

BBC Studios requires that all available audio stems are delivered for the TX version. Please submit textless elements where possible on the AS-11 files and notify your programme operations contact. Content Delivery Operations at BBC Public Service is able to accept textless elements on AS-11 files delivered to them, to which BBCSD also have access.

If unsure of which technical specification you should be delivering to, please contact your programme operations contact to clarify.

3.8 Edit Decision Lists

In some cases BBC Studios will require an Edit Decision List (EDL) for all the various versions delivered to BBC Studios, please clarify this requirement with your programme operations contact.

3.9 Consumer Products Only Version

Where BBC Studios has only invested for Consumer Products rights (including DVD and/or electronic sell through aka EST), we require deliverables as per the standard specification for the cleared TX version. This includes the master, paperwork, and stills documented later in the delivery book. If you have any questions, please contact Fiona.Ball@bbc.com

Video

4.1 Textless Elements

As a distributor to international markets, textless elements are essential for enabling BBC Studios customers to adapt content for different languages and cultures. BBC Studios therefore generally only accept Dual Purpose masters. This means:

- the main programme should be fully texted with branding, captions, graphics and credits.

- ten seconds black should separate the final endboard hold from either the beginning of textless elements or 'next time / previously sequences' – see layout 6.1.

- Any next time / previously sequences should be included prior to textless elements of the main programme, and these should also be supplied with textless elements.

- Textless elements should contain full textless backgrounds for all texted and graphics based shots.

Textless elements (cleans) are required for all onscreen text, opening titles and credits. The element must cover the entire shot – i.e. to and from cut points – to facilitate editing, and must be synchronous and frame accurate with the actual programme.

All elements must be documented in the Video Captions List (see 8.4). The caption list should be supplied to the QAR vendor prior to QAR taking place.

Textless Elements Examples

An exemplar document containing visual examples of what text requires textless elements is available here .

Text constitutes (but is not limited to):
- Lower Thirds
- Captions
- Numerals Forced Narrative Subtitles

Graphic Sequences constitutes (but is not limited to):
- Maps
- Charts
- Graphs
- Newspapers / Text Messages / Social Media Content

Archival Content and Textless Elements

Where text appears on archive content and cannot be removed, please notify your BBC Studios programme operations contact in advance and ensure the QAR vendor documents the timecodes of this occurrence on the QAR report.

4.2 Aspect Ratio

All content must be delivered to BBC Studios in the original aspect ratio commissioned (such as 2:1). If your production is shooting or post producing in an aspect ratio other than 16:FF, please notify BBC Studios as early as possible.

Note that BBC Studios **no longer** require an additional 16:9 FF master where the native aspect ration is different (i.e. productions only need to supply one master in the original commissioned aspect ratio).

4.3 Frame Rates

The frame rate of master video should be either 25p or 50i. In the event the native frame rate is different from this, BBCS will require a copy of the native frame rate in addition to 25p or 50i. Please notify BBCS as early as possible if a different native frame rate will be used. For guidance on frame rate conversions, we would recommend consulting the BBC technical specifications section 1.6.3.

4.4 Clocks

A countdown clock or slate clearly displaying the following information must precede the start of a programme:

- Programme UID
- Series Title
- Series Number
- Episode Title (or Episode Number if no title available)
- Dual Purpose
- Aspect Ratio

Files that do not have the correct UID on the clock will be rejected and must be fixed at production's cost.

The clock or slate may display telephone contact numbers for the post-production facility and production company along with company branding. Where a moving clock is used, it must provide a clear countdown of at least 7 seconds, including a hand moving in 1 second steps (i.e. not smooth motion) around a circular clock face. Clocks with only digital countdown are not acceptable. There must be no audio tone or ident over the clock.

4.5 Branding

BBC Studios will set out the exact branding requirements for each title.

Please check the Distribution Agreement for any specific branding requirements, and confirm this with your programme operations contact.

Branding is continually evolving at BBC Studios, so please also ensure you check you have the most recent branding from your programme operations contact, and do not rely upon information from a previous production.

The following is a list of potential branding scenarios that may be applied to a title:

Upfront Branding:

- An animated upfront sting accompanied with audio.
- Typically 5s in duration, but may

be different depending on contract.
- BBC Studios has multiple different types of upfront branding.
- Certain versions within a title may apply different upfront branding (for example, one version may apply BBC Studios, another may apply Britbox).

Final 'Distributed By BBC Studios' Endboard:

- The final endboard is the very last image visible to a viewer prior to black and is part of the full programme duration.
- Typically 3s in duration, but may be different depending on contract.
- The endboard is black with white text stating 'Distributed by BBC Studios', and should be both static and mute without edit such as fades etc.

Embedded Branding:

- Embedded branding will often appear shortly after the start of an episode (for example, the BBC Blocks will fade up and down).
- Textless elements should be supplied for all embedded branding.

Franchise Branding:

- An episode may contain specific franchise branding (such as Doctor Who, Top Gear, Planets, etc.)
- This may be in addition to or instead of other branding, and should always be discussed with programme operations first.

Co-Production Branding:

- Some co-produced versions may have different branding requirements and should be confirmed prior to delivery with your programme ops coordinator.

Production Endboard:

- The production endboard should have been agreed contractually between BBC Studios and Production prior to delivery on what credits should be placed and in what order.

Owned Labels Branding:

- If the production is an owned label of BBC Studios, it's branding on the production endboard should contain the qualifying line "Part of BBC Studios" – branding assets for owned labels can be found here.

4.6 Recaps and Trails

As some of our clients will air titles back to back, for recaps (previously on) and trails (next time), we require these only as an additional element at the end of the master, with a 10 second buffer of black / silence following the main programme.

Please ensure these are not time specific (e.g. tomorrow, next week etc.), and that any recaps and trails have textless elements, any associated audio (including split track audio), and they are documented in the script and music cue sheet

Please flag if there are no recaps and/or trails for your programme, and be aware that some co-producers may insist on trails and recaps being made as part of their investment.

