

VIACOMCBS



Unscripted

Post-Production Guidelines

Episode Delivery Procedures

2021

v2

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2 TECHNICAL SPECIFICATIONS & ON-AIR BROADCAST STANDARDS

2.1 INTRODUCTION

This document provides guidelines for internal and external productions to deliver episodic content digitally to ViacomCBS. The document will walk you through audio, video, paperwork, and supplemental delivery specifications. All deliveries must conform to the specifications within this document. *Any failure to comply will result in complete redelivery at the show's expense.*

ViacomCBS Network Post Production Operations (NPPO) will initiate calls at the following milestones:

- When the initial budget and production schedule are approved
 - This discussion will include overall technical specifications, workflows, and budgeting
- Roughly 1 week prior to Production
 - The official Post Production Kickoff call will include discussions of show format, delivery specifications, and introductions to various ViacomCBS teams involved with the receipt and QC of your assets
- One week prior to first episode delivery
 - A final check-in to review delivery process in full detail and expected deliverables

The episode delivery process must follow the steps below:

- Production receives greenlight
- Budget and schedule are approved (Call 1)
- NPPO sets up post-production kickoff call (Call 2)
 - NPPO/ViacomCBS determine how many versions may need to be created of each episode
 - After call, NPPO provides detailed recap and access to paperwork templates, in addition to DSIDs and delivery portal access
 - NPPO will provide production access to The Bin for review and approval workflows
- 3 weeks before first episode delivery, production completes a delivery test via the delivery portal
- 1 week before first episode delivery, NPPO checks in with production (Call 3)
- First episode and supplemental files deliver, receive ViacomCBS QC and ingest upon pass
 - Production sends delivery emails, including list of all materials delivering, and with subject line including full show name and DSID
- Episode is delivered to ViacomCBS Network Operations Center (NOC) and is prepared for air
- Before season wrap, production delivers source materials to ViacomCBS for archive

Once in production, any changes to the post calendar must be communicated within 1 business day

Many of the resources mentioned in this document can be found on the NPPO website:

<http://www.quicksite.io/viacom-nppoguides>

2.2 DELIVERY DEADLINES

- Linear Episodes: 2 weeks prior to premiere
- Linear Episodes launching globally on the same day: 4 weeks prior to premiere
- Paramount+ Episodes: 5 weeks prior to premiere
- Paramount+ Episodes launching globally on the same day: 8 weeks prior to premiere
 - ***NOTE: Production groups may request work-in-progress materials at any time for promotional use prior to series launch, depending on promotional schedule and network needs. Materials must have near-final picture, color correction and final dialogue; split track audio is preferred.***

2.3 MINIMUM DELIVERY REQUIREMENTS

In order to deliver materials to ViacomCBS, productions must conform to the equipment specifications below. Media created using hardware and/or software that does not conform will not be accepted for QC, ingest, or broadcast.

When creating files for delivery, please use only the following platforms and parameters:

- Final episodes can only be created using Premiere, Final Cut, Media Composer, or QuickTime Pro
- Only .mov wrappers will be accepted. Absolutely no .mxf files will be accepted
- Do not upconvert masters before delivery. We only accept files in their native format and frame rate.

2.4 PROGRAM SPECIFICATIONS

Acceptance of delivered files requires strict adherence to the specifications listed in this document. This will require QC and output testing by the productions before final delivery to ViacomCBS. Guidelines for these scenarios are described below.

Programs should film and maintain native file formats during production and post-production. NPPO strongly prefers program delivery in the native frame rate of 23.98fps 1080p, but will accept the following native frame rates if approved by the department:

23.98 fps 1080p
29.97 fps 1080p
29.97 fps 1080i
25 fps 1080p
25 fps 1080i
24 fps 1080p
23.98fps 2160p (UHD Only)

Aspect Ratio

All HD and UHD content must be delivered with a full 16x9 aspect ratio. ViacomCBS does not accept content that has been cropped, pan and scanned, or delivered anamorphic without prior approval from NPPO.

Please also ensure that all picture and graphics are positioned to fill the entire frame. Any extraneous black edges are cause for immediate rejection.

Frame Rate

All files must be the same frame rate in the editing sequence. This includes both shoot and archival footage in addition to graphics. *Frame rates cannot be mixed for successful delivery.*

- Mixed frame rates create serious issues for broadcast as well as platforms such as ViacomCBS Media Network digital sites, Netflix, Hulu, Amazon, etc.
- Mixed rates must be correctly converted to a consistent frame rate before editing.
- It is recommended that all material be produced at 23.98.

If a production was shot at a frame rate other than 23.98, all additional elements should be produced at the shooting frame rate.

- Failure to conform frame rates will result in delays in broadcast preparation and possibly will require re-delivery.

2.5 UHD/4K POST-PRODUCTION GUIDELINES

The term 4K has become generic in the industry and can mean different things depending on the application. For the purposes of this document we will focus on the following definitions:

- **UHD** (or UHD-1, Ultra High Definition television) is a 4K progressive scan standard for television and computer monitors. UHD has a resolution of 3840 x 2160 pixels (16:9, or approximately a 1.78:1 aspect ratio), which is twice the horizontal and twice the vertical resolution of 1080p (HDTV). UHD is used in consumer televisions and other media, e.g. video games.
 - UHD can be created in **SDR** (Standard Dynamic Range) or in **HDR** (High Dynamic Range) with a color space of Rec 709 (SDR) or Rec 2020 (HDR). Rec 709 is used for HD programming today.
- **DCI 4K** (or DCI, Digital Cinema Initiatives) is a 4K progressive scan standard that has a resolution of 4096 x 2160 pixels (256:135), approximately a 1.90:1 aspect ratio. This standard is primarily used for cinematic type production. The DCI 4K standard has twice the horizontal and twice the vertical resolution of DCI 2K.

2.5.1 UHD Content Specification

Creating content for Ultra High Definition allows for greater resolution, increased color depth, and brightness. These advancements can have an impact on the production workflow, storage, networking and transcoding. UHD file sizes are many times larger than a HD master with the same video codec. UHD can be produced with a color space of Rec 2020 which supports High Dynamic Range (HDR) or Rec 709 (SDR). If a production decides to create an HDR graded master, an SDR master must also be delivered. Both HDR and SDR masters are required as ViacomCBS is currently unable to convert HDR to SDR, and an automatic conversion would affect the creative look of a program.

2.5.2 UHD Production Requirements: (Scripted & Unscripted)

UHD Approved Standards

- UHD – SDR Only
- UHD – HDR plus SDR

Camera Sensor Resolution

- Cameras must have true 4K sensors (native 4096 x 2160 pixel resolution or greater)

Aspect Ratio

- 1.78:1 (16:9)

Frame Rates

- **Required shooting frame rate is 23.98p fps**

Recording Formats

- UHD SDR – Use approved camera and proper codec settings – Minimum 10bit 4:2:2
- UHD HDR – Use approved camera and proper codec settings – Minimum 12bit 4:4:4

Audio Recording Formats

- Uncompressed (i.e. PCM, WAV, AIFF) FTHE
- Minimum 24bit @ 48KHz

(Note: Audio edit master delivery format is PCM 24bit @ 48KHz)

Color Space

If able to color correct or apply LUTs in Post, shoot RAW or Log. If not, and you must shoot into a deliverable color space, use one of these two options:

- REC 709
- HDR – REC 2020

Metadata

- Data from intake forms, camera and/or audio masters must be carried through the entire lifespan of the production, post and delivery process.

2.5.3 Approved UHD Cameras

- All cameras must have 4K quality lenses whenever possible. If not available or not cost effective, HD lenses are acceptable.

Camera	Sensor	Codec
ARRI Alexa LF	4.5K: 4448 x 3096	ARRIRAW / ProRes 4444 XQ
ARRI Alexa Mini LF	4.5K: 4448 x 3096	ARRIRAW / ProRes 4444 XQ
ARRI Alexa 65	6K: 6560 x 3100	ARRIRAW
ARRI Amira	3.2K: 3200 x 1800	ARRIRAW / ProRes 4444 XQ
ARRI Alexa SXT W	3.4K: 3424 x 2202	ARRIRAW / ProRes 4444 XQ
Sony PXW-FX9	3.8K: 3840 x 2160	RAW / XAVC-I/L QFHD
Sony PXW-FS7M2	4K: 4096 x 2160	RAW / XAVC-I/L (DCI 4K)
Sony PMW-F55	4K: 4096 x 2160	F55RAW / XAVC
Sony F65	4K: 4096 x 2160	F65RAW / F65RAW-LITE / XAVC (DCI 4K)
Sony Venice	6K: 6048 x 2534	XAVC / SONY RAW
Sony PXW-FS5M2	4K: 4096 x 2160	RAW / XAVC QFHD
Sony PXW-Z450	3.8K: 3840 x 2160	XAVC-I/L QFHD
Sony PXW-Z750	3.8K: 3840 x 2160	XAVC-I/L QFHD
Sony a7 iii w/ Full Frame Sensor	3.8K: 3840 x 2160	XAVC S 4K
Sony F5	4K: 4096 x 2160	XAVC (4k)
Sony FX6	4K: 4096 x 2160	XAVC (4k)
Sony FS7	4K: 4096 x 2160	XAVC (4k)
Sony FS7 II	4K: 4096 x 2160	XAVC (4k)
Canon C300 Mark II	4K: 4096 x 2160	Canon RAW / XF-AVC (4K)
Canon C500 Mark II	4K: 4096 x 2160	Canon RAW / XF-AVC (4K)
Canon C700	4K: 4096 x 2160 4.5K: 4512 x 2376	Canon RAW / XF-AVC (4K) / ProRes HQ (4K)
Canon C700FF	5.9K: 5952 x 3140	Canon RAW / XF-AVC (4K) / ProRes HQ (4K)
Panasonic VariCam 35	4K: 4096 x 2160	V-RAW / AVC-Intra4K
Panasonic VariCam LT	4K: 4096 x 2160	V-RAW / AVC-Intra4K
Panasonic VariCam Pure	4K: 4096 x 2160	V-RAW / AVC-Intra4K
Panasonic EVA-1	5.7K: 5720 x 3016	RAW / ProRes HQ (4K) / 422LongGOP / AVC HD
Panasonic Lumix DC-S1H	4K: 4096 x 2160	RAW / MOV / H.264
Panavision DXL	8k: 8192 x 4320	REDCODE RAW (Up to 8:1)
RED Gemini	5K: 5120 x 2700	REDCODE RAW (Up to 8:1)
Blackmagic URSA Mini Pro 4.6K G2	4.6K: 4608 x 2592	Blackmagic RAW (Up to 12:1)
Blackmagic URSA 4.6K	4.6K: 4608 x 2592	Blackmagic RAW (Up to 12:1)
Blackmagic URSA Mini 4K EF	3.8K: 3840 x 2160	ProRes XQ
Blackmagic URSA Mini 4.6K	4.6K: 4608 x 2592	CinemaDNG RAW (Up to 4:1)
Blackmagic URSA Mini Pro 4.6K	4.6K: 4608 x 2592	Blackmagic RAW (Up to 5:1)
Blackmagic Pocket Cinema Camera 4K	4K: 4096 x 2160	Blackmagic RAW (Up to 12:1) / ProRes 422 HQ
Blackmagic Pocket Cinema Camera 6K	6K: 6144 x 3456	Blackmagic RAW (Up to 12:1) / ProRes 422 HQ
Nikon D500	3.8K: 3840 x 2160	MOV / H.264 / MPEG-4

2.5.4 UHD SDR Production Requirements (Live)

4K approved standard

- UHD – SDR

Camera Sensor Resolution

- Cameras must have true 4K sensors (native 4096 x 2160 pixel resolution or greater)

Aspect Ratio

- 1.78:1 (16:9)

Frame Rate

- Required shooting frame rate is 23.98p fps

Recording Formats - Codecs (Minimum 10bit / 4:2:2 @240 Mbps)

- Pro-Res HQ 4:2:2
- XAVC - Class 480 (preferred due to smaller file size than ProRes HQ)

Color Space

- REC709

Transmission Format

- HEVC encoding (H.265)

(Note: Encoding details such as bitrate and GOP structure to be determined per event)

Approved Cameras

- All cameras must have 4K quality lenses whenever possible. If not available or not cost effective, HD lenses are acceptable.
 - Sony HDC4300 – 4K: 4096 x 2160
 - Sony FS7 – 4K: 4096 x 2160
 - Sony F55 – 4K: 4096 x 2160
 - Sony F65 – 4K: 4096 x 2160
 - Sony Venice – 6K: 6048 x 2534

2.5.5 UHD SDR Post Production Requirements

It is recommended for efficiencies in time and cost that 1080p proxies are used within an offline editing process and then a final finishing UHD and color pass is performed. Please keep in mind when calculating storage requirements that a UHD file on average is four times larger than a HD (1080p) file.

Recommended Editing Applications

- Adobe Premiere
- Avid Media Composer
- Davinci Resolve
- FCPx
- Flame

Editing Formats - Codecs (Minimum 10bit / 4:2:2)

- DNx HR
- Pro Res HQ 4:2:2
- Pro Res 4:2:2
- AVC -Intra
- XAVC Intra Class 480
- Cineform

Editing Formats – File Wrappers

- .MOV
- Op-Atom MXF
- OP1a MXF

Metadata

- Preserve file name and metadata from original camera source for matching back to Log or Raw files in online edit.

Frame Rate

- Preserve frame rate of original source footage

Color space

- Rec 709 with applied LUT from set or Dailies process

Editing Proxy Spec

- Minimum 8-bit codec @35Mbit
- Preserve file name, frame rate, color space and metadata from original source or HiRes mezzanine for matching back during online edit.
- Approved Codecs
 - DNxHD Proxy 36
 - Apple ProRes Proxy

Edit Timeline Requirements

- Required editing frame rate is 23.98p fps
- Progressive (Field Dominance: none)
- Archive Master Delivery File Format
 - UHD SDR- ProRes 4:2:2 HQ @ 23.98p fps
 - UHD SDR- DNxHR-HQX @ 23.98p fps
 - UHD SDR – XAVC Intra Class 480 @23.98p fps

2.5.6 UHD-HDR & 4K HDR Post Production Requirements

It is recommended for efficiencies in time and cost that 1080p proxies are used within an offline editing process and then a final finishing UHD and color pass is performed. Please keep in mind when calculating storage requirements that a UHD file on average is four times larger than a HD (1080p) file.

Recommended Editing Applications

- Adobe Premiere
- Avid Media Composer
- Davinci Resolve
- Flame

Editing Formats - Codecs (Minimum 12bit / 4:4:4)

- Dolby Vision HDR ProRes 4444 XQ (preferred) with XML metadata file
- Pro Res 4:4:4:4 XQ

Editing Formats – File Wrappers

- .MOV

Metadata

- Preserve file name and metadata from original camera source for matching back to Log or Raw files in online edit.

