Kids & Family

Post-Production Guidelines
Episode Delivery Procedures
2023
V3

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2.1 INTRODUCTION

This document provides guidelines for internal and external productions to deliver episodic content digitally to Paramount. 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.*

Paramount 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 delivery specifications and expectations
- Roughly 1 week prior to Production
    - The official Post Production Kickoff call will include discussions of show format, delivery specifications, and introductions to various Paramount 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
- NPPO sets up post-production kickoff call
    - NPPO/Paramount 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 MediaSilo 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
- First episode and supplemental files deliver, receive Paramount 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 Paramount Network Operations Center (NOC) and is prepared for air
- Before season wrap, production delivers source materials to Paramount 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: https://bit.ly/NPPOGuidelines

2.2 DELIVERY DEADLINES
- Linear Episodes: 4 weeks prior to premiere
- Paramount+ Episodes: 5 weeks prior to premiere
- Paramount+ Episodes launching globally on the same day: 12 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   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 Paramount.

Only .mov wrappers will be accepted. Paramount does not accept delivery of .mxf files.

Do not upconvert masters before delivery. We only accept files in their native format and frame rate.

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 Paramount is currently unable to convert HDR to SDR, and an automatic conversion would affect the creative look of a program.

Frame Rate
- **Required shooting frame rate is 23.976 fps.** Alternative frame rates may be approved on an individual basis.

Raster Size for Delivery
- 3840x2160 (UHD)
- 1920x1080 (HD)

Aspect Ratio
- 1.78:1 (16:9)

Recording Formats
- HD SDR – Use proper codec settings - Minimum 10bit 4:2:2
- UHD SDR – Use approved camera and proper codec settings – Minimum 10bit 4:2:2
- UHD HDR – Use approved camera and proper codec settings – Minimum 16bit 4:4:4:4

Audio Recording Formats
- Uncompressed (i.e. PCM, WAV, AIFF)
- Minimum 24bit @ 48KHz
(Note: Audio edit master delivery format is PCM 24bit @ 48KHz)

Color Space for Delivery
- For SDR material – REC 709
- For HDR material – REC 2020

2.3.1 Approved UHD Cameras

- All UHD projects must use one of the below approved cameras
  - For all Scripted UHD projects, cameras must have true 4K sensors (native 4096x2160 pixel resolution or greater).

* - These cameras are to be utilized for unscripted content only.
** - These cameras are to be utilized for scripted content only

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 35	4.6K: 4608 x 3164	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 / XOCN XT
Sony Venice 2	8.6K: 8640x5760	X-OCN/ SONY RAW/ ProRes 4444 XQ
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 FX3*	3.8K: 3840 x 2160	XAVC-I (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)
Sony FX9**	4K: 4096 x 2160	XAVC (4k)
Sony FR7	4K: 4096 x 2160	XAVC-I (4k)
Sony 5500	4K: 3840 x 2160	XAVC QFHD
Canon C300 Mark II	4K: 4096 x 2160	Canon RAW / XF-AVC (4K)
Canon C300 Mark III**	4K: 4096 x 2160	Cinema RAW Light / XF-AVC (4K)
Canon C500**	4K: 4096 x 2160	Canon RAW
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)
Canon EOS C70**	4K: 4096 x 2160	XF-AVC (4K)
Panasonic S1H**	4K: 4096 x 2160	AVC-Intra4K
Panasonic BGH1**	4K: 4096 x 2160	AVC-Intra4K
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)
Panavision DXL2**	8k: 8192 x 4320	REDCODE RAW (Up to 8:1)
RED Dragon-X**	6K: 6144 x 3160	REDCODE RAW (Up to 8:1)
RED DSMC3 V-Raptor 8K W**	8K: 8192 x 4320	REDCODE RAW (Up to 8:1)
RED DSMC2 Epic w/ Gemini 5K S35**	5K: 5120 x 3000	REDCODE RAW (up to 8:1)
RED DSMC2 Gemini 5K S35**	5K: 5120 x 2700	REDCODE RAW (Up to 8:1)
RED DSMC2 Monstro 8K W**	8K: 8192 x 4320	REDCODE RAW (Up to 8:1)
RED DSMC2 Weapon Helium 8K S35**	8K: 8192 x 4320	REDCODE RAW (Up to 8:1)
RED Epic Dragon**	6K: 6144 x 3160	REDCODE RAW (up to 6:1)
RED Epic w/ Helium**	8K: 8192 x 4320	REDCODE RAW (up to 8:1)
RED Komodo 6K S35**	6K: 6144 x 3240	REDCODE RAW (HQ or MQ)
RED Ranger**	5K: 5120 x 3000	REDCODE RAW (up to 8:1)
RED Ranger Gemini**	5K: 5120 x 3000	REDCODE RAW (up to 8:1)
RED Ranger Helium**	8K: 8192 x 4320	REDCODE RAW (up to 8:1)
RED Ranger Monstro**	8K: 8192 x 4320	REDCODE RAW (up to 8:1)
RED Raven**	4.5K: 4608 x 2160	REDCODE RAW (up to 6:1)
RED Scarlet w/ Dragon**	5K: 5120 x 2700	REDCODE RAW (up to 6:1)
RED Weapon Dragon**	6K: 6144 x 3160	REDCODE RAW (up to 6:1)
RED Weapon Dragon**	8K: 8192 x 4320	REDCODE RAW (up to 6:1)
RED Weapon Monstro**	8K: 8192 x 4320	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
Phantom Flex4K**	4K: 4096 x 2034	Cine RAW / ProRes

2.4   FILE SPECIFICATIONS – ALL FORMATS

All content delivered to Paramount 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.
- 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 and dropouts.

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.
- 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 Paramount 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.

2.4.1 SDR Specifications – UHD & HD – 23.98 fps

Video Standard
- HD Video content must be delivered at 23.98 frames per second (fps).
- Resolution: 3840x2160 (UHD) / 1920x1080 (HD)
- Aspect Ratio: 16x9
- Scan Type: Progressive
- Video Range: Head Range
- 10-bit 4:2:2 component digital video in accordance with ITU-R BT.709 part 2 standard.
  - For SDR Projects, up to 12-bit 4:4:4 component digital video is acceptable
- Acceptable .mov file codecs:
  - ProRes4444
  - ProRes422(HQ)
  - HD project only: DNxHD175x or DNxHD HQX
- All episode content must be free of video and audio dropouts and flash frames
- 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: Paramount 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.

2.4.2 HD Specification – 29.97 fps (If 29.97 fps is approved for SDR delivery)

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
- Video Range: Head Range
- 10-bit 4:2:2 component digital video in accordance with ITU-R BT.709 part 2 standard.
- Acceptable .mov file codecs:
  - ProRes4444
  - ProRes422(HQ)
  - DNxHD220x or DNxHD HQX
  - Live/near live programs only: DNxHD145 or DNxHD SQ
- All episode content must be free of video and audio dropouts and flash frames
- 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: Paramount 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.

2.4.3   HD Specification – 25 fps (If 25.00 fps is approved for SDR delivery)

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
- Video Range: Head Range
- 10-bit 4:2:2 component digital video in accordance with ITU BT.709.
- Acceptable .mov file codecs:
    - ProRes422(HQ)
    - DNxHD185x or DNxHD HQX
- All episode content must be free of video and audio dropouts and flash frames
- 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: Paramount 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.

2.4.4   HDR Specification – UHD – 23.98 fps

Video Standard
- Video content must be delivered at 23.98 frames per second (fps).
- Resolution: 3840x2160
- Aspect Ratio: 16x9
- Scan Type: Progressive
- Bit Depth: HDR10 – 10-bit minimum; Dolby Vision – 12-bit
- Required .mov file codec: ProRes4444(XQ)
- Chroma Sampling: 4:4:4 RGB
- Video Range: Full Range
- All episode content must be free of video and audio dropouts and flash frames
- 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: Paramount 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 and HDR10 accepted, depending upon premiering platform requirements.
    - A separate XML file is required to deliver alongside any Dolby Vision HDR Masters and must include all of the following information. Please see page **43** for naming convention.
- Paramount 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

2.4.5 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 (+/- 2) 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

2.5 REQUIRED AUDIO LAYOUT

Audio Setting – 5.1 Surround	Audio Setting – Stereo 4 Channel
Channel 1: Stereo Left Channel 2: Stereo Right Channel 3: Stereo Music & Effects Left Channel 4: Stereo Music & Effects Right Channel 5: Full Mix Left Front Channel 6: Full Mix Right Front Channel 7: Full Mix Center Channel 8: Full Mix Low Frequency / Effects (LFE) Channel 9: Full Mix Left Rear Channel 10: Full Mix Right Rear Channel 11: Music & Effects Left Front Channel 12: Music & Effects Right Front Channel 13: Music & Effects Center Channel 14: Music & Effects LFE Channel 15: Music & Effects Left Rear Channel 16: Music & Effects Right Rear	Channel 1: Stereo Left Channel 2: Stereo Right Channel 3: Music & Effects Left Channel 4: Music & Effects Right

If delivering 5.1 Surround audio:
- the Stereo Full Mix to be a proper down mix of the 5.1 Surround:
  - LT/RT - default: Downmixes from 5.1 to Stereo using the coefficients:
  - LT = L + (–3 dB × C) + (–3 dB × Ls)
  - RT = R + (–3 dB × C) + (–3 dB × Rs)
- 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.

