distribber

SUBMISSION SPECIFICATIONS

VERSION 4.0

MARCH 2014

GENERAL SUBMISSION GUIDELINES

Distribber accepts a variety of archival-ready formats (listed on pages 2 & 3) for ingestion, but recommends that the media be submitted as its native source. If a digital source is available, for the quickest turn around, we recommend submitting archival-quality digital files (ProRes 422 (HQ) Preferred) that COMPLETELY meet the specifications listed in this document. Please note that submission of data files that do not meet Distribber's standards may result in an additional charge based on required time to convert this media. Please also note that submission of content that does not meet Distribber's preferred file specs will most likely result in an order processing delay.

Masters which have been standards-converted (PAL to or from NTSC) by conventional 4-field linear conversion equipment are NOT acceptable. Please provide masters in the native format in which the content was produced.

You may send any archival ready format, but please note that Distribber's expectation is that when content is received for archival and delivery, that it has already passed a QC/QA stage from its place of origin. Video DVDs are NOT considered a broadcast-ready format, and are not acceptable. In the event that a submission to Distribber does not pass our QC/QA, you will be notified and offered a chance to replace said material prior to delivery at the same archival cost as the previous submission.

MEDIA SUBMISSIONS

When delivering any media you MUST complete the submission form located at:

www.distribber.com

Please note that the job cannot begin processing until we receive the form.

PHYSICAL DELIVERY	DIGITAL UPLOAD
If you wish to submit physical media (tape, external hard drive, or optical media) please deliver to one of the following two offices: **Jeff Berry** **100 Universal City Plaza** **Bungalow 5183** **Universal City, CA 91608** **All physical media (especially hard drives) will be held at Distribber for a MINIMUM of 24hrs after delivery. There will be NO exceptions granted.** If a digital file is submitted via external hard drive, please ensure that the file to be archived is clearly named per our required naming convention and placed in separate folder entitled "**FOR Distribber**". Failure to do so may cause error or delay. All physical media MUST have contact information provided with them either in the form of a telephone number or email address. The return of source material should be arranged with the Distribber vault manager either by telephone or email, a minimum of 1 hour before intended pickup. Please note that the content owner will be responsible for any costs involving the return of source material.	All digital uploads must be sent via Aspera, a fast and secure upload service. An Aspera upload invitation may be requested at by emailing support at:

www.distribber.net

Digital files MUST follow a specific naming convention in order to be processed.

Music Videos:
Artist_Title_Version.mov

Feature/Trailers:
Title_Feature_Version.mov
Title_Trailer_Version.mov
Title_PosterArt.tif

Television Series:
Series_EpisodeName_EpsiodeNumber_Version.mov

Use English letters, numbers, dashes and underscores ONLY. Abbreviations will not be accepted.

Versions should only relate to the deliverable product. (ie. Broadcast, Clean, Explicit, Closed Captioned).

We will **NOT** accept any videos with third party file compression (.zip /. rar)

distribber	MUSIC VIDEO CONTENT	
	SD	**HD** *(CONTENT MAY NOT BE UP SCALED FROM SD)*
FORMATS: TAPE	Digital Betacam DVCAM Beta SP Mini-DV (Recorded SP only)	HDCAM 4:2:2 HDCAMSR 4:2:2 *(LA Offices Only)* HDCAMSR 4:4:4 *(LA Offices Only)*
FORMATS: DIGITAL CODECS	Apple ProRes 422 (HQ) [PREFERRED] Bitjazz Sheer Y'CbCr 10bv 10 bit Uncompressed 4:2:2 Quicktime 8 bit Uncompressed 4:2:2 Quicktime Blackmagic 10 bit Apple DV25	Apple ProRes 422 (HQ) [PREFERRED] Avid DNxHD DVCPro HD
FRAME SIZE & RATE : (NATIVE PREFERRED)	**NTSC:** 720x486 (If interlaced : Lower Field First) [29.97] 720x480 (If interlaced : Upper Field First) [29.97] **PAL:** 720x576 (If interlaced : Upper Field First) [25]	1920x1080 (Progressive) [23.98, 29.97 or 25] 1920x1080 (Interlaced) [29.97 or 25] 1280x720 (Progressive Only) [23.98, 29.97 or 25] *DVCPro HD ONLY:* *1440x1080* *1280x1080* *960x720*
COLOR SPACE:	ITU-R BT.601 (Video Levels Must Meet Broadcast Standards)	ITU-R BT.709 (Video Levels Must Meet Broadcast Standards)

