



2017

EDITORIAL GUIDELINES

INTRODUCTION

ARTE's editorial policy provides the essential frame of reference for clear and distinct positioning of the network's programming, enabling it to achieve a highly individual and attractive profile with audiences at a time of increased competition in both France and Germany.

Several fundamental principles are enshrined in our editorial policy, first and foremost the accessibility of our programmes. Ensuring ease of access to our programmes is a priority for a network like ours. The Programme Committee has adopted an accessibility charter that sets out a number of guidelines in the field of titles, presentation and introduction of programmes.

Another principle is loyalty building. We need to develop the loyalty of our audience, made up all too often of occasional viewers. To achieve this goal, our programming slots need to become clearly identified, regular viewing moments for the audience. This does not mean we can never surprise our viewers with special programmes, which have the additional benefit of attracting press and audience attention to the network. The profile of this kind of programming can vary: special themed days, highlights in regular slots, on-going features along the line of 'Summer of...'.

A third principle is innovation: it is important that every programme be in a position to develop, to be innovated in terms of form and writing. Even if designed to last and to build loyalty, a programming schedule – and the ensuing editorial policy – must not become a straitjacket for the programmes themselves. In most of the established slots we have to leave room for trying out new formats and experimenting with original content, while complying with editorial objectives.

The fourth principle is audience expansion. Each programme must attract the 'maximum audience for it'. This should not be taken to mean that anything goes, implying dumbing down of programmes; on the contrary, it means that we must attract new categories of viewers to every programme and every slot.

The fifth objective is to set programming benchmarks. ARTE intends to offer its viewers programmes that are original, open-minded, independent, directly accessible and capable of becoming essential viewing in the media universe. Within the framework of our internal planning, therefore, it is all the more important to motivate our editorial choices and decisions clearly and to make sure they are communicated openly.

The quality and creativity of its programmes, the independence and variety of its approach and the degree of interaction with its audience are factors which should ensure that ARTE continues to be a modern, attractive network destined for dynamic growth.

atras

SATURDAY



LE DESSOUS DES CARTES

ARTE's geopolitical magazine. Each week, **Le Dessous des Cartes (If Maps Could Talk)** analyses international issues and conflict situations, and pinpoints some of the long-term trends of the modern world – with the assistance of maps.

LENGTH AND GENRE

12 minutes

Magazine

VOX POP

Vox Pop asks Europeans what they think and asks their leaders what they are doing about it. It delves into European society, with its distinctly impertinent slant, every Sunday. Like Europe, **Vox Pop** is moving all the time reaching out to European citizens non-stop. Vox Pop now encompasses:

- Vox report: our European correspondents report on news in their country, and shake up our preconceptions and misconceptions in the process.
- The Vox Pop investigation tackles the big issues that are swaying and shaping our daily lives. A report side by side with the people on the street, John Paul Lepers.
- Pointed insights from our correspondents.
- And the Vox Pop interview, with the people who are calling the shots in Europe, to wrap up the show.

Extras on arte.tv/voxpath:

- Previews of the week's interview highlights.
- The e-tour: an illustrated tour of Europe, covering the week's news, by the editorial team's correspondents, and a closer look at individual initiatives that are rejigging Europe.

•LENGTH AND GENRE

26 minutes

Magazine

ARTE REPORTAGE

GOAL AND PURPOSE OF THE SLOT

ARTE Reportage is **THE ARTE news magazine**. It represents ARTE's perspective on current affairs in Europe and the world.

It aids understanding by providing background on global affairs, moving to the rhythm of the times.

MAIN DIRECTIONS

In light of this goal, there are **three main directions**.

- Vertical: Europe and the world
- Horizontal: Society, economy, politics, geopolitics
- Diagonal: Analysis, exclusivity, predictions

CONTENT

- In fitting with its slot description, **ARTE Reportage** will continue to be positioned as a news **magazine in terms of culture and style**. **ARTE Reportage** is neither a pure news programme, nor is it special themed evening. Instead, it reflects global developments, allowing some temporal distance from the events. On the one hand, this provides time for a response to be developed and on the other, the necessary distance and journalistic perspective for the first background analyses to be made.
- **ARTE Reportage** will continue to feature a **decidedly German/French perspective**. The team consists of German and French journalists. In addition, freelance journalists from both countries are involved.
This double perspective, aside from symbolising ARTE, has the advantage of avoiding the topic being covered from a purely national perspective, a common occurrence on other French and German networks.
- How the reports are created will depend on the genre: **choice of a journalistic perspective** (no features which require a comprehensive overview), **communicating the issue through people** (the most proven way of communicating ideas and facts since the beginning of journalism).
- The news magazine positions itself between forecasting events and reacting to current affairs. It also presents the opportunity to choose topics from a purely editorial point of view. This has always been a distinguishing feature of ARTE. It is neither about being the first nor being where everyone else currently is.
- Europe takes on an important role in this programme. However, the manner in which it handles European issues depends on topicality and the editors' selection.



ARTE REPORTAGE

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PRODUCTION STYLE AND PERSPECTIVE

- In order to minimise the **disadvantages of using two languages**, the presenter's talk-time will be kept to a minimum. However, it must be sufficient to show how the reports fit into the larger context.
- The alternation of two reports and two shorter segments gives the programme a rhythm and pace suitable for earlier broadcasting (6:20 p.m. in Germany, 6:50 p.m. in France).
- At the beginning of the show, there is usually a 13-minute segment which represents a **quick response to current affairs**, but stays true to the news magazine style of the programme.
- Between the two main reports, there is a four-minute segment where **images** will be shown every week, **filmed by people from throughout the world** (citizen journalism). With this segment, ARTE will include this increasingly popular and now also indispensable source of information. It is indispensable because it offers a fast response and because, under certain circumstances, the information made available is unique, e.g. during the revolutions across the Arab world, or events in Iran and Burma.

This segment must be supervised by accomplished journalists who are experienced with such images and can be trusted to check sources and factual accuracy. They also deliver the background information necessary to ensure that the images are relevant for broadcast and meet ARTE's standards.

- 26-minute segment: this report **looks at events in greater depth, also forecasting future events**. This format allows for appropriate press and public relations. It is THE major international report.
- 4-minute segment at the end of the programme: this section should ensure that the programme ends on an optimistic note. The intelligently prepared, shorter format usually offers **good news**, reporting on positive developments which are often lacking on current programmes.

This segment is also where **related media** such as photographs or political cartoons can find a place (see **Temps de pose | Tiefenschärfe** and **Les crayons de Courier | Gegen den Strich – Courier International**).

LENGTH AND GENRE

52 minutes

CUISINE DES TERROIRS ZU TISCH IN...

Europe is on the march. Not just political Europe, but the Europe of food and cooking. Europeans are travelling throughout their continent and bringing back recipes from the countries they visit. Our national cuisines are becoming international, and looking at what's cooking on our neighbours' stoves is becoming a pleasure widely shared.

