DCM Cinema Advertising Production Requirements
2K 5.1 Digital Cinema Exhibition
Localised End Frames

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

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DCM will handle the creation of the 2D VF DCP transfer (Version File Digital Cinema Package) from source assets and its digital distribution to DCM screens for the campaign. Once we have received master materials and copy clearance/s we will invite you to a pre-distribution screening of the final DCP.

This document specifies the items we require for the cinema production of **2K/HD commercials** with **Digital Cinema 5.1** audio.

Production requirements for 4K resolution visuals and Dolby Atmos immersive audio are also available on request. Please contact production@dcm.co.uk **for further information.**

We advise allowing at least 48 hours for copy clearance submission.

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

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IMPORTANT CONTACT INFORMATION

DCM

Will Hallam
Production Manager

Will.Hallam@dcm.co.uk

020 7534 6329

Grant Gulczynski
Production Executive

Grant.Gulczynski@dcm.co.uk

020 7534 6304

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CAA

url: **http://cinemaadvertisingassociation.co.uk/**
email: submissions@cinemaadvertisingassociation.com
phone: **020 7199 2433**

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BBFC

url: **http://www.bbfc.co.uk/**
email: helpline@bbfc.co.uk
phone: **020 7440 3299**

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4CINE AUDIO CONFORMITY

url: **https://4cine.io**
email: administrator@4cine.io
phone: **07785 954220**

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STEP 1: COPY CLEARANCE

Cinema clearance in the form of final approval from the Cinema Advertising Association (CAA) is required in order to show an advertisement in cinema.

The CAA is the sole clearance body for most commercial advertising in UK cinemas.

However, the following types of advertising also require certification from the British Board of Film Classification (BBFC):

- Public information / campaigning films.
- All advertisements to promote films, DVDs, television channels, broadband suppliers and programmes (broadcast or download) that contain sequences of content, irrespective of length.
- All advertisements which contain content from films, DVDs, television channels, broadband suppliers and programmes (broadcast or download), irrespective of length.

1.1 – SUBMITTING TO CAA

The CAA Panel advise an approximate lead time of 48 hours to clear final copy following receipt of payment and video content. However, contentious copy will be referred to a Friday morning Copy Panel meeting.

Please submit final copy as soon as possible, with a view to receive confirmation by the copy deadline communicated to you by DCM.

You will need to supply the CAA with a complete list of all the endframe's changing text, i.e. retailer address etc. If the **MAIN ADVERT** is to also run *without* localised endframes, this will need to be indicated on the list.

You can access the CAA submission form and all instructions here:
https://cinemaadvertisingassociation.co.uk/how-to-submit/

1.2 – SUBMITTING TO BBFC

If you are unsure whether your advertisement requires BBFC certification, please contact the BBFC Helpline (helpline@bbfc.co.uk / 020 7440 0299) who will be happy to advise you.

To apply for BBFC certification please fill out the "public information / campaigning film" submission form on the BBFC extranet: http://www.bbfc.co.uk

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STEP 2: MAIN ADVERT TECHNICAL SPECIFICATIONS

2.1 – NOTES

- Please ensure that the 5.1 Surround audio is mixed against the same picture as the one you are supplying to DCM, to avoid sync issues in the process.

- Cinema runs at 24fps; however, you will note that we accept picture at either 24fps or 25fps. 25 fps will be slowed down to 24 fps on the DCP.

- If you are supplying picture at 25fps, then your sound studio must mix against this same 25fps version. Your studio will then need to stretch the audio to 24fps before supplying the finished 5.1 Surround mix to us, as per the audio specifications in this document. This means that the advertisement will run 4% slower/longer on cinema. (However, please note that DCM do not charge any additional fees for this 4% overrun).

- If it is preferable to avoid stretching the audio, then you may alternatively decide to talk to your post house about cutting a native 24fps picture before the mix which will avoid the tempo change.

- The 5.1 digital cinema mix should be budgeted for by the creative agency, and we highly recommend using a theatrical studio set up to motion-picture industry norms such as ISO 2969 and ISO 22234.

- Please contact DCM for our list of recommended sound studios who specialise in mixing for 5.1 Surround cinema commercials.

2.2 – PICTURE (2K/HD)

PLEASE PASS THESE DETAILS TO YOUR POST PRODUCTION HOUSE

2K DATA TIFF Sequence		OR	HD DATA TIFF Sequence	
Ratio	**1.85**		Ratio	**1.78**
Whole Picture	**1998x1080**		Whole Picture	**1920x1080**
Cinema Title Safety	**1798x972**		Cinema Title Safety	**1605x903**

All legal lines must be positioned within Cinema Title Safety

Bit depth	8 - 16 bit accepted. For best results please supply highest bit depth available, per source.
Colour Primaries	rec709
Range	Legal (Studio) 16-235 or Full (Extended) 0-255. Please indicate which has been used.
Frame Rate	25fps or 24fps Frames should always be supplied progressive, NOT interlaced
Length	TIFF sequence should contain active frames ONLY i.e. NO clock, end frame hold or black frames at start or end.

