

Global TE Tech Specs – Common Issues

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Video

1.0 Mixed Frame Rate Content

Frame rate conversions must be applied using the highest quality conversion technology. Conversions that compromise the quality of the source content in any way will be subject to rejection and correction. Poor conversions may manifest with stutters or jerky video, or most often frame blending and ghosting of images.

1.1 Archival/Non-Original Material

When working with archival/non-original content, it is critical that you obtain the content in its native frame rate and use approved methods to convert the footage to your final delivery frame rate. SD upconverts

1.2 Dropped/Doubled frame; Video Stutter

Your footage must not display artifacts, stuttering, interpolation or blended frames and will be subject to A+E QC failure. Contact your Production Services Representative if you would like to provide sample footage for evaluation.

Improper standards conversions can lead to video problems like stuttering, stepping, blended frames, interpolation errors, audio synch issues etc. These problems are then exacerbated during the process of mastering to international standards (HD 1080/50i or 1080/25psf, or SD PAL) and can be severe enough to render a program unsuitable for broadcast.

1.3 Video Hits/Digital Corruption/Dead Pixels

All video must be free of hits, pixilation, file corruption or dead pixels. File corruption, in particular, can be the cause of multiple visual disturbances including pixilation, warping of the image, video dropouts or loss of sync. Note, file corruption may also affect audio (see 2.11 – 2.12)

1.4 Flash Frames

Frames of video, or on occasion frames of black, introduced within a scene, shot or transition, that have been placed in error, typically as a result of an edit.

1.5 Bars & Tone

1. All files shall have 60 seconds of HD color bars conforming to SMPTE 256M (I and Q signals not required)
2. The HD test signal should have an accompanying 1000 or 440 Hertz Tone. These must be recorded from a Digital Test Signal Generator.
3. The Tone shall be at operating level, 20 db down from full scale on the front panel digital audio meters. This reference, if fed into an analog VU meter, would register 0 VU.
4. The audio signal to noise relative to the test tone measured off tape shall be at least 70 db.
5. Relative polarity of stereo audio signals shall be such that any monophonic component of the audio program shall have the same polarity in both channels, per SMPTE RP 148.

1.6 Time code

1. Program must begin at 1:00:00:00
2. Time code should be consistent from beginning to end.

1.7 Program Video Levels

1. HD Bit depth of ProResHQ file is 10 bits.
2. The Program video shall conform to video level, sync, blanking width, weighted signal to noise ratios and general quality seen in the Bars test signal.
3. Excessive clipping via legalizers or other timeline tools should be minimized in order to preserve image detail. A+E Global Media recommends video levels be adjusted during NLE ingest.
4. Black or dark images should not be clipped and should reproduce picture detail over their entire range.

1.8 Video Luminance (White) Level

The HD video shall not exceed a level of 735mV when reproducing white on a Digital Waveform Monitor

1.9 Set-Up (Black) Level

1. The video level shall not be less than 0 mV when reproducing a pure black scene or pure black area within the overall picture.
2. Black level voltages should not be clipped and should reproduce picture detail over the entire range, down to 0 mV.

1.10 Chrominance

1. HD is measured using 100% scale.
2. On a Digital Waveform a fully saturated high chroma scene within the overall picture detail shall not cause either of the 2 color difference signals to fall below 0mV(HD) or 700mV(HD) when centered at 350mV.

1.11 Gamut

1. All colors shall be Legal and Valid in the digital domain.
2. A diamond arrow display should be used to detect illegal gamut levels.
3. All green, blue or red signals should lie inside the range of -10mV and 720mV.

1.12 Macroblocking

Visual distortion or blockiness, usually due to the loss of data that occurs as a result of compression.

