



**MEDIA DELIVERY GUIDELINES**

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## **CONTACTS**

ESPN strives to provide the highest level of service and quality to all clients. In order to maintain this quality, all requirements in this document must be met.

**Please note, any special requests must be directed to:**

**Craig Doucette**

Associate Director, MSI Ad Standards

Phone: (860) 766-7188

**Please address questions to the following team members:**

**Billboards/Features/Sponsorships**

**Sports Updates/BottomLine**

Joe Staskiewicz, Manager (860) 766-7340

**Client Supplied**

Chris Tate, Manager (860) 766-2624

**Commercial Clearance/Media Inventory**

Craig Doucette, Assoc. Dir. (860) 766-7188

**Commercial Traffic**

Scott Atkinson, Director (860) 766-2499

We will continue to update and revise all information as needed. Thank you for your continued cooperation.

## POLICIES

### Ad-ID SYSTEM

Agencies are required to utilize the Ad-ID (formerly ISCI code) numbering system for all commercials. To obtain a prefix (assigned exclusively to each advertiser), please contact the AdID as follows:

Ad-ID  
Phone: (704)501-4410  
Email: [cs@ad-id.org](mailto:cs@ad-id.org)  
11020 David Taylor Drive, Suite 305  
Charlotte, NC 28262

### COMMERCIAL CLEARANCE

- All commercial material(s) (e.g., advertisements, billboards, feature materials, etc.) must be submitted in advance for approval and are subject to ESPN's Advertising Standards and Guidelines.
- All clearance materials should be sent in advance to [CommercialClearance@espn.com](mailto:CommercialClearance@espn.com) for network approval.
- **A minimum of two weeks lead time is required.** Script, storyboard, and/or Beta SP or DVD viewing material is required for review. On occasion, one or more elements may be required for approval (e.g. script and rough-cut).
- Submission of a commercial shall constitute the agency/client warranty to ESPN that all elements have been cleared for air (and Internet distribution, if via espn.com and/or WatchESPN, Mobile ESPN or other internet or broadband properties) with respect to intellectual property rights: this includes, but not limited to, rights of privacy and master, mechanical, performance and synchronization rights for music.

### COMMERCIAL DELIVERY SPECIFICATIONS FOR TELECAST

- Any content which does not meet these specifications may be refused for air or have the levels altered to meet these specifications at ESPN's discretion.
- ESPN reserves the right to refuse to broadcast or otherwise utilize television recordings that, in its opinion, are technically unsatisfactory.
- On-Air materials must be in house (Bristol, CT) no later than **five (5) business days prior to the airdate.**
- On-Air materials for ABC telecasts must be sent to ABC (New York, NY) directly.
- ESPN accepts Closed Captioned commercial content. All Infomercials MUST be Closed Captioned.
- ESPN does NOT accept commercial content with embedded or encoded triggers.
- ESPN will utilize one commercial spot for a buy across all Standard Definition networks. There is no need to submit the same commercial tape for each of these networks.
- ESPN will NOT guarantee replacement of a commercial if it is assigned the same Ad-ID as the original version. **Unique codes must be created for all separate material submitted for telecast.**

### COMMERCIAL PURGE POLICY

- Commercial material will be held for **sixty** days from the last airdate, after which time it will be removed from the system. The same commercial purge policy applies to material that does not air within **sixty** days of receipt.
- ESPN cannot hold indefinitely, duplicate or return commercial material submitted for telecast.
- If commercial material may not air after a specific date, it is the agency or advertiser's responsibility to notify ESPN and request that such material be purged from the system effective as of that date.
- If commercial material should not air and the agency or advertiser has not provided purge notification to ESPN, any charges that ESPN may incur as a result will be passed on to the agency or advertiser.

### WatchESPN Commercial Delivery

- If EDI has not been sent to agency, the following process applies:
  - If creative is already in house in Bristol, the ISCI code information needs to be sent to Kendra Simon and Account Manager.
    - Commercials will be digitized and sent from Bristol to Seattle. Two day lead time required.

- If creative is NOT already in house in Bristol, TV Ad Operations will request that a digitized version (QuickTime or Windows Media file) be sent directly to Seattle.
  - If material cannot be sent directly to Seattle, it should be sent to Bristol via standard media delivery channels.
  - The ISCI code information needs to be sent to Kendra Simon and Account Manager.
  - Commercials will be digitized and sent from Bristol to Seattle. Two day lead time required.

## **STANDARD DEFINITION**

- Accepted Digital Ad Delivery vendor only.\*
- 29.97 frame rate.
- ESPN will utilize one commercial tape for a buy across all Standard Definition networks. There is no need to submit the same commercial tape for each of these networks.
- Full Stereo mix on audio channels 1 & 2.

