



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

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

VIDEO AND AUDIO SPECIFICATIONS

- **Format:** QuickTime (.MOV) Self-Contained, no external references
- **Timecode:** Drop Frame, when frame rate is 29.97 and Non-Drop Frame for 23.98 and 25
- **Audio Channels:** 4-12 channel PCM audio sampled at 48KHz, 24bit
- **Supported Codecs, Resolutions & Frame Rates:** ProRes 422 (HQ), ProRes 422 & ProRes 422 (LT), 1920x1080, 25, Interlaced Upper Field First
- **Bit rate:** Constant, 122 – 184 mb/s

AUDIO CONFIGURATION

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

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

AUDIO STEMS

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

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

TECHNICAL SPECIFICATION FOR THE DELIVERY OF HD PROGRAMMES TO COMEDY CENTRAL

IN SHOW CAPTIONS/GRAPHICS REQUIREMENTS

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

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

Please note that as per the screen shot below all GFX need to be 16:9 safe. There should be no GFX in the lower 3rd of the screen, as this area is used for regional subtitles. Ideally your captions should be positioned so that they sit above where the regional subtitles would be. Please see the "Coming up" example below.

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

Please note that if you are planning to use additional GFX other than name captions & Locaters this will need to be discussed and approved with your Operations contact, as in some instances a text-less version of the entire show may need to be delivered.



TECHNICAL SPECIFICATION FOR THE DELIVERY OF HD PROGRAMMES TO COMEDY CENTRAL

CLOCK / SLATE SHOULD CONTAIN THE FOLLOWING

- Title of Programme
- Episode Title and Number
- Duration
- Part structure i.e. Part 1 10:00:00-10:10:59:24. Part 2 10:11:00-10:21:29:24. Credits 10:21:30-10:22:00
- Audio Channel Assignment
- Aspect Ratio
- Production tracking ID – to be obtained from the PCIS system. The unique ID will resemble the naming schema 'C5_12345_0001A' example.
- DSID (HD****101INTL)
- GEG (GEG*****)

The Production tracking ID, DSID, and GEG, all follow the production (RX) order.

Please contact GCO AMS for GEG and DSID numbers (GCS_AMS_Contentops@vimn.com)

ORDER OF RECORDING

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

Segment	Timecode	Duration	Video	Channel 1	Channel 2	Channel 3	Channel 4
Bars	00:59:35:00 – 00:59:44:24	10"	100% Colour Bars	1KHz	1KHz	1KHz	1KHz
Black	00:59:45:00 – 00:59:49:24	5"	Black	Silence	Silence	Silence	Silence
Slate	00:59:50:00 – 00:59:54:24	5"	Clock or ident	Silence	Silence	Silence	Silence
Black	00:59:55:00 – 00:59:59:24	5"	Black	Silence	Silence	Silence	Silence
Full Texted Program	01:00:00:00	Programme	Programme	See Audio page	See Audio page	See Audio page	See Audio page
Program Breaks	2 seconds of black, no slate	2"	Black	Silence	Silence	Silence	Silence
Program End	4 seconds of black	4"	Black	Silence	Silence	Silence	Silence

TECHNICAL SPECIFICATION FOR THE DELIVERY OF HD PROGRAMMES TO COMEDY CENTRAL

TEXTLESS ELEMENTS / MASTERS

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 chyron inserted over them

Textless Masters must be 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

FILE LAYOUT SUMMARY – 11 OR MORE TEXTLESS ELEMENTS

Segment	Timecode
Bars	00:59:35:00 – 00:59:44:24
Black	00:59:45:00 – 00:59:49:24
Slate	00:59:50:00 – 00:59:54:24
Black	00:59:55:00 – 00:59:59:24
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 (still as a master however)

- 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 :01 second of black to allow clean transitions

FILE LAYOUT SUMMARY – 10 OR FEWER TEXTLESS ELEMENTS

Segment	Timecode
Bars	00:59:35:00 – 00:59:44:24
Black	00:59:45:00 – 00:59:49:24
Slate including number of textless elements present	00:59:50:00 – 00:59:54:24
Black	00:59:55:00 – 00:59:59:24
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.

TECHNICAL SPECIFICATION FOR THE DELIVERY OF HD PROGRAMMES TO COMEDY CENTRAL

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.

