



# GUIDELINES FOR VIDEOS ON SOCIAL MEDIA & WEB

*Directorate of Communications*

**JANUARY 2025**

# GUIDELINES FOR VIDEOS ON SOCIAL MEDIA & WEB

## **Directorate of Communications**

This document provides guidelines on the branding, visual identity, and other standards to be respected when making videos intended for distribution via Council of Europe social media platforms or websites.

January 2025

Council of Europe

All rights reserved. No part of this publication may be translated, reproduced or transmitted, in any form or by any means, electronic (CD-Rom, internet, etc.) or mechanical, including photocopying, recording or any information storage or retrieval system, without prior permission in writing from the Directorate of Communications.

Photos © Shutterstock and Council of Europe  
Layout: Directorate of Communications

© Council of Europe, January 2025

# Contents

---

<b>CORPORATE IDENTITY / BRANDING</b>	<b>4</b>
<b>PROTECTION THROUGH WATERMARKING</b>	<b>5</b>
<b>SOUND TRACK AND VOICE OVER</b>	<b>6</b>
<b>PODCAST – PRODUCTION AND EDITORIAL GUIDELINES</b>	<b>7</b>
<b>VIDEO FORMAT</b>	<b>9</b>
<b>VIDEO LENGTH</b>	<b>11</b>
<b>THUMBNAIL</b>	<b>12</b>
<b>VIDEO SAFE AREA</b>	<b>13</b>
<b>ACCESSIBILITY / WAI</b>	<b>15</b>
<b>SUBTITLES</b>	<b>16</b>
<b>TITLE CARTOUCHE</b>	<b>21</b>
<b>SIGNATURE BLOCK CARTOUCHE</b>	<b>23</b>
<b>DISCLAIMER</b>	<b>24</b>
<b>OUTROS</b>	<b>25</b>
<b>OUTROS: JOINT PROGRAMME</b>	<b>26</b>
<b>APPENDIX – WATERMARK</b>	<b>27</b>
<b>APPENDIX – SAFE AREA</b>	<b>30</b>
<b>APPENDIX – SUBTITLES</b>	<b>36</b>
<b>APPENDIX – TITLE CARTOUCHES</b>	<b>39</b>
<b>APPENDIX – SIGNATURE BLOCK CARTOUCHES</b>	<b>41</b>
<b>APPENDIX – OUTROS</b>	<b>44</b>
<b>APPENDIX – JOINT PROGRAMME OUTROS</b>	<b>48</b>
<b>STORAGE / STREAMING</b>	<b>51</b>
<b>PROCEDURE</b>	<b>51</b>
<b>YOUTUBE – SOCIAL MEDIA REFORM</b>	<b>54</b>
<b>WHERE TO FIND MORE INFORMATION</b>	<b>59</b>
<b>DOWNLOADS</b>	<b>56</b>

# CORPORATE IDENTITY / BRANDING

---

COUNCIL OF EUROPE



CONSEIL DE L'EUROPE

■ Corporate identity or branding is essential for our Organisation, especially on digital communication media.

■ This is helped by consistent use of key components (logo, colour codes, tone, signature, etc.) and the protection of sources and copyrights.

■ In recent years video production has become increasingly widespread within our Organisation. The high diversity of the activities involved makes it especially important to be able to attach a “brand” to them and take advantage of the recognition or renown of an institutional body.

## RESPECT FOR THE LOGO

■ The Organisation’s logo is its key visual marker. It has legal status and must be used without any changes other than those provided for in the [graphic charter](#).

## SCREEN LIMITATIONS

■ When it is displayed below a certain size, our logo – which is bilingual – may not be legible on all screens. It is important therefore to protect our communication products and materials in another way when the possibility of using a logo is limited. In such cases it is recommended to use a watermark.

# PROTECTION THROUGH WATERMARKING

---



**www.coe.int**

## WHY USE A WATERMARK?

■ Watermarking a video helps to protect the content while making users aware that the Council of Europe is the original creator. It also enables them to look us up easily and visit a our website.

## THE WATERMARK

■ It is best for the URL which forms the watermark to be in white lettering with a drop shadow, making it legible on all types of background including pale ones without disrupting proper viewing. It should be placed in the top right corner of the image.

## 2 AIMS

■ To protect Council of Europe video creations by appearing on all visual material for which a logo is not suited without altering the logo itself.

■ To raise the profile of the Council of Europe URL, which is not “explicit” because it cannot be read intuitively (as, for instance, Council-of-europe.org/com/int would be) but has the merit of being short and memorable. (Adding “www” was an intentional move, designed to make it clear that this is a URL, as many users do not know the “.int” domain extension).

