



## Commissioned Programmes Production and Technical Delivery Specifications

VERSION 19 – DATE FEBRUARY 2020

References DPP specifications

Please consult the Producer Pack available online to ensure that you are working from the **LATEST VERSION** of this document.

<http://corporate.uktv.co.uk/commissioning/article/uktv-producer-pack/>

If the Programme Master is recalled by Producer/or requires re-delivery due to fault of the Producer after the programme has been ingested for play-out by UKTV's post production processing facility then a re-delivery charge will be charged to the Producer (this is estimated to be £1,000 per hour).

### Overview

This document sets out the production & technical delivery requirements for programmes that have been commissioned by UKTV.

All programme material must meet current OFCOM, PSE and other regulatory requirements that may be in force at the time of delivery and BBC editorial requirements where they exceed these requirements.

References in this document to the Commissioning Agreement shall mean the agreement between UKTV and the Producer for the commissioning of the relevant program(s).

This document has been prepared as an adjunct to the generic DPP specifications:

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

In the event of any conflict between this document and the DPP specification, this document takes precedence.

The UKTV Producer Pack should also be consulted.

Particular attention is drawn to the following sections in the DPP document, where UKTV has specific requirements that may be different or supplementary to the DPP specification:

- Programme Numbering
- Soft parting specifications – DPP section 4
- Programme slate – DPP section 4
- File Formats – DPP section 5
- Tape Formats (HDCam)

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## 1a. Audio Levels

Audio levels should conform to EBU R128 (DPP).

PPM standard audio levels will only be accepted with prior written agreement with the UKTV Production Executive & Chief Engineer.

## 1b. Delivery

UKTV's material management partner is Red Bee Media – to where all completed programme material should be delivered. Contact details are provided at the end of this document.

## 2. Programme Numbering

All programme numbering will be issued by the relevant UKTV Channel Scheduling Assistant (CSA).

Each programme must carry the specific programme number as its unique reference. Programmes not matching the expected number will be rejected.

All programme numbering will follow the generic format:

AAAA999A/82 or AAAA999A-82 either are acceptable.

i.e. four letters, followed by three numbers then one letter after which there will be a forward slash or dash followed by the production suffix consisting of two numbers. The first version of any programme master will always have the production suffix 82.

Every different version of a programme edit (e.g. pre & post watershed or hashtag/Twitter handles) will carry a different production suffix – (AAAA999A/83, AAAA999A/84 etc...)

Any subsequent production edit to the completed programme after it has been delivered to Red Bee will need to have a modified programme number carrying a different Production suffix if it has been delivered to playout by Red Bee. This new version suffix must be obtained from the relevant UKTV Channel Scheduling Assistant (CSA). If a re-edit is required, please contact the Delivery Manager/Production Executive who will advise whether a new production code is required.

The entire number is required on all programme identification and delivery documentation, as this is the unique identifier AAAA999A/82, AAAA999A/83 etc

## 3. Programme Slate/Clock

The slate/Clock should incorporate at least the following:

- Series / Programme title
- Episode number
- UKTV Programme/clock no. (material ID Production code) – available from Delivery Manager/Production Executive/Channel Scheduling Assistant (CSA)
- Number of parts
- Stereo/Mono/ 5.1 Surround Audio
- Recording Date
- Aspect Ratio / HD

## 4. Slots, Break Patterns and Parts and Part Duration Specifications

The following table lists UKTV's break numbers and duration requirements.

Any exceptions must be specifically agreed with the UKTV Commissioner and Production Executive.

<b>Programme Slot</b>	<b>Minimum Total Delivered Programme Duration</b>	<b>Maximum Total Delivered Programme Duration</b>	<b>Number of Parts &amp; Breaks</b>	<b>Minimum Credit Durations incl 5" end card. (Max duration 35")</b>
5'	3'30"	4'00"	1 part	30"
10'	8'30"	9'00"	1 part	30"
15'	13'30"	14'00"	1 part	30"
30'	21'00"	22'00"	2 parts, 1 break	30"
40'	29'00"	30'00"	2 parts, 1 break	30"
60'	43'00"	44'00"	4 parts, 3 breaks	30"
80'	58'00"	59'00"	5 parts, 4 breaks	30"
90'	64'00"	64'30"	6 parts, 5 breaks	30"
100'	73'00"	74'30"	6 parts, 5 breaks	30"
120'	88'00"	89'30"	7 parts, 6 breaks	30"
180'	134'00"	135'00"	10 Parts, 9 breaks	30"

Commissioned programmes should ideally be edited to achieve the above maximum delivered programme durations. If not possible, durations between minimum and maximum times are acceptable.

