



Appendix 4

“Rules of Cooperation in the domain of programmes”

**INSTRUCTIONS FOR THE PREPARATION
OF BROADCAST MATERIAL FOR
ARTE G.E.I.E.**

SEPTEMBER 2006 VERSION

(for live broadcasts, please refer to Appendix 2 “Organization of Outside Broadcasts”)

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1 MATERIAL FOR DELIVERY

The following material must be supplied for all programmes to be broadcast by ARTE:

Quantity	Material	Format	Reference
2	Broadcast tape	Digital Betacam	1.1
2	Technical record report	Paper print-out (1 per cassette)	1.3
2	Subtitling file	File (.stl)	1.4
1	List of subtitles	File (WINDOWS compatible)	1.4
1	Back-up for editorial purposes	DVD, VHS or SVHS	1.5
1	Text	File (WINDOWS compatible)	1.7
1	End credits (for certain programme slots)	File (WINDOWS compatible)	1.6

1.1 **BROADCAST TAPES**

(see 2.1 LEADER AND TECHNICAL SPECIFICATIONS and
3.2 TECHNICAL CONFIGURATION: AUDIO TRACKS)

2 identical Digital Betacam cassettes comprising:

1.1.1 AUDIO

Please refer to the contract as far as language versions are concerned. If nothing is specified, the following versions are required:

- supplier's language version
- original version (OV) if different from the supplier's language version
- international version (IV) for drama, feature-length films and re-enactments in documentaries or the original version without commentary (VW) in all other cases
- second ARTE language version (if available)

1.1.2 VIDEO

- From January 2007 all programmes (except news and current affairs) are to be delivered in anamorphic 16:9 format. During a transitional period upto the end of 2007, the ARTE programming committee may in certain cases decide to allow exceptions to this rule and accept the 4:3 format.
- Sequences following each other within a single programme must not involve a combination of 4:3 and (anamorphic) 16:9 picture formats, since most consumer reception sets do not handle format changes automatically and without inconvenience to the user.
For this reason one format only is to be used for any one production: 4:3 or anamorphic 16:9.
(see Technical Guidelines for the production of television programmes for ARD, ZDF and ORF, May 2003, § 1.9)
- first generation from original master
- without burned-in subtitles
- burned-in elements (programme title, name and title of speakers, etc.) must be bilingual (translated beforehand by the ARTE G.E.I.E. editorial staff) and supplied in writing, except where otherwise indicated by ARTE G.E.I.E.'s editorial office. This provision does not apply to purchased material, TV drama and cinema films. The ARTE G.E.I.E. editorial office requires a VHS tape or DVD copy for translation purposes.
- without overlapping from tape to tape if tapes are consecutive, with cuts at appropriate places for both audio and video (e.g. shot change, silence, etc.)

1.1.3 TIMECODE

- LTC = VITC
- timecode at start of programme: 10:00:00:00
- progressive and continuous (including on colour bars and run out)
- progressive from one tape to the next for recordings on consecutive tapes

1.1.4 LABELLING

- programme title
- ARTE G.E.I.E. programme number (*N° EM*)
- video format (4:3 or 16:9)
- assignment of audio tracks
- programme duration

Labels should be attached on the cassette body in the space provided, and also on the cassette box.

1.2 DELIVERY AS FILES

ARTE plans a gradual switch to delivery of material as files, in order to speed up supply times and improve the work flow.

1.2.1 VIDEO FILES

This section will be included in full in the next version of these instructions, on completion of technical studies and after consultation with suppliers.

1.2.2 AUDIO FILES

The language versions ordered by ARTE G.E.I.E. and supplied by its contract providers may in future be delivered as Wave format files.

Sampling frequency 48 kHz

Quantization: 16 bits

Number of channels: 2

Audio-to-video synchronisation: the start of the file must categorically correspond to the programme's TIMECODE IN.

1.3 TECHNICAL RECORD REPORT

One report per tape to be delivered, including at least the following information:

- programme title
- programme number from ARTE G.E.I.E. (*N° EM*)
- the language(s) of the original version and version without commentary
- assignment of audio tracks (see 3.2 TECHNICAL CONFIGURATION: AUDIO TRACKS)
- indication as to mono, stereo or Dolby Surround (or Dolby E for additional versions only)
- **compulsory indication as to whether a subtitling file is supplied, even if the file is to be supplied at a later date than the broadcast tapes**
- indication as to type of verification for each track:
 - full-length
 - spot check

The supplier's language version must be fully verified on one of the two tapes supplied. The fully verified tape must be clearly labelled as such. All other tracks must be at least spot-checked on both tapes and/or fully verified by tape control.