Image sequence should be in a folder named with the requested information as follows (purple fields are for you to fill in):
MAINBODY_Product_Title_Length_fps_ColourPrimaries_Range_ClockNumber

QuickTime is NOT accepted
Please do not supply with alpha channels

2.3 - LOCALISED END FRAMES (2K/HD)

- **Picture ratio should be as per that of the main ad (i.e. either "2K or HD").**

- **Please note that Cinema Site ID numbers per end frame will be supplied to you by DCM. These must be included in the folder/file naming conventions as indicated below (purple fields are for you to fill in):**
  ENDFRAME_Product_Title_Length_fps_ColourPrimaries_Range_SiteIDs

- **End frames with motion;** A TIFF image sequence per end frame should be uploaded into individual folders.

- **End frame with no motion;** A single TIFF per end frame should be uploaded.

2.4 – AUDIO (DIGITAL CINEMA 5.1)

PLEASE PASS THESE DETAILS TO YOUR SOUND STUDIO

D-Cinema 5.1 mix – 6 x mono WAV files
DCM recommends the use of theatrical mix studios that meet typical motion-picture norms and standards such as ISO 2969 and ISO 22234, for the preparation of the final D-Cinema 5.1 master from high dynamic range original sound elements where possible.

All submissions MUST follow the DCM Submission Specification outlined here:
- The cinema sound mix and format must be 5.1 (Left, Right, Centre, LFE, Left Surround, Right Surround).
- No stereo mixes are permitted included those submitted within a wider 5.1 format.
- The submission must be as a set of separate single-track files of the same filename (except for the channel-id element) and strictly adopt the following filename convention:

    Client-name_Content-Title-Version.Channel-ID.wav

    and where the **Client-name** and **Content-Title-Version** fields must not include any underscore '_' character, which is reserved, as per the following example:

    Brand-XYZ_Autumn Collection (EN v2).L.wav
    Brand-XYZ_Autumn Collection (EN v2).R.wav
    Brand-XYZ_Autumn Collection (EN v2).C.wav
    Brand-XYZ_Autumn Collection (EN v2).LFE.wav
    Brand-XYZ_Autumn Collection (EN v2).Ls.wav
    Brand-XYZ_Autumn Collection (EN v2).Rs.wav

- LFE channel must be filtered, with a recommended 125Hz 24dB/octave low-pass filter.
- The WAV files need to be at 48 kHz and 24-bit.
- Reference level is -20dBFS.
- No sync plop or leader.
- The maximum LEQ(m) level should be strictly 82dB as measured in accordance with ISO 21727 and BS 5550-7.4.2.

Additional responsibilities of the studio:
- WAV files should be the exact picture length and duration when played back at 24fps (frames per second).
- To ensure no problems with sync, line up the WAV with the picture where the first audio sample represents the very start of the audio associated with the very first picture frame.
- Audio must run in synchronisation to the same picture being supplied to DCM when played back at 24fps (frames per second).

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 conventions required.

3.2 – PICTURE UPLOAD

Connect to the **DCM Content Hub** and enter the login details supplied at the top of this document.

The Content Hub is best accessed using an FTP client (FileZilla or Cyberduck), but internet browsers can also be used (**Firefox** or **Chrome**).

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

- **Create a new folder and name it as per the campaign title, i.e. BRAND_Subtitle**

- **Upload your image sequences to the folder as subfolders, which have been named as per the conventions in steps 2.2 and 2.3;**

  - MAINBODY**_Product_Title_Length_fps_ColourPrimaries_Range_ClockNumber**
  - ENDFRAME**_Product_Title_Length_fps_ColourPrimaries_Range_SiteIDs**

We do not accept WeTransfer links or hard drives.
Please note that source material will be deleted from the server once the DCP is approved.

3.3 – AUDIO DELIVERY

Please instruct your sound studio be set up with a 4cine® account to deliver audio to DCM via **4cine.ibmaspera.com**.

Please do not upload audio to the DCM Content Hub.

- Once only, your sound studio will need to contact **administrator@4cine.io** to set up their 4cine.io account to be granted access to **4cine.ibmaspera.com** for submissions to DCM from 1st October 2021, and we recommend that this is done as soon as possible to avoid delay.

- Once set up, upon receipt of audio, 4cine.io will run an essential technical QC evaluating the submission against the above DCM Submission Specification, which also ensures compliance with UK cinema audio volume regulations.

- 4cine.io alerts DCM once QC is complete and shares all QC-Passed submissions automatically with us for our subsequent DCP mastering with the picture.

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