

Technical Specification for Internal Video Packages at SVT

Technical Specification 1:
Production and Field Backup
(For Internal use)

VERSION 2.1 – 22th of October 2025

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Version history

Version 2.1 – 22th of October 2025 – Minor clean up

Version 2.0 – 20th of October 2025 – Finalized major version

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About

This internal document serves to specify the technical requirements necessary to deliver digital video and audio files to SVT.

This refers to all content that is in some way pre-recorded and handled by SVT Post Production. It is deliberately condensed as much as possible, aiming to be informative enough to act as a complete reference without becoming bloated or inaccessible.

The VIDEO summaries are divided into 3 parts, **small, medium and large**, based upon the specific requirement of the programme.

Finally, please note that the three video packages exhibit some technical overlap with each other, which means that their respective description will sometimes contain identical information, which in turn makes the document prone to repetition. Being this over-explicit is indeed intentional, as any one production should only ever have to adhere to, and thus be interested in, one package.

The specifications below are a requirement if the project is to be handled by SVT Post Production.

PART 1 – VIDEO

1.1 Video Package Small (VIDEO)

The small video package is typically used for bulk content, such as news and sports clips, where speed and reliability is most important. Please note that this content will receive **NO GRADING**, but will instead be sent directly **to broadcast/online!**

| Technical Metadata SDR | |
|---------------------------------|-------------------------------------------------|
| <i>Preferred video codecs</i> | XAVC-I Class 100, XAVC-S Intra 100 |
| <i>Accepted video codecs</i> | XAVC-S, XDCAM HD 50, AVC, HEVC, ProRes |
| <i>Accepted file containers</i> | .MXF, .MP4, .MOV, |
| <i>In camera gamma</i> | Rec709, S-Cinetone |
| <i>Pixel size (resolution)</i> | 1920x1080 |
| <i>Frame rate</i> | 25p |
| <i>Pixel Bit Depth</i> | 8 or 10 bit (Limited Range) |
| <i>Preferred audio codec</i> | PCM 48 kHz / 24 bit |
| <i>Channel layout</i> | Camera specific |
| <i>Timecode</i> | Required, time of day. TC sync between Multicam |
| <i>Clip naming</i> | SEE BELOW |

1.2 Video Package Medium (VIDEO)

The medium video package is aimed at general programme production, such as documentaries, drama and kids shows. The goal is to tell a story and create a good viewing experience. This content is expected to receive **FULL Grading of S-log/Log!**

| Technical Metadata SDR | |
|---------------------------------|---------------------------------------------------------------|
| <i>Preferred video codecs</i> | XAVC-I 100, XAVC-S Intra 100 |
| <i>Accepted video codecs</i> | XAVC-S, XDCAM HD 50, AVC, HEVC, ProRes |
| <i>Accepted file containers</i> | .MXF, .MP4, .MOV, |
| <i>In camera gamma</i> | S-log 3 (Sony), C-log (Canon), V-log (Panasonic), D-log (DJI) |
| <i>Pixel size (resolution)</i> | 1920x1080 |
| <i>Frame rate</i> | 25p |
| <i>Pixel Bit Depth</i> | 8 or 10 bit (Limited Range) |
| <i>Preferred audio codec</i> | PCM 48 kHz / 24 bit |
| <i>Channel layout</i> | Camera specific |
| <i>Timecode</i> | Required, time of day. TC sync between Multicam |
| <i>Clip naming</i> | SEE BELOW |

1.3 Video Package Large (VIDEO)

The large video package is reserved for our premium content. These are often “Bumlingar” where SVT is pushing the viewing experience to the best of its abilities.

| Technical Metadata | HDR |
|---------------------------------|---------------------------------------------------------------|
| <i>Preferred video codecs</i> | XAVC-I 100/300/480, XAVC-S Intra 100/250/500 |
| <i>Accepted video codecs</i> | XAVC-S, AVC, HEVC, ProRes, etc |
| <i>Accepted file containers</i> | .MXF, .MP4, .MOV, |
| <i>In camera gamma</i> | S-log 3 (Sony), C-log (Canon), V-log (Panasonic), D-log (DJI) |
| <i>Pixel size (resolution)</i> | 3840 x 2160 |
| <i>Frame rate</i> | 25p or 50p |
| <i>Pixel Bit Depth</i> | 10 or 12 bit |
| <i>Preferred audio codec</i> | PCM 48 kHz / 24 bit |
| <i>Channel layout</i> | Camera specific |
| <i>Timecode</i> | Required, time of day. TC sync between Multicam |
| <i>Clip naming</i> | SEE BELOW |

1.4 Video Clip naming requirements

According to SVT requirements, all recorded clips must be named by the recording device, provided that it is able to do so.

For recording devices where specific naming is not possible, filenames **SHOULD** consist of a simple clip number, or otherwise if that is not possible at least stay as simple as possible. Every filename must be unique to help facilitate sorting, synchronisation, grouping and error detection.

The filename, in its most basic form, should include program prefix, date of recording and camera.

1.4.1 Filename Examples

The following are examples of different camera configurations.

