



SABC Technical Standards

for

Television Programme Delivery (SABC 1, SABC2, SABC 3 AND SABC AFRICA)

Version 1.0

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1. Scope of Document

This document defines the technical standards for programmes commissioned by the South African Broadcasting Corporation for delivery, either directly (e.g. Studio or OB contributions) or on tape (e.g. Betacam SP). While the document deals primarily with material for transmission, there are other factors to take into account and these will be reflected in the commissioning process.

Although this document is titled "Technical Standards" it also contains certain elements from "The Production Guide" and "SABC Delivery Requirements" in order that it can be used as a more compact reference for operational staff charged with delivering programme material for the SABC.

2. Introduction

It is not intended to frustrate producers' ambition to make their programme in the manner of their choosing. The purpose of this document is to set out the technical requirements to ensure that material delivered is of a satisfactory standard. This document also draws attention to areas that may impact upon technical parameters and the quality of programmes.

As noted in section 1, this document also contains relevant requirements that are not strictly technical standards but combined they form a useful reference for operational staff. The content will be found within 3 sections:

Technical Requirements	These sections describe the technical standards required to deliver material to the SABC in such a way that the programme is fit to perform the purpose(s) for which it was commissioned and will pass flawlessly through the broadcasters systems. These are pass / fail objective measurements.
Quality Requirements	Quality requirements deal with subjective quality issues with the pictures and sound. Careless shooting, inappropriate production methods and faulty or substandard equipment can cause avoidable impairment to sound or vision. The CCIR 5 point grading scale is used to assess the quality of programmes for broadcast.
Operational Requirements	All material delivered must be to the correct standard, be accompanied by the correct line-up sequences and accompanied with the correct information for the "Ingest" or delivery process. These requirements are specific to the delivery media e.g. via Betacam SP.

There are some aspects that fit into more than one category.

Due to the rapid rate of technical development, use of specific equipment is constantly under review. This document will be subject to periodic updates to reflect this reality, but please consult SABC technology for advice on specific issues.

3. Technical Responsibilities for Programmes

3.1 General Responsibilities

The Technology Division of the SABC is required to ensure that broadcast programme technical quality is maintained to a satisfactory standard.

3.2 Relaxation of Standards

All programmes are expected to meet the SABC'S technical standards. The recognised exemption categories are tightly constrained and may not be invoked for the general convenience of programme makers.

Where programmes fail to meet full broadcast technical specifications and fall outside these categories it will be necessary to apply for special exemption. Any proposal to deliver programme material, which does not conform to the technical standards in these guidelines must be agreed beforehand with the Commissioning Team. Copies of any written agreements must then be supplied on the transmission form to assist the reviewer. This will allow discussions to proceed at an early stage and, although in no way guaranteed, will reduce the likelihood of subsequent difficulties.

There are five recognised categories for technical exemption:

Artistic interest: Innovative or experimental productions which are made, of necessity, by those who do not have access to equipment or facilities meeting broadcast quality standards.

Historic interest: News or programmes of a documentary nature which show historic events taking place or whose subject matter requires the use of archive material.

Actuality material: News, features or documentaries of an actuality nature where better quality has not been possible because of limitations placed on the format or physical size of equipment used. Such limitations are those incurred as a result of shooting in difficult areas such as war zones, isolated locations, confined spaces or other difficult environments.

Early television and cinema: Excerpts from historical archives where low technical quality was due to the then current performance of equipment used in its creation or where quality is now lower than at the time of original showing because of film or video ageing.

Domestic equipment: Programmes which employ excerpts made using domestic equipment in which the context requires that it's use.

4. General Technical Requirements

Technical requirements must be met so that programme material is in the required format, which can be used reliably without any user intervention and can be passed through systems without noticeable impairment to the viewer.

4.1 Video General Technical Requirements

Although the bulk of programming is now produced digitally and delivered on Betacam SP, the signals must still be compliant with analogue standards. For example excessive (illegal) levels are likely to cause severe picture disturbances when copied to analogue tape formats such as Betacam SP or sound buzz on analogue transmission.

4.1.1 Video Standard

All signals and recordings supplied shall be of the 625/50 interlaced standard unless agreed otherwise beforehand.

Composite material shall meet PAL System I in all aspects of timing, frequency response and bandwidths.

