TECHNICAL REQUIREMENTS FOR SUBMITTING AUDIOVISUAL MATERIAL TO

MEDIASET**españa.**

Índice

1. PROLOGUE

This document describes the technical requirements to be met by the audiovisual material submitted to Mediaset España Comunicación S.A.

The specifications which have been developed range from the physical aspect (media type) to the essence (content) of the material.

Annex 1 provides a summary table to facilitate the location of these parameters.

1. PROLOGUE

2. NAMING CONVENTION AND MEDIA TYPE

2.1 Preliminary Notes

The product will be of full duration and in the number of media types required.

The product supplied should be the final edited master or the first generation.

Until otherwise stated, you must provide a backup with identical characteristics to the original material.

2.2 Naming Convention

The naming convention of the product is as follows:

<ProductTitle>_<EpisodeNumber>_<Resolution>_<XdY>.<extension>

Where:

<ProductTitle>: the title of the product. Mandatory.

<Episode Number>: if the product is not a series, it will be "1". Mandatory.

<Resolution>: SD, HD. Mandatory.

<XdY>: When the original product is divided in "X" divisions to be delivered, "X" is the partial number corresponding to the divided part, "d" as separator, "Y" is the total number of parts/divisions in which the original product was divided. Mandatory only when the original product has been divided to be delivered.

For naming convention use only alphanumeric characters upper case (A-Z 0-9)

2.3 Disc XDCAM (Preferential Media)

- SD Content

Submit media in Professional Disc PFD23A (23GB).

- HD Content

Submit media in Professional Disc PFD23A (23GB) o PFD50DLA (50GB).

2.4 Tape

- SD Content

Only where no other options exist, may you submit on tape Betacam Digital PAL (BCT-Dxx or BCT-DxxL) or Betacam SP PAL (BCT-xxMA or BCT-xxMLA).

- HD Content

Submit in tape from the HDCAM (BCT-xxHD ó BCT-xxHDL) family.

2.5   Other Physical Media

In case of using other media, such as solid-state memories, hard drives or CD / DVD, the terms and conditions must be approved in advance by Mediaset España Comunicación, S.A., hereinafter "Mediaset España". (See contact email) [1]

2.6   File Transfers (No physical media)

When digital content is submitted in File mode, through actions such as the Internet or dedicated data networks, the terms and conditions must be approved in advance by Mediaset España (see contact email)[1].

2.7   Digitization Providers

Distrubution companies PUBLIESPAÑA and MEDIASET ESPAÑA work with

In Mediaset we receive digital spots through three providers: **ADSTREAM**, **PEACH (**anteriormente **IMD) y ADTOOX**.
If you, as a client, are interested in the digital remittance of your advertising material to the channels of Mediaset España, you can contact either of them to get to know which one suits better to your needs and expectations.

You can find the contacts of the current suppliers at the following addresses:

tvspain@adstream.com (to contact ADSTREAM), **support.es@peachvideo.com** (to contact **PEACH,** before called **IMD)**, **soporte@adtoox.com** e **iberia@adtoox.com** (to contact **ADTOOX)**.

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[1] contact email: entregamateriales@mediaset.es

3. FORMATS

The specifications listed below indicate both the container format (or wrapper) such as the codec format. They only apply for the delivery of content described in paragraphs 2.2, 2.4 and 2.5.

Given the current variability of possibilities in terms of file formats and codecs on the market, Mediaset España will require strict compliance with the rules reflected in this document, specifically paragraphs 3 and 4 below.

3.1 Video File Format

- **SD Content**

The established format is MXF GC D10 (IMX@30Mbps) OP1a, subject to the rule SMPTE 386M-2004. (Format known as XDCAM IMX30).

Inside the container maps essences as follows, paying special attention to audio, always eight channels at 48kHz@16bits:

SMPTE 386M-2004 Mapping Type D-10 Essence Data to the MXF Generic Container								
Header	**Aspect Ratio**		**TimeCode 00:00:00:00**					
VIDEO	**MPEG2 422P@ML I-Only (D-10), 30Mbps**							
AUDIO	**PCM 48KHz 16bits**							
	CH1	**CH2**	**CH3**	**CH4**	**CH5**	**CH6**	**CH7**	**CH8**

- **HD Contet**

The established format is XDCAMHD 422, 50Mbps subject to the recommendation SMPTE RDD9-2008. (Format known as XDCAM HD 422 50).

