

Type of Delivery	Tech Review Process	Transmission Paperwork	Responsibility
<p style="text-align: center;"><b>SIMULCAST &amp; 1<sup>st</sup> Tx on BBC HD</b></p> <p style="text-align: center;"><b>A programme transmitting simultaneously on BBC HD and BBC1, 2, 3 or 4</b></p> <p style="text-align: center;">A HD Cam SR tape only is delivered</p>	<ul style="list-style-type: none"> <li>• Production team (in house) or Genre Delivery Co-ordinator (indie) book a HD Tech Review &amp; HD clone through BBC Post Production. (NB programmes with 5.1 sound <b>must</b> be booked for a 'monitored' clone).</li> <li>• Production / Genre Delivery team deliver HD Master to Resources by 1900 the day before the Tech Review.</li> <li>• Production charged for a HD Tech Review &amp; clone. BBC HD meets the cost differential between a HD Tech Review/clone and a SD Tech Review/clone.</li> <li>• If the programme has 5.1 sound, this will be monitored at the Tech Review – the stereo will be checked during the 'monitored' HD cloning process. (See note at end for independent productions.)</li> <li>• Once the HD master has passed Tech Review the clone will be made on the same tape format. The clone will then be spot checked.</li> </ul>	<ul style="list-style-type: none"> <li>• There is only one tape (HD) for both the BBC HD and the BBC1, 2, 3 or 4 transmissions. Red Bee Media will create a SD version when the programme is cached to the playout servers pre TX.</li> <li>• Only one set of transmission documents to be completed to cover HD and SD transmissions. NB the paperwork should refer primarily to the BBC1, 2, 3 or 4 transmission.</li> <li>• The TX Form is tailored for the broadcast on either BBC1, 2, 3 or 4 but will be copied for HD playout. It is therefore critical that the following steps are followed:</li> <li>• <u>The Billing</u> must say "<i>Simulcast transmission on BBC HD</i>" and refer to existence of surround sound where applicable.</li> <li>• <u>The TX Form</u> must detail the HD Spool Number on the top left of the form in the 'Main Spool/tape number' box.</li> </ul>	<ul style="list-style-type: none"> <li>• Production team to deliver HD Master to BBC Post Production or Genre Delivery Contact.</li> <li>• Production to complete and submit transmission paperwork to the BBC or to the Genre Delivery Co-ordinator.</li> <li>• Production/Genre Delivery Co-ordinator to book HD Tech Review &amp; clone.</li> </ul>

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<p style="text-align: center;"><b>NON-SIMULCAST &amp; 1<sup>st</sup> Tx on BBC HD</b></p> <p>New programme made in high definition, and being delivered for tx on BBC1, 2, 3 or 4 <u>and</u> BBC HD, but transmitting first on BBC1, 2, 3 or 4.</p> <p style="text-align: center;">A HD Cam SR tape only is delivered</p>	<ul style="list-style-type: none"> <li>• Production team (in house) or Genre Delivery Co-ordinator (indie) book a HD Tech Review &amp; HD clone through BBC Resources. (NB programmes with 5.1 sound <b>must</b> be booked for a 'monitored' clone).</li> <li>• Production / Genre Delivery team deliver HD Master to Resources by 1900 the day before the Tech Review.</li> <li>• Production charged for a HD Tech Review &amp; clone. BBC HD meets the cost differential between a HD Tech Review/clone and a SD Tech Review/clone.</li> <li>• If the programme has 5.1 sound, this will be monitored at the Tech Review – the stereo will be checked during the 'monitored' HD cloning process. (See note at end for independent productions.)</li> <li>• Once the HD master has passed Tech Review the clone will be made on the same tape format. The clone will then be spot checked.</li> </ul>	<ul style="list-style-type: none"> <li>• Two sets of transmission documents to be completed to cover the different transmission dates/times on BBC1, 2, 3 or 4 <u>and</u> BBC HD</li> <li>• A new Billings Form must be completed, specifically for the HD transmission. If the programme has 5.1 surround sound this must be mentioned.</li> <li>• A new TX Form must also be completed, specifically for the HD transmission.</li> </ul>	<ul style="list-style-type: none"> <li>• Production team to deliver HD Master to BBC Post Production or Genre Delivery Contact in time for the Tech Review ahead of the first transmission on BBC1, 2, 3 or 4.</li> <li>• Production to complete and submit transmission paperwork to the BBC or to the Genre Delivery Co-ordinator.</li> <li>• Production/Genre Delivery Co-ordinator to book HD Tech Review &amp; clone.</li> </ul>

