



Comedy Central require a HD TX Master file of each episode and version that has been agreed as part of the production agreement.

The TX Master file must be delivered as it is intended to air i.e. no freezes on breaks, bumpers, openers, closers, end boards etc. unless these are meant to go to air. It needs to be delivered with text-less elements at the end of the file – full textless information found below.

VIDEO AND AUDIO SPECIFICATIONS

- 1 x Apple ProRes 4:2:2 HQ .mov
- 1920x1080/ 50i
- Discreet PCM audio @ 48.0kHz / 24bit

AUDIO CONFIGURATION

All audio must be mixed to comply to **EBU R128** standards, with the following channel arrangements

- CH1/2: Stereo Full Mix
- CH3/4: Stereo Music & Effects (no dialogue)
We define stereo Music & Effects as full mix minus dialogue/ narration
- CH5/6: Clean Dialogue where it is available on the original mastered version of the show

AUDIO STEMS

We require all discreet audio stems that were used within production of the show, to be provided alongside the TX Master. For example:

- Main mix L + R
- Mix minus music L + R (All V/O Dialogue & EFX)
- Music bed L + R
- Effects L + R
- Music and Effects L + R (No Dialogue)
- Dialogue L + R

SAFE AREAS FOR ON SCREEN TEXT AND GRAPHICS

All on screen text must be clear and legible and must be within the safe areas specified. All font sizes must be legible after down conversion.

| Text Safe Area for 1920 x 1080 (Interlace) | Defined as percentage (%) of active picture | HD pixels (inclusive) first pixel numbered 1 | TV line numbers (inclusive) line numbering as per "ITU-R BT.709" |
|--|---|--|--|
| 16:9 Title safe | 80% of Active Width 90% of Active Height | 191 – 1726 55 – 1026 | 48 to 532 (F1) and 611 to 1095 (F2) |

GRAPHICS POSITIONING ON SCREEN

Please note that all GFX need to be within the 16.9 title safe. There should be no GFX in the lower 3rd of the screen, as this area is used for regional subtitles. Ideally your captions should be positioned so that they sit above where the regional subtitles would be.

Please also note that there should be no GFX placed upper 3rd left or right as the channels bug and other regions specific bug/GFX are programmed here.

TEXTLESS ELEMENTS

The TX Master file needs to be delivered with text-less elements at the end of the file. This includes clean bumpers, openers and lower third straps. There should be black frames at the end of the file, between the texted and textless elements, and between all individual textless elements. There should be at least 4 seconds of black after the last textless element.

If the texted elements exceed 50% of the program duration, then a full textless episode need to be delivered instead.

ORDER OF RECORDING

The show must include the following layout leading up to programme start:

| Timecode | Duration | Video | Channel 1 | Channel 2 | Channel 3 | Channel 4 |
|-------------|-----------|------------------|--------------------|--------------------|--------------------|--------------------|
| 09:58:30:00 | 60" | 100% Colour Bars | 1KHz | 1KHz | 1KHz | 1KHz |
| 09:59:30:00 | 27" | Clock or ident | Silence | Silence | Silence | Silence |
| 09:59:57:00 | 3" | Black | Silence | Silence | Silence | Silence |
| 10:00:00:00 | Programme | Programme | EBU R128 compliant | EBU R128 compliant | EBU R128 compliant | EBU R128 compliant |

DURATIONS & PARTS

The show must be segmented into parts, with a second of black between parts (in and out points to be on the clean second).

| | | | |
|------------------------------|---|------------------------------|--|
| 30 min programme slot | <p><u>2 parts, total duration 22 mins +/- 30 seconds</u></p> <p>First part must be at least 6 mins</p> <p><i>Suggested part durations 11/11</i></p> | 1 hour programme slot | <p><u>4 parts, total duration 45 mins +/- 30 seconds</u></p> <p><i>Suggested part durations: 14/8/11/11 (please note, longer part 1)</i></p> <p><i>min over/under run allowed for each part - min 8 mins/max 14 mins</i></p> |
|------------------------------|---|------------------------------|--|

CLOCK / IDENT SHOULD CONTAIN THE FOLLOWING

- Title of Programme
- Episode Title and Number
- Duration
- Part structure i.e. Part 1 10:00:00-10:10:59:24. Part 2 10:11:00-10:21:29:24. Credits 10:21:30-10:22:00
- Audio Channel Assignment
- Aspect Ratio
- Production tracking ID – to be obtained from the PCIS system. The unique ID will resemble the naming schema 'C5_12345_0001A' example.

CREDITS AND END BOARD

End credits should be full screen, left-aligned or centred, roll vertically from bottom to top and should not feature any additional moving visuals or text.

The end credits should be a minimum total duration of 22'' and a maximum of 30'' before resolving to the Production end board /copyright info which should be 3'' in duration.