Inside the container maps essences as follows, paying special attention to audio, always eight channels at 48KHz@24bits:

SMPTE RDD9-2008 (XDCAM HD) MXF Interoperability Specification of Sony MPEG Long GOP Products								
Header	**Aspect Ratio 16/9**		**TimeCode 00:00:00:00**					
VIDEO	**XDCAM HD422 1080i@25, 50Mbps**							
AUDIO	**PCM 48KHz 24bits**							
	CH1	**CH2**	**CH3**	**CH4**	**CH5**	**CH6**	**CH7**	**CH8**

When the submission is a file (see 2.5), the aspect ratio must be properly marked both in the essence of the MPEG and in the MXF metadata.

3.2   Audio File Format

In the event that there is a reference with the content or program, the file will be BWF (Broadcast Wave), in accordance with specification EBU-Tech 3285, and with the duration and time code coinciding and exactly matching the video content.

If there isn't any reference to the content of video the file format will be WAV.

The audio will be PCM uncompressed to 48KHz@24bits (minimum acceptable sampling is 44.1KHz and 16bit depth).

No content in compressed formats will be accepted

The filename will be identical to the audiovisual content

3.3   Subtitle File Format

The file will be in the format EBU-N19 Standard Subtitling Data Exchange Format according to the document; EBU Document Tech. 3264 E.

The duration and time code will exactly match the audiovisual content.

The filename will be identical to the audiovisual content

Filename will be identical to the audiovisual content filename

STL file should be sent by e-mail to **subtitulos-publi@publiesp.es**

3.4   Audio Descriptión File Format

The file will be BWF (Broadcast Wave) in accordance with specification EBU-Tech 3285.

The duration and time code will exactly match the audiovisual content.

The filename will be identical to the audiovisual content

3.5   Graphic-Image File Format

TARGA graphic format, extension. TGA must contain Alpha channel, i.e. 32-bit TGA.

The graphic is delivered by the dimensions and proportions supplied.

In the case of animated LOGOS the format will be a numbered sequence of TGA's.

3.6   Data Files

The data file will be type XML, eXtensible Markup Language 1.0 (Fifth Edition), as recommended by the World Wide Web Consortium (W3C), whose specifications can be found at:

http://www.w3.org/TR/2008/REC-xml-20081126/

4. ESSENCE OR CONTENT

4.1 Product Structure

- Previous Content Part (Pre-run)

Starts at TC 00:00:00:00 and the total duration of 1 minute will be recorded:

- 40" EBU color bar at 75% and first-generation video signal with 1 kHz tone at 0 VU = +4 dBu =-20dBFS in sound tracks as a reference
- 20" in black as a video signal and silence in the sound tracks.

- Audiovisual Product Content

Starts at TC 00:01:00:00

The content will come without any defined commercial breaks and without any elements which prevent making the move to advertising when deemed necessary.

Only for self-produced products of Mediaset España where the Directorate of Programming indicate, will there be commercial breaks with black spaces between blocks of at least ten seconds.

If the product exceeds the estimated length of the media, the second and successive media must begin with the above described test signal, giving way to the product contents exactly where the cut was made in the previous media and finishing as in the case of a single media (see paragraph 4.6). As far as possible the cut should not be made in the middle of a sequence.

The end of the program will include 30 seconds of black and silence.

- Final Content Part (Post-run)

Textless material will be included when available as a separate content. This material must have the same length as the original sequence. The aspect ratio is equal to the original plans. If there are titles in Castilian, they should also be included at the end.

The end of the program will include 30 seconds of black and silence.

4.2 Video Essence

- **SD Content**

The contents will be digitized according to the system 625 lines and 50 interlaced fields within the ITU-R BT 601-5,

Aspect ratio

It will be like the 16:9 rule "full frame" or 4:3 "full frame" if the original is like that. Where material with other aspect ratios are submitted, prior authorization must be requested from Mediaset España (See contact page. 5).

- **HD Content**

All content will be standard compliant 1080i @ 25 in accordance with ITU-R BT.709-5 "Parameter values for the HDTV standards for production and international Exchange Programme".

- **Quality of SD and HD Content**

The RGB levels after decoding them and displaying them on a waveform monitor should have values between 0mV and 700mV. The permissible tolerance will be in accordance with the EBU R-103 recommendation.