■ See appendix on page 27



# SOUND TRACK, AUDIO LOGO AND VOICE OVER

---

## SOUND TRACK

- 80% of videos are watched without the sound turned on, especially on mobiles. This makes it essential not to rely solely on the sound track and to add extra information to the image when possible.
- Most of our videos are available in several languages. Managing dubbing and/or subtitling can pose problems.
- For conventional videos for short-term use, subtitling is the best solution.
- Please be careful when you use or download copyright free music and share your content on all social platforms. Make sure the external providers you contract have the copyrights to use the sounds effects or the soundtrack. DC is using Artlist platform for sound effects.

## AUDIO/ SOUND LOGOS

- An audio logo is a sound, an effect, a short musical riff that typically lasts between three and five seconds. An audio logo is an important element for the sound branding. The audio/ sound logo must be short, concise, easy to remember, and can be instrumental, sung or spoken.
- Using a sound logo in audio and video podcasts will create a bond with the consumer that goes beyond the visual identity.

## VOICE OVER

- The voice over is a technique where a voice is recorded for off-screen use. Voice over can be used for various purposes, such as video, documentary, trailer, video of pictures with voice over, or any other form of visual content.
- Unlike subtitles, the voice-over provides an experience that delivers your message free from any distraction. This is why choosing the most appropriate and professional voice-over for your audio-visual content is crucial.
- If you record it in-house, please prepare the scripts and key messages in advance, and make sure you have a professional microphone and the right filter and quiet space to record it.

# PODCAST – PRODUCTION AND EDITORIAL GUIDELINES

---

■ A podcast is a digital audio or video file, available on the internet for download or streaming. Generally, podcasts are series of episodes that can be subscribed to by users and are typically released on a regular basis.

■ The diversity of podcasts allows listeners to choose from a vast array of content and find something that matches their preferences and interests.

## TYPES OF PODCASTS

■ **Interview podcasts:** These podcasts feature interviews with different guests, where the host engages in conversation or asks questions to discuss various topics. This type of podcast allows listeners to gain insights and perspectives from different individuals.

■ There are different types of interviews:

- ▶ Interviews with one person that will last up to 30 minutes.
- ▶ Group discussions: can be longer than 30 minutes.

■ **Storytelling / narrative podcasts:** These podcasts focus on telling captivating and engaging stories. They can be fictional or non-fictional and often utilise different narrative techniques, sound effects, and voice acting to immerse the audience in the storytelling experience.

■ **Explainers/ Educational podcasts:** These podcasts are designed to provide information and educate the listeners on specific subjects. They cover a wide range of topics such as history, science, democracy, cultural routes, and many more. These podcasts often involve Council of Europe experts or professionals sharing their knowledge and expertise.

## CHOICE OF SUBJECT

■ Podcast content should be chosen in accordance with the calendar of events (e.g international days, anniversaries, important events, awarding of prizes etc). Podcasts should be recorded in studio quality, in English for DC and thematic accounts and local language for field offices, with native speakers or speakers with a high level of fluency. They should be planned well in advance.

## EDITORIAL STRUCTURE AND GUIDELINES

■ Podcasts should conform as much as possible to the following guidelines:

### 1. Planning

- ▶ Develop the podcast concept and choose a podcast theme or topic.
- ▶ Choose a concise and clear name for the podcast.
- ▶ Create a visual.
- ▶ Choose the right format in line with the theme.

- ▶ Decide on a Podcast publishing schedule. We recommend publishing once a month to develop professional content and build connection with listeners, as well as to create the habit of producing consistent content.
- ▶ Editing software – we recommend Adobe premiere or Audacity.

## 2. Production

- ▶ Create an engaging intro and outro.
- ▶ Make sure you have high-quality content production: Invest in good equipment, lighting, and editing to ensure professional-looking videos/audio podcast.
- ▶ Jargon and references to internal processes should be avoided.
- ▶ For Podcasts with interviewees establish the purpose of the interview and why the chosen subject is relevant and important to the listener.
- ▶ Concentrate on the Council of Europe's added value in this field, the CoE leading role in that specific field, the element of novelty, and the public narrative, as well as the general content-agenda setting (why we discuss this specific topic).
- ▶ End the podcast in a dynamic, rapid-fire style, including a series of yes/no questions, ending with a key takeaway.

## 3. Dissemination

- ▶ Use the following platforms to promote the podcast: Apple Podcasts, Spotify, Google Podcast, Ausha.
- ▶ Share your podcast on social media.
- ▶ Cross-promote with other creators or partners.



# VIDEO FORMAT

Over 80% of videos are viewed on mobile devices so it is important to cater for certain technical requirements linked with this and with uses depending on the various types of social media involved.

Videos intended for social media use also have to respect certain constraints when it comes to duration, format, size, type of file, which need to be taken into account at the planning stage. Social media platforms often update their requirements. Always check the current requirements. Irrespective of platforms, the shorter, the better.