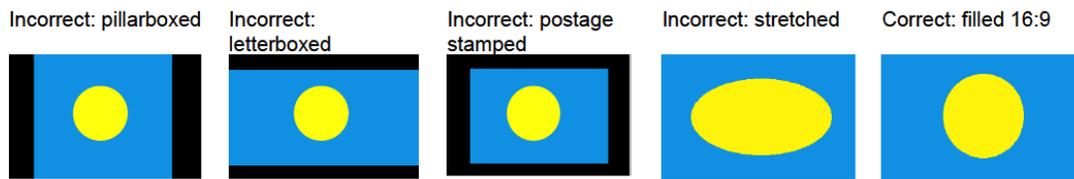
1.13 Dropouts

Loss of data/signal/media. In the case of video, a drop to full or partial black or the loss of certain colors within a shot.

1.14 Image Size/Quality

All video and/or still images must completely fill the 16:9 raster. No black should be visible. Archival footage or photographs that are natively 4:3, or appear cropped, postage stamped or pillarboxed within the 16:9 frame will need to be modified/corrected in order to completely fill the frame. It is preferred that a combination of Zoom, Pan/Tilt & Scan is employed to fill the 16:9 frame. If it is absolutely necessary to preserve the original 4:3 framing for some images, then the image may be placed within a 16:9 graphic mortise (never over black). Regardless of the creative intent to preserve the original aspect ratio of the archival material or photo, and even if your programming executive has approved these images from a creative perspective, the use of a graphic mortise to fill the 16:9 frame, must still be employed for the purposes of International distribution.

1. Stretching the 4:3 image to fill the 16:9 frame is prohibited.
2. Pillarboxed HD images are prohibited.



3. With regard to SD source or archival footage, all SD source material must have all line 21 closed captioning data blanked to prevent it from being visible at the top of the frame as a flickering white line. Please be sure to resize the frame slightly to avoid accidentally deleting line 21 from your HD frame during this process.
4. Photos and other still images that appear in your programs must be HD quality. Scanned images must have a minimum resolution of 700dpi @ 1920x1080. Low-resolution images, regardless of source, are not acceptable and are subject to rejection based on visual quality.

1.15 Aspect Ratio/Action and Title Safety

1. All Program Assets must deliver in full frame 16:9. If elements within the HD program must be presented as letterboxed (2.35:1, etc), this may only be done with the express permission of Programming. A determination regarding suitability of such footage for global distribution will be made upstream, along with any replacement or alternate shots if needed.
2. A+E Global Media defines HD Safe Action Area as a rectangle that is 90% of the Width and the Height of the production Aperture.
3. A+E Global Media HD Safe Title Area is defined as a rectangle that is 80% of the Width and 90% (for letterbox downconverted content) of the Height of the production Aperture. Text contained in all graphics must not exceed the Safe Title Area. Text should be fully contained within the title safe area, including any “dangling” letters like g, j, p and y.

1.16 Jumpcuts

Poorly executed match cut or edit mid-shot that results in dropped or missing frames.

1.17 Graphic Errors

All graphics, lower thirds, or credits must be hi-res, clean, consistent, accurate, as well as placed properly on screen.

1. Graphic text should be legible (e.g. letters do not run or blend together; white text over white background not easily distinguished; Obscure font not easily read).
2. Graphic styles, font choices, the use or non-use of drop shadows, or animation styles should, in general, be consistent throughout the program.
3. Spelling/Grammar should be correct.
4. Once placed on screen, graphic or text should not shift in an unintentional/non-creative fashion. (e.g. text within a lower third shifts up or down by 1 scan line)
5. All graphics should be created in HD.
6. Any and all graphics, opening credits or keyed end credits should remain clear of the Network specific branding space in the lower right corner of each program (Bug area).
7. The upper 20% of the first :20 seconds of each program segment must be clear of all text or other elements that may interfere with the program rating and/or captioning notices. These notices are keyed in during telecast.

1.18 Missing/inconsistent Blurs

Any objects, addresses, documents, or people, requiring blurring should be determined by the production company upstream. Any of these items, if blurred once within a program, should be blurred throughout. Missing or inconsistent blurring with regards to items blurred at other points in the program should be flagged. ***This is with regards to texted video only. For textless video specifications, see (7.0)**

Audio

Audio bit depth recorded on tape shall be no less than 24 bits. Digital audio shall be at a sample rate of 48 kHz, locked to video.

