

**BBC** STUDIOS

# Content Delivery Book

OCTOBER 2018 <sup>V1.0</sup>

# **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.

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

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

## USING THESE GUIDELINES

This content delivery book has been put together to help you understand what we need from you, both in terms of marketing assets and technical delivery specs. We **know** how much effort and dedication you put into creating high-quality programmes. We're committed to getting your title the attention it deserves. But for us to be able to produce high-impact marketing and publicity, we have to work together.

You **must** refer to these guidelines as soon as you're commissioned and use them like a checklist **well before** sending content to us. Some key assets, outlined in your commission/contractual agreement, can only be created during production — so time, and budget, must be put aside from the outset.

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

### SECTION 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.

**SECTION I**

**Technical Delivery**

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# Section 1

## **TECHNICAL DELIVERY SPECIFICATIONS**

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

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

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

## PROGRAMME OPERATIONS CONTACTS

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# Prior to Delivery

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

## 2.1 Key Contacts

Please refer to page 6 for BBC Studios contacts with regards to asset deliveries.

Once you've made contact with your delivery co-ordinator, they'll assign a Dropbox folder for various assets to be uploaded to, 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 distribute updated versions to us, as and when available. This can be uploaded to your programme Dropbox folder.

## 2.3 Content Delivery Timelines

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

The standard requirement for all BBC Studios commissioned content is that all content and associated ancillaries are delivered in full, to the agreed contractual delivery date as outlined in your Distribution Agreement.

Please note that scripts must be delivered to the same contracted delivery dates as the masters.

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

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

## 2.4 Studios Edits (Studios)

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

# Versions

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

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

## 3.1 Durations

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

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

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

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

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

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

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

## 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. This often becomes the 50' version, however in some cases the presenter may be retained in the 50' version and, likewise, the presenter may be removed from the 60' version.

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

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

## 3.3 Music Clearance

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

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



### 3.4 Unique Programme IDs (aka UIDs)

Every master asset delivered to BBC Studios is assigned a UID dependent on version.

UIDs are made up of a core number and a suffix. Titles that air on the BBC and UKTV will have UIDs allocated by the commissioner.

Titles that air elsewhere will need to obtain a UID from BBC Studios prior to delivery.

Please note that co-producers will be issued with UIDs too.

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 and paperwork supplied to BBC Studios.

### 3.5 Running Orders

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

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

### 3.6 Title Changes

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

### 3.7 AS-11 / Access to TX

Where BBC Studios has only invested in Access to TX rights, we will access the AS-11 digital file via BBC I&A (Information & Archives).

These must be cleared for the territories in which BBC Studios has invested. If assets are not cleared, a cleared version must be delivered to the BBC Studios digital file spec.

BBC Studios requires that all available audio stems are delivered for the TX version. Please submit textless elements where possible.

### 3.8 Edit Decision Lists

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

### 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 this delivery book.

# Video

## 4.1 Layout

As of September 2018, BBC Studios only accept dual purpose masters. This means textless backgrounds for all texted and graphics based shots should be placed after a minimum of ten seconds of back level following the main programme. These must be to and from a cut point to facilitate editing. Elements must be synchronous with those used in the actual programme, and documented in a caption list (can be in the body of the post production script) and the QAR report.

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

### **Text constitutes (but is not limited to):**

**Lower Thirds**  
**Captions**  
**Numerals**  
**Subtitles**

### **Graphic Sequences constitutes (but is not limited to):**

**Maps**  
**Charts**  
**Graphs**

## 4.2 Graphic Packages for HD Content

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

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

#### **Project Specifications**

Ideally graphics files should be sent in Adobe After Effects® format. If you would like to send anything else, please discuss with your BBC 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 plug-ins 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 do not supply any fonts.