2.6 MUSIC & EFFECTS REQUIREMENTS

- An acceptable music and effects (M&E) track is comprised of all music beds, ambient sounds, Foley work, and sound effects as well as laughter and applause where applicable – minus any dialogue.
- All scripted series/episodes must deliver with 5.1 audio and have fully filled Foley M&E.
  - If an episode is QC'd and found to be missing Foley, that episode will have to be revised & redelivered in its entirety.
- The M&E should mirror that of the original production's full mix – minus dialogue.
- A proper M&E track necessitates filling all sounds prior to being delivered. This process includes spotting the master to determine where effects are necessary prior to entering a Foley session to recreate sounds that are required to produce a full mix for foreign languages.
- The Foley session should then enhance the effects that the producers selected as part of the original production, mixed with the music to the correct audio levels of the originals, and placed appropriate tracks of the delivery master file.
  - E.g. all door slams, shifting chairs, glass shattering, car engines, telephones etc.
  - E.g. explosion in a chemistry lab, laughter and applause.
- 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
- If there is consecutive singing done by certain characters, this dialogue track should be delivered as optional audio stems on the Pro Tools for the option to keep the characters' vocals for that song. This should be approved by the Post Supervisor prior to proceeding.
  - E.g. Maddie from *Nashville* singing 'In Love' in an episode.
- All English language words and 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

2.6.1 Audio Stems Example Guide

Please see the below guide outlining where certain audio should be placed on the audio stems. See page for more information on audio stems.

Audio Type	Audio Stem
Naturally occurring sounds (coughs, grunts, screams, whistling, etc.) made by an identifiable actor	Dialogue Stems
Naturally occurring sounds (coughs, grunts, screams, whistling, etc.) not made by an identifiable actor	SFX and M&E Stems
Laughs (part of character dialogue)	Dialogue Stems
Laughs (part of background)	SFX and M&E Stems
Profanity Bleeps	Censored Dialogue Stems
Background airport announcements, television/radio broadcasts, etc.	Walla w/ English
Discernible crowd noises/background chatter/offscreen whispers	Walla w/ English
Indiscernible crowd noises/background chatter/offscreen whispers	SFX and M&E Stems
Foreign dialogue	Dialogue Stems
Licensed clips	SOT/Film Clips Stem
Vocals from original music made for the program/licensed music sung onscreen by the original artist with no dubbing restrictions	Music Vocals ISO

2.7 SUBMISSION MASTER FILE LAYOUT

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

The required layout is described below
- 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)
- Censorship (Censored, Uncensored, No Censorship Required)
- 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, Semi-Texted, or Textless
- Audio Channel configuration
  - Please note stereo or surround configuration for each channel
- Length of each segment in Native Frame Rate (including segment DSID)

Blank and Example Slates can be found on the NPPO website (https://bit.ly/NPPOSupportingDocs)

- 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
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

2.7.1 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 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

2.8   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 should always be authored at 29.97 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
    - .SCC files should always be authored at 29.97
- 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.
- Captioning must mirror the audio content and show timings exactly.
- Caption files must span all segments on a delivered file, including the Full Screen Credits segment.

All Caption Files must be delivered as separate files (not embedded) and named as follows:
- DSID_ShowTitle_Captions_Date
  - For example, The Loud House Episode 402 Caption File
    - HDLDH402A_LoudHouse_PrimaryMaster_Captions_101921.scc

Audio Description (also known as Descriptive Video Service/DVS) files are required to deliver with all versions of episode deliveries.
- Caption vendors that also provide final Audio Description files are noted below.
  - Additional details can be found on page **40.**

2.8.1   Required Closed Caption Vendors
Use one of the following vendors to create your final caption files, all of which have Paramount preferred rates:

3Play Media (Formerly Captionmax)
Main Contacts:
Sandy Robeck srobeck@3playmedia.com
Jodynne Wood jodynne@3playmedia.com
RealtimeServices@captionmax.com
Scheduling@captionmax.com
  - 3Play is also an approved vendor for Audio Description Files

BTI Studios
Main Contacts:
Aprille Dahl-Olsen <Aprille.Dahl-Olsen@iyunomg.com>

CMG (Caption Media Group)
Main Contacts:
Eric Whitt <Businessdevelopment@cmgusa.net>
Dario Fuenmayor <OP1@cmgusa.net>
Jennifer Saume <JSaume@cmgusa.net>
  - CMG is also an approved vendor for Audio Description Files

IDC Digital
Main Contacts:
Mort Roghanchi <Mroghanchi@idcdigital.com>
Robyn Albohn <Robyn.Albohn@idcdigital.com>
  - IDC is also an approved vendor for Audio Description Files

LADB
Main Contacts:
Elissa Sarna <Elissa.Sarna@ladb.com>
Stephanie Gray <Stephanie.Gray@ladb.com>
- o LADB is also an approved vendor for Audio Description Files

Yangaroo / DMS (Digital Media Services)
Main Contacts:
Trevor Boelter: <Trevor.Boelter@yangaroo.com>
<clientservices@yangaroo.com>

2.8.2 Subtitle Files

If content was originally produced in PAL / 25fps format or in a language other than English, an EBU .STL subtitle file delivery for all available languages is also required.
- o **23.98 / 29.97 Native Shows:** STL EBU 30 fps
  - ● Paramount cannot accept disk codes of 23.98 or 29.97
- o **25 Native Shows:** STL EBU 25 fps

General Subtitle File Specifications	Required Value
Text Spec	Font, Effects, Edging, Italics N/A if Closed
Font	Arial Narrow Build
Font Size	Depends on system used, applied on playout
Effects	N/A
Edging	2 pixel black edging on white font
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

2.8.3 Domestic Caption & Subtitle File Specifications

Please ensure the following specifications are provided to your closed caption vendor.

TIMED TEXT STYLE	Pop-On / White text over black background / Mixed Case / Center Justified Two lines maximum per event when possible. An event is defined as every new occurrence of pop-on text
CHARACTER LIMITATION	Closed Captions: 32 characters per line / Subtitles: 42 characters per line Spaces and punctuation are included in the character count.
ADULT READING SPEED	200 words per minute/17 characters per second Up to 30 characters per second acceptable for unscripted, rapid-fire dialogue Reading speed can be adjusted to accommodate character and line limitations.
MINIMUM & MAXIMUM DURATION	Minimum: 20 Frames per event Maximum: 5 Seconds per event
TIMED TEXT PLACEMENT	Captions and subtitles should move to the top of the screen if there is text present in lower thirds (e.g., identifiers, locaters, on-screen text/graphics, or forced narratives), only for the duration of the lower thirds text. Crucial information or action should not be blocked. Subtitle text must be placed in active picture. Descenders (y, j, g, q, p) should remain four pixels above the Letterbox matte line to avoid nearing, touching or crossing the matte line.
CAPTIONS STANDARD	Closed captioned files must adhere to <u>both</u> CEA-608 and CEA-708.

MUSIC LYRICS	<u>Music lyrics</u> and <u>lyrics sang</u> by characters must be captioned and italicized throughout program and through end credits, unless the lyrics interfere with dialogue. Be sensitive to over-captioning music lyrics in-between dialogue as it may distract from the prominent dialogue and/or tone of the scene.
	  Lyrics should never end with a period. Quotation marks and exclamation points may be used as the songwriter intended.
	One musical eighth note (♪) should be placed at the beginning and end of each lyric line.
	Use an uppercase letter at the beginning of each line of lyric:
	  ♪*Ground Control to Major Tom*♪
	  ♪*You've really made the grade*♪
	If a lyric line needs to be split due to character limitations, the line of lyrics must be two lines with a musical note beginning and ending the event. The second line will not receive capitalization.
	  ♪*Take your protein pills*
	  and put your helmet on♪
	Use ellipses when a song continues in background but is no longer captioned to give precedence to dialogue:
	  ♪*Commencing countdown,*
	  engines on…♪

SOUND EFFECTS	Do not caption every <u>on-screen</u> sound effect. Only caption plot relevant audio/visual cues that happen on-screen for dramatic effect:
	  [tea kettle bubbling]; [labored breathing]; [choking, gasping]
	Any <u>off-screen</u> sound effect relevant to plot should be captioned:
	  [indistinct whispering]; [birds caw]
	If a major plot-relevant sound effect occurs <u>off-screen</u> during a song lyric, the effect must be transcribed. Lyric interruption should be shown with ellipses.
	  ♪*Check ignition…[loud boom]…*
	  and may God's love be with you♪

DIEGETIC SOUND	When source-motivated music is playing in a scene, the music style and source should be identified as a sound effect with lyrics/musical notes included where applicable:
	  [smooth R&B plays on TV]
	  ♪*Let's get in on, sugar*♪

NON-DIEGETIC SOUND	When non source-motivated music is playing, the music cue should be identified like music lyrics and bookended with musical notes in the following instances:
	  • In a scene that begins or ends <u>without</u> dialogue
	  • In a scene prior to the start of dialogue

	- Intentionally interrupting a scene
	- Intentionally playing during an interlude between dialogue
	- When the music cue's tone/tempo changes
	   ♪disorienting suspenseful music♪
	   ♪upbeat pop music plays♪

SCORE/ INSTRUMENTAL MUSIC	For score or music that doesn't contain lyrics, add a three musical note event (♪♪♪) as diegetic or non-diegetic music plays uninterrupted through a scene.

ITALICS	Italics should be used (when possible) for narration, voiceovers, and characters not physically present in the scene. [Note: Some devices can't display italics and show italics "styling tags"]
	   Examples of when italics **should be** used:
	- Phone conversations
	- Voice(s) in someone's head
	- Character(s) singing lyrics
	- Music lyrics
	- Electronic media audio (e.g., TV, radio)
	- Names/titles of literary works, films, TV shows, magazines, newspapers, etc.
	- When transcribing foreign dialogue (unless the foreign dialogue is frequently used in English dialect (e.g., bon appétit, rendezvous, ciao)
	- When noting a non-English dialogue is being spoken but not intended to be understood (e.g., speaking Russian)
	   Examples of when italics should **not** be used:
	- Someone talking in another room or outside the door
	- Sound effects
	Italics can sparingly be used to express emphasis on a word when punctuation cannot convey the emphasis:
	   You *must* acquit.

