NETFLIX | PARTNER HELP CENTER

English Timed Text Style Guide

English Timed Text Style Guide

This document covers the language specific requirements for US English. Please make sure to also review the **General Requirements section** and related guidelines for comprehensive instructions surrounding timed text deliveries to Netflix.

I. Subtitles for the Deaf and Hard of Hearing (SDH)

*This section applies to subtitles for the deaf and hard of hearing created for English language content (i.e. intralingual subtitles). For English subtitles for non-English language content, please see **Section II***

I.1. Accuracy of content

- Include as much of the original content as possible.
- Do not simplify or water down the original dialogue.
- Where content has been dubbed into English, please refer to the dubbing script or dubbed audio as the basis for the SDH file and ensure that the two match as much as reading speed and timings allow.
- Truncating the original dialogue should be limited to instances where reading speed and synchronicity to the audio are an issue.
- When editing for reading speed, favor text reduction, deletion and condensing but do not paraphrase
- Transcription of the source language should follow the word choice and sentence order of the spoken dialect. Slang and other dialectal features should not be changed.

I.2. Character Limitation

- 42 characters per line

I.3. Continuity

- When including ellipses in subtitles, please use the single smart character (U+2026) as opposed to three dots/periods in a row.
- Do not use ellipses or dashes when an ongoing sentence is split between two or more continuous subtitles.

  Subtitle 1   I always knew

  Subtitle 2   that you would eventually agree with me.

- Use an ellipsis to indicate a pause (2 seconds or more) or if dialogue trails off. In the case of a pause of under two seconds, if the sentence continues in the next subtitle, do not use an ellipsis at the

beginning of the second subtitle.

> Subtitle 1   Had I known...

> Subtitle 2   I wouldn't have called you.

- Use two hyphens to indicate abrupt interruptions.

-What are you--
-Be quiet!

> -What are you--
> -[bomb explodes]

- Use an ellipsis followed by a space when there is a significant pause or hesitation *within* a subtitle.

She hesitated... about accepting the job.

- Use an ellipsis without a space at the start of a subtitle to indicate that a subtitle is starting mid-sentence.

> ...have signed an agreement.

I.4 Dates and Decades

- Dates should always be written in the order in which they are said (i.e. as per the audio) but omitting words like "the" and "of", i.e. 6th March or March 6th, not the 6th of March.
- Decades should be written using numerals in the following format: nineteen fifties should be 1950s, fifties should be '50s.
- Centuries should be written in the following format: twentieth century should be 20th century.
- Do not use '50s, '70s etc. for ages: i.e. prefer "I am in my fifties" vs. "I am in my '50s".

I.5. Documentary/Unscripted

- For TV/movie clips, all audible lines should be transcribed, if possible. If the audio interferes with dialogue, please give precedence to most plot-pertinent content.
- Avoid going back and forth between italicized and non-italicized subtitles when the speaker is on and off screen. If the speaker is on-camera for at least part of the scene, do not italicize. Leave italics for off-screen narrators.

I.6. Dual Speakers/Multiple Events

- Use a hyphen <u>without</u> a space to indicate two speakers in one subtitle, with a maximum of one speaker per line.

> -Are you coming?
> -In a minute.

- When identifiers are needed, they should follow the hyphen as follows:

-[Kimmy] Are you coming?
-[Titus] In a minute.

-[Kimmy] Are you coming?
-In a minute.

- Hyphens are also used to indicate a speaker and a sound effect, if they come from different sources:

    -[Joe laughing hysterically]
    -[Maria] I can't believe you did that!

    -[Joe laughing hysterically]
    -I can't believe you did that!

- If the sound effect emanates from the speaker themselves, no hyphens are needed:

    [Joe laughing hysterically]
    I can't believe you did that!

- Use hyphens to distinguish two distinct sound effects emanating from different sources:
    -[horse neighs]
    -[engine starts]

- Text in each line in a dual speaker subtitle must be a contained sentence and should not carry into the preceding or subsequent subtitle. Creating shorter sentences and timing appropriately helps to accommodate this.