Unless there are artistic conditions that require otherwise, colorimetry should be as natural as possible, especially in skin tones.

Where the origin is a film, the video signal must come from a correctly "telecined" signal: without marks, without losing shadow detail, without dominants, with constant speed, without horizontal and vertical movements, without blurring, without stability problems, with a low grain level.

The absence of creases, drops, synchronism failures or "artefacts" due to compression is obligatory.

The image must be well defined (unless artistic criteria require otherwise).

It should not present very contrasting blacks nor excessive lighting. The moiré, cross-colour or cross-luminance patterns are not admissible.

If conversions are made to 625/50 from other standards, special care must be taken to comply with the quality requirements.

Fuzzy images or incorrect interpolations in panning shots or movement sequences should be avoided when the product has been recorded in progressive or frame rates different to those of delivery, 25i.

When converted material (up, down) is delivered, it must be first authorised by Mediaset España. (See contact email).

[1] contact email: entregamateriales@mediaset.es

4.3 Audio. Levels and Quality.

For a correct and complete measurement of the audio signal focused on Broadcast, it is necessary to measure with meters such as VU meters and peak-meters, the first one being the main one.

The levels according to the type of measurement and type of meter are reflected in the table:

	Medición Analógica		Medición Digital	
Meter	Vumeter IEC 268-17	Picometer QPPM IEC 268-10/1	Vumetet IEC 268-17	Picometer QPPM IEC 268-18(EBU QPPM Std)
Alignment	0VU = + 4 dBu	0VU = + 4 dBu	0VU = + 4dBu = -20dBFS	0VU = + 4dBu =-20dBFS
Maximum Level	Dialogues max. 0 VU *	+14 VU	Dialogues max. -20dBFS	-6dBFS
Level of Work / Dialogues	Between -6 VU y 0 VU		Between -26 dBFS y -20 dBFS	

*They can occasionally reach +1VU

The data referring to dialogues correspond to passages with a normal level of voice projection.

Alternatively, the loudness measurement may be used, meeting the following requirements:

	Loudness	
	Programme Loudness (I)	True Peak Level (TP)
Meter	ITU BS.1770 / EBU Tech Doc 3341	
Alignment	-18 dBFS(1Khz) = -18 LUFS	
Target Level	-21 LUFS	-3 dBTP
Maximum Deviation	±1.0 LU	
Work / Dialogue Level	Between -26 LUFS and -20 LUFS	

Audio must be intact and free of spurious signals such as noise, hum noise intermodulation. Artefacts should not be displayed in the amplitude and frequency response due to the misuse of noise reducers, gates or compressors.

Audio channel levels should be kept as equal as possible.

Dialogues, music and effects should be well mixed and without distortion.

Audio should be perfectly synchronized with video, where a maximum of +5msg (audio before video) and -15msg (audio after video) will be accepted.

4.4 Assigning Tracks Depending on Media Type

- Submit in XDCAM or file format.

		Pistas/Tracks							
		1	2	3	4	5	6	7	8
Original Castilian Material	**Stereo Audio** [1]	Mix Stereo Castellano L	Mix Stereo Castellano R	Mix Stereo Castellano L	Mix Stereo Castellano R			Mix M&E Stereo L	Mix M&E Stereo R
	Multichannel [2] **Audio**	Mix Stereo Castellano L	Mix Stereo Castellano R	Mix Stereo Castellano L	Mix Stereo Castellano R	Mix Castellano (Dolby-E) (5.1 + 2, 20bit)		Mix M&E (Dolby-E) (5.1 + 2, 20bit)	
Dubbed Castilian Material	**Stereo Audio** [1]	Mix Stereo Castellano L	Mix Stereo Castellano R	V. O. Stereo L	V. O. Stereo R			Mix M&E Stereo L	Mix M&E Stereo R
	Multichannel [2] **Audio**	Mix Stereo Castellano L	Mix Stereo Castellano R	V. O. Stereo L	V. O. Stereo R	Mix Castellano (Dolby-E) (5.1 + 2, 20bit)		V.O. (Dolby-E) (5.1 + 2, 20bit)	
Unddubed Castilian Material	**Stereo Audio**	M&E Stereo L	M&E Stereo R	V. O. Stereo L	V. O. Stereo R				
	Multichannel Audio	M&E Stereo L	M&E Stereo R	V. O. Stereo L	V. O. Stereo R	V.O. (Dolby-E) (5.1 + 2, 20bit)		M&E (Dolby-E) (5.1 + 2, 20bit)	

(1) In those cases where Mediaset España has agreed (contractually or other), additionally Music & Effects will be delivered separately, as well as the dialogue premixes, in independent WAV files, according to the specifications described in point 3.2 of this document.

