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# Technical specifications – TRAFFIC

Television – Montreal

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# Technical Specifications – Application

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This document is intended for all content suppliers, internal or external, delivering on air material to the following television channels:

Canal D  
Canal Vie  
Cine Pop  
Investigation  
RDS  
RDS 2  
RDS Info  
Super Ecran  
VRAK  
Z

**Bell Media reserves the right to refuse any production that does not meet the specifications of this document. Any exceptions must be accepted in writing by a Bell Media technical representative prior to delivery.**

Any questions regarding the application of these guidelines must be directed to:

[BMNormesTechniques@bellmedia.ca](mailto:BMNormesTechniques@bellmedia.ca)

Or you can contact us at this number: [514-599-2244 ext. 2730](tel:514-599-2244)

# Traffic – Contacts and communication

RDS and specialized channels routing teams are at your disposal to assist you in the success of your campaigns. We are working together, but we still have 2 separate services with which you have to communicate with independently. It will always be our pleasure to assist you with any questions or comments related to routing processes and delays.

## French specialty and pay channels:

**Caroline Marcoux** | Traffic Manager – French specialty and pay channels

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**Material and instructions team:** [routageinstructions@bellmedia.ca](mailto:routageinstructions@bellmedia.ca)

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Emergency mobile phone: 514-604-1461

**Bell**Media

# Traffic – Basic settings

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- Electronic advertising material may be transmitted in a single operation for all stations, but the warning instructions must be delivered separately to our two respective routing services at the following addresses:

RDS: [rdstraffic@ctv.ca](mailto:rdstraffic@ctv.ca)

Specialty and pay channels: [routageinstructions@bellmedia.ca](mailto:routageinstructions@bellmedia.ca)

- We must always have instructions and material at least 48 hours before the airdate, see Appendix I page 14 to consult the commercial instruction guide.
- Commercials must always come with a telecaster number which are provided by the TVB. To get a telecaster number, please follow this link: <http://www.tvb.ca/pages/TCEContact.htm/>.
- All publicity material, sponsor message and French promotions have to be subtitled on our stations. A file in .scc format is required (see Appendix III on page 16 for a subtitle reference guide).
- We must receive copies of the commercials (DUB) and not the master tapes (MASTER).
- All material that hasn't been used for 6 months will be destroyed or returned to the customer upon request.  
Exceptions: Movies, periodic sales and special events commercials will be destroyed within 60 days.

# 1. Video specifications

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Video program material shall be produced in high definition using the current highest industry standards and accepted norms. It must comply with the 1920 x 1080 standard of SMPTE 274M and the signal parameters must be without any visible video impairment such as blocking errors or pixilation artifacts. Luminance and color difference signals must not exceed the norms of legal gamut.

## **Program Delivery Format**

Files should be compressed using the Sony XDCAMHD 4:2:2 codec as outlined in section 3 of this document and in compliance with the MXF (OP1a) interoperability standard SMPTE 378:2004.

If a file can't be supplied, tapes can be delivered. Bell Media accept **HDCAM or HDCAM-SR** in the 1080i format (1080 lines interlaced 2:1 at a field rate of 59.94 Hz) and still in conformance with SMPTE 274M. RDS also accept **XDCAM** format. We should always receive a "copy" of the commercial (DUB), never the master tape.

## **Acquisition Formats and editing formats**

Video program material shall be shot and edited only in high definition using industry standards and professional workmanship.

## **Video Codec for file delivery**

The master file should be compressed to an XDCAMHD (1920 x 1080), CBR file @ 50Mbps, Long GOP, 4: 2: 2 Profile, High Level with a frame rate of 59.94. The file must be contained in a MXF (OP1a) wrapper.

