



Supplying Copy to IMD via FTP

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 store files that are FTP'd to us indefinitely. This only applies to clocks that we have actually sent to broadcasters on your behalf.

General

Format

Video Codec:	MPEG-2 422P@ML (YCbCr Colour Space) Program stream
Video Bitrate:	50 mbps I Frame Only GOP structure
Resolution:	720x608 (we can accept 720x576)
Aspect Ratio:	16:9 (14:9 text safe)
Frame Rate:	25
Field dominance:	1st field / Upper field first.
Rate Control:	Constant Bit Rate (CBR)
Audio Codec:	Mpeg 1 layer 2 (we cannot accept uncompressed PCM audio)
Audio Bit Rate:	384 kbps
Audio Sample Rate:	48 kHz

We require broadcast standard 625/50 (PAL) @ 720x608 resolution including VITC on lines 19 & 21 and TeleText (if included) on line 335.

Aspect Ratio

Only 16:9 Full Height Anamorphic is accepted.

Standard

All material supplied shall be of the 625/50 standard 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.

If you require any technical assistance please contact the Engineering team on 020 7468 6866 or email engineering@imdplc.com. For bookings assistance, please contact the TV Bookings team on 020 7468 6850 or email TV@imdplc.com



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

Timecode

VITC must be present & matching and run uninterrupted throughout the file.

VITC must be present on lines 19, 21.

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

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

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 -10dBfs / +8dBu / PPM+6

Audio Mixing

Channels 1 & 2 must be mixed for transmission.

Channels 3 & 4 should replicate channels 1 & 2 unless specifically requested.

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 outs and should be free from noticeable noise (electronically or acoustically generated) such as hum, pops, clicks, distortion and sibilance.



File Layout

In order to ensure the accurate encoding of material your files must comply with the following layout.

This is an example using 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

Please note we are able to provide template settings for many common software / hardware applications. For more information, contact IMD Engineering.

Commercial Naming

The name of each commercial should be clearly presented in the file name.

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

***As the '/' symbol is not available when naming a file we suggest you replace it with '-' or '_' where necessary.**

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FTP Delivery

An IMD FTP username and password details will be provided by IMD upon request. We require a test run prior to live sends.