### Non After Effects® Graphics

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

- **Resolution of 1920 x 1080**
- **Field Dominance set to 'Upper' for files containing interlaced video**
- **Frame rate that matches the frame rate of the programme**
- **Apple ProRes HQ® or the QuickTime® Animation codec**
- **Files encoded using the Animation codec must have spatial resolution set to 50**
- **Bit Rate is set automatically as a function of frame size and frame rate**
- **The file must have a bit depth of 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**

### 4.3 Aspect Ratios

**All content must be delivered to BBC Studios as 16:9 full frame.** If your production is shooting or post producing in a different aspect ratio, please notify BBC Studios as early as possible. BBC Studios will also require a copy in the original aspect ratio. Some territories will not accept widescreen content

### 4.4 Branding

Please discuss branding with your Programme Operations Co-ordinator prior to the delivery.

### 4.5 Clocks

Clocks must carry the correct BBC Studios UID. Files that do not have the correct UID will be rejected and must be fixed at production's cost.

Further information about UIDs can be found in section 3.4. In addition, clocks must carry series title, number, episode title and whether the file is texted, textless or dual purpose.

UID

Series Title

Series Number

Episode Title (if applicable)

Texted, Textless or Dual Purpose

According to DPP spec, no technical information may be included. The clock or slate may display telephone contact numbers for the post-production facility and production company, and may display 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 sec 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.

### 4.6 Recaps and Trails

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

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

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

### 4.7 Credits

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

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

### 4.8 Calls to Action

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

# Audio

## 5.1 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 (unless otherwise agreed at point of investment). Please note that it is mandatory for 5.1 audio to be delivered for all UHD content.

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

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

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

**Music and Effects (Scripted)** This will have all discernible dialogue removed, and must be fully filled, whether by Foley or library tracks.

**Mix Minus Narration (Non-Scripted)** This is the final mix minus any voiceover added in post-production.

**Music and Effects (Non-Scripted)** Due to synchronous dialogue being recorded on location, effects must be recreated using either Foley or library tracks. A true M+E must be created in post-production.

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

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

**Effects (all effect stems must be fully filled)** These can be sourced from a Foley session, library tracks or from the production recordings.

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

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

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

**Wild Track (Non-Scripted)** This is to be delivered for the full programme duration.

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

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

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

## 5.2 File Names for Audio Stems

For the audio stems please use the following naming convention:

**UID\_Series Title\_Season Number\_Episode Title (if applicable)\_Audio Stem\_Frame Rate.wav**

Any files received with the incorrect UID will be rejected.

# File Delivery

## 6.1 HD File Specification

- File to start at T/C 09:59:30:00
- 20" EBU bars and 10" clock (final 3 secs black) to
- First frame of programme start at T/C 10:00:00:00
- Programme in its entirety, including opening and closing credits.
- Minimum 10 second gap before additional elements.
- Minimum 5 seconds black to end of file.

### PROGRAMME CONTENT LAYOUT

All channels must be DISCRETE

- Tracks must be laid out sequentially as noted
- The content of Channels 1 & 2 must be final mix
- Dolby E encoded 5.1 mix and other audio content layouts may be permitted with prior approval from BBC Studios
- Audio indicators/tags must match the above configuration
- Audio tracks must be correctly Tagged (e.g. using QuickTime®)
- Please refer to section 4.1 for additional stems that need to be supplied.

CHANNEL	CONFIGURATION NAME	QUICKTIME® AUDIO ASSIGNMENT
1	Main Stereo Left	Left
2	Main Stereo Right	Right
3	M&E / Mix Minus Narr Stereo Left	Left
4	M&E / Mix Minus Narr Stereo Right	Right
5	Main Front Left	Left
6	Main Front Right	Right
7	Main Centre	Centre
8	Main LFE	LFE Screen
9	Main Surround Left	Left Surround
10	Main Surround Right	Right Surround

### VIDEO SOURCE

Digital: HD-SDI

### VIDEO CODEC PROFILE

Apple ProRes® 4:2:2 (HQ)

### CONTAINER

MOV (All files must have .mov file extension)

### STREAM TYPE

QuickTime®

### FRAME RATE

50i and a copy in the native frame rate if different to this (23.98PsF, 24PsF, 25PsF, 29.97PsF, 50i, 59.94i permitted)