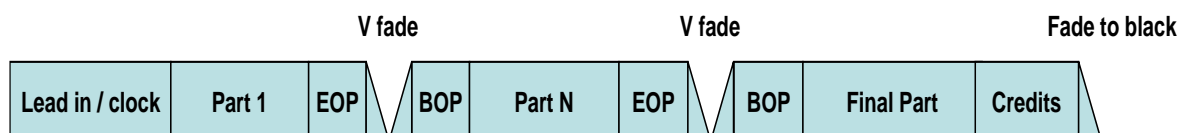
Part durations should be approximately equal, providing that breaks don't interrupt editorial flow of the show. Part durations should be no less than 9 minutes. In order to accommodate sufficient commercial minutage within UKTVs transmission schedules, the following additional limitations apply:

<b>Programme Slot</b>	<b>Part Durations</b>
40'	part 1 duration must be 15 minutes or less
60'	parts 1 and 2 combined must be 22 minutes or less
<b>Break Restrictions for Programmes in long slots (scheduled on the hour)</b>	
90'	Parts 1-3 need to run a maximum length of 44 mins Parts 1-4 need to run a minimum length of 46 mins
120'	Parts 1-3 need to run a maximum length of 44 mins Parts 1-4 need to run a minimum length of 46 mins
180'	Parts 1-6 need to run a maximum length of 90mins Parts 1-7 need to run a minimum length of 91mins

If approximately equal part durations or the above limitations are not editorially achievable, then please contact the Commissioning Executive/Production Executive for advice as to where the breaks should occur.

## **5. Soft Parting**

Where the programme consists of more than one part, the programme should be delivered “soft parted” whereby the parts should be separated only by end / beginning of part slides and a 12 frame V fade (5 down, two frames of black, 5 up) as shown below. The documented in time of the beginning of second and subsequent parts should be the timecode of the second black frame at the bottom of the V fade that follows the previous end of part slide.



## **6. UKTV Originals Front Card and Opening Titles**

The opening titles of the first part should commence with the UKTV Originals front card (available to download from the UKTV producer pack home page) The UKTV Originals front card & opening titles duration should be included within the part 1 durations shown in the table above and should start at timecode 10:00:00:00

## **7. End of Part**

At the end of each part (except the last part) a programme-specific 'end-of-part' (EOP) slide is required unless specifically requested otherwise by the UKTV Commissioner.

The design of the slide is an editorial decision which should fit the look and feel of the programme. It is usually a derivative of the titles, can be animated, can have audio and is typically 3 seconds in length, (but should be no more than 5 seconds in length).

At the end of each part (except the last part) the audio must be silent at or before the start of the V fade. The documented out time of the end of part should be the timecode of the first black frame at the bottom of the V fade that follows the previous end of part slide.

## **8. Beginning of Part**

At the beginning of each part (except the first part), a programme-specific 'beginning-of-part' (BOP) slide is required unless specifically requested otherwise by the UKTV Commissioner.

The design of the slide is an editorial decision which should fit the look and feel of the programme and is usually a derivative of the titles, can be animated, can have audio and is typically 3 seconds in length, (but should be no more than 5 seconds in length).

This should be recorded such that it starts after the V Fade following the preceding part.

## **9. End Credits**

End credit sequences should run for a minimum of 30" including the UKTV end card. The maximum end credit duration that we can tolerate is 35" including the UKTV end card.

<b>Production Credit:</b>	<b>"Production Company (logo) overlaid on UKTV Originals End Board"</b>
<b>Copyright Line:</b>	<b>© UKTV MEDIA LIMITED MMXX (date to be updated where applicable) this will be under Production logo on UKTV Originals end board</b>

**Please refer to UKTV Originals Guidelines for more information on UKTV Originals End Board**

End credit text should be 16:9 safe horizontally aligned to the centre of the screen. End credit visual information must be limited to either cards or a vertical roller.

Producers should be aware that end credit sequences are liable to be used for on-screen navigation information and therefore liable to be subjected to DVE resizing and additional continuity audio. Therefore, the end credits should run over black and not include any live action sequences or audio sync. Audio should be limited to production music only.

All video manipulation regarding end credit vision 'squeezes' etc is performed live within the transmission playout process. The end credit sequence as delivered should remain full frame throughout but must be crafted such that text information remains legible when reduced to quarter frame size.

Any captioning on the screen must take account of and avoid the UKTV channel branding graphic (DOG) – usually positioned in the top left-hand corner of the active picture.

Producers should use the UKTV Originals 5" end card. Programme music must finish before the end card is displayed. UKTV end cards are available as an animation asset to download in the Producer Pack. The production company will need to insert their own logo on the left.