No pre-emphasis or noise reduction shall be used.

2.0 Correct Audio Configuration:

1. Stereo Full Mix Left
2. Stereo Full Mix Right
3. Stereo Music & Effects Left (undipped)
4. Stereo Music & Effects Right (undipped)
5. Mono Dialogue (undipped)
6. Stereo Effects/SOT/Nat Sound/B-Roll Left
7. Stereo Effects/SOT/Nat Sound/B-Roll Right
8. Stereo Music, Effect & Dialogue (MED or Mix Minus Narration) Left (dipped for narration)
9. Stereo Music, Effects & Dialogue (MED or Mix Minus Narration) Right (dipped for narration)
10. Stereo Music Left (undipped)
11. Stereo Music right (undipped)
12. Mono Narration

2.1 Music, Effects & Dialog (ME&D), also known as Mix Minus Narration

These stereo tracks should contain ALL audio except narration/voiceover. Please maintain full mix levels WITH dips for narration and translations to enable quick, seamless re-voicing, requiring only the addition of a new Narration track.

2.2 Music & Effects (M&E)

M&E tracks should contain ALL audio EXCEPT for Narration, Dialogue/Interview bites and story-critical re-enactment dialogue. This includes: sound effects and SOT/NAT sound/B-roll audio, non-story-critical re-enactment audio, archival film and television clips.

M&E should include:	M&E should NOT include:
STEREO MUSIC with clean fades	NARRATION
EFFECTS, SOT/NAT SOUND & B-ROLL AUDIO	ON-CAMERA INTERVIEWS (all languages)
ARCHIVE TV/FILM CLIPS	LOCATION DIALOGUE (all languages)
NON STORY-CRITICAL RE-ENACTMENTS	STORY CRITICAL RE-ENACTMENTS

M&E tracks must be undipped for narration and dialogue; in all other ways, the levels must remain the same as in the stereo full mix. This requirement is defined as removing dips in the audio timeline, and does not indicate or require a complete remix of these tracks. Undipped M&E must not be created by averaging out the levels between the music and effects. This technique can cause music levels that are too low and effects that are too hot, or vice versa and will be subject to failure. M&E tracks must have clean fades on music stems; hard cut stems are not acceptable. Undipped Music & Effects tracks are needed for international re-langaging as the length of dubbed narration and dialogue will vary from the original English. It often takes longer to say something in Spanish than English (by as much as 3 to 5 seconds). Undipped M&E will provide maximum flexibility to create the best possible final mix for audio technicians in other countries.

2.3 Isolated Music

Isolated music tracks must be undipped for narration, dialogue and effects/SOT; in all other ways, the levels must remain the same as in the stereo full mix. This requirement is defined as removing dips in the audio timeline, and does not indicate or require a complete remix of these tracks. Music tracks must have clean fades on music stems; hard cut stems are not acceptable. Note that all music on the isolated music tracks must be stereo.

2.4 Isolated Dialogue/Narration

1. The Dialogue track should contain on-camera interviews, location dialogue in reality-based programming, and story-critical re-enactment dialogue.
2. Dialogue does NOT necessarily include all instances of spoken language. Audio tracks used as texture or background in a scene rather than as a story-driver is considered B-roll audio or NAT SOUND and should be included in the M&E and isolated effects tracks, not the isolated dialogue tracks. Examples include police radio chatter; rocket launch countdowns; movie clips; b-roll of people walking and talking, etc.
3. Do not overlap B-Roll audio on top of interview dialogue on the isolated dialogue track. Overlapping audio of this nature causes complications with re-langaging and will subject your audio to technical rejection. Rule of thumb: "When in doubt, split it out."
4. You must supply the native language for all interview dialogue. Include each interview bite in its entirety with any dips for translation removed; bites should not be cut short to better match the length of the translation. Voiceover translations should only appear on the Stereo Full Mix and the isolated Narration tracks.
5. Narration (CH12) and dialogue (CH5) should be split out on their respective tracks.