4.7 Credits

BBC Studios will accept credits according to the commissioning broadcaster guidelines. Your Distribution Agreement should contain details on what should be contained and positioning, please send screenshots of these credit boards to your Programme Ops contact for reference. Please note, that credit assignment may vary depending on co-producers' agreements. Any logos used in credits must be uploaded to the programme Dropbox folder with a screenshot for reference of how these were used.

Please ensure that all credit requirements and their arrangement are confirmed with BBCS.

A thorough name and spelling checks to credits are carried out before supplying to BBCS. **BBC Studios reserves the right not to resupply to clients for minor credit errors.**

4.8 Call to Action

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

4.9 Bad Language

Please leave all audio and video free from beeps, blurring and other forms of censoring. We will require a timecoded list of all instances of censorable material.

4.10 Semi-Textless

A semi-textless master, as currently defined by our clients, is one that does not include any burned-in subtitles. Such subtitles would exist due to translations of spoken languages that differ from the native language, in cases where the native spoken language is inaudible or somehow obscured, and in cases where sign-language is used. Original language inter-titles or location-establishing text may be included to preserve creative intent, including opening credits, main titles, and end credits in the original language of the title as well.

If a semi-textless master is required for your delivery, you will be notified by your programme ops contact.

4.11 Measurements

International versions for factual programming should be delivered using the metric system for VO & graphics. US Co-producers may require alternative lines recorded using US imperial measurement system (e.g. Fahrenheits instead of Celsius). Miles are accepted if used consistently throughout the programme and cannot be replaced. Please make sure correct measurements are used and noted on all post production paperwork.

4.12 Subtitles

Foreign dialogue should have burnt-in English subtitles, free from spelling and

grammatical errors, held for a sufficient time to be comfortably read. Subtitles must always be clearly visible; if subtitles are positioned over an area of the screen which is the same colour as the font; a trim or drop shadow must be utilised and for consistency this should be used on all subtitles throughout the programme or feature. Note that textless elements must also be supplied for all on screen subtitles.

Audio

5.1 Stereo Final Mix (Master)

This is as per programme broadcast, and must be EBU R128 compliant. ATSC A85 compliant mix is acceptable for US Commissions.

Note on the final mix that BBC Studios **does not** require content to be bleeped for censorship purposes unless it is a key editorial component for the programme – i.e. used for comedic effect.

5.2 Stereo M&E / MMN (Master)

Depending on whether the programme delivering is scripted or not, it will either carry a Stereo Music and Effects track (M&E) or a Stereo Mix Minus Narration track (MMN). If you are not certain which should apply for your programme, please seek clarification from your programme operations coordinator.

The M&E / MMN should be balanced (mixed) but the level will be undipped for dialogue, narration or commentary.

Music and Effects (Scripted): This will have all discernible dialogue removed, and must be fully filled, whether by Foley or library tracks. Singing by characters on set should also be removed.

Note: this requirement applies if the title falls under the Children's / Kids and Family genre without exception as they are also fully dubbed worldwide.

Mix Minus Narration (Non-Scripted): This is the final mix minus any voiceover added in post-production. If your programme is narrated, you must provide Mix Minus Narration tracks.

5.3 Stereo Line Up

Each stereo audio pair must have either EBU stereo or GLITS line-up tone (not a mix of both). Tone must be 1kHz (2kHz is acceptable on M&E channels), sinusoidal, free of distortion and phase coherent between channels. Digital Audio Reference level is defined as 18dB below the maximum coding value (-18dBFS).

5.4 Surround Sound 5.1 (Master)

If a programme has been commissioned in 5.1 surround sound, BBC Studios will also require masters delivered to include this on channels 5-10 (see 6.1 'Audio Configuration Layout'). The 5.1 should be synchronous with the stereo.

5.5 Loudness

BBC Studios requires all audio to comply with EBU R128 guidance on loudness unless otherwise agreed. Audio should therefore have an average loudness range across the entire programme of -23LUFS ±0.5LU with a recommended true peak of -3dbTP. If there are specific reasons why the content does not meet these target levels please contact your programme operations coordinator before the final mix.

5.6 Audio Stems

BBC Studios 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 if commissioned). 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. All audio stems must be provided as undipped.

Audio stems will need to be uploaded to the designated location given by your Programme Operations contact. Please do not zip the files.

If your delivery includes Dolby Atmos this should always be supplied as audio stems and not on the master video.

An inventory document of all audio stems delivered should be supplied to your Programme Operations contact.

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

Final Mix: (See 5.1)

Music and Effects (Scripted): (See 5.2)

Mix Minus Narration (Non-Scripted): (See 5.1)

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. Music tracks should be supplied at a constant, unmixed and undipped level.

Effects: These can be sourced from a Foley session, library tracks or from the production recordings. All effect stems must be fully filled.

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: This 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.

Fictional Language: Any overlapping dialogues must be provided separately.

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

5.7 **File Names for Audio Stems**

For the audio stems please use the following naming convention:

UID_SeriesTitle_SeriesNumber_EpisodeTitle (if applicable)_Audio Stem_Frame Rate

e.g. FKAF117S_50_EarthFromSpace_S1_Change_FinalMix_L_50i

Incorrectly named files will be rejected.

File Delivery Specifications

The below contains the file specification requirements for delivery of HD and UHD files to BBC Studios. Please note that Co-Producers may specify different requirements from the below and should be checked before delivery.

6.1 HD Programme and Audio Layouts

Programme Content Layout:

- File to start at T/C 09:59:30:00
- 20" EBU bars and 10" clock (final 3 seconds black) to
- First frame of programme start at T/C 10:00:00:00
- Programme in its entirety including opening and closing credits, including any branding specified.
- Post programme end minimum 10 second silent black gap.
- 'Previously / Next Time' sequences (if applicable).
- 'Additional Elements' sequences.
- Minimum 5 second black gap to end of file.