BRACKETS	Brackets are used to denote character dialogue or pertinent sound effects that are off-screen or cannot be visually identified. On-screen sound effects should only be captioned in plot-relevant circumstances. Examples of when brackets **should be** used: - Futuristic ball is making a humming noise, signifying it will explode = [humming] - A close-up of a hand gently knocking on a door = [soft knocking] - Door closes in another room signifying someone has left = [back door closes] - Workshop where sewing machines add tension = [sewing machines whirring] - To add emphasis to a character's line delivery = [deep voice] Don't tell anybody. - Audible whispered dialogue = [whispers] This is a secret. - Inaudible whispered dialogue = [indistinct whispering] - If someone mouths words without saying or whispering them = [silently mouths words] Use lower case letters for bracketed sound effects / improper nouns - e.g. [whirring]; [woman]. Use mixed case letters for proper nouns / names - e.g. [White House Press Secretary]; [Brando].
PARAPHRASING	Paraphrasing is only allowed during rapid-fire dialogue, but is acceptable in pre-2011 content.

MULTIPLE SPEAKERS/ SOUND EFFECTS	When more than one speaker is on screen, captions should identify who is speaking if not otherwise clear.
	For offline captions: Captions should be stacked (new line for each change of speaker), denoted by a hyphen:
	   -Hello, how are you?
	   -Hi! Great, thank you!
	For offline captions, also use new line with a hyphen to denote layered sound effects:
	   -[bird caws] placed on line 1
	   -[baby cries] placed on line 2
	For real-time captions: Captions do not need to be stacked, and speakers should be identified with a sideways forward facing double chevron (>>). Identifying speakers by name is not necessary unless otherwise unclear, but is preferable:

	>> James: HOW WAS YOUR WEEKEND? >> Reggie: FANTASTIC! >> James: MINE TOO >> Reporter: PRESIDENT BIDEN, WHAT IS YOUR REACTION? >> Biden: WE CAN ALL BE VERY PROUD OF THIS BIPARTISAN AGREEMENT.
OFF-SCREEN SPEAKERS/SOUND EFFECTS	When a speaker is not on the screen, identification of that individual in the caption text should be provided if viewers not using captions are able, from the program's audio content, to discern the speaker's identity.
QUOTING	When quoting, use one quotation mark at the front of the quote and one at the end of the quote. Do not use a front quotation mark at every event. Periods and commas precede closing quotation marks. Question marks and exclamation points follow end quotation marks unless they are part of a quoted text: 　　Was it Homer who said, "Just see how mortal men always put the blame on us gods!"? Quotation marks should be used for episode names of television series and song titles: 　　"All My Loving" Quotations within quotations should use single quotes: 　　She said to me, "'All My Loving' was played by The Beatles on *The Ed Sullivan Show* in 1964."
PUNCTUATION	Ellipses can be punctuated with a period or question/exclamation point when appropriate. Trailing off or mid-sentence pick-up dialogue is noted with an ellipsis: 　　Hello…are you there…? Dialogue interruptions should be noted with two hyphens: 　　I didn't mean to— 　　Yes! You did!
METRICS	Subtitles should never convert measurements from their original/native metric.
NUMBERS	Numbers from 1-10 should always be spelled out: 　　I have three children. Any number greater than 10 should not be spelled out unless when beginning a sentence or when telling time with "o'clock.": 　　Twelve years ago, I had a child. / It's twelve o'clock in the morning. Percentages should not be spelled out: 　　They need 4% more to meet their goal. / I scored 100% on my math test.
CURRENCY	Currency should always be represented with the proper currency symbol followed by the amount. 　　$1 million dollars Subtitles should never convert money amounts from its original/native currency.
TIMES OF DAY	Use lowercase a.m. (ante meridiem) and p.m. (post meridiem) when mentioned in dialogue. 　　Use numerals when exact times are stated (e.g., "Our meeting is at 9:30 a.m."). Spell out words/phrases that do not include actual numbers: midnight, noon, quarter of, etc. 　　When "o'clock" is mentioned in dialogue, always spell out the number Dates are to be captioned with the month written and numbers for the day and year: 　　December 15, 2018 Military time should be captioned as "0100 hours".
SONG LYRICS	Never translate song lyrics into another language.
REAL-TIME CAPTIONS	The accuracy rate for live captions should be at least 98.6%.
CREDITS	Do not include Company or Captioner Credits

2.8.4   Caption Proxy Specifications

- Acceptable containers are .mov or .mp4.
- 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.
- 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.
- Paramount requires captions to be returned the day before delivery.

Proxy files sent to the caption vendor also require locked Stereo LT on Ch.1 & Stereo RT on Ch.2 that matches the exact length and segment formatting of your final delivery files for creation of Audio Description files.

3   SHOW FORMAT REQUIREMENTS

3.1   KIDVID COMPLIANCE

Standards Guidelines

Below is an overview of the guidelines that the Nickelodeon Group Standards and Practices (S&P) and Production teams apply when evaluating both acquired and original shows. S&P partners with Production to interpret these guidelines, which continually evolve and are contextual. Production shares the responsibility to ensure the programming is appropriate for the intended audience and must be mindful to sensitive issues including, but not limited to:

- Language
- Safety and Violence
- Health and Wellness
- Mature Themes
- Commercialization

General
- Programs should take into account the intellectual and emotional maturity of the intended audience.
- Programs may not present negative stereotypes with respect to age, race, religion, ethnicity, sexual orientation, etc.
- United States federal law prohibits the transmission of the Emergency Alert System (EAS) and Wireless Emergency Alert (WEA) tones and simulations of those tones or sound-alike tones (i.e., the tones used in announcements regarding severe weather or other emergencies). You may not deliver a program that includes EAS or WEA tones, tones that simulate EAS or WEA tones, or tones that are substantially similar to EAS or WEA tones. When in question, elevate to your Executive in Charge or NPPO contact.

Language
- Programs may not present derogatory or offensive language which includes implied profanity.
- Song lyrics must be appropriate and acceptable for the intended audience.
- Programs may not derive entertainment value from negative attitudes or gratuitous material.

Safety and Violence
- Programs may not present excessive or gratuitous violence.
- Programs may not present character in unsafe, unhealthy or dangerous acts/environments.
- Programs should encourage precautionary behavior and depict character wearing appropriate safety gear (e.g. seatbelts in vehicles, helmets on bikes, helmets and protective gear on skateboards, etc.).
- Programs may not present glamorization of harmful or illegal behaviors.
- Programs should discourage bullying of all kinds including physical, cyber, psychological and emotional.

Health and Wellness
- Programs should encourage a balanced and healthy lifestyle.
- Programs should not promote realistic and/or excessive consumption.

Mature Themes
- Depictions of romantic and/or physical relationships should be suitable for the age and emotional maturity of the target audience.
- Characters' wardrobes should be age-appropriate and not risqué.
- Serious issues must be treated with sensitivity (e.g. illness, adoption, death, divorce, etc.).

Commercialization

These apply to child-directed programs covered by the CTA as KidVid:
- Programs may not use hosts or characters to promote services and/or products.
- Programs and sets may not have identification of commercial products (e.g. clothing, toys, food, electronics, etc.)
- Programs must be clearly distinguishable from advertising.
- Nickelodeon my not accept any form of consideration for use of a service and/or product in a program

Commercial Identification

Particular care must be taken to ensure that identification of commercial products is not legible. This includes brand name products and signage for interior and exterior shots. Audio references to products must be generic and all visual brand names must be masked or covered. Every attempt should be made to choose locations where product and/or commercial signage is not distinct in any background shot. On occasion, an athlete or celebrity may wear branded clothing if he/she has a contractual obligation to do so. Any visual or audio commercial identification (products and/or signage) must be cleared by S&P, Sales and Partner Marketing in advance.

Production Arrangements

It is common in programs of all types to enter into arrangements or deals for products and/or services. These arrangements should involve a sufficiently valuable contribution and have a relationship to the production. It is the network's preference if these products and/or services   appear as identification in the end credits. Network Programming must clear all arrangements in advance.

In addition, arrangements for commercial locations where we shoot must be approved by Network Programming in advance (e.g. supermarkets, restaurants, hotels, resorts, zoos, amusement parks, etc.).

All proposed arrangements related to any Network productions with an outside production company must be disclosed to the Executive in Charge of Production. This person is responsible to review these arrangements with Network Programming.

Websites – Nickelodeon Networks

Child targeted websites and digital ads must adhere to the Children's Online Privacy Protection Act (COPPA).
Websites should not knowingly link out to sites containing mature material.
As part of the Children's Television Act, the FCC's "two-click rule" requires that any URL included   during children's programming time (body of the show, production credits, on-air promos) meet the following criteria:
- The site must contain substantive program-related content.
- The purpose of the site cannot be primarily commercial.
- All ads must be clearly labeled and separated from program content.
- The first two pages of the site must be completely ad-free. Ads must be at least "two clicks" away from the initial page mentioned on-air. (Click one is the bumper, click two is the ad-supported landing page.)

Social Media
- YouTube channels that contain child-facing content (including Nick YouTube and Nick Jr. YouTube channels) are subject to CARU guidelines and require ad-marking.
- Facebook, Twitter, Instagram and Snapchat are intended for users 13+. We do not promote or send kids to engage or participate in conversations or marketing campaigns.
- Creative may not contain social media links
- Hashtags are permitted as long as they do not drive to a social feed.

Apps
- Apps follow guidelines for digital websites and must be COPPA and CARU compliant.
- All calls to download, whether free or for purchase, must be ad-marked because download requires contact with a storefront.
- If an App contains ads or upsell, it must be disclosed at the point of purchase

3.1.1   Game Show Prizing Guidelines

Prizing within Programming
Products inappropriate for use by children should not be included in prizing. This includes, but not limited to, medications, vitamin supplements, alcoholic beverages and sensitive (adult-oriented) personal products.

