



Banijay
Rights

Content Delivery Specification

Version 5.0
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Introduction

The most current Banijay Rights tech spec, including all templates for required deliverables documents, can be found here:

https://www.banijayrights.com/delivery_resources

Where To Deliver

Please deliver programme masters, separate audio and supporting paperwork/ publicity directly to Banijay Rights. Your Content Operations contact will confirm upload details upon request.

General Programme Requirements For International Distribution

Clearance / Third Party Materials / Restrictions

Programmes delivering to Banijay Rights should be cleared as per the terms of your distribution agreement, including any/all third-party material.

The key areas to consider are:

Music: All commercial, library and composed music must be cleared for all rights and territories as per the agreed terms. This includes featured music that has been recorded on location, i.e. contributors singing or filming in nightclubs with background music, music played on radios etc.

Archive/Stills: Material must be cleared for all rights and territories as per the agreed deal terms.

Please inform Banijay Rights if your programme contains any material that is subject to any restrictions which could impact Banijay Rights' ability to sell your programme internationally.

Content

Whilst maintaining the integrity of the programme as much as possible, the following items must be removed from the international versions:

- › **Fair dealt material** (unless explicitly agreed in your distribution agreement)
- › **Audience competitions**
- › **Calls to action or call outs** (such as, "If you want to take part in...")
- › **Country specific phone numbers** (i.e. helplines etc.)
- › **Time bound references:**
 - › In the main narrative (e.g. "after the terrorist attack **last year**", "**next week** when the Prime Minister visits Glasgow")
 - › Recaps/teasers such as 'Coming up **next week**', 'in **tomorrow night's** episode'. Where possible, instead use generic wording, e.g. 'next time'
- › **Product placement:**
 - › Including any channel sponsorship / branding such as on-screen bugs/idents/logos including on costumes or on set
- › **Programme website references, social media accounts and hashtags**

Potentially non-compliant content, such as swearing, nudity and 'rude' gestures, should remain in the programme without being blurred/bleeped, but should be noted on the [**Programme Details and Metadata Form**](#). Censored audio or video is only acceptable for legal reasons.

All subsequent differences between the original broadcaster's TX version and the international version delivered to Banijay Rights must be recorded on the [**Programme Details and Metadata Form**](#).

If you have any questions, please contact your Producer Liaison contact at Banijay Rights to discuss further.

Marketing Content Requirements

Please liaise with Banijay Rights' Marketing team for a brief on the proposed Promo/EPK deliverables: allmarketing@banijayrights.com

Trailer / Promo

A promo for your production must be delivered in the highest possible broadcast quality resolution, per [Banijay Rights' promo spec](#). It must be cleared for use across all media, worldwide, in perpetuity (in order that it can be used for international broadcast, DVD, licensee website, social media, etc.)

All promos will need to go through an approval process internally at Banijay Rights.

A timecoded script, music cue sheet and separate English subtitles files (if the dialogue is not in English), are all mandatory requirements for the delivered promo.

In the event that a promo is unavailable, and with the consent of the producer, the Banijay Rights' Marketing team will commission an agency to create an internationally cleared promo. We will require access to at least three episodes of the show to achieve this.

EPK / Bonus Material

In consultation with Banijay Rights' Marketing team, EPK and bonus material to be delivered could include:

- › Interviews with cast, directors and writers
- › Behind-the-scenes footage
- › Deleted scenes, bloopers
- › 'Making Of' specials/featurettes

This content should be delivered fully cleared for use across all media, worldwide per the [Banijay Rights' EPK spec](#). A brief description of all EPK components produced, plus a matching timecoded script should also be delivered. If the EPK contains music, please supply a music cue sheet.

Audiovisual (AV) Deliverables

Screener Files

Screeners are required as soon as possible in the production process and at all key stages as requested, e.g. Picture Lock.

Banijay Rights will only require final version screeners if the international master files have not delivered to us by the time of original broadcast. These should be programme only (no line up/clocks/additional elements).

If you are delivering a non-English language production, screeners with burnt in English subtitles are required.