4.1.2 Video quality for origination and post production

To ensure that high quality is maintained the origination tape machines and postproduction equipment must meet the following minimum requirements:

Drama's, programmes for international distribution and sport

All equipment must at least use 4:2:2 component processing. (DVC Pro 50, IMX, Digital Betacam, Betacam SP)

Documentaries, actuality programs and news

All equipment must at least use 4:2:0 or 4:1:1 component processing. (DVC Pro 25, DVCam)

Inserts

Only when the size or portability of the equipment is a restriction, domestic camcorders may be used. (DV, Mini DV, Digital 8mm)

General

The compression ratios for 4:2:2 intra-frame equipment should not be higher than 3.3 to 1. The compression ratios for 4:1:1 / 4:2:0 intra-frame equipment should not be higher than 5 to 1.

The compression ratios for 4:2:2 MPEG-2 equipment should not be higher than 10 to 1.

Any other digital standard and compression ratios must be approved by SABC technology before the equipment is used for programming.

4.1.3 Video Levels and Gamut (illegal signals)

Video levels including any line-up shall be within the specified limits so that the programme material can be used without adjustment.

Video levels are based on the PAL System I which specifies 0 to 100% RGB Limits. The SABC require that signals meet the EBU Recommendation.

Luminance limits	110% max
Chrominance	123% max

Overshoots can be ignored by the use of a low pass IRE filter. Single lines with larger errors caused by vertical processing such as aperture correction and aspect ratio conversion are permitted if they do not exceed the 110% Luminance limit.

Chrominance levels measured on a Vectorscope shall not exceed the vector blocks marked on the Vectorscope graticule (colour bars).

Chrominance levels measured below black level on a waveform monitor shall not exceed -18%.

4.1.4 Line-Up

Line-up signals serve to identify individual signal channels and to provide reference levels to confirm that the programme transmitted is within the signal level limits and will be as the producer intended.

Preferred line-up signals are given under 4.2.3 for recordings and 9.1 for direct feeds.

Programme video levels must be accurately related to their associated line-up signals but not exceed the limits set in 4.1.3. The maximum deviation of programme levels from that indicated by the line-up signals shall be:

Video Luminance	3%
Video Chrominance	5%

Line blanking level shall be used as a black reference for the programme.

See Operational Requirements, section 6.2.1 for usage of Line-up signals.

4.1.5 Safe Areas for Action and Captions

Captions and action shall be within the safe areas specified for delivery.

Format and protection required	Action Safe	Caption Safe
Standard for 4:3 delivery	90% of Active Width 90% of Height	80% of Active Width 80% of Height

4.1.6 Time-code

Vertical interval time-code (VITC) is mandatory and shall occur on lines 19 / 21 / 332 / 334.

Longitudinal (LTC) is mandatory and shall be 8 field locked to the relevant video source and be phase accurate to less than 10mS (½ field) error.

The time information in VITC and LTC must match.

4.2 Audio General Technical Requirements

4.2.1 Audio Standards

Programmes shall be delivered in Mono or Stereo Format as required. The use of pre-emphasis and/or noise-reduction schemes during acquisition and post production is acceptable. However, the programme for final delivery should have no pre-emphasis or noise reduction scheme applied unless specifically required. **For Betacam SP, which is the current delivery format for the SABC, Dolby Noise Reduction must be off.**

Left audio shall be present on the A leg or Channel 1.
Right audio shall be present on the B leg or Channel 2.

Mono shall be in Dual Mono format with identical and coherent audio on both Left and Right channels. This is so that it may be used amongst stereo programmes.

4.2.2 Audio Level, Reference Level and Measurement

Programme audio levels shall always be measured by Peak Programme Meters.

The Maximum or Peak Programme Level shall be measured with a PPM and shall never exceed 6dBu (100%) above the programme's Reference Level of 0dBu (50%).

All the Betacam SP video machines in the SABC are aligned to an operating level of 0dBu, which conform to the Sony standard except for the fact that the SABC uses the 0dBu jumper inside the Betacam SP machine.

4.2.3 Line-up Tones

Line-up Tones serve to identify individual signal channels and to provide Reference Levels to indicate that without adjustment the programme transmitted will be within the signal level limits specified in 4.2.2 and will thus be broadcast as the producer intended.

All source tones must be generated to a tolerance of ± 0.1 dB.

Mono Line-up Tone shall be at a frequency of 1kHz ± 100 Hz and recorded at 50% as measured using a PPM.