ARTE, as a European cultural network, goes to where cooking, good food and the art of living have their roots: in regional and local identities, where the fields, meadows, rivers and seas yield the natural produce that Europeans prepare and enjoy. Far from the studios where most classic TV chefs record their advice, **Cuisine des terroirs | Zu Tisch in...** offers a sensual approach to the culinary arts, reporting on the ground and meeting the people whose work underpins our food culture: farmers, winegrowers, restaurant owners, chefs. Our cameras are there when the harvest is brought in and the grapes are picked, when the market stallholders tout their wares and when parties and meals are being prepared!

LENGTH AND GENRE

26 minutes

Documentaries

KARAMBOLAGE

A weekly Franco-German programme

A word, an object, a ritual, a portrait ... and, of course, a riddle! Each Saturday, **Karambolage** casts an amused eye over the national characteristics of the Germans and the French.

LENGTH AND GENRE

11 minutes

Magazine

TERRES D'AILLEURS WUNDERWELTEN

THEMATIC SELECTION

The films in this series delve into the enthralling and mysterious world of different cultures and societies – in Europe and elsewhere – and take viewers on a journey of emotional discovery that transcends the conventional repertoire of tourism or folklore.

APPROACH

Wunderwelten/ Terre d'ailleurs tells stories that zoom in on individuals, offering insights into their lives and their dreams, hopes, expectations and changing circumstances – things which forge an identity and which viewers in France and Germany will find interesting and worth exploring. Each documentary centres on the individual(s) concerned and their social milieu.

The films follow a dramatic arc, beginning with a promise to viewers and ending with a fulfilment.

The narrative hones in on one or two central figures, observed without judgment or prejudice. The films touch an emotional chord, while a clear structure and aesthetic appeal arouse the viewers' curiosity, encouraging them to dip into an unfamiliar environment that frames the experience of these compelling protagonists.

Captivating camera work and a story worth telling transport viewers into an authentic life scenario which is usually off their radar.

These stories generate identification by following a well-defined dramatic principle, such as "The day that changed my life", "I have a dream" or "Before and after" – stories that reflect a challenge to the person at the centre.

LENGTH AND GENRE

43 minutes

Documentaries

L'AVENTURE HUMAINE ABENTEUER ARTE

L'Aventure humaine | Abenteuer ARTE is designed for a broad family audience and uses re-enactments to tell the stories of past civilisations of mankind, their history, development, achievements, lifestyles and belief systems.

Key players, periods and events in History may all figure in the stories, alongside the scientific, technical and artistic discoveries that were milestones in the history of mankind on our planet until the 19th century.

L'Aventure humaine | Abenteuer ARTE may occasionally follow spectacular scientific expeditions. Films shown in the slot will be based on a strong dramatic structure, onto which are grafted the required elements of observation and information. The programme features character-driven stories and must excite the curiosity and expectations of viewers from the start. An inventive and spectacular visual approach will back up a fluent, well-paced storyline, whose tension is maintained throughout.

The content is backed up by the expertise and restraint of acknowledged experts, who provide the indispensable guarantee of the programme's integrity and conformance to historical and scientific standards.

LENGTH AND GENRE

2 x 52 minutes or 1x 90 minutes

Documentaries

Prime time, on Saturdays

SCIENCES WISSENSCHAFT

This is a time slot for documentaries that give a dynamic view of scientific subjects. They are designed to arouse curiosity and are in tune with the daily reality of viewers, allowing them to offer the kind of scientific awareness which we need to understand the world around us today. The films are aimed at a broad public with a general interest, rather than at a niche of experts.

The documentaries will be firmly in touch with current developments, showing scientists at work both in the laboratory and in the field. They will explain the most recent discoveries and research projects, placing them in context with reference to their social and ethical implications, as well as to possible negative and positive consequences. They will range across every aspect of humankind, our universe, the progress achieved thanks to newly acquired knowledge and major technological innovations. The slot may also be suitable for science-based investigations into current problems affecting the general public (health and safety issues, etc.). The subject matter may come from every field of science. On the other hand, it will be important to avoid tackling difficult areas of science in a purely theoretical fashion. The humanities also represent an unsuitable subject area.

The narration will be mainly neutral in tone, though it may occasionally be tinged with humour; the style should never be over-dramatic or enticing. The visual style must be clear and attractive, using graphics, archive material and excerpts from films to assist in clarifying more complex content.

Storylines will be followed in relation to a clearly stated and identifiable theme. Guests and interviewees will be acknowledged experts, vouching for the scientific credibility of the content. At the same time, they must be capable communicators, able to explain complex items in a comprehensible way.

The directing style is ambitious, in keeping with the demands of international standards in the field. Given that the chief priority is to inform, not just to achieve an effect, re-enactment sequences will only be used where strictly necessary. Auteur movies and reportage are not suitable for this time slot.

LENGTH AND GENRE

52 minutes

Documentaries

Second half of the evening, on Saturdays

PHILOSOPHIE

PHILOSOPHY

Conversations and reflections blending profundity with a light touch: **Philosophy** is about philosophical issues with a clear topical relevance.

These timeless themes, which are nevertheless so relevant in today's world, appeal equally to a French and German audience.

DURATION AND GENRE

26 minutes

Magazine

SQUARE

Ground-breaking philosophy, literature, art and technology from a moving world, through creators' and artists' eyes. Square features two modules:

SQUARE "IDEAS"

An intellectual or artist talks about his or her news, and about world news.

SQUARE "ARTIST"

We ask artists to make a film, carte-blanche.

LENGTH

26 minutes

COURT-CIRCUIT KURZSCHLUSS

Court Circuit | KurzSchluss is a slot dedicated to short films and the state of the art in short film production. The magazine features one or more short subjects which offer an overview of current European creativity in the genre: experimental works may thus be shown alongside more traditionally narrative films. As a launching pad for talented young filmmakers, the programme has a mission to discover and show the first films of a new generation of directors, with whom ARTE may well be able to work again in the future.

The magazine part of the **Court Circuit | KurzSchluss** programme (15 minutes) takes us behind the scenes of short film production, with reports from festivals and portraits of international directors, production companies and film schools. The picture may be completed by studies of classic short films and works from the archives. The economic health of short film production is also reported on, together with the trends emerging in current projects; overall, the intention is to show the vital place that short films have within the film industry as a whole.

LENGTH AND GENRE

52 minutes

Magazine

MOYEN MÉTRAGE LANGER KURZFILM

Always on the look-out for new film formats, ARTE offers viewers the work of young talents who are pioneering new trends.

Since its inception, ARTE has followed a committed short films policy, supporting debut features by directors from all over the world. These emerging filmmakers are tracing the outlines of world cinema to come.

This slot for medium-length films is the logical development of the **Court Circuit | KurzSchluss** slot. With films between 31 and 59 minutes in length, viewers are able to watch the first narratives of young European filmmakers, as well as the debuts on film of directors who have since become famous names.

ARTE is the only network to dedicate a slot in its schedules to this original format, which is becoming increasingly popular. By showing vibrant and moving fiction features of this length, ARTE is blazing a completely new trail, allowing filmmakers to tackle delicate and tendentious subject matter. The slot is basically reserved for fiction/cinema films and some animated features.

LENGTH AND GENRE

31 to 59 minutes

Films

atras

SUNDAY



ARTE JUNIOR

GENERAL

ARTE values its young viewers, and reserves an hour and a half especially for them every Sunday morning. ARTE Junior makes knowledge and discovery fun. These programmes are designed for viewers aged ten and upwards, and they revolve around a range of themes.

