



A GUIDE TO COMMISSIONED PROGRAMMES

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INTRODUCTION

It is in the interest of both RTÉ and the independent production company supplying a programme for transmission that the delivery and subsequent transmission of completed programmes occurs as smoothly as possible.

In addition to pre-arranged editorial and stylistic requirements, RTÉ has standard delivery, transmission and technical requirements for all programmes. These are designed to ensure that programmes are publicised in advance, and are broadcast at the correct time, without technical problems, and that no legal or copyright problems occur either pre- or post- transmission. They may also facilitate subsequent exploitation of programmes by way of distribution, overseas sales etc. with the minimum difficulties.

It is a requirement of every RTÉ independent commission that all items on the Delivery Checklist (see copy attached) accompany the transmission tape. Final payments on productions will not issue in advance of receipt of all delivery requirements.

All transmission tapes and delivery paperwork to be delivered to Laura Finnegan/Michelle Kenny, IPU Unit at the latest one week ahead of transmission.

HD TECHNICAL STANDARDS FOR DELIVERY OF TELEVISION PROGRAMMES TO RTÉ

This document is a complete guide to the common technical standards agreed by the BBC, BSkyB, Channel 4, Channel 5, ITV and S4C and largely adopted by RTÉ. The key differences between RTÉ and the other standards are

- HDCAM Tape Delivery
- The Title Safe Area remains 4:3

The Standards include:

- Technical Specifications, i.e. the technical production methods which must be used, and the parameters which all material must meet to be acceptable by the RTÉ.
- Picture and Sound Quality requirements, which also form a binding obligation on Producers of material. Assessment of quality is by nature subjective, and is highly dependent on the nature of the programme. Some of the Quality Requirements are expressed in relative terms (“reasonable”, “not excessive” etc), and it will be necessary to make a judgement as to whether the quality expectations of the intended audience will be fulfilled, and whether RTÉ will feel that value for money has been achieved.
- Delivery Requirements, which specify the form and layout of the programme material.

Every programme submitted for transmission must satisfy a Quality Control process specified by RTÉ. Any programme failing the QC process on tape or file, in the future, may be rejected and returned to the supplier for repair.

HD Tape Format Summary

All HD programmes will be delivered on Sony **HDCAM** tapeformat

- 1920 x 1080 at 25 frames a second (see Section 2.1 on page 4)
- 90” Lineup bars and 1KHz tone at -18dBFS.
- Timecode of start of programme 10:00:00:00.
- Circular countdown clock of at least 20” with details *exactly* as Section 4.2 on page 11.
- Stereo audio on tracks 1&2.
- Fade to silence at end point, end slate held in vision for further 10” after end of programme

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1 General Quality Requirements

1.1 Picture Quality

The picture must be well lit and reasonably but not artificially sharp.

The picture must be free of excessive noise, grain and digital compression artefacts.

The picture must be free of excessive flare, reflections, lens dirt, markings and obstructions (e.g. lens hood), and lens aberrations. Movement must appear reasonably smooth and continuous, and must not give rise to distortions or break-up for moving objects, or cause large changes in resolution.

The picture must be free of excessive black crushing and highlight compression. Hard clipping of highlights (e.g. by legalisers) must not cause visible artefacts on screen.

There must be no noticeable horizontal or vertical aliasing, i.e. jagged lines, field or frame rate fluctuations in fine detail. Colour rendition, especially skin tones, must be consistent throughout, and a realistic representation of the scene portrayed unless it is altered as an editorially essential visual effect.

The picture must be stable and continuous - i.e. no jumps, movements, shifts in level or position.

There must be no visible contouring / artefacts caused by digital processing. Quantisation noise must not be apparent. There must be no noticeable spurious signals or artefacts e.g. streaking, ringing, smear, echoes, overshoots, moiré, hum, cross-talk etc.

1.2 Sound Quality

Sound must be recorded with appropriately placed microphones, giving minimum background noise and without peak distortion.

The audio must be free of spurious signals such as clicks, noise, hum and any analogue distortion.

The audio must be reasonably continuous and smoothly mixed and edited.

Audio levels must be appropriate to the scene portrayed and dynamic range must not be excessive.

They must be suitable for the whole range of domestic listening situations.

Stereo audio must be appropriately balanced and free from phase differences which cause audible cancellation in mono. The audio must not show dynamic and/or frequency response artefacts as a result of the action of noise reduction or low bit rate coding systems.

2 Technical Requirements – Video

2.1 High Definition Format

All material delivered for HD TV transmission must be:

- **1920 x 1080 pixels in an aspect ratio of 16:9**
- **25 frames per second (50 fields) interlaced - now known as 1080i/25.**
- **colour sub-sampled at ratio of 4:2:2**

The HD format is fully specified in ITU-R BT.709-5 Part 2.