For Stereo sources, Stereo Line-up Tone shall be provided at a frequency of 1kHz ± 100 Hz and shall indicate the Left and Right programme legs: namely, EBU / ITC Stereo Tone at 50% with only the left leg identified by breaks.

All tones must be sinusoidal, free of distortion and shall be phase coherent between channels.

Optionally, Step Tone sequences may be provided but if so then all tones must have been sourced at the same level and be phase coherent on Stereo feeds / tracks.

4.2.4 Stereo Balance and Phase

The two stereo legs, when sending identical programme (Mono), shall match within 0.5dB and be phase coherent to less than 15 degrees at 10kHz (-20 dB for an "S" reading meter / 4us delay). Note: one sample of 48kHz is 75 degrees at 10kHz.

4.2.5 Sound to Vision Synchronisation (Lip-synchronisation)

The relative timing of sound to vision should not exhibit any perceptible error. Sound should not lead or lag the vision by more than 10ms.

This synchronisation must be achieved at the last point at which the programme supplier, or their facility provider, has control of the signal.

5. General Quality Requirements

5.1 Technical Quality Grading

Subjective quality of pictures and sound is difficult to assess. The CCIR 5 point scale for impairment is given below:

Grade 5	Imperceptible impairment
Grade 4	Perceptible but not annoying impairment
Grade 3	Slightly annoying impairment
Grade 2	Annoying Impairment
Grade 1	Very annoying impairment

Newly commissioned programmes shall meet a minimum grade 4. In other cases, the absolute minimum is grade 3, unless there are valid reasons for exemption.

5.2 General Vision Quality Requirements

We wish to encourage the use of innovative programme making techniques. Nothing in this document should prohibit the use of any production technique

provided that a suitable quality product results. It is inherently difficult to define precisely what a suitable quality product is, and therefore there will be some subjective descriptions leading to imprecise advice. This is an unavoidable consequence of the rapid technical developments at this time. SABC technology will be able to give advice on achieving good quality results. The expectation of the picture quality is set by the commissioning process.

In general:

- a) The picture must be sharp and well lit (unless artistic considerations require otherwise).
- b) The video signal must be free of excessive black crushing and highlight compression. Transient response shall be such that streaking, ringing, smear, echoes and overshoots are not noticeable. Moiré, and other patterning shall not be visible. Hum, cross-talk and other spurious signals must not be apparent.
- c) Colour rendition, especially skin tones, must be a realistic representation of the scene portrayed unless artistic considerations require otherwise.
- d) Video processing (e.g. effects devices) must not introduce unintentional changes to luminance and chrominance levels nor cause perceptible timing shifts on entry or exit from the effect.
- e) Appropriate audio or video delay must be used to compensate for lip-sync errors.
- f) There must be no visible contouring / artefacts caused by multiple D-A and A-D conversions or compression. Quantisation Noise shall not be apparent. In general, recordings made "off-air" from digital sources should not be incorporated into new programming as these signals have already been significantly compressed.
- g) In certain circumstances, for example shooting actuality material or where a high level of mobility is required, the use of a "DV palm-Corder" type camera may be considered acceptable for acquisition. Specific agreement from the Commissioning Team must be sought before using this.

5.3 General Audio Quality Requirements

27. The audio shall be free of spurious signals such as noise, hum and cross-talk.
 - bb) Sibilance and distortion wow and flutter shall not be apparent.
 - cc) The audio shall not show dynamic and frequency response artefacts as a result of the action of noise reduction or low bit rate coding systems.
 - dd) Audio compression should be used as little as possible as the effects of compression used for broadcast distribution and transmission can exacerbate impairments.
 - ee) Dynamic range shall not be excessive. It shall be suitable for the whole range of domestic listening.
32. Care shall be taken when incorporating background music and effects with dialogue, or people with a hearing impairment and poor listening conditions can find the dialogue difficult to hear. Inaudibility is a common complaint from viewers. Reference to "TV Set Style" speakers, preferably in mono, should be made during the sound mixing process.

6. Specific Requirements for Videotape Delivery (625/50 Betacam SP)

Note that currently delivery shall be on Betacam SP for all programming.

The video and audio shall also meet all General Technical and General Quality Requirements specified in this document.

6.1 Specific Technical Requirements for Tape Delivery

6.1.1 Technical Acceptance Procedures

Every programme submitted on tape for transmission on SABC Television must pass a quality control check carried out on SABC equipment to ensure the programme meets the requirements set out in this document. Any programme not meeting the required standard will be returned to the supplier for repair. A subsequent review will then be carried out to check that the work has been done satisfactorily.