Timecode	Duration	Picture	Sound
09:59:30:00	20"	EBU bars	Line-up tone
09:59:50:00	7"	Ident Clock or Slate	Silence
09:59:57:00	3"	Black	Silence
10:00:00:00	Programme	Programme	Programme
End of Programme	10" black	Freeze	Cut to silence by end of programme
'Previously / Next Time' sequences	Post 10" black from end of programme	As required	As required.
Additional Elements	Post 10" black either from 'Previously / Next Time' sequences or from end of programme	As required	As required.
End of File	Min 5"	Black	Silence

Audio Content Layout:

- All channels must be **DISCRETE.**
- Tracks must be laid out sequentially (as noted in below table).
- Channels 1&2 must be Final Mix.
- Audio indicators / tags must match the below configuration.
- Audio tracks must be correctly tagged (e.g. using Quicktime©) – if you or your QAR vendor are unable to tag the content please get in touch with your programme operations contact.
- Audio stems should be supplied separately unless otherwise directed. Please refer to 'Audio' section for a full list of audio stems that should be supplied.

Audio Configuration Layout:

Channel	Configuration Name	Quicktime© Audio Assignment
1	Main Stereo Left	Left
2	Main Stereo Right	Right
3	M&E or Mix Minus Narration Stereo Left	Left
4	M&E or Mix Minus Narration 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

6.2 HD File Specifications

Video Source	**Digital: HD-SDI**
Video Codec Profile	**Apple ProRes® 4:2:2 (HQ)**
Container	**MOV (All files must have .mov extension)**
Stream Type	**QuickTime®**
Frame Type	**50i or 25p 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 Studios 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)** **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.**
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 (Dolby Atmos where applicable)**
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 Bit Rate	**2.3Mb/s per channel pair (24-bit)**
Edit Markers	**In/out edit markers must be positioned at the beginning of the 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)**

6.3 UHD HDR HLG Guidelines

Please note all UHD content delivered to BBC Studios must adhere to the UHD frame-size (3840x2160 pixels) and not that for 4K (4096x2160 pixels). All UHD content must have a High Dynamic Range (HDR) colour-space unless by prior agreement with BBC Studios. 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. edited, grading, VFX, etc.) must also preserve the HDR picture information.

BBC Studios has adopted the Hybrid Log Gamma (HLG) standard for HDR as proposed by the BBC. All BBC commissioned programmes should deliver HLG. For non-BBC commissioned programmes BBC Studios will accept (with prior discussion) delivery of HDR10, HDR10+, HLG, Dolby Vision, and Advanced HDR. Please flag with your programme operations coordinator as soon as you know which UHD+HDR standard you wish to use.

6.4 UHD Cameras

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. Please refer to: https://tech.ebu.ch/docs/r/r118.pdf

The EBU divides UHD cameras into two tiers:

UHD1 Tier 1 sensor resolution must be 3840x2160 in each of R & G & B. Where other sensor matrix technologies are employed, the actual resolution may have to be confirmed be measurement (EBU Tech 3335). As a guide, a Bayer pattern sensor would need to be at least 5760x3240 to achieve full UHD1 resolution.

UHD1 Tier 2 sensor resolution must be greater than 2880x1620. The use of UHD1 Tier 2 cameras requires approval from BBC Studios before they can be used.

6.5 UHD File Specifications:

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
	Frame Rate	50 or 25 frames per second progressive
	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	Stereo, Surround (5.1), Dolby Atmos (where applicable)
	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 within MOV
Timecode		As per programme content layout section (e.g. programme starts at 10:00:00:00). Must use QT T/C Track.

6.6 UHD Programme and Audio Layouts

Programme Content Layout:

- File to start at T/C 09:59:30:00
- 20" DPP UHD Line Up
- 10" clock (final 3 secs black, or optional peak white as described below) to
- First frame of programme start at T/C 10:00:00:00
- Programme in its entirety including opening and closing credits, including any branding specified.
- Post programme end minimum 10 second silent black gap.
- 'Previously / Next Time' sequences (if applicable).
- 'Additional Elements' sequences.
- Minimum 5 second black gap to end of file.

Timecode	Duration	Picture	Sound
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	2fr peak white	1fr tone (on first video white frame)
09:59:57:06	2" 19fr	Black	Silence
10:00:00:00	Programme	Programme	Programme
End of Programme	10" black	Freeze	Cut to silence by end of programme
'Previously / Next Time' sequences	Post 10" black from end of programme	As required	As required.
Additional Elements	Post 10" black either from 'Previously / Next Time' sequences or from end of programme	As required	As required.
End of File	Min 5"	Black	Silence

Audio Content Layout:

- All channels must be **DISCRETE**.

- Tracks must be laid out sequentially (as noted in below table).

- Channels 1&2 must be Final Mix.

- Audio indicators / tags must match the below configuration.

- Audio tracks must be correctly tagged (e.g. using Quicktime©) – if you or your QAR vendor are unable to tag the content please get in touch with your programme operations contact.

- Audio stems should be supplied separately unless otherwise directed. Please refer to 'Audio' section for a full list of audio stems that should be supplied.

Audio Configuration Layout:

Channel	Configuration Name	Quicktime© Audio Assignment
1	**Main Stereo Left**	**Left**
2	**Main Stereo Right**	**Right**
3	**M&E or Mix Minus Narration Stereo Left**	**Left**
4	**M&E or Mix Minus Narration 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**

6.7 Non-UHD Material Quotas within UHD

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

Programmes should conform to the following quotas when using Non-UHD material within a UHD programme. Percentages for all other genres, and any deviation requests for the below guide, require prior approval from BBC Studios.

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 or archive sources).

6.8 Audio Track Tagging Instructions

Please follow the below instructions carefully when tagging audio within QuickTime. If you are not able to tag the programme, please get in touch with your programmes operations coordinator first before arranging a fix during QAR as dispensation may be possible.

- Open 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 shown below.