Frame Rate

- Preserve frame rate of original source footage

Color space

- Rec 2020 with applied LUT from set or Dailies process

Editing Proxy Spec

- Minimum 8-bit codec @35Mbit
- Preserve file name, frame rate, color space and metadata from original source or HiRes mezzanine for matching back during online edit.
- Approved Codecs
 - DNxHD Proxy 36
 - Apple ProRes Proxy

Edit Timeline Requirements

- Required editing frame rate is 23.98p fps
- Progressive (Field Dominance: none)
- Archive Master Delivery File Format
 - UHD HDR- ProRes 4:4:4:4 @ 23.98p fps
 - UHD HDR – XAVC Intra Class 480 @23.98p fps

2.6 FILE SPECIFICATIONS – ALL FORMATS

All content delivered to ViacomCBS must adhere to the specifications below, regardless of frame rate. Particulars for various frame rates and formats are detailed beginning on the next page.

Video Levels

- Luminance must not exceed 714mv (100 IRE units).
- Chrominance levels in the Y/Pr/Pb domain must not exceed 785mv (110 IRE).
- Chrominance signals must remain within the legal 0-700mV range when measured in the RGB domain on a calibrated digital broadcast waveform monitor. A diamond waveform display or equivalent should be used to avoid gamut errors and prevent illegal colors during production.
- Chrominance levels created in an RGB color space must result in a valid signal when transformed to Y'PrPb (709) color space in accordance with ITU-R Rec 709 for HDTV video.
- Black level must be at zero IRE units as measured in the component digital domain.

Audio Standard

- Audio content must be delivered as 24-bit uncompressed (PCM) digital audio at 48khz sample rate.
- Audio must be free from distortion, dropouts, aliasing and other objectionable artifacts.

Audio Levels

- The level of normally-spoken dialog within the mix should be -24 LKFS (+/- 2), as measured on a meter compliant with ITU B.S.1770-3. The measurement shall be integrated over the duration of the program segment as defined in ATSC A/85:2013 (or future revision) Recommended Practice for Audio Loudness.
- If LKFS measurement of the dialog within the mix is not possible, then the integrated LKFS audio level of the entire program audio track of each segment must be -24 LKFS (+/- 2), as measured on a ITU B.S.1770-3 meter.
- Peak audio levels must not exceed -2dB True Peak as measured using a meter compliant with ITU BS-1770-3.
- Music & Effects audio tracks should retain the same levels as the stereo mix.
- Audio must be free from distortion, dropouts, aliasing, and other objectionable artifacts.
- In accordance with federal regulations (the "CALM Act") and ATSC A/85:2013 (or future revisions), the level of any program segment content will be corrected to an average level of -24 LKFS +/-2.
 - The purpose of dialog normalization is to provide consistent audio level between programs, commercial spots, interstitials, and other broadcast/cable channels. Please be advised that program audio loudness level will be automatically conformed to this level during broadcast transmission.
 - A copy of the ATSC A/85 document can be found here: <http://atsc.org/recommended-practice/a85-techniques-for-establishing-and-maintaining-audio-loudness-for-digital-television/>
 - For the best results when complying with these requirements, it is recommended that you:
 - Use an audio decoder to approximate the sound experience in viewer homes.
 - Use dialog as the anchor to your mix.
 - Pay particular attention to levels at the beginning and end of each segment.
 - NOTE: Scripted genre programs may be required to submit test audio files during the mix phase and prior to show delivery, in order to confirm the mix is CALM compliant, adheres to the ViacomCBS technical specifications, and ensures that the creative mix will broadcast as it was intended. Please contact NPPO to confirm if this test is applicable.
- Dolby-E and Dolby Digital Audio are not accepted for HD or UHD delivery

2.6.1 HD Specification – 23.98 fps

Video Standard

- HD Video content must be delivered at 23.98 frames per second (fps).
- Resolution: 1920x1080
- Aspect Ratio: 16x9
- Scan Type: Progressive
- 10-bit 4:2:2 component digital video in accordance with ITU-R BT.709 part 2 standard.
- All episode content must be free of video and audio dropouts, flash frames, glitches and other playback artifacts.
- No video content or clips shorter than 5 seconds will be accepted for air.
- Audio tracks must match the video track duration even if there is no audio.
- NOTE: ViacomCBS utilizes the industry standard 8-bit, 4:2:0, 29.97 interlaced, MPEG 4 statistical multiplexed (satellite uplink compression) environment. Scripted programs, and/or programs utilizing special effects, should take the broadcast chain into account throughout the entire production and post process.

Timecode

- QuickTime file must have Timecode Track with Non-drop Frame Timecode.

2.6.2 HD Specification – 29.97 fps

Video Standard

- HD Video content must be delivered at 29.97 frames per second (fps) (59.94 fields per second for Interlaced).
- Resolution: 1920x1080
- Aspect Ratio: 16x9
- Scan Type: Progressive or Interlaced, Upper Field First
- 10-bit 4:2:2 component digital video in accordance with ITU-R BT.709 part 2 standard.
- All episode content must be free of video and audio dropouts, flash frames, glitches and other playback artifacts.
- No video content or clip shorter than 5 seconds will be accepted for air.
- Audio tracks must match the video track duration even if there is no audio.
- NOTE: ViacomCBS utilizes the industry standard 8-bit, 4:2:0, 29.97 interlaced, MPEG 4 statistical multiplexed (satellite uplink compression) environment. Scripted programs, and/or programs utilizing special effects, should take the broadcast chain into account throughout the entire production and post process.

Timecode

- QuickTime file must have Timecode Track with Drop Frame Timecode.

2.6.3 HD Specification – 25 fps

Video Standard

- HD Video content must be delivered at 25 frames per second (fps) (50 fields per second for Interlaced).
- Resolution: 1920x1080
- Aspect Ratio: 16x9
- Scan Type: Progressive or Interlaced, Upper Field First
- 10-bit 4:2:2 component digital video in accordance with ITU BT.709.
- All episode content must be free of video and audio dropouts, flash frames, glitches and other playback artifacts.
- No video content or clips shorter than 5 seconds will be accepted for air.
- Audio tracks must match the video track duration even if there is no audio.
- NOTE: ViacomCBS utilizes the industry standard 8-bit, 4:2:0, 29.97 interlaced, MPEG 4 statistical multiplexed (satellite uplink compression) environment. Scripted programs, and/or programs utilizing special effects, should take the broadcast chain into account throughout the entire production and post process.

Timecode

- QuickTime file must have Timecode Track with Non-drop Frame Timecode.

2.6.4 UHD SDR Specification – 23.98 fps

Video Standard

- UHD Video content must be delivered at 23.98 frames per second (fps).
- Resolution: 3840x2160
- Aspect Ratio: 16x9
- Scan Type: Progressive
- 10-bit 4:2:2 component digital video in accordance with ITU BT.709.
- All episode content must be free of video and audio dropouts, flash frames, glitches and other playback artifacts.
- No video content or clips shorter than 5 seconds will be accepted for air.
- Audio tracks must match the video track duration even if there is no audio.
- NOTE: ViacomCBS utilizes the industry standard 8-bit, 4:2:0, 29.97 interlaced, MPEG 4 statistical multiplexed (satellite uplink compression) environment. Scripted programs, and/or programs utilizing special effects, should take the broadcast chain into account throughout the entire production and post process.

Timecode

- QuickTime file must have Timecode Track with Non-drop Frame Timecode.

2.6.5 UHD HDR Specification – 23.98 fps

Video Standard

- UHD Video content must be delivered at 23.98 frames per second (fps).
- Resolution: 3840x2160
- Aspect Ratio: 16x9
- Scan Type: Progressive
- 12-bit RGB 4:4:4 PQ component digital video in accordance with ITU BT.2020
- All episode content must be free of video and audio dropouts, flash frames, glitches and other playback artifacts
- No video content or clips shorter than 5 seconds will be accepted for air
- Audio tracks must match the video track duration even if there is no audio
- NOTE: ViacomCBS utilizes the industry standard 8-bit, 4:2:0, 29.97 interlaced, MPEG 4 statistical multiplexed (satellite uplink compression) environment. Scripted programs, and/or programs utilizing special effects, should take the broadcast chain into account throughout the entire production and post process.

Timecode

QuickTime file must have Timecode Track with Non-drop Frame Timecode.

HDR Metadata:

- Dolby Vision (xml file) and HDR10 accepted, depending upon premiering platform requirements.
- Viacom expects values for Master Display Primaries (DCI P3), White Point (D65), Peak Luminance (1000 nit), Maximum Content Light Level (MaxCLL) and Maximum Frame Average Light Level (MaxFALL). If no metadata is delivered, default values will be assumed.
- Values for Master Display Primaries, White Point & Peak Luminance describe the grading display
- MaxCLL & MaxFALL are generated by analyzing the final program
- Example: xR: 0.680, yR: 0.320, xG: 0.265, yG: 0.690, xB: 0.150, yB: 0.060, xW: 0.3127, yW: 0.3290,
- Max Luminance: 1000, Min Luminance: 0, MaxCLL: 1000, MaxFALL: 400

2.6.6 4K DCI HDR Specification – 23.98 fps

Video Standard

- 4K DCI video content must be delivered at 23.98 frames per second (fps).
- Resolution: 4096 x 2160
- Aspect Ratio: 256:135 aka 1.90:1
- Scan Type: Progressive
- 12-bit RGB 4:4:4 PQ component digital video in accordance with ITU BT.2020
- All episode content must be free of video and audio dropouts, flash frames, glitches and other playback artifacts
- No video content or clips shorter than 5 seconds will be accepted for air
- Audio tracks must match the video track duration even if there is no audio.
- NOTE: ViacomCBS utilizes the industry standard 8-bit, 4:2:0, 29.97 interlaced, MPEG 4 statistical multiplexed (satellite uplink compression) environment. Scripted programs, and/or programs utilizing special effects, should take the broadcast chain into account throughout the entire production and post process.

Timecode

QuickTime file must have Timecode Track with Non-drop Frame Timecode.

HDR Metadata:

- Dolby Vision (xml file) and HDR10 accepted, depending upon premiering platform requirements.
- Viacom expects values for Master Display Primaries (DCI P3), White Point (D65), Peak Luminance (1000 nit), Maximum Content Light Level (MaxCLL) and Maximum Frame Average Light Level (MaxFALL). If no metadata is delivered, default values will be assumed.
- Values for Master Display Primaries, White Point & Peak Luminance describe the grading display
- MaxCLL & MaxFALL are generated by analyzing the final program.
- Example: xR: 0.680, yR: 0.320, xG: 0.265, yG: 0.690, xB: 0.150, yB: 0.060, xW: 0.3127, yW: 0.3290,
- Max Luminance: 1000, Min Luminance: 0, MaxCLL: 1000, MaxFALL: 400

2.6.7 Video & Audio Levels Summary

Note: Waveform monitor must read video levels as Y’PbPr (YUV)

Video Level Type	Acceptable Level
Luminance	Do not exceed 714mV (100 IRE)
Chrominance	Do not exceed 785mV (110 IRE) Must be valid to produce a 0-700mV signal in the RGB domain
Black Level	Must be at Zero IRE units as measured in the component digital domain

Audio Level Type*	Acceptable Level
Average Audio Levels	Must be referenced to -24 LKFS on a meter compliant with ITU B.S.1770-3
Peak Audio Levels	Do not exceed -2dB True Peak

*Audio must be free from distortion, dropouts, aliasing, clipping and other artifacts

2.7 REQUIRED AUDIO LAYOUT

Audio Setting – HD 5.1 Surround	Audio Setting – HD 4 Channel
Channel 1: Stereo Left	Channel 1: Stereo Left
Channel 2: Stereo Right	Channel 2: Stereo Right
Channel 3: Dialogue Left (Uncensored)	Channel 3: Music & Effects Left
Channel 4: Dialogue Right (Uncensored)	Channel 4: Music & Effects Right
Channel 5: Left Front	
Channel 6: Right Front	
Channel 7: Center	
Channel 8: Low Frequency / Effects (LFE)*	
Channel 9: Left Rear	
Channel 10: Right Rear	
Channel 11: Music & Effects Left	
Channel 12: Music & Effects Right	

* - If delivering 5.1 Surround audio, the LFE audio channel must only contain low end tones not exceeding 120 Hz. The presence of a full audio mix on the LFE channel is subject to QC failure.

Uncensored Masters require the same audio layout as Primary Masters, but Stereo Left and Right channels must be Uncensored.

2.8 MUSIC & EFFECTS REQUIREMENTS

- An acceptable music and effects (M&E) track is comprised of all music beds, ambient sounds, and sound effects as well as laughter and applause where applicable – minus any dialogue.
- All songs that are intrinsic parts of the episode should be placed on the M&E tracks – minus all vocals. The dubbing studio will be able to utilize the stereo tracks if they decide not to dub the song.
 - Vocals should be separated for all original music created for program or music performed by cast members.
 - Licensed and popular music performed on screen by their original artist for the episode should have separated vocals unless dubbing the song poses a copyright or licensing issue
 - Background music with vocals underneath dialogue does not need to be separated
- The M&E should mirror that of the original production's full mix – minus dialogue.
- All English language words, including sung words, and all performer-intrinsic non-English vocal efforts made by the actors must reside in the dialogue tracks.
 - This includes any dialogue spoken while music is playing
- Any naturally occurring sound made by the actor(s) or caught on dialogue mics not intrinsic to personal voices should be placed onto the M&E tracks.
 - E.g. creating a screeching vocal sound effect emulating a bat or a bird should be placed onto the M&E tracks.
- The M&E tracks should include all exaggerated sounds if it was not created by the actor and is not immediately identifiable as being from the actor.
 - E.g. hysterical laughter, burps, screams, sniffles, crowd murmur, etc.
- Items that should be excluded from the music and effects tracks include:
 - Profanity bleeps
 - Any English background vocals, exemplified by but not limited to:
 - Airport announcements
 - Party chatter
 - Television and radio broadcasts

2.9 SUBMISSION MASTER FILE LAYOUT

Files are delivered as continuous elements containing all program segments separated by blacks.

