

Banijay Rights New Template QC Guidelines - Updated 01 MAY 2023						
Consistency of grades and faults across all episodes please			NOTES:	GRADE 3, 4 or 5 STATUS: PASS	GRADE 2 STATUS: HOLD	GRADE 1 STATUS: FAIL
		QC Requirements	For QC Teams	Grade 3, 4 or 5 - Minor	Grade 2 - ESI Review	Grade 1 - Fail
We have been reviewing the fault logging for Banijay and it has become apparent we have been over logging faults for what is only essentially a Runtime QC with a fault log. (or, somewhere in-between a Runtime and Broadcast). Banijay already have a full broadcast qc with Production prior to the files coming to us. But, as we know, faults can always be missed....This is why we QC....		<p><b>Please do a full broadcast QC on the first ep of a new title or series listing all the faults.</b></p> <p><b>From Ep 2 onwards please do a Runtime / Broadcast as below</b></p> <p>If we come across a fault and you see a pattern repeating itself of the same fault (More than 3 to 4) then please pause the qc and feedback to us. We can ask Banijay how they would like to proceed.</p> <p><b>Please cross reference all episodes</b>, taking across the logs from the V1 as per usual, and keeping in mind the same re-occurring fault types.</p> <p><b>Episode title logging and end card logging is required.</b></p> <p>Remember to add to the comment box only: “International Sales and Distribution by Banijay Rights” (Present / Or not present in end roller.)</p> <p><b>For captions</b> log an example, and if out of 14:9 safe, log an example. (Grade 3). Add the words <b>Example of: at the beginning of the log</b></p> <p><b>Textless Covers:</b> Please make sure all textless is thoroughly watched through for issues like Grade, aspect ratio ETC. Any grade 1 picture issues on shots that are texted, must also be flagged on their textless counterparts.</p>	<b>From Ep 02 onwards: More than 3 to 4 Repeating faults per episode: Please pause QC. Ask if full a broadcast QC is required.</b>	<b>Grade 5, 4 &amp; 3 is a pass. Note and Pass.</b> <b>Minor Issues: are a Grade 3.</b> (Minor aliasing, noisy shots, lip smacks for example) need only one example of each at most. <b>log and add the word: Example of: at the beginning of the log.</b>	<b>Grade 2</b> is a referral for Banijay out of spec requirements: Text out of 14:9 safe / Hashtags / Time specific graphics / Compliance issues, ETC. <b>log and add the word: Example of: at the beginning of the log.</b>	<b>Grade 1</b> production issue faults are to be logged as usual if they are single issues. If there are multiple issues of the same kind of fault, one or two need to be logged only with the clear marking of: <b>Example Only at the beginning of the log.</b>
		File Naming and Moving				
File Delivery		We do not re-name or fix files, including audio stems. After QC and Supervisor checks, all files are moved by supervisors into: LON_DL3_fs05\Clients\ESI\staging\Inbound\ Source_Assets\00_QC_Complete				
		Programme Type				
Original Language		Original Language as expected with subs / without subs			Note what is incorrect	
Subtitles		English subtitles Present / check if textless elements present for all subtitled shots		Flag an example		Flag if incorrect spelling / placement / Missing Textless
		File Spec Checks				
File Type - Wrapper / Codec		<b>Preferred format: MOV / Apple ProRes 422 (HQ)</b> <b>UHD - MOV / Prores 4444 (3840 x 2160), 24bit PCM audio</b> <b>HD - MOV / ProRes 422(HQ) or 4444 (1920 x 1080), 24 bit / 48 kHz PCM audio</b> <b>MXF (OP1a) / DNxHD 185 or DNxHD 220 (1920 x 1080), 24 bit / 48 kHz PCM audio</b> <b>SD - MOV / ProRes 422 (HQ) 4x3 720 x 576 /16x9 = 1024 x 576 / NTSC 720x486</b>				If incorrect Flag what File Type has been supplied
BT/REC		BT / REC 601 = SD – 4x3 = 720 x 576 /16x9 = 1024 x 576 / NTSC 720x486 BT / REC 709 = HD - 1920x1080 BT / REC 2020 = UHD – 3840x2160  <b>NOTE: No spec for HDR. If we receive HDR files, we need to liaise with Banijay to Spec.</b>				Flag if not present or correct