2.1.1 Origination

Material may be originated with either interlaced or progressive scan.

Interlaced and progressive scan material may be mixed within a programme if it is required for editorial reasons or the nature of the programme requires material from varied sources.

2.1.2 Post-production

Electronically generated moving graphics and effects (such as rollers, DVE moves, wipes, fades and dissolves) must be generated and added as interlaced to prevent unacceptable judder.

2.1.3 Film motion or 'film effect'

It is not acceptable to shoot in **1080i/25** and add a film motion effect (field stripping) in post production. Most High Definition cameras can capture in either **1080i/25** or **1080p/25**. It is not acceptable to shoot progressive for an interlaced delivery or conversely where film motion is a requirement, progressive capture is the only acceptable method.

2.1.4 'i' and 'psf' Flags

All programmes must be delivered with flags set in video streams or on tape to **'i'** throughout the programme, even if the bulk of the programme has been originated progressively. This is because some equipment introduces processing to **'psf'** flagged material which degrades some material. RTÉ may accept certain material with **'psf'** flags entirely at their discretion.

2.1.5 Field dominance

Cuts in material must happen on frame boundaries (i.e. between field 2 and field 1). Motion on **psf** material must always occur between field 2 and field 1 (i.e. field 1 dominance).

Note - It is possible to shoot material at **1080p/50**. If this is done, the correct 2-frame marker phasing must be maintained when down-converting to **1080i/25** or **1080psf/25**.

2.2 Video Line-Up

Programme video levels must be accurately related to their associated line-up signals.

Video line-up must be colour bars of the type known as EBU 100% or 75% (100/0/100/0) or (100/0/75/0) and filling the 16:9 raster. SMPTE pattern bars are not acceptable.

2.3 Video Levels and Gamut (illegal signals)

High Definition digital signals will be assessed according to the recommendation **ITU-R BT709-5 Part 2**. Video levels must be received within the specified limits so that the programme material can be used without adjustment. Any signal outside the specified limits is described as a gamut error.

2.3.1 Measuring signal levels

Digital video levels are usually measured with a device which displays a trace like a traditional waveform monitor. This gives readings in mV (emulating an analogue signal), or as a percentage of the allowable levels.

The limits of signal levels are defined by reference to a nominal black level and a nominal white level. Black level comprises R, G and B all at zero (or 0% or 0mV) and white level is all three components at 100 % or 700mV.

In a picture signal, each component is allowed to range between 0 and 100% (or 0mV and 700mV). This equates to digital sample levels 16 and 235 (8-bit systems) or 64 and 940 (10 bit systems) .

2.3.2 Tolerance of out of gamut signals

In practice it is difficult to avoid generating signals slightly outside this range, and it is considered reasonable to allow a small tolerance, which has been defined as follows under **EBU Rec103**:

- **RGB components must be between -5 % and 105% (-35 and 735mV)**

therefore

- **Luminance (Y) must be between -1% and 103% (-7mV and 721mV)**

Slight transient overshoots and undershoots may be filtered out before measuring, and an error will only be registered where the out of gamut signals total at least 1% of picture area. Many monitoring devices are designed to detect errors to this specification.

2.4 'Blanking'

HD images must fill the active picture area (1920 x 1080 pixels). No 'blanking errors' are permitted on new, up-converted, or archive material. However a two pixel tolerance will be permitted during CG or complex overlay sequences where key signals, graphic overlays or other effects do not fully cover the background image. Where animated key signals or overlays cause moving highlights at the edge of the active image it is preferable to blank these pixels completely. A note of the timecodes and reasons for these errors should accompany the delivered programme.

2.5 Aspect Ratio

All high definition programmes (except as below) must be delivered in 16:9 Widescreen. This means that the active picture must fill a 16:9 screens vertically and horizontally without geometric distortion.

2.5.1 'Cinemascope ratio' letterbox

For delivery of movie and programmes with an active picture in the cinema ratios of 2.35:1 (21:9) or 1.85:1, Tapes may be delivered, centred vertically between black bars in a 16:9 frame, filling the width of the frame, and with no geometric distortion.

2.5.2 Floating images

Short sequences of images surrounded by black borders, (floating images), may be used for artistic effect. Note however, that widescreen consumer TV sets operating in Auto Zoom / Auto mode often interpret large black borders at the top and bottom of the screen as letterbox, so are likely to enlarge the picture. The resulting unpredictable zooming can be annoying for the viewer and undermine the artistic intent. If used, the black space around floating images must be consistent across sequences of images.

2.5.3 'Pillarboxed' HD material

Some 'pillar-boxed' material is acceptable with prior agreement with the commissioning editor. Where material has been acquired on a medium that has the capability to be transferred to a legitimate HD resolution, for example, 35mm film shot using 4 perf at an aspect ratio narrower than 16:9. The pictures must be centrally framed in a 16:9 raster with no geometrical distortion.