Master File Technical Requirements

Please keep a copy of your programme as Banijay Rights cannot be held liable for the loss or damage of any materials delivered for distribution purposes.

UHD File Delivery

Each Ultra High Definition programme must be delivered as either:

- › Apple ProRes 4444, 3840 x 2160, 24bit / 48khz PCM audio, .mov
- › DNxHR HQX, 3840 x 2160, 24bit / 48khz PCM audio, .mxp (OP1a)

All material must be delivered in the native frame rate.

Banijay Rights require both HDR and SDR colour grades. If you are only creating an SDR grade for the broadcaster, please liaise with your Content Operations contact.

Banijay Rights can accept various HDR formats (Dolby Vision, HDR10 etc.) but please ensure this has been approved by Banijay Rights prior to delivery.

HD File Delivery

Each High Definition programme must be delivered as either:

- › Apple ProRes 422HQ or 4444, 1920 x 1080, 24bit / 48khz PCM audio, .mov
- › DNxHD 185x / 220x, 1920 x 1080, 24bit / 48khz PCM audio, .mxp (OP1a)

All material must be delivered in the native frame rate and field order.

File Naming Convention

Banijay Rights will provide file names prior to delivery based on the below structure:

[TiCode]_[Serial-Number]_[Title]_[Season]_[Episode]_[Version]_[Language]_[Aspect-Ratio]_[Framerate]_[Definition]_[File Type].[File Extension]

These must be adhered to, otherwise redelivery will be required.

Post-Production

Video Levels and Gamut (Illegal Signals)

UHD and High Definition digital signals will be assessed according to the recommendation [ITU-R BT.709-6](#) (for HD) and [ITU-R BT.2020](#) (for UHD). Video levels must be received within the specified limits so that the programme material can be used without adjustment. Any signal outside the specified limits is described as a gamut error.

Photosensitive Epilepsy (PSE)

In certain key territories including the UK, legally all programming must meet specific criteria in relation to photosensitive epilepsy (PSE). Therefore, all content delivered to Banijay Rights must be PSE compliant.

Banijay Rights will perform a PSE check using Vidchecker as part of our QC process. Any programming which fails this test will be rejected unless specifically agreed in advance or unless a valid certificate from a recognised supplier can be provided by the producer, e.g. Harding or Baton.

Producers should carry out a test themselves prior to delivery to avoid rejection and the need to redeliver. You can reference our Vidchecker template here:

[Vidchecker template](#)

‘Cinemascope Ratio’ Letterbox

Programmes must be delivered with an active picture ratio that matches the current consumer release. In the case of the active picture ratio being 2.35:1 (21:9) or 1.85:1, the picture should be centred vertically between black bars in a 16:9 frame, filling the width of the frame and with no geometric distortion. If there are any variants of aspect ratio or edits please contact Banijay Rights to establish the required version.

Safe Areas for Captions

Captions and credits must be clear and legible and must be within the safe areas specified. All action, titles, captions and graphics are required to be within a standard 16:9 Title & Action safe area.

Caption Safe Area	Defined as (%)
16:9 Caption Safe	90% of Active Width 90% of Active Height

Graphic Elements

If your programme contains a lot of graphic elements, e.g. opening titles sequences, graphs, maps etc., we may also need you to deliver the After Effects Projects or equivalent and all associated media for graphics and pop-up elements. Electronically generated moving graphics and effects (such as rollers, DVE moves, wipes, fades and dissolves) must be generated and added at the native frame rate and scan type (e.g. 50i programme graphics are added and rendered as 50i).

Archive Material

Archive material, including any up-converted video, must meet all the requirements in this document:

Use Of Lower Resolution Material

- › Some programmes will contain material with a lower resolution than the native broadcast file.
- › To maintain a high standard and meet audience expectations, the amount of non-native resolution material allowed is limited to 25% of the programme's total duration. Non-native resolution material must not be used for large uninterrupted sections of the programme, unless previously agreed by Banijay Rights.