## **HIGH DEFINITION**

- Accepted Digital Ad Delivery vendor only.\*
- 720p; 59.94 frame rate.
- Full Stereo mix on audio channels 1 & 2. ESPN does not broadcast commercial inventory on 5.1 Dolby Surround.
- The HD Ad-ID must have an "H" at the end to signify HD material.
- Only one piece of creative (either SD or HD) will be accepted for air on all available networks and will air simultaneously on the HD and SD services. Commercials airing on any SD only network (Classic, etc.) may submit a center-cut protected HD tape or an SD version.
  - HD material (i.e. in full 16 x 9 format) and will be simulcast in letter-box format (i.e. in 4 x 3 format) on the SD broadcast.
  - ESPN Classic is currently SD only. HD material is accepted on this network and will be down-converted as center-cut for the SD broadcast.
  - During applicable commercial breaks where the bottom line remains static, a video move will occur to ensure all content in the title safe area remains visible.

**\* Digital Ad Vendor Contact Info:**

- Extreme Reach: [support@extremereach.com](mailto:support@extremereach.com) or (877) 769-9382
- Javelin/Hula: [support@javelindelivers.com](mailto:support@javelindelivers.com) or 877-851-1786
- AdStream: [Traffic.latam@adstream.com](mailto:Traffic.latam@adstream.com) or (786) 472 2615
- DMDS/Yangaroo: [support@dmds.com](mailto:support@dmds.com) or (866) 992-9902
- Comcast AdDelivery: [addelivery\\_support@cable.comcast.com](mailto:addelivery_support@cable.comcast.com) or 855-858-1942, option 1
- On The Spot Media/EZSpot: [stationservices@onthespotmedia.com](mailto:stationservices@onthespotmedia.com)
- SpotGenie: [support@spotgenie.com](mailto:support@spotgenie.com), or (888) 808-1631
- Syncro: [spots@syncroservices.com](mailto:spots@syncroservices.com)

**Additional Video Specification details provided at the end of this document.**

## **COMMERCIAL INSTRUCTIONS**

- Commercial instructions must be sent simultaneously with tapes under separate cover emailed to [traffic@espn.com](mailto:traffic@espn.com).
- **Instructions must be received at ESPN five business days prior to the airdate.**
- ESPN must have written instructions from agency in order to air commercials. Do not enclose instructions with commercials tapes.
- Copy revisions must be followed up with a phone call from the agency contact.
- ESPN will NOT guarantee replacement of a commercial if it is assigned the same Ad-ID as the original version. **Unique codes must be created for all separate material submitted for telecast**
- If commercial instructions for repeat units are not supplied, original traffic instructions may be applied as needed.
- Instructions must include:
  - ESPN network(s)
  - Client
  - Product
  - Title
  - Ad-ID, max. of 18 characters ([www.ad-id.org](http://www.ad-id.org))
  - Length(s)
  - Rotation, Percentage or specific Placement
  - Agency contact with a phone and fax number

## **WatchESPN Traffic Instructions**

- Separate WatchESPN specific traffic instructions need to be provided to TV Ad Operations at [traffic@espn.com](mailto:traffic@espn.com).
  - If Ad Agency is set up for EDI to WatchESPN, then Comm Ops can receive instructions through EDI.
  - If agency is NOT set up for EDI to WatchESPN, then Comm Ops can refer to a report from Business Ops that will list all POBs under Net 500 to know what advertisers need to provide WatchESPN instructions.
- Traffic instructions are needed for initial launch and creative changes during the flight.
- Kendra Simon in Comm Ops will send to Seattle for digital upload in FreeWheel.
- Account Managers will confirm with Kendra Simon that creative has been received and posted.

Changes to commercial copy within a current flight will be accommodated as soon as operations permit. ESPN will not guarantee changes within 48 hours of airdate, but will make every attempt to meet the requested date. Verbal instructions or changes will be accepted no later than 48 hours prior to airdate. Written confirmation must follow immediately. By submitting verbal instructions or changes, clients waive the right to object to the results, including errors. Revised commercials must be assigned a new Ad-ID. ESPN will not guarantee replacement of a commercial if it is assigned the same Ad-ID as the original version.

## **LENGTH POLICY**

All commercial lengths must be negotiated as part of the order. ESPN TV Ad Operations will not accept length change allocations not agreed to when the order was confirmed. If circumstances require a length change after order confirmation, notification must be made through your ESPN Account Executive.