2.6 Archive Material

Archive material must meet all the requirements in this document, including those for up-converted SD video where relevant, except for the following:

2.6.1 General quality - archive

Archive material must be taken from the best available source, and any improvement or restoration work which could reasonably be expected must be done (for example grading, dropout repair or audio equalisation.)

2.6.2 Aspect ratio - archive

Archive material should be zoomed to fill the 16:9 raster where possible without compromising the image quality or composition, otherwise it may be presented in a pillar-box format, which:

- may be of an intermediate ratio between 4:3 and 16:9, but must be of consistent width across sequences,
- must be centrally framed in the 16:9 raster,
- must show no geometrical distortion,
- must have clean and sharp pillar-box edges (i.e. any video or film edge artefacts may need to be blanked.)
- must be black outside the active picture, unless otherwise specified by the broadcaster.

Note however, that consumer TV sets operating in Auto Zoom / Auto mode may enlarge the picture to fill the screen horizontally. The resulting unpredictable zooming can be annoying for the viewer and undermine the artistic intent.

2.6.3 Safe areas - archive

Any captions or text already in the archive material should be kept within the caption safe area if possible, but if not, should be noted in the accompanying documents.

2.7 Use of Non-HD material

Some high definition programmes will contain some material from standard definition originals, and sources which are not considered to meet HD broadcast standards, such as domestic camcorders. This material is all called 'non-HD' in this document.

To maintain a high standard and meet audience expectations the amount of non-HD material is limited to **25%** of the programme's total duration. Non-HD material must not be used for large uninterrupted sections of the programme, unless agreed by the broadcaster. This includes archive material.

2.7.1 Non-HD material

Material acquired using the following methods or formats is considered to be below the high definition standard and will therefore be treated as non-HD:

- HDV from all manufactures
- Most cameras with image sensors under 1/2"
- Frame based (intra-frame) recording formats below 100Mbs
- Inter-frame based recording formats below 50Mbs
- 720 line equipment
- Film not meeting the requirement for HD in section 2.8 below

2.8 Film for High Definition Acquisition

Super16 film is *not* considered to be high definition no matter what processing or transfer systems are used.

The following film types and stock are acceptable for high definition acquisition;

- 3 perf - any exposure index although an exposure index of 250 or less is preferred.
- 2 perf – only if daylight stock with an exposure index of 250 or less is used

To avoid causing problems with high definition transmission encoding film should be well exposed and not forced more than one stop.

2.9 Safe Areas for Captions

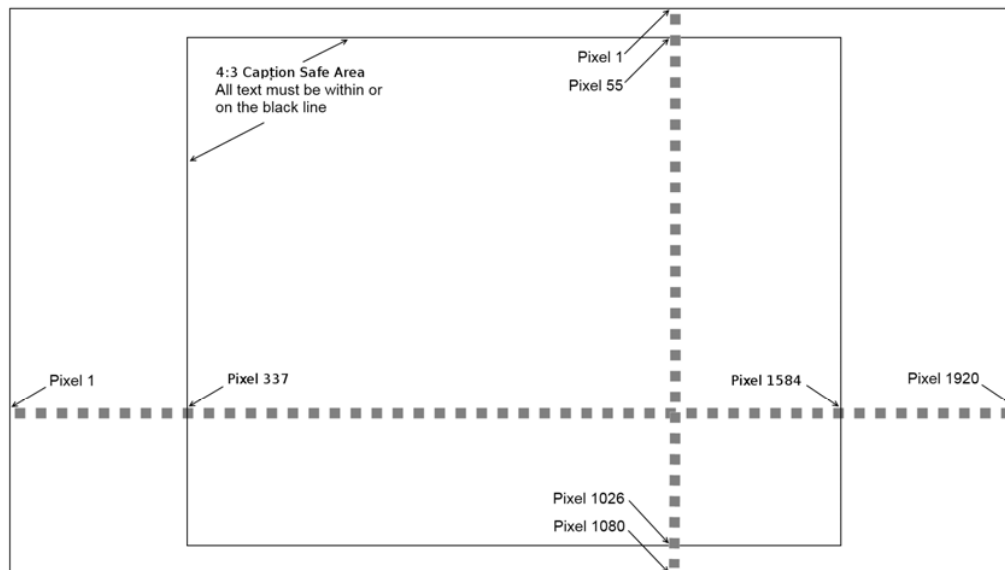
Captions and credits must be clear and legible and must be within the safe areas specified. RTÉ will continue to have mixed SD and HD transmission, All font sizes must be legible as HD and also after down conversion for the SD viewer. The 4: 3 Caption safe Area

Caption Safe Area	Defined as (%)	HD pixels *(inclusive)	TV line numbers (inclusive) numbering as per "Rec709"
4:3 Caption safe	65% of Active Width 90% of Active Height	337 – 1584 55 – 1026	48 to 532 (F1) and 611 to 1095 (F2)

*First pixel numbered 1

At the discretion of the RTÉ, programmes such as feature films and some acquisitions may be excluded from this requirement.