I.7. Font Information

- Font style: Arial as a generic placeholder for proportionalSansSerif
- Font size: Relative to video resolution and ability to fit 42 characters across screen
- Font color: White

I.8. Foreign Dialogue

- In instances of foreign dialogue being spoken:
    - If foreign dialogue is translated, use [in language], for example [in Spanish]
    - If foreign dialogue is not meant to be understood, use [speaking language], for example [speaking Spanish]
    - Always research the language being spoken – [speaking foreign language] should never be used
    - Accents or dialects require the same treatment, for example [in Spanish accent]
- Foreign words that are used in a mostly English line of dialogue do not require identifiers, but should be italicized. Always verify spelling, accents and punctuation, if applicable.
- Familiar foreign words and phrases which are listed in *Webster's* dictionary should not be italicized and should be spelled as in *Webster's* dictionary (e.g. bon appétit, rendezvous, doppelgänger, zeitgeist, etc.).
- Proper names, such as foreign locations or company names, should not be italicized.

- Always use accents and diacritics in names and proper nouns from languages which use the Latin alphabet where their use is seen in official sources, or in the source text for fictional names. For example, Spanish names such as Mónica Naranjo, Pedro Almodóvar, Plácido Domingo should retain their diacritics. Any proper names which have lost the use of accents due to cultural reasons (e.g. Jennifer Lopez) do not need to have them added.

I.9. Italics

- Italicize text only in the following cases:
  - Narration
  - The voice of a visible character expressing unspoken thoughts or inner monologue
  - Song lyrics when sung, not quoted (if rights have been granted)
  - Unfamiliar foreign words and phrases which do not appear in the nominated dictionary for your language (do not italicize foreign loan words which appear in your language's nominated dictionary, e.g. rendezvous, zeitgeist etc. for English)
  - Proper names, such as locations, vessels names or company names, should not be italicized
  - Dialogue that is heard through electronic media, such as a phone, television (especially if we see the television and hear the audio), computer, loudspeaker, non-sentient robots, robotic voices or AI, etc.
  - In sections such as a phone conversation where the shot changes regularly between speakers, always ensure that segmentation and timing rules are correctly applied so as to ensure italics are used consistently and correctly
  - Only use italics when the speaker is not in the scene(s), not merely off screen, behind a door or out of shot
  - Titles of books, periodicals, works of art, albums, movies, TV shows, radio shows, video games, etc. (for an episode title in a series or song titles use quotation marks)
  - Only italicize titles, not names (e.g. the title of a book but not the name of a ship)
- Italics may be used when a word is obviously emphasized in speech and when proper punctuation cannot convey that emphasis (e.g. It *was*).
- In trailers, where dialogue rapidly switches between off-screen characters, on-screen characters and narrators, do not italicize any dialogue from the characters and speakers and only italicize narration.
- This is the only set of rules to be followed for application of italics and trumps any additional advice found in associated references.

I.10. Line Treatment

- Maximum two lines.
- Text should usually be kept to one line, unless it exceeds the character limitation.

I.11. Numbers

- From 1 to 10, numbers should be written out: *one, two, three*, etc.
- Above 10, numbers should be written numerically: *11, 12, 13*, etc.
- When a number begins a sentence, it should always be spelled out.
- Times of day:

- Use numerals when exact times are emphasized: *9:30 a.m.*
- Use lowercase *a.m.* (ante meridiem) and *p.m.* (post meridiem) when mentioned in dialogue
- Spell out words/phrases that do not include actual numbers: *half past, quarter of, midnight, noon*
- When *o'clock* is mentioned in dialogue, always spell out the number: *eleven o'clock in the morning*

- Note that the above rules may be broken due to space limitations or reading speed concerns, as well as for consistency when listing multiple quantities, for example.

I.12. Punctuation

- Avoid using complex punctuation which could be hard for viewers to follow. For example, avoid using colons and semi-colons and instead use simple, clear sentence structures to aid comprehension.
- Double spaces are not permitted.
- Hash symbols may be used when someone mentions a hashtag. Spell out the word "hashtag" when used as a verb.
- Ampersands may be used when part of an initialism such as R&B or B&B.

I.13. Quotes

- Quoted words, phrases and sentences are enclosed in double quotation marks; single quotation marks enclose quotations within quotations.

  He told me, "Come back tomorrow."

  He said, "'Singing in the Rain' is my favorite song."

- If the quote extends beyond more than one subtitle, use an open quote at the beginning of the first subtitle, at the start and end of sentences within the quote and an end quote at the end of the last subtitle.