## **PLACEMENT POLICY**

ESPN endeavors to give advertisers fair and equal rotation across network buys. ESPN does not guarantee placement requests. ESPN will bookend: 15 second commercials of the same advertiser/product if a 15 second mate is unavailable.

## SPONSORSHIP ELEMENTS GUIDELINES

All communication regarding sponsorship elements (billboards/features) including graphic materials, copy scripts, flight dates, and traffic should be directed via e-mail to [espnsponsorship@espn.com](mailto:espnsponsorship@espn.com). **All materials and/or traffic must be submitted with Ad-ID and be received at ESPN at least two weeks prior to the first airdate.**

### **BILLBOARD AUDIO**

Billboard audio copy must be no more than: 05 seconds in length. ESPN uses the terminology "brought to you by..." for domestic networks and "patrocinado por" for ESPN Deportes as a lead-in to sponsor's copy so the tagline must flow with the lead-in. This lead-in is non-inclusive of the: 05 seconds. Audio copy in excess of: 05 seconds will not air. Please include pronunciation of product names, proper names, date/year mentions and price points. **Billboard audio must be submitted with Ad-ID and received at ESPN at least two weeks before first airdate.**

### **BILLBOARD ARTWORK**

#### Technical Guidelines:

- Sponsor artwork should be sent electronically in one of the following file formats, in order of preference, to produce the best quality visual product: .EPS or .AI Illustrator vector-art; .PSD Photoshop; .JPG JPEG format (broadcast-quality resolution required).
- Text elements within Illustrator files should be rendered as full vector art outlines, and not as typed text.
- If necessary to reduce file size for e-mail, artwork can be sent using PC-format .ZIP compression, or if necessary, ftp.
- High-definition TV 16:9 aspect ratio (1920 x 1080 pixels) with a graphic resolution minimum of 72 dpi.
- We cannot provide mock-ups for billboards.

#### Content / Editorial Guidelines:

- Sponsor billboards do not air full screen. All are reduced to anywhere between 1/8 – 2/3 total screen size (depending on the program), and are overlaid over non-static, live video backgrounds. Billboards are produced differently for each program. Avoid artwork that prominently includes the color black, has scenic background, contains fine or thin lines, or is extremely intricate – white and/or light-colored text or other large elements work best and promote readability.
- A fully keyable image without background is strongly encouraged. If needed a logo may be placed over a background to promote readability.
- Sponsor taglines, website addresses and price points are permissible, either visually and/or aurally. 800 numbers are not permitted unless they are part of the product name.
- Calls-to-action for contests or other promotions are permitted. However, for contests with any type of prize award, appropriate legal disclaimers are required to be included as part of the billboard visual. The physical inclusion of the text in the logo graphic is the responsibility of the advertiser. No sports-related call-to-action is permitted.
- Motion Pictures, DVD's & Video Games: The rating must be included in either the logo or audio tagline. If the rating is included on the logo it must be large enough to view on-screen. Game apps are excluded.
- Distilled Spirits: There must be a social responsibility message included in either the logo or audio tagline. If the message is included on the logo it must be large enough to view on-screen.



- Malt Beverages: If the product shares the name of a distilled spirit either the logo or tagline must reference the product as a "malt beverage". If the reference is included on the logo it must be large enough to view on-screen.
- Prescription Drugs: The chemical name must be included on the logo and large enough to read on air.
- Gaming Websites: The following disclaimer needs to be included on the logo- "This is not a gambling website".
- Programming on Other Television Networks: The audio tagline needs to list the show name first followed by the network.
- Day, Date & Time specific promotion is not permitted. The words "TV", "Television", "Channel" & "Network" cannot be used. The rating must be included in either the logo OR audio tagline.
- PSA & cause-related marketing content is not permitted in billboards or features.
- Material submitted on behalf of non-profit institutions or government agencies must contain a "paid for by" disclaimer.
- ESPN reserves the right to require all sponsorship creative to adhere to NCAA advertising guidelines.
- All sponsorship materials must also adhere to ESPN advertising content regulations and are subject to ESPN's editorial judgment with respect to show compatibility and integration. ESPN reserves the right to decline to air any materials, which we feel compromise the overall look of our on-air product and/or do not meet our technical standards or editorial judgment

## **FEATURES**

Feature opportunities, which include Presenting Sponsorships and Entitlements, are program segments that give prominence to a story, person or event within the sporting world. The advertiser's billboard logo will be used, unless separate materials are sent specifically for this purpose. Taglines will not appear in features. Please refer to the Billboard Artwork guidelines above for specific technical guidelines.

