

DELIVERING TO BEAM IN **THREE EASY STEPS**:

1) Contact our traffic team via [international@beam.tv](mailto:international@beam.tv) for full details of delivery to your destinations.

2) Make your master in line with the generic details listed on this page,

- or -

Please vary from the generic spec in those instances where the destination is listed as having regional requirements, such as specific clock build or audio levels, as detailed from page two onwards in this document.

3) Create your transmission copy using one of the file choices below (ProRes or MPEG-2 for SD, ProRes for HD) and upload to your secure FTP details provided by beam.

GENERIC DETAILS

<b>NAMING:</b>	The file must be named in the following way with the correct clock number: AAA-BBBB000-000 or recognised national variation.
<b>LEAD IN / OUT:</b>	The commercial should be preceded by a countdown clock of 7 seconds and 3 seconds black and silence unless otherwise stated. The last frame of the file must be the last frame of the active commercial. No end handles are permitted.
<b>GENERIC:</b>	<ul style="list-style-type: none"> <li>The clock should identify the product and agency copy number, title, commercial duration, the correct audio state (stereo / mono / 5.1) and the aspect ratio.</li> <li>If your audio is intentionally low for creative reasons please note this on the clock.</li> <li>Any other relevant information should also be indicated on the clock i.e. 4 channels of audio, commercial starts on black etc.</li> <li>All signals should conform to broadcast regulations, including regional Loudness specifications, and be free of artefacts.</li> <li>Rec 601 / 709 levels and EBU tolerances are required for all broadcast material. Illegal Luminance or sub-black signals will be rejected.</li> <li>RGB, YPbPr signals should be within EBU tolerances and legal in all domains. Standard RGB tolerance is within -35mv / +735mv.</li> <li>It is recommended that any compression and gain levels are the same as those provided by the sound house especially when loudness compliance is required.</li> <li>Our generic audio level is 6PPM type II. All dBFS values use type II ballistics.</li> </ul>
<b>DELIVERY TO BEAM:</b>	You require a secure and personalised username and password for our secure servers in order to deliver to us, please contact <a href="mailto:international@beam.tv">international@beam.tv</a> to set this up for you.

FILE SUBMISSION

PAL / 50I:

MPEG-2 SD PAL		QUICKTIME SD PAL		QUICKTIME HD 50I	
CODEC:	D10 MPEG-2	CODEC:	Apple ProRes 4:2:2 (HQ)	CODEC:	Apple ProRes 4:2:2 (HQ)
CONTAINER:	PS MPEG-2	CONTAINER:	Quicktime	CONTAINER:	Quicktime
PROFILE / LEVEL	4:2:2 / main	AUDIO:	Linear PCM, Little Endian, 16 bit, 48Khz	AUDIO:	Linear PCM, Little Endian, 24 bit, 48Khz
VIDEO:	50Mb/s	INTERLACED:	Interlaced UFF	INTERLACED:	Progressive / Interlaced
AUDIO:	MPEG1 Layer 2 384 Kb/s 48kHz 16 bit	CHROMA:	4:2:2	CHROMA:	4:2:2
GOP STRUCTURE:	I Frame only	ASPECT RATIO:	4:3 or 16:9FHA	ASPECT RATIO:	16:9
CBR / VBR:	CBR	FRAMERATE:	25 exactly	FRAMERATE:	25 / 50i
INTERLACED:	Upper Field First	FRAMESIZE:	720 x 576	FRAMESIZE:	1920 x 1080
CHROMA:	4:2:2	AUDIO CH 1:	Stereo Left / Mono	AUDIO CH 1:	Stereo Left / Mono
LINE STANDARD:	625/50 PAL I	AUDIO CH 2:	Stereo Right / Mono	AUDIO CH 2:	Stereo Right / Mono
FRAMERATE:	25 fps	FILE EXTENSION:	.mov	FILE EXTENSION:	.mov
FRAMESIZE:	720 x 576				
ASPECT RATIO:	4:3 or 16:9FHA				
AUDIO CH 1:	Stereo Left / Mono				
AUDIO CH 2:	Stereo Right / Mono				
FILE EXTENSION:	.mpg				

NTSC / 59.94:

