

## UHD TECHNICAL SPECIFICATIONS AND DELIVERABLES SCHEDULE

### Light Entertainment

#### Delivery of Materials for Sky Vision, International Sales and Distribution

This document is written to specify the delivery of master materials, audio deliverables and accompanying programme and publicity deliverables for **Sky Vision only**.

#### Contacts/Relaxation of Standards

Any queries regarding Sky Vision master deliverables please contact:

Sky Vision Technical Department

[DLSkyVisionTech@sky.uk](mailto:DLSkyVisionTech@sky.uk)

Any queries regarding Sky Vision publicity or programming deliverables please contact:

Sky Vision Publicity and Materials Manager

[DL-SkyVisionMaterials@bskyb.com](mailto:DL-SkyVisionMaterials@bskyb.com)

Phone: +44 (0)20 7032 8537

Cell/Mobile: +44 (0)7738 855 651

#### Delivery Address for Master and Audio deliverables

Master Files should be supplied to:

[DLSkyVisionTech@sky.uk](mailto:DLSkyVisionTech@sky.uk)

Hard drive delivery to:

Matt Wilson (Sky Vision)

Sky UK

Sky 11

Unit 11

West Cross Way

West Cross Industrial Park

Brentford

TW8 9DE

UK

[DLSkyVisionTech@sky.uk](mailto:DLSkyVisionTech@sky.uk)

### Quality Control (“QC”)

Please note that we expect you to QC your programme(s) prior to delivery to Sky Vision and advise that you send us an associated eyeball QC report together with the delivery materials (please refer to the Sky DPP Technical Specifications for QC requirements and information). Any programme that fails our QC will be returned to you to be fixed at your cost.

For each subsequent time we have to QC a programme after it fails our first QC, there will be an **ADDITIONAL CHARGE TO YOU OF £350 (THREE HUNDRED AND FIFTY POUNDS STERLING) PER HOUR OF PROGRAMMING (“QC Charges”)**. For a television series, where an episode or episodes fail QC for a second or subsequent time and Sky Vision determines that the series has an inherent problem, Sky Vision may choose at its sole discretion to spot check the other episodes, in which case you will be charged for any episode(s) fully QC'd but not for the spot checks.

Sky Vision shall be entitled to deduct the QC Charges in full from the final instalment of the programme advance payable to you upon full delivery and acceptance of the delivery materials for the programme (if any). Should no programme advance be payable, or should the QC Charges be greater than the final programme advance instalment, Sky Vision shall be entitled to recoup the (remaining) QC Charges as uncapped special expenses from gross receipts without prior approval from you.

If Sky Vision believes that it is having to carry out QC that is more than customary for a programme, or that QC concerns raised by Sky Vision are not being taken on board following a QC fail, then Sky Vision reserves the right, at its sole discretion, to outsource the QC to an external third party at standard industry rates (“External QC Charges”), and then to either deduct or recoup the External QC Charges as detailed above.

The **Sky DPP Technical Specifications** may be found here:

<https://corporate.sky.com/documents/about-sky/commissioning-and-ideas-submission/launch-technical-guidelines-for-uhd-content.pdf>

They must to be adhered to, **except for** the following key Sky Vision parameters for international distribution:

#### **Part A – Master and Audio Deliverables**

#### **Part B – Programme and Publicity Deliverables**

### Summary of Materials

**PART A – please see below for full details**

- **1 x ProRes 422 HQ – 2160P25 @ 737Mbs or 2160P50 @ 1573Mbs Seamless Texted Version and**
- **1 x ProRes 422 HQ – 2160P25 @ 737Mbs or 2160P50 @ 1573Mbs Seamless Texted Version at Native frame rate, if not 25P or 50P.**
- **Textless elements 60 seconds after the end slate of the show body with idents, timecodes and associated paper log.**

**A complete set of the following to match each frame rate provided:**

- **BWAV files – 5.1 full mix and stereo full mix**
- **BWAV files – 5.1 music & effects (M&E) and stereo music & effects (M&E)**
- **BWAV files – STEREO and 5.1 audio stems undipped.**
- **Closed Captions as STL file.**