**Every Feature is a pre-produced separate element, thus all artwork and brand information including style guide must be received one month in advance of the airdate.**

## **ANIMATED BILLBOARDS**

- Animated billboards are accepted on a limited, case-by-case basis, and must be coordinated as part of established deal points through the advertiser's Account Representative. Content/editorial guidelines still apply.
- All materials must arrive two weeks prior to the airdate.
- :05 second Animated Billboard with matte must be over superblack and should not include voice over copy. Sound effect audio must be in Stereo. Video and matte must include timecode (Both LTC & VITC TC should match). An ISCI Code is required.
- The finished product must live in safe title area. The image must be fully keyable provided with a keyable matte. The Animated Billboard must be complete by :05 seconds and stay resolved with :05 seconds of pad after completion of the billboard.
- Delivery Methods: Digital files can be sent through an approved digital ad vendor (see below). Video sent via email or through FTP needs to adhere to the following specs:

<u>Format</u>	<u>Quicktime Codec</u>	<u>FPS</u>	<u>Depth</u>	<u>Quality</u>	<u>Resolution</u>	<u>Color Space</u>
720p	Animation	59.94	Millions of Colors(+)	Best	1280 x 720	RGB

- :05 second Billboard audio copy with ISCI Code must be e-mailed to [espnsponsorship@espn.com](mailto:espnsponsorship@espn.com). Audio copy in excess of :05 seconds will not be accepted.
- Materials received in incorrect format and/or not according to specifications will not air and the flight will be delayed until revised materials are approved.
- Animated billboards are kept in our tape library for 90 days

## \* Digital Ad Vendor Contact Info:

- Extreme Reach: [support@extremereach.com](mailto:support@extremereach.com) or (877) 769-9382
- Javelin/Hula: [support@javelindelivers.com](mailto:support@javelindelivers.com) or 877-851-1786
- AdStream: [Traffic.latam@adstream.com](mailto:Traffic.latam@adstream.com) or (786) 472 2615
- DMDS/Yangaroo: [support@dmds.com](mailto:support@dmds.com) or (866) 992-9902
- Comcast AdDelivery: [addelivery\\_support@cable.comcast.com](mailto:addelivery_support@cable.comcast.com) or 855-858-1942, option 1
- On The Spot Media/EZSpot: [stationservices@onthespotmedia.com](mailto:stationservices@onthespotmedia.com)
- SpotGenie: [support@spotgenie.com](mailto:support@spotgenie.com), or (888) 808-1631
- Syncro: [spots@syncroservices.com](mailto:spots@syncroservices.com)

## **BOTTOM LINES**

- An advertiser's current brand or feature logo will be used. Any additional materials should be sent to [esponsorship@espn.com](mailto:esponsorship@espn.com).
- For call-to-action messaging the character limit is 90 including spaces.
- Bottomlines sponsoring programming on other television networks is not permitted.
- Text cannot include spoof on news or injury report.

## **SINGLE/DUAL MONITOR VIDEO BILLBOARDS**

ESPN Dual Monitor Video Billboards are proposed to clients, advertisers, or agencies for use around special releases, promotions, or campaigns. A copy of the Video Billboard will be sent as an **FYI** once completed. Please deliver the following sponsorship elements two weeks prior to air date. Send all materials to [Melissa.A.Manchuck@espn.com](mailto:Melissa.A.Manchuck@espn.com), [ESPNSponsorship@espn.com](mailto:ESPNSponsorship@espn.com), and [Jacquelyn.N.Reilly@espn.com](mailto:Jacquelyn.N.Reilly@espn.com). Please review materials before sending. Revisions are limited and only allowed on a case by case basis.

### **1. BILLBOARD AUDIO COPY:**

- Audio copy must be :10-:15 seconds in length.
- The Video Billboard is voiced by an ESPN voice-over talent
- Audio copy and length should be included in the assets delivered
- **\*\*NOTE:** The standard billboard lead-in, "SportsCenter is brought to you by...", must be included as part of the length. An alternate lead-in may be provided by Sports Management.

### **2. VIDEO FOOTAGE:** (Single or Dual Monitor Video Billboard)

- :10 -:15 seconds in length dependent on deal point.
- No audio or sound effects on video.
- 720p resolution / 59.94 frame rate
- ISCI, title, and length must be included on the traffic form.
- **\*\*NOTE:** The video must be sent through an ESPN approved link or through and acknowledged ESPN Digital Ad Vendor, or sent as a High Definition DVC Pro tape. Please refer to the Media Guidelines for address / contact information.