Prizing cannot be exchanged, tied or given for promotional consideration.

Prizes
- Product must look and feel like prizes with kid appeal.
- Prizes should be non-gender specific. A gender specific prize may be offered in an episode if it is paired with a prize with appeal for the opposite gender.
- Prizes such as video games or the like should be rated E or E10+ and not depict violence in the game or packaging of the prize.

Product Shots
- Product shots should be still unless motion is used to enhance the visual image of the product. The product must remain still but the camera can move to better present the prize.
- People may not be shown interacting with products.
- Prizing mentions should display products, not necessarily demonstrate them.
- Spots lifted directly from advertisers' commercials are not acceptable.
- Phone numbers and URL web addresses are not permitted in visuals or in copy for show prizing.

Grand Prizes Only
- People may appear in grand prize spots for trips - e.g. kids in a hotel pool, people on rides at an amusement park.

Approval Process
- Production Executives must approve prizing for premieres. Nickelodeon Standards and Practices must approve prizing for re-edits.
- All spots must be approved by Anne Gorfinkel (anne.gorfinkel@viacomcbs.com), Nickelodeon Standards and Practices.

Copy Guidelines
- Complete copy must be 10 seconds in length including "a promotional fee has been paid by" where applicable.
- The legal brand name of product must be included as copy. Headers or footers will not be read unless included in body of copy.

Charity Tie-Ins within Programming
- Productions wishing to build charity tie-ins to a show should review the project in advance with Network Public Affairs department.

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 <u>must be calculated in 29.97 Drop Frame</u> 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.
    - Title Sequences should be delivered as a separate segment within the master file.
    - The Nickelodeon logo must be incorporated within the title sequence. A version of the title sequence without the network logo must also be delivered as part of the textless materials.
    - Contact your NPPO representative and Global Content Operations once the title sequence has been approved regarding the branding for each series.
- Cold Opens, title sequences, acts and end credits are all included in the total running time of each program, e.g. the program length.
- Paramount 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 must be delivered as a separate segment and should never be married to any other elements, including the title sequence and first or last act. 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 https://bit.ly/NPPOClocks. Please refer to the clock that matches your content

3.2.3 File Layout Summary – Nickelodeon, Nicktoons, TeenNick

30:00 Program (Carted Two Acts, Nickelodeon - **Animation Only**)
- Total program length is 22:30 including credits
- For 2 story episodes (e.g. SpongeBob Square Pants, Fairly OddParents), we strongly encourage the segment lengths remain uniform
- See Program File Layout Document for detailed segment information.

30:00 Program (Three Acts)
- Total program length is 22:30 including credits
- **A minimum length of 7 minutes is required for Act 1 (Inclusive of the Cold Open / Main Title Sequence)**
- **A minimum length of 4 minutes is required for Act 3**
- See Program File Layout Document for detailed segment information.

30:00 Program (Four Acts)
- Total program length is 22:30 including credits
  - Total program content through Act 3 cannot exceed 20:00
- **A minimum length of 7 minutes is required for Act 1**
- **A minimum length of 2 minutes is required for Act 4**
- See Program File Layout Document for detailed segment information.

60:00 Program (Five Acts)
- Total program length is 44:30 including credits
  - Total program content through Act 3 must be a minimum of 22:00 but cannot exceed 32:00
- **A minimum length of 5 minutes is required for Act 1**
- See Program File Layout Documents for detailed segment information.
  - Please note that there are separate documents for Animation & Live Action

60:00 Program (Six Acts)
- Total program length is 44:30 including credits
  - Total program content through Act 3 cannot exceed 22:00
- **A minimum length of 7 minutes is required for Act 1**
- **A minimum length of 4 minutes is required for Act 6**
- See Program File Layout Documents for detailed segment information.
  - Please note that there are separate documents for Animation & Live Action

90:00 Program (Nine Acts)
- Total program length is 66:30 including credits
  - Total program content through Act 3 must fall between 22:00-23:00
  - Total program content through Act 6 must fall between 44:00-46:00
- **A minimum length of 7 minutes is required for Act 1**
- **A minimum length of 4 minutes is required for Act 9**
- See Program File Layout Document for detailed segment information.

3.2.4 File Layout Summary – Nick Jr. and Preschool

30:00 Program (Carted – Four Acts)
- Total program length is 22:30 including credits
  - Total program content through Act 3 cannot exceed 20:00
- If the program has a Cold Open, a minimum length of 4 minutes is required
- **A minimum length of 2 minutes is required for Act 4**
- See Program File Layout Document for detailed segment information.

30:00 Program (Non-Carted – Three Acts)
- Total program length is 22:30 including credits
  - Total program content through Act 2 cannot exceed 20:00
- If the program has a Cold Open, a minimum length of 4 minutes is required
- **A minimum length of 2 minutes is required for Act 3**

60:00 Program (Five Acts)
- Total program length is 44:00 including credits
  - Total program content through Act 2 cannot exceed 22:00.
- If the program has a Cold Open, a minimum length of 4 minutes is required
- **Minimum length of 4 minutes is required for Act 5**
- See Program File Layout Document for detailed segment information.
  - Please note that there are separate documents for Animation & Live Action

3.2.5 Made for TV Movies (MFTM) File Layout Summary – Nickelodeon

For Nick/Nick@Nite made for television movies, please contact the proper programming contact for file layout and lengths.

MFTM 60:00 Program (Six Acts)
- Total program length is 44:30 including credits (Total program time without credits must be 44:00)
  - Programming Act 1 includes the opening sequence and can range between 10:00-11:00
  - Programming Act 2 can range between 7:00-8:00
  - Programming Act 3 can range between 6:00-7:00
  - Programming Act 4 can range between 5:00-7:00
  - Programming Act 5 can range between 5:00-7:00
  - Programming Act 6 can range between 5:00-7:00
    - **Minimum duration for all Acts is 5:00**
  - The total running time for show credits must not exceed **60 seconds.**

MFTM 90:00 Program (Eight Acts)
- Total program length is 67:00 including credits
    - Programming Act 1 includes the opening sequence and can range between 11:30-12:30
    - Programming Act 2 can range between 9:00-11:00
    - Programming Act 3 can range between 7:00-9:00
    - Programming Act 4 can range between 7:00-9:00
    - Programming Act 5 can range between 7:00-9:00
    - Programming Act 6 can range between 5:00-9:00
    - Programming Act 7 can range between 5:00-9:00
    - Programming Act 8 can range between 5:00-9:00
        - Total program content through Act 2 must fall between **21:30-22:30**
        - Total program content through Act 5 must fall between **44:00-46:30**
        - **Minimum duration for all Acts is 5:00**
    - The total running time for show credits must not exceed **60 seconds.**
    -

MFTM 120:00 Program (Nine Acts)
- Total program length is 88:30 including credits
    - Programming Act 1 includes the opening sequence and can range between 11:30-12:30
    - Programming Act 2 can range between 10:00-11:00
    - Programming Act 3 can range between 10:00-12:00
    - Programming Act 4 can range between 10:00-12:00
    - Programming Act 5 can range between 10:00-12:00
    - Programming Act 6 can range between 10:00-11:00
    - Programming Act 7 can range between 5:00-9:00
    - Programming Act 8 can range between 5:00-9:00
    - Programming Act 9 can range between 5:00-9:00'
        - Total program content through Act 2 must fall between **21:30-23:30**
        - Total program content through Act 4 must fall between **45:00-46:00**
        - Total program content through Act 6 must fall between **66:00-67:00**
        - **Minimum duration for all Acts is 5:00**
    - The total running time for show credits must not exceed **60 seconds.**

3.2.6   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 formatted as a separate segment

60:00 Program (Four Acts)
- Total program length can be up to 60 minutes long, plus credits formatted as a separate segment

90:00 Program (Six or Seven Acts)
- Total program length can be up to 90 minutes long, plus credits formatted as a separate segment
- 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 formatted as a separate segment
- Number of acts is flexible

Original Movies
- No commercial breaks are needed

3.3 ON-SCREEN GRAPHICS GUIDELINES

- **The bottom third of the screen must remain free of any graphics and text for the first 30 and last 60 seconds of the program.** A show will be rejected if the bottom third of the screen contains graphics and text during those timeframes. This area must be free of any graphics and text to accommodate on-air graphics and credits.
- The Upper left-hand corner of the screen must be graphics-free for the first 20 seconds of each segment.
- Please see page **40** for guidelines on textless element delivery.
- A graphic rundown is required of every episode for all graphics including credits and main title.