The required layout is described below

- Test sequence (00:59:35:00 – 00:59:45:00)
 - File must contain 10 seconds of SMPTE standard definition 75% Color Bars test signal (SMPTE EG-1) with multichannel audio tone (1K) at reference level (-20 LKFS) on all tracks containing program content (i.e. “bars and tone”).
- Black/Silence (00:59:45:00-00:59:50:00)
- Title Slate (00:59:50:00-00:59:55:00)

The following information must be contained in the slate text:

- Network/Channel Name
- Name of production facility / location
- Program Title
- Episode Number and Title
 - Please note that all episodes must have titles distinct from their assigned number (i.e. not “Episode 101”)
- Export Date OR Record date (when applicable)
- DSID
- Version Name (i.e. Primary Master)
- Revision Number (when applicable)
- Number of Segments
- Total Program Running Time in Native Frame Rate (excluding black/slate)
- Delivery Codec
- Native Frame Rate
- Indication of Aspect Ratio of Active Picture
- Texted or Textless
- Audio Channel configuration
- Length of each segment in Native Frame Rate (including segment DSID)

Blank and Example Slates can be found on the NPPO website (<http://www.quicksite.io/viacom-nppoguides>)

- Black/Silence (00:59:55:00-01:00:00:00)
- First Program Segment (01:00:00:00) e.g. cold open, title sequence, or Act 1
- It is strongly preferred that audio close completely with first frame of black at the start and end of all content segments. However, if audio ring-outs are approved by the network, then they must be accounted for in all segment timings.
- All program breaks are to be built into the file as **2 seconds of black, no slates**
- Full screen end credits must be included as their own segment
- There must be **4 seconds of black** at the end of the file
- A project-specific file layout summary will be provided by your NPPO representative

File Layout Summary - Generic

Segment	Timecode
Bars and Tone	00:59:35:00 – 00:59:45:00
Black	00:59:45:00 – 00:59:50:00
Slate	00:59:50:00 – 00:59:55:00
Black	00:59:55:00 – 01:00:00:00
Program	01:00:00:00
Program Breaks	2 seconds of black, no slate
Program End	2 seconds of black, no slate
Full Screen End Credits	4 seconds of black

2.9.1 File Export

Once the video and audio are locked and test file delivery is approved, the final export can be initiated. It is essential that final file delivery conforms to all specifications within this document.

- All final video tracks must be mixed down before final export to ensure no codec and/or frame rate issues
- All files must have a consistent, single codec and frame rate at final export
- Video and audio track lengths must match exactly, down to the frame

2.10 PROJECT AND SEQUENCE SETUP

Proper delivery requires projects and sequences to be set up correctly. Adherence to resolution, frame rate, codec, color processing, and audio specifications is essential.

2.10.1 HD Avid Setup – 23.98 fps

New Project Settings	Required Value
<input type="checkbox"/> Format	<input type="checkbox"/> 1080p/23.98
<input type="checkbox"/> Raster Dimension	<input type="checkbox"/> 1920x1080
Media Creation Settings	
<input type="checkbox"/> Mixdown & Transcode <ul style="list-style-type: none"> <input type="checkbox"/> Video Resolution 	<input type="checkbox"/> DNxHD 175x 10bit MXF <ul style="list-style-type: none"> <input type="checkbox"/> Set in every tab
Audio Project Settings	
<input type="checkbox"/> Sample Rate	<input type="checkbox"/> 48kHz
<input type="checkbox"/> Audio File Format	<input type="checkbox"/> PCM (MXF)
<input type="checkbox"/> Sample Bit Depth	<input type="checkbox"/> 24-bit
<input type="checkbox"/>	<input type="checkbox"/> Discrete Channels
Sequence Information	
<input type="checkbox"/> Starting TC	<input type="checkbox"/> 00:59:35:00 (Non-drop Frame)

2.10.2 HD ProRes Setup – 23.98 fps

General Sequence Settings	Required Value
<input type="checkbox"/> Frame Size	<input type="checkbox"/> 1920x1080
<input type="checkbox"/> Raster Dimension	<input type="checkbox"/> HDTV 1080p (16:9)
<input type="checkbox"/> Pixel Aspect Ratio	<input type="checkbox"/> Square
<input type="checkbox"/> Field Dominance	<input type="checkbox"/> Progressive
<input type="checkbox"/> Editing Timebase	<input type="checkbox"/> 23.98
<input type="checkbox"/> Compressor	<input type="checkbox"/> ProRes 422 (HQ) 10bit <ul style="list-style-type: none"> <input type="checkbox"/> Edit with the same codec that will be used for export
<input type="checkbox"/> Quality	<input type="checkbox"/> 100%
Audio Settings	
<input type="checkbox"/> Rate	<input type="checkbox"/> 48kHz
<input type="checkbox"/> Depth	<input type="checkbox"/> 24-bit
<input type="checkbox"/> Config	<input type="checkbox"/> Discrete Channels
Timeline Options	
<input type="checkbox"/> Starting Timecode	<input type="checkbox"/> 00:59:35:00 (Non-drop Frame)
Audio Outputs	
<input type="checkbox"/> Outputs	<input type="checkbox"/> 12

2.10.3 HD Avid Setup – 29.97 fps

New Project Settings	Required Value
<input type="checkbox"/> Format	<input type="checkbox"/> 1080i/59.94 or 1080p/29.97
<input type="checkbox"/> Raster Dimension	<input type="checkbox"/> 1920x1080
Media Creation Settings	
<input type="checkbox"/> Mixdown & Transcode <ul style="list-style-type: none"> <input type="checkbox"/> Video Resolution <input type="checkbox"/> Video must not contain mixed codecs 	<input type="checkbox"/> DNxHD 220x 10bit MXF <ul style="list-style-type: none"> <input type="checkbox"/> Set in every tab
Audio Project Settings	
<input type="checkbox"/> Sample Rate	<input type="checkbox"/> 48kHz
<input type="checkbox"/> Audio File Format	<input type="checkbox"/> PCM (MXF)
<input type="checkbox"/> Sample Bit Depth	<input type="checkbox"/> 24-bit
<input type="checkbox"/>	<input type="checkbox"/> Discrete Channels
Sequence Information	
<input type="checkbox"/> Starting TC	<input type="checkbox"/> 00:59:34;28 (Drop Frame)

2.10.4 HD ProRes Setup – 29.97 fps

General Sequence Settings	Required Value
<input type="checkbox"/> Frame Size	<input type="checkbox"/> 1920x1080
<input type="checkbox"/> Raster Dimension	<input type="checkbox"/> HDTV 1080i (16:9) or HDTV 1080p (16:9)
<input type="checkbox"/> Pixel Aspect Ratio	<input type="checkbox"/> Square
<input type="checkbox"/> Field Dominance	<input type="checkbox"/> Interlaced, Upper Field First or Progressive
<input type="checkbox"/> Editing Timebase	<input type="checkbox"/> 29.97
<input type="checkbox"/> Compressor	<input type="checkbox"/> ProRes 422 or ProRes 422 (HQ) <ul style="list-style-type: none"> <input type="checkbox"/> Edit with the same codec that will be used for export
<input type="checkbox"/> Quality	<input type="checkbox"/> 100%
Audio Settings	
<input type="checkbox"/> Rate	<input type="checkbox"/> 48kHz
<input type="checkbox"/> Depth	<input type="checkbox"/> 24-bit
<input type="checkbox"/> Config	<input type="checkbox"/> Discrete Channels
Timeline Options	
<input type="checkbox"/> Starting Timecode	<input type="checkbox"/> 00:59:34;28 (Drop Frame)
Audio Outputs	
<input type="checkbox"/> Outputs	<input type="checkbox"/> 12

2.10.5 HD Avid Setup – 25 fps

New Project Settings	Required Value
<input type="checkbox"/> Format	<input type="checkbox"/> 1080i50 or 1080p25
<input type="checkbox"/> Raster Dimension	<input type="checkbox"/> 1920x1080
Media Creation Settings	
<input type="checkbox"/> Mixdown & Transcode <ul style="list-style-type: none"> <input type="checkbox"/> Video Resolution 	<input type="checkbox"/> DNxHD 185x 10bit MXF <ul style="list-style-type: none"> <input type="checkbox"/> Set in every tab
Audio Project Settings	
<input type="checkbox"/> Sample Rate	<input type="checkbox"/> 48kHz
<input type="checkbox"/> Audio File Format	<input type="checkbox"/> PCM (MXF)
<input type="checkbox"/> Sample Bit Depth	<input type="checkbox"/> 24-bit
<input type="checkbox"/>	<input type="checkbox"/> Discrete Channels
Sequence Information	
<input type="checkbox"/> Starting TC	<input type="checkbox"/> 00:59:35:00 (Non-drop Frame)

2.10.5.1 HD ProRes Setup – 25 fps

General Sequence Settings	Required Value
<input type="checkbox"/> Frame Size	<input type="checkbox"/> 1920x1080
<input type="checkbox"/> Raster Dimension	<input type="checkbox"/> HDTV 1080i (16:9) or HDTV 1080p (16:9)
<input type="checkbox"/> Pixel Aspect Ratio	<input type="checkbox"/> Square
<input type="checkbox"/> Field Dominance	<input type="checkbox"/> Interlaced, Upper Field First or Progressive
<input type="checkbox"/> Editing Timebase	<input type="checkbox"/> 25
<input type="checkbox"/> Compressor	<input type="checkbox"/> ProRes 422 (HQ) 10bit <ul style="list-style-type: none"> <input type="checkbox"/> Edit with the same codec that will be used for export
<input type="checkbox"/> Quality	<input type="checkbox"/> 100%
Audio Settings	
<input type="checkbox"/> Rate	<input type="checkbox"/> 48kHz
<input type="checkbox"/> Depth	<input type="checkbox"/> 24-bit
<input type="checkbox"/> Config	<input type="checkbox"/> Discrete Channels
Timeline Options	
<input type="checkbox"/> Starting Timecode	<input type="checkbox"/> 00:59:35:00 (Non-drop Frame)
Audio Outputs	
<input type="checkbox"/> Outputs	<input type="checkbox"/> 12

2.10.6 HD ProRes Setup – 24 fps

General Sequence Settings	Required Value
<input type="checkbox"/> Frame Size	<input type="checkbox"/> 1920x1080
<input type="checkbox"/> Raster Dimension	<input type="checkbox"/> HDTV 1080p (16:9)
<input type="checkbox"/> Pixel Aspect Ratio	<input type="checkbox"/> Square
<input type="checkbox"/> Field Dominance	<input type="checkbox"/> Progressive
<input type="checkbox"/> Editing Timebase	<input type="checkbox"/> 24
<input type="checkbox"/> Compressor	<input type="checkbox"/> ProRes 422 (HQ) 10bit <input type="checkbox"/> Edit with the same codec that will be used for export
<input type="checkbox"/> Quality	<input type="checkbox"/> 100%
Audio Settings	
<input type="checkbox"/> Rate	<input type="checkbox"/> 48kHz
<input type="checkbox"/> Depth	<input type="checkbox"/> 24-bit
<input type="checkbox"/> Config	<input type="checkbox"/> Discrete Channels
Timeline Options	
<input type="checkbox"/> Starting Timecode	<input type="checkbox"/> 00:59:35:00 (Non-drop Frame)
Audio Outputs	
<input type="checkbox"/> Outputs	<input type="checkbox"/> 12

2.10.7 UHD SDR ProRes Setup – 23.98 fps

General Sequence Settings	Required Value
<input type="checkbox"/> Frame Size	<input type="checkbox"/> 3840x2160
<input type="checkbox"/> Raster Dimension	<input type="checkbox"/> HDTV 2160p (16:9)
<input type="checkbox"/> Pixel Aspect Ratio	<input type="checkbox"/> Square
<input type="checkbox"/> Field Dominance	<input type="checkbox"/> Progressive
<input type="checkbox"/> Editing Timebase	<input type="checkbox"/> 23.98
<input type="checkbox"/> Compressor	<input type="checkbox"/> ProRes 422 (HQ) 10bit <input type="checkbox"/> Edit with the same codec that will be used for export
<input type="checkbox"/> Quality	<input type="checkbox"/> 100%
Audio Settings	
<input type="checkbox"/> Rate	<input type="checkbox"/> 48kHz
<input type="checkbox"/> Depth	<input type="checkbox"/> 24-bit
<input type="checkbox"/> Config	<input type="checkbox"/> Discrete Channels
Timeline Options	
<input type="checkbox"/> Starting Timecode	<input type="checkbox"/> 00:59:35:00 (Non-drop Frame)
Audio Outputs	
<input type="checkbox"/> Outputs	<input type="checkbox"/> 12

2.10.8 UHD HDR ProRes Setup – 23.98 fps

General Sequence Settings	Required Value
<input type="checkbox"/> Frame Size	<input type="checkbox"/> 3840x2160
<input type="checkbox"/> Raster Dimension	<input type="checkbox"/> HDTV 2160p (16:9)
<input type="checkbox"/> Pixel Aspect Ratio	<input type="checkbox"/> Square
<input type="checkbox"/> Field Dominance	<input type="checkbox"/> Progressive
<input type="checkbox"/> Editing Timebase	<input type="checkbox"/> 23.98
<input type="checkbox"/> Compressor	<input type="checkbox"/> ProRes 4444 (XQ) 12bit o Edit with the same codec that
<input type="checkbox"/> Quality	<input type="checkbox"/> 100%
Audio Settings	
<input type="checkbox"/> Rate	<input type="checkbox"/> 48kHz
<input type="checkbox"/> Depth	<input type="checkbox"/> 24-bit
<input type="checkbox"/> Config	<input type="checkbox"/> Discrete Channels
Timeline Options	
<input type="checkbox"/> Starting Timecode	<input type="checkbox"/> 00:59:35:00 (Non-drop Frame)
Audio Outputs	
<input type="checkbox"/> Outputs	<input type="checkbox"/> 12

2.10.9 4K HDR ProRes Setup – 23.98 fps

General Sequence Settings	Required Value
<input type="checkbox"/> Frame Size	<input type="checkbox"/> 4096x2160
<input type="checkbox"/> Raster Dimension	<input type="checkbox"/> HDTV 2160p (1.90:1)
<input type="checkbox"/> Pixel Aspect Ratio	<input type="checkbox"/> Square
<input type="checkbox"/> Field Dominance	<input type="checkbox"/> Progressive
<input type="checkbox"/> Editing Timebase	<input type="checkbox"/> 23.98
<input type="checkbox"/> Compressor	<input type="checkbox"/> ProRes 4444 (XQ) 12bit o Edit with the same codec that
<input type="checkbox"/> Quality	<input type="checkbox"/> 100%
Audio Settings	
<input type="checkbox"/> Rate	<input type="checkbox"/> 48kHz
<input type="checkbox"/> Depth	<input type="checkbox"/> 24-bit
<input type="checkbox"/> Config	<input type="checkbox"/> Discrete Channels
Timeline Options	
<input type="checkbox"/> Starting Timecode	<input type="checkbox"/> 00:59:35:00 (Non-drop Frame)
Audio Outputs	
<input type="checkbox"/> Outputs	<input type="checkbox"/> 12

2.11 FILE EXPORT SPECIFICATIONS

Avid HD Export Specifications – 23.98 fps

Video Settings	Audio Settings
<ul style="list-style-type: none"> <input type="checkbox"/> Format: QuickTime Movie Codec: <input type="checkbox"/> Avid DNxHD 175x 10bit <input type="checkbox"/> Frame Rate: 23.98 Non-drop Frame <input type="checkbox"/> Resolution: 1920x1080 <input type="checkbox"/> Scan Type: Progressive 	<ul style="list-style-type: none"> <input type="checkbox"/> Sample Rate 48kHz <input type="checkbox"/> Sample Size: 24 bit <input type="checkbox"/> Channels: 4 <ul style="list-style-type: none"> › 12 if required for 5.1 › Discrete Channels