2.9.1 4.3 Caption Safe Area



2.10 Standards Conversion

When standards converted material is included in a programme, Motion Compensation (sometimes known as Motion Predictive or Motion Vector) standards conversion is required.

Currently speed change is the preferred method of changing between 24fps (including 23.98) and 25fps standards. Due attention must be given to the audio. Use of non-linear editing platform hardware or software standards conversion is not permitted for whole programmes but may be used for short inserts.

3 Technical Requirements - Audio

RTÉ will implement the EBU R128 (Loudness normalisation and permitted maximum level of audio signals) for all material including file delivery and will issue an update to this section as soon as possible.

Audio must be delivered with track layouts as specified and will be one of the options available on the following table.

AES	Track	Format	Content
1	1	DIGI/HDCAM	Main Stereo L
	2	DIGI/HDCAM	Main Stereo R
2	3	DIGI/HDCAM	M&E Stereo L*
	4	DIGI/HDCAM	M&E Stereo R*

* Only if M&E Track is required.

3.1 Stereo Audio Requirements

Stereo tracks must carry sound in the A/B (Left/Right) form.

If mono originated sound is used, it must be recorded as dual mono, so that it may be handled exactly as stereo. It must meet all the stereo standards regarding levels, balance and phase.

3.1.1 Stereo line-up tones

All stereo tracks must use EBU 1KHz tone (left ident). All tones must be sinusoidal, free of distortion and phase coherent between channels. Digital Audio Reference level is defined as 18dB below the maximum coding value (-18dBFS) as per EBU recommended practice R68.

3.1.2 Stereo audio levels and measurement (loudness or volume)

Stereo programme audio levels are currently measured by Peak Programme Meters (PPM). The Maximum or Peak Programme Level must never exceed 8dBs above the programme's reference level. The following levels, as measured on a PPM meter to BS6840: Part 10 with reference level set at PPM 4, are indicative of typical levels suitable for television, and are given as guidance only.

3.1.3 Stereo phase

Stereo programme audio must be capable of mixing down to mono without causing any noticeable phase cancellation.

3.2 Sound to Vision Synchronisation

The relative timing of sound to vision should not exhibit any perceptible error. Sound must not lead or lag the vision by more than 5 ms.

3.2.1 Audio / Video sync markers

To assist in maintaining A/V sync through the post-production process, a 'sync plop' may be used. If the delivered programme leader contains one it must meet the following conditions:

- The sync plop must be between timecode 09:59:57:06 and 09:59:57:08
- The audio plop must be 1kHz tone on all tracks at -18dB (standard zero level)
- The duration of the vision flash must be 2 frames to allow it to pass through standards conversion successfully
- The audio plop must be synchronous across all audio PCM audio tracks and with the video flash (within +/- 5 ms)
- If an end sync plop is used it must be no closer than 10 seconds to the end of the programme and comply with the points above.

Material	Normal PPM	Peaks Full Range PPM
Dialogue	3 to 5	3 to 6
Uncompressed Music	5	2 to 6
Compressed Music (depending on degree of compression)	4	3 to 4
Heavy M & E (gunshots, warfare, aircraft, loud traffic, etc.)	5 to 6	
Background M & E (office/street noise, light mood music etc.)	1 to 3	

4 Delivery Requirements

4.1 Programme Layout / Format

All programmes delivered on file or tape must be laid out with elements in the following pattern relative to Timecode:

Timecode	Duration	Picture	Sound
09.58.00.00	90'	EBU Bars (100/0/75/0 or 100/0/100/0)	Lineup tone
09.59.30.00	27" 05fr	Ident and countdown Clock	Silence
09.59.57.06 (optional)	2fr	2 Frames peak white	1 Frame tone (on first video white frame)
09.59.57.06	2" 19fr	Black	Silence
10.00.00.00		Programme	Programme
end of part (multipart programmes)	5"	freeze or 'living hold' after end of part	fade or cut to silence by end of part
end of prog	10"	freeze or 'living hold'	fade or cut to silence
end of prog + 10" (optional)	2fr	2 Frames peak white	1 Frame tone (on first video white frame)

4.1.1 Start and end

Note that it is usual for sound and vision to be automatically cut to air on transmission, so early vision or sound is not normally required. Vision may fade up from black starting at 10.00.00.00 if desired. All programmes must end with a fade or cut to silence **before** the intended end point. Any fade out or reverb must be allowed for within the programme duration.

Vision freeze or 'living hold' must be held for a further 10" after the end point. Any other programme elements after the end of the programme should not start less than 1min after end of programme.