AUDIO:	**Stereo:** LPCM in either Big Endian or Little Endian, 16-bit or 24-bit, at 48kHz *Audio must be stereo paired* **5.1 Surround:** 5.1 Audio MUST be submitted as individual audio tracks within the QuickTime; labeled as below: Audio Track 1: Ch.1 Left (Front) Audio Track 2: Ch.2 Right (Front) Audio Track 3: Ch.3 Center Audio Track 4: Ch.4 LFE Audio Track 5: Ch.5 Left Surround Audio Track 6: Ch.6 Right Surround Audio Track 7: Ch.7 & 8 Left Total / Right Total (Stereo Pair) *Audio levels should remain constant at -6db as much as possible. Please prevent audio levels going below -12db* Any external audio provided for an editorial session MUST be **48kHz** .wav / .aiff audio file. **44.1kHz audio will not be accepted.**	**Stereo:** LPCM in either Big Endian or Little Endian, 16-bit or 24-bit, at 48kHz *Audio must be stereo paired* **5.1 Surround:** 5.1 Audio MUST be submitted as individual audio tracks within the QuickTime; labeled as below: Audio Track 1: Ch.1 Left (Front) Audio Track 2: Ch.2 Right (Front) Audio Track 3: Ch.3 Center Audio Track 4: Ch.4 LFE Audio Track 5: Ch.5 Left Surround Audio Track 6: Ch.6 Right Surround Audio Track 7: Ch.7 & 8 Left Total / Right Total (Stereo Pair) *Audio levels should remain constant at -6db as much as possible. Please prevent audio levels going below -12db* *HD content on tape with 5.1 Audio MUST be delivered on HDCAM SR when sending tape. Distribber does not accept Dolby E.* Any external audio provided for an editorial session MUST be **48kHz** .wav / .aiff audio file. **44.1kHz audio will NOT be accepted.**
CLOSED CAPTIONING:	EIA-608 captioning on line 21 Distribber can provide closed captioning services, but you must supply the COMPLETE lyrics in a text document, including any dialogue that is spoken.	**Tape:** EIA-708 captioning data **Digital files :** QuickTime 708 closed captioning track. Distribber can provide closed captioning services, but you must supply the COMPLETE lyrics in a text document, including any dialogue that is spoken.

	FILM & TELEVISION CONTENT	
distribber	**SD**	**HD** *(CONTENT MAY NOT BE UP SCALED FROM SD)*
FORMATS: **TAPE**	Digital Betacam	HDCAM 4:2:2 HDCAMSR 4:2:2 *(LA Offices Only)* HDCAMSR 4:4:4 *(LA Offices Only)*
FORMATS: **DIGITAL CODECS**	Apple ProRes 422 (HQ) [PREFERRED] Bitjazz Sheer Y'CbCr 10bv 10 bit Uncompressed 4:2:2 Quicktime 8 bit Uncompressed 4:2:2 Quicktime Blackmagic 10 bit Apple DV25	Apple ProRes 422 (HQ)
FRAME SIZE & RATE *(NATIVE PREFERRED)*	**NTSC:** 720x486 (If interlaced : Lower Field First) [29.97or 23.98] 720x480 (If interlaced : Upper Field First) [29.97 or 23.98] **PAL:** 720x576 (If interlaced : Upper Field First) [25]	1920x1080 (Progressive) [23.98, 29.97 or 25] 1920x1080 (Interlaced) [29.97 or 25] 1280x720 (Progressive Only) [23.98, 29.97 or 25]
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CLOSED CAPTIONING:	EIA-608 captioning on line 21	**Tape:** EIA-708 captioning data **ProRes files :** QuickTime 708 closed captioning track or a (.scc) file
SUBTITLES:	If archived content is to be subtitled in more than one language, then one file per subtitle language is required. All subtitle files should be (.srt) or (.stl) files. Please confirm that subtitles are timed correctly to the content archived on bam and archived content does not contain any burned-in subtitles.	If archived content is to be subtitled in more than one language, then one file per subtitle language is required. Please confirm that subtitles are timed correctly to the content archived on bam and archived content does not contain any burned-in subtitles.

TOP 10 REASONS FOR IMMEDIATE REJECTION

1. **"Apple ProRes 422"** or **"Apple ProRes 422 (LT)** are **NOT** acceptable codecs. Video codec must be "Apple ProRes 422 **(HQ)**".
2. H.264 is **NOT** supported file codecs.
3. Audio must be in **STEREO**. If both the L and R audio are identical, it is TWO CHANNEL MONO and will fail. *(See below for details)*
4. Videos that have a 23.98 frame rate with repeated frames, dropped frames and/or interlacing will automatically FAIL.
5. Audio as 44.1k is **NOT** supported; it must be 48k, even for editorial audio replacements. AAC is **NOT** supported, it must be **LPCM**,
6. When delivering **5.1 AUDIO**, the channels must be clearly named and labeled (either on the tape or the filenames) and be on individual audio tracks listed earlier).
7. **4:1 CADENCE** is a failure point for Long Form content. *(See below for details)*
8. Content cannot be **PILLARBOXED**.
9. Audio and video must be properly **SYNCED** on all video content.
10. **FIELD DOMINANCE** issues resulting from reversing the wrong field (upper/lower) first.