Traditional story narration, voice over and all “thought dialogue” should be isolated on the narration track. If an individual/character’s voice is used both on-camera and as narrator/VO within the program, the only tie that narration/VO should reside on the narration track, is when it’s completely unassociated with any previous or following on-camera dialogue. If a character/individual that appears on-camera is also used as VO for bumpers or Show open, only those specific instances should be considered narration.

6. Archival footage becomes primary dialogue when archival is the story-driver for any given scene, Story-critical archival/re-enactments will go on the dialogue track

2.5 Isolated SFX Track

The isolated SFX tracks (Channel 6/7) are an exact mirror of the M&E tracks minus the music and should be treated in the same manner as the M&E in terms of levels, clean fades and being un-dipped around dialogue and VO/Narration. The SFX track should contain:

- All hard and soft mono/stereo sound design elements
- Ambient/room tone sound fills
- All non-essential or secondary background dialogue
- B-roll
- Nat sound and SOT
- Foley (Door Slams, Clothing movement, footsteps)
- Non-essential background recreations (Laughs, coughs, sneezes, human grunts)
- Non-essential archival footage/flash-back footage

Any of the above sound elements should be managed to the SFX track on channel 6 and 7, undipped. All elements must be completely edited and have clean fades that play smooth without any pops, clicks or distracting drop-outs due to hard edits without proper fades.

2.6 Non-English Dialogue or Foreign Language Interviews

For all non-English Dialogue, you must supply the native language, NOT the English translation. Be sure to include each interview bite in its entirety; do not cut the bites short to match the length of the English translation. Do **not** include the English translation over the native language, and do **not** dip the audio where the English translation used to be.

English translations of native language interviews should only appear on the Stereo Full Mix and the isolated Narration tracks. Most international clients will not use the English translation: they broadcast the original interview in the native language, then sub-title or add their own dubbed translation over it. For example, a Latin American channel prefers to air a program with Latin American interviewees speaking their native Spanish. An Italian channel would air that same interview in the native Spanish, and subtitle or dub it into Italian. To accommodate this requirement, the native language interview must be isolated and undipped on the dialogue tracks.

2.7 Audio Peaks

1. VU and Peak Program Levels must be monitored on a Broadcast Audio metering system such as the Tektronix WVR7000 or Harris VTM4100.
2. Meters should be set to measure VU plus True Peak. Set up meter scale so that there is 20db of headroom above the level indicated during reference tone.
3. Peak audio levels on any track (2.0 stereo or 5.1) must not exceed -2dBFS when measured using a professional Broadcast/Production True Peak meter compliant with ITU-R BS.1770-3. Measurement methods should be consistent with the procedures listed in current revision of ATSC-A/85. Normal level dialogue should typically produce peaks between -14 and -8 dBFS. Production partners should only use audio peak levels above -6 dBFS in short durations of the program and only when needed for impact or emphasis in the audio mix. A+E reserves the right to either reject or correct audio levels that are not consistent with this specification.

2.8 Loudness

- 1.0 The full stereo mix tracks of the program must have an average loudness level of -24 LKFS (+/- 2dB), as measured using a meter compliant with ITU-R BS.1770-3. The required method of reporting dialogue level needs to be taken using the long term integrated (or average) loudness of the full program mix of the content, over the entire duration.
- 2.0 The entire program must be measured and upon completion the Loudness value must be between -23 and -25.
- 3.0 Please be advised that program audio loudness and peak levels may be automatically conformed during broadcast transmission to ensure that loudness levels are in compliance as well as to protect against distortion throughout the distribution chain.

2.9 Program Audio Dynamic Range

Take care when mixing the tracks to ensure the finished product is compatible with the considerably narrower dynamic range imposed by various distribution systems. Particular attention should be paid to the narration and dialogue tracks to ensure the main narration or dialogue content remains clearly and easily audible.