**PART B – please see below for full details**

- **Photography**
- **Key Art**
- **Trailer**
- **Series and Episodic Synopses**
- **Timecoded Post-production Scripts**
- **Music Cue Sheets**
- **Cast, Crew, and Credit List and Billing Block**
- **Official Biographies for Key Cast and Crew**
- **Interviews with Key Cast and Crew**
- **Character Descriptions for Key Characters**
- **“Making of” and “Behind-the-Scenes” (if available)**
- **Graphic Element List**
- **“Programme as Completed” (PasC”) Forms**
- **Contractual Restrictions**
- **Certificate of Errors and Omissions Insurance**
- **Certificate of Origin**
- **Schedule of Residuals**
- **Metadata Spreadsheet**
- **Format Bible and Format Elements (where applicable)**
- **Other Elements intrinsically linked to the content of the show**

## **PART A – MASTER AND AUDIO DELIVERABLES**

### **1. General Requirements for Master and Audio Deliverables**

All materials should be delivered as described and set out in the main body of the Sky DPP Technical Specifications (link provided above). These are the standard common technical specifications agreed by BBC, Sky UK, BT Sport, Channel 4, Channel 5, ITV and S4C.

#### **a) General Quality and Technical Requirements - Video**

Please refer to SKY DPP Technical Specifications.

#### **b) Seamless Masters**

The Master must be seamless with no part breaks. A “bolted together” cut to clock version (with commercial black sections removed) with revision and recap sequences and obvious commercial bumpers will not be acceptable.

#### **c) Recaps/ end of programme teasers**

Recaps at the start of episodes and teasers at the end of episodes must not include time specific references e.g. “last week on...” and “next week...”

#### **d) Total Running Time**

Please note that the programme’s actual running time must comply with the following:

For a **30-minute slot**: actual running time should be between **22 and 28** minutes

For a **60-minute slot**: actual running time should be between **44 and 50** minutes

For a **90-minute slot**: actual running time should be between **72 and 80** minutes

For a **120-minute slot**: actual running time should be between **95 and 105** minutes

#### **e) Text and Textless Elements**

Sky Vision requires a fully texted version of the programme (i.e. with captions and credits) which features textless/clean beds (to replace graphic elements) after the programme end. Credits should include copyright details. Credit rollers **must not** contain visible jitter or aliasing.

Textless elements (clean cover shots) are required for **all** onscreen titles, text and credits.

Textless elements should be placed on the master at least 60 seconds after the end of the programme.

Items that need textless beds include, but are not limited to, all text, logos, straps, opening sequences, end credits, subtitles and CGI maps. Each element should cover the entire shot, not just the segments with text on it (i.e. the elements should go from clean cut to clean cut to allow for dropping in on a linear suite).

Commercial Bumper cards (removed from show body to make the Seamless Master) should be added as additional elements together with the textless elements, if available.

Each element **MUST** be preceded with a slate indicating “in and out” timecodes where the element is placed in the programme. A paper log must also be provided with the master.

In the case of programmes with large amounts of texted sequences, it is preferable to provide a separate textless (clean) master in addition to the texted master.

#### **f) Safe Areas**

Sky Vision requires all content to be 16:9 graphic safe. Please refer to Sky DPP spec for further information.

## g) Audio Configuration

Sky Vision expects all audio to comply with Sky's specifications on good working standards and practices, please refer to the Sky DPP Technical Specifications V4.0 Section 3 regarding audio standards and acceptable practices.

All Full Mixes must be compliant to EBU R.128 loudness specifications.

Line up tones:

For 25P/50P materials, reference tone should be: 1kHz @ -18 dBFS (PPM 4) for all audio, with the exception of the Lfe channel within 5.1 files, this should be 100Hz @ -18 dBFS

For other frame rates the reference tone should be: 1kHz @ -20dBFS, Lfe channel should be 100Hz @ -20dBFS.

## 2. Master File format

### a) Frame Rate

1 x ProRes 422 HQ – 2160P25 @ 737Mbs or 2160P50 @ 1573Mbs Seamless Texted Version.

A Native frame rate master **MUST** also be provided if not 25P or 50P.

### b) Master File Format

Masters must be delivered **1 x ProRes 422 HQ – 2160P25 @ 737Mbs or 2160P50 @ 1573Mbs**

#### Tape Build:

<b>Tone:</b>	<b>20sec</b> @ 09:59:30 - 09:59:50 -18dBFS, BLITS
<b>Sync:</b>	1frame @ 09:59:57:06 1kHz, -24dBFS

- Textless elements to proceed at least 60 seconds after the end of the main body of the programme.
- Textless elements to be followed by at least one minute of black and continuous timecode.
- Native/non 25P/50P content to be delivered to native territory standard specification.