   ****This is a list of the most common quality control issues, but videos may be failed for reasons not stated above****

Pillar Boxing
Any HD videos with pillarboxing throughout will automatically fail. Videos with a 4:3 aspect ratio MUST be submitted as SD.

Two Channel Mono
This occurs when both the Left and Right channels are identical to each other. The audio coming from the Left and Right channels must NOT be identical. This should be checked on a stereo-meter as Final Cut will falsely define anything with two audio channels as stereo.

Mixed Frame Rates
Mixed Frame Rate issues occur when different types of source footage recorded using different frame rates are edited together before they are converted to a single, unified frame rate. Any videos with a 23.98 frame rate with repeated frames, dropped frames and/or interlacing will automatically FAIL.

4:1 Cadence (*Long Form Content: Immediate Failure*)
4:1 Cadence means you have 4 progressive frames of video, and every 5th frame is a repeat of the 4ᵗʰ frame. There should be no repeated frames at all. This issue is often the result of a 23.98 frame video being converted to 29.97 incorrectly. When done correctly, you will see 3 unique progressive frames followed by 2 interlaced frames. Content should be kept native to the frame rate at which it was shot. This also can occur when interlaced content is tagged as progressive.

Tags
Artist URLs, album release dates, twitter tags etc. could result in failure with some partners including (but not limited to) iTunes, VEVO, etc.

FILM AND TELEVISION iTUNES ADDITIONAL REQUIREMENTS

No Advertising, release date, physical product tags (ex- DVD, album, concerts, promotions). Must be a clean and true feature/video. No Commercial blacks longer than 1 second. No Bumpers. No URLs)

Trailer Notes
- *Has to be a Theatrical Trailer*
- *No MPAA ratings card*
- *Same Aspect Ratio as the feature*
- *No Release Date tagging or voice over*
- *No Physical Product tagging*
- *Between 30 seconds and 4 minutes*
- *No URLS*
- *No DVD references, images or voice over*
- *No Nudity / Profanity*

Chapter Points & Stills
- *All Chapter points must be provided using time code from the provided masters; time codes from DVDs are not acceptable.*