  Subtitle 1   "Good night, good night!"

  Subtitle 2   "Parting is such sweet sorrow

  Subtitle 3   that I shall say good night till it be morrow."

- Use U.S. English rules:
  - Periods and commas precede closing quotation marks, whether double or single.
  - Colons and semicolons follow closing quotation marks.
  - Question marks and exclamation points follow quotation marks <u>unless</u> they belong within the quoted text:

    Which of Shakespeare's characters said, "Good night, good night"?

    Juliet said, "Good night, good night!"

- Song titles should be enclosed in quotes.
- Use quotation marks when a character is seen to be reading aloud.

I.14. Reading Speed

- Adult programs: 20 characters per second
- Children's programs: 17 characters per second

I.15. Songs

- Subtitle all audible song lyrics that do not interfere with dialogue.
- Use song title identifiers when applicable - song titles should be in quotes, for example ["Forever Your Girl" playing]. Use the name of a musical number or classical piece only if widely known, for example ["The Nutcracker Suite" plays].
- Italicize lyrics.
- Song lyrics should be enclosed with a music note (♪) at the beginning and the end of each subtitle.
- Use an uppercase letter at the beginning of each line including the first letter of the first word of the second line in a two-line subtitle
- Use ellipses when a song continues in the background but is no longer subtitled to give precedence to dialogue.
- Punctuation: only question marks and exclamation marks should be used at the end of a line - no commas or periods are to be used at the end of a line. Commas can be used within the lyric line, if necessary.
- Album titles should be in italics.
- Song titles should be in quotes.
- Follow this approach for poetry.

I.16. Speaker ID / Sound Effects

- Use brackets [ ] to enclose speaker IDs or sound effects.
- Use all lowercase, except for proper nouns.
- Be detailed and descriptive, use adverbs where appropriate when describing sounds and music, describe voices, speed of speech, volume of sound.
- Describe the sounds and audio as opposed to visual elements or actions.
- Subtitle silence if plot-pertinent. For example, when plot-pertinent music ends abruptly.
- Plot-pertinent sound effects should always be included unless inferred by the visuals.
- Speaker IDs and the corresponding dialogue should ideally be on the same line.
- When describing hesitations and nervousness, avoid using labels such as [stutters], [stuttering], [stammers] and [stammering] unless the speaker in question has a stutter/stammer. Instead, represent hesitations in the transcription (e.g. I… I said no!) or using sound labels such as [hesitates] or [spluttering], for example.
- Only use speaker IDs or sound effects when they cannot be visually identified.
- When a speaker ID is required for a character who has yet to be identified by name, use [man] or [woman], or [male voice] or [female voice], so as not to provide information that is not yet present in the narrative. If the same identifier is used multiple times in one scene, numbers should be added to distinguish them, for example [man 1].

- Use a generic ID to indicate and describe ambient music, for example [rock music playing over stereo].
- Use objective descriptions that describe genre or mood identifiers for atmospheric non-lyrical music, for example [menacing electronic music plays].
- Sound effects should be plot-pertinent.
- Sound effects that interrupt dialogue should be treated as follows:

    Subtitle 1: However, lately, I've been...

    [coughs, sniffs]

    Subtitle 2: ...seeing a lot more of this.

- Never italicize speaker IDs or sound effects, even when the spoken information is italicized, such as in a voice-over.

    [narrator] *Once upon a time, there was...*

I.17. Special Instructions

- Dialogue must never be censored.
- Plot-pertinent dialogue always takes precedence over background dialogue.
- Deliberate misspellings and mispronunciations should not be reproduced in the translation unless plot-pertinent.
- When the word "black" appears in reference to someone's race or ethnicity, capitalize it as Black. Use this form when referring to an African American or Black person, when referring to the African diaspora and when referring to collective groups or institutions, e.g. Black cinema, the Black community, a Black person. Please follow this rule when writing in or transcribing all variants of English. Always follow the word order and choice of the audio when working with SDH.
- Similarly, please capitalize the following words when used in reference to people and communities: Deaf, Indigenous
- When transcribing usage within the English audio: the n-word should only be spelled with the -er ending in historical contexts or as a racist slur; its use in slang, non-racist conversation, or song lyrics should be handled with the -a ending.