ProRes HD Export Specifications – 23.98 fps

Video Settings	Audio Settings
<ul style="list-style-type: none"> <input type="checkbox"/> Format: QuickTime Movie <input type="checkbox"/> Codec: Apple ProRes 422 (HQ) 10bit <input type="checkbox"/> Frame Rate: 23.98 Non-drop Frame <input type="checkbox"/> Resolution: 1920x1080 <input type="checkbox"/> Scan Type: Progressive 	<ul style="list-style-type: none"> <input type="checkbox"/> Sample Rate: 48kHz <input type="checkbox"/> Sample Size: 24 bit <input type="checkbox"/> Config: Discrete Channels

ProRes HD Export Specifications – 24 fps

Video Settings	Audio Settings
<ul style="list-style-type: none"> <input type="checkbox"/> Format: QuickTime Movie <input type="checkbox"/> Codec: Apple ProRes 422 (HQ) 10bit <input type="checkbox"/> Frame Rate: 24 Non-drop Frame <input type="checkbox"/> Resolution: 1920x1080 <input type="checkbox"/> Scan Type: Progressive 	<ul style="list-style-type: none"> <input type="checkbox"/> Sample Rate: 48kHz <input type="checkbox"/> Sample Size: 24 bit <input type="checkbox"/> Config: Discrete Channels

Avid HD Export Specifications – 29.97 fps

Video Settings	Audio Settings
<ul style="list-style-type: none"> <input type="checkbox"/> Format: QuickTime Movie <input type="checkbox"/> Codec: DNxHD 145 8bit <input type="checkbox"/> Codec: DNxHD 220x 10bit <input type="checkbox"/> Frame Rate: 29.97 Drop Frame <input type="checkbox"/> Resolution: 1920x1080 <input type="checkbox"/> Scan Type: Interlaced, Upper Field First or Progressive 	<ul style="list-style-type: none"> <input type="checkbox"/> Sample Rate 48kHz <input type="checkbox"/> Sample Size: 24 bit <input type="checkbox"/> Channels: 4 <ul style="list-style-type: none"> › 12 if required for 5.1 › Discrete Channels

ProRes HD Export Specifications – 29.97 fps

Video Settings	Audio Settings
<ul style="list-style-type: none"> <input type="checkbox"/> Format: QuickTime Movie <input type="checkbox"/> Codec: ProRes 422 (HQ) 10bit <input type="checkbox"/> Frame Rate: 29.97 Drop Frame <input type="checkbox"/> Resolution: 1920x1080 <input type="checkbox"/> Scan Type: Interlaced, Upper Field First or Progressive 	<ul style="list-style-type: none"> <input type="checkbox"/> Sample Rate: 48kHz <input type="checkbox"/> Sample Size: 24 bit <input type="checkbox"/> Config: Discrete Channels

Avid HD Export Specifications – 25 fps

Video Settings	Audio Settings
<ul style="list-style-type: none"> <input type="checkbox"/> Format: QuickTime Movie <input type="checkbox"/> Codec: Avid DNxHD 185x 10bit <input type="checkbox"/> Frame Rate: 25 Non-drop Frame <input type="checkbox"/> Resolution: 1920x1080 <input type="checkbox"/> Scan Type: Interlaced, Upper Field First or Progressive 	<ul style="list-style-type: none"> <input type="checkbox"/> Sample Rate 48kHz <input type="checkbox"/> Sample Size: 24 bit <input type="checkbox"/> Channels: 4 <ul style="list-style-type: none"> › 12 if required for 5.1 › Discrete Channels

ProRes HD Export Specifications – 25 fps

Video Settings	Audio Settings
<ul style="list-style-type: none"> <input type="checkbox"/> Format: QuickTime Movie <input type="checkbox"/> Codec: Apple ProRes 422 (HQ) 10bit <input type="checkbox"/> Frame Rate: 25 Non-drop Frame <input type="checkbox"/> Resolution: 1920x1080 <input type="checkbox"/> Scan Type: Interlaced, Upper Field First or Progressive 	<ul style="list-style-type: none"> <input type="checkbox"/> Sample Rate: 48kHz <input type="checkbox"/> Sample Size: 24 bit <input type="checkbox"/> Config: Discrete Channels

ProRes UHD SDR Export Specifications – 23.98 fps

Video Settings	Audio Settings
<ul style="list-style-type: none"><input type="checkbox"/> Format: QuickTime Movie<input type="checkbox"/> Codec: Apple ProRes 422 (HQ) 10bit<input type="checkbox"/> Frame Rate: 23.98 Non-drop Frame<input type="checkbox"/> Resolution: 3840x2160<input type="checkbox"/> Scan Type: Progressive	<ul style="list-style-type: none"><input type="checkbox"/> Sample Rate: 48kHz<input type="checkbox"/> Sample Size: 24 bit<input type="checkbox"/> Channels: 12 Discrete Channels for 5.1

ProRes UHD HDR Export Specifications – 23.98 fps

Video Settings	Audio Settings
<ul style="list-style-type: none"><input type="checkbox"/> Format: QuickTime Movie<input type="checkbox"/> Codec: Apple ProRes 4444 XQ 12 bit<input type="checkbox"/> Frame Rate: 23.98 Non-drop Frame<input type="checkbox"/> Resolution: 3840x2160<input type="checkbox"/> Scan Type: Progressive	<ul style="list-style-type: none"><input type="checkbox"/> Sample Rate: 48kHz<input type="checkbox"/> Sample Size: 24 bit<input type="checkbox"/> Channels: 12 Discrete Channels for 5.1

ProRes 4K HDR Export Specifications – 23.98 fps

Video Settings	Audio Settings
<ul style="list-style-type: none"><input type="checkbox"/> Format: QuickTime Movie<input type="checkbox"/> Codec: Apple ProRes 4444 XQ 12 bit<input type="checkbox"/> Frame Rate: 23.98 Non-drop Frame<input type="checkbox"/> Resolution: 4096x2160<input type="checkbox"/> Scan Type: Progressive	<ul style="list-style-type: none"><input type="checkbox"/> Sample Rate: 48kHz<input type="checkbox"/> Sample Size: 24 bit<input type="checkbox"/> Channels: 12 Discrete Channels for 5.1

2.12 CLOSED CAPTIONING

All series are required to deliver complete closed captioning files with all versions of their episode deliveries.

- Send a low-res proxy to your caption vendor once the program is at audio lock
- The caption vendor will create the caption file in the .SCC format
- The caption vendor should send the file back to your production group to include along with final episode delivery.
- Files are required to deliver in one of the following formats:
 - **23.98 Native Shows:** Scenarist SCC v1.0 with Non-Drop Frame Timecode
 - **29.97 Native Shows:** Scenarist SCC V1.0 with Drop Frame Timecode
- If content was originally produced in a language other than English, an .STL subtitle file delivery for all available languages is also required.
- Captioning must mirror the audio content and show timings exactly. If a word is censored in audio, the word must be censored in closed captioning.
- All audible song lyrics must be captioned. Music notes are not acceptable if lyrics can be provided.
- Caption files must be mixed case. Any captions delivered in all capital or all lower case letters will not be accepted.
- Caption files must span all segments on a delivered file, including the Full Screen Credits segment.

2.12.1 Required Closed Caption Vendors

Use one of the following vendors to create your final caption files, all of which have ViacomCBS preferred rates:

BTI Studios

Main Contacts:

Cristina Stanciu <Cristina.Stanciu@btistudios.com>

Nikita Shah <nikita.shah@iyunomg.com>

Captionmax (for use by LA based productions)

Main Contacts:

Thomas Hinckley <Tom@captionmax.com>

burbank@captionmax.com

Captionmax (for use by all non-LA based productions)

Main Contacts:

Liz Fritz <Liz@captionmax.com>

Sandy Robeck <Sandy@captionmax.com>

Alicia Perez <AliciaPerez@captionmax.com>

CMG (Caption Media Group)

Main Contacts:

Eric Whitt <Businessdevelopment@cmgusa.net>

Dario Fuenmayor <OP1@cmgusa.net>

DMS (Digital Media Services)

Main Contacts:

Jeff Louisot <jlouisot@digitalmediaservices.com>

orders@digitalmediaservices.com

USA Studios

Main Contacts:

Mort Roghanchi <Mort.Roghanchi@usastudios.tv>

CSR@usastudios.tv

2.12.2 Caption & Subtitle File Specifications

General Caption File Specifications	Required Value
<input type="checkbox"/> File Type	<input type="checkbox"/> .SCC
<input type="checkbox"/> Delivery Type	<input type="checkbox"/> Caption File Delivery – Do Not Embed
<input type="checkbox"/> Frame Rate	<input type="checkbox"/> .SCC files should always be authored at 29.97, with NDF notation for 23.98 source or DF notation for 29.97 source
Timings	
<input type="checkbox"/> Reading Speed	<input type="checkbox"/> 18 characters per second
<input type="checkbox"/> Caption Type	<input type="checkbox"/> Time and placed (pop-on)
<input type="checkbox"/> Captions On-Screen Text	<input type="checkbox"/> No more than 2 lines of text per screen
Positioning	
<input type="checkbox"/> Justification	<input type="checkbox"/> Center
<input type="checkbox"/> Alignment	<input type="checkbox"/> Left
<input type="checkbox"/> Is Top Positioning Allowed?	<input type="checkbox"/> No
Text Spec	
<input type="checkbox"/> Characters per Row	<input type="checkbox"/> 32 characters max per row (including spaces)
<input type="checkbox"/> Sentence Case	<input type="checkbox"/> Mixed-case instead of all CAPS
<input type="checkbox"/> Layout	<input type="checkbox"/> Use font that has ascenders and descenders, i.e., where letters like y, g, p, and q extend below the baseline, and letters like t, h, l, b, d, and f extend above the topline of other letters
<input type="checkbox"/> Effects & Music Display	<input type="checkbox"/> Sound effects and music should be included in brackets, unless the source is clearly on screen
<input type="checkbox"/> Italics Display	<input type="checkbox"/> Use Italics for songs, off-screen speech, voices through a phone/TV, someone behind a door, etc.
<input type="checkbox"/> Song Lyrics Display	<input type="checkbox"/> Caption all song lyrics verbatim
File Requirements	
<input type="checkbox"/> Start Time Code/ File Formatting	<input type="checkbox"/> Captions need to have the same start time as the master file and account for all slates, logos, segment breaks, and any other blank space that might be on the master
<input type="checkbox"/> Company Credits	<input type="checkbox"/> No
<input type="checkbox"/> Captioner Credits	<input type="checkbox"/> No
<input type="checkbox"/> File Naming Convention	<input type="checkbox"/> DSID_SeriesName_Ep#_Version.scc

General Subtitle File Specifications	Required Value
<input type="checkbox"/> File Type	<input type="checkbox"/> EBU STL
<input type="checkbox"/> Delivery Type	<input type="checkbox"/> Subtitle File (not video master)
<input type="checkbox"/> Open or Closed	<input type="checkbox"/> Varies by case – either is acceptable
Timings	
Reading Speed	18 characters per second
Minimum Frame Gap	2 frames
Time In / Out	2 frames before / after shot change
Minimum duration	20 frames
Maximum Duration	6 seconds
Subtitle of On-Screen Text	Ensure all timings of subtitles translating to on-screen text matches exactly the timing of the on-screen text so they are fully synchronized. Please use italics.
Positioning	
Justification	Center
Alignment	Center
Is Top Positioning Allowed?	No
Default Base Line for Subtitles not raised to avoid graphics	Vertical Position 22 (or Row 22)
Text Spec	Font, Effects, Edging, Italics N/A if Closed
Characters per Row	Maximum of 37
Font	Arial Narrow Build
Font Size	Depends on system used, applied on playout
Effects	N/A
Edging	2 pixel black edging on white font
<input type="checkbox"/> Italics Display	<input type="checkbox"/> Use Italics for songs, off-screen speech, voices through a phone/TV, someone behind a door, etc.
File Requirements	
Zero Subtitle Required?	No
Timing	From 00:00:00:00 to 00:00:00:08
Empty Sub at End?	Yes
Company / Translator Credits	No
File Naming	DSID_fr-FR.stl (using French as an example)
File Language Convention	Language – Country (i.e. French – France)
EBU Character Code Table Used	850
File Format Needed	
Master Frame Rate: 25 fps NDF	STL EBU 25 fps
Master Frame Rate: 23.98 NDF	STL EBU 30 fps
Master Frame Rate: 29.97 DF	STL EBU 30 fps
Other Notes	The EBI STL format designates Disk Codes of 25 or 30. ViacomCBS cannot accept disk codes of 29.97 or 23.98 at this time.

2.12.3 Caption Proxy Specifications

- Preferred containers are .mov and .wmv. .mp4 and .asf containers are also accepted.
- Preferred video frame size is 640x360, with a bit rate of 1.0 Mbits/second.
- Audio should include English (or Primary Language) Stereo Mix on channels 1 & 2 when available
 - If stereo is not available, a mono mix is acceptable.
- Audio Bit rate should be between 100 – 300 Kbit/second, with a sample rate of 48kHz.
- Locked proxies uploaded ahead of the final master must have:
 - Frame rate and continuous burn-in time code matching the master video.
 - Same durations of breaks (2 seconds) as the final master.
 - Cursing not approved by Viacom's Standards and Practices team should be bleeped/ censored.
- If any of the above changes between when the locked proxy is uploaded to the vendor and your final delivery, a new proxy needs to be sent to address said changes.
- If there are any changes not encompassed above that alter the audio or duration of the episode (scene cut, additional censorship, etc), a new proxy will also need to be sent to account for the edits.
- If a show is known to be delivering too late to deliver a locked proxy and live captioning needs to be arranged, we still ask that a proxy be uploaded (in this case, it would be sent at the time of the final master delivery) as live captioning is not fit for distribution needs and will cause those assets to fail with our partners.
- When communicating to the vendor that a proxy has been sent, please let them know the exact day and time it is due back. This lets them balance the workload on their end but also manages expectations, and, should they not be able to meet the deadlines, a contingency can be planned.
- ViacomCBS requires captions to be returned the day before delivery.

