



**DELIVERY  
REQUIREMENTS**

# HD COMMERCIALS & SPONSORSHIP DELIVERY



MORE THAN TV

## Abstract

This document is a complete guide to the common technical requirements for HD Commercial delivery as well as relevant elements for HD Sponsorship material to ITV, Sky, Channel 5 and Channel 4. This includes broadcasters that take commercials from Channel 4 Advertising Sales such as UKTV channels, The Box Plus Network and BT Sport.

The first three pages of this document outline parts of the specification that are unique to **ITV**

The main body of the document contains the requirements as adopted by the above parties, including:

### Technical Requirements

### Picture and Sound Quality requirements

### Delivery Requirements

### Sponsorship Requirements

Please ensure you are using the current version of this document, available at [thedpp.com/filedelivery](http://thedpp.com/filedelivery)



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## INTRODUCTION

- Commercial and Sponsorship Copy must be delivered to the broadcasters as file only.
- Once submitted, files will not be retrievable, so it is highly recommended that the Advertising Agency retains its own copy.
- Commercial and Sponsorship suppliers will have their own delivery specification confirming how material needs to be delivered to them from the advertising copy producers.
- All Commercials and Sponsorship material must be delivered to the Broadcasters in High Definition (HD) only, even if they are produced in higher formats.
- Commercials must conform to the current BCAP (Broadcast Committee of Advertising Practice) Television Advertising Standards Code. [www.cap.org.uk/advertising-codes/broadcast](http://www.cap.org.uk/advertising-codes/broadcast)
- All commercials intended for transmission on any of the services listed in this document must be approved by Clearcast. [www.clearcast.co.uk](http://www.clearcast.co.uk)
- All commercials delivered by file will be a single Media file per single item, with associated XML file.



## 1 GENERAL QUALITY REQUIREMENTS

### 1.1 Picture Quality

The picture must be well lit and reasonably, but not artificially, sharp.

The picture must be free of excessive noise, grain and digital compression artefacts.

The picture must be free of excessive flare, reflections, lens dirt, markings and obstructions (e.g. lens hood), and lens aberrations.

Movement must appear reasonably smooth and continuous, and must not give rise to distortions or break-up to moving objects, or cause large changes in resolution.

The picture must be free of excessive black crushing and highlight compression. Hard clipping of highlights (e.g. by legalisers) must not cause visible artefacts on screen.

There must be no noticeable horizontal or vertical aliasing, i.e. jagged lines, or field or frame rate fluctuations in fine detail.

Colour rendition, especially skin tones, must be consistent throughout, and a realistic representation of the scene portrayed unless it is altered as an editorially essential visual effect.

The picture must be stable and continuous - i.e. no jumps, movements, or shifts in level or position.

There must be no visible contouring/artefacts caused by digital processing. Quantisation noise must not be apparent.

There must be no noticeable spurious signals or artefacts e.g. streaking, ringing, smear, echoes, overshoots, moiré, hum, cross-talk.

Note: EBU R118 is used to assess the suitability of cameras for HD use. In case of doubt please contact your broadcaster.

### 1.2 Sound Quality

Sound must be recorded with appropriately placed microphones, giving minimum background noise and without peak distortion.

The audio must be free of spurious signals such as clicks, noise, hum and any analogue distortion.

The audio must be reasonably continuous and smoothly mixed and edited.

Audio levels must be appropriate to the scene portrayed and dynamic range must not be excessive; it must be suitable for the whole range of domestic listening situations.

Stereo audio must be appropriately balanced and free from phase differences, which cause audible cancellation in mono.

The audio must not show dynamic and/or frequency response artefacts as a result of the action of noise reduction or low-bit-rate coding systems.

### 1.3 Subtitles and Audio Description (A.D)

The Equalities Act 2010 (formerly the Disability Discrimination Act) requires service providers to take positive steps to make their services accessible to people with disabilities. It states that where a service provider offers or provides services to members of the public, the provider will have to take such steps as is reasonable to make it easier for disabled people to make use of the service. Broadcasters are service providers and the Act therefore applies. (DCMS Guidance 2006)

Advertising agencies producing commercials are therefore required to consider the needs of people with hearing or visual impairments while generating captions, subtitles and graphics, using voiceovers, and while mixing sound. The Communications Act 2003 sets targets for broadcasters (monitored by Ofcom) to provide subtitling, sign language and audio description services for long-form programming. Advertising agencies producing commercials are encouraged to provide appropriate access services where possible. For further information, please refer to the named contact in the broadcaster specific section of this document.