Important events and new developments in many fields, including science, history and the environment, are presented using a variety of formats, such as documentary series, cartoons, magazine programmes and in exceptional cases fictional series. ARTE Journal Junior looks back on Sunday at the week's major news. This slot aims to impart knowledge playfully and to give families plenty to talk about.

THE WEEKLY MAGAZINE

The aim of ARTE JOURNAL JUNIOR – the Magazine is to inform children and teenagers about international issues and offer them some insights into the everyday lives of children in other parts of the world. The form and language of classical news items (e.g. about the civil war in Syria, climate change or compulsory basic income) are adapted to cater for the age group.

Children should have their say too. Every week, pupils in French or German schools have a chance to ask their own questions. Journalists try to answer these often tricky requests. Topics have included the Ebola virus, German unification and the European Parliament.

Besides, young viewers should learn more about their counterparts around the world. In three-part portraits, children from other places introduce themselves and their family. They take the audience into their school and talk about hobbies and dreams for the future. Examples include a young surfer in San Diego and a Chinese boy who left his family for a ping-pong school in Beijing.

Finally, just a word on the presenters: they are perfectly bilingual and guide their young viewers through the programme in German and French.

LENGTH AND BROADCAST

90 minutes (incl. the magazine)

On Sundays at 8.00 am

ART ET CULTURE KUNST UND KULTUR

GOAL AND PURPOSE OF THE SLOT

This time slot stands for the joy of the discovery process. It uses documentary series and one-off inclusions to make works by well-known artists accessible to the public.

THEMATIC SCOPE

The main focus is on fine art, architecture, design and photography. However, the slot does not exclude other forms of art.

The works are representative, and they are prepared in an accessible manner and placed in their societal or art-historical context. The main focus of the segment could be on the significance of the work in the development of the artists or a particular art movement.

The time slot could also serve as a description of new forms of artistic expression and cultural movements. The artist's piece of work should remain the main focus. This means that in-depth, individual investigations are preferred over broad overviews, which would have to remain superficial due to the length of the slot, as well as other factors.

IMPLEMENTATION & APPROACH

The slot deals with classic issues in an easily accessible style that does not compromise quality. In order to arouse interest and ease the viewer into the subject, the tone is purposefully light, portraying emotion and excitement at the prospect of discovery. A presenter who is artistically competent and, more importantly, a good teacher, both on-screen and off, can make the programme more accessible.

LENGTH AND GENRE

26 minutes

Documentaries

ABGEDREHT! PERSONNE NE BOUGE

Tongue-in-cheek and off-the-wall Philippe Collin, Xavier Mauduit and Frédéric Bonnaud are recasting magazines with a new and playful take on cultural magazines.

They scrutinise cultural phenomena, talk to people at cultural venues that are sometimes very close to home (our European friends), and intellectuals have their say (on cinema, television, literature and more). Places that have become legends, objects that conceal surprises and people who have become emblems unveil their secrets.

Personne ne bouge! ventures way off the beaten track and gives promotional news a wide berth, looks at the arts and culture in a new light, pokes fun at our zeitgeist, showcases yesteryear's and yesterday's heritage (from the Belle Époque to the 2000s), and revels in all our "classics" (from days gone by to today).

LENGTH AND GENRE

43 minutes

Magazine

METROPOLIS

OBJECTIVE AND THEMATIC RANGE

Metropolis is an ARTE cultural magazine which is not presented. Each week, it reports on the world of ideas and the arts in Europe.

Metropolis covers the visual arts, music, theatre, dance, literature, the movement of ideas, architecture and town planning, cultural practices and their economic and social aspects.

This magazine fits in with the rest of ARTE's overall cultural offering, complementing and not competing.

Metropolis is expected to examine in depth and in an original fashion the cultural scene of the day, the underlying cultural scene.

Metropolis does not play the role of a cultural news bulletin, focused on the latest "hot" news item; that role is reserved for the news bulletin.

Metropolis is not in competition, either, with the channel's new discussion magazine.

Metropolis is a magazine that favours the Reportage approach as a way of tackling cultural topics in an original and pertinent manner. A reportage makes it possible to get to know those active in the world of culture in their own context, and to portray the issues and problems. It also makes culture accessible to the widest possible audience.

Metropolis is proud to take a subjective approach: the magazine will also take a stand on matters under public debate, a stand that may be polemical if the issues justify it.

THE STRUCTURE OF THE PROGRAMME

The structure of the magazine aims to be appropriate for the time of the broadcast in order to secure a loyal audience. With the occasional exception, **Metropolis** will cover several topics, but maintains a recognizable rhythm from week to week in order to provide points of reference for viewers.

Each week, the cultural life of a major city serves as a "red thread" for the programme. Three reportages in this city, shown at three stages in the programme, explore well- and less well-known facets of its cultural life and give **Metropolis** its rhythm....

Regular items (current events, trends, cinema, art...) also provide the viewer with points of reference, as well as opportunities for touching upon different aspects of culture today.

LENGTH AND GENRE

43 minutes

Magazine

DIMANCHE DOCU CULTUREL SONNTAG KULTURDOKU

PURPOSE AND GOAL OF THE SLOT

These documentations allow viewers, even without previous knowledge, to discover for themselves great works of music or key cultural events and important figures from other cultural sectors.

THEMATIC SCOPE

The time slot addresses contemporary and classical cultural achievement, as well as art and culture in Europe and around the world. It covers cultural facts, movements and trends from the areas of painting, music, performing arts, literature, cinema, photography, architecture and design, and deals with current issues of cultural heritage. **Dimanche docu culturel | Sonntag Kulturdoku** has an introductory and accessible tone, suitable for all interested viewers. It should arouse the viewers' curiosity.

IMPLEMENTATION & APPROACH

New formats and narrative styles are desirable, in view of the broad audience. The inclusion of monographs in the slot will only be justified if the person is an important cultural figure and the film is easily accessible without previous knowledge. **Dimanche docu culturel | Sonntag Kulturdoku** explores the artistic appeal and the cultural influence of the artist, and is not just a purely biographical portrayal of their life. With documentaries on musical topics, the music itself will be the cultural documentary's starting point (with at least 50% of the content being about music). Topic-based series are possible.

CONNECTING/DISTINGUISHING FACTORS TO OTHER SLOTS

Dimanche docu culturel | Sonntag Kulturdoku should promote culture amongst interested viewers, whereas the cultural documentary on Wednesday evenings offers culture for "advanced" viewers, who want to expand the knowledge they already have.

LENGTH AND GENRE

52 minutes

Documentaries

MAESTRO

The main goal of this weekly music show is to present a diverse range of art music (classical repertoire as well as contemporary). In addition, this format can also open the door to other varieties of music.

In order to clearly distinguish itself from the documentary format, **Maestro** predominantly offers interpretations of complete musical works through internationally renowned musicians or young sensations.

The programming of focal points (voice, instrument, conductor, repertoire) facilitates viewer loyalty and also improved press coverage.

