

## Vinyl Production

### File Transfer

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All files can be received by email, wetransfer.com (or similar sites), on disc, or uploaded to our ftp site. We prefer not to use Dropbox, as there can be a risk of collecting the wrong files; it is better for you actively to send us what you want us to process!

- Email [sales@akcentmedia.com](mailto:sales@akcentmedia.com)
- FTP: <ftp.akcentmedia.com>  
User: upload  
Pass: ynx92Q3n  
Please notify us if you submit any files to ftp.

### Audio Master Specification

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We accept audio masters as Red Book CD-R's or DDP (Disc Description Protocol) filesets.

DDP fileset must be zipped before sending to us, and contain an MD5 checksum which ensures that, upon replicating, the resulting detail is the same as the source.

CD-R's must contain the audio data as it is intended to be replicated, in Red Book format.

That is, lead-in, table of contents, & lead-out, in a 'single session', 'disc-at-once'.

Supplying a disc of .wav files, it is standard practice here to add 2 second gap between tracks to make up the master. Any extra work in creating the master would require some processing at our end which would require an extra charge.

Akcent Media & the pressing plants we work with use PCs, so we cannot accept .aif or .aiff files.

When submitting your master please include details of the Side A/B split & any extra run-in/out timings.

### Advised vinyl running times (minutes)

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• 33 1/3 rpm	ideal	12"	10"	7"
	maximum	15	9	5
• 45 rpm	ideal	22	14	9
	maximum	9	6	3
		14	10	6

## Product Requirements/Considerations

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- ISRC (International Standard Recording Codes)  
<http://www.ppluk.com/I-Make-Music/>  
The ISRC system is used to identify specific recorded performances – tracks. It also helps in the accurate distribution of royalties from the use of these performances. In the United Kingdom PPL administers the system, although you do not have to be a PPL member in order to be able to issue ISRCs. PPL will provide you with a user 'stem' from which to generate codes for you to include in your audio masters, which then subsist for the life of each track. Find out more at <http://www.ppluk.com/I-Make-Music/>. ISRCs appear inside the CD make-up but there is no provision for this on vinyl, but the same rules still apply.
- A catalogue number is recommended, even if you are not intending your disc for commercial release or distribution. It is essential in the record trade, of course, but having one helps us in production to identify your production parts, and also anyone handling your product en route to the final user. If this is new to you and you want to start using such things, it's worth web-searching your intended number to check out whether it already exists somewhere out there.
- A barcode – normally in EAN-13 format – is virtually essential if you intend your product to be distributed or sold in a commercial environment. We can allocate one for your use for an extra £10.00, and supply it as an eps file for your designer. See below for technical requirements. If you have frequent releases, it may be worth joining [www.gs1.org](http://www.gs1.org), which administers the EAN system in the UK. However, do note that this would entail a fee to join, and also an annual subscription to maintain your membership.
- We manufacture under the MCPS Code of Practice, which means that we report all pressings delivered, and in return are permitted to press discs in advance of issue of the appropriate licensing – although ultimately under the responsibility of the customer/applicant. For each pressing order we file a copyright statement as required by MCPS (Mechanical Copyright Protection Society), managed in the UK by PRS (Performing Rights Society). We can forward the small print to you if required.
- We manufacture to a production tolerance on all European vinyl pressing projects of plus or minus up to 10%. For example, if your order is for 1000 units, we will deliver you between 900 & 1100 units, and consider that the order has been fulfilled.  
We only charge for the quantity actually delivered.