Aspect Ratio (Archive)

Archive material should be zoomed to fill the 16:9 frame where possible without compromising the image quality or composition, otherwise it may be presented in a pillar-box format, which:

- › may be of an intermediate ratio between 4:3 and 16:9, but must be of consistent width across sequences
- › must be centrally framed in the 16:9 frame
- › must show no geometrical distortion
- › must have clean and sharp pillar-box edges (i.e. any video or film edge artefacts may need to be blanked)

Safe Areas (Archive)

Any captions or text already in the archive material should be kept within the caption safe area.

Standards Conversion

There should be no standard converted footage present. In the event that a programme contains source content of multiple frame rates and when standards converted material is included in a programme, Motion Compensation (sometimes known as Motion Predictive or Motion Vector) standards conversion is required.

Currently, speed change is the preferred method of converting between 24fps (including 23.976fps) and 25fps. Due attention must be given to the audio. Software standards conversion packages must also use Motion Compensation processing. It is not permitted to use a simple “timeline” conversion. Contact Banijay Rights for more information.

Archive content that is not the same frame rate as the main programme should comprise no more than 25% of the total programme duration.

The Ident Clock or Slate

A countdown clock or slate clearly displaying the following information must precede the start of programme.

- › Programme title (and season number if applicable)
- › “Banijay Rights International Version”
- › Episode number (if applicable)
- › Episode Title (if applicable)
- › Seamless / Parted

Please do not include any technical information.

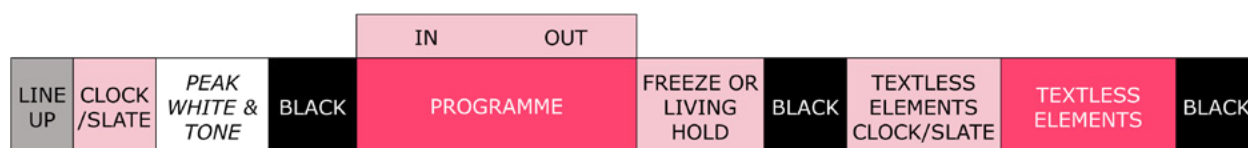
Programme Layout

25fps example:

Timecode	Duration	Picture	Sound
09:59:30:00	20"	100% Bars	Line up tone
09:59:50:00	7" 05fr	Ident Clock or Slate	Silence
09:59:57:06	2fr	2 Frames peak white	1 Frame tone (on first video white frame)
09:59:57:08	2" 17fr	Black	Silence
10:00:00:00		Programme	Programme
End of part (multipart programmes)	5"	Freeze or 'living hold'	Fade or cut to silence
End of part + 5" (multipart programmes)	1"	Black	Silence
Start of part (multipart programmes)		Programme	Programme
End of Prog	5"	Freeze or 'living hold'	Fade or cut to silence
End of prog + 5"	10"	Black	Silence
End of prog + 15"	5"	Textless Elements Slate	Silence
End of prog + 20"		Textless Elements	Silence
End of Textless Elements	10"	Black	Silence

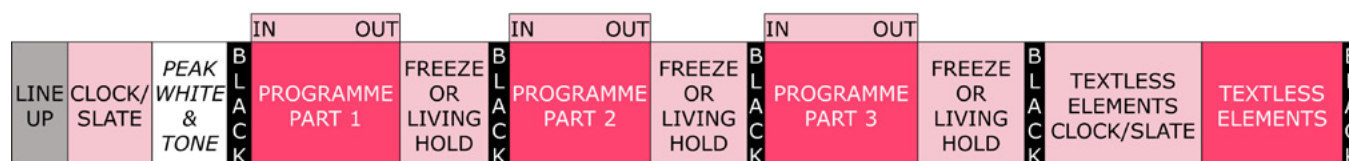
For programmes that are delivered in either 23.98, 29.97 or 59.94 fps, the start timecode should be 00:59:30:00 and should be drop frame.

Single Part Programmes (Seamless)



Hard-Parted Programmes

This is an example only:



Duration Guidelines

The following are guidelines for programme durations according to the majority of our buyers. Durations for multi part series should remain broadly consistent throughout and should not vary by more than 2-3 minutes per episode. If your programme deviates from this, please advise us prior to delivery.