(2) In those cases where Mediaset España has agreed (contractually or other), additionally Music & Effects will be delivered separately, as well as the dialogue premixes, in Multichannel (Dolby-E) according to the specifications described in point 4.5 of this document.

Delivery on tape

		Pistas/Tracks			
		1	2	3	4
Material Original Castellano	**Stereo Audio**	Mix Stereo Castellano L	Mix Stereo Castellano R	Music/FX Stereo L	Music/FX Stereo R
	Multichannel Audio	Castellano (Dolby-E) (5.1 + 2, 20bit)		Music/FX. (Dolby-E) (5.1 + 2, 20bit)	
Material Doblado al Castellano	**Stereo Audio**	Mix Stereo Castellano L	Mix Stereo Castellano R	V. O. Stereo L	V. O. Stereo R
	Multichannel Audio	Castellano (Dolby-E) (5.1 + 2, 20bit)		V.O. (Dolby-E) (5.1 + 2, 20bit)	
Material sin doblar al Castellano	**Stereo Audio**	Music/FX Stereo L	Music/FX Stereo R	V. O. Stereo L	V. O. Stereo R
	Multichannel Audio	Music/FX. (Dolby-E) (5.1 + 2, 20bit)		V.O. (Dolby-E) (5.1 + 2, 20bit)	

4.5   Assingning Audios Within Dolby-E

Channel assignment within the frame of Dolby-E will be according to the following specifications (table):

Trama DOLBY-E							
CH1	**CH2**	**CH3**	**CH4**	**CH5**	**CH6**	**CH7**	**CH8**
L	R	C	LFE	Ls	Rs	(Lt)	(Rt)
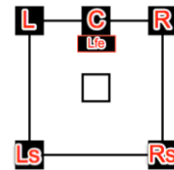
Given that the processes of Dolby-E introduces a delay of 1 frame, any material that is submitted in this format will have to have synchronized audio and video.

4.6   Time Code

The time code should be continuous and increasing.

Where it is submitted in MXF format, the time code must be the same in the Material Package header, in the Source Package and the System Item of each Essence Container, as recommended by the EBU-R122 (3.2 and 3.3)

Where it is submitted in tape format, both the LTC and VITC must coincide.

If the product is delivered on multiple disks / tapes the time code will be progressive from the first disk / tape straight to the following discs / tapes (see figure 1)

As an exception, in the long-term products with defined content blocks, each disk or tape could be treated as a single product and therefore independent time code, starting each disk or tape in TC 00:00:00:00.