QUICKTIME SD NTSC		QUICKTIME HD 59.94	
CODEC:	Apple ProRes 4:2:2 (HQ)	CODEC:	Apple ProRes 4:2:2 (HQ)
CONTAINER:	Quicktime	CONTAINER:	Quicktime
AUDIO:	Linear PCM, Little Endian, 16 bit, 48Khz	AUDIO:	Linear PCM, Little Endian, 24 bit, 48Khz
INTERLACED:	Interlaced LFF	INTERLACED:	Progressive / Interlaced
CHROMA:	4:2:2	CHROMA:	4:2:2
ASPECT RATIO:	4:3 or 16:9FHA	ASPECT RATIO:	16:9
FRAMERATE:	29.97 exactly	FRAMERATE:	29.97 / 59.94
FRAMESIZE:	720 x 486	FRAMESIZE:	1920 x 1080
AUDIO CH 1:	Stereo Left / Mono	AUDIO CH 1:	Stereo Left / Mono
AUDIO CH 2:	Stereo Right / Mono	AUDIO CH 2:	Stereo Right / Mono
FILE EXTENSION:	.mov	FILE EXTENSION:	.mov

### AUSTRALIA

LOUDNESS REQUIREMENTS:	OP-59
SHORT TERM:	n/a
MOMENTARY:	n/a
INTEGRATED:	-24LKFS
dBTP:	-2 max
dBFS:	n/a

#### NOTES:

The first and last 12frames must be completely mute.  
Must use the term 'Key Number' for unique clock code on the clock.  
The key number should be limited to a maximum of 13 alphanumeric characters, and must not contain spaces. Where content is HD, a 'H' at the end should be used to denote (eg ABC-DEF012345H).  
Must state OP-48 COMPLIANT on clock.

### ROMANIA

LOUDNESS REQUIREMENTS:	R128
SHORT TERM:	-20 max
MOMENTARY:	-15 max
INTEGRATED:	-23 LUFS
dBTP:	-3 max
LOUDNESS RANGE:	20LU
dBFS:	n/a
These stations accept R128 but have the following dBTP restriction in their R128 mix	AXN (Animax, Black, Crime, Sci Fi, White), Boomerang, History & TCM
dBTP:	-10 max

### HUNGARY, PORTUGAL, SPAIN, ICELAND, DENMARK & NORWAY

dBFS:	-9 dBFS
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#### CODES:

Denmark - 10 digit AdCode is required and will replace the clock number.  
Hungary - The Film code is generated by the Media Agency and will replace the clock number.  
Norway - AC Nielsen is required, this can be requested from your Media agency or AC Nielsen, this will replace the clock number.

### NORDIC HD (DENMARK TV2 & NICKELODEON NORDIC ONLY)

LOUDNESS REQUIREMENTS:	Integrated loudness shall be normalised to -23.0 LUFS ± 1.0 LU according to EBU Technical Recommendation R128-2011.
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### UNITED STATES OF AMERICA, PUERTO RICO & CANADA

LOUDNESS REQUIREMENTS:	A/85
SHORT TERM:	n/a
MOMENTARY:	n/a
INTEGRATED:	-24 LKFS
dBTP:	-6 max
dBFS:	Avg audio level -20 dBFS to -16 dBFS

#### NOTE:

The commercial should be preceded by a countdown clock of 5 seconds and 2 seconds black and silence and should be followed by 2 frames of black and silence. ISCI/AD-IDs cannot be longer than 12 alphanumeric characters in length, 13 characters for HD to accommodate the "H" at the end. ISCI/AD-IDs must not include ANY special characters, i.e. "-", "/", etc. HD & SD versions of the same material should have the same ISCI/AD-ID, with the only difference being a "H" at the end of the HD version. The word "Clock" must not be used on the slate to identify the ISCI/AD-ID.

### SLOVENIA & MALTA

LOUDNESS REQUIREMENTS:	R128
SHORT TERM:	n/a
MOMENTARY:	n/a
INTEGRATED:	-23 LUFS
dBTP:	-1 max
LOUDNESS RANGE:	n/a
dBFS:	n/a

#### NOTE:

For content going to MALTA TVM and TVM2 an identification code (SA NUMBER) is required. Without the SA Number the TV advert is not inputted into TVM's system, therefore the advert won't be broadcast as per the booking order.