Example of the Nick Brands Screen
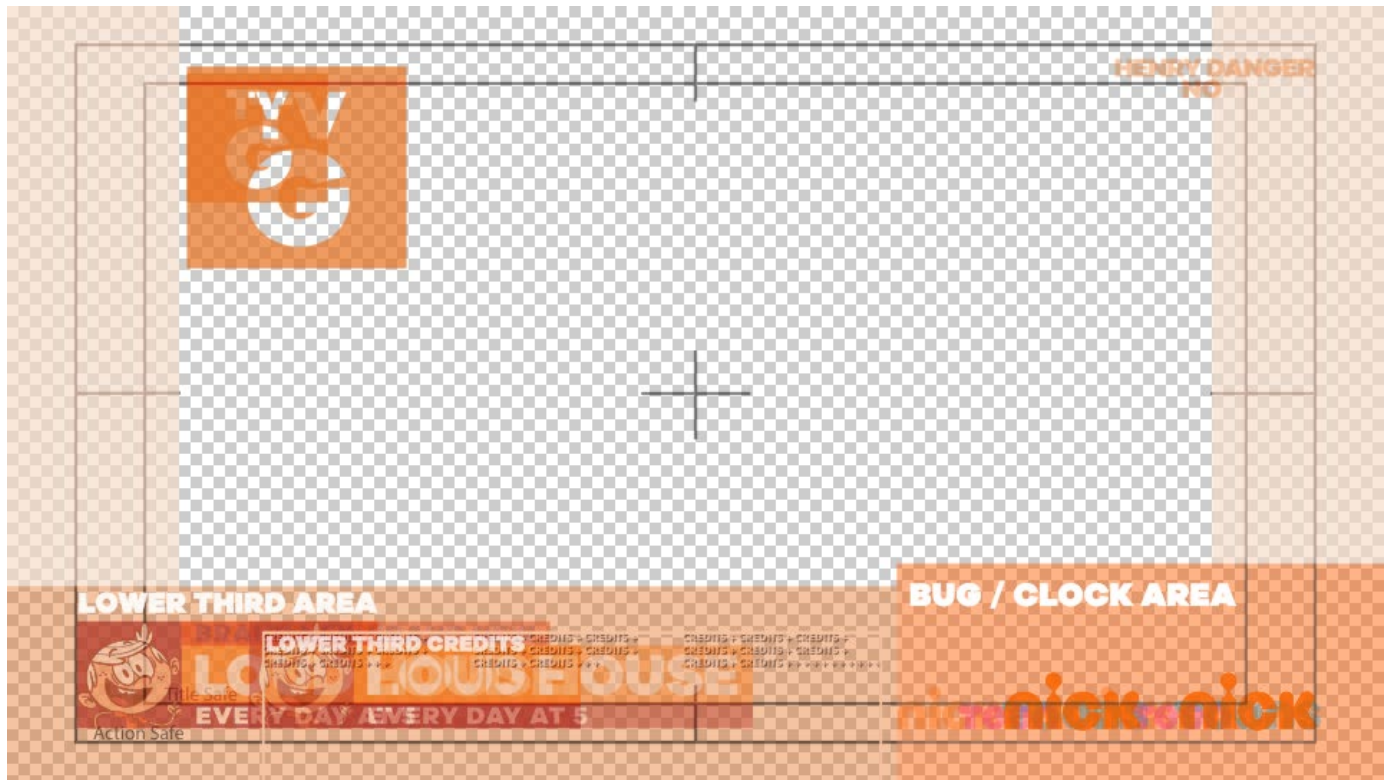
3.4   CREDIT GUIDELINES

Paramount 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 Paramount 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 **49** 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.
- Nickelodeon Group will mandate how credits will air for each Network.

PLEASE DO NOT BURN IN CREDITS OVER PICTURE. PARAMOUNT 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.
  - Credits should be presented in a paging format and center-justified within title-safe, unless an exception is requested to and granted by your NPPO representative.
  - 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.
- The lengths 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 Paramount 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 Paramount 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 Paramount End Pages can be found on the NPPO website
- Contact your legal contact regarding the use of the Network and Paramount End Pages for acquisitions or co-productions.

3.4.2 Copyright and Trademark Lines

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

Copyright
- 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, if not included in the Network Production Logo.
- Note: © is correct, (c) is NOT CORRECT.

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

Language
The following trademark lines should appear at the end of the credit crawl:

> *© 2023 Viacom International Inc. All Rights Reserved. [Channel Name], [Show Title], and all related titles, logos and characters are trademarks of Viacom International Inc.*

- Trademark line can also be placed under the logo for Nickelodeon Live Action as a cut after the Copyright line.

Paramount + projects only must include the following language instead. Please confirm with the program's Paramount BALA representative prior to use.

> *© 2023 Viacom International Inc. All Rights Reserved. [Show Title] and all related titles, logos and characters are trademarks of Viacom International Inc. Paramount+ is a trademark of Paramount Pictures Corporation.*

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 Paramount'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

4.1   EPISODE DELIVERY OVERVIEW

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

- Episode delivery schedule must be submitted to NPPO before delivery of your first episode and redelivered for all 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 **15**.
- Production exports the final program.
- The final export is QC'd by production prior to delivery.
- The final program, textless split track master, audio and graphics deliverables, UGIs, and Audio Description file 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 Paramount Digital Library for distribution.
- The SCC and Audio Description files are 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 or to the appropriate streaming service platform for SVOD distribution.

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.

4.2   MEDIASILO – APPROVAL CUTS & MEDIA

Due to online related security and content ownership issues, use of applications like Vimeo, DropBox and YouSendIt is not permitted by Paramount. In order to protect and keep our show content secure, **MediaSilo (formerly known as The Bin or Shift)** 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. You should be able to access all Paramount Media Networks shows and projects using the standard MediaSilo login url (https://app.shift.io/login). This should be used in lieu of all other content sharing applications.

After the delivery kickoff meeting, NPPO will create a show project on MediaSilo 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 MediaSilo:
- While on the in your show's project, click the **Add New** button at the top right of the page, then select **Upload Files**.
    - o   You can also drag and drop files from your computer to the MediaSilo project.
- Select the files from your computer/hard drive.
    - o   Your file name cannot contain any special characters or the upload will fail
- The upload progress will appear in the bottom right. When completed, your MediaSilo project should automatically refresh to display the new files.

To send individual or grouped files via link:
- Select the three dots located on the far-right side of the file entry.
- Click **Share > Review Link.**
    - o   From here you can add additional files by selecting the **Files** tab.
- Under the **Link** tab, select the dropdown labeled **Who can view these files?**
    - o   Select **anyone with a link and password**, and add a password in the line below.
- Next to **Link Settings**, make sure **expires** is selected and the expiration date had been adjusted.
- Below that, you can adjust if the link is downloadable by checking/unchecking **Download enabled**
- 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 Paramount security procedure.
- To delete a link, go your **Feed** (top left mail icon), find the link in question and click the gear icon (bottom right of the screener) and select **Edit Settings.** Navigate to the **Files** tab and click the **x** icon for each video you want removed from the link.
  - Don't forget to hit **Save** before exiting when removing or editing links

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

1. **MediaSilo Video Tutorials** contain short videos with guides on how to perform basic tasks on MediaSilo, such as login/navigation, upload, sending Quicklinks, access via an iOS device, etc. It can be accessed by clicking on the question mark **Help** icon (bottom left) and selecting **Product Videos** or going to https://info.shift.io/learn.
2. **MediaSilo Help Search** can be used to perform web searches on the vast library of shift tutorials and articles. It can be accessed by clicking on the question mark **Help** icon (bottom left) and selecting **Search for Help.**

For any additional questions regarding MediaSilo, please reach out to shiftadmin@viacomcbs.com and copy your NPPO representative.

4.3   DSIDs

Every asset that is delivered to Paramount 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 Paramount, regardless of type, must start with the full DSID in its file name.

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 The Loud House episode 402 is HDLDH402A
  - The segments are HDLDH402A1, HDLDH402A2, HDLDH402A3 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), Version Name, Asset Type, and Delivery Date. *Please do not include any special characters in file names.*
- DSID_Series_AssetType_Date.mov
  - For example, The Loud House Episode 402 Program Master
    - HDLDH402A_LoudHouse_PrimaryMaster_Master_101921.mov

Non-Episodic Digital Server ID Summary
Server IDs consist of the following:
- A series of letters and numbers representing the series
- A cut number representing the numeric order of the specific short
- For example
  - The server ID for The Loud House Music Video is TBHD268807-01
- Please reach out to NPPO for Non-Episodic DSIDs as well

4.4   EPISODE VERSIONING GUIDELINES
In specific cases, you may be required to deliver multiple versions of each episode.

4.4.1   Semi-Texted Master
- If an episode contains forced narrative subtitles, a semi-texted master is required for international use. Please see page **42** for more information.

4.4.2   2 or 3 Parter
- If a 2 or 3 parter is green lit, production must deliver two versions.
    - o   2-Parter: 2x half hour and 60 minute versions
    - o   3-Parter: 3x half hour and 90 minute versions

4.4.3   Features and/or Specials within Series
For all features or specials longer than 30 minutes, it is required to deliver the textless split track versions with the feature or close to the delivery of the feature.
- If you are delivering an episode with a story is longer than a half-hour, you must also deliver the episode broken into half-hour parts for half-hour block broadcasting and international sales.
- When breaking these longer episodes into pieces, you may wish to include some sort of "To Be Continued" at the end and/or a Recap at the beginning of the half-hour parts. Consult with your Executive In Charge (EIC) in order to determine whether or not to include these items, how long they should be, and how they should be formatted within the current formatting guidelines set forth for your series.
- Please call the Nickelodeon International contact prior to delivery to confirm details.

4.4.4   Paramount+ Versions
Paramount+ productions should expect to deliver both a Multiplatform Version for Paramount+ use and a Primary Master for linear broadcast use.

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. The use of a third-party QC is highly recommended.

A commonly occurring QC issue is the presence of black bars, often only a few pixels wide, on the edges of the video, typically caused by image reframing. NPPO recommends placing a bright opaque layer on the bottommost video track in the file's edit timeline prior to export – this layer will show through during the resulting export more clearly than any black bars would, allowing these gaps to be identified and repaired prior to final delivery.

4.6.2 Harding / PSE Tests
In certain key territories, all programming must legally meet specific photosensitive epilepsy (PSE) criteria, normally measured as exceeding 2 flashes per second. The process for determining PSE compliance is called a Harding Test.

If your program originates in one of these territories, a pass report from a Harding or equivalent PSE testing device which complies with the latest ITU recommendation is required to be delivered alongside the master file. This can either be performed by your 3rd party QC facility or an automated QC application.