## 3. Audio Track Assignment and Layout

### a) Files should have the following track assignment:

<b>R123:16c:</b>	<b>1.</b>	Fullmix ST	<b>9.</b>	Fullmix 5.1 Ls
	<b>2.</b>	Fullmix ST	<b>10.</b>	Fullmix 5.1 Rs
	<b>3.</b>	M & E ST	<b>11.</b>	M & E 5.1 L
	<b>4.</b>	M & E s ST	<b>12.</b>	M & E 5.1 R
	<b>5.</b>	Fullmix 5.1 L	<b>13.</b>	M & E 5.1 C
	<b>6.</b>	Fullmix 5.1 R	<b>14.</b>	M & E 5.1 LFE

	<b>7.</b>	Fullmix 5.1 C	<b>15.</b>	M & E 5.1 Ls
	<b>8.</b>	Fullmix 5.1 LFE	<b>16.</b>	M & E 5.1 Rs

**b) Additional audio deliverables**

In addition, to cover all eventualities for international sales, Sky Vision requires the following audio elements as .BWA V files. These must be presented as mono files (non-interleaved). A complete set of the following should be provided to match each frame rate master file delivered. Please note that Sky Vision prefers narration and dialogues to be mixed to the centre channel only. However if these have been diverged LCR then this is acceptable.

**c) BWA V's of 5.1 Full Mix**

Track Content	
Full Mix	L
Full Mix	R
Full Mix	C
Low Frequency Effects	
Full Mix	Ls
Full Mix	Rs
Stereo full mix	

**d) BWA V's of 5.1 Music & Effects**

Track Content	
Music & Effects	L
Music & Effects	R
Mix Minus	C
Low Frequency Effects	
Music & Effects	Ls
Music & Effects	Rs
Stereo Music & Effects	

**e) BWA V's of programme stems at Final Constant**

Level (i.e. will re-create final mix, without dips for narration using fixed pre-set fader positions) as follows:

Track Content	
Stereo Dialogues	D
Stereo music	M
Stereo FX	E
Translations/VO MONO	

**4. Delivery Materials**

All audio to be delivered as .BWA V files in 48khz, 24 bit with master file delivery.

Files must be labelled appropriately i.e. title and relevant stem.

All stems must have line up tone of 1khz at -18dbfs for 25P/50P and for other frame rates at -20dbfs.

**5. Sky Vision branding**

A distributor credit must be added to the end credits.

The credit should consist of the 3" animated Sky Vision end card (please contact [DLSkyVisionTech@sky.uk](mailto:DLSkyVisionTech@sky.uk) for a copy).

The sting must be added to the end credits after the production company and broadcaster credit.

## **6. Closed Captions**

Closed captions (Subtitles). Closed captions or subtitles must be delivered as a separate STL file. The separate file must be named identically to the principal deliverable, barring the file extension. The STL file has to be in sync with the content i.e. the same starting timecode and at the same framerate. The language signalization within the STL file has to be conformant to ISO 639.2.

## **PART B – PROGRAMME AND PUBLICITY DELIVERABLES**

**For Sky Commissions**, please submit via Silvermouse, a Programmes as Completed Form (“PasC”) under the “international version” entry for each title.

The materials will be substantially the same as for transmission **except for any documentation which includes timecodes** (e.g. scripts, log of 3<sup>rd</sup> party copyrighted footage and stills). The producer shall submit an international version with timecodes corresponding to the seamless version.

The PasC shall include underlying agreements for individual contributors, i.e. Equity agreements, Musicians’ Union agreements, Writers’ Guild agreements, archive licences etc.

**For Third Party Acquisitions that are not Sky Commissions**, please submit a PasC as per the template included with your agreement (alternatively, a template can be obtained from the Publicity and Materials Manager) as a document via email to: [DL-SkyVisionMaterials@bskyb.com](mailto:DL-SkyVisionMaterials@bskyb.com)

The following should be supplied (either by email, FTP or on CD/DVD) as appropriate. Please contact [DL-SkyVisionMaterials@bskyb.com](mailto:DL-SkyVisionMaterials@bskyb.com) with respect to all publicity deliverables.

N.B. the post production script, music cue sheets and PasC must be delivered within 14 (fourteen) days of the date of delivery of the master tape(s).

### **Publicity and Programme Information**

The producer shall deliver publicity materials at no additional cost to Sky Vision, as detailed below.

Publicity materials are to include:

#### **1. Photography**

Good photography plays an essential role in the promotional campaign of the programme. For best results, please discuss this with Sky Vision at the earliest possible opportunity.

Digital images are acceptable at the following minimum specification:

300 dpi at A4 dimensions or larger. Between 30MB-45MB before jpeg compression or 4300 x 2900/4850 x 3230 pixels approx.