- source material (Digital Betacam, Beta SP, film, MPEG, AVID, DVC file...)
- format of film source material (1.66 – 1.85 – 2.35...)
- video format (4:3 – 16:9)
- video format conversions carried out
- post-production systems used
- compression systems used
- timecodes IN and OUT (audio and video)
- exact duration
- indicate all anomalies, e.g. absence of end credits as an artistic choice by the director

A model Technical Record Report (PADM) file is available for download from:

www.arte.tv/Consignes_techniques

1.4 BROADCAST SUBTITLING FILES

The subtitling file must comply with the EBU-N19 standard "Subtitling Data Exchange Format" (EBU Document Tech. 3264-E) at level 1 and with section 4 SUBTITLING GUIDELINES below.

Rules for naming of ARTE G.E.I.E. subtitling files:

The naming structure of the file is as follows: ProgN°-SST-YY-ZZZ.extension.

000001-001-A-SST-VO-FRA.stl

Extension : 3 letters **stl** for EBU-N19 files

Language version YY-ZZZ :

- **VA-MAL** German for the deaf and hard of hearing
- **VF-MAL** French for the deaf and hard of hearing
- **VO-ZZZ*** Original audio version with subtitle language

- **VA-ZZZ*** German audio version with subtitle language
- **VF-ZZZ*** French audio version with subtitle language

* where ZZZ corresponds to:

- | | |
|--------------|------------|
| - German | ALL |
| - French | FRA |
| - English | ANG |
| - Italian | ITA |
| - Spanish | ESP |
| - Swedish | SUE |
| - Dutch | NEE |
| - Polish | POL |
| - Finnish | FIN |
| - Danish | DAN |
| - Norwegian | NOR |
| - Portuguese | POR |
| - Turkish | TUR |

subtitling file identifier : 3 obligatory letters **SST**

Programme version: 1 obligatory upper case letter **A** to **F**

Episode number: 3 obligatory numbers, 000 if there is no number

ARTE GEIE programme number: 6 obligatory numbers

N.B.: The dashes used as separators are also obligatory, as is the dot preceding the extension.

Subtitling files can be delivered either by upload to FTP server or by sending diskette copies.

- upload to server: see § 1.8 DELIVERY ADDRESSES AND CONTACTS
- supply two 3½" diskettes (3 diskettes in case of delivery direct to ARTE France / Paris)

A file (WINDOWS compatible) containing a complete list of the subtitles (after corrections) should be supplied with the subtitling file.

Indicate at the head of each list:

- name of entity/service having ordered subtitling
- name of subtitling provider
- translator(s) - subtitler(s)
- title
- title of the 2nd language version
- ARTE programme number
- date of version delivered

1.5 DVD, VHS or SVHS

DVD, VHS or SVHS with supplier's language version, identical to the broadcast master copy tapes but with the subtitles burned-in (where applicable) and with time code (LTC) burned-in in such a way that it is not superimposed on burned-in text.

1.6 END CREDITS

All elements to be included in end credits must be delivered, in a WINDOWS-compatible file format, for all programmes whose end credits are reprocessed as "rendez-vous" titles (*générique rendez-vous*, *GRV*, i.e. credits running left-of-screen to allow space for a trailer for the next programme in the series).

Credits are to be delivered by e-mail to the editorial office concerned at ARTE G.E.I.E.

1.7 TEXT

For all programmes:

- detailed list of all languages and dialects used in the original version (with geographical references for rare dialects, regional idioms or patois);
- complete and accurate transcript of all languages used in the original version (including songs, quotations, extracts from films or other performances, names of places, speakers and their titles or positions) using the alphabet characters of the languages concerned;
- where possible, a complete text of the programme translated into the supplier's language;
- complete transcription of the narration in the language of the version supplied:
 - supplier's language when the programme is delivered with the narration audio in the supplier's language only,
 - original language in all other cases
- When a supplier delivers a programme in two non-aligned language versions, delivery of the original text remains essential for purposes of additional work and adjustments;
- When literary quotations occur in the text, these are to be given in their original language version (i.e. the language the work quoted was written in!) or with publishing references for the original language edition (publisher, title, year of issue, pages);
- All text versions should preferably be supplied with timecodes;
- for scientific programmes dealing with flora and fauna, a list of species mentioned should be supplied in the original language, together with their scientific names in Latin/Greek;
- for re-edited versions of programmes previously supplied to ARTE G.E.I.E., a new text must be supplied which clearly highlights all changes made (additions, deletions and alterations). Timecodes of the first version must be specified for all altered parts of the text; where this is not possible, an editing record giving the IN and OUT timecodes of all edited changes must be supplied.
- when a supplier has decided, with the agreement of ARTE G.E.I.E., that the only possible solution is the translation or adaptation of existing subtitles, it is essential that the original text still be supplied.