4.1.3 Compilation tapes

Where the commissioning editor has agreed to accept short programmes on a compilation tape, there must be at least 15" of black and silence between the end of one programme and the start of the clock for the following programme. (i.e. after the 10" hold)
 Each programme must be recorded to begin at a 'full minute' - i.e. Timecode HH:MM:00:00
 The tape must have continuous Timecode throughout the tape.

4.1.4 Ad breaks

For hard-parted programmes, each part must be preceded by a countdown clock as below. There must be at least 15" of black and silence between the end of one part and the start of the clock for the following part. (i.e. after the 10" freeze)
 Each part must be recorded to begin at a 'full minute' - i.e. Timecode HH:MM:00:00

4.2 The Ident Clock

A countdown clock clearly displaying the following information must precede the start of programme and any subsequent part:

- Programme I.D. number
- Programme title (and series number if applicable)
- Episode number (if applicable)

- Episode subtitle (if applicable)
- Version (Pre/post watershed etc if necessary)
- Part number (if applicable)

No technical information may be included. This means HD format, tape format, aspect ratio, audio track allocations, safe area etc. Duration should not be included. The clock may display telephone contact numbers for the post-production facility and production company, and may display company branding.

The clock must provide a clear countdown of at least 20 seconds, including a hand moving in 1 sec steps (ie **not** smooth motion) around a circular clock face. Clocks with only digital countdown are not acceptable. There must be no audio tone or ident over the clock.

4.3 Tape Delivery

Note that programmes delivered on tape must comply with all the requirements of this document other than those for file or live delivery.

4.3.1 Tape format

HDCam is the only format acceptable for HD tape delivery at this time. The recording must be fully compliant with the manufacturer's technical specification thereby ensuring format compatibility. Tapes must be clean, new stock, in the manufacturer's case, protected by suitable packaging and clearly labelled. Note that flock filled padded envelopes are not suitable since a failure in the packaging can lead to contamination of the tape.

All tapes must be supplied with the record lockout "on" and fully rewound. It is recommended to "double rewind" before shipping to ensure an even tape pack. Labels must be fixed to both the cassette case and cassette and must not obscure the spools or obstruct the flap mechanism.

Where a HDCAM SR master version exists, RTÉ may request in addition to HDCAM Master with the Audio layout as described in section 3.

4.3.3 Paperwork

Each tape must have the following information on its box and cassette labels and on a VTRR (videotape Recording Report) included in its box:

- Programme I.D. number
- Programme title (and series number if applicable)
- Episode number (if applicable)
- Episode subtitle (if applicable)
- Version (Pre/post watershed etc if necessary)

In addition, the VTRR must include further information as specified by the commissioning editor which will include:

- Log of tape contents by timecode
- Editor's technical comments
- Audio track allocation
- Confirmation of PSE test pass

4.3.4 Time-code

LTC and ancillary timecode in the VANC (referred to as VITC on HDCam VTRs) must be identical, contiguous and continuous throughout the recording. It is recommended that assemble edits should not be used between the start of the clock and the end of the programme, as they may introduce LTC discontinuities.

✓ **PROMOTIONS**

The on-air promotion of programmes is very important to their success and to the image of RTÉ.

Material being supplied to RTÉ for programme promotion should arrive at the Promotions Unit at least three weeks before the transmission date of the programme.

Material should be supplied on Digi beta (at the Independent Producers cost) The box and tape should be clearly marked up with the programme details including series and episode number and where possible the date of programme transmission should be indicated as well as the format of the material, anamorphic 16:9.

If supplying an unfinished programme, it is very important that opening titles and music are included in the material sent.

Normally, RTÉ requires around ten minutes of programme highlights for promotional purposes. This should include main themes, characters and developments with the best visuals, star names and programmes high points. Please supply as much written information as possible with the material, giving the background and main points of the programme.

It is essential that the Promotions Unit are advised of any legal obligation with regard to programme content, especially if this contractually applies to people and or companies used in the programme concerned.

Where there is an arrangement in place with the Promotions Department where a 30 second promotion bed is supplied, this should be free of any graphics in the lower third of the screen (and should not include day or tx times, these will be added by Promos Unit where applicable). The audio should not be mixed. If you have an agreement to supply a voice over this should be on a separate track with two versions - one referring to the day of the transmission and the second referring to tonight eg 'Wednesday at 7 on RTÉ ONE' and 'Tonight at 7 on RTÉ ONE'. Please check the day and time of transmission with Laura Finnegan / Michelle Kenny in Independent Productions before recording. In addition to the bed you must supply three five second shots which encapsulate the theme of your programme for use in the endboard of the promotion. RTÉ reserves the right to request additional material where it deems it necessary. RTÉ reserves the right to final approval of any promotion not made by the RTÉ Promotion Department.

