



## DCM Cinema Advertising Production Requirements for Digital-Cinema Exhibition

### QUICK LINKS

It is the uploader's responsibility to ensure that uploads fully comply to DCM tech spec. Anything that doesn't may be rejected and incur additional costs. Please read information below if you have never submitted to DCM before.

Picture upload via DCM Media Shuttle [CLICK HERE](#)

Audio upload via 4cine [CLICK HERE](#)

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.

**We advise allowing at least 48 hours for preparation of final assets and 24 hours for copy clearance submission.**

All specifications are provided within this document. Please note that copy supply from you to us is fully electronic.

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### DOCUMENT CONTENTS

#### IMPORTANT CONTACT INFORMATION

#### STEP 1: COPY CLEARANCE

- [1.1](#) – Submitting to CAA
- [1.2](#) – Submitting to BBFC

#### STEP 2: TECHNICAL SPECIFICATIONS

- [2.1](#) – Notes
- [2.2](#) – Picture
- [2.3](#) – Picture Naming Conventions
- [2.4](#) – Audio Notes
- [2.5](#) – Audio Specifications
- [2.6](#) – Audio Naming Conventions

#### STEP 3: DELIVERY INSTRUCTIONS

- [3.1](#) – Copy Rotation Instructions
- [3.2](#) – Picture Delivery
- [3.3](#) – Audio Delivery



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digital cinema media

## IMPORTANT CONTACT INFORMATION

### DCM PRODUCTION

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Production Business Director

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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:** [helpline@bbfc.co.uk](mailto:helpline@bbfc.co.uk)

**phone:** 020 7440 3299

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### 4CINE AUDIO CONFORMITY

**website url:** <https://4cine.io>

**upload url:** <https://4cine.ibmaspera.com>

**email:** [administrator@4cine.io](mailto: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 to show any 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):

- All advertisements to promote Charity, Public Information or Campaigns.
- All Government / Local Council advertising.
- All advertisements to promote and/or that contain content from films / television programmes, irrespective of length and format (i.e. broadcast, streaming, pay-per-view, download and home entertainment etc.).

### 1.1 – SUBMITTING TO CAA

If you do not already have on, you will need to contact the CAA directly to set up an account to apply for clearance.

The CAA advise an approximate lead time of 24 hours to clear final copy following receipt of payment and video content. However, contentious copy will be referred to a Thursday 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 can access the CAA submission form and all instructions here:

<https://cinemaadvertisingassociation.co.uk/how-to-submit/>

### 1.2 – SUBMITTING TO BBFC

If you do not already have on, you will need to contact the BBFC directly to set up an account to apply for certification.

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

When applying for clearance please fill out the "**public information / campaigning film**" submission form on the BBFC extranet: <http://www.bbfc.co.uk>.

**NB.** If the BBFC website says your submission lead time is longer than 48 hours then there is a good chance that you have submitted as a **Trailer / Feature**, rather than **Public Information / Campaigning Film**, so please contact BBFC directly to amend.

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## STEP 2: TECHNICAL SPECIFICATIONS

### 2.1 – NOTES

- Please ensure that the 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. 25fps will be slowed down to 24fps on the DCP.
- 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 D-Cinema Immersive Audio & D-Cinema 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 D-Cinema Immersive Audio & D-Cinema 5.1 cinema mixes 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 which specialise in mixing for cinema commercials.



## STEP 2: TECHNICAL SPECIFICATIONS

For each piece of copy please supply one TIFF image sequence at the highest resolution you have available, selecting from the four options (**4K, UHD, 2K, FullHD**) below.

There is no additional charge for higher resolutions;

### 2.2 – PICTURE

#### 4K DATA TIFF Sequence

Ratio	<b>1.85</b>
Whole Picture	<b>3996 x 2160</b>
Cinema Title Safety	<b>3596 x 1944</b>

#### UHD DATA TIFF Sequence

Ratio	<b>1.78</b>
Whole Picture	<b>3840 x 2160</b>
Cinema Title Safety	<b>3210 x 1806</b>

#### 2K DATA TIFF Sequence

Ratio	<b>1.85</b>
Whole Picture	<b>1998 x 1080</b>
Cinema Title Safety	<b>1798 x 972</b>

#### FullHD DATA TIFF Sequence

Ratio	<b>1.78</b>
Whole Picture	<b>1920 x 1080</b>
Cinema Title Safety	<b>1605 x 903</b>

### All legal lines and logos 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.
- Frame Rate** 25fps or 24fps (see [Section 2.1](#))  
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.

QuickTime is **NOT** accepted  
Alpha channel is **NOT** accepted

### 2.3 – PICTURE NAMING CONVENTIONS

Once your TIFF Image Sequence has been created, please zip it into a folder with the following naming convention:

**Product\_Subtitle\_Length\_fps\_Clock Number\***

*\*A clock number will be required to submit Copy Rotation Instructions via Caria, however this does not have to be a cinema specific clock. So, if your copy is clocked for TV then this number can be used again.*



## STEP 2: TECHNICAL SPECIFICATIONS

### 2.4 – AUDIO NOTES

- A **Digital-Cinema Immersive Audio** and/or **Digital-Cinema 5.1 Audio** mix is required for all copy.
- For all D-Cinema Immersive Audio submissions, a separate 5.1 audio mix is also required to be submitted; this is for use by cinemas that are not equipped with a D-Cinema Immersive Audio system.
- Immersive sound technology offers 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 Immersive mix, including music stems. This is so that every sound can be individually placed within the 3D immersive sound environment.
- Please contact your studio directly for their individual specifications and advice.
- **If you are supplying a D-Cinema Immersive audio mix, please complete this mix first** - your sound studio can quickly & easily re-render this to 5.1 saving both time and money.