A -10dB separation must be maintained between the M&E and the primary Narration or Dialogue in order to avoid a "Hot Mix", where the Narration or Dialogue is drowned out or 'fights' the M&E. Even with a -10dB separation, "Hot Mixes" may also occur due to similarities in tonal frequency between the narrator or interview dialogue, and a musical element or phrase. Please make sure the M&E and Narration/Dialogue do not fight, especially during action sequences with a wide dynamic range such as re-enactments, gun & sword battles, cannons, thunder, lightning, etc. "Hot Mix" shows will be rejected and sent back to you for re-mixing.

2.10 Surround Sound Mixes (This is not required on non-scripted content)

If a 5.1 Surround mix has been commissioned, please provide the audio configuration below. If you are providing 5.1, you may be required to provide additional stems as a DVD deliverable (24bit/48Khz Broadcast .wav files), time code stamped matching the native frame rate deliverable.

24bit/48Khzbroadcast.wav files:

- | | |
|--------------------------|------------------------------------|
| 1. Full Mix Stereo Left | |
| 2. Full Mix Stereo Right | |
| 3. M&E Left (undipped) | |
| 4. M&E Right (undipped) | |
| 5. Left Front 5.1 | |
| 6. Right Front 5.1 | |
| 7. Center (5.1) | |
| | 8. Low Frequency Effects (LFE) 5.1 |
| | 9. Left Surround (Rear) 5.1 |
| | 10. Right Surround (Rear) 5.1 |
| | 11. Isolated Dialogue |
| | 12. Mono Effects |

2.11 Sync

All audio must match placement and timing of video. Dialogue and sound effects should all line up directly with their visual counterpart.

2.12 Dropouts

Any unintended loss of audio due to edits or file/tape corruption is unacceptable and should be noted.

2.13 Clicks/Tics/Pops

In order to properly create a new re-langued full mix track master for international broadcast

all ticks and pops must be eliminated before dubbing and mixing can occur from the split track master. Best practice to eliminate ticks and pops would be to apply a 2-frame dissolve centered at the edit point to soften a hard cut.

2.14 Stereo Tracks and Mono Compatibility

All music must be stereo; **mono tracks are not acceptable**. If you are using a music track produced in mono, you must use a pseudo stereo process in order to make it stereo. Sound effects may be mono on the isolated tracks, but must be stereo on the stereo tracks. Additionally, music must be stereo on the M&E, ME&D and Music tracks in order to comply with broadcast regulations in some of our global territories. This applies to all music, regardless of the format of the source recording. All stereo audio must be fully Mono Compatible, such that when the left and right channels are summed to mono, there is no discernible difference in audio level, fidelity or quality of sound. Audio must also remain in phase at all times.

2.15 Profanity

Due to network S&P restrictions profanity should be CENSORED (bleeped or silenced) on the Stereo Full Mix and Stereo ME&D tracks unless otherwise approved by your programming executive in writing. However, different countries have different S&P standards and may choose to either leave or remove the profanity themselves. Therefore profane language should be provided UNCENSORED on the isolated dialogue track (and M&E if applicable). To accommodate international re-languaging all censorship (audio dips or bleeps) should be removed from all tracks other than the stereo full mix and MED. This includes profanity in Archive/Film&TV clips and b-roll audio. Please DO NOT include censorship bleeps as special effects on the M&E or effects tracks; this will result in a request to redeliver without the bleeps.

Closed Captioning

3.0 CC Requirements

All A+E Global Media HD texted masters must arrive to A+E Global Media containing 708 (608 compliant) captioning of all spoken dialogue in the program. This includes any original or commissioned programming. Acquired programming is not required to be captioned upon delivery, though many may be. CC encoding or editing will be applied during format for air.