I.18. Reference

For all language-related issues not covered in this document, please refer to:

- The Merriam-Webster dictionary: http://www.merriam-webster.com/
- Chicago Manual of Style: http://www.chicagomanualofstyle.org/home.html

II. English Subtitles

This section applies to English subtitles created for non-English language content (i.e. interlingual subtitles). For subtitles for the deaf and hard of hearing for English language content, please see Section I.

II.1. Abbreviations

- A.D. - *Anno Domini*
- B.C. - Before Christ
- a.m. - *ante meridian*
- p.m.- *post meridian*
- Mr. - Mister
- Mrs. - Missus
- Dr. - Doctor
- Prof. - Professor
- Lt.- Lieutenant
- Capt. - Captain
- Maj. - Major
- Col. - Colonel
- Gen. - General
- e.g. - *exampli gratia*
- i.e. - *id est*
- etc. - *et cetera*
- ft. - feet
- in. - inches

II.2. Acronyms

- Acronyms should be written without periods between letters, for example UNICEF

II.3. Character Limitation

- 42 characters per line

II.4. Character Names

- Do not translate proper names unless Netflix provides approved translations.
- Nicknames should only be translated if they convey a specific meaning.
- Use language-specific translations for historical/mythical characters (e.g. Santa Claus).
- When translating Korean, Simplified Chinese and Traditional Chinese content, the name order should be last name-first name, in accordance with linguistic rules. For South Korean names, first name should be connected with a hyphen, with second letter in lower case (i.e. 김희선: Kim Hee-sun), and North Korean names, first name is written without a hyphen (i.e. Kim Jong Un). For Chinese names, first name should be connected without a space, with only the first letter in upper case (i.e. 宁世征: Ning Shizheng). When romanizing names into English, standardized romanization guides should be followed, but well-established localized names should be allowed as exceptions.

II.5. Continuity

- When including ellipses in subtitles, please use the single smart character (U+2026) as opposed to three dots/periods in a row.
- Do not use ellipses without spaces at the end and at the beginning of subtitles when an ongoing sentence is split between two or more continuous subtitles.

  > Subtitle 1   I always knew

  > Subtitle 2   that you would eventually agree with me.

- Use ellipses to indicate a pause (2 seconds or more) or if dialogue trails off. In the case of a pause of under two seconds, if the sentence continues in the next subtitle, do not use an ellipsis at the beginning of the second subtitle.

  > Subtitle 1   Had I known...

  > Subtitle 2   I wouldn't have called you.

- Use two hyphens to indicate abrupt interruptions.

  > -What are you--

  > -Be quiet!

- Use ellipses followed by a space when there is a significant pause or hesitation *within* a subtitle.

  > She hesitated... about accepting the job.

- Use an ellipsis without a space at the start of a subtitle to indicate that a subtitle is starting mid-sentence.

  > ...have signed an agreement.

II.6 Dates and Decades

- Dates should always be written in the order in which they are said (i.e. as per the audio) but omitting words like "the" and "of", i.e. 6th March or March 6th, not the 6th of March.
- Decades should be written using numerals in the following format: nineteen fifties should be 1950s, fifties should be '50s.
- Centuries should be written in the following format: twentieth century should be 20th century.
- Do not use '50s, '70s etc. for ages: i.e. prefer "I am in my fifties" vs. "I am in my '50s".

II.7. Documentary

- For non-English source languages using the Latin alphabet, only the speaker's title should be translated. Do not include the speaker's name, company name or character name as these are redundant.
- Only translate a speaker's title once, the first time the speaker appears in the documentary.

- When ongoing dialogue is interrupted by a speaker's title, use ellipsis at the end of the sentence in the subtitle that precedes it and at the beginning of the sentence in the subtitle that follows it.

  Subtitle 1   I worked on this movie...

  Subtitle 2 (FN) DIRECTOR

  Subtitle 3   ...for a total of six months.

- Dialogue in TV/movie clips should only be subtitled if plot-pertinent and if the rights have been granted.
- News tickers/banners from archive clips do not require subtitles unless plot-pertinent.
- Avoid going back and forth between italicized and non-italicized subtitles when the speaker is on and off screen in a documentary. If the speaker is on-camera for at least part of the scene, do not italicize. Leave italics for off-screen narrators.

II.8. Dual Speakers

- Use a hyphen <u>without</u> a space to indicate two speakers in one subtitle, with a maximum of one speaker per line.