Where a sponsor is involved in a programme or series, there must be strict adherence to previously agreed guidelines regarding on-screen sponsor credits in promotional material and the promo must be approved by both RTÉ Promotions Unit and the RTÉ Sponsorship Executive. Sponsors logos will be added by RTÉ Promotions Department, they must not be added to end shots by programmes supplying their own promotions.

There are specific guidelines with regard to the compliance of Promotions. These are often different to the rules regarding the programme which the promotion represents. Please contact Orlaith Buckley for further information on compliance.

✓ PROGRAMME PUBLICITY

The Press and Publicity Office provides a full publicity service to television programme makers including independent producers. It manages the publicity of programmes and series; supplies material to the television pages and arranges feature articles, news items and interviews for the national and provincial press and the electronic media.

The office organises publicity both during production and pre-transmission. Earliest possible contact is strongly advised so that a detailed briefing can be obtained and a publicity plan agreed.

RTÉ shall control the promotion of the programme.

Written:

Strong written descriptions are vital to enable the TV Press Office to position programmes accurately. These will be fed into press releases, written by the team, which will be available on the RTÉ Press Website.

- **Extensive and detailed description** of overall series/programme - series description, genre, shoot location(s), shoot duration(s)
- **Episodic summaries** (if applicable): plot/programme summary of each episode
- **Biographies of on-screen faces:** presenter/actors/participants
- **Biographies of key relevant crew:** producer/ director/ writer/

Visual:

Photographs are vital to secure press coverage and must be delivered to TV Press Office.

- **Format-** jpegs, at a resolution of 300dpi at A4.
- **5 Key Establishment images** that encapsulate the essence of the programme. Shot of presenter/participant taken in context of programme which signals what the programme is about. Close-up, Full-colour. One shots, two-shots or three-shots most effective;
- **Episodic photographs x 5:** 5 images per episode/programme that illustrate key content/storylines/ plotlines. As well as being essential for drama, photographs to represent each programme in a series are vital across factual, lifestyle and entertainment.
- **Drama Set-up Shots x 5.** For drama series, group photographs of key cast within the context of the drama are required. Individual cast shots and shots of key cast groupings are also needed. Images must be at a high resolution to maximise magazine cover potential. Full colour. Composition dependent on drama hook. (300dpi at A3) .
- **Biog/Profile shots:** Standard agency shots of actors/presenters to be provided if available.

Talent Availability

The availability of talent to undertake interviews for print, broadcast and web media is essential to generate publicity and awareness around your programme. The demand and publicity potential will vary from programme to programme, but at a minimum, key talent need to be available to undertake at least two longer-lead, and three short-lead print interviews; three radio interviews; and one television interview. Most activity will center on the three weeks leading up to transmission and during transmission. The Television Press Office will work closely with talent to organise these interviews at mutually convenient times. If talent are not available at these key times, please inform the press office as early as possible in order that some contingencies can be put into place.

Any third party public relations person (Unit Publicist) hired by the Independent Producer must have the prior written approval of RTÉ's Communication Manager, TV. The Unit Publicist must adhere to the contractual obligations in existence between the Independent Producer and RTÉ. Any draft press, publicity and promotional material undertaken directly by the company or a Unit Publicist must be signed off by the RTÉ Publicity Unit. This material should be sent to the Publicity Unit at least five working days in advance of intended dissemination in order to facilitate any necessary amendments prior to signing off.

Occasionally, the Publicity Unit may decide to organise a press preview, where appropriate. However, in general, publicity is best secured by the Publicity Unit providing publicity material to national, regional press and broadcast journalists and preview VHS copies of programmes to the appropriate TV critics. Producers should not make any commitment regarding programme launches or previews to programme contributors, sponsor etc. without the advance agreement of RTÉ Independent Productions and RTÉ Press Office.

✓ **SUBTITLING**

It is RTÉ policy to transmit all programming with subtitles for the deaf and hard of hearing communities. Subtitles are closed (only available through RTÉ Aertel page 888). The only format acceptable to RTÉ's Subtitling Dept. for compilation of subtitles is a timecoded digibeta. It is essential that fully completed programmes are supplied to the subtitling division at least 48 hours in advance of transmission. (Where programmes are completed in advance of this time please supply). Only in **exceptional circumstances**, which must be cleared ahead of time with Independent Productions via Orlaith Buckley, the following deadlines apply:

DURATIONS	DEADLINES
Hour long programmes	17:00 on the evening prior to transmission
Half hour programmes	12:00 on the day of transmission

Any derogation on this regulation will result in the broadcast of the programme without subtitles which may incur penalties. Where programmes are live running orders/scripts and other relevant details of the programme should be supplied to the subtitlers. Yearly quotas for subtitling have also been set down by the BCI. All projects which have received BCI funding should be delivered to RTÉ with subtitles embedded. For further information please contact: subtitle@rte.ie.