## 2 TECHNICAL REQUIREMENTS – VIDEO

### 2.1 High Definition Video Codec

The video essence encoding and its mapping to the MXF file must be identical to that described by the UK DPP HD Shim version 1.1 of the AMWA AS-11 Specification. Please see section 4.1 for file delivery format information.

### 2.2 High Definition Image Format

All Commercial/Sponsorship material delivered for UK HD TV transmission must be:

- 1920 x 1080 pixels in an aspect ratio of 16:9
- 25 frames per second (50 fields) interlaced - now known as 1080i/25
- Colour sub-sampled at a ratio of 4:2:2

The HD format is fully specified in ITU-R BT.709-6: "Parameter values for the HDTV standards for production and international programme exchange."

#### 2.2.1 Origination

Material may be originated with either interlaced or progressive scan but shall be delivered interlaced as per the above.

#### 2.2.2 Post-production

Electronically generated moving graphics and effects (such as rollers, DVE moves, wipes, fades and dissolves) must be generated and added as interlaced fields in order to prevent unacceptable judder.

#### 2.2.3 Field dominance

Cuts in material must happen on frame boundaries (i.e. between field 2 and field 1). Motion on psf material must always occur between field 2 and field 1 (i.e. field 1 dominance).

### 2.3 Video Levels and Gamut (illegal signals)

High Definition digital signals will be assessed according to the recommendation ITU-R BT.709-6: "Parameter values for the HDTV standards for production and international programme exchange'.

Video levels must lie within the specified limits so that the material can be used without adjustment.

#### 2.3.1 Measuring signal levels

Digital video levels are usually measured with a device which displays a trace like a traditional waveform monitor. This gives readings in mV (emulating an analogue signal), or as a percentage of the allowable levels.

The limits of signal levels are defined by reference to a nominal black level and a nominal white level. Black level comprises R, G and B, all at zero (or 0% or 0mV) and white level is all three components at 100% or 700mV.



In a picture signal, each component is allowed to range between 0 and 100% (or 0mV and 700mV). This equates to digital sample levels 16 and 235 (8-bit systems) or 64 and 940 (10 bit systems).

### 2.3.2 Tolerance of out of gamut signals

In practice it is difficult to avoid generating signals slightly outside the range shown in Section 2.3.1, and it is considered reasonable to allow a small tolerance, which has been defined as follows under EBU Recommendation R103:

RGB components must be between -5% and 105% (-35 and 735mV)

And

Luminance (Y) must be between -1% and 103% (-7mV and 721mV)

Slight transient overshoots and undershoots may be filtered out before measuring, and an error will only be registered where the out of gamut signals total at least 1% of picture area. Many monitoring devices are designed to detect errors to this specification.

## 2.4 'Blanking'

A two-pixel tolerance will be permitted during CG or complex overlay sequences where key signals, graphic overlays or other effects do not fully cover the background image. Where animated key signals or overlays cause moving highlights at the edge of the active image it is preferable to blank these pixels completely.



### 3 TECHNICAL REQUIREMENTS – AUDIO

#### 3.1 Terms, Requirements and Guidelines

The measurement of audio is based on the EBU Recommendation [R128](#). The terms used in this document, how they are measured and the delivery requirements are listed below.

All commercials and sponsorship material must be compliant with the Material Loudness and Maximum True Peak requirements below.

Other parameters are currently given for guidance only.

Term	Description	Measurement	Reference
LU	Loudness Unit	1LU = 1dB change in loudness	EBU Tech 3343
LUFS	Loudness Unit relative to Full Scale	LUFS	EBU Tech 3343
LRA	Loudness Range	LU	EBU Tech 3342
DPP DELIVERY REQUIREMENTS			
Term	Description	Measurement	Reference
<b>Material Loudness</b> (EBU Tech 3343)	The loudness measured over the duration of the commercial.	LUFS	Target Programme Loudness* <sup>1</sup> Non-Live -23.0 LUFS ±0.5LU Live -23.0 LUFS ±1.0LU
<b>Maximum True Peak</b> (EBU Tech 3343)	The maximum value of the audio signal waveform.	dBTP (True Peak)	It is recommended that the maximum true peak level should not exceed -3dBTP. Content will fail if the maximum true peak exceeds -1dBTP.