3.1 Failure to provide Closed Captions is not an Option

Due to FCC Compliance requirements for closed captioning of all non-linear distribution of long form content, a .cap caption file must be produced and delivered in advance of linear air, even if there was no time to encode the master deliverables.

3.2 CC Sponsorship Prohibitions

No commercial, sponsorship or supplier information is allowed in the closed captioning other than: "CAPTIONING PROVIDED BY A+E GLOBAL MEDIA".

3.3 Closed Captioning Style

A+E now requires that captioning on all programming including Dramatic, Reality and Documentary be Pop-on style. Pop-on can be time and placed or center Pop-on. Roll-up captions are now unacceptable.

A+E now requires that all captioning be upper/lower case lettering. Captions created as all caps are now unacceptable.

3.4 Closed Captioning Quality

Due to the new FCC mandate for closed captioning quality standards, the following will be strictly enforced by A+E and programs not in compliance with these standards are subject to failure. Continuing series will not be grandfathered in using previous A+E requirements. These new requirements must be accommodated as soon as possible

3.5 Accurate

Captions must match the spoken words in the dialogue and convey background noises and other sounds to the fullest extent possible.

3.6 Music

Music must be identified in some manner such as; lyrics, music notes, "music playing."

3.7 Synchronous

Captions must coincide with their corresponding spoken words and sounds to the greatest extent possible and must be displayed on the screen at a speed that can be read by viewers. Captions should be in sync with the dialogue and should not run ahead or lag behind.

3.8 Complete

Captions must run from the beginning to the end of the program to the fullest extent possible.

3.9 Properly placed

Captions should not block other important visual content, on the screen, overlap one another, or run off the edge of the video screen. Captions should not cover lower 3rds and any other graphics including credits.

3.10 Profanity

Bleeped or censored profanity in the audio of original or commissioned programs must be reflected in CC. These are to be displayed as either the word "bleep," or for the profanity in question to simply be dropped from the CC altogether.

Acquired programming still containing profanity in CC at the time of TE will be reconciled in edit according to the specific dictates of the S&P group/legal with regards to that program. Any and all instances should be noted.

3.11 Matching 608/708

All lines of CC should match exactly on both the 608 and 708. Discrepancies must be reported and are subject to the approval or failure of the Captioning team.

Textless

All graphics **MUST** have a textless version created. Please note that we define “textless” as follows: without words (in any language), numbers, abbreviations or graphic mattes/backplates of any kind. This includes (but is not limited to) maps, charts, diagrams, timelines and recreations of manuscripts or documents.

4.0 Blurs in Textless

All textless material should be free of any blurs except for legal (faces, addresses, personal information etc.).

4.1 Missing Elements

1. If the text within the program is less than 75% of total program time (approx. 30 minutes within a 43:00 program), then those shots can be supplied as individual elements. Each shot containing text must have a corresponding textless shot. Missing elements are subject to failure.
2. If the text within the program exceeds 75% of the total program time, then the supplier will be expected to provide a full textless program attached to the end of the texted file. The end of the file should be sequenced as follows with :10 of black in between: Texted content/ White over black generic credits/ textless sequence or textless program.

4.2 Text/Backplates

1. Textless materials must be **COMPLETELY free of all text**, words or letters (in any language), numbers, abbreviations, units of measure, dates/times, lower thirds, chyrons or graphic mattes/backplates of any kind. Clean versions of all footage must be included on the textless delivery: do not leave a black hole in lieu of textless graphics or footage. This specification includes, but is not limited to: program titles and show opens, graphics, maps, charts, timelines, lower thirds/straps, graphic backplates and **ANY** other texted elements within your program.
2. Footage of newspapers, street signs, etc., or other shots containing embedded text are, of course, exempt from this restriction. However, if print materials (headlines, text) are superimposed on top of video as an additional layer, they should be removed in the textless delivery.
3. Textless materials containing text or backplate graphics will fail Technical Evaluation.
4. All created (non-archival) maps, charts, etc. must be created and provided clean of text on the textless materials. It is important to **completely remove all** text from maps to allow for proper re-languaging for other countries that use different languages and spellings. This also applies to all maps including those used for texture/background.