✓ **POST TRANSMISSION/ARCHIVES**

Subsequent to Transmission programme tapes will remain in the RTÉ Programmes Archives. In order to fully catalogue and document these programmes, RTÉ archives requires a fully completed Independent Production Company Library Information form be submitted for EVERY programme (whether a one-off or a series) on the following:

- Summary Production Information
- List of Participants with Rights details and Role played (drama)
- List of Production Team with Full Names and Roles
- A fully completed Content and Copyright Form to include a shot list and full details (Source and Copyright Holder details) of all Archive footage used, whether from the RTÉ Library or other sources.

This information is required in order to facilitate the future research, retrieval, transmission and sales of Programmes and Content. The Archives MUST receive this information in order to ensure the database records are comprehensive and complete, as and when the Programme is deposited with Independent Productions for transmission and archiving. A detailed explanatory note on how the form should be completed is available – for more details contact Laura.finnegan@rte.ie/Michelle.kenny@rte.ie. It is preferable that this Independent Production Company Library Information Sheet be sent to Independent Productions via email to Laura.finnegan@rte.ie/Michelle.kenny@rte.ie.

Copyright & Rights

Independent producers must ensure that all interviews, contributors, archive and other material included in programmes is cleared for exploitation in accordance with the terms of the RTÉ commissioning contract. In the case of music, producers should not use any commercial sound recordings without the prior approval of the RTÉ.

All releases, consents, licenses and agreements relating to clearance should be delivered to Andie Daniels, the Rights Management Officer for RTÉ Television as soon as possible after signature of the RTÉ commissioning contract.

Copies of Programmes.

Once archived, programme tapes cannot be loaned out under any circumstances to external clients. If copies of the programme are required for personal purpose, they should be made before the programme is deposited in RTÉ. Any requirement for subsequent copies will have to be made through RTÉ Library Sales and charged for at RTÉ's commercial rates.

In some instances RTÉ may decide not to retain the programme for long-term Archives. These tapes will be returned to the Independent Production Company. Any such decisions will be at the discretion of the Head of Library.

✓ **COPYRIGHT**

It is essential that Independent Producers only include material in programmes (music, stills, video, etc.) for which copyright clearance has been fully negotiated and obtained.

✓ ***IBEC AUDIO-VISUAL DATABASE***

RTÉ requires that all companies in receipt of a commission complete the Audio-Visual Database Input form and return to Laura Finnegan / Michelle Kenny in Independent Productions along with delivery materials and paperwork in order to provide as full a picture as possible of the Irish Audio Visual sector via Database reports.

✓ ***ON-SCREEN CREDITS***

All credits should be approved in advance of transmission by staff of Independent Productions. Comprehensive Credit Specification Guidelines, including the specified durations for closing credits, are available from Independent Productions. These must be complied with for all independent productions.

**RTÉ INDEPENDENT PRODUCTIONS
DELIVERY CHECK-LIST**

1. TRANSMISSION MATERIALS
FORMAT: 1 XDCAM FILE + 1 HDCAM TAPE
2. INTERNATIONAL VERSION HDCAM
3. DVD COPY and 3 DVD'S for Drama Productions
4. PROGRAMME INFORMATION SHEET
5. CHAIN OF TITLE AND COPYRIGHT RETURNS/CLEARANCES INCLUDING MUSIC
6. PRESS/INFORMATION PACK

NAME OF PRODUCTION COMPANY _____

PROGRAMME TITLE _____

NUMBER OF EPISODES _____

DEPOSITED BY : _____

SIGNED : _____ **DATE :** _____

Appendix A

Extracted from EBU Technical Recommendation R95-2000 Television production for 16:9 Widescreen: Safe Areas

Safe areas for television programmes made in 16:9 format: Shoot to protect the 14:9 central zone

With the introduction of 16:9 television systems, many EBU members have started electronic production of widescreen programmes for the new systems. At the same time they want to ensure that the same programmes can be used on both the new 16:9 and their existing 4:3 services.

In response to this need, the EBU has produced guidelines to safe areas. The guidelines are aimed at those involved in any stage of the programme making process.

RTE intends to adopt a 14:9 central zone as an interim compromise solution for programmes to be viewed on both 16:9 and 4:3 television displays. Within the priority zone, two safe areas are needed: *all essential action should be protected inside an Action Safe Area; all graphics should be protected inside a Graphics Safe Area.*

The Action safe area is within the 14:9 zone. However, for the time-being, the Graphics safe area should be constrained within a 720 x 520 pixel central zone to ensure that graphics and captions are adequately protected when viewed under the least favourable conditions.