  -Are you coming?
  -In a minute.

- Text in each line in a dual speaker subtitle must be a contained sentence and should not carry into the preceding or subsequent subtitle. Creating shorter sentences and timing appropriately helps to accommodate this.

II.9. Font Information

- Font style: Arial as a generic placeholder for proportionalSansSerif
- Font size: Relative to video resolution and ability to fit 42 characters across screen
- Font color: White

II.10. On-screen Text

- Forced narrative titles for on-screen text should only be included if plot-pertinent.
- When on-screen text and dialogue overlap, precedence should be given to the most plot-pertinent message. Avoid over truncating or severely reducing reading speed in order to include both dialogue and on-screen text.
- The duration of the FN subtitle should as much as possible mimic the duration of the on-screen text, except for cases where reading speed and/or surrounding dialogue takes precedence.
- Forced narratives that are redundant (e.g. identical to onscreen text or covered in the dialogue) must be deleted.
- Forced narratives for on-screen text should be in ALL CAPS, <u>except</u> for long passages of on screen text (e.g. prologue or epilogue), which should use sentence case to improve readability.
- Never combine a forced narrative with dialogue in the same subtitle.

- When a forced narrative interrupts dialogue, use an ellipsis at the end of the sentence in the subtitle that precedes it and at the beginning of the sentence in the subtitle that follows it.

  Subtitle 1   I don't think we should...

  Subtitle 2 (FN) NO TRESPASSING

  Subtitle 3   ...go any further.

II.11. Foreign Dialogue

- Foreign dialogue should only be translated if the viewer was meant to understand it (i.e. if it was subtitled in the original version).
- When using foreign words, always verify spelling, accents and punctuation, if applicable.
- Unfamiliar foreign words and phrases should be italicized.
- Familiar foreign words and phrases which are listed in *Webster's* dictionary should not be italicized and should be spelled as in *Webster's* dictionary (e.g. bon appétit, rendezvous, doppelgänger, zeitgeist, etc.).
- Proper names, such as foreign locations or company names, should not be italicized.
- Always use accents and diacritics in names and proper nouns from languages which use the Latin alphabet where their use is seen in official sources, or in the source text for fictional names. For example, Spanish names such as Mónica Naranjo, Pedro Almodóvar, Plácido Domingo should retain their diacritics. Any proper names which have lost the use of accents due to cultural reasons (e.g. Jennifer Lopez) do not need to have them added.

II.12. Italics

- Italicize text only in the following cases:
  - Narration
  - The voice of a visible character expressing unspoken thoughts or inner monologue
  - Song lyrics when sung, not quoted (if rights have been granted)
  - Unfamiliar foreign words and phrases which do not appear in the nominated dictionary for your language (do not italicize foreign loan words which appear in your language's nominated dictionary, e.g. rendezvous, zeitgeist etc. for English)
  - Proper names, such as locations, vessels names or company names, should not be italicized
  - Dialogue that is heard through electronic media, such as a phone, television (especially if we see the television and hear the audio), computer, loudspeaker, non-sentient robots, robotic voices or AI, etc.
  - In sections such as a phone conversation where the shot changes regularly between speakers, always ensure that segmentation and timing rules are correctly applied so as to ensure italics are used consistently and correctly
  - Only use italics when the speaker is not in the scene(s), not merely off screen, behind a door or out of shot
  - Titles of books, periodicals, works of art, albums, movies, TV shows, radio shows, video games, etc. (for an episode title in a series or song titles use quotation marks)
  - Only italicize titles, not names (e.g. the title of a book but not the name of a ship)

- Italics may be used when a word is obviously emphasized in speech and when proper punctuation cannot convey that emphasis (e.g. It *was*).
- In trailers, where dialogue rapidly switches between off-screen characters, on-screen characters and narrators, do not italicize any dialogue from the characters and speakers and only italicize narration.
- This is the only set of rules to be followed for application of italics and trumps any additional advice found in associated references.

II.13. Line Treatment

- Maximum two lines.
- Text should usually be kept to one line, unless it exceeds the character limitation.