### **3. STATIC BILLBOARD:** (Single or Dual Monitor Video Billboard)

- An .EPS logo must be emailed as an attachment.
- ISCI to be included on the traffic form.

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- **\*\*NOTE:** The logo must be free of any small text, i.e. movie credits. Production has right to decline an image if it won't be legible to the viewer and request a new logo from the client.

**\*\*\*Please note:** All materials are subject to final approval by ESPN. ESPN Media Delivery Guidelines apply. For movies / dvd's / video games, a rating must be present in either the audio copy, static logo, or on the video image. For alcoholic beverages, a message of social responsibility must also be present in one of the sponsorship elements.

## **PACKAGER GUIDELINES**

Packager acknowledges receipt of, and will be in compliance with, ESPN's Advertising Integration Requirements, which may be changed or amended at ESPN's sole discretion. Failure to comply with these requirements may result in loss of commercial time, airtime, or other action which ESPN deems appropriate.

ESPN has the right to refuse to air any program or advertising element thereof containing any form of advertising ESPN may deem competitive, including on-site identification, to ESPN or any of its subsidiaries.

**Packagers must adhere to the following guidelines when submitting advertising materials for air.**

### **CLIENT SUPPLIED PROGRAMMING**

All Client Supplied Commercial Instructions must be sent to the Packager. In turn, it is the Packager's responsibility to supply materials to ESPN by established deadlines. Packager's instructions must include:

- Number of commercials
- List of advertisers with Ad-ID and title of commercials
- Length of each commercial
- Placement within the show
- Billboard and Feature information (when applicable)

DO NOT build commercials into the show tape. DO NOT send commercial tapes and/or instructions with the show tape.

### **Institutionals**

If a league or packager retains institutional time in a program, that League or packager is responsible for sending institutional tapes and traffic instructions at least **five** days prior to air and must include:

- Title of Institutional
- Ad-ID
- Length

All institutional spots are subject to ESPN approval and must adhere to all parameters outlines in the league's or packager's contract with ESPN.

### **Commercial Units**

- **The Packager is responsible to provide advertiser commercial tapes to ESPN TV Ad Operations five business days prior to the airdate.**
- **Tapes from the Packager must adhere to the Commercial Delivery Specifications outlined above.**
- **Commercial Tapes will be accepted directly from the advertiser and/or advertiser's agency.**
- **Commercial tapes will be held for sixty days from the last airdate, after which time they will be removed from the computerized inventory system and destroyed. The same tape disposal policy applies to commercial tapes that do not air within sixty days of receipt.**
- **ESPN cannot hold indefinitely, duplicate or return commercial materials submitted for telecast.**

The number of commercial units is defined by your contract. Packagers are responsible for consulting regularly with, and receiving approval from, the Director Client Supplied Programming as to the plans and actions related to all commercial time and elements specified.

# **ESPN MEDIA DELIVERY GUIDELINES**

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## **Commercial Instructions**

**The Packager is responsible to provide traffic instructions five business days prior to the airdate. Traffic Instructions will not be accepted directly from the advertiser and/or advertiser's agency.**

## **Billboards/Features**

The number of billboards and/or features is defined by your contract. You must provide the billboards and feature rundown for your show to Joe Staskiewicz in TV Ad Operations 10 Business Days Prior to the Edit Date. Joe can be reached at (860) 766-7340

### Fully Client Supplied Shows

Permissible billboards and/or features in fully client supplied taped shows must be put on show tape and will re-air as is. Time for billboards/features on tape comes out of content.

### Partially Client Supplied Shows

Joe Staskiewicz in TV Ad Operations must be notified 10 Business Days Prior to the Edit Date. If ESPN has billboard and/or feature allocations, Joe will provide the ESPN advertiser billboard/feature materials to you. Billboards/features must be put on show tape and will re-air as is. Time for billboards/features on tape comes out of content.

## **ELECTRONIC SIGNAGE ARTWORK REQUIREMENTS AND DEADLINES**

Written instructions must be included with artwork specifying it is for electronic video signage in an MLB game. Please send a copy of the logo, Ad-ID, and flight dates, as well as specifying the game in which the materials will be used. We **cannot** use billboard artwork that is currently in house at ESPN. Once the logo and other appropriate information is sent, it does not need to be sent again, unless it needs to be updated or changed.

**Digital:** PC preferred over Macintosh, but we will accept either. If MAC, do not compress.

**Media Preference:** E-mail will be the only form accepted. Sent to [espnsponsorship@espn.com](mailto:espnsponsorship@espn.com). When e-mailing artwork, each piece of artwork should be attached in a separate e-mail. Do not include artwork in the body of the e-mail. Send files compressed using WinZip. ESPN cannot pull artwork from a website.