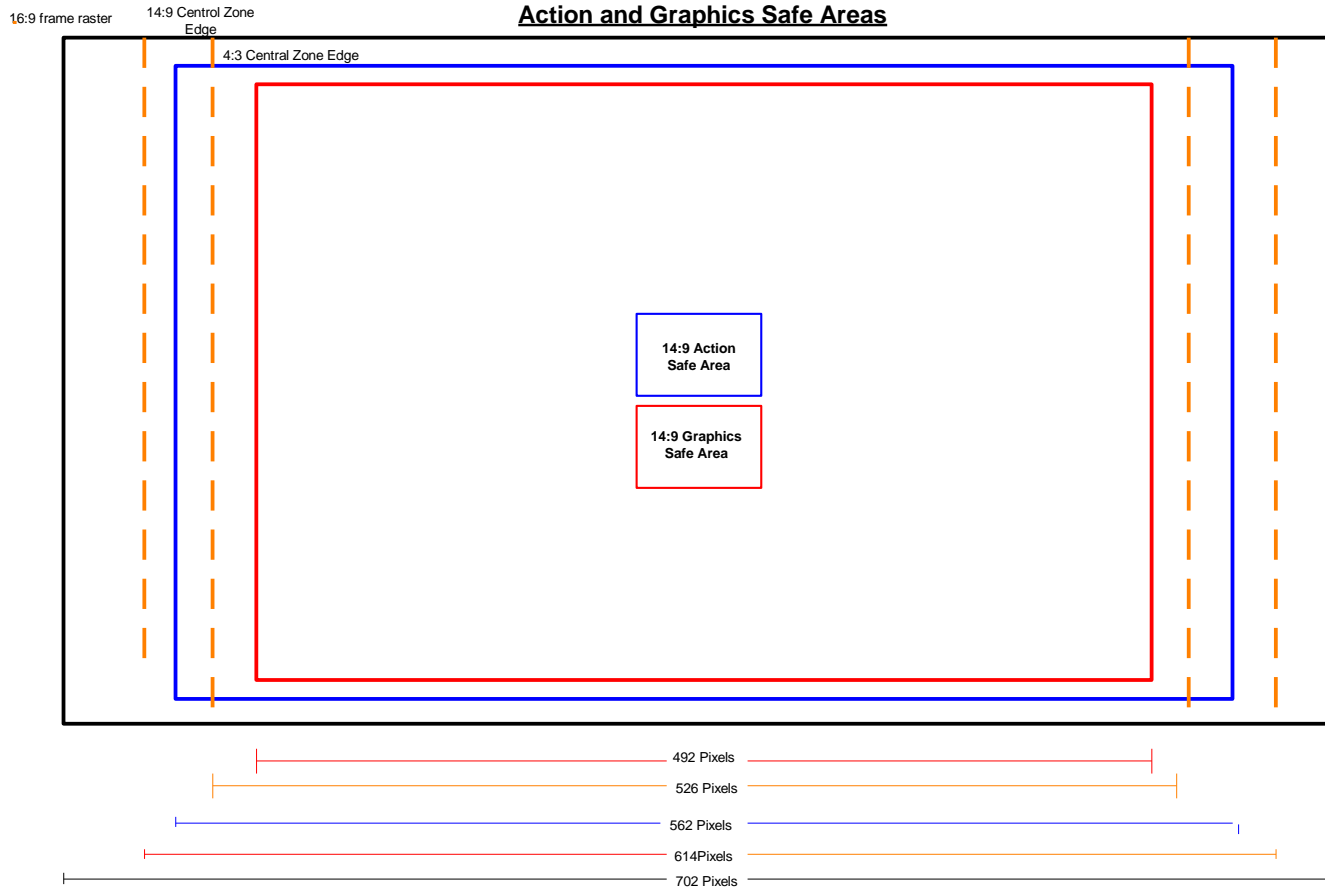
The table below shows how the action and graphics areas are defined to protect the central 14:9 zone in a 16:9 widescreen image.

	Vertical		Horizontal	
		16:9 image	14:9 zone	4:3 zone
Action safe area margin (14:9)	3.5%	10%	4.2%	-
Graphics safe margin	5%	15%	10%	3.3%

The sketch on the following page shows these areas in more detail. Here the definitions are given in numbers of lines and pixels, which are more definitive than the percentages used in the table. Percentages are included as they are the basis on which comparisons are made. Line numbering has been calculated on the basis that field 1 is paired with the field 2 line below it and the line from field 1 which is just inside the percentage box is defined as the edge of active picture.

Thus the sketch shows the first and last lines and the first and last pixels which are inside the safe areas.

16:9 - Shoot to Protect 14:9 Action and Graphics Safe Areas



Active lines:
 $(24-310) / (337-623) =$
574 TV lines.

Action safe area height:
 $(33-300) / (346-613) =$
536 TV Lines

Graphics safe area height:
 $(38-295) / (351-608) =$
516 TV Lines

Diagram not to scale!