The textless file should include all content that's included in the texted version, including clean bumpers, openers and clean Aston straps. Only 1 INTL textless master is required if an INTL/UK version is being delivered. If two INTL versions are delivered (ie. CLEAN/POST9), then we will need a textless master for each version.

Full textless episodes should only have 1 pair of audio silence channels (2 tracks mono or 1 stereo).

The show must be delivered as it is intended to air i.e. no freezes on breaks, bumpers, openers, closers, end boards etc. unless these are meant to go to air.

DURATIONS & PARTS

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

<p>30-minute programme slot</p>	<p><u>2 parts, total duration 22 mins +/- 30 sec</u></p> <p><i>Suggested part durations 11/11</i></p> <p>First part must be at least 6 mins</p>	<p>1-hour programme slot</p>	<p><u>4 parts, total duration 45 mins +/- 30 sec</u></p> <p><i>Suggested part durations: 14/8/11/11</i></p> <p><i>(please note: longer part 1)</i></p> <p>min over/under run allowed for each part: min 8 mins/max 14 mins</p> <p>Parts 1 & 2 must not total more than 22 minutes</p>
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TRANSITIONS AND TIMECODES

In order to allow for flexible use of the same video for diverse publication (for example DTO deliveries in which no breaks exists), we need the ability to drop the "Coming Up" and "Next On" parts, while still end up with a seamless file. It is important that the transitions between the main parts and the "Coming-Up"/" Next On" allow this cut.

Eg. linear broadcast: show part 1 – coming up – show part 2 / DTO: show part 1 – show part 2.

Timecodes for these transitions to be delivered to GCS_AMS_Contentops@vimn.com with every delivery master.

Please use the 'segmentation template' word document for this.

TECHNICAL SPECIFICATION FOR THE DELIVERY OF HD PROGRAMMES TO COMEDY CENTRAL

CREDITS AND ENDBOARD

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

This template will enable you to “crunch” the End Credits from screen left to roughly 50% of the screen. The space created will be utilized to promote other programmes and services by means of picture-in-picture visuals and/or re-writable text menus.

Therefore, it is recommended, that if you are teasing or promoting footage from the next episode, this **must** occur before the start of the End Credits.

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

End board example:



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

MASTER DELIVERY DEADLINE

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

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

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

FILE NAMING CONVENTION

For programmes, please adhere to the following file naming convention:

'Seriesname_Seriesnumber_RXnumber_episodename | host/talent/episodetitle.mov'

Example:

'TheComedyStore_S13_RX1_RobBecket.mxf'

'RussellHowardAndMum_S2_RX1_GoingUndergroundInTokyo.mxf'

TECHNICAL SPECIFICATION FOR THE DELIVERY OF HD PROGRAMMES TO COMEDY CENTRAL

REDELIVERIES

In case of a re-delivery for a file, please advise with **Global Content Operations** if a new cart number is required for the episode.

If the same cart number can be used, please add a Version indication at the end of the filename to clarify the re-delivered episode:

'TheComedyStore_S13_RX1_RobBecket_V2.mxf'



Re-Delivery Request
CC UK.docx

BROADCAST STANDARDS

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

MUSIC CUE SUBMISSIONS

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

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

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

TECHNICAL SPECIFICATION FOR THE DELIVERY OF HD PROGRAMMES TO COMEDY CENTRAL

CONTENT DELIVERY

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

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

Item	Detail	Timeline	Deliver to
TX Master (Apple ProRes file)	To be found on page 1	Deliver on agreed date and time.	https://ams-mediaops.mediashuttle.com Emailing GCS_AMS_Contentops@vimn.com, IMCAMSIngest@vimn.com & ProductionManagement@vimn.com
Clean & BITC viewing copy	Clean & BITC – Quicktime via internet, live for 4 weeks, downloadable and no larger than 1gb	Deliver before or at the same time as the TX master	Commissioning Editor & https://gcs-amsterdam.mediashuttle.com/ Emailing GCS_AMS_Contentops@vimn.com, ComedyCentralOperations@viacom.com & ProductionManagement@vimn.com
Broadcast Transcript	The transcript should be 100% verbatim i.e. all words, utterances, hesitations etc. should be recorded. Broadcast transcript instructions and template to be provided by GCS team.	Deliver at the same time as the TX master	https://gcs-amsterdam.mediashuttle.com/ Emailing GCS_AMS_Contentops@vimn.com
GFX Kit of parts	To be found on page 8	Deliver at the same time as the TX master	https://gcs-amsterdam.mediashuttle.com/ Emailing GCS_AMS_Contentops@vimn.com
Harding or equivalent PSE technical report	We require a pass report from a Harding or equivalent PSE testing device which complies with the latest ITU recommendation.	Delivered alongside the TX Master	https://gcs-amsterdam.mediashuttle.com/ Emailing GCS_AMS_Contentops@vimn.com
Commissions checklist	A signed off checklist to ensure all common issues are covered, avoiding redeliveries (per eps)	Delivered alongside the 1st episode	https://gcs-amsterdam.mediashuttle.com/ Emailing GCS_AMS_Contentops@vimn.com
Audio stems	To be found on page 1	Deliver at the same time as the TX master	https://gcs-amsterdam.mediashuttle.com/ Emailing GCS_AMS_Contentops@vimn.com

