



## DCM Cinema Production Requirements 2D 2K Digital Cinema Exhibition

Please contact us directly with information about which advert you are working on and we will supply you with your login details to our Content Hub.

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This document specifies the items we require for the cinema production of 2D 2K commercials running across digital cinema screens.

DCM will handle the creation of the 2D 2K DCP (Digital Cinema Package) from source assets and its digital distribution to DCM screens for the campaign.

**Please note that copy supply from you to us is fully electronic.**

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## STEP 1: COPY CLEARANCE

### 1.1 - SUBMITTING TO CAA

Copy clearance submissions should be underway as soon as possible, to be confirmed by the copy deadline.

The CAA is now the sole clearance body for most commercial advertising in UK cinemas. However, public information and charity campaigning films will still need BBFC certification.

### 1.2 - SUBMITTING TO BBFC

If you are unsure whether your advertisement is a public information / campaigning film, please contact the [BBFC Helpline](#) who will be happy to help.

Please refer to our Copy Clearance Procedure guide for information on the submissions process. This can be found [here](#).

### 1.3 - HFSS

From 1<sup>st</sup> July 2017, the regulations for High Fat, Salt or Sugar (HFSS) are changing for (Non-Broadcast) Cinema. For more information, please visit CAA (<http://cinemaadvertisingassociation.co.uk/index.php/food-advertising/>)

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## STEP 2: TECHNICAL SPECIFICATIONS

### 2.1 - PICTURE

2K DATA TIFF Sequence		OR	HD DATA TIFF Sequence	
Ratio	<b>1.85</b>		Ratio	<b>1.78</b>
Whole Picture	<b>1998x1080</b>		Whole Picture	<b>1920x1080</b>
Cinema Title Safety	<b>1798x972</b>		Cinema Title Safety	<b>1605x903</b>
Bitrate	<b>8 - 16 bit accepted.</b>			
	<b>For best results please supply highest bitrate available, per source.</b>			
Colour Primaries	<b>rec709</b>			
Range	<b>Legal (Studio) 16-235 or Full (Extended) 0-255.</b>			
	<b>Please indicate which has been used.</b>			
Frame Rate	<b>25fps or 24fps</b>			
	<b>Frames should always be supplied progressive, NOT interlaced</b>			
Length	<b>TIFF sequence should contain active frames <u>ONLY</u> i.e. <u>NO</u> clock, end frame hold or black frames at start or end.</b>			
	<b><u>QuickTime is NOT accepted.</u></b>			

Image sequence should be in a folder named with the requested information as follows:  
**Product\_Title\_Length\_fps\_ColourPrimaries\_Range\_clocknumber**

### 2.2 - AUDIO

#### Dolby Surround 5.1 mix – 6 x Broadcast WAV files

DCM only accepts audio from a Dolby licensed sound studio.

- The WAV files need to be at 48Hz and 24bit.
- LFE channel must be filtered, with a recommended 125Hz 24dB/octave low-pass filter.
- Reference level is -20dBFS.
- No sync plop, WAV files should be exact picture length.
- To ensure no problems with sync, line up the WAV with the picture.
- PCM Header information should be supplied.
- WAVs should not be saved as RS64 files.
- Please supply at 24fps.
- The frame rate, title and length should be clearly marked.
- All timecodes should be clearly marked.

We only accept the following channel mapping configuration

<u>Audio Track</u>	<u>Channel</u>		<u>Audio Track</u>	<u>Channel</u>
1	Left Front		4	Sub
2	Right Front		5	Left Surround
3	Centre		6	Right Surround

Max. LEQ(m) level should be strictly 82dB measured on a Dolby MME1000 or Dolby Media Meter 2.

#### Other Notes;

- Please ensure that the sound is mixed against the same picture as the one you are supplying us so that there aren't any sync issues in the process.
- If you are mixing against a 25fps picture, this is the one that we need. In this scenario, your sound studio will need to stretch the Dolby mix to 24fps before supplying to us as per the audio specification above.
- The Dolby Surround 5.1 cinema mix should be budgeted for by the creative agency, and processed at a Dolby approved sound studio.
- Please contact us for our list of recommended sound studios which specialise in mixing for cinema commercials.



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## STEP 3: DELIVERY INSTRUCTIONS

### 3.1 - FINAL CHECK

You should now have all your assets ready for delivery, to the above spec and using any naming conventions required.

### 3.2 - PICTURE DELIVERY

Using an internet browser ([Chrome](#) or [Firefox](#) work best) and the login details supplied at the top of this document, connect to the [DCM Content Hub](http://content.dcm.co.uk) (<http://content.dcm.co.uk>).

Once connected, please follow the steps below to upload material:

- Click “**Create Folder**” and name it as per the naming convention;
- **Product Title Length\_fps\_ColourPrimaries\_Range\_clocknumber**
- Click “**Add Files**” and upload your frame sequence to the folder.

*Please note that source material will be deleted from the server once the DCP is approved.*

### 3.3 - AUDIO DELIVERY

- Audio is delivered to DCM via Dolby Transfer Bay UK. Please do not upload audio to the DCM Content Hub.
  - Your sound studio will need to contact Dolby Transfer at [CSGTransfers@dolby.com](mailto:CSGTransfers@dolby.com) to arrange delivery.
  - Upon receipt of audio, Dolby run an essential technical QC which also ensures compliance with UK cinema audio regulations.
  - Dolby alert DCM once QC is complete and audio is available for us to access.
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## STEP 4: IMPORTANT CONTACT INFORMATION

### DCM

**Will Hallam**  
Production Manager

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Production Assistant

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020 7534 6304

**Lucy Stern**  
Head of Content & Distribution

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020 7534 6353

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### CAA

url: <http://cinemaadvertisingassociation.co.uk/>  
email: [submissions@cinemaadvertisingassociation.com](mailto:submissions@cinemaadvertisingassociation.com)  
phone: 020 7199 2433

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### BBFC

url: <http://www.bbfc.co.uk/>  
email: [ithelpdesk@bbfc.co.uk](mailto:ithelpdesk@bbfc.co.uk)  
phone: 020 7440 3299

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### DOLBY TRANSFER BAY

email: [CSGTransfers@dolby.com](mailto:CSGTransfers@dolby.com)  
phone: 020 7406 3200

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