<sup>1</sup> Although the target loudness is -23 LUFS, in exceptional circumstances lower target levels may be permitted by agreement with the broadcaster as outlined in Section 8. Other lower target levels must be agreed in advance with the broadcaster before the final mix.



<p><b>Maximum Short-Term</b> (EBU R 128 s1)</p>	<p>Maximum Permitted Short- term Loudness level measured in compliance with EBU Tech 3341.</p>	<p>LUFS</p>	<p>Maximum Short-term Loudness - <b>18.0 LUFS</b> (+5.0 LU on the relative scale)</p>
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### 3.1.1 Guidelines for True Peak Audio Levels

Material	Recommended Maximum Peaks
Uncompressed Music	-3 dBTP
Compressed Music (depending on degree of compression)	-10 dBTP
Heavy M & E (gunshots, warfare, aircraft, loud traffic, etc.)	-3 dBTP
Background M & E (office/street noise, light mood music etc.)	-18 dBTP

### 3.2 Metering Requirements

Meters must comply with the specifications in EBU Tech 3341. Commercials must be measured using the EBU Integrated (I) mode and the measurement must be applied to the whole commercial (EBU Tech 3343 Section 5).

### 3.3 Audio Requirements

Stereo audio is expected for Commercial/Sponsorship transmission.

Commercial copy that is not stereo should be delivered with phase coherent mono sound on both the channels of a stereo pair so that it may be handled exactly as stereo. It must meet all the stereo standards regarding levels, balance and phase. Stereo audio must be capable of mixing down to Mono without causing any noticeable phase cancellation.





### 3.3.1 Track Allocations

HD files must contain a group of either 4 or 16 tracks, with track allocations as on the table below. The EBU R48 or R123 code must be included in the metadata (see below) to identify the track allocations. Any unused audio tracks in the 16 track group must contain digital silence encoded as PCM audio. This requirement applies even where there is no M&E track.

AUDIO TRACK NUMBERS																	
EBU Reference	Programme Type	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
R48: 2a	Stereo	Stereo Final Mix L	Stereo Final Mix R	Silence	Silence												
R123:4b	Stereo with M&E	Stereo Final Mix L	Stereo Final Mix R	Stereo M&E L	Stereo M&E R												
R123:4c	Stereo with Audio Description	Stereo Final Mix L	Stereo Final Mix R	Stereo Audio Des L	Stereo Audio Des R												
R123:16c (5.1 with M&E)	Stereo, 5.1 & M&E	Stereo Final Mix L	Stereo Final Mix R	Stereo M&E L	Stereo M&E R	5.1 Final Mix L	5.1 Final Mix R	5.1 Final Mix C	5.1 Final Mix LFE	5.1 Final Mix Ls	5.1 Final Mix Rs	5.1 M&E L	5.1 M&E R	5.1 M&E C	5.1 M&E LFE	5.1 M&E Ls	5.1 M&E Rs
R123:16c (5.1 with AD)	Stereo, 5.1 & Audio Description	Stereo Final Mix L	Stereo Final Mix R	Stereo Audio Des L	Stereo Audio Des R	5.1 Final Mix L	5.1 Final Mix R	5.1 Final Mix C	5.1 Final Mix LFE	5.1 Final Mix Ls	5.1 Final Mix Rs	5.1 M&E L	5.1 M&E R	5.1 M&E C	5.1 M&E LFE	5.1 M&E Ls	5.1 M&E Rs

### 3.3.2 5.1 Audio

The delivery of Commercial or Sponsorship Material with 5.1 audio needs to be discussed in advance with your broadcaster. Please see the broadcaster specific section of this document for further information.



## 4 FILE DELIVERY REQUIREMENTS

### 4.1 File Delivery Format – High Definition

This section covers the requirements for transmission ready HD files.

There may be other statements about aspects of file format in this document. However, the following paragraph shall be the normative definition of the file format for HD Commercials and Sponsorship.