For TV drama and feature-length films:

- in addition to the above requirements insofar as they affect the programme, ensure that the dialogue continuity supplied is in the form validated after post-production, in the programme's language(s) and including dialogue, stipulation of all speakers/names of characters, burned-in elements and opening and end credits.

1.8 DELIVERY ADDRESSES AND CONTACTS

- Express delivery of broadcast tapes, DVDs, VHS or SVHS tapes and subtitling diskettes to:

ARTE, service Prédifusion
4, quai du Chanoine Winterer
F-67080 STRASBOURG

- Delivery of subtitling files by upload to FTP server (see address below)
- Delivery of text files by e-mail to the following address:
st-doublage@arte-tv.com
- Delivery of end credits by e-mail to the editorial office concerned at ARTE G.E.I.E.

FTP server address:

<http://ftp.arte-tec.tv>

Procedure for upload of subtitling files to server:

- name the file to be sent as per the rules given above;
- open your Internet browser and go to <http://ftp.arte-tec.tv>,
→ a log-in window will appear;
- log in with user name and password (as advised by the ARTE G.E.I.E. subtitling/dubbing department, e-mail : st-doublage@arte-tv.com)
→ the following page will appear: "*Ingest des fichiers de sous-titrage*" (Ingest of subtitling files);
- click on the button "*browse*"
→ a select file dialogue box will appear;
- select the file you wish to send and click on "*open*"

- the complete file path will appear,
- Click on the button “*envoyer / senden*” (send)
 - the file will be analysed, then a display will appear giving the file’s name, its size, the result of an anti-virus test and its conformance to the EBU N19 standard,
 - message “*Fichier accepté*” (file accepted): the file has been accepted and captured by the ARTE server,
 - message “*Fichier refusé*” (file rejected): an explanation for the rejection will be displayed.

2 VIDEO

2.1 LEADER AND TECHNICAL SPECIFICATIONS

Tape Section	Duration	Video	Audio Tracks Mono or Stereo	Observations
Line-up section	60 sec minimum	Colour bars 100/0/75/0	Digital Betacam : 997 Hz (corresponds to 1000 Hz for analogue) Reference tone at - 18 dBFS France : + 4 dBu \equiv -18 dBFS Germany : - 3 dBu \equiv -18 dBFS <u>For stereo tapes</u> interruption of the reference tone on left channel (*), if possible	Reference: 0 dBu = 0,775 V <i>(*) EBU Recommendation No. R49 1988</i> In case of mute broadcasts, no reference tone to be recorded in this section.
Identification section	20	Théma / Théma No. / Title / N°EM (Prog. No.) ARTE / N° EM (Prog. No.) ARTE FRANCE Tape order	Mute	
Cue section	8 sec maximum	countdown from 10 to 3	Mute	Leave space
Pre-programme section	min 2 sec max 3 sec	black level	Mute	
Programme		Film to video transfers must conform to the original film format (see EBU R 78 and EBU R62)	Digital Betacam: Tone is measured by an analogue peak programme meter with 10 ms averaging time (QPPM) Max audio level: 0 dB peak short duration peaks are tolerated up to + 3 dB	Stereo and PRO-Logic (Dolby Surround) mixes must be coherent in mono.
Run-out section	30 sec minimum	black level	mute	with continuous timecode

2.2 BROADCAST SIGNAL CONTROL AT ARTE G.E.I.E.

Verification by ARTE is carried out on the basis of analogue component signals using the main coding standards (PAL, SECAM).

Verification conditions and parameters applied by ARTE are:

Vision :

Component signals are examined by waveform monitor in accordance with EBU standard N10 (without low-pass filter).

The PAL signal is viewed on a composite monitor (teletext subtitles are checked simultaneously).