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

- Below, you'll see a box that says 'Channel' and 'Assignment'. If exported out of FCP as 'Mono'. Click on it and you will see options to change this.

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

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

- To check it has been completed correctly, click on Window > Show Movie Inspector. This will show you the correctly labelled audio channels.

Figure 1
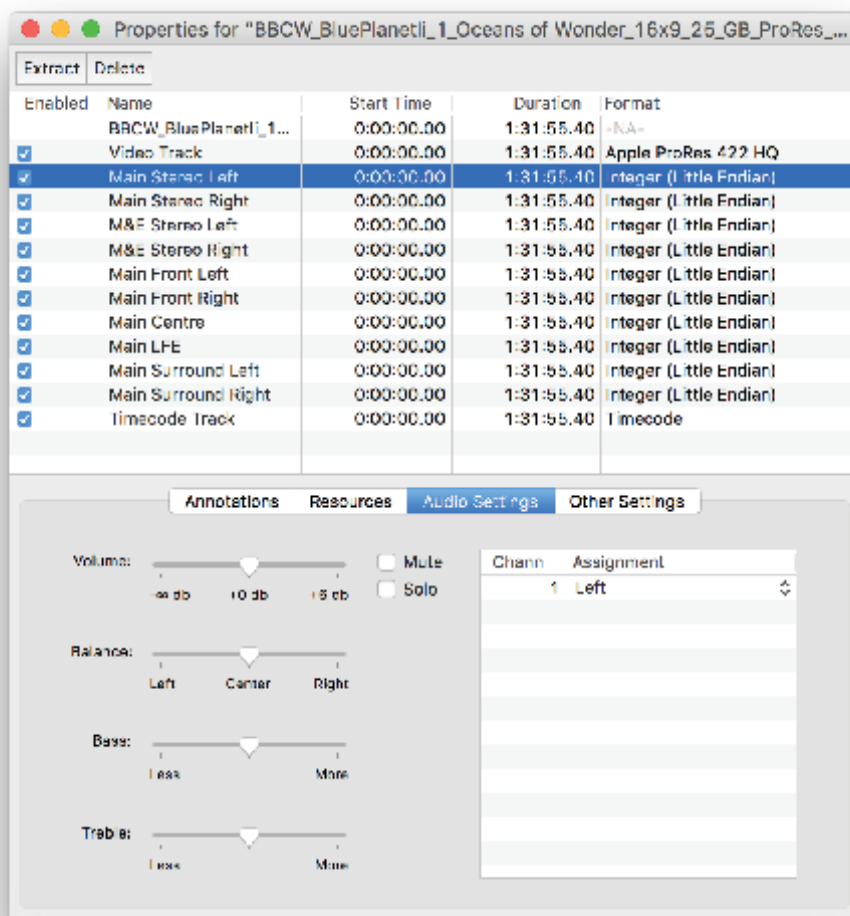
6.9 **UHD Blu-Ray Specification**

Please note that before using the below spec, further confirmation should be sought from your programme operations contact.

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).
Programme 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 rates 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/m2), in the entire playback sequence. MaxFALL indicates the maximum value of the frame average light level, in units of nits (1 cd/m2), in the entire playback sequence. Note that these are statistically derived values which should be different and provided for each video content.

6.10 Screener Specification

Productions may be required to deliver advance screener copies to BBC Studios – generally these will be, but not be limited to; Rough Cuts, Fine Cuts, Picture Locks, Picture and Dialogue locks, Final Screeners. Your BBC Studios programme operations contact will instruct on the expected screener deliverables.

Note that for titles that require localisation, we may require 'Picture and Dialogue' locked screeners at least 6 week prior to TX, to give sufficient time for both the localisation process and securing of talent.

Total Bitrate	2628kbps
Video Codec	H.264
Container / Wrapper	MP4
Frame Rate	25fps (or native)
Frame Size	1280x720
Aspect Ratio	16:9
PAR	1:1
Video Bitrate	2500kbps (CBR)
Passes	1
Video Keyframes	Exactly one keyframe every 25 frames. GOP length strictly 25. No natural keyframes (This is for fast-forward functionality)
Audio Codec	AAC LC
Audio Sample Frequency	48kHz
Audio Bitrate	CBR, 128kbps
Cropping	To 98% of active picture width and height
Content	Programme Element Only
Timecodes	None

6.11 Other Specifications

If you're delivering theatrical, giant screen (4K), 3D content, or another type of content not specified above, please contact your programme operations contact to discuss the technical requirements directly.

6.12 IMF

BBC Studios will only accept IMF packages for specific titles and with pre-agreement. If you would prefer to deliver an IMF package, please get in touch with your programme operations contact to discuss the possibility further. An IMF package may be requested of production by exception when key co-producers and / or commissioning partners have a requirement.

6.13 File Naming Conventions

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

UID_SeriesTitle_SeriesNumber_EpisodeTitle_DP_FrameRate_AspectRatio_HD/UHD _SDR/HDR_HLG

*note - if episode title is not applicable, please use episode number.

Incorrectly named files will be rejected.

Please ensure there are no spaces in the filename, using an underscore where a space is required. Please add the correct frame rate and aspect ratio to the file name. Production will need to request UIDs prior to delivery in order to generate file names.

If the programme is Texted / Textless / SemiTextless – please reference that instead of DP (Dual Purpose) in the filename.

Example

For the example below, the series title is Earth From Space, the series number is S1, the episode title for EP3 is Change, it is a dual purpose master, so DP must be included, the frame rate is 25p, the aspect ratio is 16:9, and the definition is HD. The UID for Earth From Space: Series 1 EP3 is: FKAF117S/50

Example filename: FKAF117S_50_ EarthFromSpace_S1_Change_DP_25p_169_HD

6.14 Delivery Mechanisms

Content will need to be delivered to one of BBC Studios digital upload vendors. If your QAR vendor cannot upload to our digital backbone (DBB), please deliver via Aspera (or preferred method) to one of our upload vendors that will be specified by your programme ops contact. In some cases, where content is flagged as sensitive, we may require delivery of assets to a specific vendor. This will be discussed in advance of delivery.