# 1. Video specifications

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## Media identification

Deliveries must contain a minimum of 10 sec. of slate prior to the main program. The slate should contain the following information:



Commercials
Production house
Agency
Title and revision # (if applicable)
Duration
Contract number (if known)
Audio Channels allocation and format (5.1 or Stereo)
Frame format/Ratio (16:9 - Full, Anamorphic, 4:3)
Described video or Closed Captions presence

# 1. Video specifications

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## **Reference Signals**

Program content shall be preceded with a minimum of one minute of HD color bars in conformance with SMPTE RP-219:2002 and an audio tone of 1 KHz (-20 dBfs ,+4dBu), followed by 10 seconds of slate and 10 seconds of black before start of program. Program material must be representative of bars and tone provided.

## **Time Code**

HD programs must be recorded with drop frame time code. Program start time code must read either 10;00;00;00 or 01;00;00;00. Time code should be continuous, without errors. All time code references, i.e. vertical interval time code, (VITC), longitudinal time code (LTC) must match exactly. If the program extends to more than one tape or file, the next one should start with the next full hour (e.g.: 11:00:00:00).

## **Closed Captioning**

Content must be closed captioned as defined in EIA-708B and compliant with EIA-608B. The Closed Captioning should be embedded in the digital video signal (VANC) as per SMPTE334M-1:2007. The captions shall be of EIA-708 data and backward compatible in EIA-608 mode. In the case of a document delivered as a digital video file, the closed captioning should also be embedded. If for logistical reasons the captions couldn't be embedded within the final sequence, they can be separately submitted as an .SCC file. The file name must be the same as the original sequence except for the file extension which should be .SCC.



## 2. Audio specifications

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**Audio program material shall be produced using current industry standards and accepted norms. The audio portion of the program will be produced so that noise, static, hiss, dropouts or extraneous distortion are not present in the audio.**

### **Headroom**

When mastering to a digital format and using an Absolute Scale or Peak meter, where "0" is at the top of the scale and reference tone is at -20 dBfs, broadcast **stereo** tracks should peak at no more than -12 dBfs. For **5.1** broadcast stereo tracks, audio peaks must not exceed -3 dBTP.

### **Sound to Video Synchronization (Lip-synchronization)**

The relative timing of sound to video should not exhibit any perceptible error. Sound should not lead or lag the vision by more than 10ms.

### **Described Video**

When required by Bell Media, narrated description of visual action for the visually impaired should be provided . Described video for High Definition should be delivered in stereo on channel 7 and 8 and levels must be consistent with the main program.



## 2. Audio specifications

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### **Target Loudness**

In consideration of ATSC A/85, Bell Media has adopted a Target Loudness of -24LKFS for all content. Program material will be evaluated using an integrated 'all channels', without LFE, LKFS measurement consistent with recommendations ITU-R BS.1770-3. During transmission, program material is subject to the handling of an automatic loudness control device which will ensure that all program material falls within the acceptable loudness limits set forth by ATSC A/85 (-24LKFS +/-2 LU).

### **Audio compression**

Program audio should have good dynamic range, within the parameters listed above, but not be overly dynamic. While some compression may be needed to control the dynamic range of the program audio, excessive audio compression of the final mix should be avoided as this reduces the perception of audio quality by the listener. To avoid unpleasant transition during segments, an effort should be made to smooth out any aggressive levels at the beginning and end of a program segment. The intelligibility of the dialogue should be maintained at all time.

### **Audio Programs Formats**

5.1 Surround or Stereo 2.0 (Lo/Ro) will be presented as discrete audio channels (LPCM) and not Dolby E or Dolby Digital. Channel allocation. Stereo program material will be up-mixed to 5.1 upon transmission. Dolby AC3 Static metadata will be applied upon transmission.