Encoded Resolution		4K – 4096 x 216 UHD – 3840 x 2160 HD - 1920 x 1080 PAL - 720 x 576 NTSC - 720 x 480				Resolution is non standard
Frame Rate		File should be at Native frame rate of material: 23.98psf / 24 / 25psf / 29.97 / 50i / 59.94i (DF TC Specified on report)			Frame Rate <u>likely</u> not native	Frame Rate not as expected / Sourced from mixed frame rates / NDF TC
Content not EBU /50i/ 25p		For programmes that are delivered in either 29.97 fps or 59.94 fps, the start time-code should be Drop frame / Line up tone -20dBFS			Flag if incorrect	Fail if incorrect
Timecode		Timecode Track present				If no Timecode Track present or selecting Timecode Track causes BITC to appear at bottom of screen
		Timecode consistent on all TC tracks (when applicable)				Timecode tracks are not consistant
		Timecode Track doesn't cross 23:59:59:24 / 00:00:00:00				Timecode crosses boundary
		29.97/59.94 needs to be DF TC				Flag if incorrect

Closed Caption Track		The file should not contain a Closed Caption Track				Flag if present
Audio Configuration		Audio channels should be discrete.		ON WAVS - FYI		Flag if Multiplexed on ProRes
Interlaced Vs Progressive		<b>This needs to be checked field by field just to confirm.</b> For Example, go to the end credits and look at them frame by frame with ‘Mixed Fields’ selected, and this should show combing. Then switch it to F1 only and go frame by frame and the combing should disappear, and you’ll see a clean picture. If that’s the case, then they are interlaced. If you still see the combing, then they have been captured incorrectly again.				Flag if incorrect (Check Titles / End Credits)
		Banijay File Spec Checks - Using Media Info				
File Cadence		File can be flagged as interlaced or progressive but setting must match the content. If the file contains any interlaced material (check end credits) then the file must be flagged as interlaced. If the file only contains progressive material then it can be flagged as interlaced or progressive.	We don’t fix			Flag if incorrect
Interlacing		HD 50i for example - Must be Top field first (59.94 SD bottom field first.)				Flag if incorrect
CLAP / Clean Aperture Width		CLAP should be removed so 'Clean Aperture Width' should not be present on MediaInfo - JES / CLAP is only for QT files not XMF’s)	We don’t fix		Flag if incorrect	
BT 2020 / 709 / 601		Check Colour primaries, Transfer characteristics, Matrix coefficients are pesent	We don’t fix		Flag if incorrect	
Audio Sample Rate / Bit Depth		PCM - 24Bit 48Khz				Flag if incorrect and what file sample rate or bit depth has been supplied
Field dominance		Cuts must happen on frame Boundries - (Field one dominance )				Flag if incorrect
		Apple ProRes QuickTime Checks				
Audio Channel Naming		Each audio channel should be named to reflect the audio content of that channel e.g. Stereo Full Mix Left - <b>See File audio layout</b>	We don’t fix		Flag if incorrect	
Audio Assignment / Tagging		Each audio channel should have the QuickTime Channel Assignment set to reflect the audio contents of that channel e.g. Left, Right, Centre	We don’t fix		Flag if incorrect	
Audio Tracks		All audio tracks should be selected (ticked)	We don’t fix		Flag if incorrect	
Saved Frame Size		When opened the file should open at the same size as the Encoded Resolution	We don’t fix		Flag if incorrect	
Playhead		Check playhead is at the start of the file and not within material	We don’t fix		Flag if incorrect	
Edit Markers		Check Edit markers are not set	We don’t fix		Flag if incorrect	
Timecode		Timecode Track present and selected	We don’t fix		Flag if incorrect	If no Timecode Track present or selecting Timecode Track causes BITC to appear at bottom of screen
		Programme Layout				