If your program fails the Harding test, there are three ways to ensure your programming is PSE compliant
- Adjust light/dark levels
- Add a fade effect in the edit
- Remove the sequence completely

4.6.3 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 slate at the top of the sequence and 4 seconds of black at the tail 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_TEST_Date
  - For example, The Loud House 401 Test
    - HDLDH401A_LoudHouse_TEST_101721.mov

4.6.4   QC Failures & Episode Redelivery Process

Once your episode is delivered to Paramount, 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 what deliverables and forms must be fixed.

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

All revised submission files should be labeled as follows:

- DSID_Series_FileContents_Version_Date_Revision#
  - For example, The Loud House episode 402 Program Master Redelivery
    - HDLDH402A_LoudHouse_PrimaryMaster_Master_102221_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 (1 per episode)
- Pro Tools Session Files (1 per episode)
- Songs Folder – Main Title (1 per season)
- Songs Folder – Licensed/Composed (1 per episode)
- Audio Description File (1 per version)
- Textless Split Track Master (1 per episode)
- Semi-Texted Master (1 per version)
- Universal Global Images (6 per episode)
- Dolby Vision HDR XML Metadata file (1 per version)
- Additional Title Sequence (1 per season)
- Alpha Layer Files (1-2 per episode)
- Dubbing Bible (1 per season)
- Episodic Animation Assets Package (1 per episode)
- Delivery Schedule (1 per season)
- Metadata Intake Form (1 per season)
- 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)
- Cast and Guest Star Document (1 per episode)
- Graphics Cue Rundown (1 per version)
- Audio Stems Checklist (1 per season)
- Harding or equivalent PSE technical report (1 per episode)
- Music Cue Sheet (1 per episode)
- Music Score Sheet (1 per episode)

4.8   SUPPLEMENTAL DELIVERABLES
4.8.1   Graphics Toolkit – LIVE ACTION ONLY
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.
    o   Source Files: Rendered Vector image file (.ai, .eps)
    o   Output Files: Rasterized image file (.png, .tif, .psd)
    o   Additional Files: Texture layers (.psd), 3D Layers (.psd), etc.

Graphics Projects
- After Effects Projects, or other if applicable:
    o   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:
    o   Animated lower third backplates
    o   Show unique graphics (show or sketch bugs)
    o   Countdown clock backplates
    o   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:
    o   DSID_ShowTitle_Graphics_Date.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. Additionally, all animated properties must deliver full conform stems, with each character's dialogue placed on its own track.

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.**
    - Please label all stems as follows: DSID_ShowTitle_StemDetails_Date
        - i.e. HDLDH402A_LoudHouse_StereoFullMix_101921
- 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
- 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 ona separate Walla w/ English track. Please see page **13** for more placement examples.
- 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
- Mono Full Mix
- Stereo Mix Minus (EVERYTHING EXCEPT VO/NARRATION)
- Stereo V.O.
- Stereo Dialogue
- Stereo Music
- Stereo Music Vocals ISO (original music with discernible language vocals only)
- Stereo SFX
- Stereo Music & Effects
- Stereo Audience/Laugh (if applicable)
- Stereo SOT/Film Clips (for pre-recorded archival footage)
- Walla w/ English (if applicable)

4.8.4   Required 5.1 Surround Audio Stems
- 5.1 Print Master (Full Mix)
- 2.0 Stereo Full Mix
- Mono Full Mix
- 5.1 Mix Minus (EVERYTHING EXCEPT VO/NARRATION)
- 5.1 V.O.
- 2.0 Stereo V.O.
- 5.1 Dialogue
- 2.0 Stereo Dialogue
- 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)
- 5.1 SOT/Film Clips (for pre-recorded archival footage)
- 2.0 Stereo SOT/Film Clips (for pre-recorded archival footage)

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

Multiple audio stems folders may need to be delivered if an episode has versions with differing content length (e.g. a linear premiere and an extended multiplatform version). If this is applicable, please include version info in the file name:
- i.e. - HDLDH402X_LoudHouse_Multiplatform_AudioStems_101921.zip

Please indicate which stems are included using the Audio Stems Checklist. Details can be found in the Paperwork Delivery Guidelines on page **46**.

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_ProTools_Date.zip.

4.8.6   Songs Folder – Main Title

All shows must submit a Main Title/Theme Song for each season in a zipped folder containing all variations of the song. This file should be delivered at the same time as the first episode delivery via Media Shuttle. If the theme song varies by episode, please deliver the respective song with each episode.

Please name as follows:
- o   DSID_ShowTitle_SongFolder_Date.zip

4.8.7   Songs Folder – Licensed/Composed

Additionally, the post house will provide a folder of songs, licensed and/or composed, for each episode as specified below:
- These song folders should be delivered at the direction of the Creative Music Strategy team. Please copy your NPPO representatives on all correspondence regarding these folders
- Main Folder title will contain DSID, show name, and episode number.
- 48k/24 bit .wav data file with stereo interleaved tracks of any and all songs.
- A folder for each song with the name of each folder containing the episode DSID, song title, and episode number.
  - o   Within each song's folder must be the following stems:
    - Full Stereo Mix – named <songname>_comp.wav
    - Show Version with Effects – named <songname>_SVX.wav
    - Vocals only – named <songname>_VX.wav
    - Music Only – named <songname>_MX.wav
- Each stem within each folder will have the same start time/lead in. E.g. if the start of each file were lined up, the song would play back as intended.

4.8.8   Audio Description / DVS Files

Audio Description files (also known as Descriptive Video Service or DVS files) are now required for all Paramount Global programs. They must be provided at the same time as episode delivery for all versions and uploaded along with the Submission Masters.

- All Audio Description files must be 2 channels, interleaved, 24 bit, and delivered as separate .wav files.
  - o   All files must match the timing of the associated master episode file exactly, including Slate timings at the top and 4 seconds of black at the tail.
  - o   It is preferred that the Audio Description contains a true stereo mix with a left and right side.
- The show's full mix must be included in the Audio Description file along with the dubbed audio.
  - o   Audio description voiceovers should be timed to not interfere with dialogue.
  - o   AI and synthetic voices are not accepted.

Audio Description files should be labeled as follows: DSID_ShowTitle_VersionName_AudioDescription_Date
- For example, The Loud House Episode 402 Audio Description:
  - o   HDLDH402A_LoudHouse_PrimaryMaster_AudioDescription_101921.wav

4.8.9   Textless Split Track Master
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 and opening production credits
- Subtitles
- Bumpers
- Credit Bed
- Scenes or title cards that have a chyron inserted over them ('Later That Day', 'Stony Brook Farms', '12 noon,' etc.

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

Regardless of the number of textless elements in an episode, a full textless version of the episode must be provided.

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

The file must have the following audio track layout:
- Channel 1: Stereo Dialogue/VO Left
- Channel 2: Stereo Dialogue/VO Right
- Channel 3: Stereo Evergreen Music Left
- Channel 4: Stereo Evergreen Music Right
- Channel 5: Stereo Sound Effects Left
- Channel 6: Stereo Sound Effects Right

File Layout Summary – Textless Split Track Master

Segment	Timecode
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

Any failure to comply with the above will require a complete redelivery of the Textless Split Track file.

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

All Textless Split Track master files should be labeled as follows:

- DSID_ShowTitle_TextlessMaster_Date
  - For example, The Loud House 402 Textless Split Track Master
    - HDLDH402A_LoudHouse_TextlessSplitMaster_101921.mov

4.8.10 Semi-Texted Master

If an episode contains subtitles for translations (i.e., forced narratives), a separate version is required called the Semi-Texted Master. This allows for translation of the forced narrative elements by international markets. Semi-Texted Masters will be required for multiple versions of an episode in cases where music or timings change between versions.

The Semi-Texted master comprises of all video and audio elements of the episode, but the subtitles must be removed. This includes translations for both real and fictional spoken and signed languages.

The Semi-Texted master is not required in cases of subtitle use for poor audio quality or for mumbled or overlapping English language dialogue.

Please alert your NPPO representative as to whether a Semi-Texted Master will be delivered for a given episode as soon as the need is known, and no later than the lock cut stage. If an episode is delivered without a Semi-Texted Master that is found to require one, a new delivery of a Semi-Texted Master will be mandated.

Each semi-texted master must deliver with the following sidecar materials:
- One closed caption (.scc) file containing the full show, including any instances of forced narrative subtitling and audio cues.
- One Audio Description file, minus any voiceover of forced narrative subtitling.
- And the following two subtitle (.stl) files:
    - **Partial Subtitle:** Includes all dialogue, with no forced narrative subtitles or closed caption audio cues.
    - **Forced Narrative Subtitle:** ONLY includes forced narrative subtitles in the content's original language, with no closed caption audio cues.

Semi-Texted Masters will be labeled as an S Version:
- For example, The Loud House 402 Semi-Texted Master and its corresponding sidecar files:
    - HDLDH402S_LoudHouse_SemiTexted_Master_101921.mov
    - HDLDH402S_LoudHouse_SemiTexted_ClosedCaption_101921.scc
    - HDLDH402S_LoudHouse_SemiTextled_AudioDescription_101921.wav
    - HDLDH402S_LoudHouse_SemiTextled_PartialSubtitle_101921.stl
    - HDLDH402S_LoudHouse_SemiTextled_ForcedNarrativeSubtitle_101921.stl

4.8.11 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 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
    - UGIs should include only content original to the production and not third-party materials, unless out of context promotional rights have been secured. For any questions, reach out to your project's PCLO representative.

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, sequential number, and respective format. UGIs should be numbered in order of which stills should be prioritized for displaying content on digital platforms. For Example:
- DSID_Series_UGI1_Large_Date
- DSID_Series_UGI1_Small_Date

Please deliver all UGIs as individual and separate files, not as a compressed .zip folder.

UGIs may need approval by BALA and PCLO (Production Clearances & Licensing Ops) reps before final delivery.

UGIs will need to be approved by the Network EIC before final delivery.