Slot duration	Minimum running time excluding breaks
30 minutes	22'00
60 minutes	44'00
90 minutes	66'00
120 minutes	88'00

Credit Roll For International Masters

Banijay Rights should be credited as the international distributor of the programme in the end credit roller/cards, as follows:

International Sales and Distribution – Banijay Rights

This written credit should appear as the last element of the credit sequence, prior to the end board.

You may also be required to add a logo to the end board. Please ask your Content Operations contact at Banijay Rights for the correct logo. The requirements are different for Banijay Group productions and third-party productions.

Written credit and Banijay logo should both be positioned before the © Copyright line.

Textless Elements

Textless elements are the segments of original, 'clean' footage before any text/ captions/graphics have been overlaid in the post-production process. These elements are placed at the end of the texted programme, in chronological order. Whenever there is any text on-screen during a programme, the corresponding textless (clean) version of the shot must be supplied, including:

- Title sequence
- Part bumpers
- Name captions/straps
- Place names on maps
- Graphics
- Scoreboards
- Subtitles
- etc.

The elements must be preceded by a slate reading 'TEXTLESS ELEMENTS'. Each clean element must fully cover the duration of the equivalent texted shot within the programme. Please include two second edit handles either side of each textless shot.

As part of the QC process, Banijay Rights check that textless elements are present but do not check that every single element is accounted for. It is therefore the producer's responsibility to ensure all textless elements are present. Banijay Rights reserve the right to request delivery of missing textless elements from production at any time.

Audio Technical Requirements

Audio Track Allocations

Banijay Rights defines **'Mix Minus VO'** (also referred to as 'Mix Minus Narration') as the full and final mix of the programme, with any Voiceover or Narrator removed. Banijay Rights defines **'M+E'** (Music and Effects) as the full and final mix of the programme, with any Dialogue, Voiceover or Narrator removed. On-camera host audio is considered dialogue, off-camera host audio is considered narration.

Banijay Rights' audio requirements can differ from title to title, so prior to delivery please ensure you have confirmed with your Content Operations contact the audio you will be supplying. Below are example audio configurations:

Scripted Titles

	AUDIO TRACK NUMBERS															
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
2.0 + 5.1 Full Mix 2.0 + 5.1 M&E	2.0 Full Mix L	2.0 Full Mix R	2.0 M&E L	2.0 M&E R	5.1 Full Mix L	5.1 Full Mix R	5.1 Full Mix C	5.1 Full Mix LFE	5.1 Full Mix Ls	5.1 Full Mix Rs	5.1 M&E L	5.1 M&E R	5.1 M&E C	5.1 M&E LFE	5.1 M&E Ls	5.1 M&E Rs

Non-Scripted Titles

	AUDIO TRACK NUMBERS															
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
2.0 + 5.1 Full Mix 2.0 + 5.1 MMVO/M&E	2.0 Full Mix L	2.0 Full Mix R	2.0 MMVO L	2.0 MMVO R	5.1 Full Mix L	5.1 Full Mix R	5.1 Full Mix C	5.1 Full Mix LFE	5.1 Full Mix Ls	5.1 Full Mix Rs	5.1 MMVO L	5.1 MMVO R	5.1 MMVO C	5.1 MMVO LFE	5.1 MMVO Ls	5.1 MMVO Rs
2.0 Full Mix 2.0 MMVO Split stems	2.0 Full Mix L	2.0 Full Mix R	2.0 MMVO L	2.0 MMVO R	2.0 Fully Filled Effects L	2.0 Fully Filled Effects R	2.0 Music L	2.0 Music R	Dialogue mono	VO mono						
2.0 Full Mix 2.0 M&E Split stems	2.0 Full Mix L	2.0 Full Mix R	2.0 M&E L	2.0 M&E R	2.0 Fully Filled Effects L	2.0 Fully Filled Effects R	2.0 Music L	2.0 Music R	Dialogue mono	Mute						