TECHNICAL SPECIFICATION FOR THE DELIVERY OF HD PROGRAMMES TO COMEDY CENTRAL

VIEWING COPIES

Item	Detail	Timeline	Deliver to
Clean viewing copy	Clean – Quicktime via internet, live for 4 weeks, downloadable and no larger than 1gb (preferably via MediaSilo).	Deliver at the same time as the TX master	Compliance (ComedyCentralOperations@viacom.com) for online sign-off purposes Commissioning Editor
BITC viewing copy	BITC – Quicktime via internet, live for 4 weeks, downloadable and no larger than 1gb (preferably via MediaSilo).	Deliver at the same time as the TX master	Commissioning Editor Compliance (ComedyCentralOperations@viacom.com) for online sign-off purposes & MMLUK&INTL@vimn.com

MEDIA SHUTTLE FOLDERS

Checklist: a signed off checklist to avoid redeliveries (per eps)

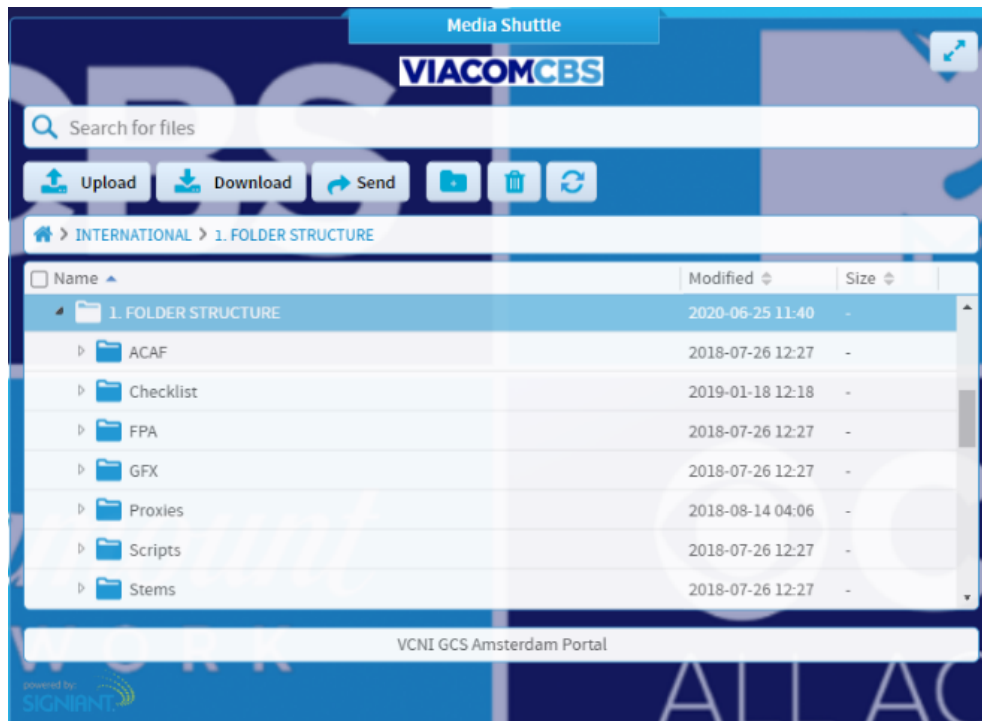
FPA: for the FPA reports per episode

GFX: for the GFX kit of parts

Proxies: for the proxy files (and viewing copies) per episode

Scripts: for the .docx script files (per the scripting instructions)