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

The images should be of the highest technical and editorial standard possible and be ‘ready for use’, requiring no substantial post production work such as cleaning backgrounds or similar remedial image enhancements.

Photography will be required at various stages before the final delivery to meet marketing and product schedules. As soon as available, please supply a few images to illustrate the catalogue entry on our business to business website. A small set of images suitable for the key TV festivals to be supplied during these months before your final delivery to Sky Vision:

August for MIPCOM  
February for MIPTV

Sky Vision requires **20 images for one-off programmes, and 6 images per episode for series**. These should include the lead cast, group cast and generic images.

#### **Clearances and logs**



These stills must be cleared for use worldwide, in all media, in perpetuity. Clearance must include promotional use. Clearance must include all copyright, photographer or artist restrictions.

**Please note that If Sky Vision is acquiring home video rights, the images will need to be cleared for use on DVD/Blu-ray covers and similar home video uses.**

The photography must be accompanied by a log, clearly identifying which episode each photograph is from and the names of the featured characters/cast. A short description of the featured action/location should also be included.

Photographer and third party image credits should be included on the log where necessary.

Please provide an accompanying log of the stills, with the names of the talent featured and the details of the photographer and clearances.

**For Sky Commissions, Unit stills/production stills** carried out in conjunction with Sky Stills department can be cleared for worldwide use on a buy-out daily photography rate. When carried out by a third party photographer, it is the responsibility of the production company to ensure rights are bought out for international use.

**For Sky Commissions, special stills from shoots** carried out in conjunction with Sky's marketing team will not automatically be bought out for international use. Please discuss clearances and use of special stills with Sky Marketing and Sky Vision at the earliest possible opportunity.

Sky Vision requires stills from special shoots that can be exploited worldwide, in all media, including promotional use, in perpetuity.

## 2. Key Art

Please provide all available key art for the programme.

## 3. Trailer

Sky Vision requires delivery of a promotional trailer for the programme, with a duration of between 1 and 3 minutes. The editorial content of the trailer should be discussed with Sky Vision's Acquisitions team at the earliest possible opportunity.

The delivery format of the trailer should meet Sky Vision's technical specification as laid out above in PART A, Trailers must be delivered with an M&E mix as well as a full mix.

## 4. Series and Episodic Synopses

### a) Series and Episodic Synopses

The following must be approved by the editorial team, preferably the show runner or executive producer, before delivery to Sky Vision.

Sky Vision will use these materials to promote the programme internationally in print or online brochures and catalogues, on the Sky Vision website, and in listings magazines, newspapers and other media.

It is the responsibility of the production company to check and approve the synopsis before delivery to Sky Vision.

Please provide:

A series log line.

A one-paragraph promotional synopsis of the series (not more than 80 words).

A one-page promotional synopsis of the series.

An episodic breakdown, including at least one paragraph promotional synopsis of each episode within the series.

## b) Logo

Please provide:

EPS File of programme logo

Producer logo

## 5. Timecoded Post-production Scripts

Please provide post production scripts with timecode. Scripts must be accurate to dialogue and action. Timecodes to be provided for scene changes, captions and all music.

Script must include titles and full closing credits.

Please include foreign language dialogue in both original language and in English.

## 6. Music Cue sheets

**For Sky Commissions**, please provide music cue sheets via Soundmouse; there will be a separate entry for the international version.

**For Third Party Acquisitions that are not Sky Commissions**, please send music cue sheets to the Publicity and Materials Manager ([DL-SkyVisionMaterials@bskyb.com](mailto:DL-SkyVisionMaterials@bskyb.com)).

Please note that:

- music of any kind must be listed;
- each music item must be timed and listed separately; and
- music items must be listed in transmission order.

## 7. Cast, Crew and Credit List and Billing Block

Please provide a full list of cast and crew in Word format. Please highlight with an asterisk (\*) any contractually obliged credits.

Please also send us the Billing Block for the programme. This is the list of credited names that might appear in the bottom portion of any poster or advertisement for the programme, and which will include the names of key contributors, such as the talent, producer, writer, director and so on, as required. The Billing Block is customarily set in a more condensed typeface, and may indicate through font size and positioning the prominence of the contributors listed.

## 8. Official Biographies for Key Cast and Crew

Please send us official biographies for all key cast and crew members.

## 9. Interviews with Key Cast and Crew

Please send us any interviews with key cast and crew.