Colour bar aligned at 100/0/75/0:

$$Y = 700 \text{ mV} \quad C_r \pm 262.5 \text{ mV p/p} \quad C_b \pm 262.5 \text{ mV p/p}$$

Tolerance of programme video signals:

a) Continuous signal:

$$Y \text{ max} \leq 750 \text{ mV} \quad C_r \leq \pm 350 \text{ mV p/p} \quad C_b \leq \pm 350 \text{ mV p/p}$$
$$\text{Infra-black} \leq 30 \text{ mV}$$

b) Short duration signal peaks:

$$Y \text{ max} \leq 800 \text{ mV} \quad C_r \leq \pm 370 \text{ mV p/p} \quad C_b \leq \pm 370 \text{ mV p/p}$$
$$\text{Blacker-than-black overshoots} \leq 50 \text{ mV}$$

Reference standards:

- ITU-R BT.601 ("Encoding parameters of digital television for studios")
- EBU Tech. 3267-E (EBU interfaces for digital component video signals in 525-line and 625-line television systems operating at the 4:2:2 level of Recommendation 601)
- Recommendation ITU-R BT.801-1 (Description of encoded colour-bar signals according to the 4:2:2 level of recommendation ITU-R BT.601)

For information, ARTE G.E.I.E. performs ingest (file capture) to server using MPEG-2 4 :2 :2 P@ML compression, 30 Mbps, i-frame, AVI format Matrox Digiserver.

2.3 SAFE-AREAS

This section will be included in the next version of these instructions.

3 AUDIO

3.1 LEADER AND TECHNICAL SPECIFICATIONS

See table in § 2.1 LEADER AND TECHNICAL SPECIFICATIONS

3.2 TECHNICAL CONFIGURATION: AUDIO TRACK ALLOCATION

No particular requirements apply to assignment of audio tracks, except in the following case:

When programmes are supplied with two language versions for broadcasting, ensure that tracks are assigned as follows:

Track 1 and 2 : FV¹ or OV¹

Track 3 and 4 : FV¹ or OV

In such cases, supply all additional language versions (e.g. IV¹, VW¹, third language) in synch with the video material and carrying the same timecode, on DAT or Digital Betacam.

International Version (IV) and version without commentary (VW) :

Music and ambient/environment sound effects of the IV and VW versions must in all cases be complete and supplied in synch with the video material.

For sequences corresponding to voice-over and commentary, the audio level of the version without commentary must not be lowered (no “hollowing out” of the signal).

All programmes or parts of programmes that are to be dubbed (feature-length films, TV drama and re-enactment scenes in documentaries):

Wherever possible, supply all music and ambient/environment sound effects on separate tracks.

With effect from 2007, supply of music and ambient/environment sound effects on separate tracks will be obligatory for programmes of this kind.