LENGTH AND GENRE

43 minutes

8 times a year: up to 85 minutes

Concerts

360° - GEO

360° - GEO REPORTAGE

360° - GEO | 360° - GEO Reportage is a prestigious international format running for 43 or 52 minutes. It offers viewers the excitement of escaping to some of the remote corners of our planet, with all their marvels and mysteries. Each programme is centred on one or two personalities, whose careers serve as the recurrent theme in the storyline.

The catalogue of possible subjects covers the entire range of our present civilisation, including the latest research discoveries. The treatment of scientific subjects is always in close rapport with the personal history of the leading player(s). The storytelling, viewpoints, editing and music create an artistic whole of high quality, which sets a recognisable benchmark for the viewing public.

LENGTH AND GENRE

43 minutes

Documentaries

CINÉMA DIMANCHE PRIME TIME KINO SONNTAG PRIMETIME

Apart from recognised classics, the slot above all screens films that operate according to established genre rules and preferably enjoy cult status (comedy, phantasy, crime, thriller, romantic comedy, Western, science fiction). The film is usually broadcast in France with French dubbing or in the original version with subtitles, and in Germany with German dubbing.

The slot **Kino Sonntag Primetime / Cinema Sunday Prime Time** is part of the annual special "Summer of" (6 films).

LENGTH AND GENRE

approx. 100 minutes

Sunday, prime time

Films

DOCUMANIA

The DOCUMANIA slot during the second phase of Sunday evening prime time targets a broad family audience with an assumed lower age limit of around 45 years.

It centres on figures who are well known in both France and Germany and whose life or work is typical of a particular field (especially cinema or the fine arts) or a cultural or historical period from the mid-20th century onwards. While this person's life will always be situated within a broader context, the focus is on their personal story. Newly discovered facts and recent images may cast that story in a new light.

Theme-based films will occasionally be accepted if they are devoted to a well-known object or phenomenon which has had a defining influence on a particular period or place or resonates deeply with it. These films, too, will adopt a portrait format to tell a gripping story.

DOCUMANIA is easily accessible. The title and the first few minutes of the film can be understood without further explanation. The technique is original, but the statements and narrative are always clear and unambiguous. A hallmark of these programmes is the high quality of visual and acoustic material, with a selection of imagery that offers breadth and variety. The dramaturgy is founded on efficient, fast-paced storytelling, ideally designed to hold the viewer's attention to the end.

There might be a link between DOCUMANIA and the feature film screened beforehand, especially if the documentary is about an actor.

The Documania slot is part of the annual special season "Summer of" (6 programmes).

LENGTH AND GENRE

52 minutes

Sunday, latter half of the evening

Documentaries

MUSICA

Musica covers a broad spectrum of music. The documentary format acquaints viewers with a musician, choreographer or dancer. It might take the form of a portrait, observe someone at work or respond to a topical creative factor and how it relates to the musical or dance performance. Musica is also open to jazz and hybrid genres.

Technique:

Musica programmes introduce a non-specialist audience to the subject matter. Information about the subject needs to be clear and understandable.

The following three recommendations apply to this documentary format:

- The springboard is the music: artists are filmed, observed and interviewed as they perform.
- A narrative technique is expected, and the form should not dominate the content.
- Artistic quality: a portrait must be more than a simple compilation of interview extracts and musical interpretations.

LENGTH AND GENRE

52 minutes

Documentaries

PERFORMING ARTS

PURPOSE AND GOAL OF THE SLOT

This is the slot for artistic events from the area of performing arts which attract broad public interest. It can cover musical shows, circus, ballet and concerts, or big events put on specifically under the ARTE banner.

SELECTION CRITERIA AND IMPLEMENTATION

They are broadcast with show hosts, either live or recorded. The main purpose is to convey cultural knowledge to the viewers.

LENGTH

Approx. 90 minutes

Approx. 6 times a year.

ARTE CONCERT CLASSIC

This slot targets lovers of classical music. The programmes are purely musical and focus on the work. The concerts in this slot are very often streamed live on the offer ARTE Concert and can be podcast afterwards.

LENGTH AND GENRE

52 minutes

Concerts



at

**FROM MONDAY
TO FRIDAY**

ARTE JOURNAL JUNIOR

ARTE Journal Junior is a daily programme designed to keep children and teenagers up-to-date with news about politics, society and science. No topic is too difficult: the approach is the key. Current conflicts, elections and geopolitical issues can always be presented in a way that suits the age group. Vivid, easily intelligible in-house animations and graphics are a great help in illustrating the reports in an appropriate manner. The second, slightly lighter section is devoted to a science theme or to the animal world.

Viewers can send in any unanswered questions by e-mail. Why is snow white and water transparent? Why do skins have different colours? Why do we get hiccups? Those are some of the many questions that ARTE Journal Junior has already dealt with.

A particular event might trigger a series – five programmes explaining a theme to the young audience in more detail. There has already been a series about why leap years happen and another about what the President of France does.

All the programmes can be downloaded the evening before from the Arte Junior website or youtube channel.

LENGTH AND TRANSMISSION

6 Minuten

Monday to Friday at 7.10 am

News programme

ARTE JOURNAL (MIDDAY)

This is the first edition of the daily news bulletin prepared by the channel's news room, broadcast 5 days out of 7. It lasts 10 minutes, is not presented, and is broadcast live in the two countries.

A summary is provided of the news at midday, casting a European eye over the world around us. The bulletin is composed of commentary on images from international news agencies; and two reportages, broadcast as previews of items that will feature in the evening news, one of them being an abbreviated version of a cultural reportage.

ARTE Journal (midday) takes the same editorial line as **ARTE Journal** (evening), and works in a complementary manner with the channel's main news bulletin.

DURATION AND TIME OF BROADCAST

10 minutes

Midday, Monday to Friday

INVITATION AU VOYAGE

Invitation au Voyage (City Country Culture) is all about links between people, landscapes, works of art and living heritage. It's an invitation to travel at a different pace, far from the urban frenzy, and dwell on culture.

Each programme takes you on three journeys near and far, opening three new windows into the world. The first journey takes you to a place that has inspired and changed an artist; the second to a place to meet the people who turned it into what it became; the third somewhere further off the beaten track where a fellow TV viewer will serve as your personal tour guide.

LENGHT AND GENRE

35 minutes

Magazine

XENIUS

Xenius is a science magazine programme in a 26-minute format, broadcast from Monday through Friday and addressing a family audience.

Each programme is focused on a single topic, attempting to answer a question through reportage, interviews and games. The question itself creates the unifying theme for each episode of the programme and is both simple and rooted in the daily experience of viewers, while the intention is always to awaken their interest, whether they be French or German.

Xenius has two alternating anchor couples. Each takes viewers through the programmes in a dynamic and entertaining way. Depending on the focus for the episode, the two presenters may be more or less actively involved in the various experiments and explanations. The witty, cheerful approach of the anchor couple combines and the programme's graphic design to form the trademark of **Xenius**. These various elements have become established as indispensable parts of the programme.

Each report gives a clear account of one of the aspects of the question set at the start of the episodes, which are shot mainly in France and Germany. As they address each new subject, the presenters and guests intervene in the action, rather than facing the camera. The overall tone of the different sequences remains, however, uniform throughout the programme, in keeping with the playful spirit of the presentations.