### **Requirements/Specifications:**

- Dark backgrounds, such as black or dark blue, must be used.
- Logos with light backgrounds, such as white, will not be accepted.
- Bright colors in the background or within the logo itself will not be accepted.
- Logos sent for billboards cannot be used for Virtual Signage.
- Due to the color scheme of the logo, the agency may need to create new materials in order to adhere with required color specifications.
- Please contact Julia Padilla at 860-766-2612 with any questions.

### **Acceptable formats in descending order of preference:**

- .eps color (illustrator) – vector preferred over raster images
- .eps black and white (illustrator)
- .psd (Photoshop) – keep information in layers if possible

**Deadlines:** All electronic signage materials must be in-house three (3) weeks prior to air date.  
(Ex: 4/2 ESPN Sunday Night game must be in-house no later than 3/13)

Note: All tests in .eps file from Macintosh systems should be converted to outlines before being converted to PC format or sent to ESPN.

**Resolution:** The higher the better. If the file size of the image is greater than 2 MB compressed, please contact Julia Padilla at 860-766-2612, before sending.

**ALL INSTRUCTIONS MUST BE SENT TO ESPN VIA E-MAIL:**

ESPN  
Attn: Julia Padilla  
545 Middle St.  
Bristol, CT 06010  
Phone: 860-766-2612  
[traffic@espn.com](mailto:traffic@espn.com)  
[espnsponsorship@espn.com](mailto:espnsponsorship@espn.com)

## **ADVERTISING CONTENT REGULATIONS**

ESPN will telecast only commercial material which is lawful and of the highest possible standards of excellence. ESPN may refuse to distribute any commercial or any element thereof that, in ESPN's sole judgment:

1. Does not conform to these regulations or to ESPN's general practices and formats regarding commercials, as they may be modified from time to time;
  2. Is not of a suitable artistic and technical quality;
  3. May violate any rights of any person, firm or corporation;
  4. Contains any false, unsubstantiated or unwarranted claims for any product or service, or makes any unauthenticated testimonials;
  5. Advertises any habit-forming drug, tobacco product, handgun or handgun ammunition, distilled liquor or any non-alcoholic product containing the name of a hard liquor product. Malt beverage advertising is acceptable, subject to appropriate scheduling restrictions and only if commercial clearly and conspicuously communicates in audio and/or video that the product is an alcoholic malt beverage;
  6. Contains any material constituting or relating to a lottery, a contest of any kind in which the public is unfairly treated or any enterprise, service or product that tends to encourage, abet, assist, facilitate or promote illegal or legal gambling;
  7. Makes any appeal for funds or consists of, in whole or in part, political advocacy or issue-oriented advertising. All Institutionals (PSA's), paid or unpaid and regardless of source, must be approved in advance by ESPN;
  8. Contains any material that is defamatory, obscene, profane, vulgar, repulsive or offensive, either in theme or in treatment or that describes or depicts repellently any internal bodily functions or symptomatic results of internal conditions, or refers to matters that are not considered socially acceptable topics;
  9. Contains any false or ambiguous statements or representations that may be misleading to the audience;
  10. Includes any element of intellectual property without the owner's consent to such use, including but not limited to music master, mechanical, performance and synchronization rights or gives rise to any other colorable claim of infringement, misappropriation or other form of unfair competition;
  11. Unfairly disparages or libels any competitor or competitive products; or
  12. Is or might be injurious or prejudicial to the interests of the public, ESPN or honest advertising and reputable business in general.
- **ESPN reserves the right to accept or reject at any time advertising for any product or service submitted for telecast over its program facilities.**
  - **ESPN reserves the right at any time to revoke its acceptance of and to require the elimination or revision of any advertising matter that is inconsistent with ESPN standards and policies.**

**Please see ESPN Ad Standards and Guidelines document for complete advertising policy information.**

## **Media Delivery Specifications Appendix**

### **1.0. Operational Specifications**

#### **1.1. Operational Specifications: Leader**

##### **1.1.1.**

At the head of the tape there shall be a leader, consisting of video and audio. Contained in the video portion of this leader shall be at least **:15 seconds of black/silence**, then **1 minute of test signals**, followed by at least **:10 seconds of slate**, followed by at least **:10 seconds of black**, followed by the commercial material.