Figure 1
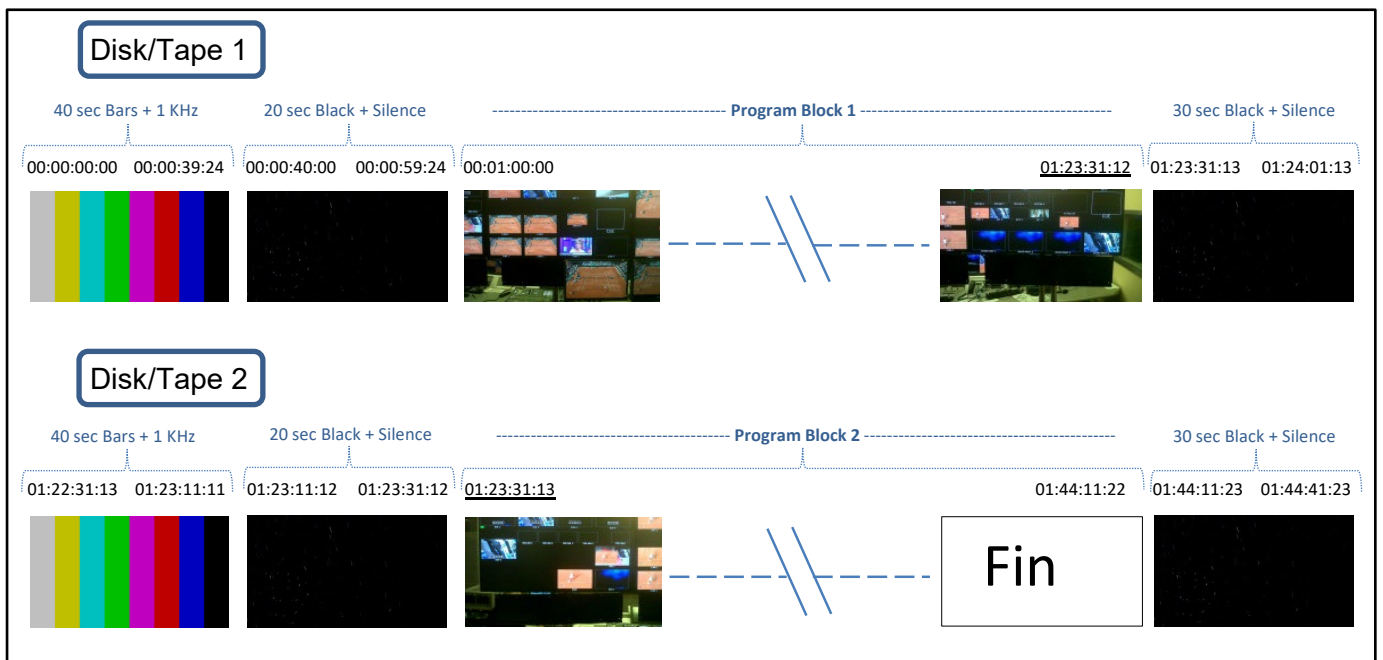
Programs example with dur 01:43:11:22 splitted in two disks/tapes. Both disks/tapes must include Pre-run y Post-run (see paragraph 4.1).

5. OBJECTIVE AND SUBJECTIVE QUALITY REQUIREMENTS

It is at the discretion of Mediaset España whether or not they use a product which does not comply with the subjective quality control (based or referenced in ITU-R BT500) or technical criteria described in the previous points.

Notwithstanding the aforementioned, Mediaset España may accept products which do not meet quality standards and where the final quality is affected may be accepted, for example:

- Contents of historical interest and / or systems from old TV or film.
- Contents of artistic interest, where required quality levels are deliberately breached as part of the expressiveness of production.
- Current affairs material for programs, documentaries or news, in that the difficulty of capturing the material has required the use of inferior equipment to that required.

5.1 Subjective Quality Evaluation (ITU-R BT.500)

All programs produced by and for Mediaset España should be at least in grade 4 or 5 quality, with certain exceptions whereby grade 3 will be accepted according to the scale defined in the standard ITR-R BT.500.

6. NOTES

- This publication may contain typographical errors, Although Mediset España, has taken all precautions in its preparation.

- Mediaset España assumes no liability for such errors or omissions. Nor is it responsible for damages arising from use of the information contained herein contrary to the object and purpose of it.

- It is recommended to always use the latest versions of the standards listed throughout this document as a reference.

- Where applicable, this document is subject to the conditions that are reflected in the material acquisition contracts of Mediaset España (eg, advertising material).

- This document may be translated into other languages, in case of conflict between the terms of this document and translations, it is the Spanish language version which shall prevail.

7. APPENDIX 1 SUMMARY TABLE

7.1 SD Summary Table

SD	XDCAM	Fichero	Cinta
Media	PF23A (23GB)	MXF	Betacam SP Betacam Digital
Format	SMPTE 386M:2004 (**Sony D-10 XDCAM**)		
Video	625i@25, ITU-R BT.601-7		
Audio	8 Tracks 48KHz@16bits		N/A
Levels	Level Ref: 0Vu = +4DBU = -20dBFS, Pmax = -6dBFS Loudness: I = -21±1 LUFS, TP = -3dBTP		
Tracks	*See Table 4.4 (pág. 10)*		
Timecode	TC Initial Media: 00:00:00:00, TC Initial Content: 00:01:00:00		
Pre-run	40" Bars EBU 75%, 20" Black and Silence		
Post-run	30" Black and Silence		