3 SHOW FORMAT REQUIREMENTS

3.1 VIACOMCBS NETWORKS PROGRAM STANDARDS

ViacomCBS Networks is committed to presenting its viewing public with programming of the highest quality and standards. The Standards and Practices department has responsibility for a specific area of that commitment, ensuring that programming presented meets standards of good taste and community acceptability. ViacomCBS Media Networks present and promote programming designed to entertain as well as to meet the network's standards of social responsibility and high-quality programming. Accordingly, ViacomCBS Networks has adopted the following program content requirements:

- Programming that endorses or condones illegal drug use or alcohol abuse will not be aired. Narcotic addiction and alcohol abuse will only be depicted as self-destructive, antisocial behavior. Programming aired will not promote, glamorize, or show as socially acceptable the use of illegal drugs or the abuse of legal drugs.
- ViacomCBS will not air programming containing explicit, graphic, or excessive sexual activity. When sexual themes are key to the concept or plot of a video or program, they must be depicted with consistent regard for commonly accepted standards of taste and propriety.
- Language will be evaluated based on context and societal acceptability. All flagged language must be clearly audio dropped or bleeped, meaning NO portion of the word should be audible. Closed Captioning must reflect bleeped/dropped words.
- BLEEPING EXPLETIVES VS DROPPING AUDIO: Please confirm the network's preference with your Executive and Operations contact
- Derogatory characterizations of any ethnic, racial, sexual, or religious groups will be avoided.
- Programming containing gratuitous violence is unacceptable. Violence, if depicted, must be essential to the development of a theme, plot, or concept in a video or program. Violence may not be used to stimulate the audience or to invite imitation, nor may it be shown or offered as an acceptable solution to problem or conflict. Exceptional care must be taken in instances where women and children are victims of, or are threatened by, acts of violence.
- Use of EAS (Government Emergency Alert System) tone or similar tone is unacceptable for entertainment use on any platform. When in question, elevate to your Executive in Charge or NPPO contact.

The review process demands complicated subjective judgments that reflect sensitivity and concern for our core audience. Our requirements provide an appropriate balance between responsibility to our viewers and the needs of creative artists to explore new and innovative ideas. Standards and Practices maintain a liaison with, but remain independent of, other company departments to achieve this balance. It is supervised by the Senior Vice President of Standards and Practices. In every instance, the results must conform to the principles expressed in the requirements set forth by ViacomCBS Networks. Creative spirit and expression exist in tandem with the integrity of our programming.

3.2 FILE LAYOUT SUMMARY

All master episode files are composed of several elements, called segments. Unless instructed otherwise, all segments must be isolated on the master file.

3.2.1 Segment Definitions

- **Segment** – any element of an episode, including, but not limited to, all defined below
- **Act** – main program content
- **Title Sequence** – commonly known as main title, a short introduction including show name and music
- **Generic Intro** – a non-title sequence introduction to the show that is the same across all episodes
- **Cold Open** – An opening scene of a show that occurs before the title sequence
- **Disclaimer (aka Advisory Board)** – a warning of sensitive content in the program to come
- **Bumpers In/Out** – a 3-5 second logo animation at top or tail of act, typically consisting of show logo
- **This Season (aka Supertease)** – a sequence that previews content in the season to come
- **Previous Season** – a sequence that recaps content from earlier seasons of the series
- **Previously On (aka Previous Episode)** – a sequence that recaps relevant information from earlier eps
- **This Episode** – a sequence teasing content to come
- **Next On (aka Next Episode)** – a sequence that previews content to come in the following episode
- **Coming Up After the Break** – a sequence that previews content to come in the following act
- **Before the Break** – a sequence that recaps content in the previous act
- **Integration** – an act with a previously-agreed upon commercial placement that will air for a limited time
- **Full Screen Credits** – a 30 second segment that features all personnel who worked on an episode
- **Production End Page (aka Billboard)** – a full screen production logo or tax-credit logo that airs at the tail of a credit segment

3.2.2 Segment Parameters and Allowances

- All final timings must be calculated in 29.97 Drop Frame frame rate.
- Title Sequences must be consistently :30 throughout the series. Any overage must be approved by Programming prior to the start of the series.
 - Production must deliver a :30 title sequence or a :15 title sequence.
 - Title Sequences should be delivered as a separate segment within the master file.
- Cold Opens, title sequences, acts and end credits are all included in the total running time of each program, e.g. the program length.
- ViacomCBS Media Networks will maintain the flexibility to remove any program break for the purpose of airing cold opens, title sequences, and/or program segments back-to-back. All segments should be produced to allow for this seamless transition.
- If applicable, previously and/or next on segments should be delivered as a separate segment. A previously and/or next on segment runtime should be either 25 or 30 seconds (i.e. end on a round number), and be consistent throughout the series.

****All show clocks are located at <http://www.quicksite.io/viacom-nppoguides>. Please refer to the clock that matches your content****

3.2.3 File Layout Summary - BET

30:00 Program (Four Acts)

- Total program length is 21:00 including credits

60:00 Program (Five Acts)

- Total program length is 40:30 including credits
- A minimum length of 12 minutes is required for Act 1

3.2.4 File Layout Summary – CMT

CMT Series

30:00 Program (Four Acts)

- Total program length is 20:30 including credits
- Act 2 must be a minimum of 4:00
- Act 3 must be a minimum of 4:00
- Act 4 must be a minimum of 2:00

60:00 Program (Six Acts)

- Total program length is 40:30 including credits
- Act 2 must be a minimum of 5:00
- Act 3 must be a minimum of 5:00
- Act 4 must be a minimum of 5:00
- Act 5 must be a minimum of 5:00
- Act 6 must be a minimum of 2:00

CMT Specials

30:00 Program (Four Acts)

- Total program length is 20:00 including credits
- Act 2 must be a minimum of 4:00
- Act 3 must be a minimum of 4:00
- Act 4 must be a minimum of 2:00

60:00 Program (Five Acts)

- Total program length is 40:00 including credits
- Act 1 should be the longest act
- Acts 1-3 must be longer than 30:00
- Act 5 should be the shortest act, with a minimum of 2:00

3.2.5 File Layout Summary - Comedy Central

Comedy Central Standup

30:00 Program (Four Acts)

- Total program length is 21:00 including credits
- Act 1 must be between 5:35 and 8:15, with ideal length 6:45
- Act 2 must be between 5:15 and 7:40, with ideal length 6:15
- Act 3 must be between 4:30 and 7:00, with ideal length 5:30
- Act 4 must be between 1:00 and 3:30, with ideal length 2:00
- Total program length for TV-MA version is 20:55 including credits
 - Act 1 for TV-MA version must be between 5:30 and 8:10, with ideal length 6:40

60:00 Program (Six Acts)

- Total program length is 41:55 including credits
- Act 1 must be between 6:55 and 8:55, with ideal length 7:55
- Act 2 must be between 7:00 and 9:00, with ideal length 8:00
- Act 3 must be between 6:00 and 8:00, with ideal length 7:00
- Act 4 must be between 6:00 and 8:00, with ideal length 7:00
- Act 5 must be between 5:00 and 7:00, with ideal length 6:00
- Act 6 must be between 4:30 and 6:30, with ideal length 5:30
- Total program length for TV-MA version is 41:50 including credits
 - Act 1 for TV-MA version must be between 6:50 and 8:50, with ideal length 7:50

60:00 Program with Limited Commercial Interruptions (Three Acts)

- Total program length is 50:30 including credits
- Act 1 must be between 18:00 and 26:00, with ideal length 22:00
- Act 2 must be between 12:00 and 20:00, with ideal length 16:00
- Act 3 must be between 8:00 and 16:00, with ideal length 12:00
- Total program length for TV-MA version is 50:25 including credits
 - Act 1 for TV-MA version must be between 17:55 and 25:55, with ideal length 21:55

Comedy Central Variety

30:00 Program (Four Acts)

- Total program length is 21:30 including credits
- Act 1 must be between 6:00 and 8:30, with ideal length 7:15
- Act 2 must be between 5:15 and 7:45, with ideal length 6:15
- Act 3 must be between 4:45 and 7:15, with ideal length 5:45
- Act 4 must be between 1:00 and 3:30, with ideal length 2:00
- Total program length for TV-MA version is 21:25 including credits
 - Act 2 for TV-MA version must be between 5:10 and 7:40, with ideal length 6:10

Comedy Central Extended Multi-platform Clock (fka DTO)

- Approximately 60:00 TRT inclusive of credits. Exact length to be agreed upon with your Comedy Central EIC.
- 10 segments (9 content acts plus credits)
- Segment durations are flexible, and must be agreed upon with your Comedy Central EIC

3.2.6 File Layout Summary - MTV

30:00 Program (Four Acts)

- Total program length is 21:20 including credits
- All Acts should be a minimum of 4:00, except the final act, which must be a minimum of 2:00

60:00 Program (Seven Acts)

- Total program length is 41:50 including credits
- All Acts should be a minimum of 4:00, except the final act, which must be a minimum of 2:00

3.2.7 File Layout Summary - Paramount

30:00 Program (Four Acts)

- Total program length is 20:30 including credits
- Act 1 must be between 8:00 and 10:00, with ideal length 9:00
- Act 2 must be between 4:00 and 6:00, with ideal length 5:00
- Act 3 must be between 3:00 and 5:00, with ideal length 4:00
- Act 4 must be between 1:00 and 3:00, with ideal length 2:00

60:00 Program (Five Acts)

- Total program length is 40:30 including credits
- Act 1 must be between 11:00 and 13:00, with ideal length 12:00
- Act 2 must be between 6:00 and 8:00, with ideal length 7:00
- Act 3 must be between 7:00 and 9:00, with ideal length 8:00
- Act 4 must be between 6:00 and 8:00, with ideal length 7:00
- Act 5 must be between 5:00 and 7:00, with ideal length 6:00

3.2.8 File Layout Summary – Paramount+

- Ad break will appear before end credits
 - Program TRTs may be full length and variable
 - NOTE: If linear versions are to be created, we recommend TRTs be as close to the network linear clock as possible to streamline post deliverables and process.
 - There are no segment length restrictions
- Commercial breaks on Paramount+ are no longer than 90 seconds in length
 - Premium viewers will instead see 2 second black breaks in between segments
 - When in doubt, producers should lean toward the best creative experience for the Premium / Commercial-Free viewers, as they are paying a higher price point for the content
- Previously and Next On segments are preferred for series that roll out weekly and are not required for a binge drop rollout

30:00 Program (Three Acts)

- Total program length can be up to 30 minutes long, plus credits

60:00 Program (Four Acts)

- Total program length can be up to 60 minutes long, plus credits

90:00 Program (Six or Seven Acts)

- Total program length can be up to 90 minutes long, plus credits
- Number of acts is flexible

120:00 Program (Eight, Nine, or Ten Acts)

- Total program length can be up to 120 minutes long, plus credits
- Number of acts is flexible

Original Movies

- No commercial breaks are needed

3.2.9 File Layout Summary Summary – TV Land

30:00 Program (Four Acts)

- Total program length is 20:30 including credits
- Act 1 must be between 8:00 and 10:00, with ideal length 9:00
- Act 2 must be between 4:00 and 6:00, with ideal length 5:00
- Act 3 must be between 3:00 and 5:00, with ideal length 4:00
- Act 4 must be between 1:00 and 3:00, with ideal length 2:00

3.2.10 File Layout Summary - VH1

30:00 Program (Four Acts)

- Total program length is 21:00 including credits

60:00 Program (Six Acts)

- Total program length is 41:50 including credits

90:00 Program (Eight Acts)

- Total program length is 1:02:50 including credits

3.3 ON-SCREEN GRAPHICS GUIDELINES

- Each network has specific rules regarding episode graphics in order to avoid any overlap with network programmed bugs and graphics. Network-specific screen real estate guidelines can be found on the NPPO website.
 - Any episodes with graphics that violate the screen real estate guidelines will be required to re-deliver at the show's expense.
- Please see page **48** for guidelines on textless element delivery
- A graphic rundown is required of every episode for all graphics including credits and main title

3.4 CREDIT GUIDELINES

ViacomCBS requires three types of credits as part of each episode delivery:

- A full credit list documenting all front and end credits, using the template provided by the ViacomCBS On Screen Credits department.
- A formatted end credits document utilized for broadcast, which allows the network to dynamically produce a lower third credits graphic airing either over the end of the final act or Next On segment of the program.
 - This graphic is generated by the NOC and allows for a seamless transition from one program to the next, aiding in viewer retention.
 - Please see page **54** for formatted end credits document instructions.
- A full screen :30 separate credit segment, delivered as part of the master file delivery and utilized for multiplatform and online use when the formatted end credits cannot be broadcasted.
 - Please see below for full screen credit details.

Contact your legal, production management, and programming points of contact with questions or concerns regarding credit guidelines.

- The Executive in Charge of Production must approve all credit lists prior to final delivery.
- ViacomCBS Media Networks will mandate how credits will air for each Network.

PLEASE DO NOT BURN IN CREDITS OVER PICTURE. VIACOMCBS WILL PROVIDE THIS SERVICE

3.4.1 Full Screen End Credit Guidelines

- Full Screen credits must be a separate segment following the end of the program.
- Do not use an all-white background – this may lead to “bleeding” on-air.
- Additional episodic content should not be included within the credits since it will not appear on-air due to the credit reformatting process
- The total running time for show end credits must be 30 seconds and remain the same length throughout the series. All exceptions must be approved by Programming.
- Cleared audio must be present during the credits. The absence of audio during the credits will result in an automatic QC failure.
- Audio must completely close with first frame of black on all dips and fades.
- Production End Pages must be three seconds or less. The length of the End Pages are included in the 30 seconds of the end credits total running time.
- The use of URLs or websites is prohibited in the Production End Pages and credits.
- A Network End Page may be required following Production End Pages.
- Additionally, a ViacomCBS End Page may be required at the tail of all Full Screen End Credits.
 - Please confirm with your NPPO representative if a Network and/or ViacomCBS End Page will be required for your show.
 - The lengths of these End Pages are also included in the 30 seconds of running time
 - Network and ViacomCBS End Pages can be found on the NPPO website
- Contact your legal contact regarding the use of the Network and ViacomCBS End Pages for acquisitions or co-productions.

3.4.2 Copyright and Trademark Lines

Contact Matthew Howard (matthew.howard@viacom.com) with any questions. All original productions should include the following trademark and copyright notices if the production is owned by ViacomCBS. If there are any questions concerning ownership, contact the Network- assigned **Business and Legal Affairs** (BALA) representative.

Copyright

- Production should endeavor to give programming the copyright date for each individual episode. This should be the last item listed on individual episode and credit document.
- The copyright date should reference the year content is set to premiere or is first "Published" (not the year it was produced). Best efforts must be made to estimate the premiere year.
- The line should appear at the end of the credit bed before the production logos.
- Note: © is correct, (c) is NOT CORRECT.

Trademark

- TM should be attached to the show's logo.

Language

One of the following trademark lines should appear at the end of the credit crawl, depending on network:

- **AwesomenessTV**
 - © 2021 Awesomenesstv Holdings, LLC. All Rights Reserved. AwesomenessTV, [Show Title], and all related titles, logos and characters are trademarks of Awesomenesstv Holdings, LLC.
- **BET**
 - © 2021 Black Entertainment Television LLC. All Rights Reserved. BET, [Show Title], and all related titles, logos and characters are trademarks of Black Entertainment Television LLC.
- **CMT**
 - © 2021 Country Music Television, Inc. All Rights Reserved. CMT, [Show Title], and all related titles, logos and characters are trademarks of Country Music Television, Inc.
- **Comedy Central**
 - © 2021 Comedy Partners. All Rights Reserved. Comedy Central, [Show Title], and all related titles, logos and characters are trademarks of Comedy Partners.
- **Logo**
 - © 2021 Viacom International Inc. All Rights Reserved. Logo, [Show Title], and all related titles, logos and characters are trademarks of Viacom International Inc.
- **Paramount**
 - © 2021 Spike Cable Networks Inc. All Rights Reserved. Paramount Network, [Show Title], and all related titles, logos and characters is a trademark of Paramount Pictures Corporation.