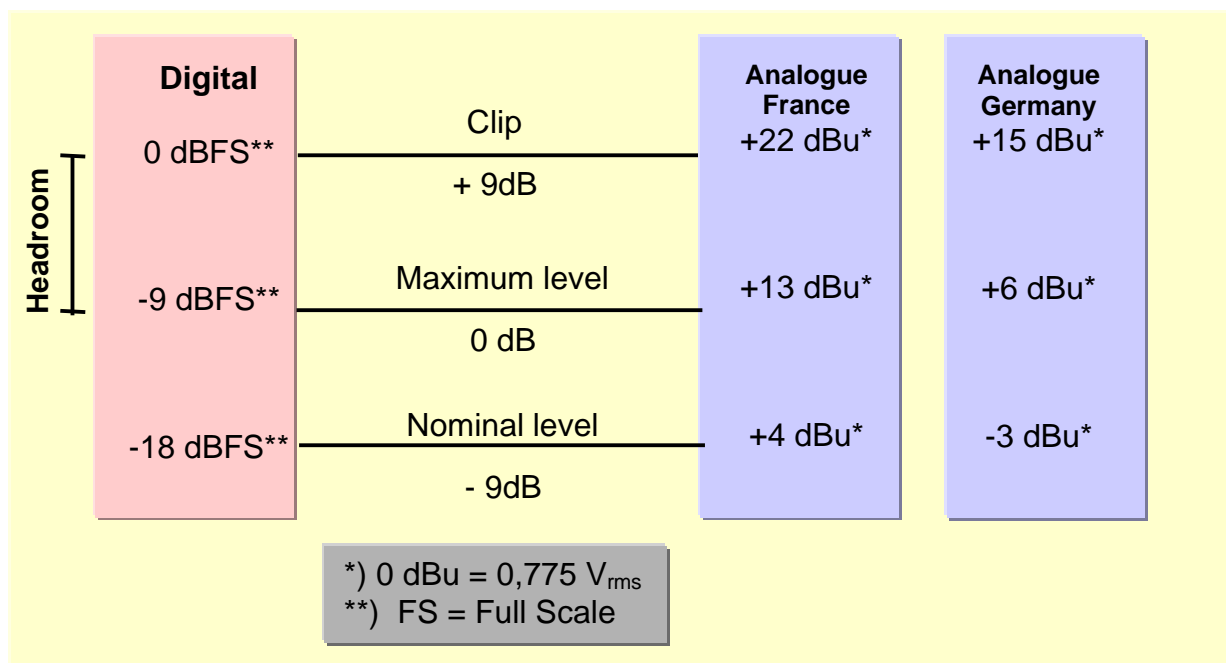
¹

OV:	Original Version
IV / VW:	International Version / Version without commentary
GV:	German Version
FV:	French Version

3.3 QUALIFICATION OF AUDIO SIGNALS

3.3.1 ALIGNMENT LEVELS IN THE AUDIO CHAIN AND MEASUREMENT METHOD

The alignment levels in the audio chain are set in the table below:



The French text of the measurement method is given in the following document:

- “RECOMMANDATION CST²- RT 010 – TV – 2003 : Réserve de dynamique disponible au-dessus du niveau d’alignement de la chaîne sonore”.

This document can be accessed on the Internet c/o:

www.arte.tv/Consignes_techniques

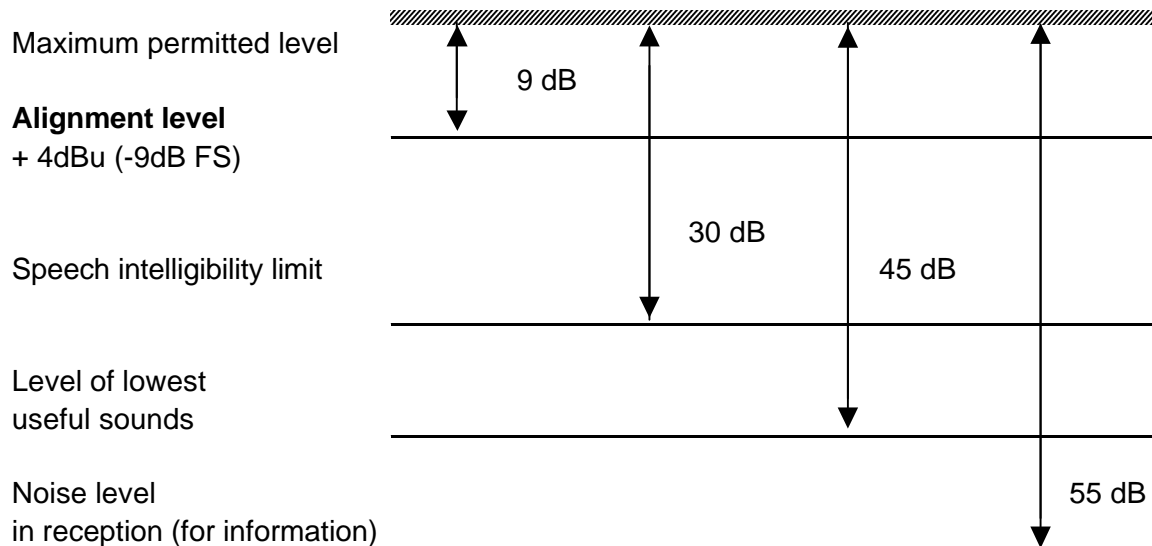
3.3.2 AUDIO DYNAMIC RANGE FOR TV BROADCAST

The applicable rules for audio dynamics have been laid down by France’s national video communication association SNVC (*Syndicat National de la Vidéo Communication*) in the following document:

² CST : *Commission Supérieure Technique de l’Image et du Son* (Higher Technical Commission for Sound and Image)

“SNVC RECOMMENDATION ON AUDIO DYNAMIC LIMITS TO BE USED FOR PRODUCING PROGRAMMES INTENDED FOR TELEVISION BROADCAST”

The table below is taken from the SNVC recommendations.



The full text of the document can be accessed on the Internet c/o:
www.arte.tv/Consignes_techniques

3.4 AUDIO SYNCHRONISATION

The maximum permitted audio signal delay relative to video is ± 20 ms.

3.5 VOICE-OVER

This section will be included in full in the next version of these instructions.

3.6 MULTI-CHANNEL

This section will be included in full in the next version of these instructions.