Programme Layout		09:59:30:00 – <b>100% Bars and -18dBFS tone - 20 seconds</b> 09:59:50:00 – <b>Slate - silence - 7 seconds or 7s05f</b> 09:59:57:06 – <b>Peak White / Sync Plop</b> (If present)- <b>2F</b> 09:59:57:08 - <b>Black Silence - 2s 19fr</b> 10:00:00:00 - <b>Programme start</b> End of part - ( if Parted) <b>Freeze or ‘living hold’ - 5s</b> Black Silence between parts ( If Parted) <b>Black -1s</b> <b>End of Prog - Freeze or ‘living hold’ - 5s</b> Fade or cut to silence by end of Prog <b>End of prog freeze to Textless elements – Black &amp; Silence - 10 seconds</b> <b>End of textless elements</b> to end file - <b>Black &amp; Silence - 10 seconds</b>				Flag if incorrect
Slate or Clock		7" of Slate or Clock containing following information: Prog ID; Title; Ep Title; Number; version; part number. Where a moving clock is used, it must provide a clear countdown of at least 7 seconds, including a hand moving in 1 sec steps (i.e. not smooth motion) around a circular clock face. Clocks with only digital countdown are not acceptable. No audio or Ident is allowed. There shouldn’t be any technical info on the clock / slate			Incorrect info on Slate or Clock	Slate or Clock missing or not moving timing incorrect / digital countdown
Bars & Tone		100% Bars and -18dBFS tone (20”)				Fail if incorrect
Channel labelling		Slate is M&E but programme is Mix Minus Narration / Or Vs versa			Flag to ESI	
Duration		Duration of Programme on Slate / Clock doesn't match Programme			Duration doesn't match. NB - If duration on slate / clock is within the End Freeze or Living Hold this does not need flagging	
Start of Program Timecode		10:00:00:00 / 01:00:00:00 Start		Timecode starts at 01:00:00:00	Programme start timecode not 01 or 10	No Timecode
Textless Leadup		10s of Black required between End of Programme & Textless			Black not 10 seconds in length <b>NB - Note duration of black on QC</b>	No Black

Textless		<b>A full textless check is required:</b> Textless Elements are required. For Scripted titles, all texted shots within the programme must be checked and duration of the corresponding textless element confirmed to match. Grading must match the programme. Textless Graphics, like maps are required. A 2 second handle either side of each textless element is required.				No Textless / Textless backgrounds are missing. For Scripted, missing textless or textless duration not matching / Missing first or last texted shot or missing clean title gfx or maps / No unblurred shots for blurred shots within programme / No 2 second handle
Tail		10s of Black after Textless Elements and before End of File		Black a few frames less than 10sec after Textless (EG 09s13f) is acceptable	Black not 10 seconds in length. Note duration of black on QC. <b>Up to 60 seconds, grade 3 and pass.</b>	Under 10 seconds / Over 60 seconds or no Black
Minimum Durations		Running Time of Programme must be no shorter than - 30 min: 22 min / 60 min: 44 min / 90 min: 66 min / 120 min: 88 min			Flag if duration out of spec - Note length on QC	
		Video Checks				
Part Breaks		Programme should be Seamless OR for Non Scripted only; permitted with 1 second or less of black. <b>NB - Please note position of each break and duration of black.</b> - Log In / Out timecodes for part segments, including clocks		Note part break position and duration when black is 25 frames or less		If part break duration is longer than 25 frames Note duration of black on QC.
Part beak durations:		End of part - ( if Parted) Freeze or ‘living hold’ - <b>5s</b> Black Silence between parts ( If Parted) Black - <b>1s</b>		Note part beaks in layout		Note if durations are incorrect
Part beak durations:		If breaks are present then each break should be the same duration throughout the programme and consistent across episodes				If part breaks are non consistent duration across prog or series
Part Break Bumpers		If part breaks are present, note whether a bumper is also present. ( Living Hold) What text / Branding. NB - should be added to part break information from point above			Flag if bumper is present, along with duration of black / text / branding	
Text Safe Area		16:9 FHA with 14:9 title safe conformance			Text is outside of 14:9 safe but within 16:9 (90%) safe	Text is outside of 16:9 (90%) safe