7.2 HD Summary Table

HD	XDCAM	Fichero	Cinta
Media	PF23A ó PFD50	MXF	HDCAM
Format	SMPTE RDD9-2008 (**Sony XDCAM HD422**)		
Video	1080i@25, ITU-R BT.709-5		
Audio	8 tracks 48KHz@24bits		N/A
Levels	Level Ref: 0Vu = +4DBU = -20dBFS, Pmax= -6dBFS Loudness: I = -21±1 LUFS, TP = -3dBTP		
Tracks	*See table 4.4 (pág. 10)*		
Timecode	TC Initial Media: 00:00:00:00, TC Initial Content: 00:01:00:00		
Pre-run	40" Bars EBU 75% + 20" Black and Silence		
Post-run	30" Black and Silence		

8. APPENDIX 2 METADATA AND OTHER ADDITIONAL MATERIAL

The delivery of all audio-visual material requires the completion of the metadata relating to it (point 8.1) and in cases where Mediaset España so agrees (contractually or other), additional material will also be delivered to the audio-visual product (point 8.2).

Mediaset España will provide the tool for the delivery of metadata and other additional materials described in this annex.

8.1 Metadata

The required metadata fields are grouped into two levels: product metadata and content metadata. This division allows to differentiate, in the case of series, between the metadata for series (product) and that for the specific chapter (content).

If the audio-visual material is a movie in "Chapter number", "1" will be indicated and in " Chapter Title " the same value will be specified as "Product Title".

Next, all the metadata fields associated with the audio-visual material that can be filled in are collected, the fields in bold are mandatory.

FIELD	DESCRIPTION
Product metadata	
P.1. Identification and ownership	
EdrID	EDR identification code
IMDB	identification code from the Internet Movie Data Base
DRM type	Numerical identification code for the type of product DRM (Digital Rights Management). Will be provided by Mediaset España
DRM product	Numerical identification code for the product DRM (Digital Rights Management). Will be provided by Mediaset España
Product type	Translation of the literal Gad Type to human language
Title	Product title
Studio	Recording studio where it has been made
Rating	Moral classification
Copyright	Details of product rights
Production company	Name of the production company
Language	Product language for broadcast in Spain
Original title	Product's original title
Original language	Product's original language
Year of production	Year of production of the product
Country of production	Product's nationality
Ownership	Identification of the product owner
Series ID	Native code given by the producer
1st Broadcast date	1st Broadcast date on Mediaset
P.2. Artistic Information	
Short synopsis	Brief content summary, a maximum of 256 characters
Long synopsis	Detailed content summary, a maximum of 1024 characters
Genre	Film, TV movie, magazine, competition, sports, long-running series, limited run series, etc
Director	Director's complete name
Producer	Producer's complete name
Script writer	Script writer's complete name
Script	Link to the file that contains the script for the audio-visual product
Actors	Cast list of main actors

Creator	Creator's complete name
Content metadata	
C.1. Identification and ownership	
EdrID	EDR identification code
IMDB	identification code from the Internet Movie Data Base
DRM episode	Numerical identification code for the episode number in DRM (Digital Rights Management). Will be provided by Mediaset España
Episode Nº	Episodic number
Season	Season number to which the content belongs
Title	Chapter title
Language	Chapter language for its broadcast in Spain
Original title	Chapter title in original version
Original language	Original language of the chapter
Duration	Product duration (hh:mm:ss:ff)
TC in	Time code in the first frame audio/video (hh:mm:ss:ff)
TC out	Time code in the last frame audio/video (hh:mm:ss:ff)
Ownership	Identification of the product owner
Year of production	Year in which the product was produced
1st Broadcast date	1st Broadcast date on Mediaset
C.2. Artistic Information	
Short synopsis	Brief content summary
Long synopsis	Detailed content summary
Director	Director's complete name
Producer	Producer's complete name
Script writer	Script writer's complete name
Script	Link to the file that contains the script for the audio-visual product
Actors	Cast list of main actors
Creator	Creator's complete name
C.3. Technical Information	
Encapsulated	Type of encapsulated filed used (MXF, Quicktime, etc)
Video codec	File codec used (XDCAM HD, ProRes, etc)
Video bitrate	Video bitrate of the file
Aspect ratio	Content aspect ratio
Frame speed	Frames per second of the content-fps (25 or 50)
Resolution	Video content resolution (SD, HD or UHD)
HDR format	HDR format used: No (SDR), HLG, HDR10, Dolby Vision or HDR10 +
Scan type	Scan format (progressive or interlaced)
Audio format	Audio file format delivered
Audio quantization	Number of bits per audio file sample
Sample speed	Number of samples per second of the audio file
Audio bitrate	Number of bits / second of the audio file (Quantization x Sampling rate)
Number and Distribution of audio channels	Number and distribution of the audio file channels delivered
Type of audio	Mono, Stereo, Multichannel (5.1), Dolby Atmos
Sign language	Link to the file that contains the sign language information
Audio description	Link to the file that contains the audio description information
C.4. Markers	
Name	Marker name
TC In	Marker start time
TC Out	Marker end time