- **MTV**
 - © 2021 Viacom International Inc. All Rights Reserved. MTV, [Show Title], and all related titles, logos and characters are trademarks of Viacom International Inc.

- **TV Land**
 - © 2021 Viacom International Inc. All Rights Reserved. TVLand, [Show Title], and all related titles, logos and characters are trademarks of Viacom International Inc.

- **VH1**
 - © 2021 Viacom International Inc. All Rights Reserved. VH1, [Show Title], and all related titles, logos and characters are trademarks of Viacom International Inc.

3.4.3 Tax Credit Obligation

If the show or series qualifies for a Tax Credit, please contact your Production Management and NPPO contacts to receive appropriate logos/tags and placement rules/instructions. All rules/instructions on placement, audio, length, etc. must be strictly adhered to in order to qualify. It is Viacom's preference for all tax credit logos to be placed within the end credits. However, if mandated to air the logo full screen (ex: Georgia), please provide as a separate program segment at the end of the Submission file.

3.5 UNION AND GUILD REQUIREMENTS

Please contact your Production Management representative for union and guild requirements

4 EPISODE DELIVERY PROCESS

4.1 EPISODE DELIVERY OVERVIEW

Unless otherwise approved by NPPO or Programming, all deliveries must follow this process in its entirety:

- A Post Calendar must be submitted to NPPO as soon as available and updated to address any subsequent changes
- Before a new series or season begins delivery, a test file must be sent to **Global Media Operations (GMO)**
- At audio lock, a proxy is created for closed captioning and sent to a caption vendor or international caption vendor (when needed). Proxy must be formatted according to specifications on page **27**.
- Production exports the final program
- The final export is QC'd by production prior to delivery
- The final program, textless master, audio and graphics deliverables, and UGIs are delivered via Signiant Media Shuttle. Supporting paperwork and closed-captioned SCC files are sent via email at the time of upload. All deliverables must include a complete DSID in the file/folder names.
- The files are QC'd by GMO and either ingested or rejected
- The submission master file is made available in the ViacomCBS Digital Library Web for distribution.
- The SCC file is inserted into the program and applied to the broadcast file(s)
- The broadcast file(s) is sent to the NOC (Network Operations Center) for air

Once the test delivery has been cleared by Global Media Operations and episodes are locked, productions can begin episode delivery. NPPO requires all episode deliverables to be sent at the time of episode delivery.

Please note that approval must be obtained from the following ViacomCBS departments before delivery can begin: Development, NPPO, Standards & Practices, and Legal.

4.2 THE BIN – APPROVAL CUTS & MEDIA

Due to online related security and content ownership issues, use of applications like Vimeo, DropBox and YouSendIt is not permitted by ViacomCBS. In order to protect and keep our show content secure, **The Bin** has been chosen as the company-wide solution for the cuts/dailies review and approval process. All charges for the service will be paid for by the network. A dedicated URL for the ViacomCBS Media Networks (thebin.mediasilo.com) has been created and should be used in lieu of all other content sharing applications.

After the delivery kickoff meeting, NPPO will create a show project on The Bin to start the cuts/dailies review and approval process. NPPO will link production and all network executives to their show's project and add all additionally requested users. The Post Supervisor will then be responsible for managing the day-to-day workflow and project media management. Once a project has been created, additional folders can be added for organizational purposes.

Please request a separate account for each member of the production/post team that will need access. Do not share accounts as that may lead to security and/or access issues.

To upload a file to the Bin:

- While on the Projects page, click the Upload button at the top of the page, then select your project folder
- Drag the file into the upload box.
 - Your file name cannot contain any special characters or the upload will fail
- The upload progress will appear. When completed, exit the upload window, refresh MediaSilo, and wait for the file to complete processing.

To send individual or grouped files via link:

- Select the file(s) to share and select the paper airplane icon. A Quicklink box will open.
- Name the link in the Name field, then skip the People field
- Select Restrict access, then click the Change Access option
 - Select Public with password and set an appropriate password
- Set an expiration date
- In the Settings tab at the bottom left, choose whether to allow download
- Select Get Link, copy the provided link, and select Save
- Email the link to the appropriate distro. Send the password in a separate email, per ViacomCBS security procedure
- On the left side of the screen, there is a column with several icons. To edit or expire a link, select the paper airplane icon, locate the appropriate link, and select the gear icon to edit or the X icon to expire
 - Additional files can also be added to a link by clicking and dragging from the Bin window to the appropriate link on the left column

Additionally, there are two resources available for learning how to navigate The Bin, accessible from within the website:

1. **The Bin Video Tutorials** contain short videos with guides on how to perform basic tasks on The Bin, such as login/navigation, upload, sending Quicklinks, access via an iOS device, etc. It may be accessed by clicking on your name (upper right) and selecting **The Bin Video Tutorials** from the drop down list.
2. **The Bin Knowledge Base** can be used to perform web searches to learn more about The Bin features. A shortcut to this website may be accessed by clicking on your name (upper right) and selecting **Knowledge Base** from the drop down list.

For any additional questions regarding The Bin, please reach out to thebinadmin@viacom.com and copy your NPPO representative.

4.3 DSIDs

Every asset that is delivered to ViacomCBS is assigned a **Digital Server Identification Number (DSID)**. Additionally, a unique DSID is assigned to each segment (show act, title sequence, credits etc.) included in a master file. Server IDs are a universal content identifier for internal tracking and scheduling systems.

Every file submitted to ViacomCBS, regardless of type, must start with the full DSID in its filename.

DSIDs consist of the following:

- A 2-3 letter prefix denoting the content's resolution (HD or UHD)
- A series of letters representing the series
- The episode number
- The version letter
- The segment number
- For example, the DSID for Are You The One episode 701 is HDRUO701A
 - The segments are HDRUO701A1, HDRUO701A2, HDRUO701A3 etc.

NPPO will provide DSIDs for all content.

4.3.1 File Naming Conventions

All file deliveries must follow the naming convention below to ensure proper tracking during the delivery process.

The file name consists of the following information: Digital Server ID, Series Name (shortened if necessary), Episode Number and Version, Version Name, Delivery Date and File Contents. *Please do not include any special characters in file names.*

- DSID_Series_Episode#andVersionLetter_VersionName_Date_FileContents.mov
 - For example, Are You The One Episode 701 Program Master
 - HDRUO701A_AreYouTheOne_701A_PrimaryMaster_101418_MASTER.mov
 - Are You the One Episode 208 Pro Tools Audio Session
 - HDRUO701A_AreYouTheOne_701A_101418_PROTOOLS.zip

4.4 EPISODE VERSIONING GUIDELINES

You may be required to deliver multiple versions of each episode for reasons that include, but are not limited to, Standards & Practices notes, clock requirements, licensing rights, and creative direction. Upon confirmation, NPPO will notify Production of the required versions and their corresponding DSID naming conventions.

4.4.1 Version Types

- **Primary Master** – the linear broadcast master, all day parts, cut to time
- **Song ID Master** – a master with Song ID graphics
- **Ad Card Master** – a master with Music Ad Cards
- **Evergreen Master** – if the primary master contains limited-term material such as music, a master with all material cleared worldwide in perpetuity is needed as well
- **Extended Master** – a master that is longer than the Network clock. Requires pre-approval from Development and Programming
- **Post 10pm Master** – a master with material approved to air only after 10pm
- **Primary Uncensored Evergreen Master** – an uncensored version of the primary master, with all material cleared worldwide in perpetuity
- **Secondary Uncensored Master** – Mirrors either the Song ID, Ad Card, or Popular Music Version, but with uncensored audio
- **Multiplatform Uncensored Master** – an uncensored master for multiplatform use
- **Theatrical Uncensored Master** – an uncensored master without segment breaks, for theatrical use
- **Limited Commercial Interruption** – a master created for limited commercial airings, typically contains extended content or fewer act breaks.

Below, you will find a list of all possible versions, by network.

4.4.2 BET Version Types

Primary Master
Evergreen Master
Extended Master
Primary Uncensored Evergreen Master
Secondary Uncensored Master

4.4.3 Comedy Central Version Types

Stand Up Specials:

Primary Master
Post 10pm Master
Limited Commercial Interruption
Multiplatform Uncensored Master
Uncensored Master

Variety & Scripted Series:

Primary Master
Post 10pm Master
Uncensored Master

4.4.4 CMT Version Types

Primary Master
Evergreen Master
Extended Master
Uncensored Master

4.4.5 MTV Version Types

Primary Master
Song ID Master
Ad Card Master
Extended Master
Evergreen Master
Primary Uncensored Evergreen Master
Secondary Uncensored Master

4.4.6 Paramount Version Types

Primary Master
Evergreen Master
Extended Master
Uncensored Master

4.4.7 Paramount+ Version Types

Multiplatform Uncensored Version
Primary Master
Uncensored Master

4.4.8 TV Land Version Types

Primary Master
Evergreen Master
Extended Master
Uncensored Master
Uncensored Extended Master

4.4.9 VH1 Version Types

Primary Master
Ad Card Master
Extended Master
Evergreen Master
Uncensored Master

4.5 SIGNIANT DELIVERY VIA MEDIA SHUTTLE

- A Signiant Media Shuttle must be set up for your production; specifics will be determined during the delivery kickoff call and a link will be sent out for your use shortly after.
- The Media Shuttle package should contain only the materials being delivered.
 - **Upload all files at the same time, labeling each file leading with the full DSID and delivery date**

4.6 QC PROCEDURES

4.6.1 Production QC Overview

Productions are required to internally QC all material prior to delivery. The video and audio QC specifications must be reviewed on the final program output. **QC performed on the editing sequence will not produce accurate results.**

All QC must be done on calibrated hardware waveform and broadcast audio monitors. Software monitors are not sufficient for this application.

4.6.2 Test Deliveries

We require new productions to send a test file for full QC before beginning episode delivery. For those shows delivering a test file, you must deliver both the title sequence and first act for testing. The title sequence and first act must meet the following criteria:

- Should be representative of your final show, containing where possible all the applicable varying elements (e.g. acquired footage, special effects, etc.)
- Must contain full mix and color as intended for final delivery

The standard procedure for testing is below:

- Notify NPPO of impending test.
- Duplicate the main project sequence to ensure settings are consistent.
- Include bars and tone and slate as defined in the standard layout.
- QC internally before submitting the test.
- Deliver to Global Media Operations via Media Shuttle upload.

All Test Deliveries should be named as follows:

- DSID_Series_Episode#andVersionLetter_Date_TEST
 - For example, Are You The One Episode 701 Test
 - HDRUO701A_AreYouTheOne_701A_101418_TEST.mov

4.6.3 QC Failures & Episode Redelivery Process

Once your episode is delivered to ViacomCBS, it will undergo a thorough QC. If your master file fails the QC process, you will be required to revise and redeliver. Reasons for failure include, but are not limited to, lack of adherence to technical standards, unaddressed Standards & Practices notes, on-screen real estate violations, extraneous black borders, and file glitches. Depending upon the failure, multiple deliverables may need to be revised. Your NPPO representative will inform you of any QC failures ASAP after episode delivery and advise which deliverables and forms must be fixed.

Please note that a full episode file will be required for all redeliveries. ViacomCBS cannot accept patch redeliveries.

All revised submission files should be renamed as follows:

- DSID_Series_Episode#andVersionLetter_Date_FileContents_Revision#
 - For example, Are You The One Episode 701 Program Master Redelivery
 - HDRUO701A_AreYouTheOne_701A_101418_MASTER_REV1.mov

4.7 DELIVERABLES OVERVIEW

All episode deliveries must be accompanied by a variety of supplemental deliverables and documentation. An episode delivery will not be considered complete until we have all of the required deliverables. NPPO will inform you as to which of the following deliverables are required for your production.

- Submission Master (1 per version)
- Caption File (1 per version)
- Graphics Toolkit (1 per episode)
- Audio Stems Package(1 per episode)
- Pro Tools Session Files (1 per episode)
- SAP Audio Files (1 per version)
- DVS Audio Files (1 per episode)
- Textless Elements Master (1 per episode)
- Universal Global Images Package (1 per episode)
- Series Metadata Intake Form (1 per season)
- Episode Metadata Intake Form (1 per episode)
- Segment Air Rundown (1 per version)
- Formatted End Credits (1 per episode)
- Full Credit List (1 per episode)
- Timecoded As-Broadcast Script (1 per version)
- Graphics Cue Rundown (1 per version)
- Audio Stems Checklist (1 per season)
- Music Cue Sheet (1 per version)
- Music Score Sheet (1 per episode)
- Show Log (1 per episode)

4.8 SUPPLEMENTAL DELIVERABLES

4.8.1 Graphics Toolkit

A graphics toolkit must be delivered for all episodes to ensure that graphics can be recreated or reused internationally. Graphics toolkits should be delivered as zipped folders that contain all relevant project files and the related media needed to recreate all graphics. This includes, but is not limited to, the below elements.

- If your graphics package is the same across all episodes, please deliver it with the first episode of the new season.
- Graphics deliveries are required even when the Network has provided the source files

Logos

- Delivery of master images and high resolution image files should be supplied along with any additional separate elements used to create the custom look of the logo. Fully rendered / treated / lit logos should be built 8000px wide rendered at 300dpi, and keyable with alpha channel or layers.
 - Source Files: Rendered Vector image file (.ai, .eps)
 - Output Files: Rasterized image file (.png, .tif, .psd)
 - Additional Files: Texture layers (.psd), 3D Layers (.psd), etc.

Graphics Projects

- After Effects Projects, or other if applicable:
 - All media associated with the project should be included.

Plug-ins used within projects should be included if they are proprietary. Licensed plug-ins should NOT be included in the Toolkit.

- Rendered/Exported Files from additional software, such as Cinema 4D (.c4d), or Maya (.ma) should also be included.

Keyable Versions of textless graphics rendered out as QuickTime files (Animation codec preferred).

- QuickTime files must include an Alpha Channel.
- Keyable Textless Graphics should include, but are not limited to:
 - Animated lower third backplates
 - Show unique graphics (show or sketch bugs)
 - Countdown clock backplates
 - Maps

Style Guide for all graphics and animations (if applicable).

Custom Fonts should be included in the tool-kit.

- Licensed fonts should NOT be included for legal reasons. The following Licensed font information only should be listed on the graphics information document: Font Name / Size / Style

Delivery Instructions:

- All elements must be delivered on a per episode basis within a single zipped folder named as follows:
 - DSID_ShowTitle_Episode#_Date_Graphics.zip
- These files should be delivered at the same time as episode, audio, and document delivery via Media Shuttle.