Floating Images		Images present in credits - The black borders around the floating images must be consistant				Flag if inconsistant
Pillarboxed HD material		The pictures must be centrally framed in a 16:9 raster with no geometrical distortion.				Flag if inconsistant
Subtitles		English subtitled programmes / shots required for all foreign dialogues / Textless covers required - Does the asset contain any burnt in subtitles / forced narratives (FN)				Flag if missing / or English subtitites on English dialogue
Video - Luminance, Black, Colour Difference Levels		Video levels should not exceed 700mV (100%) for lumiance and each colour difference signal. Fluctaions up to 721mV (103%) are permitted. Black level should not go below -7mV (-1%)			<b>Do Not</b> flag any video faults as a Grade '2' as ESI are unable to comment on or approve video faults. Video faults can only be graded as a ' <b>1'</b> or a ' <b>3 (minor)'</b>	Out of spec
RBG Levels		RGB levels should be as per EBU Rec 103: between -5% and 105% (-35mV and 735mV) log overshoots				Out of spec
		No visible black crushing / No visible white clipping				Flag if very excessive
Video quality / Artefacts		Lens dirt, excessive noise, grain & digital compression, aliasing, moire, hum & patterning, film defects, quantization, banding, jagged edges, pixel drop outs, field or frame rate fluctuations in fine detail. Vignetting, - example camera hood.				Flag if present
Video quality / Artefacts		Production equipment / Crew visible		Give an example if Reality style prog		Fail for drama
Black & White detail		No visible black crushing / No visible white clipping.		Give an example if not excessive		Flag if very excessive
H&V Blanking		Blanking errors. (SD material has edge to edge blanking on all sides - not a fail)		2 pixel blanking error on GFX is allowed		Flag if Blanking present
Conversions		Clean teleciine or standards conversion: no noticable pulldown artefacts; no ghosting				Flag if present
Grading		Mistimed grading changes; grading changes happening midshot / and not on cuts and Textless / No picture shifts or edit jumps				Flag if present
		AUDIO CHECKS				
FILE AUDIO LAYOUT:		<b>Does the audio layout conform to one of Banijay Rights requested tech spec layout:</b> Tracks or mix minus narration on 3 & 4 if available with separate split tracks, so VO and music can be replaced if required & as previously mentioned. Ideally a breakdown as per below where possible:				
		<b>Audio Channels layout Programme type: Stereo, MMVO (or M&amp;E) with split tracks.</b>				

NON-SCRIPTED TITLES	Audio Track 1 - Stereo Full Mix Left Audio track 2 - Stereo Full Mix Right Audio track 3 - MMVO (or M&E) Left Audio track 4 - MMVO (or M&E) Right Audio track 5 - Fully Filled Effects Right Audio track 6 - Fully Filled Effects Right Audio track 7 - Stereo Music Left Audio track 8 - Stereo Music Right Audio track 9 - Mono Dialogue Audio track 10 – VO Mono Audio track 11 - Mute Audio track 12 - Mute Audio track 13 - Mute Audio track 14 –Mute Audio track 15 - Mute Audio track 16 – Mute			Missing audio tracks or out of order
	Audio Channels layout Programme type: Stereo, 5.1 and MMVO (or M&E)			
NON-SCRIPTED TITLES	Audio track 1 - Stereo Full Mix L Audio track 2 - Stereo Full Mix R Audio track 3 - Mix Minus VO / or M&E Left Audio track 4 - Mix Minus VO / or M&E Right Audio track 5 - 5.1 Full Mix Front L Audio track 6 - 5.1 Full Mix Front R Audio track 7 - 5.1 Full Mix Centre Audio track 8 - 5.1 Full Mix Sub/LFE Audio track 9 - 5.1 Full Mix Surround L Audio track 10 - 5.1 Full Mix Surround R Audio track 11 - 5.1 Mix Minus VO / or M&E Left Audio track 12 - 5.1 Mix Minus VO / or M&E Right Audio track 13 - 5.1 Mix Minus VO / or M&E Centre Audio track 14 - 5.1 Mix Minus VO / or M&E Sub/LFE Audio track 15 - 5.1 Mix Minus VO / or M&E Surround L Audio track 16 - 5.1 Mix Minus VO / or M&E Surround R			Missing audio tracks or out of order
	Audio Channels layout Programme type: Stereo, M&E with split tracks.			