6.15 Content Back Up

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 future. BBC Studios do not require content to be sent via LTO.

6.16 Graphics Packages

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 Studios 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 minimum 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

These are any text layers 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

These 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 plugins used in the project. BBC Studios 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 make sure that all fonts used in the programme are cleared for international distribution. Please do not supply any fonts but specify the font name and the size used.

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 minimum 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

6.17 Color Parameter Values

All master video files should have the correct Color Parameter values (colr/nclc atoms). If not able to tag using JES Extensifier, we would recommend using alternative software such as CineXmeta .

Quality Assessment Review (QAR)

QAR is an important part of our workflows, and the focus for us is on ensuring quality is maintained to a high standard across all or content consistently.

All content sent to BBC Studios is subject to a quality assessment review (QAR) 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.

QAR should only be carried out by an approved BBC Studios QAR vendor who will know both our delivery specifications and QAR guidelines inside and out, be well equipped, and be able to meet the challenges and demands of providing a fast turn-around service balanced with our quality needs.

7.1 QAR Grading

Most BBC Studios QAR vendors will subject content to the ITU/CCIR5 point grading system (or equivalent) which 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 Studios for sign off. Grades 1 and 2 are automatic fails.

Any grades 1-3 signed off by production need to be shared with your programme operations contact for BBC Studios approval.

Upon completion, a passed QAR report must be uploaded to the programme operations contact.

7.2 QAR Requirements

Video and audio must be checked for the duration of the programme, including any elements separate to the main programme.

Please see below for a basic, non-exhaustive QAR checklist to check a programme against before submitting for QAR to avoid some common fails.

QAR Checklist		
Clock	Check clock states the correct UID number, programme title, episode title, aspect ratio	
	Check clock states master is Dual Purpose (unless Texted / Textless as advised by programme ops contact)	
	Check clock has no episode number (unless no episode title is available)	
Duration	Check programme duration matches expected contracted duration	
Titles	Check the opening title is correct	
Audio	Spot check of Final Mix - 5 point check	
	Full check of M&E / MMN (confirming it is clean of all dialogue, has all effects fully filled, all VO is removed from the MMN, all continuous off screen dialogue used in a narration style is removed from the MMN). Note - partial M&E will be failed without prior approval from your programme ops contact	
	Check is EBU R128 compliant	
	Check audio is tagged correctly in QuickTime	
Text Safe	Check text safe areas	
Call to Action	Check no calls to action are present	
Branding	Check correct branding has been applied both front and end - please check with your programme ops contact	
Credits	Check rolling credits quality, if problematic, a card is advised instead.	
Titles / Credits	Check for obvious spelling errors	
Textless Elements	Check all Textless Elements are present, in order, and of correct duration - refer to Video Captions List for full list.	
	Check opening title is supplied clean, including the opening BBC blocks section	
Next Time / Previously	Check next times/previously on's have been removed and placed at the end of the programme within the elements section (unless agreed otherwise with BBCSD's approval)	
Sign Off	If production sign off any issues, it still needs to be approved by your programme ops contact	

7.3 QAR Fixes

In the event content is found to have errors that have not been picked up during QAR, BBC Studios have the option to undertake any fixes if content is required for TX by any clients. Costs of these fixes will be charged back to production.

7.4 Approved QAR Vendors

All QARs must be conducted by one of BBC Studios' approved QAR vendors. A full list is available in this book. Please contact BBC Studios to discuss QAR vendors if your production is not based in the UK.

Approved QAR Vendors

UK Facilities

BBC Cymru Wales
3 Central Square,
Cardiff, CF10 1FT
Ilisa Factor
wales.postprod.bookings@bbc.co.uk
+44 303 080 2026

Blazing Griffin Post Production
1st Floor, 101 Portman Street
Glasgow, G41 1EJ
Joanna Clements
joanna@blazinggriffin.com
0141 406 5000

Deluxe
32 Perivale Park
Perivale, Greenford, UB6 7RH
Laurie Ranson
laurie.ranson@bydeluxe.com
020 7149 2724

dock10
MediaCityUK, White
Manchester, M50 2NT
postbookings@dock10.co.uk
0161 886 5333

Doghouse Post
11 Belgrave Road
Bristol, BS8 2AA
Liz Warriner
(firstname)@doghousepost.tv
0117 973 5588

Films at 59 Ltd
59 Cotham Hill
Bristol, BS6 6JR
Phil Mead
pm@filmsat59.com
0117 906 4300

Gorilla TV
GloWorks, Heol Porth Teigr
Cardiff, CF10 4GA
Richard Moss
bookings@gorillagroup.tv
0292 039 9800

Grand Central
51-53 Great Marlborough St
London, W1F 7JT
gcbookings@grandcentral.studio
0207 306 5600

Memnon
Unit 15, Stanbridge Road,
Leighton Buzzard, LU7 4QB
Clive Kingston
clive.kingston@memnon.com
01525 450 001

Picture Shop
ABC Buildings, Quay St,
Manchester, M3 3HN
Paul Austin / Martin Day
PAustin@pictureshop.com /
MDay@pictureshop.com
0161 507 4800

The Ark
1 Royal College Street
London, NW1 0RU
Tom Impey / Conor O'Reilly
(firstname)@theark.uk.com
020 7383 9200

The Farm
58-62 Newman Street,
London, W1T 3EE
Jamie Laing
sales@farmpost.tv
0207 437 677

The Street
40 Pacific Quay, BBC Scotland
Glasgow, G51 1DA
ruth.palmer@bbc.co.uk
fiona.simpson@bbc.co.uk
0141 422 7521

VDMS
316-318 Latimer Road,
London, W10 6QN
James Greenwall / Jono Mahoney
jgreenwall@visualdatamedia.com
jmahoney@visualdatamedia.com
+44 (0) 20 8962 2600