Split Track Audio

Banijay Rights requires all 5.1 (surround), 2.0 (stereo) and mono split stems to enable language dubbing:

Mono

Dialogue

VO – if applicable

2.0

Full Mix L/R

M&E (or MMVO) L/R

Music L/R

Fully-Filled Effects L/R

Any Options tracks – if applicable

5.1

Full Mix L/R/C/LFE/Ls/Rs

M&E (or MMVO) L/R/C/LFE/Ls/Rs

Dialogue L/R/C/LFE/Ls/Rs

Music L/R/C/LFE/Ls/Rs

Fully-Filled Effects L/R/C/LFE/Ls/Rs

Any Options tracks – if applicable

Some of these stems will already be embedded in the video master file (see section above) and therefore do not need to be delivered separately.

Any split stems not available on the video master file should be delivered as separate audio files and their duration and timecode must exactly match the video master file.

5.1 audio should be delivered as six discrete stems. 2.0 audio should be delivered as an interleaved stereo stem, labelled appropriately.

Any wallah or crowd noise, background dialogue, screams, singing, shouting, background TV/Radio etc. should be provided in an 'options' track. This gives the option to keep these segments for language dubbing.

For scripted titles, a separate WAV file should be delivered for each music track featured. The music track must be supplied in its entirety.

Audio Dips

Mix Minus VO, M&E and separate audio stems should be undipped. Banijay Rights uses the term “undipped” to describe audio stems that do not change level in response to the other stems that make up the programme’s mix. Some audio consoles refer to this as “pre fader level”.

This is to accommodate additional language narration or dubbing.

Dolby Atmos

If you are intending to deliver content with Dolby Atmos audio, please speak to your Content Operations contact prior to delivery.

Audio Loudness

We will measure loudness to EBU R128 requirements. If your content does not adhere to these specifications please speak to Content Operations prior to delivery.

- › Loudness Measurement (LUFS) to be delivered at -23 LUFS, with a +/- 0.5 tolerance
- › Production Guidelines and Specifications can be found here:
- › <https://tech.ebu.ch/publications/>

Quality Control (QC)

Banijay Rights reserves the right to reject any supplied material which does not fully meet requirements. Master materials will be QC'd within 10 working days of successful delivery into Banijay Rights (subject to volume delivered). Please ensure that the original material is accessible throughout this period in case it needs to be referred to for fixes.

The cost of all QCs will be recouped against sales. As per the terms of the distribution agreement, the QC cost will be calculated from the start of clock to the end of the textless elements.

During the QC process, the following parameters will be checked:

- › Picture Quality
- › Audio Quality
- › Textless elements
- › Photosensitive Epilepsy (PSE) compliance
- › R128 loudness compliance

Please note that audio stems are not QC'd.

Producers are asked to remember that any rejection and re-supply will delay distribution and sales. For this reason, suppliers are advised to perform a full QC in relation to Banijay Rights' spec before delivery.

If at any time during the distribution agreement term, further video or audio issues are reported, Banijay Rights may request fixes to the content and redelivery by the producer. Alternatively, Banijay Rights reserves the right to commission repairs (where possible) and re-charge the producer for all costs incurred.

Supporting Materials

Running Order & TX Dates

For a season, please provide a running order per the example below:

Ep Number	Ep Title (if applicable)	TX Date (original transmission)	RX Number (record)
1	Our Precious Isles	12/03/2023	5
2	Woodland	19/03/2023	3
3	Grassland	26/03/2023	1
4	Freshwater	02/04/2023	2
5	Ocean	09/04/2023	4

Synopses

Synopses must be supplied in the following formats:

Generic Synopsis – for a season or standalone programme

- › **Short** (Max 100 characters including spaces) and **Medium** (Max 400 characters including spaces)
 - › Must be included on the Programme Details and Metadata form as well as a separate Word document
- › **Long** (250-500 words)
 - › Delivered as a Word document only

Episodic Synopses – for all episodes in a season

- › **Short** (Max 100 characters including spaces) and **Medium** (Max 400 characters including spaces)
 - › Must be included on the Programme Details and Metadata form as well as a separate Word document
- › **Long** (250-500 words)
 - › Delivered as a Word document only

Publicity Images

A curated selection of images that best represent the programme must be delivered to Banijay Rights for us to share with international licensees. All images must be cleared for use across all media, worldwide, in perpetuity – including DVD and streaming platforms.

