



digital cinema media

DCM Cinema Advertising Production Requirements 2K Dolby Atmos 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 the DCM Content Hub.

DCM will handle the creation of the DCP (Digital Cinema Package) from master materials and its digital distribution to DCM cinema 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 that we require for the cinema production of **2K/HD commercials** with **Dolby Atmos** audio.

We advise allowing at least 48 hours for copy clearance submission and preparation of final assets.

Please note that a Dolby Surround 5.1 mix is also required for non-Atmos screens. Please complete the Dolby Atmos mix first - your sound studio can quickly & easily re-render the Atmos mix to 5.1.

Production requirements for 4K resolution visuals are also available on request. Please contact production@dcm.co.uk for further information.

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

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IMPORTANT CONTACT INFORMATION

DCM

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CAA

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

BBFC

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

DOLBY TRANSFER SUITE

email: CSGTransfers@dolby.com
phone: **020 7406 3200 (Reception)**
phone: **020 7406 3188 (Direct)**



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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 confirmation by the copy deadline communicated to you by DCM.

You 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>

1.3 – HFSS

Please refer to the CAA for details on regulations for High Fat, Salt or Sugar (HFSS) for (Non-Broadcast) Cinema: <https://cinemaadvertisingassociation.co.uk/policies/>



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STEP 2: TECHNICAL SPECIFICATIONS

2.1 – NOTES

- Please ensure that the Dolby Atmos 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.
- If you are supplying picture at 25fps, then your sound studio must mix against this same 25fps version. Your studio will need to stretch the audio to 24fps before supplying the finished Dolby Atmos & Dolby Surround 5.1 mixes 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 Dolby Atmos & Dolby Surround 5.1 cinema mixes should be budgeted for by the creative agency, and mixed at a Dolby certified studio.
- Please contact DCM for our list of recommended sound studios which specialise in mixing for Dolby Atmos & Dolby Surround 5.1 cinema commercials



STEP 2: TECHNICAL SPECIFICATIONS - PICTURE PLEASE PASS THESE DETAILS TO YOUR POST PRODUCTION HOUSE

Production requirements for 4K resolution visuals are also available on request. Please contact production@dcm.co.uk for further information.

2.2 – PICTURE (2K/HD)

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. <u>Please indicate which has been used.</u>
Frame Rate	25fps or 24fps <u>Frames should always be supplied progressive, NOT interlaced</u>
Length	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.

QuickTime is NOT accepted
Please do not supply alpha channels



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STEP 2: TECHNICAL SPECIFICATIONS - AUDIO **(BOTH DOLBY ATMOS & DOLBY SURROUND 5.1 ARE REQUIRED)**

2.3 – AUDIO (DOLBY ATMOS)

Dolby Atmos is an immersive sound technology with overhead speakers and the ability to place up to 118 individual sounds (objects) anywhere within the 3D space of the cinema auditorium.

For the best results it is ideal for your sound studio to have access to **separate uncompressed stems** for the Atmos mix, including music stems. This is so that every sound can be individually placed within the 3D immersive sound environment.

(Although not recommended, stereo stems can be used but hugely limit your options in the Dolby Atmos mix environment).

Please contact your studio directly for their individual specifications and advice.

A Dolby Surround 5.1 mix is also required for non-Atmos screens. **Please complete the Dolby Atmos mix first** - your sound studio can quickly & easily re-render the Atmos mix to 5.1.

Dolby Atmos mix – RMU printmaster within a compressed .zip file

DCM only accepts audio from Dolby certified studios.

- There must be a 1 kHz synchronization pip 48 frames before the FFOA on the centre channel bed (1 frame in duration).
- Audio must run in synchronisation to the same picture being supplied to DCM when played back at 24fps (frames per second).
- FFOA needs to be set as either 01:00:00:00, 01:00:08:00, 10:00:00:00 & 10:00:08:00 (for clear & consistent recording time stamps).
- Please specify which on the Dolby Transfer Suite's Programme Information Form (PIF).
- RMU printmaster recording must start at least 10 seconds before the FFOA and recording
- must last for at least 5 seconds after the LFOA.

The maximum LEQ(m) level should be strictly 82dB.

- To ascertain the loudness LEQ(m) of an Atmos mix, measure the 7.1. re-render output with the following default settings:
 - Group Assignment: Full Mix
 - Surround Gain: 0dB
 - Bass Manage to LFE: Off
 - Bass Threshold Frequency: 0Hz
 - Overhead Contribution: 0dB
 - +3dB Surround Boost: ON



STEP 2: TECHNICAL SPECIFICATIONS - AUDIO (BOTH DOLBY ATMOS & DOLBY SURROUND 5.1 ARE REQUIRED)

2.4 – AUDIO (DOLBY SURROUND 5.1)

Dolby Surround 5.1 mix – 6 x mono Broadcast WAV files

DCM only accepts audio from Dolby certified studios.

- The WAV files need to be at 48 kHz and 24-bit.
- 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.
- Audio must run in synchronisation to the same picture being supplied to DCM when played back at 24fps (frames per second).
- 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

The maximum LEQ(m) level should be strictly 82dB.



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STEP 3: DELIVERY INSTRUCTIONS

3.1 – PICTURE UPLOAD

Connect to the [DCM Content Hub](#) and enter the login details supplied to you.

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 naming convention/s below.**
- **Upload your TIFF image sequence to the folder.**
- **Unzipped image sequences are preferable. If compressing the sequence is unavoidable, please note that we only accept .zip (please do not use RAR).**
- **Please upload the image sequence in a folder named with the requested information as follows:**

Product_Title_Length_fps_ColourPrimaries_Range_clocknumber

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.

3.2 – AUDIO DELIVERY

Please instruct your sound studio to deliver audio to DCM via the Dolby Transfer Suite.

Please do not upload audio to the DCM Content Hub.

- Your sound studio will need to contact Dolby at CSGTransfers@dolby.com to arrange delivery.
- Upon receipt of audio, Dolby run an essential technical QC which also ensures compliance with UK cinema audio volume regulations.
- Dolby alert DCM once QC is complete and audio is available for us to access.