



# Paramount +

## UK Scripted Delivery Specifications – August 2023

This document is a high-level breakdown of expected episode deliverables for Paramount+ Original Scripted content. For detailed delivery information, technical specifications, descriptions, and definitions, refer to the [NPPO Scripted Post-Production Guidelines](#).

Shooting Format | 23.98 fps, minimum native resolution: UHD (3840x2160), minimum codec settings: 16 bit 4:4:4:4  
Cameras not listed in the NPPO guidelines should be approved by Paramount.

Parted episode masters will be determined based on business and distribution requirements, please check with the Paramount Post Production Team during onboarding.

Item	Format	Details	Guidelines Ref.	Page #
<b>SUBMISSION MASTERS</b>				
1		<b>UHD HDR Dolby Vision Master</b> - 1 seamless master per episode <i>Parted episode masters will be determined based on business and distribution requirements, please check with the Paramount Post Production Team during onboarding. Please reference section 3.2.9 for part break information.</i>	2.4.4 3.2.9	10 25
	Video	ProRes 4:4:4 RGB, Dolby Vision, 16 bit, 23.98p, 3840x2160, 16x9		
	Audio	5.1 Surround & Stereo final mix including M&E mix channels	2.5	11
	HDR Metadata	Dolby Vision only (xml file). See Tech Spec for details	4.8.10	40
2		<b>UHD SDR Multiplatform Master</b> – 1 seamless master per episode <i>Parted episode masters will be determined based on business and distribution requirements, please check with the Paramount Post Production Team during onboarding. Please reference section 3.2.9 for part break information.</i>	2.4.1 3.2.9	9
	Video	ProRes 4:2:2 HQ, REC 709, 10 bit, 23.98p, 3840x2160, 16x9		
	Audio	5.1 Surround & Stereo final mix including M&E mix channels	2.5	11
3		<b>UHD HDR Textless Split Track Master</b> <i>Regardless of the number of textless elements in an episode, a full textless version of the episode must be provided</i>	4.8.8	39
4		<b>UHD SDR Textless Split Track Master</b>	4.8.8	39
Item	Format	Details	Guidelines Ref.	Page #
<b>SUPPLEMENTAL DELIVERABLES</b> <i>To be delivered via Aspera at the same time as the primary delivery master.</i>				
5	.scc file	<b>Closed Caption File – 1 per submission master</b>	2.8	15
		A Paramount approved supplier must be used as listed in NPPO guidelines	2.8.4	20
6	.stl file	<b>Subtitle Files</b>	2.8.2	16
7		<b>Graphics Toolkit</b>	4.8.1	35
		Please see tech spec for details		
8		<b>4 Channel Audio Stems</b>	4.8.3	36
		Please see tech spec for details		
9		<b>5.1 Surround Audio Stems</b>	4.8.4	37



		Please see tech spec for details		
<b>10</b>		<b>Complete Pro Tools Session</b>	4.8.5 a	38
		Please see tech spec for details		
<b>11</b>		<b>Stem Mix Pro Tools Session</b>	4.8.5 b	38
		Please see tech spec for details		
<b>12</b>		<b>Audio Description / DVS Files</b>	4.8.6	38
		Please see tech spec for details. NPPO will provide a preferred vendor list.		
<b>13</b>		<b>Universal Global Image Package (UGI)</b>	4.8.9	40
	16:9 jpg 4:3 jpg	Three separate images per episode, in two image formats. Please see tech spec for details.		
<b>Item</b>	<b>Format</b>	<b>Details</b>	<b>Guidelines Ref.</b>	<b>Page #</b>
		<b>POST PAPERWORK DELIVERABLES</b> <i>To be attached to the delivery notification email at the same time as the primary delivery master and uploaded to Scenechronize</i>	4.9.1 & 4.9.2	42
<b>14</b>		<b>Series &amp; Episodic Metadata Intake Form</b> - Please use RMG template		
<b>15</b>		Segment Air Rundown		
<b>16</b>	.doc	Full Credit List		
<b>17</b>		Timecoded As Broadcast Script		
<b>18</b>		Graphics Cue Run Down		
<b>19</b>		Audio Stems Checklist		
<b>20</b>		Harding or Equivalent PSE Technical Report		
<b>21</b>		Music Cue Sheet		
<b>22</b>		Music Score Sheet - if applicable to original score		
<b>23</b>		NSS (Nudity & Simulated Sex) Certified Audit of destroyed clips (if applicable)		

### File naming structure:

Will be confirmed by RMG (Repository Management and Governance).

### Contact Information:

Paramount's Repository Management and Governance (RMG) and UK Post Production Team will be your main point of contacts for operations and delivery.

### Paramount TV International Studios (PTIS):

Helen Power (Head of Post Production, Scripted) – [Helen.Power@paramount.com](mailto:Helen.Power@paramount.com)

Victoria Wheel (Post Production Manager) – [Victoria.Wheel@paramount.com](mailto:Victoria.Wheel@paramount.com)

Charlotte Tonks (Post Production Coordinator) – [Charlotte.Tonks@paramount.com](mailto:Charlotte.Tonks@paramount.com)

### RMG representatives:

[Paulina.Staniak@paramount.com](mailto:Paulina.Staniak@paramount.com) and [Margaret.Velez@paramount.com](mailto:Margaret.Velez@paramount.com)

Please always include the [DL\\_GCO\\_NY\\_WAW\\_Sourcing@viacomcbs.com](mailto:DL_GCO_NY_WAW_Sourcing@viacomcbs.com) in email communications

And at the delivery stage, include [MediaOps\\_US\\_Deliveries@vimn.com](mailto:MediaOps_US_Deliveries@vimn.com)

The Post Production Team will arrange Kick Off Calls during Prep and again prior to delivery.