4.8.2 Audio Master Deliverables

All productions are expected to deliver a full set of audio stems and a Pro Tools session (if mixing in Pro Tools) at the time of episode delivery. All stems and Pro Tools files must be organized in separate compressed folders, each labeled with the full DSID. Each track must be labeled with the full episode DSID. Each track must also be labeled with the full episode DSID.

Please conform to the following guidelines before delivery:

- All stems should be the same length and should be labeled accurately. The delivered stems must also match the duration of the source video file. **The duration of all tracks, video and audio, must be identical down to the frame.**
- When combined, all stems should equal the full program mix. All dipped tracks should be compressed as they were in the full mix
- All music and effects must be dipped to relative levels set as if dialogue and narration/vo were present
- Bleeps must be married to dialogue and not exist on the effects track
- If there are no bleeps present, include "No Bleeps" in the applicable stem file name
- Split any original music's vocal tracks out onto a stereo ISO track labeled **Music Vocals ISO**. Acquired music tracks are excluded
- VO/Narration is defined as a disembodied voice in the program. On-screen talent should remain on the Dialogue track even if a portion of their voice is over b-roll
- Walla, which we define as indiscernible crowd noise or murmur, should be included on the SFX and M&E tracks. Any discernible English should not be included in the SFX or M&E tracks and should be provided on a separate Walla (with English) track
- Your audio stems must be consistent with your chosen master audio configuration. (i.e. If your show is delivering with a 5.1 configuration, you must deliver 5.1 stems.)
- If you are delivering SOT/Film Clips, please provide a brief description in your episode delivery email
- Audio files must be in either .wav or audio-only QuickTime .mov format
 - Bit Rate: 24-bit
 - Sample Rate: 48 kHz
- ***Do not deliver blank or empty stems. We understand that there may be stems in the configuration that are not applicable to all productions***

4.8.3 Required 4 Channel Audio Stems

- Stereo Full Mix – UNCENSORED
- Stereo Full Mix – CENSORED
- Mono Full Mix – UNCENSORED
- Mono Full Mix – CENSORED
- Stereo Mix Minus (EVERYTHING EXCEPT VO/NARRATION) – UNCENSORED
- Stereo Mix Minus (EVERYTHING EXCEPT VO/NARRATION) – CENSORED
- Stereo V.O. – UNCENSORED
- Stereo V.O. – CENSORED
- Stereo Dialogue- UNCENSORED
- Stereo Dialogue – CENSORED
- Stereo Music
- Stereo Music Vocals ISO (original music with discernible language vocals only)
- Stereo SFX *
- Stereo Music & Effects
- Stereo Audience/Laugh (if applicable)
- Dual Mono SAP (if applicable)
- Stereo SOT/Film Clips (for pre-recorded archival footage)

4.8.4 Required 5.1 Surround Audio Stems

- 5.1 Print Master (Full Mix) – UNCENSORED
- 5.1 Print Master (Full Mix) – CENSORED
- 2.0 Stereo Full Mix – UNCENSORED
- 2.0 Stereo Full Mix – CENSORED
- Mono Full Mix – UNCENSORED
- Mono Full Mix – CENSORED
- 5.1 Mix Minus (EVERYTHING EXCEPT VO/NARRATION) – UNCENSORED
- 5.1 Mix Minus (EVERYTHING EXCEPT VO/NARRATION) – CENSORED
- 5.1 V.O. – UNCENSORED
- 5.1 V.O. – CENSORED
- 2.0 Stereo V.O. – UNCENSORED
- 2.0 Stereo V.O. – CENSORED
- 5.1 Dialogue – UNCENSORED
- 5.1 Dialogue – CENSORED
- 2.0 Stereo Dialogue – UNCENSORED
- 2.0 Stereo Dialogue – CENSORED
- 5.1 Music
- 2.0 Stereo Music
- 5.1 Music Vocals ISO (original music with discernible language vocals only)
- 2.0 Stereo Music Vocals ISO (original music with discernible language vocals only)
- 5.1 SFX *
- 2.0 Stereo SFX*
- 5.1 Music & Effects
- 2.0 Stereo Music & Effects
- 5.1 Audience/Laugh (if applicable)
- 2.0 Stereo Audience/Laugh (if applicable)
- Dual Mono SAP (if applicable)
- 5.1 SOT/Film Clips (for pre-recorded archival footage)
- 2.0 Stereo SOT/Film Clips (for pre-recorded archival footage)

* If Walla contains discernible English dialogue, please provide SFX and Walla (with English) on separate tracks, not combined on the SFX track.

All stems must be delivered on a per episode basis, via Media Shuttle, within a single zipped folder named as follows:

- DSID_ShowTitle_Episode#_Date_AudioStems.zip

Please indicate which stems are included using the Audio Stems Checklist. Details can be found in the Paperwork Delivery Guidelines on page 52.

4.8.5 Pro Tools Requirements

A) Complete Pro Tools Session and Stem Mix Session Files (.ptf or .ptx)

The Complete Pro Tools session will consist of a folder containing;

1. All sound elements used for final mix
2. Automation and Plug-in assignments (Compression, Limiters, Etc.)
3. Any comments and marks
4. Session Backups
5. Waveform cache
6. Plug-in settings
7. Session icon clearly labeled
8. Audio Folder
9. Fade Folder

B) The Stem Mix Pro Tools Session will consist of a folder containing

1. Session icon clearly labeled
 2. Audio Folder
 3. Fade Folder
- a) The file configuration will be as follows; Stereo English Mix Stereo sfx only

***All deliveries MUST contain the COMPLETE PRO TOOLS (all elements) session (.ptf or .ptx) along with the Stem Mix Pro Tools session that is normally provided. Pro Tools deliveries must be compressed into a .zip file.*

Pro Tools must be delivered on a per episode basis, via Media Shuttle, within a single zipped folder named as follows:

- o DSID_ShowTitle_Episode#_Date_ProTools.zip

4.8.6 SAP & DVS Deliverables

If applicable, and when otherwise requested, SAP and/or Descriptive Video Service (DVS) audio files must be delivered at the same time as episode delivery and uploaded along with the Submission Masters.

Censorship of SAP tracks must match the censorship of their parent version.

Each file must be stereo, interleaved, and in an .mov wrapper to be delivered as a separate element, not as part of the audio stems.

To create using a .wav file, make a ProRes file, then delete the video track. The resulting file will be a .wav in a .mov wrapper. This wrapper should be either .mov 24bit 48kHz PCM Audio 2 Channel Stereo or .mov 16bit 48kHz PCM Audio 2 Channel Stereo.

4.8.7 Textless Materials

Any footage containing added text must be provided as a textless element. This allows for picture localization of storyline-driven elements to be recreated by the international markets. Materials should include but are not limited to:

- Opening Sequence with Network Logo
- Episode Title
- Bumpers
- Credit Bed
- Any scenes or title cards that have a chyron inserted over them

All Textless Materials must be provided completely clean of text and backgrounds and delivered as a separate Submission Master, formatted identically to the episode.

Depending on the number of textless elements in an episode, one of two different versions must be delivered.

If your episode contains **11 or more** textless elements, a full textless version of the episode must be provided.

- This file's audio and video durations must match the texted episode exactly.
- The file must have only two tracks of silent audio.
- The full screen credits segment must be replaced by a black slug or the backplate of the end credits segment.

File Layout Summary – 11 or more Textless Elements

Segment	Timecode
Bars	00:59:35:00 – 00:59:45:00
Black	00:59:45:00 – 00:59:50:00
Slate	00:59:50:00 – 00:59:55:00
Black	00:59:55:00 – 01:00:00:00
Full Textless Program	01:00:00:00
Program Breaks	2 seconds of black, no slate
Program End	4 seconds of black

If your episode contains **10 or fewer** textless elements, only the textless materials will need to be delivered.

- The file must have only two tracks of silent audio.
- Materials must conform to all original video length, levels, duration, frame size, etc. in order to facilitate editing these materials into the foreign version.
 - Each element must span from cut to cut, regardless of how long the graphic element is on screen in the episode.
- All elements should be separated by 1 second of black to allow clean transitions.

File Layout Summary – 10 or fewer Textless Elements

Segment	Timecode
Bars	00:59:35:00 – 00:59:45:00
Black	00:59:45:00 – 00:59:50:00
Slate including number of textless elements present	00:59:50:00 – 00:59:55:00
Black	00:59:55:00 – 01:00:00:00
First Textless Element	01:00:00:00
Breaks Between Elements	1 second of black
Final Textless Element	4 seconds of black

Any failure to comply with the above will require a complete redelivery of the textless file.

For acquisition programs, contact your programming point of contact for required material which may include the aforementioned requirements.

Examples of textless elements to include:

- Opening program scenes that may have production credits such as writer, director, etc. inserted over episode video.
- Scenes that indicate reference such as 'Later That Day', 'Stony Brook Farms', '12 noon'.
- Scenes that had subtitles. If a character is speaking Spanish, and the subtitles translate to English – this would be problematic once Latin America dubs the program.
- Any scenes or cards that have English text inserted that may need to be replaced for foreign dubbing.
- Please note that numbers are considered text and must have textless material provided.

All textless elements master files should be labeled as follows:

- DSID_Series_Episode#andVersionLetter_Date_FileContents
 - For example, Are You The One Episode 701 Textless Elements Master
 - HDRUO701A_AreYouTheOne_701A_101418_TEXTLESS_MASTER.mov

4.8.8 Universal Global Images

Show production must provide Universal Global Images (UGIs) for each episode delivered. Files are to be sent at the same time as Audio and Video master files. UGIs will be used across all sites and digital platforms to best represent the episode.

- **Please be sure that all UGI's are center-cut safe**
- All images created should be 300 PPI or higher
- All stills should be connected to the story of the episode
 - Please select stills with central composition featuring main characters
 - If an episode features a special guest star, please feature the star in at least one image
 - Please avoid stills that are blurry or include backs of characters, awkward faces, or closed eyes

3 distinct images representing each episode are required to be delivered as .JPG files along with each episodic delivery.

Each image is required to deliver in each of two formats, as listed below:

- 16:9 format – labeled as Large Stills
 - 3840x2160 for UHD projects
 - 1920x1080 for HD projects
- 4:3 format – labeled as Small Stills
 - 2880x2160 for UHD projects
 - 1440x1080 for HD projects

File names should follow the standard naming convention but include UGI and sequential number at the end of the file name along with the respective format. For Example:

- DSID_Series_Date_UGIEpisode101_UGI1_Large
- DSID_Series_Date_UGIEpisode101_UGI1_Small

Deliver all UGIs as clearly named .zip files. Please label the .zip file as follows:

- DSID_Series_EpisodeNumber_Date_UGIs.zip

UGIs may need to be approved by BALA and PCLO (Production Clearances & Licensing Operations) reps before final delivery.

4.9 FINAL DOCUMENTATION DELIVERY

Use email to deliver all final documentation at the time of each episode delivery.

- All paperwork must be sent via email to a distribution list you will receive after the delivery kickoff call.
- An ideal document delivery notification email should read as follows. When applicable, please include the REV number at the end of the Subject Line

Subject Line: Episode Delivery Notification: MTV - Are You The One EP: 701 DSID: HDRUO701A

Hi all,

We are delivering the following episode of Are You The One today:

Ep. 701 - DSID: HDRUO701A

"Leap of Fate"

The following materials are being delivered:

- (1) DNxHD175x HD master file (via Media Shuttle)
- (1) Audio Stems .zip File (via Media Shuttle)
- (1) Episodic UGI .zip file (via Media Shuttle)
- (1) Graphics .zip File (via Media Shuttle)
- (1) Textless Elements Master (via Media Shuttle)
- (1) .scc file (attached)
- (1) Episode Metadata Intake Form (attached)
- (1) Formatted End Credits list (attached)
- (1) Full Credit List (attached)
- (1) Segment Air Rundown (attached)
- (1) Graphic Cue Rundown (attached)
- (1) Timecoded As-Broadcast script (attached)
- (1) Audio Stems Checklist (attached)

Please note the following Pre-QC Flags: *List any time codes with visual or audio notes that could cause unnecessary QC flags.*

Please let me know if you have any questions!

Thanks,

****Please send a test paperwork delivery at least 3 weeks before your first final episode delivery to ensure correct naming conventions.****

4.9.1 Required Paperwork Deliverables

Every episode delivered to ViacomCBS must be accompanied by the following paperwork deliverables:

- Episode Metadata Intake Form
- Segment Air Rundown
- Formatted End Credits
- Full Credit List
- Timecoded As-Broadcast Script
- Graphic Cue Rundown Document
- Audio Stems Checklist
- Music Cue Sheet Submitted via Q
- Show Log Submitted to PCLO

The Segment Air Rundown, Timecoded As-Broadcast Script, Graphics Cue Rundown, and Music Cue Sheets must all be delivered on a per-version basis. Templates for these documents can be found at the NPPO website and specifications for each document follow.

****Please deliver a Series Metadata Intake Form in advance of your first episode delivery****

4.9.2 Paperwork Delivery Guidelines

Series Metadata Intake Form

- All descriptions must not exceed 1024 characters (long) / 250 characters (short), including spaces.
- All line items must be filled. Please use "N/A" if needed.

Episode Metadata Intake Form

- Episode descriptions must not exceed 1024 characters (long) / 250 characters (short), including spaces.
- All Episode Titles must be distinct from the episode's number.
 - Please do not title episodes Episode 101, etc.
- Include a list of original songs for each episode if applicable in episode description. This does not count toward character totals.
- All line items must be filled. Please use "N/A" if needed.

Segment Air Rundown

- Document in and out times must be completed based on both Native Frame Rate and 29.97fps drop frame timecode
- Timing for all elements including cold opens, main titles and end credits must be provided
- Please provide rundowns with correct in and out time codes for segmenting and with the correct number of segments. Please make sure to include segment DSIDs.
- If an Act contains multiple defined segments (for example, if your first Act contains both a title sequence and Act 1):
 - Add rows as necessary above the "2 seconds of Black" noted line to help denote these segments
 - Please apply the same segment number and DSID for each segment present in the Act (for instance: Segment 1, HDABC101A1)
 - Each segment's timing must be included on the form in lieu of the full Act

Formatted End Credits

- Instructions on how to create this document follow on page **54**
- This must be delivered as a Word document or .txt file
- Network and ViacomCBS End Pages must be included in the Formatted End Credits.

Full Credit List

- This must be delivered as a Word document

Timecoded As-Broadcast Script

- Deliver as a word document or a writable PDF
- Required for both evergreen and popular cue versions
- Please deliver without censored language
- All lines must be included and attributed
- Include all song lyrics if applicable.

Graphic Cue Rundown Document

- Submit document for each episode
- List of exact location and timing of all program graphics for each episode that are produced into the show and specify graphic type within left-hand column on form
- Indicate approximate location of graphics
- IN/Out Point information must be based on 29.97fps drop frame timecode.
- In/Out Point for graphics must be calculated from the start of each segment – NOT the start of the episode
- Include Title Sequence and End Credits
 - If the Title Sequence is married to the First Programming Act with credits over picture, the In Point of the graphics must include the Title Sequence

Audio Stems Checklist

- Use the appropriate tab (Stereo or 5.1) to indicate which audio stems are provided in the delivered Audio Stems .zip package
 - Include any relevant notes as necessary
- Submit once with first episode of each season, unless subsequent episodes have significantly different audio stems available

Music Cue Sheet

- All music cue sheets are submitted via Q.
- Please consult your PCLO & Creative Music Strategy (CMS) representatives for cue sheet submission instructions.