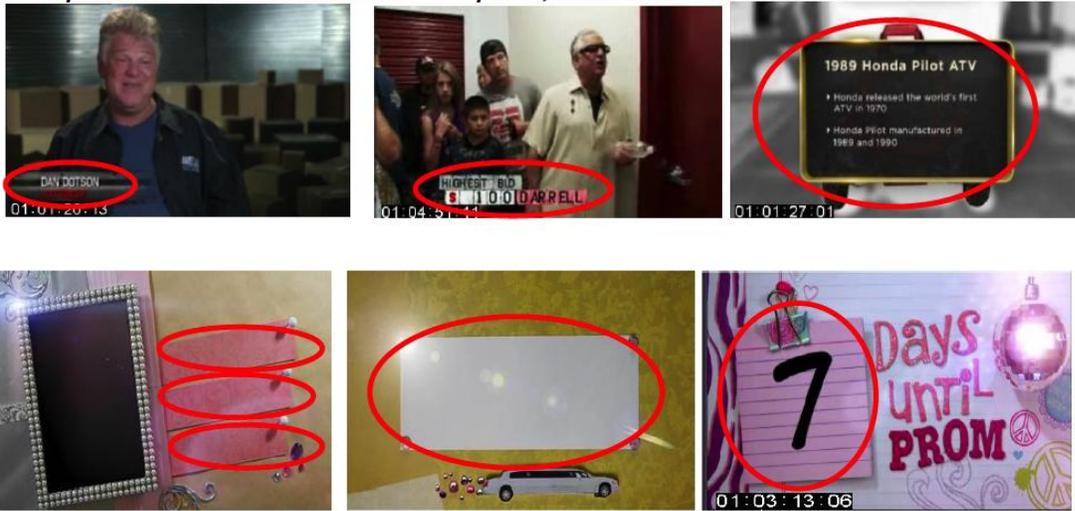
Example: texted maps with backplates and superimposed newspaper headlines



5. If you are creating or receiving any text, backplates or animated graphics with text, including, but not limited to, layers with text in the background, floating words,

newspaper headlines, phrases, etc.; textless versions must be created and delivered to facilitate international repurposing in non-English-speaking countries. Be aware that Asian territories may add text vertically rather than horizontally and German words can be much longer than the space allotted in the original English backplate.

Examples: the circled items below are backplates, and must be removed on textless deliverables



6. Show Opens - Both a **textless** and texted version of a show open is required, regardless of whether the open is commissioned from an external graphics house or created internally at A+E Global Media.

Example: re-linguaged

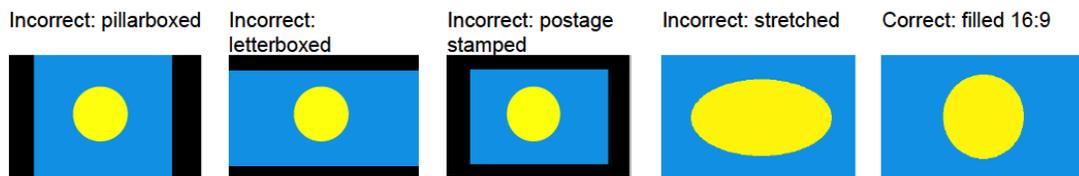
Example: re-linguaged show opens created using textless graphic elements



4.3 Pillarbox Images

All video and/or still images must completely fill the 16:9 raster. No black should be visible. Archival footage or photographs that are natively 4:3, or appear cropped, postage stamped or pillarboxed within the 16:9 frame will need to be modified/corrected in order to completely fill the frame. It is preferred that a combination of Zoom, Pan/Tilt & Scan is employed to fill the 16:9 frame. If it is absolutely necessary to preserve the original 4:3 framing for some images, then the image may be placed within a 16:9 graphic mortise (never over black). Regardless of the creative intent to preserve the original aspect ratio of the archival material or photo, and even if your programming executive has approved these images from a creative perspective, the use of a graphic mortise to fill the 16:9 frame, must still be employed for the purposes of International distribution.

