

Dolby Trademark Usage in TV Programs and TV Broadcasts

Most television viewers require only basic information about sound formats. This document therefore recommends a simple approach for indication of the audio format onscreen.

Please always refer to a current version of this document to ensure compliance. A current markings guideline can be found at www.dolby.com/trademark.

1 Sound Formats for Broadcast

Conventional stereo television services can deliver programs created in mono, stereo, Dolby® Surround (Lt/Rt), and Dolby Pro Logic® II formats. Programs in stereo, Dolby Surround, or Dolby Pro Logic II formats are usually indicated by an onscreen graphic notice.

Digital television (DTV) using Dolby Digital can also deliver programs in conventional formats such as mono, stereo, Dolby Surround, or Dolby Pro Logic II, but can deliver up to five channels of discrete audio with an optional low-frequency effects (LFE) track. This format is commonly referred to as Dolby Digital 5.1.

It is advisable to reduce the total menu of onscreen indications to “Mono,” “Stereo,” “Dolby Surround,” “Dolby Pro Logic II,” or “Dolby Digital 5.1.” Dolby suggests that the highest capability available with a specific program be indicated on screen.

For example, if a program is available over a digital TV system in Dolby Digital 5.1 format and over a stereo system in Dolby Surround, Dolby suggests that the program be indicated as Dolby Digital 5.1.

2 Program Content versus Broadcast Format

As the industry transitions from analog to digital, broadcasters offer analog/digital simulcasts. In addition, both satellite and cable companies have some customers who can receive their signal digitally and some who cannot. For these reasons, it is important to differentiate between identifying content that may be available in 5.1 from a delivery system that can bring 5.1 to the consumer.

The two locations for identifying audio formats are the **front-end identifier** and the program **end credits**. These locations can be used to inform the consumer what audio format a program might be available in as well as the delivery capability of their broadcast, cable, or satellite system.

3 Identifying Program Content

Program content can be identified in a front-end identifier or the end credits. This informs the consumer what audio format the program was originally mixed in (Dolby Surround, Dolby Pro Logic II, or Dolby Digital 5.1). The use of logos in end credits is the way theatrical films are identified. A film mixed in Dolby Digital 5.1-channel format will carry a Dolby Digital logo in the end credits. This identifies to the consumer that the film was originally mixed in 5.1; however, it does not necessarily mean that the consumer is hearing it played back in 5.1. The audio format the consumer hears in the theater is a function of the theater itself. If the theater does not have Dolby Digital 5.1 playback capability, the consumer will likely hear the soundtrack in Dolby Surround.

3.1 Selecting the Correct Dolby Logo for End Credit Use

Dolby recommends that the highest audio capability available with a specific program be indicated on screen.

When a program has been created with a soundtrack having 5.1, 5.0, 4.1, or 4.0 audio channels, it should display the Dolby Digital logo in the end credits:



When a program contains only a Dolby Pro Logic II two-channel soundtrack, it should display only the Dolby Pro Logic II logo¹:



¹ No program should display both the Dolby Digital and Dolby Pro Logic II logos in the end credits.

When a program contains only a Dolby Surround two-channel soundtrack, it should display only the Dolby Surround logo²:



4 Identifying the Broadcast Format

The broadcast format can identify to the consumer the audio format of the program as well the broadcaster's delivery capability. This identifier is best done at the front end of the broadcast. This informs the consumer not only that this program was mixed in 5.1; but that it is available to them via this delivery medium. In cases where a broadcaster transmits in both digital and analog formats, this identifier can carry the addendum **"Where Available"**. Once again, using the analogy of a theatrical film, this would be similar to identifying that the theater is equipped for Dolby Digital playback.

4.1 Onscreen Front-End Identifiers for DTV

ATSC, DVB, and ISDB broadcasts, as well as digital satellite and cable, may use the Dolby logo in the following methods for audio format indication in the front-end identifier³.

When a digital broadcast contains a Dolby Digital 5.1 soundtrack, the preferred front-end indication uses the Dolby Digital 5.1 logo as shown. If it is not possible to use the correct Dolby logo, an alternative is to use text.



or

Dolby® Digital 5.1

Figure 1 Onscreen Identifiers for Dolby Digital 5.1 Broadcasts

² No program should display both the Dolby Digital and Dolby Surround logos in the end credits.

³ The term "presented in" is often used to precede the front-end identifier.

4.2 Onscreen Front-End Identifiers for Stereo Television

When a program mixed in Dolby Pro Logic II is broadcast on a stereo TV service, the Dolby Pro Logic II logo may be used in the front-end identifier. If it is not possible to use the Dolby logo, an alternative is to use text.



or

Dolby® Pro Logic® II

Figure 2 Identifiers for Dolby Pro Logic II Programs

When a program mixed in Dolby Surround is broadcast on a stereo TV service, the Dolby Surround logo may be used in the front-end identifier. If it is not possible to use the Dolby logo, an alternative is to use text.



or

Dolby® Surround

Figure 3 Identifiers for Dolby Surround Programs

5 Dolby Logo Use

Whenever a Dolby logo is used, the following guidelines apply:

- The Dolby logo shall be sized and colored to ensure easy readability.
- The logo shall have a minimum “clear area” around it that is free of other text or logos. The “clear area” dimension, equal to the height and width of the double-D symbol, extends on all sides, as shown by the shaded area in Figure 3.

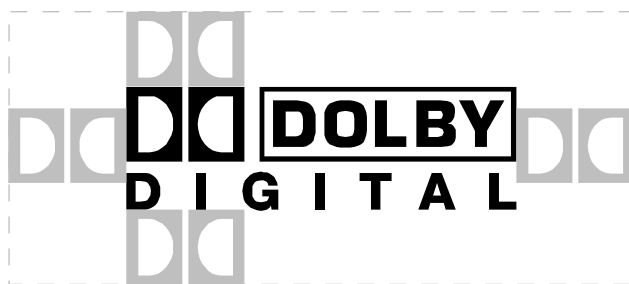


Figure 3 “Clear area” for Dolby Logo

Dolby logo artwork is available from Dolby in EPS files, at no charge. Dolby has also created a specific EPS file for the Dolby Digital 5.1 logo shown in Figure 1. Please contact Dolby Laboratories for more information.

5.1 Dolby Trademark Agreement

Dolby offers royalty-free Trademark Agreements (TMAs) to content producers who wish to use Dolby trademarks in association with encoded soundtracks. Companies wishing to use a Dolby logo in association with TV broadcast programs should contact their local Dolby office, send an email request to trademarkagreement@dolby.com, or call 415-558-0200 to request the applicable TMA.

6 Contacts

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