SCRIPTED TITLES	Audio Track 1 - Stereo Full Mix Left Audio track 2 - Stereo Full Mix Right Audio track 3 - M&E Left Audio track 4 - M&E Right Audio track 5 - Fully Filled Effects Right Audio track 6 - Fully Filled Effects Right Audio track 7 - Stereo Music Left Audio track 8 - Stereo Music Right Audio track 9 - Mono Dialogue Audio track 10 – VO Mono Audio track 11 - Mute Audio track 12 - Mute Audio track 13 - Mute Audio track 14 –Mute Audio track 15 - Mute Audio track 16 – Mute			Missing audio tracks or out of order
	Audio Channels layout Programme type: Stereo, 5.1 and M&E			

SCRIPTED TITLES	Audio track 1 - Stereo Full Mix L Audio track 2 - Stereo Full Mix R Audio track 3 - M&E Left Audio track 4 - M&E Right Audio track 5 - 5.1 Full Mix Front L Audio track 6 - 5.1 Full Mix Front R Audio track 7 - 5.1 Full Mix Centre Audio track 8 - 5.1 Full Mix Sub/LFE Audio track 9 - 5.1 Full Mix Surround L Audio track 10 - 5.1 Full Mix Surround R Audio track 11 - 5.1 M&E Left Audio track 12 - 5.1 Mix M&E Right Audio track 13 - 5.1 Mix M&E Centre Audio track 14 - 5.1 M&E Sub/LFE Audio track 15 - 5.1 M&E Surround L Audio track 16 - 5.1 M&E Surround R				Missing audio tracks or out of order
Audio Sample Rate / Bit Depth	Audio must be PCM - 24Bit 48Khz				Flag if incorrect and what file sample rate or bit depth has been supplied
Discrete vs Multiplexed	Audio on File (ProRes & MXF) <b>must be Discrete</b>		FYI if Muliplexed on WAVS		Flag if Multiplexed ProRes / MXF
Line-up tone	Audio tone on line up bars -18dBFS EBU / -20 dBFS - 29.97 - EBU or GLITS can be used				Fail if incorrect
Audio Loudness - R128 compliance average loudness	Loudness levels to meet current EBU R128 specifications at -23 LUFS (with a maximum deviation of +/- 0.5 LU). - <b>This is done on the Aurora AQC Banijay template</b>				Doesn't meet R128 spec
Audio Loudness - R128 compliance peak loudness	Peak audio levels to meet EBU R128 specifications at -3dBTP ( <b>Up to -1dBTP is acceptable</b> )				Doesn't meet R128 spec less than -1dBTP
Acceptable M&Es	Fully Filled M&E undipped or Mix Minus Narration undipped Must be on Ch.3&4 for 2.0 & Ch.11-16 for 5.1			Background dialogue i.e. TV's, Radios	Drama M&E is not Fully Filled (Standard Effects Missing) /// or M&E - Mix Minus is not as expected. - not undipped
M&E specifics	Drama, Kids & Studio Based Comedy – Final FX and Music mix, fully filled, without any dialogue Documentary & Similar – Final Mix Minus Narration			Secondary audio does not match genre or expected configuration	
Acceptable 5.1 (Spot Check)	5.1 Full Mix and 5.1 M&E - All channels present and formatted correctly (L, R, C, LFE, Ls, Rs)			5.1 Channels missing audio	5.1 channels not formatted correctly
Stereo / Sync	Consistent with images & in sync				Flag example on QC
Phase	Must be in phase (mono compatible) - Stereo audio must be appropriately balanced and free from phase differences which cause audible cancellation in mono.				Flag example on QC
Mono vs Stereo	Please check Stereo vs Mono phase to see if audio channels are mono / dual mono or stereo		Fail if Mono / dual mono / or incorrect		
Audio quality	Hum, buzz, distortion, digital clicks, wow, flutter, excessive sibilance, processing artefacts / distortion, noise reduction or low bit rate coding systems.			<b>Do Not flag</b> any audio faults as a Grade '2' as ESI are unable to comment on or approve audio faults. Video faults can only be graded as a '1' or a '3' (minor)	Flag if present
	WAVS				
What to check: WAVS	<b>Please note: We are not required to QC WAVS.</b> We check: folder structure ( all in one folder per episode etc), Content, which stems are / are not present. / missing stems. We are not checking sync on WAVs as standard, only if there is a fault. if the sync on the ProRes is out, (Prog, Shot or effect) we would need to check the sync on the WAV at that point. If fixed V2 WAVs are supplied, we would need to check the sync. This is best done in CM or audio as they have Premier / ProTools. This also relates to checking TAR's. (This will need to be booked in).	We dont' Fix naming convention / put all Stems in one Folder or Tar	<b>Stems are Multiplexed QC report:</b> List in comments, NOT LOG <b>EXCEL Doc:</b> List in Row, Column and comments / Not a Fail		<b>Flag if incorrect. QC report:</b> List in comments, NOT LOG <b>EXCEL Doc:</b> List in Row, Column and comments
What to check: WAVS	<b>Audio should be presented as six mono stems and stereo audio should be delivered as stereo stems, appropriately labelled:</b> 5.1 Music - Mono Sync 5.1 Sync - Mono VO 5.1 VO - 2.0 Music 5.1 FX - 2.0 FX 5.1 Dialogue - 2.0 Dialogue	We don't fix naming convention. or put all Stems in one Folder			Flag if missing