### SCAN FLAG

As per Source. Interlaced OR Progressive. (Mixed material may only be delivered with prior approval from BBC 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)\*

### VIDEO COMPRESSION MODE

VBR (Variable Bit Rate)

### COLOUR SPACE

YUV (YCbCr)

### PIXEL ASPECT RATIO

Square

### FRAME STRUCTURE

i-Frame Only

### INTRA FRAME DISTANCE

1

### AUDIO SOUND FORMAT

Stereo and/or 5.1 Surround

### SAMPLE FREQUENCY

48kHz

### AUDIO BIT DEPTH

24-bit, Other bit-depths by prior approval

### AUDIO CODEC

PCM (Uncompressed) Big Endian or Little Endian

### AUDIO COMPRESSION MODE

CBR (Constant Bit Rate)

### AUDIO BITRATE

2.3Mb/s per channel pair (24-bit)

### EDIT MARKERS

In/out Edit markers must be positioned at the beginning of file

### DISPLAY RESOLUTION

Display resolution must match original picture resolution within MOV

### TIMECODE

As per source (e.g. programme starts at 10:00:00:00). QT T/C Track

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

**Audio Track Tagging Instructions:**

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'.

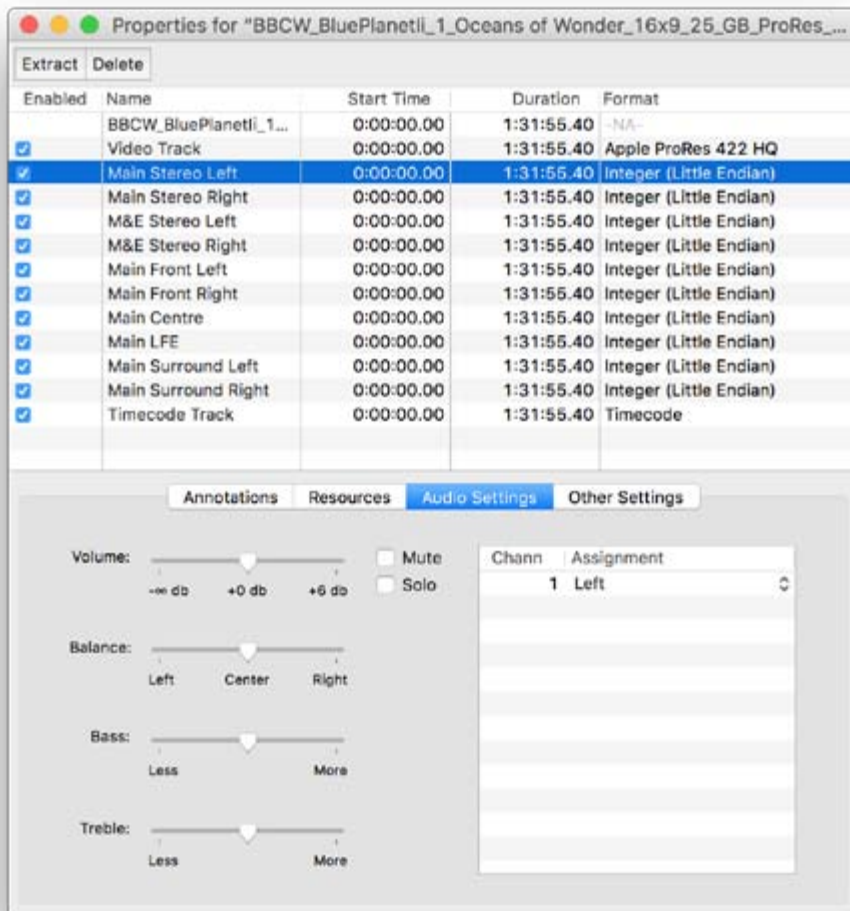
Below, you'll see a box that says 'Channel' and 'Assignment'. If exported out of FCP as mono tracks this will be labelled as 'Mono'. Click on it and you will see options to change this.