6.1.2 Videotape Format

All programmes for transmission shall be delivered on Betacam SP. All tapes must be supplied with the record lockout "on" and "double rewind". (This ensures even tape pack.)

Tapes shall be of the highest professional quality, recent manufacture, "first usage", of a type appropriate to the Betacam SP format and shall be protected by suitable packaging.

During the production process the highest technical standards must be maintained so that the delivered programme achieves the required standards. In all cases the submitted videotape recording must be fully compliant with the manufacturer's technical specification thereby ensuring format compatibility.

6.1.3 Audio Track Allocation

Audio track allocation must conform to the following standards unless otherwise stated in the programme contract.

For transmission:

Track 1	Track 2	Track 3	Track 4
Programme		For Production use	
Left (A)	Right (B)	Left	Right
Final mix on tracks 1 and 2 must be phase coherent		These tracks may have content but will not be transmitted	

For Monophonic programmes, tracks 1 and 2 must contain identical audio and be phase coherent so that they can be transmitted through a stereo infrastructure - "Dual Mono".

6.1.4 Time-code and control track

Both longitudinal time-code (LTC) and vertical interval time-code (VITC on VBI lines pairs 19 and 21, 332 and 334) must be recorded throughout the line-up and programme and comply with EBU specification N12-1994 (SMPTE 12M-1995).

Time-code must be contiguous and continuous and not pass through zero at any point from the start of the first countdown clock to beyond the end of the programme. LTC and VITC must have identical times.

Time-code and control track must have the correct phase relationship with the corresponding video signal.

Any video indexing data shall indicate a continuous 8-field sequence for the duration of the programme.

Programme start should be at time-code 00:02:00:00. See 6.2.1 for further details.

6.2 Specific Operational Requirements for Tape Delivery

6.2.1 Line-up Test Signals, Clock and Leader

The start of programme and any subsequent part should be preceded by a countdown clock indicating programme I.D. number (with the appropriate suffix), programme title, subtitle, episode number, part number and contract number where known.

The clock must provide a clear countdown of at least 20 seconds fading to black at three seconds prior to first programme pictures.

The clock must appear round when viewed on a display set to the same format as the programme.

In order to ensure conformity of technical standards throughout the production, post production and transmission process, every tape shall conform to the following standard*:

TAPE SECTION	DURATION (Seconds)	PICTURE (Video)	AUDIO
Protection leader	30	75 % Colour bars	1kHz @ 0dBu (50% PPM)
Alignment leader	30	75% colour bars	1kHz @ 0dBu (50% PPM)
Identification leader/cue-up leader	60	Programme identification/clock	Spoken identification OR Silence
Programme Time – code 00:02:00:00	Full programme	Programme	Programme
Run-out trailer	30	Freeze or living hold of 10 seconds Thereafter Black	Silence

* If it is not possible to start the programme at 00:02:00:00 then the paperwork should clearly state the start of programme.

Please note: At the end of the programme, sound must end naturally or faded to be out by the end of the programme. There should be a freeze or living hold for 10 seconds.

The above line-up specifications is for long form programme material and a revised line-up is available for advertising spots.

6.2.2 Recording Reports

Every tape submitted must be accompanied by a completed recording report. The report must include full details of the programme supplier and recording facility house, programme title / subtitle and SABC Programme I.D. Number with the latest version suffix. It must also include technical information including the **origination format**, time-code of first frame of picture (FFOP) and details of safe areas used.

The recording report must provide clear references to any part of the programme content that may attract low grades (especially below grade 3).

7. Administration that accompanies the master tape.

7.1 Preliminary and Final Control Sheet Information and Reports

FC Sheets, Music cue sheets and VB18's must accompany each tape earmarked for broadcast.

FC Sheets are available from the Commissioning Editors
All FC sheets must be sent electronically to the Administration office Serina Tyson, Language and policy Regulations office (Lara Kantor),

- Only the correct channel FC sheets will be accepted with transmission tapes.
- The delivery countdown starts 6 weeks before the scheduled broadcast
- Information on FC sheets must be 100% accurate.

- Duration supplied on the Preliminary FC sheet must correspond with the scheduled programme time, as does the Final Control sheet.

- If it is not possible to start the programme at 00:00:00 then the accompanying paperwork should clearly state the starting time-code of the programme.