LENGTH AND GENRE

26 minutes

Magazine

DOKU-SERIE

Doku-Serie / Docu-Series targets a broad family audience, tempting viewers to embark on a journey and deepen their knowledge.

Viewers set off on an entertaining voyage of discovery anywhere in the world to explore places, spectacular and culturally significant sites and landscapes, along with their traditions, distinctive hallmarks and history. The focus is on conveying knowledge in a lively manner: viewers are encouraged to observe with curiosity.

The thematic spectrum is broad: travel, nature, medicine, geography, astronomy, archaeology, customs, culture, even the animal world and history. Any aspect of knowledge will be considered, as long as the chosen theme results in lively, visual encounters and can be processed into 26-minute episodes in an appropriate afternoon format. Political and social issues do not meet this expectation.

IMPLEMENTATION AND APPROACH

The docu-series is usually presented by a host. S/he is the viewer's companion, a mediator between the viewer and the theme or place. S/he is interested, well-informed and engaged in a constant exchange with the new environment. The host's curiosity and questions enable the viewer to acquire valuable information about the country, people, practices and customs. S/he is also a narrator, providing commentary that is comprehensible and accessible. Knowledge is communicated in a pleasant, easy and – if possible – humorous way.

Series without a presenter are acceptable as long as they approach the communication of knowledge with compelling care and narrative quality.

LENGTH AND GENRE

26 minutes

Monday to Friday, afternoon

Documentaries

ARTE DÉCOUVERTE ARTE ENTDECKUNG

ARTE Découverte | ARTE Entdeckung documentary series whose content, quality and technical levels put them in the top rank of national and international co-productions. The films are aimed at a family audience. The horizontal spread of the programming will allow for serialized broadcasts of documentaries capable of building viewer loyalty around high-interest subjects. As part of its themed programming, ARTE will also occasionally present series as special events.

ARTE Découverte | ARTE Entdeckung is a regular showcase for the best series in the fields of travel, nature, wildlife and science. The aim is to draw viewers into different, but highly attractive worlds.

The science- and knowledge-based approach to subjects is nonetheless accessible to a mainstream audience, as well as highly ambitious in its intentions. The prime objective is to ensure that all programmes, even when scientific in character, are like journeys of discovery. Each documentary deals with a clearly identifiable subject. The programme brings a fresh and individual perspective on the central topic, with catchy, dramatic writing that can keep viewers hooked, leading to a clear, persuasive conclusion. Straightforward juxtaposition of opposing aspects of the issue at hand should be avoided.

The narrative mode should be clear, accessible and coherent, allowing the audience to pick up a series at any point, or to begin watching any particular film midway through. The opening of each film should however receive particular care: it must clearly post the subject to be dealt with, awaken viewers' interest using strong visual hooks, at the same time appealing to their emotions. It should provoke curiosity, while tending to surprise or provoke. The narration of the series is sober and factual, occasionally tinged with humour but never straying towards an over-dramatised, over-familiar tone or into sensationalism. Interviews or other contributions should be made "on location", with expert opinions limited to what is strictly necessary. Re-enactments must be fully justified in dramatic terms, with high performance standards. In this respect, priority should be given to message rather than effect. Reportage is not suitable for this slot.

LENGTH AND GENRE

43 minutes

Monday through Friday

Documentaries

ARTE JOURNAL (EVENING)

This is the channel's flagship daily news bulletin, broadcast 7 days a week.

There is a single Franco-German news bulletin, which is broadcast in two language versions: The German version is shown at 19:20 pm from Monday to Friday (at 19:10 pm on Saturdays and Sundays). The French version, which is identical, is broadcast 7 days a week at 19:45 pm.

The clearly defined editorial line remains faithful to the channel's traditions: a European and open-minded view of current events in the form of subjects, reports, interviews, on the spot reporting, etc.

As it reports on world events, the bulletin aims to look particularly closely at national and international topics likely to interest its dual audience. Recurring features contribute to defining the bulletin's identity.

In addition, each evening's bulletin features news of the world of culture in all its various forms, underlining the links that exist between Culture and political, economic, social and societal issues.

ARTE Journal is available on the ARTE website as soon as it is broadcast; it also produces extras and supplementary sections on the arte.journal website, provided and coordinated by Franco-German journalists from the news team.

DURATION AND TIME OF BROADCAST

20 minutes

in access prime time, 7 days a week

RE: ARTE REGARDS

“RE:” is a series of weekday reportage telling stories that touch the soul of Europe. The format fills a gap between daily news and documentary analysis. The reports always centre on people, but without being portraits. The narration has protagonists and antagonists, opening up an arena of social or political friction.

Format:

Each report is about 28 minutes long and uses powerful imagery to tell personal stories that embody a theme. The piece is constructed around its own self-contained narrative. By delving deeply into the protagonist’s world, it draws the audience into the story. “RE:” offers participants plenty of space to express their views.

By exploring a concrete example without sensationalism, the aim is to tackle significant themes in Europe in detail and to enhance understanding of problems and their solutions. The cross-border perspective is key: these reports must be relevant and intelligible outside Germany.

Despite the thematic diversity and the individual styles which are expressed in this format, the visual concept reflects a strong brand. This is the foundation for slot recognition and audience loyalty.

Contents:

Problems, challenges, conflicts, events and trends of particular relevance to Europe presented in a lively form and putting a face on the news, headlines and facts. The themes reflect all walks of life, from politics via industry to culture.

Unlike news reports, these films do not seek to strike a balance. They consciously pick out one aspect of a complex theme and offer space for unambiguous opinions and beliefs. Thanks to new, subjective and often unexpected perspectives, these programmes can produce surprises and sometimes swim against the tide.

LENGTH AND TRANSMISSION

28 minutes

Reports

28 MINUTEN 28 MINUTES

Elisabeth Quin and her team shed new light on the news from Monday to Friday.

This show is interactive and participatory (before, during and after): viewers can ask guests their questions in videos and via social networks, and replay the show with interactive extras on the web (texts, photos, videos, graphics, links etc.).

On Fridays, 28' takes a different approach: foreign correspondents and intellectuals talk about the week's highlights with a cartoonist.

LENGTH AND GENRE

43 minutes

Magazine



atras

MONDAY

CINÉMA CLASSIQUE

KLASSISCHES KINO

GOAL AND PURPOSE OF THE SLOT

This is the prime time slot for the major works in film history and for modern classics that have had a lasting stylistic influence or have caused paradigm shifts in terms of content or form.

The films presented here are films one must be familiar with in order to understand major movements in film history and their period of origin.

SELECTION CRITERIA

Films that are regularly shown on German and French television will not be selected. Instead, this programming slot should allow viewers to rediscover films with evident cinematographic or historical significance; films which primarily speak to the TV viewers of today. Furthermore, these films must work within television parameters (image format, contrast, sound quality, rhythm, dramatic structure).

The slot is reserved for sound films, as there is a separate programme for silent movies on ARTE.

In principle, the slot is open for films from all countries, eras and genres, including mainstream commercial movies, as long as the films have proven themselves over time to be particularly inspiring, original or courageous. It goes without saying that important films from other European countries and across the world will find their place here. But it is equally evident that it is mostly outstanding works of French and German film history that will be shown. Feature films from the USA should not be given the dominating role they play on the world market in this programming slot.