The file format used for this HD Commercial and Sponsorship specification shall be based on the UK DPP HD Shim version 1.1 of the [AMWA AS-11 specification](#), with the following changes:

1. A file shall not contain the Static Descriptive Metadata Tracks and associated Descriptive Metadata Schemes and Frameworks described in AS-11.
2. A file shall not contain the Segmentation Track and associated Descriptive Metadata Scheme and framework described in AS-11.
3. The metadata shall be delivered as a separate xml file as described in section 4.2. Please note delivery of a separate xml file is being implemented as part of a phased transition. This requirement will change to an embedded metadata model on a date to be confirmed. Please ensure you are working to the latest version of this specification.
4. The constraint on the presence of Teletext/Closed Captions (out-of-vision subtitles) is lifted. If Closed Subtitles are included in the MXF file then the following requirements, which are additional to AS-11, shall apply:
  - a. The Closed Subtitles shall be World System Teletext (WST) subtitles.
  - b. These WST subtitles shall be mapped into VANC Data Packets in conformance with free TV Australia Operational Practice OP-47.
  - c. These VANC Data Packets shall be mapped into ANC Frame Elements as specified in SMPTE ST 436-1. Each ANC Frame Element containing WST subtitle data shall be labelled with a line number of 575.
  - d. There must be an OP-47 packet per frame and the packet must contain one line of teletext data.
  - e. Teletext lines not occupied by subtitle headers or subtitle data should be filled with Page 8FF sub page 3F7E.
  - f. A KLV Fill Item shall be added after the SMPTE ST 436-1:2013 Data Element so as to have the same number of bytes in each Edit Unit and the essence for every Essence Element always at the same byte offset from the beginning of an Edit Unit. The file therefore will have a simple Index Table.

#### Subtitles – Advisory Note:

Subtitles, by their nature, are variable in size throughout the commercial. This gives rise to differing data sizes of OP47 VANC Data Packets. If these are mapped without adding padding into ST 436 ANC Frame Elements then we end up with variable sized Data Essence Elements, and effectively “Variable Bytes per Element” (VBE) within the essence stream.

Products which wrap such essence will produce complex Index Tables. These are likely to be written at the end of essence, and the Header Partition is likely to be open, and incomplete. Such files do not conform to AS-11 DPP.

All AS-11 DPP programme files to date, and all certified Readers, have only been tested with Constant Bytes per Element (CBE) essence. For CBE you can calculate each frame's byte offset with a single, simple multiplication of “frame number” x “bytes per frame”. We have no knowledge of the consequences for playback devices if presented with VBE sources.

5. There is no line-up/tone present.



Commercial and Sponsorship material must be delivered as a single principal MXF file containing the audio and video of each file

4.2 XML Metadata Set

File Name	Definition	Mandatory	Allowable Values in Bold <i>Examples in Italics</i>
<b>Editorial</b>			
Material ID	A unique number used to identify an individual material. Also known as Clock Number	Yes	<i>ASU/ASAD003/020</i>
Material type	Type of material	Yes	<b>Commercials</b> <b>Sponsorship</b>
Advertiser	Name of Advertiser	Yes	<i>Cadbury</i>
Product	Name of Product	Yes	<i>Crunchie</i>
Title	Title of the Material	Yes	<i>Crunchie Gold Rush</i>
Supplier	Company supplying the Commercial to the Broadcasters	Yes	<i>IMD</i> <i>AdStream</i> <i>Other</i>
<b>Video</b>			
PSE Pass	Status of testing carried out on the material for PSE.	Yes	<b>Yes</b> <b>No</b> <b>Not tested</b>
<b>Audio</b>			
Audio Track Layout	Code in accordance with EBU R123 and R48 . <ul style="list-style-type: none"> <li>The assumption is to always have 16 tracks for multi-channel and 4 tracks for stereo.</li> <li>Digital silence must be encoded on tracks not used for audio</li> </ul>	Yes	<b>R 48: 2a (4 ch. Only)</b> <b>R 123: 4c (4 ch. Only)</b> <b>R 123: 16c (16 ch. Only)</b>