- The line-up signals used should be stated on the recording report, i.e. 100% or EBU bars and Mono or Stereo audio. (Dolby OFF only) The SABC is one of the few broadcasters in the world to transmit DOLBY OFF.

(Tapes with DOLBY ON will be re-mixed by the Production House or transferred before transmission leading to subsequent generation loss at the production houses own expense.)

Programmes of short duration may be delivered on a compilation tape **where this has been agreed upon in advance with the relevant Channel acceptance officer.**

- However, there must never be more than one version of a programme.
- The tape box and recording report must clearly identify the separate programmes on the Compilation master.
- Each programme must be preceded by a leader clock clearly identifying individual programme details.
- The programmes must be separated by at least one minute of black and silence and start at the "top" of the next time-code minute, i.e. HH:MM:00:00.
- The time-codes of each part should be unique and increment throughout the tape.
- Each programme must be in the same aspect ratio (4x3)
- Segment in and out time codes and duration will be entered into the system (as supplied on the FC sheet).
- These will serve as exact points of transition in and out of programmes.
- Correct contact numbers are vital - please ensure that you give full details

7.2 Daily Weekly and Bi Weekly programming

7.2.1 Preliminary FC Sheet

- Preliminary FC sheets to be delivered 6 days (144 hours) prior to transmission.

IMPORTANT NOTE:

Duration must match exactly the scheduled duration of the Programme.

7.2.2 Final Control Sheet and Transmission Tape

- Final Control Sheets and matching transmission tape must be delivered 3 days (72 hours) prior to Transmission Time.

EXCEPTIONS:

NO LATE DELIVERY TRANSMISSION TAPES WILL BE ACCEPTED WITHOUT PRIOR ARRANGEMENT BETWEEN THE PRODUCTION HOUSE, THE COMMISSIONING EDITOR AND THE QUALITY CONTROL OFFICER.

CUT OFF TIME FOR TAPE DELIVERY (ONLY IF ARRANGED With QCC) 24 hours prior to transmission.

If no prior arrangement is reached and the Programme does not arrive within the prescribed period of time the programme will be replaced.

The Production House responsible could face contract penalties.

7.2.3 All Other Program Formats

The following applies to locally and internationally produced:

Series
Drama
Feature Films
Documentaries
Variety
Specials

7.2.4 FINAL CONTROL SHEET AND TRANSMISSION TAPE

- Final Control Sheets and matching transmission tape must be delivered 6 weeks prior to the Transmission of episode 1.

NOTE:

Should there be a problem with delivery of the entire series six weeks prior to the Transmission of Episode 1, staggered delivery can be negotiated with QCC.

If no prior arrangement is reached and the Programme does not arrive within the prescribed period of time the programme will be replaced.

7.2.5 Recordings spanning more than one tape.

(If a programme is supplied on more than one tape the following must be observed :)

- Reel 1 shall end at suitable cut point into Reel 2. This should be at a fade to black or scene change.

- The Last frame / First frame time codes must be clearly documented.
- The time-codes on Reel 2 must be later than Reel 1 and preferably the first frame will be 02:00:00:00.
- If an overlap is present then the time-codes across the overlap must match i.e. duplicated material will have identical time-codes.

7.3 Subtitling for the hearing impaired and language versioning:

In excess of 50% of SABC PBS programmes are transmitted with closed subtitles. These are provided for the hearing impaired and others who derive benefit from the addition of subtitles, currently estimated to total about 85% of viewers.

Subtitle preparation is a time-consuming activity. To aid this process an electronic copy of the script in Microsoft Word format should be delivered on CD or by email to the relevant CE. 2VHS copies of the programme with burnt-in time-code to match the programme should accompany any master tape delivered for transmission.

The SABC can accept deliveries of programmes with Teletext subtitles recorded on line pair 20 and 333. When this option is chosen details must be clearly stated on the recording report and a copy of the script should also be delivered as described above.

7.3 FACTS ABOUT THE PLAYBACK FACILITY IN THE FC environment

The Playback system in FC uses an automated player that selects tapes out of holding racks by means of an automated arm, and places them into any of three Playback machines.

This system operates on the following presumptions:

- That all tapes supplied are technically within specification.
- The machines on which the Programmes were prepared are within specification.

It is with this in mind that we supply the following technical specification.

Please ensure that machines utilised in postproduction are within specification and the programmes supplied are 'in spec'. 'Tweaking' of Playback machines to compensate for variations in Technical 'spec' is not possible or acceptable.