II.14. Numbers

- From 1 to 10, numbers should be written out: *one, two, three*, etc.
- Above 10, numbers should be written numerically: *11, 12, 13*, etc.
- When a number begins a sentence, it should always be spelled out.
- Times of day:
  - Use numerals when exact times are emphasized: *9:30 a.m.*
  - Use lowercase *a.m.* (ante meridiem) and *p.m.* (post meridiem) when mentioned in dialogue
  - Spell out words/phrases that do not include actual numbers: *half past, quarter of, midnight, noon*
  - When *o'clock* is mentioned in dialogue, always spell out the number: *eleven o'clock in the morning*
- Note that the above rules may be broken due to space limitations or reading speed concerns, as well as for consistency when listing multiple quantities, for example.

II.15. Punctuation

- Avoid using complex punctuation which could be hard for viewers to follow. For example, avoid using colons and semi-colons and instead use simple, clear sentence structures to aid comprehension.
- Double spaces are not permitted.
- Hash symbols may be used when someone mentions a hashtag. Spell out the word "hashtag" when used as a verb.
- Ampersands may be used when part of an initialism such as R&B or B&B.

II.16. Quotes

- Quoted words, phrases and sentences are enclosed in double quotation marks; single quotation marks enclose quotations within quotations.

   He told me, "Come back tomorrow."

   He said, "'Singing in the Rain' is my favorite song."

- If the quote extends beyond more than one subtitle, use an open quote at the beginning of the first subtitle, at the start and end of sentences within the quote and an end quote at the end of the last subtitle.

  Subtitle 1   "Good night, good night!"

  Subtitle 2   "Parting is such sweet sorrow

  Subtitle 3   that I shall say good night till it be morrow."

- Use U.S. English rules:
  - Periods and commas precede closing quotation marks, whether double or single.
  - Colons and semicolons follow closing quotation marks.
  - Question marks and exclamation points follow quotation marks <u>unless</u> they belong within the quoted text:

    Which of Shakespeare's characters said, "Good night, good night"?

    Juliet said, "Good night, good night!"

- Song titles should be enclosed in quotes.
- Use quotation marks when a character is seen to be reading aloud.

II.17. Reading Speed

- Adult programs: 20 characters per second
- Children's programs: 17 characters per second

II.18. Repetitions

- Do not translate words or phrases repeated more than once by the same speaker.
- If the repeated word or phrase is said twice <u>in a row</u>, time subtitle to the audio, but translate only once.

II.19. Songs

- Only subtitle plot-pertinent songs if the rights have been granted.
- Opening and ending theme songs should only be subtitled if clearly plot-pertinent (e.g. for children's content when the lyrics tell a story) or if instructed by Netflix. Normally, adult programs should not have the opening songs subtitled, except for SDH.
- Italicize lyrics.
- Use an uppercase letter at the beginning of each line including the first word of the second line in a two-line subtitle.
- Use ellipsis when a song continues in the background but is no longer subtitled to give precedence to dialogue.
- Punctuation: only question marks and exclamation marks should be used at the end of a line - no commas or periods are to be used at the end of a line.

- Commas can be used within the lyric line, if necessary.
- Album titles should be in italics.
- Song titles should be in quotes.
- Follow this approach for poetry.

II.20. Titles

- Main titles: do not subtitle the on-screen main title card.
- Episode titles: do not subtitle episode titles if they do not appear on screen/are not voiced-over. If on-screen (either as part of the principal photography or burned into video) or voiced-over, please reference the KNP tool for approved translations.
- Titles of published works, existing movies and TV shows: use official or well-known translations. If none are available, leave titles in the original language.

II.21. Special Instructions

- Dialogue must never be censored.
- Plot-pertinent dialogue always takes precedence over background dialogue.
- Always match the tone of the original content, while remaining relevant to the target audience (e.g. replicate tone, register, class, formality, etc. in the target language in an equivalent way).
- Deliberate misspellings and mispronunciations should not be reproduced in the translation unless plot-pertinent.
- When the word "black" appears in reference to someone's race or ethnicity, capitalize it as Black. Use this form when referring to an African American or Black person, when referring to the African diaspora and when referring to collective groups or institutions, e.g. Black cinema, the Black community, a Black person. Note, however, that Black should only be used as an adjective (e.g. Black history) and not as a singular or plural noun (e.g. a Black, Blacks). Please follow this rule when writing in or translating into all variants of English.
- Similarly, please capitalize the following words when used in reference to people and communities: Deaf, Indigenous
- The n-word should only be spelled with the -er ending in historical contexts or as a racist slur; its use in slang, non-racist conversation, or song lyrics should be handled with the -a ending.