Australia Facilities

Cutting Edge
1 Chalmers Crescent,
Mascot, NSW, 2020
Marcus Bolton
mbolton@cuttingedge.com.au
+61 2 8332 5999

Silver Trak Digital
10 Addison Road
Marrickville, NSW, 2204,
Darryl McKee
Darryl@silvertrak.com.au
(also copy: sales@silvertrak.com.au)
+612 90075600 / Mobile: +61412 584 602

Canada Facilities

Matrx
67 Mowat Ave
Toronto, Canada
Jordan Lundy
jordan@thematrx.net
+1 (888) 781-2271

Paperwork

For each episode and version delivered to BBC Studios we will require the below separate documents to be supplied. Your programme operations contact will supply file delivery locations for where and how these documents should be supplied. Please remember that a programme can sell commercially across different media many years after broadcast, so it is important that paperwork is both complete and comprehensive to facilitate deals.

8.1 1x Post Production Script

A fully timecoded post-production script to be delivered as a MS Word® file, complete and accurate to dialogue, and any burnt in subtitles. Script must include titles and full closing credits. Captions and subtitles to be highlighted in bold. Any foreign language dialogue must be correctly labelled (Spanish, Polish, etc.) and transcribed in both the original language and English. Please include lyrics where audible and recognizable, including live performances. Also include any background dialogue in any language if audible.

Any additional element segments included on the video master must also be included in the script including: Coming Up, Next Time and Previously segments.

The post-production script should be supplied at the same time as video assets to enable localisation. If there is a significant localisation requirement, the scripts may be required sooner alongside early screeners.

Additionally, early shooting scripts may be required to facilitate initial localisation quoting and work.

A script template is available from your programme operations coordinator.

8.2 1x PasC Form

Every TV programme produced by the BBC or commissioned by the BBC from an independent production company must have a Programme as Completed (PasC) form.

The PasC is a record of all the clearances that have already been made for the programme – it is the end of the process through which rights owners have been located, fees negotiated and contracts signed - which within the BBC should all have happened through liaison between the production and the BBC's Rights Teams and also Programme Acquisition within Vision.

The PasC form is the primary record of the content of a programme and provides valuable information on the copyright, contributors and archive material used. It is an essential document when clearing the programme for further use or exploitation as it gives a record of the rights already obtained or information on where to find the information about clearance required to allow further use of the material. If a PasC is incomplete or inaccurate it may mean that the BBC is unable to exploit the programme. The form is also used for cataloguing the programme in the archive and for research by current programme makers with a view to making re-use of material in their own programmes.

PasCs should be submitted within two weeks of TX. The PasC must be amended by production staff and re-submitted if any of the information is incomplete, incorrect or changes have been made to the programme.

If your programme is **BBC commissioned**, we will require the PasC to be submitted via Silvermouse. Individual entries will be added in Silvermouse that pertain to the BBC Studios version which your programme operations contact can help with.

If your programme is **not commissioned by BBC**, we will provide a document template to

complete and a guidance document to assist with completion.

Once Production are happy with the accuracy of their PasCs, and Business Affairs have emailed confirmation to Production that the necessary ACON/contract changes annotated on the reconciliation report have been completed and all underlying rights have been cleared in line with the agreed investment terms where relevant, Production can confirm that the PasC to ACON reconciliation is accurate and complete.

In order to confirm this, the Production Executive or nominated colleague need to complete 'sign off' on the Producer's Clearance Statement (PCS) located on Silvermouse. Following this, they or their Commercial & Business Development Exec must also send an email to CRDManagers@bbc.com to advise that the PCS has been signed.

For BBC TX/BBC Commissions, an email confirmation to advise that the PCS has been signed off is enough. An actual physical copy of the signed PCS is normally only sent out for non-BBC TX titles/non-BBC commissions. The PCS forms should be emailed to: CRDManagers@bbc.com.

Please note: The programme will not be set up on Studios rights systems in order for secondary sales and payments to be processed until the signed PCS/PCS sign off email confirmation is received by CRD Managers.

If you require further guidance or help with the completion of the PasC, please contact either your programme operations contact, or teresa.jagielska@bbc.com.

8.3 1x Music Cue Sheet

The Music Cue Sheet is an essential element to a programme's post production paperwork.

BBC Studios is required to report all music used within its programming, whether this is music licensed under a blanket agreement, or specially-composed music contracted for the programme, to ensure the correct parties are paid. All music used in a programme must be reported in the Music Cue Sheet. Much as with the PasC, in order to ensure full exploitation of a programme, please provide a cue sheet in a complete, accurate and timely fashion.

Music Cue Sheets should be submitted within two weeks of TX. The Music Cue Sheet must be amended by production staff and re-submitted if any of the information is incomplete, incorrect or changes have been made to the programme.

If your programme is **BBC commissioned**, we will require the Music Cue Sheet to be submitted via Silvermouse. Individual entries will be added in Silvermouse that pertain to the BBC Studios version which your programme operations contact can help with (as per the PasC).

If your programme is **not commissioned by BBC**, we will provide a template to complete.

If you require further guidance or help with the completion of the Music Cue Sheet, please contact your programme operations contact.

8.4 1x Captions List

Production is responsible for sending a Captions List - a timecoded list of all texted elements within the programmes and where this corresponding shot is in the textless elements when the programme delivers for QAR.

It is essential for Captions Lists to be submitted to the QAR vendor at point of QAR.

QAR vendors will then use the captions list to cross reference both the list and media against each other to confirm the validity of both the document and the content's textless elements.

BBC Studios has identified that missing textless elements are a common fail point at QAR and a frequent reason for client rejections. Additionally, the caption list is a vital component in the creation of Semi-Textless masters.

A template for the caption lists can be found [here](#) to be completed (or supplied by your programme operations coordinator). The document contains guidance on how to complete the document on the second tab, and a detailed example list of caption definitions on the third tab of the document for reference. It is recommended this is completed **during the post production edit** rather than at a later stage, to ensure timecode logging is accurate.