1. Stretching the 4:3 image to fill the 16:9 frame is prohibited.
2. Pillarboxed HD images are prohibited.



3. With regard to SD source or archival footage, all SD source material must have all line 21 closed captioning data blanked to prevent it from being visible at the top of the frame as a flickering white line. Please be sure to resize the frame slightly to avoid accidentally deleting line 21 from your HD frame during this process.

4.4 Color Correction

Color correction of a textless shot must match that of the texted counterpart. Discrepancies are subject to failure and should be noted.

Credits

5.0 Keyed – Reality Programming

Reality programming should be supplied with a keyed credit sequence at the end of program. All credits should be spelled correctly, and categories should be reflective of the number of individuals being named (e.g. Singular for one name, plural for multiple). Color, size, and drop shadows should be consistent. Sequence should match the latest style guide credits for the Network in question. Failure to provide the credits in the above manner should be noted and is subject to failure.

5.1 Generic – Reality Programming

At the tail end (:10 seconds after program end) of the Program master, program credits should be provided as white text over black, preserving any drop shadows or other effects used in the original credits over picture. The “generic” credits should be provided in the same placement and format as the credits keyed over picture. These credits may be used for International mastering or other repurposing.

5.2 International – Scripted

Any scripted content, including series or movie titles, should be provided with rolling credits over black. These may also sometimes be provided as “living credits,” or credits over picture. Time code, style and duration of these credits should be noted as part of the TE report.

5.3 Production Company Cards

‘Vanity’ cards from suppliers are not allowed unless specifically agreed upon in your written contract with A+E Global Media. If a card is agreed upon, it must appear at the end of the final credit bed and within the credits text area, not full screen.

AUDIO CONFIGURATION

CH1 - STEREO FULL MIX LEFT

CH2 - STEREO FULL MIX RIGHT

CH3 - STEREO MUSIC & EFFECT LEFT (UNDIPPED)

CH4 - STEREO MUSIC & EFFECT RIGHT (UNDIPPED)

CH5 - MONO DIALOGUE

CH6 - STEREO EFFECTS/SOT/NAT SOUND/B-ROLL LEFT

CH7 - STEREO EFFECTS/SOT/NAT SOUND/B-ROLL RIGHT

CH8 - STEREO MUSIC, EFFECTS & DIALOGUE (MED OR MIX MINUS NARRATION) LEFT
(DIPPED FOR NARRATION)

CH9 - STEREO MUSIC, EFFECTS & DIALOGUE (MED OR MIX MINUS NARRATION) RIGHT
(DIPPED FOR NARRATION)

CH10 - STEREO MUSIC LEFT (UNDIPPED)

CH11 - STEREO MUSIC RIGHTS (UNDIPPED)

CH12 - MONO NARRATION

1st Pass Tech #1

Video:

Texted/Textless

Captions

Audio:

LFT - Stereo Full Mix (low)

LFT - Stereo M&E (full)

RT - Stereo Music (full)

1st Pass Tech #2

Video:

Texted/Textless

Textless Log

Audio:

LFT - Stereo M&E (full)

RT - FX/SOT (full)

2nd Pass Tech #1

Video:

Texted/Textless

Textless Log

Audio:

LFT - Stereo Full Mix

RT - Dialogue

RT - Narration

2nd Pass Tech #2

Video:

Texted/Textless

Captions

Audio:

LFT - Stereo Full Mix

RT - Stereo MED

Spot Check

Video:

Texted/Textless

Audio:

LFT - Stereo Full Mix (low)

LFT - Dialogue

LFT – Narration

RT - Stereo MED

Spot Check

Video:

Texted/Textless

Audio:

LFT - Stereo Full Mix (low)

LFT - Dialogue

LFT – Narration

RT - Stereo MED