3.7 DAT TAPES

Recording on DAT tapes is carried out in accordance with the following rules:

- sampling frequency of 48 kHz
- Timecode identical to the broadcast master copy tapes
- one language version only per DAT tape
- stereo or double mono

4 SUBTITLING GUIDELINES

4.1 TECHNICAL REQUIREMENTS

4.1.1 STANDARDS

The subtitling file must comply with the EBU-N19 standard "Subtitling Data Exchange Format" (EBU Document Tech. 3264-E) at level 1.

File header:

- Code page 850
- Format STL 25.01 corresponding to PAL/SECAM standard (25 frames / second)
- Character Code: Latin
- Language: indicate language
- Programme Title: indicate title
- Number of lines: 23
- Timecode at start of programme: indicate timecode

4.1.2 CHARACTERS AUTHORISED BY THE EBU STANDARD

Characters authorised by the EBU standard for each subtitled language are mandatory.

For subtitles in French, the following characters may be used:

! " % & ' () * + , . - ; / : < > = ? #
1 2 3 4 5 6 7 8 9 0
A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n o p q r s t u v w x y z
é â à ç è ê ë ì î ô û ù

No other characters may be used for French subtitles.

For subtitles in German, the following characters may be used:

, . - ; : _ ' + * ! " § \$ % & / () = ? ° < > #
1 2 3 4 5 6 7 8 9 0
A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n o p q r s t u v w x y z
ä Ä ü Ü ö Ö ß

No other characters may be used for German subtitles.

The use of any unauthorised characters causes errors during broadcasting.

4.2 TECHNICAL RESTRICTIONS

The ARTE control room broadcasts programmes via a number of routes in the PAL and SECAM standards, in different language versions subtitled simultaneously by means of teletext and burned-in characters. The appearance of burned-in subtitles is improved by the introduction into the ARTE system of character generators. The foregoing is not valid for subtitling for the deaf and hard of hearing, which is broadcast in teletext mode only.

The co-existence of these 2 subtitling techniques necessitates the following additional restrictive instructions:

- As opposed to the character font used in Teletext, the HELVETIA 28 font used by the subtitle generators for burned-in subtitles is proportionally sized. Special care must therefore be taken with text comprising an exceptionally high number of wide characters per line. For example, a line comprised only of the upper case letter "W" contains a maximum of 19 characters.
- Character generators convert the Teletext positioning of subtitles by means of extrapolation:

Vertically:

11 double-height lines in Teletext mode are reduced to 10 in burned-in mode. Therefore subtitles which are placed in lines 1 or 2 (rows 1 to 4) in teletext, always occupy line 1 in burned-in mode.

Generally speaking, a margin of error of up to one double-height line must be taken into consideration in relation to the display position of the burned-in subtitle as compared with that of the Teletext subtitle.

Horizontally :

The burned-in subtitle generator interprets “justification codes” (centre justified, left justified, right justified). However, it does not recognise any intermediate position. The use of these justification codes is therefore mandatory.

4.3 TECHNICAL INSTRUCTIONS FOR LIVE SUBTITLING

EBU N19 diskettes for live subtitling must comply with all previous instructions as well as with the additional instructions given below:

- subtitles must occupy a maximum of 2 lines in rows 20 to 22 of teletext;
- progressive dummy timecodes must be provided;
- S/T cues are mandatory at the beginning of programmes, preceded by a blank subtitle after an intermission, with placement of a blank subtitle before subsequent subtitles.

4.4 SUBTITLE FORMATTING INSTRUCTIONS

4.4.1 CHARACTERS

- double-height, single width
- yellow letters on black background
- “burned-in” version broadcast by ARTE: maximum 34 characters/line including spaces but excluding control characters. The character generator used for broadcasting burned-in subtitles reduces the number of characters per line (see § 4.2 TECHNICAL RESTRICTIONS)
- a subtitle should not be comprised of more than two lines, where possible
- double-height subtitles are to be placed in teletext rows 20 and 22.

Subtitles in teletext broadcasting for the deaf and hard of hearing:
40 characters/line, including spaces and control characters for subtitles.

4.4.2 ADDITIONAL DATA

The subtitling file must be exclusively comprised of text for broadcast. Do not fill out any additional fields or create any subtitles with zero duration.

4.4.3 BLANK SUBTITLE

The blank subtitle is positioned on the first frame of the programme. The duration of the blank subtitle should always equal 5 frames.

The blank subtitle must be positioned on teletext line n° 22.