This will need changing according to the audio content layout table on the previous page.

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

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

Figure 1



## 6.2 Ultra-High-Definition (UHD) File Specification

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

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

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

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

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

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



**Programmes should conform to the following quotas:**

**Drama:**

0–5% non-4K or non-UHD material

**Natural History:**

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

**Documentaries:**

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

**Documentaries:**

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

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

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

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

**Notes**

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

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

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

### 6.3 Ultra-High-Definition (UHD) Blu-Ray Specification

UHD CHECKLIST	EXAMPLES	DEFINITION
<b>FILE TYPE AND FORMAT</b>	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).
<b>PROGRAM FFOP/LFOP</b>	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.
<b>RESOLUTION</b>	3840x2160 1920x1080	Width and height of the full picture in pixels.
<b>COLOUR SPACE</b>	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.)
<b>TRANSFER FUNCTION</b>	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.
<b>FRAME RATE</b>	23.976 29.97	Frame rate in frames per second.
<b>LEVELS</b>	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.
<b>SMPTE ST2086 METADATA</b>	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.
<b>CEA MAXCLL AND MAXFALL METADATA</b>	1977 nit MaxCLL 1112 nit MaxFALL	MaxCLL indicates the maximum light level of pixel, in units of nits (1 cd/m <sup>2</sup> ), in the entire playback sequence. MaxFALL indicates the maximum value of the frame average light level, in units of nits (1 cd/m <sup>2</sup> ), in the entire playback sequence. Note that these are statistically derived values which should be different and provided for each video content.

## 6.4 Full Technical Specification

For full technical details, please refer to sections marked 1 — Video and 2 — Audio.

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

## 6.5 Other Specifications

If you're delivering theatric, giant screen (4K) or 3D content, please contact BBC Studios to discuss technical requirements. BBC Studios is currently in discussions surrounding the delivery of IMF packages, with a view to potentially servicing clients via this method. These may be requested of production in exceptional circumstances when key co-producers and/or commissioning partners are involved.

## 6.6 File Naming Convention

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

**UID\_Series Title\_Season Number\_Episode Title (if applicable) \_Version\_ Frame Rate.mov**

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

Production will need to request UIDs prior to delivery in order to generate file names.

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

The series title is Fawlty Towers, the season number is 2, and the episode title is Waldorf Salad.

Fawlty Towers is available as a dual purpose master, so DP must be included as the version. Please replace DP with TD (Texted) or TL (Textless) where applicable.

Therefore, the file name should be as follows:

**LLCJ061Y01\_Fawlty\_Towers\_2\_Waldorf\_Salad\_DP\_25p.mov**

## 6.7 Native Frame Rates

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

## 6.8 Delivery Mechanisms

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

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

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

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

## 6.9 Content Back Up

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

# Quality Assessment Review (QAR)

## 7.1 QAR Grading

All content sent to BBC Studios is subject to a quality assessment review prior to delivery at the cost of the production partner. Any programmes failing to meet the required technical standards, or are found to be in breach of other layout requirements, will be referred back to the supplying production partner.

The ITU/CCIR5 point grading system is used to assess programmes for quality.

**Grade 5** — imperceptible impairment

**Grade 4** — perceptible, but not annoying impairment

**Grade 3** — slightly annoying impairment

**Grade 2** — annoying impairment

**Grade 1** — very annoying impairment

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

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

## 7.2 Approved QAR Vendors

All QARs must be conducted by one of BBC Studios' approved QAR vendors. Please see list (**next page**) for contact details.