### NEW ZEALAND

LOUDNESS REQUIREMENTS:	OP-59
SHORT TERM:	n/a
MOMENTARY:	n/a
INTEGRATED:	-24LKFS
dBTP:	-2 max
dBFS:	n/a

#### NOTES:

A key number should include no more than 12 alphanumeric characters. Dashes, slashes and hyphens are treated as spaces and are ignored.  
All key numbers must follow the advertiser/duration/unique reference format (e.g. ABC 030 0001 and ABC 015 0002).Where content is HD, a 'H' at the end should be used to denote HD.

### SOUTH AFRICA

LOUDNESS REQUIREMENTS:	R128
SHORT TERM:	n/a
MOMENTARY:	n/a
INTEGRATED:	-23 LUFS
dBTP:	-2 max
LOUDNESS RANGE:	n/a
dBFS:	n/a

#### NOTE:

The commercial should be preceded by a countdown clock of 3 seconds and 2 seconds black and silence. Must have a 5 second freeze of the last frame.  
For the Flight Code ABCD/015/001/E/H:  
· ABCD = 4 Digit Alphabetical Prefix: specific to advertiser/agency, usually a combination of letters relating to Agency/Advertiser/Product · 015 = 3 digit Duration in seconds (i.e. this would be a 15 sec ad) · 001 = Numerical Sequence of ad series/campaign · E = Language (E = English, F = French, etc.) · H = Aspect Ratio (H = HD, T = 4:3 SD, F = 16:9 FHA)

### JAPAN

LOUDNESS REQUIREMENTS:	A/85
SHORT TERM:	n/a
MOMENTARY:	n/a
INTEGRATED:	-24 LKFS
dBTP:	-1 max

#### NOTE:

The first and last 15frames must be completely mute  
The commercial must be preceded by a countdown clock of 27 seconds and then 3 seconds freeze of the first frame.  
The commercial must be followed by a 3 second freeze of the last frame.  
The clock/slate must include a CM Number. This is a 10-digit number obtained by the advertising or media agency handling the campaign.

### SWEDEN

WITHOUT COPY CODE FROM ADTOOX	dBFS: -9 dBFS
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WITH COPY CODE FROM ADTOOX	LOUDNESS REQUIREMENTS:
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Should be within the range of -22.0 to -17.5 dBFS according to Leq(A) (IEC 60804), measured with Dolby LM100 in short mode, digital input.

#### Guidelines:

No channel may read above the following levels.  
The maximum level using an EBU PPM meter (IEC 268-10 IIB): 6.0 dBu  
The maximum level using an UK PPM meter (IEC 268-10 IIA): 5.5 dBu  
Volume and dynamic range is also measured as perceived loudness levels using ITU 1770.  
The average level should be within the range -22 to -17.5 LKFS.  
When more than 70 percent of the readings are below -22 a warning will be issued. In case that more than 40% of the readings are above -17.5 adjustment of the compression or volume will be needed.  
Upper rejection level: More than 40 % above -17.5 LKFS  
Lower warning level: More than 70 % below -22 LKFS  
The maximum sample peak level on digital full scale: -7.0 dBFS

#### PPM:

5.5 according to a peak programme meter (PPM) with the EBU digital scale (IEC 268-10 IIB), where 0 dBu equals -18 dBFS on the digital scale.

**BULGARIA**

LOUDNESS REQUIREMENTS: R128  
 SHORT TERM: -20 max  
 MOMENTARY: -15 max if longer than 30"  
 INTEGRATED: -23 LUFS  
 dBTP: -3 max  
 LOUDNESS RANGE: 20LU

**ITALY**

LOUDNESS REQUIREMENTS: AGCOM 219/09/CSP  
 SHORT TERM: -15 LUFS max  
 MOMENTARY: n/a  
 INTEGRATED: -24LUFS ± 0.5LU  
 dBTP: -2dBTP max  
 dBFS: -9dBFS (QPPM IEC 60268-10)

NOTE:  
 Specification: AGCOM 219/09/CSP - 05/01/2010 plus: The loudness is measured following ITU-R BS 1770 recommendation. The measure Instrumentals is defined on ITU-R BS.1771 recommendation. The measure will be defined using a sampling time between 300 – 1000 ms. Absolute silence Gate: -70LUFS. Fixed Gating: -8LU referred to relative value.

**BRAZIL**

The audio levels must meet both loudness and maximum dBFS peak values within the same audio mix.