A completed Image Caption Log is a mandatory requirement for any title delivering to Banijay Rights, along with any embargo dates on the use of the images – please use the [Image Caption Log Template](#).

- › A minimum of 10 high resolution (300dpi 2480x3425) images to represent the programme or season
- › A minimum of 10 high resolution (300dpi 2480x3425) images per episode
- › A maximum of 10 behind-the-scenes images

Screen grabs are not acceptable. If suitable images are not available early enough, it may be necessary for Banijay Rights to source commercial images at industry rates and the cost will be recouped from sales as a deductible cost.

Artwork

The following publicity assets are a mandatory requirement:

- › Key Art – horizontal and vertical layered file as .eps or .psd file
- › Title Treatment / programme logo

Please refer to [Banijay Rights Artwork spec](#) which outlines the technical specs for the above.

Press Pack

A press pack is an extremely effective sales tool for creating publicity. If a press pack has been created, please send us a copy so we can adapt for international use. [Please see example.](#)

Biographies and Character Descriptions

- › Please provide short biographies for key cast, writers, producers, directors. Please see [example](#).
- › For dubbing purposes, we require descriptions of the key cast. Please see [example](#).

Ratings / Reviews

When available following TX, please send any press clippings, ratings and reviews to the Banijay Rights Marketing department: allmarketing@banijayrights.com

Post Production Scripts

A fully timecoded Post Production Script in English (and original language if applicable), must be delivered for each episode. Scripts must be a full verbatim transcription of ALL final dialogue, including any Narration. The scripts must also include all onscreen text, graphics, name captions and credits, if not supplied separately.

If there are different versions of a programme being delivered to Banijay Rights, e.g. cut downs, you must also deliver scripts that match each version.

If other languages / translations are required, these scripts will be created as a deductible cost under the terms of the distribution agreement.

Onscreen Text and Credit List

If not included in the scripts the following must be supplied:

- › Timecoded list of all on-screen text (aka Lower Thirds, Astons or Chyrons), forced narratives/inserts/subtitles, and any in-picture text that is fundamental to plot comprehension (e.g. newspaper headline, email, SMS message, road sign etc.)
- › Timecoded list of front and end credits in original language and English, if applicable

Billing Block

Details of all contractual requirements (including positioning) for credits and logos etc. for inclusion on DVD covers, posters, books etc. [Please see example.](#)

Please also provide separate high res .eps or .psd of all required logos.

Captions and Subtitles

Timecoded caption files must be delivered in a standard file format, e.g. .srt, .scc, .stl, .cap. They are most commonly referred to as Closed Caption files or SDH (Subtitles for the Deaf and Hard of Hearing). Caption files must sync with the master video asset exactly and must capture all dialogue, music and effects. Caption files should be commissioned by production or accessed from the broadcaster if possible.

For non-English productions the producer must deliver full and final separate English subtitle files for every episode. English subtitles should only be present for non-English dialogue. Subtitles should be delivered as both .srt and .stl files. If there are different versions of a programme being delivered to Banijay Rights, e.g. cut downs, you must also deliver subtitles and captions which match each version.

If captions or subtitles are not available, or if existing files need to be conformed to a particular spec, Banijay Rights will undertake the work and all associated costs will be recouped from sales under the terms of the distribution agreement.

Music Cue Sheets

A timecoded Music Cue Sheet for each episode must be delivered. Information relating to the following must be included: the music title, composer/arranger, publisher, performer, record and video label, music origin, use (featured/background/live performance etc.) and duration of the music used. Please also include relevant ISAN numbers.

If there are different versions of a programme being delivered to Banijay Rights, e.g. cut downs, cue sheets for ALL versions must be delivered.

Please use the [Music Cue Sheet template](#) unless agreed otherwise with Banijay Rights prior to delivery.