4.8.12 HDR XML Metadata File (For Dolby Vision UHD HDR Projects Only)
An XML metadata file is required to be delivered alongside any Dolby Vision HDR Masters. Please see page **10** for content details.

Please label all .xml file as follows: DSID_Series_XML File_Date
- o   For Example: UHDLDH402AHDR_LoudHouse_XMLFile_101921.xml

4.8.13 Alpha Layer Selects – ANIMATION ONLY
- Show production must provide 1 select per episode or 1 per cart for carted series – delivery via Media Shuttle to be set up after delivery call
  - o   Please deliver at least 1 month before premiere date
- Minimum length of 2-3 seconds and maximum length of 5-7 seconds
  - o   Length can be longer if necessary
- Ideal selects have a main character in full frame and un-cropped. Avoid head cropping if the character is cropped
- Best examples will include the following attributes:
  - o   Seasonal themes / Action / Funny / Minimal lip flap / Dancing / Loops
- Main characters are the most important, e.g. SpongeBob, Patrick, Squidward, Mr. Krabs
- Call to action, promo language (Dora: "Come and help me!")
- Actions indicative of their character or common traits associated with that character
- Dynamic and interesting backgrounds and camera moves with or without characters
- **Characters must be separated from the background on an alpha layer and should be limited to a single scene**

<u>Alpha Layer Selects Final Renders – Animation Only</u>
- Codec: Apple ProRes 4444 or Animation
- Frame Rate: 23.98 fps
- Channels: RGB+Alpha
- Depth: Trillions of Colors +
- Color: Pre-multiplied (Matted)
- Follow the standard naming convention, but include "AL" at the end of the file name. If multiple alpha layers selects are delivered, indicate numerically after the "AL"
  - o   DSID_Series_AL1_Date
  - o   DSID_Series_AL2_Date

4.8.14 Dubbing Bible

A Dubbing Bible must deliver before or at the first episode delivery. Please get in touch with Felicia Shulman (Felicia.Shulman@nick.com) and Natalie Falk (Natalie.Falk@nick.com) at Nickelodeon International to confirm dubbing bible delivery instructions and to confirm that you are working off of the latest template. The dubbing bible should include the following information:

- Series Description
- Episode List & Air Order Guidelines
- Voice Casting Guidelines
- Character Descriptions
- Translation Guidelines (Primary and Secondary Characters, Locations, Key Phrases, and Key Props)
- Logo
- Fonts
- Technical Specs
- Songs
- Lyrics

4.8.15 Episodic Animation Assets Package – ANIMATION ONLY

If your show is a Paramount-owned Animation production, including, but not limited to, episodic, specials, and pilots, upon delivery, additional elements must be submitted that are used in production:

- Documentation, which includes show bibles, scripts, documentation on creation of production assets, which include any related version of software, plug-in information, etc.
- Design Working Files, which include image files (psd, jpg, etc) for Characters, Props, Sets, FX etc. Not flattened.
- Episodic Animation Scene Files (e.g Maya, Harmony, Flash, etc. files packaged with all related elements, including compositing file from Nuke, AE, etc.). Include a manifest of files in .xlsx or .csv format.
    - File name format for zipped animation scene :
        - e.g. Harmony zip file: [DSID]_[Scene#] eg HDLDH166A_001.zip
- Animation Asset files (e.g final rigged and textured asset files used in animation and dependent files and related files)
    - Asset zip file ([DSID]_assetname.zip):
        - Final rigged (and textured) asset file used in animation and all dependent files in their relative structure
        - Sets should include all props referenced in the set and all source images referenced by the set or its props
            - The .mel workspace file for the project
    - A *.obj file of final rigged asset
    - A *.jpg reference for the asset

For delivery information and questions about animation source materials, please direct questions to archives@nick.com, animtech@nick.com, and your NPPO representatives.

4.9   FINAL DOCUMENTATION DELIVERY
Use email to deliver all final documentation at the time of 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: Nickelodeon – The Loud House EP: 402 DSID: HDLDH402A

> Hi all,
> We are delivering the following episode of The Loud House today:
> Ep. 402 - DSID: HDLDH402A
> Episode Title: "Power Play with the Casagrandes" / "Room for Improvement with the Casagrandes"
>
> The following materials are being delivered:
>   (1) Apple ProRes 422 HQ HD master file (51GB) (via Media Shuttle)
>   (1) Audio Stems .zip File (via Media Shuttle)
>   (1) Pro Tools Session .zip File (via Media Shuttle)
>   (6) Episodic UGI files (via Media Shuttle)
>   (1) Audio Description File (via Media Shuttle)
>   (1) Textless Split Track Master (via Media Shuttle)
>   (1) .scc file (attached)
>   (1) Cast and Guest Stars list (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,

- Also see BALA CMS & PCLO Addendum for Underlying Rights Documentation requirements and instructions, located on the NPPO website.

<p align="center">**Please send a test paperwork delivery at least 3 weeks before your first final episode delivery to ensure correct naming conventions.**</p>

4.9.1   Required Paperwork Deliverables
Every episode delivered to Nickelodeon must be accompanied by the following paperwork deliverables:
- Segment Air Rundown
- Formatted End Credits
- Full Credit List
- Timecoded As-Broadcast Script
- Cast and Guest Star list
- Graphic Cue Rundown Document
- Audio Stems Checklist
- Harding or equivalent PSE technical report (if territorially applicable)
- Music Cue Sheet Submitted via Q

Templates for these documents can be found the NPPO website and specifications for each document follow.

<p align="center">**Please deliver a Metadata Intake Form 3 weeks prior to your first episode delivery**</p>

4.9.2   Paperwork Delivery Guidelines

Delivery Schedule
- **Log lines are needed three months prior to program delivery.**
- Series / Season descriptions must not exceed 250 characters (short), including spaces.
- After initial delivery, delivery schedules are only required when updates occur

Metadata Intake Form
- Required prior to the start of master delivery
  - Only approved & locked metadata (including descriptions) should be provided.
  - A revised form is required to redeliver when any metadata is updated or newly locked
- All series & season descriptions must not exceed 250 characters, including spaces.
- Series Names cannot exceed 100 characters (including spaces)
- Episode descriptions must not exceed 1040 characters (long) / 250 characters (medium) / 80 characters (short), including spaces.
- All Episode Titles must be distinct from the episode's number.
  - Please do not title episodes Episode 101, etc.
  - Episode Titles cannot exceed 100 characters (including spaces)
- 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
- Please see credit details on page **30**
- Instructions on how to create this document follow on page **49**
- This must be delivered as a Word document or .txt file
- Network and Paramount End Pages must be included in the Formatted End Credits.
- This document is only required for US productions.

Full Credit List
- Please see credit details on page **30**
- This must be delivered as a Word document

Timecoded As-Broadcast Script
- Deliver as a Word document or a writable PDF, in native frame rate
- Include all song lyrics if applicable.
- All lines must be included and attributed to a character
  - For sketch comedy series, please include both character and actor names for each line
- Include all song lyrics if applicable.

Cast and Guest Stars Credit List
- Submit final document for each episode (not versions).
    - If a show is carted, one document is needed per cart.
- List standing cast members.
- List all designated guest stars.
- Re-occurring roles should be included as cast.
- Variety shows must list all characters played by each cast member
- List all products, mentions and/or visuals when applicable (for Nickelodeon Kid Vid Networks Only)
    - Mentions should include, but are not limited to, Celebrities, Music Groups, and other Public Figures

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

Harding or equivalent PSE Technical Report
- If your program originates in a territory where a Harding test is legally mandated, a pass report is required to deliver alongside the master files
- Please see details on page **35**

Music Cue Sheet
- All music cue sheets are submitted via Q
- See the BALA CMS & PCLO Addendum for cue sheet submission instructions.

Song Lyrics Sheet
- Deliver as a Word doc containing lyrics for all songs within delivered songs folder (as detailed on page **39**) to CMS team and your NPPO representatives

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 (Production Clearances & Licensing Operations) & 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:

- Metadata Intake Form
    - HDLDH402A_TheLoudHouse_Metadata_101921
- Segment Air Rundown
    - HDLDH402A_TheLoudHouse_Rundown_101921
- Formatted Credits
    - HDLDH402A_TheLoudHouse_FormattedCredits_101921
- Full Credits
    - HDLDH402A_TheLoudHouse_FullCredits_101921
- As-Broadcast Script
    - HDLDH402A_TheLoudHouse_ABS_101921
- Cast & Guest Star Document
    - HDLDH402A_TheLoudHouse_CastandGuestStars_101921
- Graphic Cue Rundown
    - HDLDH402A_TheLoudHouse_GraphicCueRundown_101921
- Audio Stems Checklist
    - HDLDH402A_TheLoudHouse_AudioStemsChecklist_101921
- Harding Technical Report
    - HDLDH402A_TheLoudHouse_HardingReport_101921

4.9.3 How to Create Formatted End Credits

- All formatted credits must deliver as a .doc file 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.
- To label the document with series info, please do so above the title line in the document. Do not add headers/footers to the document.
- Please only include end credits in your formatted credits document, no opening credits necessary.
- 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.

Use only these five symbols to format your credits document:
  - Asterisks (*): used to create a heading or title
    - e.g. *Storyboard Revisionist
      Jared Morgan
    - Note: when there are bodies of text/copyright info, the asterisk should be placed on the line above.

  - Number Signs (#): used to create a subheading or subtitle
    - e.g. *Cast
      #Lori
      Catherine Taber

  - Equals Sign (=): used only when two headings need to be simultaneously present.
    - e.g. *Executive Producers for Television
      #Nick

      =SVP, Music Strategy
      Leslie Fram

      =VP, Production
      Margaret Comeaux

      #Believe Entertainment Group
      =Executive Producer
      Dan Goodman

  - Exclamation Points (!): used to for titles at the top of the document
    - e.g. !The Loud House

- o Page Breaks (.page): used before and after specific lines to create intentional breaks in the credits.
  - e.g. .page

    *Senior Vice President of Production
    Angelique Yen

    .page

    #Vice President of Animation Production
    Andrew Huebner

    .page

  - Note: .page is only used for intentional breaks in the credits. The coding system will automatically create page breaks if .page is not present. Please also note that due to graphical limitations, page breaks may not display as noted. They are best utilized when 1-4 credits are needed on an isolated card.