Stems: for the .zip files of episodic audio stems packages



TECHNICAL SPECIFICATION FOR THE DELIVERY OF HD PROGRAMMES TO COMEDY CENTRAL

PAPERWORK DOCUMENTATION AND DELIVERABLES

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

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

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

Item	Detail	Timeline	Deliver to
Episodic Information document	Episode number, titles and synopsis	Delivered the same day as TX Master	GCS_AMS_Contentops@vimn.com PostProductionpaperwork@channel5.com
Post-production paperwork	All post-production paperwork to be submitted onto the PCIS system, which can be accessed by following the URL: https://programmemanagement.channel5.com	Delivered within one month of TX Master	To complete your delivery paperwork, register your production on https://programmemanagement.channel5.com Email queries to PostProductionpaperwork@channel5.com
Broadcast Transcript	The transcript should be 100% verbatim i.e. all words, utterances, hesitations etc. should be recorded. Broadcast transcript instructions and template to be provided by GCS team.	Deliver at the same time as the TX master	GCS_AMS_Contentops@vimn.com
Harding or equivalent PSE technical report	We require a pass report from Harding or equivalent PSE testing device which complies with the latest ITU recommendation.	Delivered alongside the TX Master	Via MediaShuttle with TX Master – details in CONTENT DELIVERY .
Episodic and generic images	We require show and episodic images	Delivered alongside the 1st episode	Brooke.Bailey@vimnmix.com Guido.Gardini@vimnmix.com Emily.Holmes@vimn.com
Project Diamond	We require production companies commissioned by us to complete all information requests for the Creative Diversity Networks Diamond system. User Guides can be located within the Silvermouse portal. The Silvermouse diversity forms are set up soon after the production is commissioned by the programme management team and can be found under correlating programme clock numbers.	Two weeks after programme delivery	The Silvermouse portal. To access the Silvermouse system use the following link below: www.silvermouse.com Production teams must create their own personal login details. For further information on completing Diamond information requests, please contact PostProductionpaperwork@channel5.com

TECHNICAL SPECIFICATION FOR THE DELIVERY OF HD PROGRAMMES TO COMEDY CENTRAL

Albert	<p>We require production companies commissioned by us to complete a predicted and final carbon footprint using the Albert Carbon Calculator.</p> <p>User Guides can be located on the Albert website: https://wearealbert.org/production-handbook/</p> <p>Programmes are set up by the production company when commissioned. The predicted and completed footprint need to be appraised by an Albert reviewer nominated by the production, which will then be reviewed by an external auditor</p>	<p>Predicted: Pre-production (prior to filming)</p> <p>Final Footprint: Two weeks after programme delivery</p>	<p>Footprints are delivered to Albert. To access the Carbon Calculator use the following link below: https://calc.wearealbert.org/uk/</p> <p>Production teams can create individual logins using an existing Albert admin account. To set up a new account, or to find out if your production company is already signed up, contact albert@bafta.org</p> <p>For further information on Albert, please contact PostProductionpaperwork@channel5.com Guido.Gardini@vimnmix.com Emily.Holmes@vimn.com</p>
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EPG INFORMATION

The EPG (Electronic Programme Guide) is an important tool to help viewers find our programmes, and a compelling synopsis encourages viewers to watch. Please provide a synopsis (show / season / episode, see above) for the EPG which has a maximum of **250 characters (space included)**. If the title of the programme is more than 34 characters, the number of characters in the synopsis will need to be reduced accordingly.

The EPG synopsis should be editorially sound, with no sexual references or bad language - it should be suitable for all ages to read. Where an episode is the last in a series, please make this clear within the synopsis. Numbers should be avoided, e.g. "2 days left in the house" should instead be written as "Two days left in the house". Punctuation should not be abbreviated (e.g. replacing 'and' with '&'). Capital letters may only be used in the normal way, and not for emphasis, e.g. "It's the final episode" must not be written as "It's the FINAL episode".

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

TECHNICAL SPECIFICATION FOR THE DELIVERY OF HD PROGRAMMES TO COMEDY CENTRAL

GFX & KIT OF PARTS

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

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

CONTACTS

Any questions or issues relating to this Delivery Specification should be addressed in the first instance to the contacts below:

Technical and Content Delivery:

Global Content Operations AMS: GCS_AMS_Contentops@vimn.com

Head of Brands Operations: Dave.Ritchie@comedycentral.co.uk