If the product you are contracted to deliver consists of a series of links between different programmes, a format often found in Education, Health, and Children's Programming, please make a special note of the following:

- The Playback system is capable of switching playback modes within such a package if supplied with the information i. e. if the first programme is in Stereo and the second programme uses audio from Audio channel 2. Supply that information within the content block on the FC sheet by giving the In and Out Time Codes of the programmes concerned and the audio specification.

If the information as outlined above is not given the Playback will automatically choose Audio one and play in Mono.

7.3 TAPE LABELLING

All Tapes and their boxes must be marked clearly with the following details:

- SABC Bar Coded Tape Number
- Programme Name

- Programme subtitle
- Episode number
- Indicate whether it's a master, dub, or protection copy
- Transmission date
- In Time Code
- Out Time Code
- Duration
- Allocation no
- Name and address of production house
- Tape no on the in and outside sleeve

A DIGITAL TAPE LABEL WILL BE SUPPLIED ON COMMISSIONING NO HAND WRITTEN LABELS WILL BE ACCEPTED.

7.4 CONDITIONS OF DELIVERY

Before delivery to the central tape receiving area at the Henley Road entrance of the SABC 'content approval' must be obtained from the Commissioning Editor (This is indicated by the appropriate person's signature on the FC Sheet.)

- Transmission tapes must be delivered to Central tape receiving at the Henley Entrance in Henley Road.
- Each tape must be accompanied with a completed FC Sheet, Music cue sheet and VB 18 form. The material delivered must include
- Sponsorship details and other relevant documentation.
- A Channel quality control officer will check the tape and if faults are discovered, either on the FC sheet or the Videotape, the material will be returned for correction.
- ◆ All research info, source footage and other footage generated or acquired for the purpose of this contracted program, has been purchased or generated at the cost of AN SABC budget. Therefore it all belongs to the SABC so on completion of the contract and before final payment all such info, footage and their relevant log sheets should be returned.
- ◆ A release form is required for any person of age or under age used in the programme to be handed in to the CE unless they have signed a contract, the contract should also be handed in to the CE with the protection copy (not a copy of the master transmission tape but a second master this must be handed in at the same time as the master with its own set of FC papers)

7.5 Programme length, Opening sequence and End Credit durations

1. Each slot length has to allow for advertising space so programmes have to be made at exact lengths. The production House will then be paid as per minute cost corresponding to the length of the contracted program. (for all categories of programmes other than those specifically referred to in paragraph 4 below).
2. Opening Sequences are to be made to a maximum length requirement (for all categories of programmes other than those specifically referred to in paragraph 4 below) as set out in the following table.
3. Maximum duration's for end credits (for all categories of programmes other than those specifically referred to in paragraph 4 below) are as follows:

Contracted Program Length	Maximum Opening Logo Length	Maximum End Credits Length (Including company Logo and Copyright statement)
24 Minutes	30 Seconds	60 Seconds
48 Minutes	40 Seconds	80 Seconds
72 Minutes	40 Seconds	80 Seconds
Over 90 minutes As per contract	40 Seconds	80 Seconds

4. Maximum duration's for end credits in drama differ and are as follows:

Type of Programme	Slot Length	Contracted Program Length	Maximum Opening Logo Length	Maximum End Credits Length (Including company Logo and Copyright statement)
Drama Series	30 Minutes	24 Minutes	30 Seconds	60 Seconds
Drama Series	60 minutes	24 Minutes	40Seconds	70 Seconds
Drama Soaps	30 minutes	24 Minutes	30 Seconds	60 Seconds
Drama Soaps	60 minutes	48 Minutes	40 Seconds	70 Seconds
Single TV Drama	60 minutes	48 Minutes	40 Seconds	70 Seconds
Single TV Drama	Over 60 minutes	Take off 3 minutes per 15 minute segment	40 Seconds	80 Seconds
Feature Full Length film/Drama	As contracted	As per contract segment	90 seconds Negotiable	105 Seconds Negotiable

7.6 Other requirements affecting duration's of end credits

(a) in cases of films where there is a requirement for longer credits for theatrical or other purposes, SABC requires delivery of a television version which conforms to the maximum duration's as listed in these Credits Specifications;

(b) For purposes of estimating duration, 'end credits' as referred to be understood to include the appropriate Production Company and SABC end credits, the copyright notice and the production company logo-identifier