WAV Layout	<b>12 Channel 2.0:</b> Mix minus Narration Left / Mix minus Narration Right /On Screen Dailogue / Stereo Dialogue Left / Stereo Dialogue Right / Stereo Effect Left / Stereo Effects Right / Stereo Full mix Left / Stereo full mix Right / Stereo Music Left / Stereo Music Right / VO Narration. Music, FX, Dialogue, Sync.	We don't fix naming convention or put all Stems in one Folder			Flag if missing / incorrect



Notes on WAVS	Any wallah or crowd noise, foreign language dialogue, screams, singing, shouting, background TV/Radio etc should be provided in an ‘options’ track. (for foreign language dubbing.) <b>For scripted</b> a separate .WAV file with cleared music/score should be supplied. 5.1 and stereo split track stems to be supplied as BWF (sometimes called ‘B- WAV’) files, conforming to the specification on EBU –Tech 3285. <b>5.1 audio</b> should be presented as six mono stems and stereo audio should be delivered as stereo stems, they must appropriately labelled: <b>File duration and time-code must exactly match the principal deliverable.</b>				Flag if incorrect and what is incorrect
		BANIJAY / ESI CREDITS			
Banijay / ESI CONTENT CHECKS	ESI or Banijay Rights Approved Logo must be present on the end card "International Sales And Distribution [Banijay / ESI Logo Here]" / Or written credit in the end roller “International Sales and Distribution – Endemol Shine International” / or, " <b>International Sales and Distribution - Banijay Rights</b> present on end roller./ end card <b>NB - Note on in the Fault Log what the End Card logo info is and grade as a '5'. To identify line breaks use '/'.</b> For example: End Card: Dragonfly / EndemolShineGroup/ Banijay Rights / BBC / In association with BBC and Endemol Shine International. - <b>Note in comments, not log:</b> <b>"International Sales and Distribution - Banijay Rights credit present (or not present) on end credit roller."</b>		Note End Card text in Fault Log	Old Logos or Credits present	Missing both Credit and Logo
		COMPLIANCE			
DECODE CHECK	This is required / This is done on the <b>Aurora AQC Banijay template</b>		Note PSE PASS		Note PSE FAIL
Nudity	Must be left in and not blurred. If Blurred, an un-masked shot must be incuded in textless		Advise presence - give one example		Fail if blurred / No unblurred textless
Rude Gestures	Must be left in and not blurred / unblurred textless must be provided if blurred		Note example		flag if blurred / no textless present
Blurring - General	Note on QC example of Blurring present - unblurred textless must be provided if blurred			Note on QC example of Blurring / Beeping Present	Note if no unblurred textless present
Bleeping Expletives etc - Audio	Un-censored expletives or other bleeped dialogue present should be left in.		Advise presence - give one example		If bleeped
Notes on Harm & offence (include Alcohol and Drug use)	<b>Strong language</b> , including sexual swearwords, terms of racist of ethnic abuse, terms of sexual and sexist abuse or abuse referring to sexuality, derogatory use of religious words, holy names or relating to illness or disabilities. <b>Violence</b> , including violence that is true to life, unusual or sadistic methods of inflicting pain, injury or death, sexual violence, verbal aggression and tone, i.e. the use of the strongest language and discriminatory or sexually offensive terms. <b>Nudity, Sex</b> , Alcohol Abuse, Solvent Abuse, Illegal Drug Use. Suicide, Attempted Suicide, Self-Harm, Eating Disorders. Exorcism, the Occult and the Paranormal. <b>Flashing Images, Strobing Sequences.</b>				Note timecode if present
		Time Specific / Graphics / Weblinks			
	No dialogue or graphics including "last year, next week, tomorrow night" etc. <b>Acceptible:</b> "Next Time"				Note where timebound visual / spoken references are present
	Local Broadcaster website links, Social Media links. Country specific phone numbers, competitions, websites (in general, not just broadcaster), hashtags,				Note where references are present
	On Screen Text and Forced Narratives (for Drama, Kids and other scripted content)		Note timecode when they appear		
	Product Placement / Branding, EG: 'Hillarys blinds' on end bumpers (listed in credits - no mention)			Obvious Product Placements	Branding
	Product Placement International Versions: Must be removed				Note if present
	Graphics on for example Maps, must have textless elements provided		Note Present		Fail if textless not present