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<p style="text-align: center;"><b>HD PREMIERE on BBC HD &amp; 1<sup>st</sup> Tx of the programme on any BBC Channel</b></p> <p style="text-align: center;">A HD Cam SR tape only is delivered</p>	<ul style="list-style-type: none"> <li>• Production team (in house) or Genre Delivery Co-ordinator (indie) book a HD Tech Review &amp; HD clone through BBC Resources. (NB programmes with 5.1 sound <b>must</b> be booked for a 'monitored' clone).</li> <li>• Production / Genre Delivery team deliver HD Master to Resources by 1900 the day before the Tech Review.</li> <li>• Production charged for a HD Tech Review &amp; clone. BBC HD meets the cost differential between a HD Tech Review/clone and a SD Tech Review/clone.</li> <li>• If the programme has 5.1 sound, this will be monitored at the Tech Review – the stereo will be checked during the 'monitored' HD cloning process. (See note at end for independent productions.)</li> <li>• Once the HD master has passed Tech Review the clone will be made on the same tape format. The clone will then be spot checked.</li> </ul>	<ul style="list-style-type: none"> <li>• The TX Form and the Billings Form only relate to the HD transmission. The billing should refer to availability of surround sound where applicable.</li> </ul>	<ul style="list-style-type: none"> <li>• Production team to deliver HD Master to BBC Post Production or Genre Delivery Contact. Production to complete and submit transmission paperwork to the BBC or to the Genre Delivery Co-ordinator.</li> <li>• Production/Genre Delivery Co-ordinator to book HD Tech Review &amp; clone.</li> </ul>

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<p style="text-align: center;"><b>LIVE SIMULCAST</b> – 1<sup>st</sup> Tx on BBC HD</p>	<ul style="list-style-type: none"> <li>• No Tech Review</li> <li>• Production to arrange for master HD recording (PasB) to be made for the archive.</li> </ul>	<ul style="list-style-type: none"> <li>• Only one billing to be completed to cover BBC1, 2, 3 or 4 and BBC HD channel transmissions.</li> <li>• <u>Billing</u> must say “also simulcast on BBC HD” and refer to existence of surround sound where applicable.</li> <li>• <u>The CBIS Booking Form</u>, for booking lines to CCA, must specify in the Notes field if the live broadcast is in 5.1 surround sound.</li> </ul>	<p>Production team to complete the paperwork as usual.</p>
<p style="text-align: center;"><b>EDITED PROGRAMME</b> &amp; 1<sup>st</sup> TX on BBC HD (but edited repeat of previous network channel tx)</p> <p>The BBC HD version is editorially different from the main programme to be shown on BBC1, 2, 3 or 4 and has a different programme UID</p> <p>(NB in these cases the original Subtitling or Audio Description files will also need to be edited.)</p>	<ul style="list-style-type: none"> <li>• Delivery process as for simulcast and non-simulcast programmes above.</li> <li>• New HD Master tech reviewed with BBC HD meeting the cost differential between a HD and a SD Tech Review &amp; clone; NB a new HD clone must be made following successful Tech Review.</li> <li>• Production team (in house), Genre Delivery Co-ordinator (indie) or Repeats Unit book tech review &amp; clone.</li> <li>• The UID suffix <b>must</b> be changed to distinguish it from the original version of the programme and the clock on the tape <b>must</b> be changed accordingly.</li> </ul>	<ul style="list-style-type: none"> <li>• A new Billings Form to be completed, specifically for the HD transmission (NB If the programme has 5.1 surround sound this should also be mentioned).</li> <li>• A new TX Form to be completed, specifically for the BBC HD transmission.</li> </ul>	<ul style="list-style-type: none"> <li>• In the first instance the original Production unit</li> <li>• If this is not possible then the Vision Productions Repeats and Reversioning Unit (to complete edit and paperwork)</li> </ul>

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<p style="text-align: center;"><b>1<sup>st</sup> HD REPEAT</b>  – programme previously transmitted in BBC HD as <b>SIMULCAST</b> broadcast</p>	<p>Tech review already completed for 1<sup>st</sup> tx on BBC HD</p>	<p>Transmission Form and Billing Form to be created for first repeat on BBC HD based on originals. Information re surround sound etc should be included in the notes field at the bottom of the form. – e.g. ‘‘5.1 surround sound available’’ if applicable.</p>	<p>The Vision Productions Repeats and Reversioning Unit to take responsibility for all genres.</p>
<p style="text-align: center;"><b>1<sup>st</sup> HD REPEAT or 2<sup>nd</sup> and subsequent REPEAT</b>  – programme previously transmitted in BBC HD as a non-simulcast transmission, a simulcast repeat or an HD Premiere</p>	<p>Tech review already completed for 1<sup>st</sup> tx on BBC HD</p>	<p>Transmission Form and Billing Form to be resubmitted from previous repeat</p>	<p>The Vision Productions Repeats Unit to resubmit transmission and Billing paperwork from earlier repeat HD tx</p>

## **Independent Productions delivering in surround sound**

Currently programmes delivering a surround sound mix for BBC HD transmission must also deliver a stereo mix on tracks 1&2 for the standard definition channel. If this stereo is derived (mixed down) from the master surround mix and monitored during layback to tape, it does not need to be fully technically reviewed as a second pass after delivery.

It is sufficient for the stereo tracks to be spot checked after the surround sound has been fully reviewed. To make sure enough time is allocated, an additional 15 minutes should be added to the programmes duration when booking the review. Please make sure the booking manager is fully aware the stereo is derived and does not require a second pass of the programme to review tracks 1&2. All paper work should indicate the stereo track is derived from the surround master and confirm the Dolby E stream contains the metadata settings used to create it. If the stereo is not derived from the surround sound tracks but is a separate stereo mix, the programme **MUST** be reviewed twice (once for surround and a second pass for stereo).

**Updated 10 September 2009**