## 10. Character Descriptions for Key Characters

Please send us the character descriptions for all key characters.

## 11. "Making of" and "Behind-the-Scenes" (if available)

Please send us any "making of" scenes, such as building the set, about the location, any significant stories about the show, together with any behind-the-scenes footage (if available).

## 12. Graphic Element List

All graphic elements (including Chyron/Aston), supered shots, and Lower Thirds must be delivered as files accompanied by a log, with corresponding timecodes of all clean cover shots. This is necessary to customise graphic sequences for non-English text for the international market (including mattes).

**Elements should include, but not be limited to:**

Title Elements with mattes – should be key-able title not just a type treatment.

Full open with clean resolve without title logo.

Font used for titles/credits and any other on-screen text

Credit bed – clean of text graphics/supers

**13. Programme as Completed (“PasC”) Forms**

Please provide this, as specified above.

**14. Contractual Restrictions**

Please submit details of all contractual restrictions, including but not limited to talent, marketing and publicity, that would affect Sky Vision’s exploitation of any element of the programme. Please note that these restrictions should be submitted as soon as they are known to you, and that Sky Vision cannot retrospectively adhere to any restrictions you submit once exploitation of the programme has commenced.

**15. Certificate of Errors and Omissions Insurance**

Please provide a certificate of evidence clearly showing the final title of the programme and the terms of the policy in accordance with the agreement. Please note that the certificate should say it is for Errors and Omissions Insurance, and please ensure that **‘Parthenon Entertainment Limited, trading as Sky Vision’** is listed as an additional insured on the certificate.

**16. Certificate of Origin**

Upon express request by Sky Vision only, please provide a certificate confirming the country or countries of production of the programme, the title, format, number of episodes, series producer, the year of completion, the production company and any other such key details. It should be issued by the relevant authority having jurisdiction in such location(s), signed by an authorised representative of the production company, and notarised.

**17. Schedule of Residuals**

A document listing all contributors to a programme and the residuals/repeat fees that they are due for commercial exploitations. Please note on this document any contributors who are bought out.

**18. Metadata Spreadsheet**

Please provide a completed metadata spreadsheet, detailing necessary information for multi-platform sales. Contact the Publicity and Materials Manager

([DL-SkyVisionMaterials@bskyb.com](mailto:DL-SkyVisionMaterials@bskyb.com)) for a template or further details.

**19. Format Bible and Format Elements (where applicable)**

The producer shall supply a format summary, a full format bible and all format elements. The bible shall include (but is not limited to) budget, schedule, staffing structure, research, facts and questions, set designs, casting guide, interview logs/transcriptions, producer and director notes (including shooting style and interview guides), examples of interview structure; post production guidelines (including notes for the editor), an online and grading guide. Format elements shall include (but are not limited to) music, graphics, software, and details of how to access the third parties who created these elements, and guidelines in order to recreate elements that are not available.

**20. Other Elements**

Please send through other elements intrinsically linked to the content of the programme, for example, for cooking shows, we require full details of the recipes featured in the programmes, together with accompanying images of the dishes.



# CONTRIBUTORS: TALENT



PLEASE LIST THE NAME AND ADDRESS OF EACH CONTRIBUTOR AND THEIR AGENT, STATING IN EACH CASE :

- a) THE UNION AGREEMENT (if any)
- b) THE PRE-CLEARANCE FEES PAID
- c) THE EXPLOITATION FEE ALREADY PAID

PROGRAMME TITLE:

CHARACTER	NAME OF ARTIST and HOME ADDRESS	NAME OF AGENT and AGENT'S ADDRESS	CONTACT EMAIL ADDRESS	UNION (if any, e.g. PACT)	UNION AGREEMENT TOTAL FEE ALREADY PAID (AGGREGATE EARNINGS)	PRE-CLEARANCE FEES PAID (e.g. 55% Repeat Fees)	TOTAL PAYMENT MADE TO CONTRIBUTOR

# CONTRIBUTORS: ANY OTHER



PLEASE LIST THE NAME AND ADDRESS OF ALL OTHER CONTRIBUTORS, STATING IN EACH CAS THE TOTAL FEE ALREADY PAID

## PROGRAMME TITLE:

<b>CONTRIBUTION (e.g. Director, Producer, Musician, Voice-Over Artist etc)</b>	<b>NAME OF ARTIST and HOME ADDRESS</b>	<b>NAME OF AGENT and AGENT'S ADDRESS</b>	<b>CONTACT EMAIL ADDRESS</b>	<b>TOTAL FEE ALREADY PAID</b>