## 2. Audio specifications

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### Channel Allocations

Track	Stereo Publicity	5.1 Publicity
Track 1	Left	Left
Track 2	Right	Right
Track 3	Silence	Center
Track 4	Silence	Low frequency effects ( <i>LFE</i> )
Track 5	Silence	Left Surround
Track 6	Silence	Right Surround
Track 7	Left Described Video (or copy of Ch. 1)	Left Described Video (or Left Stereo <i>Downmix</i> )
Track 8	Right Described Video (or copy of Ch. 2)	Right Described Video (or Right Stereo <i>Downmix</i> )
All others	Silence	Silence



# 3. Electronic file delivery

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Here are the methods accepted for electronic file transfer :

## **COMMERCIALS AND AD DELIVERY AGENCIES**

For commercials we are interfaced with the following add delivery services. Please contact the service providers directly to deliver material.

STUDIO LA MAJEURE - EXTREME REACH - YANGAROO/DMDS - DELUXE JAVELIN - SPOTGENIE - COMCAST - AUDIO Z

## **SIGNIANT MEDIA EXCHANGE**

It is also possible to use our Signiant Media Exchange solution.  
See appendix II page 15 for the procedure.

Before any file exchange can happen, arrangements must be made between Bell Media and the partner.  
For first time users, a test file is required to make sure the product can be ingested onto our on-air servers, glitch free.



# 4. Quick reference guide



Video essence and Codec specifications		Track	Stereo Program	5.1 Surround Program
Stream Type	MPEG-2 Transport or Program Stream	Track 1	Left	Left
Wrapper	MXF OP1a – XDCAM HD422	Track 2	Right	Right
Essence Format	MPEG HD	Track 3	Silence	Center
Video Format	MPEG-2 Long GOP (upper field first)	Track 4	Silence	Low frequency effects ( <i>LFE</i> )
Frame Size	1920 X 1080	Track 5	Silence	Left Surround
Aspect Ratio	16 X 9	Track 6	Silence	Right Surround
Frame Rate	29,97 (frames/sec.) 59,94 (fields/sec.)	Track 7	Left Described Video (or copy of CH. 1)	Left Described Video (or Stereo <i>Downmix</i> Left)
Bit Rate/Type	50 Mbps CBR	Track 8	Right Described Video (or copy of CH. 2)	Right Described Video (or Stereo <i>Downmix</i> Right)
Profile	4:2:2	All Others	Silence	Silence
Closed Captions	EIA708/608			
Audio Stream Type	AES			
Audio Bits	24bit			
Audio Sample Rate	48kHz			
<b>Film 24p conversions method</b>				
3:2 pulldown (SMPTE RP 197-2003)				
<b>Questions? Write to :</b>				
<a href="mailto:e-media@bellmedia.ca">e-media@bellmedia.ca</a> / 514-599-2244 ext.2730				
		Track	Audio Content for Accompanying Audio Multi-track Format (if required for dubbing purposes or promotion)	Target Loudness
		Track 1	Original mix Left (Lo)	-24 LKFS ( ±2 LU)
		Track 2	Original mix Right (Ro)	<b>Max peaks 5.1</b>
		Track 3	BG/FX Left Undipped (dipped acceptable)	-3 dBTP
		Track 4	BG/FX Right Undipped (dipped acceptable)	<b>Max peaks Stereo</b>
		Track 5	Music Left Undipped (dipped acceptable)	-12 dBfs
		Track 6	Music Right Undipped (dipped acceptable)	
		Track 7	Narration/ Dialogue	
		Track 8	On-camera Dialogue	



## 5. Appendix I – Commercial instruction guide

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Here is the information that should appear on a broadcast instruction:

- The name of the client
- The name of the product (if applicable)
- Release Dates
- The channels on which the advertising material will be disseminated
- Title of advertising material
- The advertising material identification code (if applicable)
- Duration of advertising material
- The percentage of rotation (ex: 100% if it is a single material, 50% / 50% if two ads to be distributed in equal rotation, etc.)
- The telecaster number (<http://www.tvb.ca/pages/TCEServices.htm>)
- The word "REVIEW" in the case of a change in advertising material or a component of previous instructions
- Contact information



## 6. Appendix II Signiant Media Exchange procedure for electronic Media Transfer

Link : <https://mtlmediaexchange.bellmedia.ca>

Please contact your routing department for a username and password

The screenshot shows the Bell Média Signiant Media Exchange interface. The interface includes a 'New' button (1) at the top left. A 'Channels' dropdown menu (2) is open, showing 'Spot/Publicité' selected. The 'Package Title' field (3) contains 'Title'. The 'Package Description' field (4) contains 'Contact name', 'E-mail', and 'Phone number'. The 'Add Files' button (5) is highlighted. A 'Choose a channel' dialog box is open, showing a tree view with 'Portail Publicité Bell Media' selected. At the bottom, there is a 'Submit' button (6) and a 'Cancel' button.