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

## 7.3 QAR Requirements

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

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

## 7.4 QAR Fixes

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

**THE ARK**

Shelana House  
31–32 Eastcastle Street  
London W1W 8DL

Tom Impey or Conor O'Reilly  
[\(firstname\)@theark.uk.com](mailto:(firstname)@theark.uk.com)  
020 7383 9200

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**DELUXE 142**

32 Perivale Park  
Perivale, Greenford  
UB6 7RH

Geoff Spinks  
[geoff.spinks@bydeluxe.com](mailto:geoff.spinks@bydeluxe.com)  
020 7149 2724

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**MX1**

Unit 3, Victoria Road Industrial Estate  
Victoria Road, London W3 6UU

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

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**VDMS**

316–318 Latimer Road  
London W10 6QN

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

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**TECHNICOLOR**

28–32 Lexington Street  
Soho, London W1F 0LFT

Louise Stevenson  
[louise.stevenson@technicolor.com](mailto:louise.stevenson@technicolor.com)  
020 7319 4900

**LMH**

Unit 15, Youngs Industrial Estate  
Stanbridge Road  
Leighton Buzzard LU7 4QB

Gary Edwards  
[gary@lmh.media](mailto:gary@lmh.media)  
01525 450 001

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**DOCK 10**

MediaCityUK, Blue  
Manchester M50 2HQ

Ross McAdam  
[ross.mcadam@dock10.co.uk](mailto:ross.mcadam@dock10.co.uk)  
0161 886 5191

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**FILMS AT 59 LTD**

59 Cotham Hill  
Bristol BS6 6JR

Phil Mead  
[pm@filmsat59.com](mailto:pm@filmsat59.com)  
0117 906 4300

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**EDITWORKS**

The Hub, Pacific Quay  
Glasgow G51 1D2

Rebecca Wallace  
[rebecca.wallace@editworks.co.uk](mailto:rebecca.wallace@editworks.co.uk)  
0141 419 9448

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**GORILLA TV**

GloWorks, Heol Porth Teigr  
Cardiff CF10 4GA

Richard Moss  
[rich.moss@gorillagroup.tv](mailto:rich.moss@gorillagroup.tv)  
0292 039 9800

# Paperwork

## 8.1 Ancillary Assets

BBC Studios will require the below to be uploaded to the programme Dropbox folder, for all versions:

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

3 x episodic synopsis to be delivered in advance of TX (short: 90 characters, medium: 180 characters, long: up to 600 characters).

1 x Programme as Completed form (PasC)

1 x Music Cue Sheet (MCS)

1 x bad language list

1 x Latin species list

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

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

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

## 8.2 Transcription Services

Please ensure your post-production scripts are delivered on time and are accurate. This is an important asset that allows international clients to create closed-captions, foreign dubbed and subtitled materials.

List of suggested transcription partners that BBC Studios already collaborate with:

### TAKE 1

[www.take1.tv](http://www.take1.tv)

Claire Brown

[claire.brown@take1.tv](mailto:claire.brown@take1.tv)

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### VDMS

[www.visualdatamedia.com](http://www.visualdatamedia.com)

Christos Glaridis

[cglaridis@visualdatamedia.com](mailto:cglaridis@visualdatamedia.com)

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### PIXELOGIC

[www.pixelogicmedia.com](http://www.pixelogicmedia.com)

Alan Gill

[alan.gill@pixelogicmedia.com](mailto:alan.gill@pixelogicmedia.com)

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### CITY SCRIPTS

[www.cityscripts.co.uk](http://www.cityscripts.co.uk)

Tollon Adkins

[tollon@cityscripts.co.uk](mailto:tollon@cityscripts.co.uk)

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### ORCHID VIDEO LTD

[www.orchidtranscriptions.co.uk](http://www.orchidtranscriptions.co.uk)

Naomi Knott

[orchidvideo@gmail.com](mailto:orchidvideo@gmail.com)

## 8.3 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](mailto:BBCSD.Legal.Paper.Deliverables@bbc.com)

1x Schedule of Residuals (Please click [here](#) to download the template)

1x Underlying agreements (where requested)

1x Errors and omissions insurance policy certificate

1x Certificate of authorisation and origin

As further set out in the programme contract.

## 8.4 Delivery Timings

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

## 8.5 File Names of Paperwork

For the script, PasC and MCS please use the following naming convention: **UID\_Series Title\_Episode Title\_Asset Type**

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 issues if running order changes occur.