If the Captions List cannot be submitted in time for QAR, please clarify this with your programme operations contact.

8.5 1x PSE Certificate

Production is responsible for delivering a master video file that has passed a PSE (Photosensory Epilepsy) test, using a PSE device that meets the guidance given by Ofcom. The DPP maintains a list of devices which should be checked prior to testing and delivery.

Pass PSE reports should be supplied at the same time as the master video delivery.

Note that this should be a separate document to the QAR report.

8.6 3x Episodic Synopses per episode, 3x Series Synopses

For each episode, and each series, BBC Studios require the supply of a synopsis for each of the below categories. The below character limits include spaces and punctuation:

Short: 90 characters

Medium: 200 characters

Long: up to 600 characters

Each episode and series should be supplied as one document (i.e. one document each for EP1, EP2 etc., and one document for the series). A template for the document will be supplied by your programme ops contact.

Note: this is a separate requirement to any synopsis supplied on the PasC document.

Synopses should be supplied as soon as available in the production process, preferably prior to delivery of the main deliverables, but no longer than 2 weeks post video delivery.

8.7 1x QAR Report

Please refer to the QAR section in this document for guidance on QARs. The QAR pass report must be supplied in tandem with the delivery of the master video. If there are any sign-offs on issues within the report that have been made by production, these should be clearly flagged.

Note that BBC Studios reserves the right to challenge sign-offs that are made and request redelivery and re-QAR where reasonable.

8.8 1x Bad Language List

A Bad Language List is required where profanity is used within a programme. This should be timecode logged. If your title does not contain profanity, this list is not required for delivery. Note that this is a separate document to any compliance forms that are carried out for the commissioner.

8.9 1x Latin Species List

A Latin Species List is required where animals feature within a documentary (non-scripted) title. This list should contain the exact timecode points that an animal is featured, it's common name, and its exact name in Latin as per binomial nomenclature. This ensures exact species references can be both cross checked and accurately translated for a high standard of factual accuracy in localisation. Note that an animal should be listed whether it is explicitly mentioned by narration / presenter / VO or not. This list is not required for scripted titles.

8.10 File Names for Paperwork

For all paperwork delivering please use the following naming convention:

UID_SeriesTitle_SeriesNumber_EpisodeTitle_AssetType

E.g. FKAF117S_50_EarthFromSpace_S1_Change_Script

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

Please refrain from putting episode numbers on paperwork to avoid relabelling issues if running order changes occur.

8.11 Legal Paperwork Delivery Items

The following items for each programme are required to be delivered to BBC Studios over email to: BBCSD.Legal.Paper.Deliverables@bbc.com

Any further legal paperwork will be requested via BBCS legal team. If you have any questions, please contact: BBCSD.Legal.Paper.Deliverables@bbc.com

1x Schedule of Residuals

In order for the BBC Studios Distribution to record talent residual obligations accurately we require a completed Schedule of Residual from our independent production partners. It is essential that the information in the SoR is accurate and submitted on time, as it is a document on which BBC Studios Distribution will base future payments to contributors.

1x Underlying agreements (where requested)

We may request copies of underlying agreements – outlining any agreements with any contributor involved in a programme such as equity artists (including child artists), stunt performers, composers, writers, directors and producers. As a minimum, all productions should deliver copies of the writers, format, and composer agreements as standard where appropriate.

1x Errors and omissions insurance policy certificate

1x Certificate of authorisation and origin

Production Recalls

If the need to edit a programme should occur after delivery, requiring the master video and audio and/or any ancillaries to be updated, BBC Studios will issue a production recall. These are classified as either compliance or editorial edits.

9.1 Recall Process

If a production needs to redeliver content, please contact your programme operations contact with full details of the issue as soon as possible, including:

- description / details of the exact issues
- timecodes of where the issues occur
- where / who has actioned the need for a recall
- if patches are available in addition to the master file redelivery
- the redelivery dates expected of both the master file and the patches
- if any paperwork and BWAVs have been impacted by the change and requires redelivery
- the level of importance production places on both a client receiving a redelivery, and if clients can air without taking delivery of the fix

Production should deliver both a new master and a patch for the fix of the file. It is important to note that **a patch is not sufficient for redelivery, a new master file will be required,** however the patch can assist us with those clients that need an urgent fix. BBC Studios also requires **all** redelivered files to undergo a new QAR prior to delivery.

Please check with your programme operations contact if a UID change is required – sometimes an issue will not require this and it is not always the same circumstances as BBC Public Service. If a UID change is required it must be reflected on the clock and filenames.

It is important to consider if the change being made to the content will necessitate any redelivery of paperwork. If a UID requires updating then new corresponding paperwork with that UID must be supplied even if there are no other changes.

For the patch delivery, your programme operations contact will supply a new delivery end-point for you to supply to.

For the master redelivery, this will usually occur through the same route as the original delivery, however, please confirm this with you programme operations contact.

9.2 Compliance Edits

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

- OFCOM complaints
- Music clearances
- Archive clearances
- Contributor sensitivities

- Uncleared telephone numbers

9.3 Editorial Edits

Editorial edits and technical fixes 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)

- Factual Inaccuracies

9.4 Redelivery Thresholds

BBC Studios wants to ensure that our audiences gain the best experience of our content, and so for the majority of recalls we will supply a new version to clients.

To ensure we also maintain the best customer experience we will operate under reasonable endeavours to resupply those clients who are already under license. On occasion, we may for minor issues consider whether a redelivery mandates a full recall, or only for new clients.

Credit change redeliveries (one of our most frequent issues), for example, will be made at BBC Studios discretion based on the severity of the issue, and we cannot guarantee it will mandate a redelivery to clients. Productions should therefore take particular care to ensure all credits have been supplied correctly upon delivery.

Your programme operations contact will discuss with you the severity of any issue that production attaches to any redelivery, and make a decision on the best action accordingly.