## 2.5 – AUDIO SPECIFICATIONS

### DIGITAL-CINEMA IMMERSIVE AUDIO SUBMISSION – Pass / Fail Criteria

CONDITION	YES	NO
File is an unencrypted D-Cinema Immersive Audio Track File (MXF) created in accordance with SMPTE ST429-18, SMPTE ST2098-2, and ISDCF Doc 15?		Fail
File respects the following naming convention—when unzipped: <b>CLIENT NAME_CONTENT TITLE VERSION.IAB.mxf?</b> For example: Brand XYZ_Autumn Collection (EN v2).IAB.mxf		Fail
24 fps frame rate?		Fail
48 kHz sample rate?		Fail
24 bit sample depth?		Fail
LFE is broadband?	Fail	
Sync pop exists &/or MXF First Frame metadata is not 0?	Fail	
Leq(m) exceeds 82 dB as measured in accordance with ISO 21727, BS 5550-7.4.2, and SAWA Standards and Recommendations of 2000? *	Fail	

*\* Note that 4cine measures the full D-Cinema Immersive Audio Track File and not a rendered proxy.*

### DIGITAL-CINEMA 5.1 AUDIO SUBMISSION – Pass / Fail Criteria

CONDITION	YES	NO
5.1 channel configuration?		Fail
Only LR stereo in a wider channel configuration?	Fail	
A complete set of separate single-track files are present?		Fail
Files respect the following naming convention—when unzipped: <b>CLIENT NAME_CONTENT TITLE VERSION.CHANNEL ID.wav?</b> For example: Brand XYZ_Autumn Collection (EN v2).L.wav, ...		Fail
All files are the same length and name (except for CHANNEL-ID)?		Fail
48 kHz sample rate?		Fail
24 bit sample depth?		Fail
LFE is broadband?	Fail	
Sync pop exists	Fail	
Leq(m) exceeds 82 dB as measured in accordance with ISO 21727, BS 5550-7.4.2, and SAWA Standards and Recommendations of 2000?	Fail	



## **2.6 – AUDIO NAMING CONVENTIONS**

- Of the submitted campaign, CLIENT NAME identifies its client and CONTENT TITLE VERSION identifies its title (including the version).
- The underscore, `_`, is reserved and must be used once and only once.
- Do not use any of the following file-unsafe characters: `\`, `/`, `:`, `*`, `?`, `"`, `<`, `>`, or `|`.
- For D-Cinema 5.1 submissions, the CHANNEL-ID mapping is: L = Left, R = Right, C = Centre, LFE = Low Frequency Extension (Sub-woofer), Ls = Left surround, and Rs = Right surround.

For 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**

- For D-Cinema Immersive Audio submissions, **IAB** must be used in place of the CHANNEL-ID.

For example:

**Brand XYZ\_Autumn Collection (EN v2).IAB.mxf**

## **ADDITIONAL SPECIFICATION AND CUSTOMER RESPONSIBILITIES**

All submitted audio (D-Cinema Immersive Audio **and** D-Cinema 5.1) at the specified rate of 48000 samples per second:

- must be in sync with picture at a rate of 24 frames per second
- must not include a leader (i.e. the FFOA is the start of the file; the first audio sample represent the very start of the audio associated with the very first image frame)
- must be the exact duration of the related picture at a rate of 24 frames per second (i.e. there are exactly 2000 audio samples per image frame).





## STEP 3: DELIVERY INSTRUCTIONS

### QUICK LINKS

It is the uploader's responsibility to ensure that uploads fully comply to DCM tech spec. Anything that doesn't may be rejected and incur additional costs. Please ensure all specifications above have been read and adhered to.

Picture upload via DCM Media Shuttle [CLICK HERE](#)

Audio upload via 4cine [CLICK HERE](#)

### 3.1 – COPY ROTATION INSTRUCTIONS

**Please also see note on Clock Number use in Section 2.3.**

If you are already setup with Caria access, you should use the platform to create your CRI. Creative Agencies will see the booking on their system, indicated by the cinema (  ) symbol.

There are guides on how to setup CRI's on the Caria Help page;

[Create CRI from a media booking](#)

[Create CRI without a media booking](#)

### 3.2 – PICTURE DELIVERY

**Please do not upload picture files to 4cine as they will be rejected.**

Connect to the [DCM Media Shuttle](#) and upload zipped folder as instructed.

We do not accept WeTransfer links or hard drives.

Please note that source material will be automatically removed from the server after 30 days if not used or 60 days after a DCP has been mastered and approved.

### 3.3 – AUDIO DELIVERY

**Please do not upload audio to the DCM Media Shuttle as it will be rejected.**

Please instruct your sound studio be set up with a 4cine® account to deliver audio to DCM via [4cine.ibmaspera.com](#).

Once only, your sound studio will need to contact [administrator@4cine.io](mailto:administrator@4cine.io) to set up their 4cine.io account to be granted access to [4cine.ibmaspera.com](#) for submissions to DCM, and we recommend that this is done as soon as possible to avoid delay.



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Once set up, upon receipt of an D-Cinema Immersive Audio or a 5.1 audio mix, 4cine.io will run an essential technical QC evaluating the submission against the DCM Submission Specification in [Section 2.4](#), which also ensures compliance with UK cinema audio volume regulations.

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

Please note that source material will be automatically removed from the 4cine server after 6 months.