4.4.4 S/T or U/T INDICATION

This indication informs the broadcast control room and viewers of the presence of French (S/T) or German (U/T) subtitles starting after the first 2 minutes of the programme.

If the first useful subtitle appears more than 2 minutes from the VIDEO or AUDIO TC IN, this indication is obligatory.

Characteristics:

- double height
- upper case (S/T for French, U/T for German)
- right-margin justified in line 22, must appear 10 seconds from start of programme
- subtitle duration: 3 seconds

4.4.5 FIRST USEFUL SUBTITLE

The first useful second of the programme (video or audio) may not include subtitles. For programmes delivered on more than one tape, the first subtitle on subsequent tapes should only appear after the 10th frame.

4.4.6 LAST SUBTITLE

Subtitles pertaining to the name of the translator, the producer, etc., must be placed in the end credits, in such a way as not to hamper the reading of these credits.

The last subtitle must disappear at least 3 seconds before the last frame of the programme.

Presence of copyright: ARTE generally broadcasts the copyright for three seconds: the last subtitle must therefore ALWAYS disappear before the copyright appears. Blank subtitles must not be placed after the last subtitle.

4.4.7 TITLE

The title of the 2nd language version is attributed by the editorial staff and must be complied with.

Characteristics:

- be careful of subtitle length when using upper case characters in titles (see § 4.2 above);
- minimum duration: 4 seconds (so far as is possible);
- under no circumstances shall the original title be covered.

Except as otherwise provided for, the same characteristics apply as for other subtitles (number of characters, lines, etc.)

4.4.8 DISPLAY TIME

- a (short) subtitle is displayed for a minimum of 1 second and a maximum of 10 seconds;
- a minimum of 5 images separate the end of one subtitle from the beginning of another.

4.4.9 SHOT CHANGES

- general rule: a subtitle should not overlap a shot change;
- a subtitle should disappear at least 4 frames before a change of shot and, likewise, should appear at least 4 frames after a change of shot.

Where necessary, a subtitle may overlap a shot change if it appears at least 1 second before and disappears at least 1 second afterwards.

4.4.10 PRESENCE OF BURNED-IN TEXT IN THE PICTURE

Various kinds of burned-in elements may occur in programmes requiring subtitling:

programme title, subtitle, episode title, names and titles of contributors, work titles, dates, subtitles in another language (when there is no video IV), etc.

ARTE broadcasts subtitles without a background. Under no circumstances should teletext subtitling cover burned-in text; instead, it should always be placed above or below such burned-in text, or time-staggered.

4.5 ADDITIONAL INSTRUCTIONS FOR FRENCH SUBTITLING FOR THE DEAF AND HARD OF HEARING

All technical and editorial instructions set out in sections 4.1 to 4.4 above are valid, except those relating to the transformation of subtitles using a character generator. Subtitling for the deaf and hard of hearing is only transmitted in teletext mode. Only double-height subtitles are accepted for broadcast.

4.5.1 COMBINING SUBTITLES

For programmes containing sequences in a foreign language which have been subtitled in French, such excerpts shall not also be subtitled for the deaf and hard of hearing. Overlapping of subtitles is to be avoided.

4.5.2 EDITORIAL INSTRUCTIONS

4.5.2.1 COLOUR ALLOCATION

- White: the speaker, or a part of the speaker is visible on-screen.
- Yellow: the speaker is off-camera / voice-over
For documentaries in which a journalist speaks on-camera and narrates sections off-screen, yellow is used for the narration sequences.
- Red: indicates sound effects
An asterisk (*) is used for sounds coming from: a loud speaker, radio, television, telephone...
Same colour for the asterisk and the subtitle, with no space before the subtitle.
An asterisk is positioned on the 1st subtitle and repeated only in the event of a change of speaker (followed by a dash mark).
- Green: for a foreign language or other indication (e.g. "Indian dialect"). The language is not translated (see. 4-5-1). Re-transcriptions are to be included only for very familiar foreign words.
For documentaries, green is used for voice-overs.
- Cyan Blue: symbolises a thought or flash-back (the character's mouth does not move but viewers hear his or her thoughts). For documentaries, cyan is used for narration sequences.
- Magenta: is used for music (e.g. the words of a song...).

Start of Programme: All programmes begin with 3 dots (no spaces in between) on line 22, left-justified, for the entire duration of the opening credits, so as to inform the viewer that the teletext subtitling mode is working properly.