End board example:



Copyright wording, for any guidance please contact our legal department (LPD@Comedycentral.co.uk)

FILE NAMING CONVENTION

Please adhere to the following file naming convention: 'Seriesname_Seriesnumber_RXnumber_episodename|host/talent.mov'

Examples:

'TheComedyStore_S13_RX1_RobBecket'

'RussellHowardAndMum_S2_RX1_GoingUndergroundInTokyo'

BROADCAST STANDARDS

Please note that **ALL** shows/series delivered must be OFCOM Compliant for transmission. Please contact Luke.Briers@vimn.com after a show is greenlit to discuss content and compliance expectations and the delivery schedule. Viewings should be booked into diaries ahead of time.

MUSIC CUE SUBMISSIONS

For the **UK and EIRE version** of this production, you will need to co-ordinate with the SKY music reporting department (musiclicensing@bskyb.com) to submit music cue information for all UK TX versions of each episode into Soundmouse.

It is worth noting that for the **UK and EIRE version** of this production, you are able to take advantage of Sky's wide-ranging music blanket agreements which enable the inclusion of commercial and production library music options at no cost to your production budget for broadcast on Comedy Central channels and platforms. Please contact musiclicensing@bskyb.com where a member of Sky Music team will provide you with further details of the services offered and answer any music queries you may have.

If the production is cleared for International usage, you will also need to co-ordinate with the Music & Media Licensing (MML) department to submit a music cue sheet for each episode into Q. Please contact - MMLUK&INTL@vimn.com

CONTENT DELIVERY

The table below outlines content related deliveries we require, along with the delivery timelines and recipients.

All to be delivered via Viacom's Media Shuttle portals – please note there are two separate portals in the 'deliver to' column. For Media Shuttle set up, please contact GCS_AMS_Contentops@vimn.com, AMSMediaOperationsSupervisor@vimn.com, and IMCAMSIngest@vimn.com.

| Item | Detail | Timeline | Deliver to |
|-------------------------------|-----------------------|---|--|
| | | | |
| TX Master (Apple ProRes file) | To be found on page 1 | Deliver on agreed date and time. | https://ams-mediaops.mediashuttle.com Emailing GCS_AMS_Contentops@vimn.com , IMCAMSIngest@vimn.com and ComedyCentralOperations@viacom.com |
| | | | |
| Audio stems | To be found on page 1 | Deliver at the same time as the TX master | https://gcs-amsterdam.mediashuttle.com/ Emailing GCS_AMS_Contentops@vimn.com and ComedyCentralOperations@viacom.com |

TECHNICAL SPECIFICATION FOR THE DELIVERY OF HD PROGRAMMES TO COMEDY CENTRAL

| | | | |
|---|--|---|--|
| | | | |
| Broadcast Transcript | The transcript should be 100% verbatim i.e. all words, utterances, hesitations etc. should be recorded. Broadcast transcript instructions and template to be provided by GCS team. | Deliver at the same time as the TX master | https://gcs-amsterdam.mediashuttle.com/ Emailing GCS_AMS_Contentops@vimn.com and ComedyCentralOperations@viacom.com |
| | | | |
| GFX Kit of parts | To be found on page 6 | Deliver at the same time as the TX master | https://gcs-amsterdam.mediashuttle.com/ Emailing GCS_AMS_Contentops@vimn.com and ComedyCentralOperations@viacom.com |
| | | | |
| Harding or equivalent PSE technical report | We require a pass report from a Harding or equivalent PSE testing device which complies with the latest ITU recommendation. | Delivered alongside the TX Master | https://gcs-amsterdam.mediashuttle.com/ Emailing GCS_AMS_Contentops@vimn.com and ComedyCentralOperations@viacom.com |

DOCUMENTATION AND DELIVERABLES

The table below outlines the documentation we require, along with the delivery timelines and recipients.

For further guidance on paperwork deliverables, please refer to our Production Guide available at:

<https://programmemanagement.channel5.com/>

| Item | Detail | Timeline | Deliver to |
|--------------------------------------|--|---|--|
| Episodic Information document | Episode number, titles and synopsis | Delivered the same day as TX Master | GCS_AMS_Contentops@vimn.com PostProductionpaperwork@channel5.com |
| | | | |
| Post-production paperwork | All post-production paperwork to be submitted onto the PCIS system, which can be accessed by following the URL: https://programmemanagement.channel5.com | Delivered within one month of TX Master | To complete your delivery paperwork, register your production on https://programmemanagement.channel5.com Email queries to PostProductionpaperwork@channel5.com |
| | | | |
| Episodic and generic images | We require show and episodic images | Delivered alongside the 1st episode | Brooke.Bailey@vimnmix.com Guido.Gardini@vimnmix.com Emily.Holmes@vimn.com |