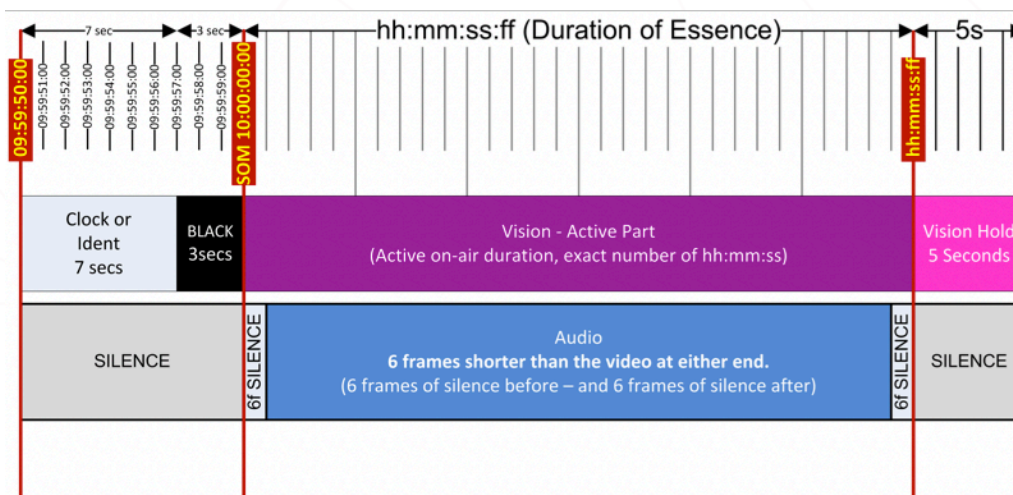
Primary language	Primary language used in the main sound track of the item.	Yes	English Other values to be agreed and added  Note: value will default to English but can be changed to other options if required  Check against ISO 639.2 values
R128 loudness value	Measured level of the asset	Yes	
Intentionally quiet	Is the item intentionally quiet	Yes	Yes No
Justification for intentionally quiet		Conditional: mandatory if 'Intentionally quiet' is set to <b>Yes</b> .	
Timecodes			
Start of Message	Start of timecode for item essence	Yes	10:00:00:00
Duration of Essence	Duration of Essence (note this does not include the hold)	Yes	
File Start	Start timecode of the file	Yes	09:59:50:00
Access Services			
Subtitles	Are subtitles included (closed captions)	Yes	Yes No
Audio Description	Is Audio Description included	Yes	Yes No



## 5 TIMELINE OF A COMMERCIAL OR SPONSORSHIP

All Commercial or Sponsorship material delivered on file must be laid out so that the start of message (SOM) is at timecode 10:00:00:00 as specified in the MXF Material Package timecode track. The SOM at 10:00:00:00 is defined as the first frame of vision that will go to air. Please note that it is usual for sound and vision to be automatically cut to air on transmission, so early vision or sound is not normally required. Vision may fade up from black starting at 10:00:00:00 if desired.

There should be 6 frames of audio silence at the start and end of the item and the duration should not exceed the stated length. At the end of the item there should be a 5 second hold on vision, completely still (No 'Living Freezes' or animations). A single commercial or Sponsorship asset will always be played out from the start of message (SOM) to the end point without interruption. The IN-point (SOM) and DURATION for the continuous playback section must be included with the delivery metadata. As per the diagram below, "DURATION OF ESSENCE does not include the five second hold.



### 5.1 The Ident Clock or Slate

1. Commercial copy requires a unique identifier supplied by the advertising agency. The content must be approved by Clearcast.
2. Sponsorship copy requires a unique identifier supplied by the individual broadcasters. This content must be approved by said broadcaster.

Please see broadcaster specific information at the front of this specification.

For all Commercial copy:

A clock or slate is to precede each item for a duration of 7 seconds. The clock or slate should identify:

- Product name
- Identifier/Agency copy number (clock number)



- Commercial item duration

Black and silence should exist for 3 seconds between the clock and the first frame of picture

## 5.2 Identification

### COMMERCIAL IDENTIFICATION:

Commercial copy is identified by unique clock numbers, obtained as outlined above in 5.1.

"Clock numbers" are denoted in metadata as "Material ID." Without this number, the material will not be transmitted.

FILENAMES should follow the unique Clock Number assigned to it, in UPPERCASE, with the extension ".mxf" in lowercase.

Allowable characters are 'A-Z', '0-9', & '\_'

The underscore is used in place of a forward slash. Forward slashes are not acceptable.

Here is an example:

CTS/HXFA321/030

Becomes

CTS\_HXFA321\_030.mxf (Please note the use of underscores, not hyphens).

The filename of the associated metadata xml shall have the same naming convention. Example: CTS\_HXFA321\_030.xml

### SPONSORSHIP IDENTIFICATION

See broadcaster specific information at the front of this specification.



## 6 PHOTOSENSITIVE EPILEPSY (PSE)

Flickering or intermittent lights and certain types of repetitive visual patterns can cause serious problems for viewers who are prone to photosensitive epilepsy. Children & teenagers are particularly vulnerable.