4.9.4   Production Logos/End Cards Delivery for Formatted Credits
- Any endcards or production logos must be noted in the formatted credits document like this:
  ***NAME OF COMPANY LOGO
- <u>Do not</u> include .png or .jpg versions of the logos in the formatted credits document.

In addition to the above, NPPO will need you to send full screen versions of every unique end page used in your project's credits.

- Production End Pages must be sent to NPPO at least 2 weeks before series launch regardless of platform.
  - o NPPO will provide a Media Shuttle link for End Page upload after series kickoff
    - Note: this Media Shuttle link will be different from the link used for final master delivery
  - o All End Pages should be provided in native framerate at highest resolution/codec possible.
  - o End Pages should include Show Title and description in file name.
    - For Example: PawPatrol_SpinMaster.mov
  - o Please notify NPPO if/when production logos change between seasons/episodes

4.9.5 Example of Coded End Credits

!The Loud House

*Cast
#Ronnie Anne
Izabella Alvarez
#Bobby
Carlos Penavega
#Carlos / Sergio
Carlos Alazraqui

*Animation
Daniel Goulet
Steve Blackwell
Spencer Moreland
Brendan Lyon
Adam Lefor
Logan Schinbeckler
Adam Aubin

.page

*Executive in Charge for Nickelodeon
Dana Cluverius

.page

***NICKELODEON_LOGO

4.10   NON-EPISODIC DELIVERABLES

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

- Series or plot-driven deliverables are given DSIDs assigned by NPPO and delivered to the NOC
- One-off or non-plot driven deliverables are given Non-Episodic DSIDs assigned by Kelly Bermel 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 **14**, 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 Split Track 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 MediaSilo, in the following specs:
- .MPEG or .MP4 format
- Video Codec MPEG-1 or H.264
- Frame size 1920x1080
- Video Bit Rate no greater than 8mb/second
- 2 Channel Stereo Audio
- .WAV or .AIFF format
- Audio Bit Depth no less than 16-bit
- Audio Bit Rate no less than 128 kb/second
- Full File Size should be no larger than 1GB

This screener should be absent of network logos and slate. It should include 5 seconds of black at start and tail of file.

The screener should be named in the following convention:
- DSID_ProjectName_SCREENER_Date.mp4

4.12 DIGITAL CONTENT/SERIES OVERVIEW

Digital content for all networks requires 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, **14** but the inclusion of a credits segment is optional. Please consult your Paramount production contact on if your series needs to include credits.

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

Masters + Supplemental Deliverables:
- Submission Master (1 per version)
- Textless Split Track Master (1 per episode)
    - Split Textless Workreel (1 per episode, see below for more details)
- Audio Stems (1 per episode)
- Pro Tools Session (1 per episode)
- Platform Rendition Files Package (1 Per episode, see below for more details)
- Songs Folder (1 per season)
- Graphics Toolkit (1 per season)
- Source Materials (1 per season)

Paperwork:
- Digital Metadata Intake Form (1 per episode)
- .SRT Closed Caption File (1 per version)
- .SCC Closed Caption File (1 per version)
- Timecoded As-Broadcast Script (1 per version)
- Full Credit List (1 per episode)
- Formatted Credits Document (1 per episode)
- Audio Stems Checklist (1 per season)
- Digital Series Metadata Form (1 per season)
- Music Cue Sheet (1 per version)
- Music Score Sheet (1 per episode)
- Show Log (1 per episode)

Animation projects may additionally be required to deliver the following assets:
- Alpha Layers (1-2 per episode)
- Dubbing Bible (1 per season)
- Episodic Animation Assets Package (1 per episode)

If your show is an original Paramount owned production, at wrap please submit all elements used in the production and post-production of the program cycle. More information can be found on page **54**

4.12.1 Textless Split Track Workreel

If your production is not mixing audio, and audio stems cannot be provided, the textless file must follow the video specs and file layout as detailed on page **40** but include the following audio layout:
- Tracks 1 & 2: Stereo L & R Full Mix
- Tracks 3 & 4: Dialogue
- Tracks 5 & 6: Stereo Sound Effects
- Tracks 7 & 8: Stereo Music
- Tracks 9 & 10: Misc. (i.e. censored mix)
- Tracks 11 & 12: Misc. (i.e. censored dialogue stem)
    - Depending on the complexity of the edit, use channels 9-12 for additional needs like VO, SOT, additional mixes, show packages, etc.

The file should be labeled as a Textless Split Track Workreel rather than a Textless Split Track Master.
    - For example, Casagrandes Digital Short 202 Textless Split Track Workreel
        - HDDGSCASA202A_Casagrandes_Textless_Split_Workreel_081021.mov

4.12.2 Platform Rendition Files Package
In addition to the Submission Archive Master, productions must deliver all versions of an episode created for online platforms (such as YouTube, Twitter, etc.) in a single zipped folder per episode. All Platform Rendition Files Packages must be delivered via Media Shuttle at the same time as episode delivery.

All Platform Rendition Files should be formatted as .mov or .mp4 files with H.264 proxy codec.

All Platform Rendition Files should be labeled as follows:
- DSID_Series_Platform_Date_Platform
  - For example, Casagrandes Digital Short 202 YouTube Rendition File
    - HDDGSCASA202A_Casagrandes_Youtube_081021.mov

All Platform Rendition Files Packages should be labeled as follows:
- DSID_Series_PlatformRenditionFiles_Date
  - For example, Casagrandes Digital Short 202 Platform Rendition Files Package
    - HDDGSCASA202A_Casagrandes_PlatformRenditionFiles_081021.zip

4.12.3 Paperwork Delivery Guidelines
Digital 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.

Digital 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.
- Complete the Content Rundown with correct in and out time codes for segmenting. Timing for all segments must be included.
- Complete the Graphics Rundown with the description, location, and correct in and out time codes for all graphic elements.

4.13 SOURCE MATERIALS DELIVERY
- If your show is an original Paramount 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 and Projects, and all other media, including data from intake forms, camera, and/or audio masters. All elements must be submitted on LTO in an Iron Mountain Library Box, which can be obtained from the Paramount Library. Please find Library contact information in the next section and include your NPPO contact on all correspondence.
- The Paramount Library can currently accept 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-Paramount 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.

<u>Paperwork Completion</u>
- Complete a **Digital Container Submission Form for EACH item submitted**. Physically attach this form to its respective LTO and place inside of the box. 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.
- 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.

<u>Delivery of Final Boxes</u>
- 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 Paramount during the episode creation or delivery processes. Except in case of emergency, always contact your NPPO representative first.

Paramount Network Post Production Operations (NPPO)

To reach our entire NPPO Team please email NetworkPostProdOps@viacom.com			
Name	**Position**	**Phone**	**Email**
Brian Amyot	Director	Work: 212-846-8257 Cell: 516-582-5301	Brian.Amyot@paramount.com
Laura Presedo	Director	Work: 212-654-5740 Cell: 917-656-3572	Laura.Presedo@paramount.com
Nate Scates	Director	Work: 615- 335-8555 Cell: 615-487-3722	Nate.Scates@cmt.com
Jesse Torres	Director	Work: 212-846-8315 Cell: 908-208-1535	Jesse.Torres@paramount.com
Nick Bell	Manager	Cell: 724-989-4703	Nicholas.Bell@paramount.com
Kelly Bermel	Manager	Work: 212-846-4601 Cell: 718-664-5095	Kelly.Bermel@nick.com
Drew Dalea	Manager	Work: 323-371-2666	Andrew.Dalea@paramount.com
Norman Foote II	Manager	Work: 310-907-2531 Cell: 714-232-2450	Norman.Foote@paramount.com
Lenia Haili Moore	Manager	Work: 347-714-4684 Cell: 917-922-8608	Lenia.HailiMoore@paramount.com
Josh Hoffman	Manager	Work: 212-654-3033 Cell: 646-761-5050	Josh.Hoffman@paramount.com
Asia Lee	Manager	Work: 212-846-2623 Cell: 908-400-9817	Asia.Lee@paramount.com
Amanda Mackoul	Manager	Work: 818-736-3318 Cell: 213-348-4056	Amanda.Mackoul@paramount.com
Miguel Romo	Manager	Cell: 323-493-2510	Miguel.Romo@paramount.com
Jason Serrano	Manager	Work: 212-846-8629 Cell: 603-303-5356	Jason.Serrano@paramount.com
Selina Zakaria	Manager	Work: 323-203-5894	Selina.Zakaria@paramount.com
AJ Gatrell	Senior Coordinator	Work: 615-335-8519	A.J.Gatrell@paramount.com
Mahaillie Griffith	Senior Coordinator	Work: 310-752-8418 Cell: 904-994-8577	Mahaillie.Griffith@paramount.com
Kristen Alicea	Coordinator	Cell: 347-624-2808	Kristen.Alicea@paramount.com
Omri Haberman	Coordinator	Work: 202-261-1262 240-481-8605	Omri.Haberman@paramount.com
Kim Allen	VP, NPPO	Work: 212-767-8940 Cell: 646-335-3559	Kimberly.Allen@viacom345.com
David Fullner	VP, NPPO	Work: 212-846-6683	David.Fullner@nick.com
Kelli Herod	VP, Linear/Acquisitions	Work: 202-261-1727 Cell: 202-380-7057	Kelli.Herod@paramount.com