TECHNICAL SPECIFICATION FOR THE DELIVERY OF HD PROGRAMMES TO COMEDY CENTRAL

| | | | |
|------------------------|---|--|---|
| Project Diamond | <p>We require production companies commissioned by us to complete all information requests for the Creative Diversity Networks Diamond system.</p> <p>User Guides can be located within the Silvermouse portal.</p> <p>The Silvermouse diversity forms are set up soon after the production is commissioned by the programme management team and can be found under correlating programme clock numbers.</p> | Two weeks after programme delivery | <p>The Silvermouse portal. To access the Silvermouse system use the following link below: www.silvermouse.com</p> <p>Production teams must create their own personal login details.</p> <p>For further information on completing Diamond information requests, please contact PostProductionpaperwork@channel5.com</p> |
| Albert | <p>We require production companies commissioned by us to complete a predicted and final carbon footprint using the Albert Carbon Calculator.</p> <p>User Guides can be located on the Albert website: https://wearealbert.org/production-handbook/</p> <p>Programme's are set up by the production company when commissioned. The predicted and completed footprint need to be appraised by an Albert reviewer nominated by the production, which will then be reviewed by an external auditor</p> | <p>Predicted: Pre-production (prior to filming)</p> <p>Final Footprint: Two weeks after programme delivery</p> | <p>Footprints are delivered to Albert. To access the Carbon Calculator use the following link below: https://calc.wearealbert.org/uk/</p> <p>Production teams can create individual logins using an existing Albert admin account. To set up a new account, or to find out if your production company is already signed up, contact albert@bafta.org</p> <p>For further information on Albert, please contact PostProductionpaperwork@channel5.com Guido.Gardini@vimnmix.com Emily.Holmes@vimn.com</p> |

VIEWING COPIES

| Item | Detail | Timeline | Deliver to |
|---------------------------|---|----------------------------|--|
| Clean viewing copy | Clean – Quicktime via internet, live for 4 weeks, downloadable and no larger than 1gb (preferably via MediaSilo). | As soon as it is available | Commissioning Editor (and Compliance if requested) |
| BITC viewing copy | BITC – Quicktime via internet, live for 4 weeks, downloadable and no larger than 1gb (preferably via MediaSilo). | As soon as it is available | Commissioning Editor (and Compliance if requested) |

EPG INFORMATION

The EPG (electronic programme guide) is an important tool to help viewers find our programmes, and a compelling synopsis encourages viewers to watch. The EPG synopsis should be editorially sound, with no sexual references or bad language - it should be suitable for all ages to read. Where an episode is the last in a series, please make this clear within the synopsis. Numbers should be avoided, e.g. “2 days left in the house” should instead be written as “Two days left in the house”. Punctuation should not be abbreviated (e.g. replacing ‘and’ with ‘&’). Capital letters may only be used in the normal way, and not for emphasis, e.g. “It’s the final episode” must not be written as “It’s the FINAL episode”.

TECHNICAL SPECIFICATION FOR THE DELIVERY OF HD PROGRAMMES TO COMEDY CENTRAL

| Item | Detail | Timeline | Deliver to |
|---|---|--------------------------------|--|
| EPG information. Please provide the following: | | | |
| Show title and synopsis | Please provide a show title which has a maximum of 34 characters (incl. spaces), along with a show synopsis for the EPG which has a maximum of 180 characters (incl. spaces) | 6 weeks before TX of first eps | Email to Commissioning Editor Guido.Gardini@vimmix.com Brooke.Bailey@vimmix.com Mark.Donovan@comedycentral.co.uk reeve.mark@comedycentral.co.uk |
| Season synopsis | Please provide a season synopsis for the EPG which has a maximum of 180 characters (incl. spaces) | 6 weeks before TX of first eps | Email to Commissioning Editor Guido.Gardini@vimmix.com Brooke.Bailey@vimmix.com Mark.Donovan@comedycentral.co.uk reeve.mark@comedycentral.co.uk |
| Episode title and synopsis | Please provide an episode title which has a maximum of 45 characters (incl. spaces), along with an episode synopsis for the EPG which has a maximum of 189 characters (incl. spaces). | 6 weeks before TX of first eps | Email to Commissioning Editor Guido.Gardini@vimmix.com Brooke.Bailey@vimmix.com Mark.Donovan@comedycentral.co.uk reeve.mark@comedycentral.co.uk |
| | | | |

Bespoke GFX Kit of Parts Requirements to be delivered at the same time as the 1st episode via Signiant Media Shuttle.

- **Project Files:**
 - All project files for each individual GFX that appears within the finished TX master.
 - Project files to have all associated embedded media (E.g. Video, audio & Fonts)
- **File Format:**
 - **All GFX are required to meet the following format and all text must be within 14:9 title safe parameters:**
 - Pro Res 444 with Embedded Alpha's.
 - All GFX should be Harding (FPA) passed.
- **Exports:**
 - Please include an export of each GFX, relevant to it's TX format (.mov, .tga, Stills)
 - A clean export is also required of each GFX.
 - The Clean GFX should be free of all English text so that they can be localised by regions.
- **Example of the GFX:**
 - Please include an example of the GFX over pictures
 - This is to determine the relevant position of the GFX, how the GFX is revealed, text size etc.

MASTER DELIVERY DEADLINE

Material must be delivered at least **four weeks** before the first TX date.

Any delivery date change requests to be raised with Production Management, Commissioning Editor, Global Content Ops and Programming point person (for up-to-date TX info).

Upon a reaching a conclusion with the group, a Delivery Grid should be completed and submitted back to the email participants – please use the delivery grid template.