LOUDNESS REQUIREMENTS: R128  
 SHORT TERM: n/a  
 MOMENTARY: n/a  
 INTEGRATED: -23 LUFS  
 dBTP: n/a  
 LOUDNESS RANGE: n/a  
 dBFS: -12dBFS max

**FRANCE**

**AUDIO (UNDER 2MIN DUR)**

LOUDNESS REQUIREMENTS: R128  
 SHORT TERM: -20 max  
 MOMENTARY: -15 max  
 INTEGRATED: -23 LUFS  
 dBTP: -3 max  
 dBFS: n/a

NOTE:  
 The first line of picture must be full line (line 24) The last line of picture must be full line (line 310)  
 RGB Gamut tolerance for France is within the range -7mv / +721mv

**LATAM**

COUNTRIES: Bolivia, Chile, Colombia, Costa Rica, Dominican Republic, Ecuador, El Salvador, Mexico, Nicaragua, Paraguay, Uruguay, Argentina, Guatemala, Honduras, Panama, Peru, Venezuela, Jamaica, Guyana, Suriname, Trinidad and Tobago.  
 dBFS: -12 dBFS

NOTE:  
 The commercial must be preceded by a countdown clock of 27 seconds and then 3 seconds black. Please note that clock ID numbers (ISCI) cannot be longer than 18 characters in length -with the exception of Chile where the clock number cannot exceed 12 characters.  
 HD & SD versions of the same material should have the same clock ID numbers (ISCI), but with a "H" suffix at the end of the HD version.

**BELGIUM, NETHERLANDS, LUXEMBOURG, CROATIA, ESTONIA, POLAND & THE CZECH REPUBLIC**

LOUDNESS REQUIREMENTS: R128  
 SHORT TERM: n/a  
 MOMENTARY: -15 max  
 INTEGRATED: -23 LUFS  
 dBTP: -1 max  
 LOUDNESS RANGE: n/a

NOTES:  
 For Czech Republic - A unique AKA code must be provided as the Clock number for each commercial. Please request AKA code from your Media agency.  
 RGB Gamut tolerance for Belgium is within the range -7mv / +721mv

**BURKINA FASO, BOTSWANA, CAMEROON, COTE D'IVOIRE, ETHIOPIA, GHANA, KENYA, MALAWI, MAURITIUS, MOZAMBIQUE, NIGERIA, UGANDA, ZAMBIA & ZIMBABWE.**

dBFS: -10 dBFS

NOTE:  
 The commercial should be preceded by a countdown clock of 3 seconds and 2 seconds black and silence.  
 Must have a 5 second freeze of the last frame.

**CHINA**

dBFS: -10 dBFS

NOTE: Must have a 5 second freeze of the last frame.

**GERMANY, AUSTRIA & SWITZERLAND**

LOUDNESS REQUIREMENTS: R128  
 SHORT TERM: -20 max  
 MOMENTARY: -15 max  
 INTEGRATED: -23 LUFS  
 dBTP: -3 max  
 LOUDNESS RANGE: 20 LU max  
 dBFS: n/a

**FINLAND, LITHUANIA & LATVIA**

LOUDNESS REQUIREMENTS: R128  
 SHORT TERM: -20 max  
 MOMENTARY: -15 max  
 INTEGRATED: -23 LUFS  
 dBTP: -3 max  
 LOUDNESS RANGE: 20LU  
 dBFS: n/a

NOTE:  
 Finland - An Adcode is required and will replace the clock number.

**SLOVAKIA**

LOUDNESS REQUIREMENTS: R128  
 SHORT TERM: -20 max  
 MOMENTARY: -15 max  
 INTEGRATED: -23 LUFS  
 dBTP: -1 max  
 LOUDNESS RANGE: 15LU  
 dBFS: n/a

**TURKEY**

dBFS: -10dBFS

These stations accept R128: TV8

LOUDNESS REQUIREMENTS (TV 8 ONLY): R128  
 SHORT TERM: -20 max  
 MOMENTARY: -15 max  
 INTEGRATED: -23 LUFS  
 dBTP: -1 max  
 LOUDNESS RANGE: n/a

**RUSSIAN FEDERATION**

LOUDNESS REQUIREMENTS: R128  
 SHORT TERM: -20 max  
 MOMENTARY: -15 max  
 INTEGRATED: -23 LUFS  
 dBTP: -12 max  
 LOUDNESS RANGE: n/a  
 dBFS: n/a