Commercials must adhere to the following Broadcast Committee of Advertising Practice (BCAP) rule:

**BCAP Rule 4.6** - Advertisements must not include visual effects or techniques that are likely to affect adversely members of the audience with photosensitive epilepsy.

Commercials or Sponsorship for file delivery must be tested using any file based PSE device that meets the guidance given by Ofcom. The DPP maintains a [list of devices](#), which competently perform PSE testing.

Please note Clearcast offer/operate a PSE checking service on submission of commercials for regulatory approval.

Any failure whatsoever will result in rejection of the commercial or sponsorship, and any affected sections must be repaired and re-tested before acceptance.



## 7 CAPTION LEGIBILITY

Captions must be clear and legible and must be within the safe areas specified.

Text which is there for legal or regulatory purposes (the “small print”) must comply with Broadcast Committee of Advertising Practice (BCAP) Guidelines. Height is measured using flat-topped letters, where possible, e.g. “v”, “w” or “x”. If there is both upper and lower case lettering, the lower-case letter will be used to determine text height.

The BCAP Guidelines state that for HD television, the preferred minimum text height is 30 television lines that can be reduced to 26 lines, where there is an opaque (or solid) single-coloured background, and where there is the equivalent of at least 6 lines of background around all parts of the text.

For more information please refer to the BCAP document entitled [“Advertising Guidance Note No.1.”](#)

There is also further guidance on the [Clearcast](#) website.

### 7.1 Caption-Safe Area

Captions must be clear and legible and must be within the safe areas specified.

There is now only one caption safe area defined for 16:9 material for UK transmission (EBU R95-1):

- 16:9 Used by all UK DPP broadcasters for captions and text. HD Production

At the discretion of the broadcaster, some commercials may be excluded from this requirement.

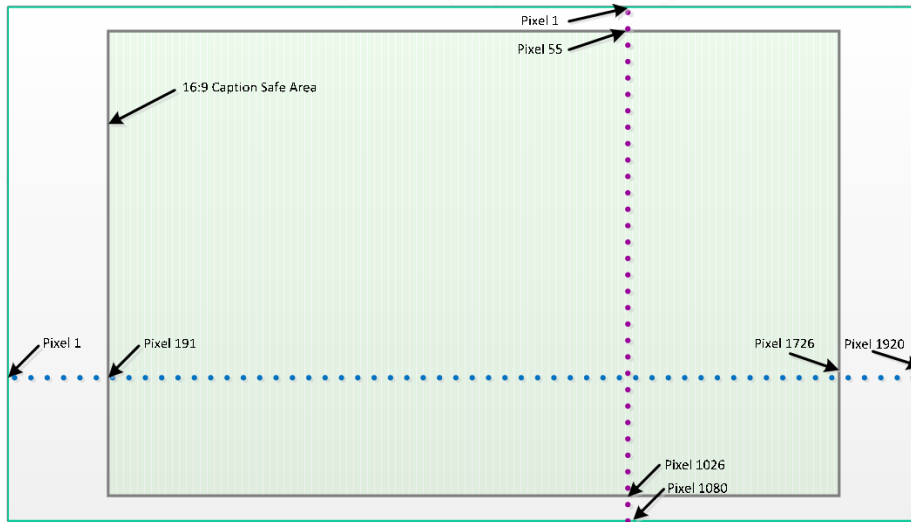
Caption Safe Area	Defined as (%)	HD pixels (inclusive) first pixel numbered 1	TV line numbers (inclusive) numbering as per ITU-R BT.709
HD 16:9 Caption safe	80% of Active Width 90% of Active Height	191 – 1726 55 – 1026	48 to 532 (F1) and 611 to 1095 (F2)



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## 7.2 16:9 Caption Safe Area in the HD Environment





## 8 EXCEPTION PROCESS FOR DELIVERY OF INTENTIONALLY QUIET COMMERCIALS & SPONSORSHIP

EBU Recommendation R128 (EBU Tech 3343) acknowledges that content of this genre that consists of only background or creatively wanted low level sounds may be delivered at a loudness level *lower* than the R128 Target Level of -23 LUFS. Full details can be found in Section 10.1 (Commercials & Trailers) of the document Practical Guidelines for Production and Implementation in accordance with EBU R128 available here [EBU Tech 3343](#)

Please note, commercial or sponsorship items delivered lower than the R128 Target Level of -23LUFS should be *regarded as the exception not the rule*. The Institute of Practitioners in Advertising (IPA) have advised that it is unlikely that any more than 1% of commercials and sponsorship deliveries would fall into this creatively quiet category.