Programme Details & Metadata Form

Please complete all sections of the [Banijay Rights' Programme Details and Metadata form](#) – there are two worksheets on the Excel document that must be completed. The following elements should be included when completing the form:

Compliance

Timecoded list of content that may cause harm or offence, such as:

Strong language, including:

- › Sexual swearwords, terms of sexual abuse, sexism or abuse referring to gender/sexuality
- › Terms of racist or ethnic abuse
- › Derogatory use of religious words and/or holy names
- › Abuse relating to illness or disabilities

Violence, including:

- › Graphic violence and gore
- › Sadistic methods of inflicting pain, injury or death
- › Sexual violence

Sex and Nudity

Alcohol Abuse, Drug Use

Suicide, Attempted Suicide, Self-Harm, Eating Disorders

Exorcism, the Occult and the Paranormal

Flashing Images, Strobing Sequences

Censorship Ratings

- › Rating assigned to the Title (e.g. BBFC rating of '18') for the country of origin.
- › Rating System information – identifying the system used to classify the Title (e.g. BBFC, TV Parental Guidelines, and YouTube ratings).

ISAN / EIDR

ISAN and EIDR numbers are unique identifiers permanently assigned to an audiovisual work for identification.

ISAN or EIDR numbers must be delivered. They should be added to the metadata section of the Programme Details and Metadata form and all music cue sheets.

Promotional and Dubbing Restrictions

Details of any restriction on:

- › Promotional exploitation of the Title, including in respect of any musical content, artist, performer, other talent or production crew.
- › Dubbing, in respect of rights of original artists and performers to revoice characters in dubbed language versions.
- › Please use [this template](#)

Credit Statement

Please provide a list of both screen and paid advertising credits.

Product Placement Statement

A fully timecoded list of all product placement, sponsorship or branding featured in the series. If there is none within the programme, please confirm this on the statement with 'N/A'.

Please use this template: [Product Placement Statement](#)

Errors & Omissions Insurance

An Errors and Omissions (E&O) insurance policy for worldwide coverage naming Banijay Rights Ltd. as an additional insured. The correct wording should be as per below:

- › The errors and omissions insurance in respect of 'the Title' will have limits of not less than US\$1,000,000 for any single occurrence and US\$3,000,000 for all occurrences, to be affected for not less than three (3) years and renewed from time to time for the remainder of the Term. The level of deductible noted on the insurance policy should be advised to Banijay Rights.

The errors and omissions insurance must allow for additional parties to be added to the policy as additional insureds from time to time upon request from Banijay Rights.

Title Research Report

Evidence that 'the Title' may be used as 'the Title' in the Territories that are subject to this Agreement.

Chain of Title

Satisfactory to Banijay Rights, but must include (where relevant) the following documents in the form of letters, deal memos, long form agreements or deeds with respect to:

- › Development or production investment funding by any party
- › The option and assignment of rights
- › Any contribution to the writing of the concept, the treatment(s), bible, script (including any draft) including writer agreements, editing agreements, script producer agreements and story conferencing and brainstorming deal memos.
- › The director(s)
- › The producer(s), exec producer(s) and supervising producer
- › Music composer(s)
- › Music publishing
- › Music and sound recording licensing (including AMCOS licences of production music)
- › Licensing, assignments and or clearances with respect to footage, set-design, titles and other screen graphics, literary works, artistic works, logos, trademarks, business names and the on-screen appearance of any person (not otherwise contracted as an artist, performer, or other talent)
- › Use of locations

Please note that we can waive the Chain of Title requirements per the above list on the basis that you are happy to warrant that should Banijay Rights require for the purposes of concluding a license and/or for a legal reason (i.e. a claim), you will supply within five business days.

Environmental Sustainability Certification

Where applicable, a copy of your Production's environmental sustainability certification, awarded by the relevant body in your territory. In the UK, this certification is awarded by the Albert organisation: <https://wearealbert.org/>

Change Log

Updates since 2023 v.1:

- EIDR numbers accepted – page 21
- Environmental Sustainability Certification required - page 23