	Call-outs’ & ‘channel sponsorship’				Note if present
	Recaps and Teasers		Note on QC if recaps and teasers are present - should have 'Next time'		Fail if time specific
		Banijay Rights - QC Process – Spot Check			

Spot checks		<p><b>QC report</b> <b>Spot checks</b> and updates are done on the QC reports and not on <b>Excel documents</b>, unless, these are the only ones avaliaeble. (EG: Archive content). If you are updating a QC report, update the current report if there are no MP order changes or file version changes (Approvals).</p> <p>For a file version or name change (V2 etc) Please copy and create a new report.</p> <p><b>Banijay Rights requires a spot check QC that results in the Banijay Rights QC template being completed and returned back. Below are some guidelines on the general requirements.</b></p> <p><b>5 point spot check including – relevant fixes, clock, credits, TXL elements</b></p> <ul style="list-style-type: none"><li>•Is the clock / slate correct?</li><li>•Does the asset have TC and is the programme start TC correct?</li><li>•Does the asset contain any burnt in subtitles / forced narratives?</li><li>•Are there TXL elements at the end of the programme (if appropriate)? Including opening / closing sequences and part bumpers?↯↯↯↯</li><li>•Mark in / out TC’s for all part segments including line-up and TXL elements.</li><li>•Note down any specific references to time such as “tonight... this week...next week”.</li><li>•Banijay Rights should have a written credit “International Sales and Distribution – Banijay Rights” and a Banijay logo. Note the TC of both of these.↯</li><li>•Does the audio layout conform to one of Banijay Rights requested tech spec layout:</li></ul>	Fail if incorrect - Grade 1			
		Notes on: METADATA				
METADATA		<p>With a Prores file there are a number of different metadata settings (technically known as ‘atoms’) used to store various parameters for downstream processing.</p> <p>These include metadata for Pixel Aspect Ratio (pasp), Clean Aperture Atom (clap), Color (including the colour primary and transfer function), Cadence, etc.</p> <p>When ProRes files are then used in software players &amp; transcode software these atoms are read and the values stored used to determine those parameters on playback and decode.</p> <p>Consequently, if the values aren’t correct they can have an adverse effect on how the file is displayed and so it’s preferable that these values are present and correct to prevent any possible issues.</p> <p>We don't usually correct/update these values, but can by using a software tool called ‘JES Extensifier’. <b>We don't do this as most files are ‘Locked’ and can cause corruption.</b></p> <p><b>Alternatively, the file can be re-transcoded with the correct values.</b></p>			Log if incorrect	
		Notes on: INTERLACED VS PROGRESSIVE				

<div>Interlaced vs Progressive</div>		<p><b>EG: Scan type: Progressive / Original scan type: interlaced / Original Scan order:</b> Top field first.</p> <p>The encoding type is baked into the file and cannot be undone once the encode has taken place. The progressive/interlaced flag is a separate thing and is just a setting that tells any playback device how to interpret the encoded footage, so this can be changed after the fact.</p> <p>Actual content is progressive (i.e. it's a progressive production)</p> <p>Content was encoded to Prores with an interlaced setting (MBAFF)</p> <p>File was re-flagged after the fact as progressive</p> <p>In the case of a file which contains progressive content, was encoded as interlaced, and then the file was re-flagged back to progressive after the fact, this generally won't create any noticeable issues except to the very trained eye. So basically, this file is likely fine as is.</p> <p><b>How to check Interlaced Vs Progressive</b></p> <p>This need to be checked field by field just to confirm.</p> <p>For Example, go to the end credits and look at them frame by frame with 'Mixed Fields' selected, and this should show combing. Then switch it to F1 only and go frame by frame and the combing should disappear, and you'll see a clean picture. If that's the case, then they are interlaced. If you still see the combing, then they have been captured incorrectly again. This is not actually a fail point but actually how interlaced material is seen when viewing it when paused on a progressive monitor. There are two fields of material per frame that the monitor is able to playback smoothly when in play mode but not individually in still mode.</p>				<div>Log if incorrect</div>
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