8.2 Other Additional Material

FIELD	DESCRIPTION
Material associated with the product	
P.3. Artwork Material	
Poster	Link to the file that contains the poster referring to the product
Vertical	Vertical size of the poster expressed in pixels
Horizontal	Horizontal size of the poster expressed in pixels
Resolution	Poster resolution (dpi)
Type of colour	Type of colour on the poster image
File format	File format of the poster image
Title treatment	
Title card	
Story art	
Story stills	
P.4. Promotional Material	
Teaser	
Trailer	
Material associated to the content	
C.5. Dubbing	
Stereo Audio File	Stereo dubbing file
5.1 Audio File	5.1 format dubbing file
Dub card image	Dubbing list
C.6. Textless	
Textless file	File that contains the textless version of the image
C.7. Technical Information	
Poster	Link to the file that contains the poster referring to the product
Vertical	Vertical size of the poster expressed in pixels
Horizontal	Horizontal size of the poster expressed in pixels
Resolution	Poster resolution (dpi)
Type of colour	Type of colour on the poster image
File format	File format of the poster image
Title treatment	
Title card	
Story art	
Story stills	
C.8. Promotional Material	
Teaser	
Trailer	

9. RECEPTION OF ADVERTISING MATERIAL FOR GOL (MEDIACONTI)

Introduction:

We have different methods for the receipt of advertising material.

Via platforms:

We are working with **ADSTREAM**, **PEACH (**before called **IMD) y ADTOOX**.

You can find the contacts of the current suppliers at the following addresses:

tvspain@adstream.com (to contact **ADSTREAM**), **support.es@peachvideo.com** (to contact **PEACH,** before called **IMD), soporte@adtoox.com** (to contact **ADTOOX)**.

An email must be sent to the following address in order to perform technical tests if any other platform is to be used:

contisproduccio@mediapro.es

Via FTP:

Agencies must contact contisproduccio@mediapro.es if they wish to send anything by FTP in order to provide them with the passwords and to gain access via FilleZila.

Via WeTransfer or web transfer:

Use in extremely urgent cases. While this is perhaps the fastest option, it is less safe . Once the file has been sent,you must notify contisproduccio@mediapro.es that the

advertising material has been sent along with a description of the content in order to ensure that the file is the right one.

By tape: Mediaconti Servicios de Continuidad

AV DIAGONAL 177-183, 3ª planta CPA

08018 BARCELONA/ SPAIN

9.1 Digital file technical specifications:

The file specifications must be as follows:

Codec Evs DNxHD OP1a

Encapsulado .MXF o .MOV

1080i50 a 120Mbps

BitRate 100Mbps (si no puede ser, entonces 120Mbps)

HD a 16:9 i 50Hz (no 60Hz NTSC)

Audio 8 canales mono (9dD FS)

Frame Rate 25

7 in-queue frames in darkness

If the above-mentioned characteristics cannot be guaranteed, we can also play: MP4 at 1050i50 at 100Mbps or greater.We can occasionally accept material in SD.

9.2 Tape file technical specifications:

The tape format should ideally be:

-HDCAM, as our operating system is HD.

The SD tape format may be:

-BETACAM SP, MPEG IMX, DIGITAL BETACAM,

BETACAM SX

All video tapes submitted to be broadcast as advertising on any of our channels must include:

Header: 2 minutes in UER coloured bars and a 1kHz tone (0dB recorded)

Followed by: 3 seconds of darkness with no sound. The recording must finish with 3 seconds of darkness with no sound.

AUDIO: The peak level should not exceed a reference level of 9 dB. Each ad shall be verified with a EBU-305 peak meter or equivalent.

The Standard sound in each format must be recorded on track 1 for Mono audio or 1 and 2 if submitting a copy in Stereo format, and the system used must be clearly stated.

The recording **must finish** with 3 seconds of darkness with no sound.

Any copies submitted in any of the formats mentioned above that have been recorded with any noise-reduction system must clearly state the system used.