Closed Captioning
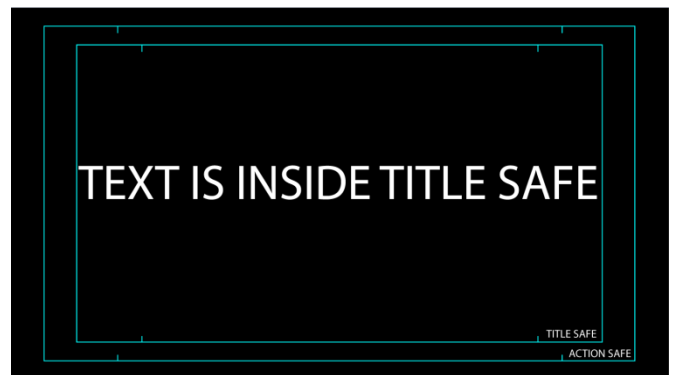- *Closed Captioning is required for all content that intends to be serviced to iTunes.*
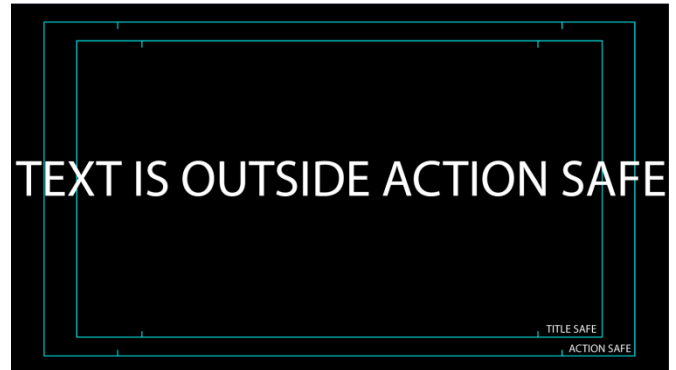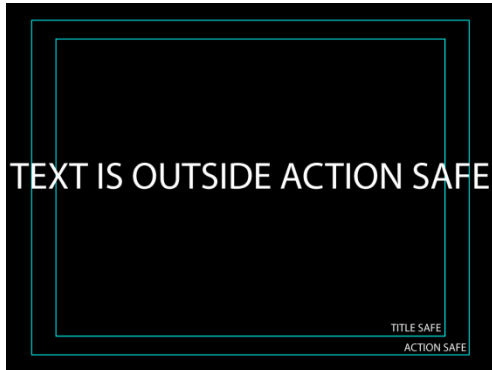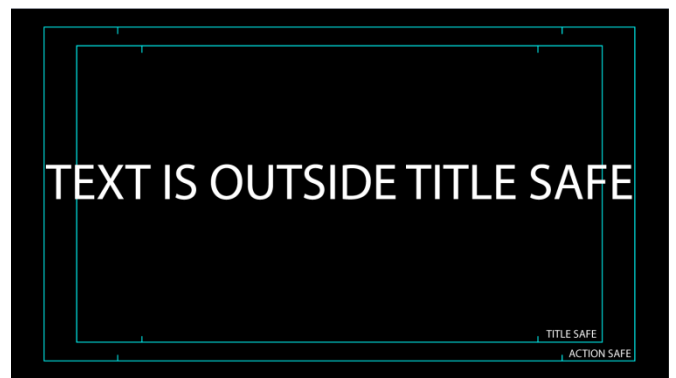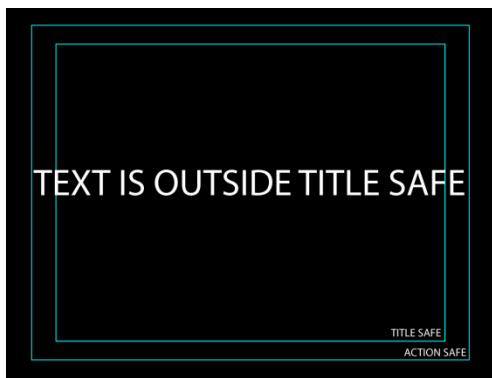
Poster Art Profile
- *TIFF with ".tiff" extension (32-bit uncompressed) or JPEG with ".jpeg" extension*
- *RGB 1400x2100 pixels minimum size (2:3 ratio)*
- *Poster Art of film must contain key art and title. Credit blocks, DVD cover, release date, website, award laurels (winner, nominated for, critics' choice etc.) or promotional tagging may not be included.*

5.1 Audio Requirements
- *HD content needs to have 5.1 audio in order to be processed as HD. If it doesn't have 5.1, content will be sold as SD, unless 5.1 audio does not exist. In this case, the content would need to be pre-approved by iTunes.*
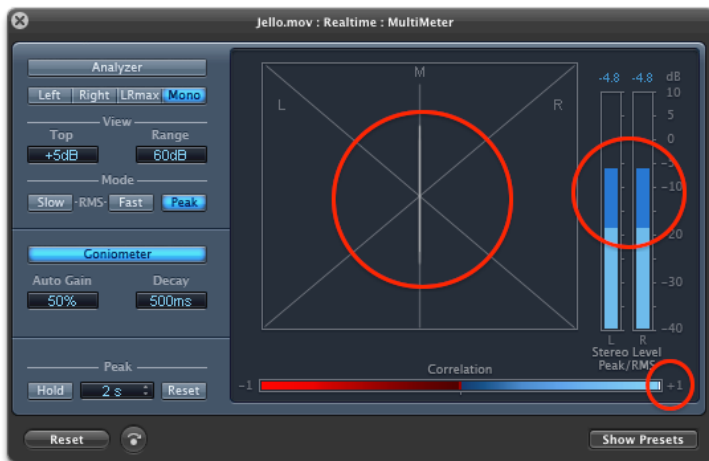
TITLE SAFE / ACTION SAFE

TEXT IS INSIDE TITLE SAFE

TITLE SAFE
ACTION SAFE

TEXT IS INSIDE TITLE SAFE

TITLE SAFE
ACTION SAFE

TEXT IS OUTSIDE TITLE SAFE

TEXT IS OUTSIDE TITLE SAFE

TEXT IS OUTSIDE ACTION SAFE

TEXT IS OUTSIDE ACTION SAFE

TWO CHANNEL MONO VS. STEREO	
TWO CHANNEL MONO	**STEREO**
Stereo-meter is a straight vertical line Right and Left Levels are uniform Correlation Meter is static at +1	Stereo-meter branches out to left and right Right and Left Levels are dynamic Correlation Meter is dynamic between 0 and +1