- :15 seconds of Black/Silence
- :60 seconds of Test Signals
- :10 seconds of Slate
- :10 seconds of Black
- Commercial Material

#### **1.2. Operational Specifications: Test Signals**

**1.2.1.** Video and Audio Test Signals shall accurately represent Content material.

- Video Levels
- Blanking Width
- Chroma Levels
- Chroma Phase
- Audio Levels
- Relative Audio Phase

##### **Video Test Signals**

- Color Bars: 75% SMPTE Color Bars
- Reference Black: 0 Units IRE, 0 mv
- Reference White: 100 units IRE, 700 mv

##### **Audio Test Signals**

- Audio Test Signal (tone): 1kHz tone @ 20dBfs/0 VU
- Audio Channel Identification: Optional, but preferred

#### **1.3. Operational Specifications: Test Signal Format**

- :15 seconds of Black/Silence
- :60 seconds of Test Signals (refer to section 1.3.1)
- Video: 75% SMPTE Color Bars
- Audio: 1 kHz tone at reference level
- :10 seconds of Slate (refer to section 1.5.)
- :10 seconds of Black
- Commercial material
- :30 seconds of Trailer (refer to section 1.6.)

**Time Code at the beginning of Commercial and Program Material is preferred to start at 01:00:00:00**



## **1.4. Operational Specifications: Slate**

- Sponsor or Product Name
- Commercial Title
- Commercial (AD-ID) Number
- Date of Recording
- Reel Number
- Audio Format: Stereo/Mono
- Audio Channel Information: Lt/Rt Lo/Ro Dual Mono
- Duration: Length of Commercial or Program
- Closed-Captioned: Yes/No
- V-Chip: Yes/No/Rating

## **1.5. Operational Specifications: Trailer**

Twenty (:20) seconds of Black / Silent Audio / Continuous Time Code / and Continuous Control Track shall follow Commercial or Program material.

- Black
- Silent Audio
- Continuous Time Code
- Continuous Control Track

## **1.6. Operational Specifications: Time Code**

- Time Code shall be synchronous with the recorded Video
- Time Code at the beginning of Content is preferred to start at **01:00:00:00**
- Accurate Time Code readings shall be provided to identify the start of each piece of Content
- Continuous Drop Frame LTC and VICT Time Code shall be recorded on all delivered Content
- VICT and LTC addresses shall be coincident
- All copies of identical material shall have identical Time Code

## **2.0. Standard Definition: Overview**

### **2.1. Standard Definition: Video Specifications**

#### **2.1.1.**

Commercial luminance level (maximum white level) shall nominally be 100 IRE with momentary transients of 105 IRE as measured with an IRE filter.

#### **2.1.2.**

Composite video levels (luminance and chrominance) shall have an absolute maximum of 120 IRE as measured in flat response mode.

#### **2.1.3.**

There shall be no false starts.

#### **2.1.4.**

SCH phase (sub-carrier to horizontal timing) shall be maintained continuously across all edits (color framed edits).

#### **2.1.5.**

PAL shall not be accepted without prior ESPN notification.

**Any tape which does not meet these specifications may be refused for air or have the levels altered to meet these specification at ESPN's discretion.**

### **2.2. Standard Definition: Audio Specifications**

- ESPN uses several types of audio measuring devices within the plant to determine proper audio parameters. The Dorrrough 12AES loudness meter and the DK600M multi audio sources level and phase meter are utilized in the Audio Control Rooms.
- With a reference signal at 20dBfs, every attempt is made to keep the average program audio at that level allowing for peaks to extend no higher than 10dBfs.
- Keeping commercial content in line with program source material will provide for smoother and more consistent audio transitions to commercial in MCR and ultimately to ESPN's viewers.
- Stereo Commercial audio on Standard Definition Content shall meet the following requirements and formatting.

#### **2.2.1. Audio Format**

- Full Mix Stereo Matrixed on Channels 1 & 2 (Lt/Rt)
- Full Mix in Stereo on Channels 1 & 2 (Lo/Ro)
- Full Mix Mono on Channels 1 & 2
- Sampling Rate: 48 kHz
- Bit Depth: 20 bits

#### **2.2.3. Audio Levels**

- Per CALM Act Audio Levels: **-24 lkfs**

## **2.3. Standard Definition: Additional Specifications**

### **2.3.1. Standard Definition – Closed Captioning**

It is the submitting Agency's responsibility to ensure all Commercials be delivered to ESPN with Closed Captioning. English language Closed Captioning shall be recorded on CC1: Line 21/Field 1

### **2.3.2. Standard Definition – V Chip**

It is the submitting Agency's responsibility to ensure correct V Chip data. V Chip information shall be placed on Line 21/Field 2

### **2.3.3. Standard Definition – Vertical Blanking Interval**

The Commercial Video Vertical Interval must be cleared of all extraneous signals.