- Click the « New » button at the top left of the interface.
- Click on the wren next to “Channels” and under Spot/Publicité select Portail Publicité Bell Media.
- Click on the “Choose” button.
- On “Package Title”, enter the product title.
- On “Package Description”, enter the contact information: Name, E-mail and Phone Number. We will contact this person in case of problems with the material.
- Click on the “Add Files” button and select file(s).
- Click on the “Submit” button at the right bottom.

The TV station will receive an automatic notification when the files are available on our server.

Signiant Media Exchange run with Java, you may need to allow Java on your navigator and update Java.



# 7. Appendix III – Close captioning style guide

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## The Four Basic Principles for all Closed Captioning:

**ACCURACY:** Accurately presented verbatim transcription is always the goal.

**RESPONSIBILITY:** Even when editing, it is essential to preserve the meaning and intent of the program.

**CONSISTENCY:** Strive for uniformity of style, format, placement, description, speaker designation, rate of display, and so on, within each program.

**CLARITY:** Give a complete and true rendering of program audio: identify who is speaking, include non-speech information, and keep descriptions simple.

## Read Rate/Caption Duration

Captions should roll up at an approximate rate of one-second per 32-character line.

If possible, the final caption of the commercial should be 2 seconds to provide enough time for the viewer to read it before it is cleared off screen.

The ideal Words Per Minute rate for closed captioning is up to 200 with a maximum of 250. Anything over 300 becomes difficult for the viewer to read.

Descriptors should stay on screen up to 3 seconds.

Music Notes should not stay on screen longer than 10 seconds.

## New Speakers / Speaker Identification

For roll-up captioning, each new speaker should be cued by two chevrons (>>) and a new line.

For pop-on captioning, captions should be placed underneath the speaker.

When a speaker is not visible, they should be identified followed by a colon.

Ex.:

Roll Up: >> Male Announcer: This program is brought to you by...

Pop On: Male Announcer:  
This program is brought to you by...





# 7. Annexe III – Close captioning style guide

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## **On-Screen information**

Captions should never cover any keys, graphics or other on-screen information such as sports scores, news and weather information.

Avoid covering a speaker's eyes and mouth, as these convey further information to the viewer.

When captions must be moved from the bottom (Row 15), recommended default replacement lines would be Row 12 or Row 1 (top of screen) dependant on the best place to avoid the on screen graphics. If the dialogue is identical to text on screen, captions are not required.

A descriptor indicating this cues the viewer. Ex.: (Voiceover: Text On Screen)

## **Non-Verbal Captioning – Descriptors**

Captions must always be present on screen to cue non-verbal sounds, even if there is no dialogue.

Primary, essential sounds that are important to the program's context should be captioned using concise, present-tense descriptors.

If the source of the sound is not on screen, it should be identified. Ex.: (Dog barking)

If there is a long section of silence, a descriptor indicating this properly informs the viewer and provides better context to the program.

Ex.: (Silence)

## **Non-Verbal Captioning - Music**

When music is present, use a simple, 3-4 word descriptor surrounded by brackets.

Ex.: (Dramatic orchestral music)

For longer music sections, a music note (♪) can be used for after the descriptor has been up for three seconds.

Song lyrics should be indicated by music notes surrounding each phrase.

♪ We all live in  
a yellow submarine ♪  
♪ A yellow submarine,  
a yellow submarine ♪