The films must adhere to the French and German child protection regulations for the airtime. In the case of older films, however, some official classifications could be re-evaluated due to the change in socially-conditioned moral values.

LENGTH AND BROADCAST

Ca. 100 minutes

Prime time

In France, films will be broadcasted in French, with the option of viewing the original with subtitles. In Germany, films will normally be dubbed for broadcast.

TOUS LES CINÉMAS KINO-CLUB

GOAL AND PURPOSE OF THE SLOT

This programming slot features films that can be clearly assigned to one of the classic genres in world cinema, i.e. western, gangster film, comedy, horror, melodrama, science fiction, thriller, cloak and dagger, pirate film, romance, adventure film, etc. Normally, the films are shown as part of a series on specific genres, countries, eras, directors, actors, etc.

While American cinema is represented in this time slot, it should not dominate it.

BROADCAST

Second half of the evening

Ca. 100 minutes

As far as possible, films are to be dubbed for broadcast in both countries.

LA LUCARNE DIE SPÄTVORSTELLUNG

La Lucarne | Die Spätvorstellung deliberately strays off the beaten track to screen mainly movies that are gems from independent film production worldwide. Often with a highly personal approach, these are original works by filmmakers with a clear poetic and cinematic voice.

La Lucarne | Die Spätvorstellung is the place to see films which prove filmmakers' on-going ability to find new ways of telling stories about our world.

BROADCAST

52 minutes

Late evening, on Mondays

CINÉMA MUET

STUMMFILM

ARTE has set itself the task of presenting a selection of international masterpieces of the silent cinema. The intention is to strike a balance between the classics of the repertoire and titles that are less well known today but which enjoyed great popularity with early 20th century audiences.

All films selected undergo a thorough restoration: the painstaking work of restoring prints and soundtracks is carried out in partnership with Europe's leading film archives. The original scores are sometimes newly recorded with a full orchestra. In certain instances, new music may even be specially composed.

In this way ARTE viewers can discover or rediscover in optimum condition the works of our film heritage which delighted the first moviegoers and influenced generations of filmmakers.

LENGHT AND BROADCAST

Ca. 100 minutes

Monday, late evening

8 times per year



at

TUESDAY

THEMA DU MARDI THEMA AM DIENSTAG

GOAL AND PURPOSE OF THE SLOT

Thema du mardi | Thema am Dienstag is the network's weekly cover story. It poses a clear and simple question and features an investigative take on the topic. The programme examines current affairs from a European and global perspective, provides information and allows viewers to form opinions.

THEMATIC SCOPE

Thema du mardi | Thema am Dienstag covers anticipated yet underreported social, political, economic and environmental topics which affect the world today. Sometimes it is also a response, when the network decides to intervene by making its own original contribution to the current debate. The focus is on topics that concern and affect viewers in both countries (e.g. the environment and health issues).

IMPLEMENTATION AND APPROACH

The time slot places a special focus on investigative documentaries and documentations which pursue a precise journalistic question. Special themed evenings consisting of several programmes offer the opportunity to analyse a question from different perspectives. The documentaries and news reports may be supplemented by studio discussions and debates. A special point of view with more in-depth background reporting is desirable for current event programming. **Thema du mardi | Thema am Dienstag** is always facilitated by a presenter and makes regular links to the Internet.

CONNECTING/DISTINGUISHING FACTORS TO OTHER SLOTS

Connection with **Histoire | Geschichte** and/or **Géopolitique | Geopolitik** is possible

Distinguished from **Société | Gesellschaft** by excluding individual stories and isolated cases

LENGTH AND BROADCAST

The combination of individual programme elements is based on thematic suitability (90', 75', 52', 43', 26'). The length of the slot is flexible, but the maximum length is 105 minutes (including talk-time).

Tuesday, prime time

Documentaries

HISTOIRE GESCHICHTE

GOAL AND PURPOSE OF THE SLOT

In reliable and reputable fashion, this programming slot analyses major topics in political, economic and social history. By giving the highlights a historical context, it offers viewers the necessary elements to better understand today's world.

THEMATIC SCOPE

Histoire | Geschichte tells the history of the 19th and 20th centuries, including the latest contemporary history of the 21st century.

IMPLEMENTATION & APPROACH

The use of cinematic archives and reports by contemporary witnesses and historians can be combined with photos, documents, re-enactments, computer animations and excerpts from feature and television films.

LENGTH AND BROADCAST

52 minutes, 90 minutes are possible in exceptional circumstances
Second half of the Tuesday evening

GÉOPOLITIQUE GEOPOLITIK

GOAL AND PURPOSE OF THE SLOT

The thematic current affairs programme serves to consolidate and analyse political, geopolitical, socio-political and economic questions and phenomena in Germany, France, Europe and the world. The objective is to provide viewers with a deeper understanding for the contexts and interrelations of current affairs.

THEMATIC SCOPE

The main focus is on underreported topics affecting the world today or those which raise major political, economical and social questions (e.g. a stronger China, world trouble spots, Internet, energy, social systems, multiculturalism, religion, etc.).

IMPLEMENTATION AND APPROACH

The documentaries analyse and explain geopolitical and economical interrelationships as well as their historic backgrounds and draw international comparisons.

In addition to classical documentaries, the slot is also open to new documentary formats. A topical view on current questions and their historical backgrounds is particularly suitable for making regular links to the Internet via chatrooms, blogs and dossiers.

CONNECTING/DISTINGUISHING FACTORS TO OTHER SLOTS

Unlike the **Société | Gesellschaft** slot, which deals with social topics from the individual's perspective and the individual experience, in this programming slot, political, economic and social phenomena should be treated from a more general, analytic point of view.

LENGTH AND BROADCAST

52 minutes, 90 minutes are possible in exceptional circumstances

Second half of the evening

Documentaries

SOCIÉTÉ GESELLSCHAFT

GOAL AND PURPOSE OF THE SLOT

The slot is devoted to topics and questions from the viewer's everyday life. The focus is on people and personal stories that go beyond the individual viewpoint and draw a context to societal conditions.

THEMATIC SCOPE

The focus is on topics from the everyday lives of viewers (preferably from Germany, France and Europe), which are told from an individual perspective, but take on societal significance.

There is no need for sociological, political and economic analyses, nor is a purely observational perspective desirable.

IMPLEMENTATION AND APPROACH

The directors can make use of all stylistic devices from the documentary genre. Lively narratives and original tone allow the viewership to be continually renewed and enlarged. The time slot is suitable for multi-part series.

CONNECTING/DISTINGUISHING FACTORS TO OTHER SLOTS

Distinguished from **Thema du mardi | Thema am Dienstag** and **Géopolitique | Geopolitik** by excluding sociological, political and economic analyses and investigative documentaries.

LENGTH AND GENRE

52 minutes

Documentaries

atras

WEDNESDAY



CINÉMA ACTUEL

AKTUELLES KINO

GOAL AND PURPOSE OF THE SLOT

This prime time slot is devoted to current feature films (the premiere should have taken place at most ten years ago). Major films from contemporary world cinema which have gotten people talking and received a good deal of attention, and which are characterised by artistic originality, fantasy and sensitivity, will be presented here.