If Vertical Interval Signals are supplied, the only acceptable signals and their locations are as follows:

<b>Line</b>	<b>Field</b>	<b>Content</b>
Line 16/18	Fields 1 & 2	VITC
Line 21	Fields 1 Only	Closed Captioning

## **3.0. High Definition**

### **3.1. High Definition: Video Specifications**

#### **3.1.1.**

- High Definition Content intended for broadcast on ESPN Networks shall meet the format on 1280 active horizontal pixels by 720 active lines, progressively scanned at 59.94 frames per second, with a 16 x 9 aspect ratio.
- Luminance levels shall nominally be 100 IRE and not exceed absolute Peak Luminance Levels of 105 IRE with Black (setup) Video Levels of 0 units, as measured with an IRE filter. Composite video levels, luminance and chrominance, shall have an absolute maximum of 120 IRE, as measured in flat response mode.

#### **3.1.2. Video Format**

- 1280 x 720 Line 59.94 Progressive Scan Video
- 16 x 9 (1.78:1) Aspect Ratio
- Center Cut Protected
  - The main action remains in the center of the screen to provide standard definition viewers a full screen center cut-out of the widescreen picture.
  - Safe title is an area 20% smaller than the 4x3 center protected area.
  - Only one piece of creative (either SD or HD) will be accepted for air on all HD available networks and will air simultaneously on the HD and SD services. Commercials airing on any SD only network (Classic, etc.) may submit a center-cut protected HD tape or an SD version.
  - All HD available networks are currently down-converted in 16x9 letter-box.
    - HD (i.e. in full 16 x 9 format) and will be simulcast in center cut format (i.e. in 4 x 3 format) on the SD networks.

#### **3.1.3 Video Levels**

- Absolute Transient Peak Luminance Levels: **105 IRE**
- Nominal Luminance Levels: **100 IRE**
- Black (set-up) Video Levels: **0 Units**
- Composite Video Levels (luminance/chrominance): **120 IRE**

### **3.2. High Definition: Audio Specifications**

#### **3.2.1.**

- ESPN uses several types of audio measuring devices within the plant to determine proper audio parameters. The Dorrrough 12-AES loudness meter and the DK600M multi audio sources level and phase meter are utilized in the Audio Control Rooms.
- With a reference signal at -20 dBfs, every attempt is made to keep the average program audio at the level allowing for peaks to extend no higher than -10 dBfs. Keeping commercial content in line with program source material will provide for smoother and more consistent audio transitions to commercials in MCR and ultimately to ESPN's viewers.
- ESPN's Bristol facilities utilize Panasonic Model AJ-HD3700 D5 VTR's in 8-channel mode. This was done to facilitate future audio requirements. 8-channel mode recordings are not compatible with earlier Model AJ-HD2700 D5 machines due to differences in recording track widths. 4-channel recordings made in the older 2700 can be played back in the new 3700. However, please use 8-channel mode when possible.

**ESPN prefers Audio in 8-Channel Mode, but will accept Audio in 4-Channel Mode.**

#### **3.2.2. Domestic Audio Format**

- Full Mix Stereo Matrixed on Channel 1 & 2 (Lt/Rt)
- Full Mix in Stereo on Channels 1 & 2 (Lo/Ro)
- Full Mix Mono on Channels 1 & 2
- Sampling Rate: 48 kHz
- Bit Depth: 20 bits

### **3.2.3. Audio Levels**

- Per CALM Act Audio Levels: **-24 lkfs**

**ESPN does NOT accept 5.1 Discreet Audio or Dolby E encoded materials.**

### **3.3. High Definition: Additional Specifications**

Closed Captioning, V Chip and Time Code Specification concerning Commercial Content intended for broadcast on ESPN Networks.

#### **3.3.1. High Definition – Closed Captioning**

It is the submitting Agency's responsibility to ensure all Commercial be delivered to ESPN with Closed Captioning. EIA-708 format with 608 capability bits recorded on Line 9 in the VANC.

#### **3.3.2. High Definition – V Chip**

It is the submitting Agency's responsibility to ensure correct V Chip data.

#### **3.3.3. High Definition – Time Code**

- Time Code shall be synchronous with the recorded Video
- Time Code at the beginning of Content is preferred to start at **01:00:00:00**
- Accurate Time Code readings shall be provided to identify the start of each piece of Content
- Continuous Drop-Frame LTC and CITC Time Code shall be recorded on all delivered High Definition Tapes
- VITC and LTC addresses shall be coincident
- All copies of identical material shall have identical Time Code