(If this last is used);

(c) The timing of credits duration will run from the moment the first end credit appears on screen;

(d) All end credits are to be placed after completion of the programmes end action and not integrated into it (unless special agreement has been secured in writing with SABC to do otherwise), and these credits may then be followed only by the production company logo-identifier (whether still or animated or in some other form) which constitutes the very ending of the programme and this logo not to exceed ten seconds;

(e) All end credits must run on screen at an appropriate readable speed;

(f) Producers are encouraged to restrict end credits to less than the stated maximum whenever reasonably possible. The following information is vital for all production companies who have a presence or intend to have a presence online:

7.7 CREDITS FOR CO-FINANCIERS/CO-PRODUCERS

(l) any credit which may be proposed for a co-financier or co-producer of a programme must be specifically approved in the first instance by SABC, and if SABC agrees that such credit may be included, the producer/supplier will include such credit in the programme in the place and manner agreed by SABC in that contract.

(ii) In respect of pre-purchased programmes (i.e. programmes to which a financial commitment has been made by SABC prior to ordering, during production/post-production but before a programme is completed and available for delivery), SABC will require:

(a) That producer/suppliers reveal to it, prior to contract, full details of any then existing or of any proposed commitments to afford a front or end credit to third party financiers or other parties associated with funds for the programme, so that at that stage SABC may decide whether or not it may approve such credit (and all other arrangements relating to such funds);

(b) The right to approve or disapprove the inclusion of any such credits in versions of programmes to be delivered to SABC; and

(c) The right, at SABC's discretion, to such credit for SABC on other versions of the programme for use in other territories or media and elsewhere, as SABC may reasonably require.

For these purposes, 'third party financiers' may be taken to include not only providers of cash funds or credits or investments, but also the providers of rights, services or facilities in lieu (or on account) of finance.

(iii) SABC does not usually agree to front credits within a programme for co-producers, co-financiers or third-party financiers (except in the cases of certain dramas and feature films), but it may approve "in association with" end credits for major sources of production finance as part of the production company end credits (e.g. "produced by X Ltd in association with Y for SABC"), in a form and order to be approved by SABC and with SABC's name last on the domestic version for delivery to SABC.

(i) In circumstances in which SABC is not the only financier of a programme, SABC will require that the programme material delivered to it complies with these Credits Specifications and with any specific provisions of SABC's contract, even if this means that the producer/supplier will have to make a different version for delivery to SABC from that delivered to other broadcasters, exhibitors or retailers. Such matters must be anticipated by the producer/supplier in budgeting for production and delivery.

7.8 PERMITTED FRONT CREDITS

Permitted front credits are restricted as follows:

- (i) General programmes - programme title (or series plus episode title) only;
 - (ii) Entertainment programmes only - programme title (or series plus episode title) plus the author and such principal cast or participants as SABC may agree;
- (ii) Drama programmes and feature films only - programme (or film) title (or series plus episode title) plus the author, such principal cast and participants (e.g. the composer) as SABC may agree, producer and director

7.9 Programme length, Opening sequence and End Credit durations

PRODUCTION COMPANY CREDITS & COPYRIGHT NOTICE

(i) Production companies may take the first or other presentation credits in the case of feature films, as specified at Paragraph 3 (ii) above; however, production companies' logos may not appear at the beginning of any kinds of programmes, but only in agreed form at the end.

(ii) At the end of programmes, the final credit should consist of the words "An X Production for SABC" or "Produced by X (or X Productions) for SABC", with the same size of type and prominence for the production company and for SABC.

(iii) Regarding Copyright Notice: ownership of copyright is usually owned by the SABC, the Copyright Notice should appear immediately below the final credit. If the Production Company or some other third party owns the copyright, the Copyright Notice should appear on screen below the penultimate end credit. The year in question for the copyright must also be included.

(iv) No production company credit may remain on screen for more than 6 seconds, or 10% of the total duration of the end credits, whichever is the longer.

(v) As part of its contract for any commissioned, co-financed or pre-purchased programme, SABC will specify the duration of the completed programme. In such cases, SABC's 'programme specification' will be taken to fully include these Credits Specifications, with a consequent determination of, among other factors, the maximum permitted duration of the end credits sequence. Thus the contract will require the producer/supplier to comply with all the provisions of these Credits Specifications, except to the extent that the contract requires variations.