Content destined for playout lower than the Target Level of -23 LUFS needs special attention to ensure it passes through processes unharmed. The following Four Step "Exception Process for the Delivery of intentionally Quiet Commercials and Sponsorship must be adhered to.

### STEP ONE

Advertising agencies must alert the broadcasters a minimum of **ONE WEEK** in advance of transmission if they intend delivering an intentionally quiet Commercial or Sponsorship item due to creative reasons. This timeline may be amended in the lead up to major holiday periods such as Christmas or Easter. This advance notification should be issued via the Copy Rotation instructions sent to broadcasters. This information should flow to the Broadcasters playout centres via internal workflows.

### STEP TWO

The Advertising agency is responsible for ensuring the appropriate information is shared, as necessary, with any third parties as part of the process for creating the final intentionally quiet material for delivery to the broadcasters to ensure the audio remains unaltered and as creatively intended.

### STEP THREE

The final file for delivery to the broadcasters must contain all the appropriate metadata for intentional quietness, including the actual EBU R128 value, flag that the content is intentionally quiet and the justification as to why the content is intentionally quiet.

### STEP FOUR

Once delivered to the Broadcasters playout centres the file and metadata will be checked and validated. If the content is flagged as intentionally quiet for justifiable reasons and the EBU R128 measurement of the content matches the value supplied in the metadata, then the playout providers will process the file for transmission without the audio being altered or rejected. This can also be checked against the information supplied by the broadcasters to the playout centre outlined in Step One.

### Further Guidance

In the spirit of this Exception Process, commercials or sponsorship items that do not meet the EBU R128 Target Level of -23 LUFS ( $\pm 0.5$ LU) due to being made intentionally quiet for justifiable creative reasons will not be rejected by any DPP member broadcaster prior to transmission.

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Please note intentionally quiet content must still comply with the specification on short-term loudness and maximum true peak.

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## 9 BROADCASTER SPECIFIC INFORMATION

This part of the document details broadcaster contact information for DPP AS-11 HD Commercial and Sponsorship material.

Any technical questions or queries relating to this specification should be directed to the following:

Contact	Email	Telephone
<b>Bill Brown</b> Head of Media standards	bill.brown@itv.com	07808 632285

### Commercial and Sponsorship Supplier Details

All Sponsorship Idents require compliance approval by ITV Compliance prior to transmission. The contact details for Compliance will differ for each deal and will be sent out once a deal is agreed.

Please send pre-production scripts to the Compliance team to arrange initial compliance guidance. All pre-production scripts should be compliance approved before production and all post production videos should be compliance approved before clocking.

The final clocked Idents need to be sent to compliance five working days before transmission. These can be sent as MPEG files and do not have to be broadcast quality.

ITV Commercial Operations will send a Music Cue Sheet to you with music details required for each individual Ident. This will need to be filled in and returned prior to transmission even if no music has been used. Please forward this information to [broadcastmusic@itv.com](mailto:broadcastmusic@itv.com) and [sponsorshipcopy@itv.com](mailto:sponsorshipcopy@itv.com).

Please note when you submit the Clocks for final approval these will need to be accompanied by a Photosensitive (PSE) pass certificate demonstrating that the content is PSE compliant. For details on how to gain access to this free service please contact [sponsorshipcopy@itv.com](mailto:sponsorshipcopy@itv.com).

**All enquiries relating to ITV Sponsorship delivery should be directed to the following:**

Contact	Email	Telephone
David Barton Sponsorship & Compliance Manager	david.barton@itv.com	+44 (0) 20 715 66592

### Audio Requirements

ITV do not currently transmit content with 5.1 Audio. Commercial and Sponsorship material delivered to ITV for transmission should be supplied with a stereo mix in accordance with the requirements outlined in Section 3 (Technical Requirements – Audio) of this document.

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**Version Control:**

DPP Version	Date	Notes
V1.3	25-06-2019	Document re-brand
V1.3.1	28-02-2020	Minor updates to links
V1.3.2.	30.09-2022.	This update contains no technical changes. Only a general tidy up was made and contained information sense checked.

**Document Accuracy:**

Every attempt has been made to ensure that the information contained in this document is accurate. Errors in this document should be reported to the DPP on [info@thedpp.com](mailto:info@thedpp.com)

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