**Please refer to UKTV Credit Guidelines for more information.**

## **10. Lead Out**

After the closing fade to black of the final part, a further one minute of black should be recorded.

## **11. Additional Content**

A set of clean title sequences, opening and closing shots and any other footage that has been overlaid with captions should be included at the end of the programme master to give our Creative team access to clean assets for the purposes of cutting promos. Please read the 'schedule of deliverables' for detailed information.

### **LIVE PROGRAMMES ONLY**

UKTV may require fillers for live shows - Commissioning Executive and Productive Executive to confirm if required, typically a 4'00" minute and a 10'00" clip would be required.

## 12. File Delivery

Files should be delivered to UKTV's media management partner Red Bee Media.

Please see below the technical specifications that are needed for file transfer via Aspera Point2Point, or delivery on hard drive to Red Bee.

Red Bee can set up file delivery to and from Red Bee within a day, once a test file is sent to them. When set up is requested they will email all the Aspera details needed to send the test file over, and consequently all media. If you have any queries regarding delivery, please contact RBM via the email address: [uktv.media.prep@ericsson.com](mailto:uktv.media.prep@ericsson.com).

Once a test file is received Red Bee will QC it, and once proven error free can proceed with full media transference.

Red Bee Media needs to receive all files within the contracted time, if this is not possible then tape based media, or the files on a hard drive should be provided as an alternative.

All files must include full line up. Red Bee will also need an email notification once a file has been sent, including:

- Originator
- Client name
- Title of series
- Episode details
- Name of file
- Aspect Ratio
- Line up start timecode
- Date
- Uploaded filename

Any significant information which may affect the successful transmission should be noted on a Tech Sheet which should be emailed to Red Bee. Details and frame-accurate Timecode values must be given for all such occurrences which include, for example but not exclusively:

- The deliberate inclusion of bars and/or tone
- Spooling forwards or backwards
- Sudden freeze-frames
- Periods of black and silence
- Channel branding idents (of ANY television contractor)
- Intense video white noise (shash)
- Portions of the material which may be in monochrome
- Material originated from news footage
- Material originated from NTSC or DVC masters
- Material originated from amateur/domestic/off-line tape standards

## **13. File Specifications**

### **DPP**

Files conforming to DPP specification (AS-11 constrained to the UK DPP AS-11 shim) are the preferred format for delivery to Red Bee for UKTV.

The following file formats can also be accommodated by specific agreement with Production Executive/Delivery Manager in advance of delivery.

### **XD Cam HD**

Format: MPEG2 Video Commercial name: XDCAM50 HD422

### **VIDEO**

Format version: Version 2 Long Gop M=3, N=12

Format profile: 4:2:2@High

Bit rate mode: Constant

Bit rate: 50.0 Mbps

Width: 1920 pixels

Height: 1080 pixels

Frame rate mode: Constant

Frame rate: 25.000 fps

Standard: PAL

Bit depth: 8 bits

GOP Structure: Closed

Scan type: Interlaced

Scan order: Top Field First

### **AUDIO**

Format: PCM

Format settings, Endianness: Little

Frame Wrapping: AES

Bit rate mode: Constant

Bit rate: of the order of 2 304 Kbps

Channel(s): 2 channel Stereo (plus 2 channel M and E if available)

Sampling rate: 48.0 KHZ

Bit depth: 24 bits

### **SD IMX50**

Format: MPEG-2 (SMPTE 356M). Commercial name: IMX 50. D10

### **VIDEO**

Format: MPEG Video

Commercial name: IMX 50

Format version: Version 2 I-frame only

Format profile: 4:2:2@Main

Bit rate mode: Constant

Bit rate: 50.0 Mbps



Width: 720 pixels  
Height: 576 pixels  
Frame rate mode: Constant  
Frame rate: 25.000 fps  
Standard: PAL  
Bit depth: 8 bits  
Scan type: Interlaced  
Scan order: Top Field First  
**N.B. File size approx 23 GB per hour**

#### **AUDIO**

ID: 2  
Format: PCM  
Format settings, Endianness: Little  
Bit rate mode: Constant  
Bit rate: of the order of 2 304 Kbps  
Channel(s): 2 channel Stereo (plus 2 channel M and E if available)  
Sampling rate: 48.0 KHZ  
Bit depth: 24 bits

### **17. Physical Deliveries to Red Bee Media**

**All Physical deliveries should be addressed to:**

BROADCAST CENTRE  
RBM DELIVERY/COLLECTION  
MIA (Media Intake Area)  
Red Bee Media  
BCG D6  
201 Wood Lane  
London W12 7TP

Opening hours are Monday to Sunday, 8am-8pm (except Bank Holidays).

Delivery can be accepted on the weekends with prior arrangement.

