



Supplying Copy to IMD on Digi

Commercials Delivery Requirements

The following is a guide for IMD suppliers and outlines the criteria that must be met when supplying copy to us. Failure to supply copy in accordance with the specifications may result in copy being referred back to you for repair and / or replacement. If an internal fix is required, this will incur an additional cost.

We will only store your digi betas for up to three months. After this time we will recycle them automatically, unless you request otherwise. We will store a digital copy of all commercials that we send out to broadcasters indefinitely. If you send us a compilation tape with clocks that we don't have orders for, they will not be processed, unless you notify us.

General

Format

Tapes can only be accepted in Digital Betacam.

Aspect Ratio

Only 16:9 Full Height Anamorphic is accepted.

Standard

All material supplied shall be of the 625/50 interlaced standard unless and must meet the timing, frequency response and bandwidth of PAL 601 CCIR - SMPTE.

Standards Conversion

Material converted between NTSC and PAL should employ motion compensation and be performed on hardware of a high quality.

Field Dominance

Material should be rendered interlaced upper field first and be delivered to us as 1st (upper / top) Field dominant

Caption Safety

Graphics for 16:9 materials must conform to the EBU R95-2000 – 16:9 Shoot and protect 14:9 for safe action and graphics. For further information please refer to the EBU Technical Recommendation for Television production in 16:9 Safe areas;

http://www.ebu.ch/CMSimages/en/tec_text_r95-2000_tcm6-4777.pdf

If you require any technical assistance, please contact the VT team at VT@imdplc.com. For admin assistance, please contact the TV Bookings Team on 020 7468 6850 or email TV@imdplc.com



Timecode

LTC is mandatory and shall be 8 field locked to the relevant video
VITC and LTC must both be present & matching and run
uninterrupted throughout the whole tape.

VITC must be present on lines 19, 21, 332 & 334.

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

Teletext

The inclusion of Teletext must be clearly stated on the countdown
clock of each commercial with Teletext itself encoded on line 335 and
produced in accordance with OFCOM's Guidance. Please refer to;

http://www.ofcom.org.uk/static/archive/itc/itc_publications/codes_guidance/standards_for_subtitling/index.asp.html

Text Height

Text for 16:9 masters must be at least 16 lines in height.

Video & Audio Line Up

Each tape must be supplied with 60" bars and tone to act as a
reference level in order to calibrate our systems and to indicate that
the commercial is likely to be processed within legal signal limits.

Video

Video levels must register with 100% EBU Colour bars with 0.0V
Black Level, 0.7V Luminance peak and 100% Chrominance.

Audio

Calibration tone must be present and matching on Channels 1 & 2
consisting of a 1 kHz sine set at 0dBu / PPM 4 / -18dBFS level.

Video & Audio

Video and audio signal levels must be accurately related to their
associated line-up signals but not exceed the limits detailed below.

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Video Levels

Luminance limits must be set to -1% and 103%
Chrominance must not exceed 105% or be sub-black level
Black Level must be set to 0.0V
RGB Gamut levels must be constant with EBU Recommendation R103-2000 and not have RGB values exceeding limits -5% to +105%
For further information please refer to;

http://www.ebu.ch/CMSimages/en/tec_text_r103-2000_tcm6-4677.pdf

Video Quality

Video should not display drop out, concatenation, aliasing or any other detrimental effects caused by filters, coding or conversion including key lines, interpolated fields, compression artefacts, variable horizontal or vertical blanking.

Photosensitive Epilepsy (PSE)

Repetitive images must be produced in accordance with the ITC's Guidance Notes on Flashing Images and Regular Patterns in Television.

For further information please refer to;

http://www.ofcom.org.uk/tv/ifi/guidance/legacy/vrs_code_notes/flash_imgs/

Audio Levels

Peak programme levels should not exceed 8dBu / PPM 6 / -10dBFS

Audio Mixing

Channels 1 & 2 must be mixed for transmission.
Channels 3 & 4 should replicate channels 1 & 2 or be mute.
The first 12 frames of the commercial must be mute.
The last 12 frames of the commercial should have no voice over or key audio, background music is acceptable.
Stereo content must have a correct phase relationship throughout and have a correct left/right spatial relationship.

Audio Quality

Audio should not display compression artefacts or drop out and should be free from noticeable noise (electronically or acoustically generated) such as hum, pops, clicks, distortion and sibilance.

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Tape Layout

In order to ensure the accurate encoding of material your tapes must comply with the following layout (example for a 30" commercial).

09:59:30:00	Unique clock number and countdown from 30"
09:59:57:00	Black and silence
10:00:00:00	Video In Point (Start of Message)
10:00:00:12	Audio In Point
10:00:29:13	Audio Out Point
10:00:29:24	Video Out Point (End of Message)
10:00:30:00	Start of 10" freeze of final frame
10:00:39:24	Last frame of freeze
10:00:40:00	Start of 10" black & silence
10:00:49:24	End of black
10:00:50:00	End of file
10" Commercial	= 40" Black and Silence
20" Commercial	= 30" Black and Silence
40"/60"/90" Commercial	= 20" Black and Silence

Compilation tapes containing commercials from the same campaign are acceptable.

The above spec. must be applied to each commercial and each commercial should start on the next complete minute.

I.e. 10:00:00:00 (Commercial 1), 10:02:00:00 (Commercial 2), 10:04:00:00 (Commercial 3)

A record report should be provided with all compilation tapes.

Commercial Naming

If you require any technical assistance, please contact the VT team at VT@imdplc.com. For admin assistance, please contact the TV Bookings Team on 020 7468 6850 or email TV@imdplc.com



The name of each commercial should be clearly presented on the tape, box and record report.
Each commercial must have its own unique clock number and be laid out as follows.

OGY - 3 upper case letters announcing the Agency (example Ogilvy would be OGY)

/ - Separator*

MA - 2 Upper case letters announcing the client

TE - 2 Upper case letters announcing the product

026 - 3 Numbers announcing the commercial Item

/ - Separator*

030 - 3 Numbers announcing the duration in seconds

The example above would be set out as follows.

OGY/MATE026/030