SELECTION CRITERIA

If possible, the film should be a television premiere. The films should have obtained a minimum number of viewers in theatrical releases in Germany or France. Alternatively, the film may have made a name for itself by winning awards at one of the larger film festivals.

Films shown in this time slot should not reflect the industry's mainstream, but should feature the director's individual signature. As a general principle, however, when deciding upon the film selection, the attractiveness and accessibility of the films should be geared toward the television viewer in addition to considering the director's perspective.

In other words, the films should not merely attract an audience of cinephiles. By offering the possibility of identification, or through emotion, suspense and humour, the films are expected to draw a level of viewers that is in keeping with this prime time slot.

ARTE co-productions that correspond to these criteria should be broadcast in this programming slot.

There is no set limit in terms of the film's origin: even if the focus is on European productions, films from around the globe will always find a place here, if they are told in a strong way, are universally comprehensible and examine the major questions in life.

The films must adhere to the French and German child protection regulations for the airtime.

LENGTH AND BROADCAST

Ca. 100 minutes

Prime time

In France, films will be broadcasted in French, with the option of viewing the original with subtitles. In Germany, films will normally be dubbed for broadcast.

DOCUMENTAIRE CULTUREL KULTURDOKUMENTATION

GOAL AND PURPOSE OF THE SLOT

Documentaire culturel | Kulturdokumentation should arouse curiosity and invite reflection. In view of the programming slot, it connects depth of content with a high entertainment value.

THEMATIC SCOPE

Documentaire culturel | Kulturdokumentation is devoted to contemporary and classical cultural work, ideas, art, literature and cinematic culture from Europe and around the world. It broaches the issues of cultural aspects, currents and trends from all areas of cultural life. It also deals with current references to the cultural heritage.

Documentaire culturel | Kulturdokumentation also picks up complex topics, as long as the approach to the topic remains accessible – on the level of both content and cinematic realisation.

IMPLEMENTATION AND APPROACH

New formats and narrative styles are desirable, in view of the broad audience. The inclusion of monographs in the slot will only be justified if the person is an important cultural figure. The cultural documentary explores the artistic appeal and the cultural influence of the artist, and is not just a purely biographical portrayal of their life. With documentaries on musical topics, the music itself will be the cultural documentary's starting point (with at least 50% of the content being about music). Topic-based series are possible.

LENGTH AND BROADCAST

52 minutes

Second half of the evening

CINÉMA DÉCOUVERTE KINO ENTDECKUNG

GOAL AND PURPOSE OF THE SLOT

This time slot highlights films that differ from purely commercial cinematic movies due to more complex dramatic structures, provocative content, radically individual visions or cultural differences.

SELECTION CRITERIA

Generally speaking, this is the programming slot for making discoveries, from the perspective of both exotic cinematic language and also in terms of formal experimentation. Here films (predominantly by lesser-known directors) are shown. These may require the increased attention that viewers are more likely to bring at a later hour. As is the case for the prime time slots, careful attention should be given to ensure that the film fits television criteria (image format, contrast, sound quality, rhythm, dramatic structure).

Naturally, as in the prime time slot on Wednesday, ARTE co-productions – German, French, international – should be recognisably represented. Due to this factor alone, there will be a relatively high proportion of premiere broadcasts.

American auteur cinema will also find a place here.

Not only due to legal constraints, but also to the criteria mentioned above, the films shown here are not approved by French and/or German supervisory boards for broadcast before 10:30 or 11:00 p.m.

LENGTH AND BROADCAST

Approx. 100 minutes

Late evening In both countries the original version with subtitles should be shown, if possible.

CINÉMA DOCUMENTAIRE GROSSER DOKUMENTARFILM

GOAL AND PURPOSE OF THE SLOT

This time slot is the network's documentary calling card on Wednesday evenings. It stands for unusual and compelling documentaries.

SELECTION CRITERIA

These documentaries show strong stories on a wide variety of topics and are carried by an unusual dramatic structure and a unique cinematographic signature. Directors portray topics from around the world: their films stimulate in many ways, not least emotionally, by offering a different take on people and their life circumstances.

During prime time, films placed on the schedule must be able to obtain a large viewership.

LENGTH

Approx. 90 minutes

Documentaries

The background of the image is a watercolor-style wash of colors, primarily blue and red, with some purple and pink tones. The colors are blended and textured, creating a soft, artistic feel. The blue is more prominent in the upper half, while the red and pink are more prominent in the lower half.

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THURSDAY

SÉRIE TV PRIME TIME

TV-SERIE PRIMETIME

GOAL AND PURPOSE OF THE SLOT

This is the time slot for popular serial formats that attract a potentially large audience. Just under an hour long (45 – 60 minutes) per episode, they can be broadcast as a double bill in this time slot in both countries. In exceptional cases, 90 minute-long episodes are possible.

These are multi-part series, preferably television premieres, consisting of four or more episodes. The stories are conceived with a foreseeable endpoint in mind, and feature large dramatic arcs. The structure should arouse the viewer's curiosity regarding the next episode, particularly through the use of cliff-hangers. Generally speaking, the slot should remain open for different types of genres. But it is primarily conceived for familiar genres, such as historical dramas, epics and family sagas.

LENGTH AND TRANSMISSION

Episodes each from 26 to 60 minutes

Prime time

In both countries the dubbed version is normally broadcast.

FICTION

SECOND HALF OF THE EVENING

GOAL AND PURPOSE OF THE SLOT

This is a slot for:

1. individual productions (ARTE co-productions – television premieres or reruns – and purchases) with lively, modern films aimed at a younger audience. For this reason, films for this slot are characterised by greater narrative freedom and a broad range of topics. Surprise should be expected and risks are welcomed, as long as they are clearly identified. Increased viewer attention, to be expected during this later time slot, is an advantage to be heavily exploited. Crossing genre boundaries will be possible and individual ideas for implementation are welcome. This is also a slot for films which, though produced for television, went on to be shown in cinemas, and have thus obtained a screening visa in France. On Fridays, they may not be shown before 10:30 p.m.
2. two-part shows, whose first half will run during prime time and the second half in the slot directly afterwards.
3. series: with a length of 45-60 minutes per episode, they will not only be highly popular and successful, but also harder-hitting in terms of writing, with an innovative narrative style. We are not looking for shows whose plots can be endlessly drawn out, nor for daily soaps. The story must be well-conceived with an end in sight, and have a manageable number of episodes (6-10). The individual episodes are shorter, and therefore more stringent than 90-minute television films. However, the potential for situations and conflict to arise is greater within the overall plot, and the range of characters and the relationships between them are more complex. The episodes should be structured so as to leave the viewer curious about the next episode, e.g. by using cliff-hangers and dramatic development which maintain the plot's suspense over large dramatic arcs.

In principle, the slot will be open to different genres. However, particularly appropriate are stories with longer plot development and a conceivable end point, e.g. investigations of a criminal case, uncovering a scandal, the implementation of a master plan or a battle between an individual and an all-powerful organisation. For this reason, crime shows and thrillers will often fill this programming slot. Comedies, social dramas and family sagas are also possibilities.