9.5 Rejection Redeliveries

If a client finds an issue with the content supplied, BBC Studios may approach production to resupply the content and / or supply patches. As with production recalls, BBC Studios will take a view on the best approach and requirement to resupply other clients.

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 Studios 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 Studios' investment must to be set aside to obtain/ clear suitable publicity photography.

Compliance
Before BBC Studios 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 Studios 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 Studios' 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.

1.1 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.

Working With Us

We'll be in touch regarding photography requirements and can help with a brief or treatment outline as well as help with photographer choice where appropriate.

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, it is essential that they adhere to our guideline document detailing key deliverables and timings.

1.2 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 Studios' asset sharing Dropbox account. 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 Studios
Global Photography
1/C 1, Television
Centre 101 Wood
Lane London
W12 7FA

Non-Delivery

As photography is a contractual obligation, for which BBC Studios 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.

1.3   **Title Treatments**

Title treatments are required for BBC Studios 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 of 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 **StudiosPhotoTeam@bbc.com**

Section II

MARKETING AND PUBLICITY REQUIREMENTS

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 Deliverables

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

Examples of trade use include:

Pre-Markets

Our first opportunity to discuss your title with potential buyers and broadcasters. As the name suggests, these take place ahead of the major trade festivals and often when you are 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

Festivals such as MIPCOM, MIPTV and our own Showcase are bust 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 our 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 may be 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 Deliverables

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

Examples of Campaign Elements:

On and Off-Air Campaigns:
To drive audience engagement pre, during and post TX, 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. press, outdoor and digital advertising. These images are also used for listings and features as well as website and social media content.

Digital and Social Media:
Digital and social media play a vital role in our campaigns, using tailored video content, imagery and formats for use on platforms such as Facebook, Twitter, Instagram, YouTube, Yooku and Weibo.

Digital Platforms:
We supply marketing assets to digital platforms such as Amazon, Netflix, iTunes and YouTube as well as the BBC iPlayer. These channels are increasingly asking for Value Added Materials.

Value Added Materials (including EPKs):
Include behind-the-scenes and props photography, interviews and exclusive content. They can be used across different media including on-air, digital platforms, 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 specifications. Post-Production paperwork will need to be supplied. If for technical reasons you are unable to deliver to broadcast standard, and exemption must be applied for in advance of production. If an exemption is not granted, non-broadcast standard material may be rejected.

Collaborations

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.

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 screengrabs 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. To drive audience engagement pre, during and post TX, we need final footage for promos, trails and reels, as well as press and communications.

Case Study 1:
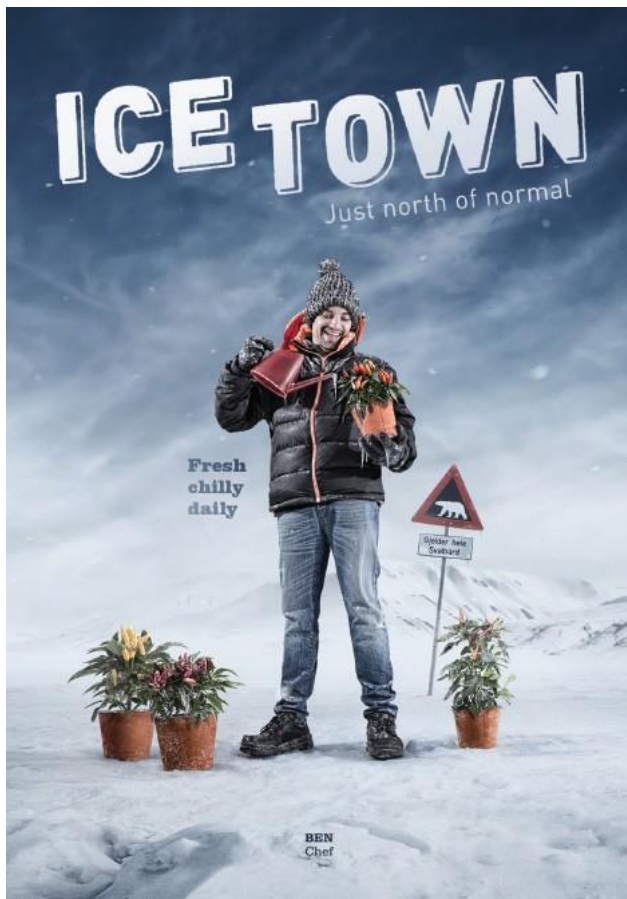Factual Entertainment: *Ice Town*

Case Study 2:
Landmark Drama: *Sherlock*

Case Study 3:
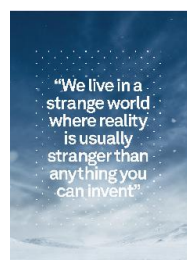Children's: *Hey Duggee*

MIPCOM Wall — Large format
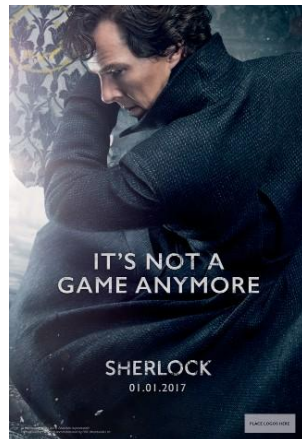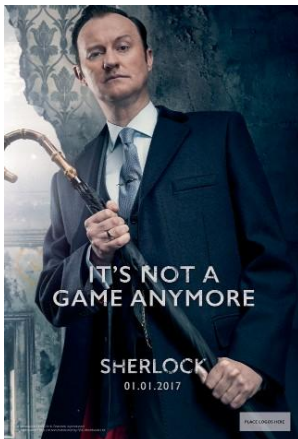

Character Posters — Portrait format

Trade Ad — DPS

Promo cards

🌗 Advertising

🌗 Marketing Campaigns

🌗 Character Posters — Portrait format   🌗 Print media — Large format — Trade

Media