II.22. Reference

For all language-related issues not covered in this document, please refer to:

- The Merriam-Webster dictionary: http://www.merriam-webster.com/
- Chicago Manual of Style: http://www.chicagomanualofstyle.org/home.html

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Change Log:

2021-02-24

- Revised section I.16 Speaker IDs and sound effects - 3rd-7th bullet points added

2020-10-29

- Revised section I.1 Accuracy of content - 5th bullet point added
- Revised section I.4 Dates and decades - 4th bullet point added
- Revised section I.6 Dual speaker subtitles - 6th bullet point added
- Revised section I.10 Line Treatment - 2nd bullet point added
- Revised section I.13 Quotations - 5th bullet point added
- Revised section I.15 Songs - 10th bullet point added
- Equivalent changes made to section II. English subtitles

2020-07-27

- Revised sections I.9 and II.12 Italics - whole section revised
- Revised section I.15 Special Instructions - 4th bullet reworded, 5th bullet added
- Revised section II.19 Special Instructions - 5th bullet reworded, 6th bullet added
- Revised sections I.3 and II.5 Continuity - 1st bullet added confirming type of ellipsis permitted, 3rd, 5th and 6th bullets revised
- Revised section I.1 Accuracy of Content - 3rd bullet reworded
- Revised section I.13 Songs - 5th and 7th bullets reworded
- Revised section II.17 Songs - 4th and 6th bullets reworded
- Added sections I.4 and II.6 Dates and Decades (subsequent sections renumbered)
- Added sections I.12 and II.15 Punctuation (subsequent sections renumbered)
- Revised sections I.12 and II.15 Quotations - 2nd bullet and corresponding examples updated

2020-06-16

- Revised section I.15 Special Instructions - 4th bullet added
- Revised section II.19 Special Instructions - 5th bullet added

2020-05-08

- Revised section I.1 Accuracy of Content - 3rd bullet about matching English dubs when creating SDH added
- Revised section I.7 Foreign Dialogue - 5th bullet point added about diacritics on non-English names
- Revised section II.10 Foreign Dialogue - 5th bullet point added about diacritics on non-English names
- Revised section II.19 Special Instructions - 3rd bullet about tone added
- Revised section I.14 Speaker ID / Sound Effects - 3rd bullet point added regarding representation of hesitation

2019-12-10

- Revised section II.4 Character Names - Chinese name instruction added for clarity

2018-11-28

- Revised section I.1 Accuracy of Content - revised fourth bullet point

- Revised section I.7 Foreign Dialogue - 4th sub point added to 1st bullet point, 2nd and 3rd bullet points merged and reworded for clarity
- Revised section I.13 Songs - 2nd bullet point revised for clarity
- Revised section I.14 Speaker ID / Sound Effects - 4th bullet point revised for clarity and 6th bullet point added

2018-11-14

- Revised section II.4 Character Names - 4th bullet point revised for clarity

2018-07-19

- Revised section I.1 Accuracy of content - 4th bullet added for dialectal treatment

2018-06-25

- Revised section II.19 Special Instructions - 4th bullet revised for clarity

2018-06-04

- Revised section II.9 On-screen Text - section header revised for clarity

2018-03-09

- Revised section I.3 Continuity - example added to 3rd bullet point
- Revised section I.4 Documentary - 1st bullet point revised, 2nd bullet point added
- Revised section I.5 Dual Speakers/Multiple Events - 2nd, 3rd, 4th and 5th bullet points added
- Section 7 Forced Narratives - moved to Section II
- Revised section I.7 Foreign Dialogue - 1st bullet point added
- Added section I.9 Line Treatment
- Revised section I.10 Numbers - 5th bullet point revised
- Revised section I.12 Reading Speed - words per minute removed
- Revised section I.14 Speaker ID / Sound Effects - 4th and 7th bullet points added
- Added section II English Subtitles

2016-05-15

- Revised section 10 Numbers - 4th bullet point revised for clarity
- Revised section 13 Songs - 8th bullet point revised
- Revised section 14 Speaker ID / Sound Effects - 7th bullet point, 3rd item added

2015-12-07

- Revised section 7.13 Songs - 1st bullet point revised, 2nd bullet point added

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