SINGLE CAMERA WITH ONE TEAM:

Program-Prefix_Recording-Date_Camera-Model_Clip-Number: **ABC_241122_FX6_XXXX**

MULTI CAMERA WITH ONE TEAM:

Program-Prefix_Recording-Date_Camera-Name_Camera-Model_Clip-Number:

Sony FX6 (Camera A): **ABC_241122_A_FX6_XXXX**

Sony FX6 (Camera B): **ABC_241122_B_FX6_XXXX**

Sony FX3 (Camera C): **ABC_241122_C_FX3_XXXX**

DJI Mavic (Drone): DJI_XXXX (Renamed at ingest to: **ABC_241122_DRONE_XXXX**)

SINGLE CAMERA WITH TWO OR MORE TEAMS:

Program-Prefix_Recording-Date_Team_Camera-Model_Clip-Number:

Sony FX6 (Team 1): **ABC_241122_T1_FX6_XXXX**

Sony FX6 (Team 2): **ABC_241122_T2_FX6_XXXX**

MULTI CAMERA WITH TWO OR MORE TEAMS:

Program-Prefix_Recording-Date_Team+Kamera-Name_Camera-Model_Clip-Number:

Sony FX6 (Team 1 Camera A): **ABC_241122_T1A_FX6_XXXX**

Sony FX3 (Team 1 Camera B): **ABC_241122_T1B_FX3_XXXX**

Sony FX6 (Team 2 Camera A): **ABC_241122_T2A_FX6_XXXX**

Sony FX3 (Team 2 Camera B): **ABC_241122_T2B_FX3_XXXX**

DJI Mavic (Not belonging to a specific team): DJI_XXXX (renamed at ingest to:

ABC_241122_DRONE_XXXX)

DJI Mavic (Team 2 DRONE): DJI_XXXX (renamed at ingest to:

ABC_241122_T2_DRONE_XXXX)

PART 2 - AUDIO

Please note that the requirement for audio is the same regardless of video package!

There are 2 ways of delivering audio:

1. In-camera, embedded in the video file
2. External audio, as multichannel audio files from a sound recorder such as Sound Devices 6/8 series mixer.

2.1 In-camera

| Technical Metadata | |
|------------------------|-----------------------------------------------------------------|
| File Container | Camera dependent |
| Frame Rate | Project dependent |
| Preferred Audio Codec | PCM 48 kHz / 24 bit or 16 bit |
| Acceptable Audio Codec | Individual in-camera recorder 1-4 PCM 48 kHz / 24 bit or 16 bit |
| Channel Layout | Individual Tracks embedded in video file |
| Timecode | Embedded in video file |

2.2 External recorder

| Technical Metadata | |
|------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| File Container | Sound recorder dependent, WAV preferred. |
| Frame Rate | Project dependent, but 25p or 50p |
| Preferred Audio Codec | PCM 48 kHz / 24 bit |
| Acceptable Audio Codec | Sound recorder dependent, WAV preferred. |
| Channel Layout | Individual tracks recorder in camera. L/R for mix and individual tracks for iso |
| Timecode | Sound mixer/recorder is required to have timecode, and mixer acts as Master and is responsible for synced timecode across all devices. Timecode is a requirement for externally recorded audio. |

All audio files **MUST** be delivered as a multichannel stream. In other words, one audio stream with several audio tracks. If using a Sound Device 664/688 mixer/recorder it is important to assign metadata/sound report:

TOP-LEVEL: Name of production, e.g. **ABCDEFGH**

MID-LEVEL (One Team): Program-Prefix_Recording-Date:

AB1122 / ABC1122 (Max 9 characters)

MID-LEVEL (More than one Team): Program-Prefix_Recording-Date_Team:

AB1122T1 / ABC1122T1 (Max 9 characters)

Mid-Level has to be unique to production and recording date!

BOTTOM-LEVEL: Left empty

This should generate a main folder with the production name **ABCDEFGH**, a subfolder with the filename prefix/tape, and the desired filename, following the above examples this should be:

AB1122 (One Team), **AB1122T1 / AB1122T2** (More than one Team).

Failure to follow this procedure may cause problems during editing. Always specify the name of the recording device when delivering material to SVT.

2.4.1 Filename Examples

EXTERNAL SOUND RECORDER ONE TEAM:

Program-Prefix_Recording-Date_TakeNumber:

Sound Device 688: **AB1122TXX**

EXTERNAL SOUND RECORDER MORE THAN ONE TEAM:

Program-Prefix_Recording-Date_Team_TakeNumber:

Sound Device 688: **AB1122T1TXX, AB1122T2TXX**

PART 3 – ON LOCATION INGEST AND BACKUP

When recording takes place in the field over several days, we recommend that the production team makes their own backup of the cards to two different hard drives using some form of checksum, such as MD5. SVT provides ready-made backup machines running the program *ShotPut Pro*, which makes it easy to copy camera cards to two external drives simultaneously. Backing up a single 128GB camera card takes approximately 10 minutes to two drives.

The folder structure on the hard drive must mirror the filenames from the cameras. For example:

- ABC_240901_FX6-1 (Card 1)
- ABC_240901_FX6-2 (Card 2)
- ABC_240901_FX3 (Single card only)
- ABC_240901_DRONE (Single card only)
- ABC_240901_SOUND (Single card only)