(vi) Failure to comply with the provisions of these Credits Specifications and with the contract may cause delay in acceptance of programmes whilst changes are made, or may lead to rejection of delivery of the programmes concerned with resulting cost and expense to the producer/supplier, who will have to meet or reimburse the cost of remaking or editing any unacceptable credit sequences.

(vii) SABC will endeavor to transmit all credits, which conform to the provisions of these Credits Specifications and to the provisions of SABC's contract. However, in the event of a breach of these Credits Specifications or of operational emergency, including the imminence of transmission, SABC reserves the right to remove or cut credits, or to replace them with credits of a more appropriate form.

(viii) SABC cannot be held responsible to its programme suppliers, or to third parties to whom a producer/supplier has a contractual commitment to give credit, if any credit is omitted from the programme as transmitted by SABC because of failure by the producer/supplier to comply with the provisions of these Credits Specifications (or the SABC contract if different).

(ix) No one shall receive more than one credit on screen in either a front or end credit sequence, and producers should use a combined credit (e.g. "written and directed by...") when an individual has more than one function or contribution. In the event that such a

combined credit is difficult to achieve (for example where another party shares only one of the credited functions), then the format of the relevant credits, and indeed the possibility of a person receiving more than one on-screen credit, shall be a matter to be subject to the prior written approval of SABC.

(x) In all cases, and as stipulated in the contract, the producer/supplier will undertake to deliver to SABC, before end credits are added to the first programme, a completed list of credits for approval by SABC. For the series should be submitted to the commissioning editor/ executive Producer.

(xi) SABC commissioning staff will not normally be acknowledged in programmes. However, SABC reserves the right to specify the inclusion of such credits where these will be shared with staff from co-financing parties, or in exceptional cases.

(xii) No 'thanks' credits should be given in lieu of proper payment for a service (such as transport hire, use of filming locations etc.). Such services should always be paid for out of the production budget. There may be certain exceptions to this, with conditions outlined thus:

- (a) In cases where some form of sponsorship or trade exchange has been agreed with SABC, the nature, placing, prominence and duration of credits for same must be agreed to with SABC prior to contract;
- (b) However, in cases where 'thanks' credits are not specifically covered by contract, the nature, placing, prominence and duration of such credits must be agreed with SABC prior to their inclusion in the finished programme or film. SABC cannot be held responsible to third parties to whom a producer/supplier or award-winner has a contractual commitment to give credit, if any credit is omitted from the programme as transmitted by the SABC because of failure by the producer or supplier or production company. To comply with the provisions of these Credits Specifications (or of the SABC contract if different), or to reach prior agreement with SABC on the nature, placing, prominence and duration of such credits.

(xiii) In general, SABC's conditions and guidelines relating to sponsorship and product placement/contra deals constitute another entire aspect of the programme specification and are not intended to be dealt with directly in these Credits Guidelines. However, producer/suppliers should always avoid committing themselves to credits related to sponsorship-type deals except where SABC is fully informed beforehand and agrees both to the sponsorship arrangement and to the detail of related credits.

(ixx) Unless otherwise stated in these Credits Specifications, or as a result of SABC's particular requirements as expressed in its contract with its supplier, it shall be for the producer, acting reasonably, to decide what credits are given within the maximum permitted duration for end credits.

7.9 The end credits running order

Should also follow a specific order which is as follows:

- (a) Special thanks to:
- (b) Presenters or actors
- (c) Voice artists or singers or groups
- (d) Research, advisors and Script writer/s
- (e) Music and lyric writers
- (f) Set/backdrops and all set related crew
- (g) Pre Production staff : graphics, logos, Research, Script, Music and lyrics.

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- (h) Production field staff, Camera sound gaffer or on location or set staff only (not catering)
- (i) Production office staff (I.e.) this constitutes: the runner, Pa, coordinator, Production. Manager (and no accountant).

- (j) Post production staff: Editors and final mix operators (no facility house names, also no commercial equipment names like Avid Editor etc)

- (k) All Director/s

- (l) All Producers

- (m) Executive in charge of Production (Commissioning editor, executive producer or Project Manager).

- (n) Unit Head or Editor in charge of Production

- (o) Production co or person logo

- (p) SABC Content Hub LOGO with copyright and date (i.e.) Copyright SABC LTD 2005.

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References: (BBC Technical Standards for Network Television Delivery).

(BBC Technology EBU Standards CCIR Standards SABC Standard Practises)