Music Score Sheet (if applicable for original music)

- Submit form for each episode delivery if available to the CMS team and your NPPO representatives

Show Log

- Please consult your PCLO & CMS representatives about submitting a Show Log

All Paperwork file names must lead with the full episode DSID in addition to containing the document type and date of delivery. If revised paperwork must be delivered, please include _REV# at the end of the file name. Please see examples below:

- Episode Metadata Intake Form
 - HDRUO701A_AreYouTheOne_701_10202018_Metadata
- Segment Air Rundown
 - HDRUO701A_AreYouTheOne_701_10202018_Rundown
- Formatted Credits
 - HDRUO701A_AreYouTheOne_701_10202018_FormattedCredits
- Full Credits
 - HDRUO701A_AreYouTheOne_701_10202018_FullCredits
- As-Broadcast Script
 - HDRUO701A_AreYouTheOne_701_10202018_ABS
- Graphic Cue Rundown
 - HDRUO701A_AreYouTheOne_701_10202018_GraphicCueRundown
- Audio Stems Checklist
 - HDRUO701A_AreYouTheOne_701_10202018_AudioStemsChecklist

4.9.3 How to Create Formatted End Credits

- All credits must deliver as a word document with no formatting in a single, left-justified column with no differences in font, italics, bold or tables.
- Text should be Title Case
 - Small words should remain lowercase; e.g. a, and, the, of etc.
 - Titles and initials can remain uppercase; e.g. BBC, AD, CG, NOC etc.
- Use only these four symbols to format: * # = .page
 - Use * to create a heading or title; e.g. *Cast
 - Use # to create a subheading or subtitle; e.g. #Are You The One
 - Use .page to create a new page
- No Headers/footers. You can label the document with series info, please do so in the actual document, above the title line.
 - Title must be noted like this:
 - !Are You The One
- Please only include end credits, no opening credits necessary (for the coded word doc, at least)
- Please refrain from adding .jpg or .png graphics to the actual document. End cards must be noted like this:
 - ***NAME OF COMPANY LOGO
- Production End Pages must be sent to NPPO at least 2 weeks before series launch regardless of platform.
 - NPPO will provide a Media Shuttle link for End Page upload after series kickoff
 - End Pages should include Show Title and description in file name.
 - For Example: AreYouTheOne_Lighthearted.mov
 - Please notify NPPO if/when production logos change between seasons

Production End Page QuickTime File

Use the following specs when delivering an End Page to NPPO via Media Shuttle:

HD Production End Pages
Targa if stills
1920x1080 Progressive
23.98 fps
RGB / Rec 709
After Effects: HDTV 1080 23.98 / Avid: Animation Codec (No compression)
Silent – any audio present will not be used in end credits

4.9.4 Example of Coded End Credits

*Executive in Charge of Production

James Vincent Agiesta

*Experts

Chef Pink

Phil Willis

*Supervising Producers

Michael O'Connor

Devin McGovern

*Line Producer

Jason Garnett

.Page

*Tech Assist/AC

Fernando Rebellion

*Asst. Production Office

Coordinator

Adrien Redford

*VP Post Production

Neil Coleman

*Post Production Coordinator

Gwyn-Martin-Morris



4.9.5 Page Requirements

- The coding system will automatically break up the display of names onto the following page if a list is too long to fit on a single page.
- If you need a specific name on a single page, this information should be separated by .Page to guarantee this request. E.g. Special Thanks or Executive In Charge

4.10 NON-EPISODIC DELIVERABLES

Content created for multiplatform / non-episodic delivery such as sneak peeks and deleted scenes must conform to all guidelines listed in this document, including regarding the delivery of closed captioning. NPPO may reach out for this content ahead of episode delivery if linear episode delivery is scheduled close to air.

- Deliverables are given unique DSIDs assigned by NPPO and delivered to the NOC

4.11 NON-AIRING PILOTS & PRESENTATIONS OVERVIEW

Non-Airing Pilots for all networks require the same technical specifications and naming conventions, but they involve a smaller set of deliverables and documentation.

File layout must follow the specifications provided on page **17**, but pilots and presentations do not require a credits segment.

NPPO will inform you as to which of the following deliverables are required for your production.

- Submission Master (multiple versions possible)
- Graphics Toolkit
- Audio Stems
- Pro Tools Session
- Textless Elements Master
- Segment Air Rundown(s)
- Full Credit List
- Source Materials
- Pilot Metadata Intake Form
- Music Cue Sheet
- Music Score Sheet
- Show Log

In addition to the above, all non-airing pilots and presentations must deliver a screener via the Bin, in the following specs:

- .MP4 format
- Video Codec H.264
- Frame size 1280x720
- Video Bit Rate no greater than 8mb/second
- Audio Codec AAC
- Audio Bit Rate no less than 96kb/second

This screener should be absent of network logos, bars & tone, and slate. It should include 2 seconds of black at start and tail of file.

The screener should be named in the following convention:

- DSID_ProjectName_Pilot_Date_SCREENERS.mp4

4.12 SOURCE MATERIALS DELIVERY

- If your show is an original ViacomCBS owned production, at wrap please submit all elements used in the production and post-production of the program cycle. This includes Camera Masters, Source Footage, Edit Elements, Graphics, Edit and Graphics Projects, and all other media. All elements must be submitted on LTO in an Iron Mountain Library Box, which can be obtained from the ViacomCBS Library. Please find Library contact information in the next section and include your NPPO contact on all correspondence.
- The ViacomCBS Library can currently accept LTO-5, LTO-6, LTO-7, and LTO-8 tapes.
- LTFS formatting is required for all submitted LTOs
- All complete file paths must be 180 characters *or less*
- File and folder names should not include any special characters, as they could cause problems with archiving files.
- Materials should be clearly delineated into separate, clearly labeled categorized folders, including Footage, Audio, Graphics, Project Files, Builds, and Non-ViacomCBS Assets.
- No one file on an LTO should be larger than 2TB.
- There are three forms used in the source materials archiving process:
 - Digital Container Submission Form
 - Archive Cataloging Submission Form
 - Catalog Submissions Verification Form
- All forms and examples are available on the NPPO website.

Paperwork Completion

- Complete a **Digital Container Submission Form for EACH item submitted**. Physically attach this form to its respective LTO and place inside of the box. This form must also be saved on the LTO itself. When you are filling out this form, be sure to include a title for the LTO and fill out all corresponding fields that apply to the content being submitted with as much detail as possible.
 - LTO Titles should include show name and season number along with specific identifying information.
 - In the Content Description field, please include all applicable information about the footage provided, including corresponding episode numbers, scene descriptions, talent involved, locations, and shoot dates
 - Upon completing the Digital Container Submission Forms, please make sure that all LTOs are working properly.
- All productions must submit an **Archive Cataloging Submission Form** along with EACH BOX for archiving.
 - All LTOs need to be put in a box to be archived. Place one copy of the completed Archive Cataloging Submission Form **inside of the box** before sealing, and attach one copy to the **outside of the box** for identification. This form is a record of what the box contains.
 - The titles of each LTO inside the box should be listed alongside their respective format and include any relevant episode or promo number. The listed titles must match those listed on the Digital Container Submission Form
 - Make sure that your **Archive Cataloging Submission Form** matches what is inside of the box. You should be able to follow/count the materials in the order they are listed on the form.

Delivery of Final Boxes

- Once all boxes are ready, please fill out the **Catalog Submissions Verification Form**. This form details the name of the person who will be dropping off the boxes, the contact information for the Production Company, the Network Contact, show title and number of boxes that will be dropped off. This must be completed prior to delivery.
- Please contact your NPPO representative with completed paperwork when ready to deliver. They will review and initiate contact with the Library to coordinate final delivery.

5 CONTACTS

Please use the contact information below should you need to contact anyone at ViacomCBS during the episode creation or delivery processes. Except in case of emergency, always contact your NPPO representative first.

ViacomCBS Network Post Production Operations (NPPO)

To reach our entire NPPO Team please email NetworkPostProdOps@viacom.com			
Name	Position	Phone	Email
Kim Allen	Senior Director	Work: 212-767-8940 Cell: 646-335-3559	Kimberly.Allen@viacom345.com
Brian Amyot	Director	Work: 212-846-8257 Cell: 516-582-5301	Brian.Amyot@viacom.com
Kisha Gowen	Director	Cell: 646-992-0029	Kisha.Gowen@cbs.com
Nate Scates	Director	Work: 615- 335-8555 Cell: 615-487-3722	Nate.Scates@cmt.com
Laura Presedo	Senior Manager	Work: 212-654-5740 Cell: 917-656-3572	Laura.Presedo@viacomcbs.com
Jesse Torres	Senior Manager	Work: 212-846-8315 Cell: 908-208-1535	Jesse.Torres@viacomcbs.com
Chris Durkin	Manager	Work: 615-335-8433 Cell: 615-202-1599	Chris.Durkin@cmt.com
Norman Foote	Manager	Work: 310-907-2531 Cell: 714-232-2450	Norman.Foote@viacomcbs.com
Josh Hoffman	Manager	Work: 212-654-3033 Cell: 646-761-5050	Josh.Hoffman@viacomcbs.com
Asia Lee	Manager	Work: 212-846-2623 Cell: 908-400-9817	Asia.Lee@viacommix.com
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Miguel Romo	Manager	Cell: 323-493-2510	Miguel.Romo@poptv.com
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AJ Gatrell	Coordinator	Work: 615-335-8519	A.J.Gatrell@cmt.com
Mahallie Griffith	Coordinator	Work: 310-752-8418 Cell: 904-994-8577	Mahallie.Griffith@viacommix.com
Gabrielle Sieber	Coordinator	Work: 212-846-5421 Cell: 856-649-8642	Gabrielle.Sieber@viacommix.com
David Fullner	VP of NPPO	Work: 212-846-6683	David.Fullner@nick.com

ViacomCBS Post Production Operations Acquisitions and Credits Delivery

Name	Position	Phone	Email
Nate Scates	Director	Work: 615- 335-8555 Cell: 615-487-3722	Nate.Scates@cmt.com
Suzanne Gordon	Manager	615-335-8432	Suzanne.Gordon@cmt.com
Lacey Welton	Coordinator, Credits	615-335-8595	Lacey.Welton@cmt.com Credits@cmt.com

ViacomCBS Global Content Operations

To reach the entire Global Content Operations Team please email DL_GlobalContentOperations_NY@viacom.com and GCS-WAW-OPS@vimn.com
 For BET/CMT/Nickelodeon/Paramount/TV Land International Team, email DL_GCS_Kids&Entmt_WAW@vimn.com
 For Comedy Central/MTV/VH1 International Team, email DL_GCS_Music&Entmt_WAW@vimn.com

Name	Position	Network	Phone	Email
Dawn Lee	Sr. Coordinator	BET/MTV	212-846-7034	Dawn.Lee@viacom.com
Michael Gille	Sr. Coordinator	Paramount/TV Land/VH1	212-846-8143	Michael.Gille@viacom.com
Chris Sherman	Supervisor	BET/CMT/MTV/VH1	212-767-3973	Christopher.Sherman@viacomcbs.com
Jeremiah White	Supervisor	Comedy Central/ Nick/ Paramount/ TV Land	212-846-8573	Jeremiah.White@viacomcbs.com
Christina McGinnis	Director	All Networks	212-846-8101	Christina.Mcginnis@viacom.com

ViacomCBS Global Media Operations NOC 35 Adams Avenue, Hauppauge, NY 11788

To reach the entire GMO NOC Team, please email MediaOps_NOC@viacom.com

Name	Phone	Email
GMO Supervisor	631-435-7422	MediaOpsUSSupervisors@viacom.com
Sean Meyer	----	Sean.Meyer@viacomcbs.com
Michael Aldana	----	Michael.Aldana@mtvstaff.com
Chicana Young	----	Chicana.Young@viacomcbs.com
Michael Sokol	----	Michael.Sokol@viacom.com
John Conigliaro	631-300-3224	John.Conigliaro@viacomcbs.com

ViacomCBS Global Media Operations LA ViacomCBS Building, 1575 N. Gower Street, Room 1-146, Hollywood, CA 90028

To reach the entire GMO LA Team, please email MediaOps_LA@viacom.com

Name	Phone	Email
George Pantelidis	310-907-2207	George.Pantelidis@viacom.com
John Conigliaro	631-300-3224	John.Conigliaro@viacomcbs.com

ViacomCBS Library

Los Angeles – Hours of Operation: 10:00 – 7:00 (PST)

To reach the entire LA Team, please email WestCoastLibraryandMediaServices@mtvn.com		
Name	Phone	Email
Aundraya Ross	310-752-8580	Aundraya.Ross@viacomcbs.com
Roosevelt Miller	310-481-3739	Roosevelt.Miller@bet.net
Christian Harrison	310-752-8587	Christian.Harrison@viacom.com
Mo Matatquin	310-752-8584	Mo.Matatquin@viacom.com
Genevieve Roldan	310-752-8423	Genevieve.Roldan@viacomcbs.com

New York (1515 Location Tape Submissions) – Hours of Operation: 9:30 – 7:30 (EST)

To reach the entire NY Tape Team, please email LibraryandArchiveServices-NY@viacom.com		
Name	Phone	Email
Felice Richards	212-654-6531	Felice.Richards@viacomcbs.com
Rich Nieto	212-523-1134	Rich.Nieto@viacomcbs.com
Patrick Sayers	212-846-4084	Patrick.Sayers@viacomcbs.com
Dan Kendall	212-846-5221	Dan.Kendall@viacom.com
Desiree Vester	212-846-6905	Desiree.Vester@viacom.com
Steffen Zellinger	212-523-1166	Steffen.Zellinger@viacom.com

New York (Digital Submissions) – Hours of Operation: 9:30 – 7:30 (EST)

To reach the entire NY Digital Team, please email DL_DigitalLibrary-NY@viacom.com		
Name	Phone	Email
Felice Richards	212-654-6531	Felice.Richards@viacomcbs.com
Rachel Hamperian	212-846-8772	Rachel.Hamperian@viacom.com
Wade Bowen	212-654-6112	Wade.Bowen@viacom.com
Petergay (PG) Donaldson	212-767-8945	Petergay.Donaldson@viacom.com
Cathleen Roque	212-84-63417	CathleenJo-Anne.Roque@viacom.com
Sarah Feld	212-846-5034	Sarah.Feld@viacom.com

New York (345 Hudson St. Location) – Hours of Operation: 9:30 – 7:30 (EST)

Name	Phone	Email
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Stan Mauceri	212-654-7032	Stan.Mauceri@viacom.com