If there is a strong narrative storyline to the series, then episode numbers are acceptable.



# 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 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**

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

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

## 9.2 Editorial Edits

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

- Updating VFX**
- Visible production kit**
- Credit changes (contributor misspellings)**

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

# 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.

### 10.1 Preparing the paperwork for photography

Photography plays an essential role in the promotion of programmes. So it's crucial that photographic shoots are built into your production schedule from day one.

To get the best possible quality, we will need your help and involvement and the co-operation of your key talent, right from the outset.

#### 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.

### 10.2 Practical considerations

#### Timings

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

#### Quantity

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

#### Quality

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

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

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

Access to RAW files.

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

## Delivery

Images can be uploaded to BBC 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](mailto: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.

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

### If available:

Horizontal and stacked versions.

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

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

The on-screen design material, i.e. title treatment/logo should be delivered to [WWDigital.Artwork@bbc.com](mailto:WWDigital.Artwork@bbc.com)

For general enquiries please contact [WWGlobalPhotography@bbc.com](mailto:WWGlobalPhotography@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're still at the early stages of your shoot. Even though the timing may not be ideal, we may ask you to provide early assets for promos, sizzle reels and assemblies, and early release images for print marketing.

## Trade Festivals

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

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

## Key Art

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

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

# 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.

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

# Campaign Examples

## What's the big idea?

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

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

The following examples do just that.

### **CASE STUDY 1**

Factual Entertainment: *Ice Town*

### **CASE STUDY 2**

Landmark Drama: *Sherlock*

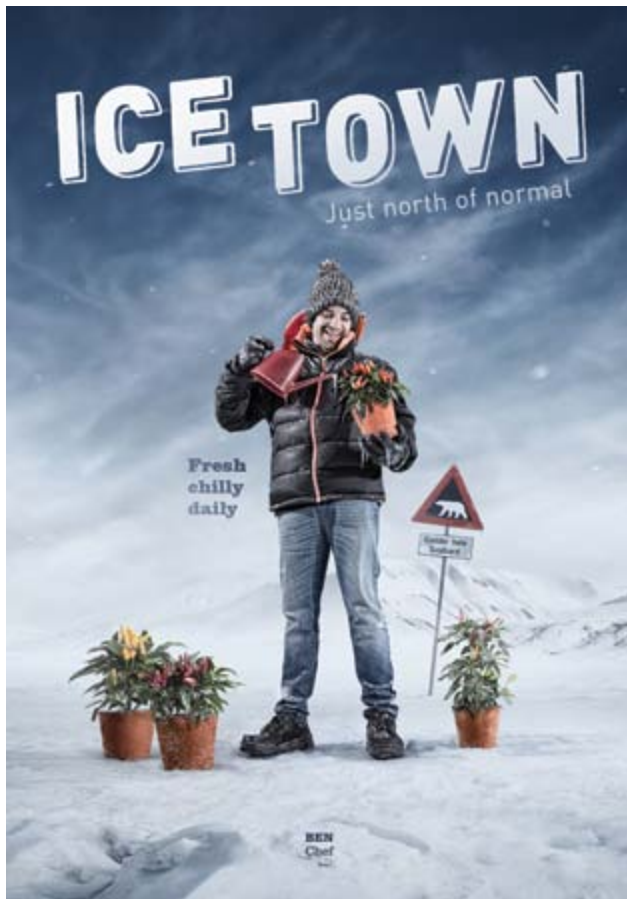
### **CASE STUDY 3**

Children's: *Hey Duggee*





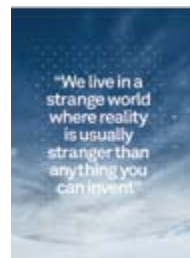
MIPCOM Wall — Large format



Character Posters — Portrait format



Trade Ad — DPS



Promo cards



Advertising



Marketing Campaigns



Character Posters — Portrait format



Print media — Large format — Trade



Promo cards

Print Media — Large Format — Trade



Promo cards

**BBC** STUDIOS