End of Programme: Indicate the end of a programme's subtitles by the sign-off signature (supplier or broadcaster) during the end credits.

Language Level: Text is transcribed in its totality, without any abridgement or simplification.

4.6 SUBTITLING MATERIAL FOR DELIVERY TO ARTE

Subtitling files may be uploaded to FTP server or delivered on diskettes. The file must be accompanied by a complete list of the subtitles.

Rules for naming of ARTE G.E.I.E. subtitling files:

The naming structure of the file is as follows: ProgN°-SST-YY-ZZZ.extension (e.g.: 000001-001-A-SST-VO-FRA.stl).

000001-001-A-SST-VO-FRA.stl

Extension : 3 letters **stl** for EBU-N19 files

Language version YY-ZZZ :

- **VA-MAL** German for the deaf and hard of hearing
- **VF-MAL** French for the deaf and hard of hearing
- **VO-ZZZ*** Original audio version with subtitle language

- **VA-ZZZ*** German audio version with subtitle language
- **VF-ZZZ*** French audio version with subtitle language

* where ZZZ corresponds to:

- | | |
|--------------|------------|
| - German | ALL |
| - French | FRA |
| - English | ANG |
| - Italian | ITA |
| - Spanish | ESP |
| - Swedish | SUE |
| - Dutch | NEE |
| - Polish | POL |
| - Finnish | FIN |
| - Danish | DAN |
| - Norwegian | NOR |
| - Portuguese | POR |
| - Turkish | TUR |

subtitling file identifier : 3 obligatory letters **SST**

Programme version: 1 obligatory upper case letter **A** to **F**

Episode number: 3 obligatory numbers, 000 if there is no number

ARTE GEIE programme number: 6 obligatory numbers

N.B.: The dashes used as separators are also obligatory, as is the dot preceding the extension.

4.6.1 UPLOADING FILES TO FTP SERVER

FTP server address:

<http://ftp.arte-tec.tv>

Procedure for upload of subtitling files to server:

- name the file to be sent as per the rules given above;
- open your Internet browser and go to <http://ftp.arte-tec.tv>,
→ a log-in window will appear;
- log in with user name and password (as advised by the ARTE G.E.I.E. subtitling/dubbing department, e-mail : st-doublage@arte-tv.com)
→ the following page will appear: “*Ingest des fichiers de sous-titrage*” (Ingest of subtitling files);
- click on the button “*browse*”
→ a select file dialogue box will appear;
- select the file you wish to send and click on “*open*”
→ the complete file path will appear,
- Click on the button “*envoyer / sender*” (send)
→ the file will be analysed, then a display will appear giving the file’s name, its size, the result of an anti-virus test and its conformance to the EBU N19 standard,
→ message “*Fichier accepté*” (file accepted): the file has been accepted and copied on the ARTE server,
→ message “*Fichier refusé*” (file rejected): an explanation for the rejection will be displayed.

4.6.2 DELIVERY OF DISKETTES

If subtitles are supplied on diskette, deliver two 3 1/2” diskettes to EBU-N19 standard (or 3 diskettes in case of delivery direct to ARTE France / Paris)

Subtitling material should be sent by express delivery to the following address:

ARTE, service Prédifusion
4, quai du Chanoine Winterer
F-67080 STRASBOURG

For each language version, supply one original diskette + one back-up copy (1) to EBU-N19 standard (“SUBTITLING DATA EXCHANGE FORMAT“ Ref. Tech. 3264-E).

(1) 2 back-up copies for ARTE France

The following information must be indicated on the diskette label:

COMMANDITAIRE (ordered by)	:	name of entity/service that ordered subtitling
EXECUTION (supplied by)	:	name of subtitling provider
N° EM ARTE (ARTE Prog. No.)	:	as per the order sheet
NBRE DE ST (No. of subtitles)	:	indicate number
TITRE (title)	:	definitive title in supplier's language
EPISODE (episode)	:	or subtitle as appropriate
LANGUE DE ST (subtitling language)	:	subtitling language; state whether subtitling is for the deaf and hard of hearing
DATE DE FABRICATION : (date of completion)	:	date (or "corrected on" as appropriate)

4.6.3 LIST OF SUBTITLES

A file (WINDOWS compatible) containing a complete list of the subtitles (after corrections) should be supplied with the subtitling file.

Indicate at the head of each list:

- name of entity/service having ordered subtitling
- name of subtitling provider
- translator(s) - subtitler(s)
- title
- title of the 2nd language version
- ARTE programming number
- date of version delivered