Programmes which haven't been shown before (at least in one of the two countries) are favoured. Thus, co-production and purchases from the international market and reformatted programmes are worth considering.

BROADCAST

1 x 90 minutes or 2 x 52 minutes

Second half of the evening

Broadcast in both countries, either dubbed or subtitled

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FRIDAY



TÉLÉFILM / FERNSEHFILM PRIME TIME

GOAL AND PURPOSE OF THE SLOT

For this time slot, ARTE will introduce a selection of the finest German and French television film productions, as well as outstanding television films from other European countries and, in exceptional cases, from countries outside of Europe. The films will predominantly be television premieres – particularly ARTE co-productions.

SELECTION CRITERIA

The television films place a strong emphasis on heavily emotional stories – while keeping a broad diversity of topics in mind. The films are told in linear and credible fashion, and encourage identification. Viewers rediscover their own concerns, dreams and desires in these films. Therefore the films should be accessible and comprehensible to every viewer, without presupposing any insider knowledge.

The television films understand their role as intelligent entertainment; they take the viewers seriously and challenge them by questioning prejudices and clichés. They are explosive and relevant. The fact that these films can frequently be assigned to popular genres (comedy, crime story, adventure film, thriller, romance) in no way precludes narrative subtleties and personal cinematic signatures.

If possible, viewer accessibility should be fostered through a prominent cast of characters. The films, primarily individual works, and, to a lesser extent, multi-part series, are usually around 90 minutes long.

CONNECTING/DISTINGUISHING FACTORS TO OTHER SLOTS

In the case of a two-part film, the second half will be broadcast directly in the following television film slot.

LENGTH AND BROADCAST

Normal length: 90 minutes; other formats are possible in exceptional cases (2x 90', 3x 90', 3x 52' or 3x 60')

Prime time

Principally the French original or dubbed version will be shown in France; while the German original or dubbed version will be shown in Germany.

CULTURE POP POPKULTUR

The POP CULTURE slot is devoted to the protagonists of popular and mass culture from the 1960s to the present day. Music, cinema, fashion, comics, bestsellers, youth culture and Internet culture all have their place here. Themes relating to the avant-garde or subcultures are only picked up if they are a phenomenon of mass culture.

This is a highly informative and entertaining slot. It is emotional and provocative, and identifies with its viewers. The documentaries analyse, provide context and decode mainstream phenomena. There is an element of surprise, with new aspects revealed and unexpected angles adopted. When tackling subcultures, the documentary will arouse curiosity in an unfamiliar issue by pursuing a narrative that is as catchy and comprehensible as possible.

The slot definitely welcomes portraits of figures in pop culture and character-driven films, with a preference for stand-alones.

The slot is part of the annual special season "Summer of" (six documentaries).

LENGTH AND TRANSMISSION

52 minutes

Second half of the evening, on Fridays

TRACKS

Since TRACKS first entered the ARTE programme in 1997, it has been evolving constantly. It shifted to a bi-media approach in 2014.

With its new rhythm and optics, the magazine embraced a hybrid format and extended its editorial range to contemporary aspects of the arts scene (video games, TV series, geek culture, social networks and other Internet trends). It continues to cater for traditional themes (key news from pop culture) at the same time.

TRACKS follows the latest trends with daily input for television viewers and Internet users, inviting them to be creative and contribute to the new concept.

TRACKS primarily targets young adults who will play an active role in shaping the cultural life of the future. The magazine with the casual tone deals with fashions, lifestyle, ideas and every genre of artistic practice.

LENGTH AND BROADCAST

52 minutes

Late evening, Fridays

POPKONZERT CONCERT POP

Popconcert covers a range of musical genres from pop to rock via jazz, but with space for metal and electronic music. The concerts in this slot are often broadcast live by the digital platform ARTE Concert and available afterwards for streaming.

The **Popconcert** slot is part of the annual special season “Summer of” (six concerts).

LENGTH AND TRANSMISSION

75 minutes

Friday, late evening

Concerts



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**PROGRAMMES
WITHOUT PERMANENT
TIMESLOTS**

PROGRAMMES COURTS KURZPROGRAMME

The programme's point of departure must be catchy, easily accessible and match well the interests of the viewers. Individual episodes should also be highly recognisable by the viewer as being part of the series. The pace of a short programme must correspond to afternoon viewing habits. Fictional miniseries are also possible within this framework.

LENGTH VARIATIONS AND BROADCAST

Between 1'30 and 4 minutes

In the daily schedule and in the early evening

OPÉRA OPER

The OPERA slot falls into two types of programme: operas broadcast live during prime time, and opera recordings broadcast in the last third of the evening. In both cases, subtitles are required in German and French to facilitate access to the work.

For this slot, the choice of work, production, cast and film technique must appeal to a broad audience.

A few times a year, ARTE broadcasts operas from the major repertoire during prime time. These operas will have an outstanding cast (singers, conductor, director). They can be live events with a compère or spectacular recordings.

LENGTH AND BROADCAST

Approx. 150 minutes

12 times per year

TRASH

The B-movies are intended as a provocative counterweight to ART's high-brow image. These works tend to exaggerate, and they might just verge on bad taste. When they adopt the rules of a cinema genre (like science fiction, horror, sword & sandal), the result is usually radical and often comic.

Sometimes the film sets out deliberately to make viewers laugh, and sometimes the humour takes a subtler form. Then the audience might chuckle because the characters are so naïve, the special effects are inventive but crude, or the dialogue is out of tune with today's worries and problems.

Unsurprisingly, the plot often centres on sex and violence. But now and then quite different themes crop up: resistance, oppression, gender role models, secret obsessions and attempts to keep them under wraps, or the subversive power of imagination.

Experimental films, incidentally, do not belong under the heading "Trash", so they are broadcast in other slots.

BROADCAST

Approx. 100 minutes

Eight times a year

The background of the image is a watercolor-style wash of colors, primarily blue and red, with some purple and pink tones. The colors are blended and textured, creating a soft, artistic feel. The text is overlaid on this background.

atras

DIGITAL OFFER

ARTE'S DIGITAL OFFER

ARTE is a French, German and European cultural channel in a class of its own on Europe's audiovisual landscape. It conveys its distinctive slant as assertively on air as it does online, and is aiming for two goals: harness technology so everyone can enjoy **ARTE on any screen any time**, and stay at the cutting edge of digital creation to reach **new audiences** and open up a forum for **innovation**.

ARTE has built solid expertise in programme production and decided to organise its core content into eight simple and straightforward categories leading into its full choice of programmes: **News, Cinema, Series & Fiction, Culture & Pop, ARTE Concert, Science, Discovery and History**. These eight categories provide an instant glimpse into ARTE's full range of related content. Viewers no longer need to choose between ARTE+7 and digital content: they are only a few clicks away from the content they are looking for wherever they are. We have redesigned this choice on every screen for two reasons: to add a little extra to ARTE's distinctive edge and to spread its reach by bringing its creative flair to every device.

As we want to be on all the devices our audiences use, this choice is available on desktops, laptops and on the road, i.e. on a mobile site, range of apps and connected TV sets. In each case, choice is tailored to provide viewers, browsers and mobile users with an optimal experience and a personal touch.