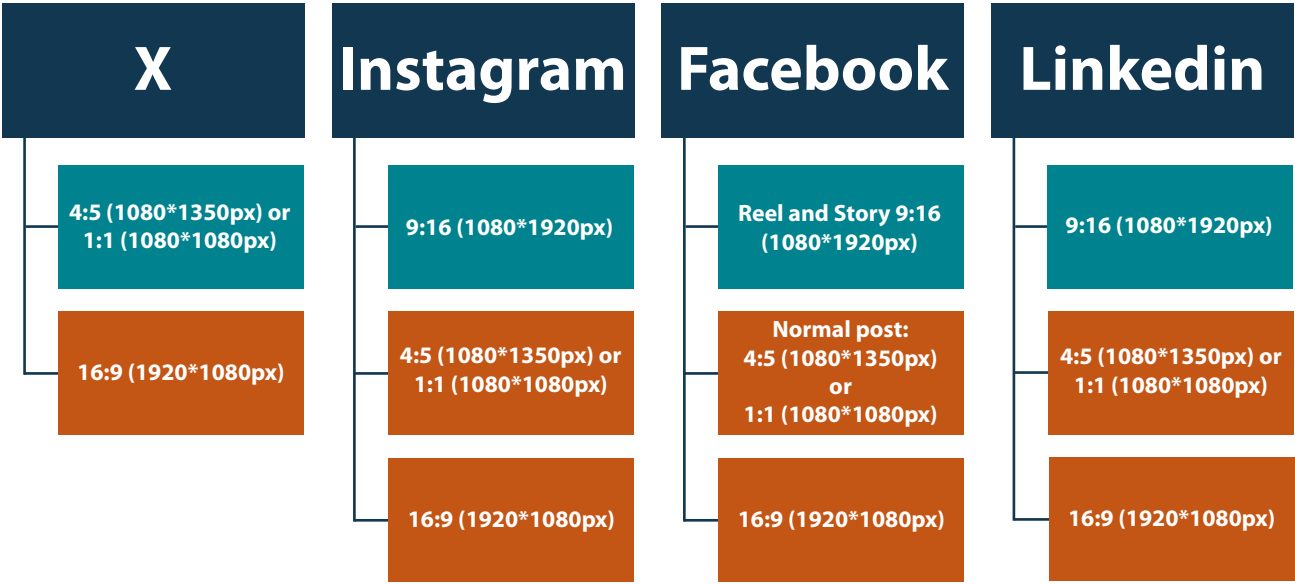
Use free access to video templates created by Canva to design social media videos, using specific sizes.

Here are the recommendations as of January 2024.

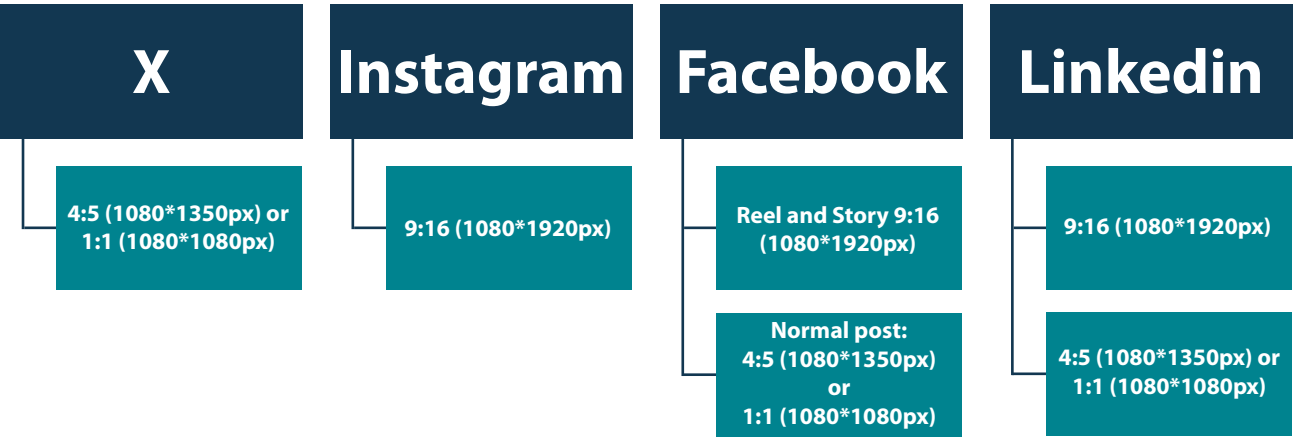
## VIDEO'S FORMATS RECOMMANDATIONS

	Reel FB and IG	Story	Facebook	X	Linkedin
16 :9	✓ <b>mobile &amp; desktop</b> but we recommend 9:16 for a better experience	X	✓ <b>desktop</b> ✓ <b>mobile</b> but we recommend 4:5 or 1:1 for a better experience	✓ <b>desktop</b> ✓ <b>mobile</b> but we recommend 4:5 or 1:1 for a better experience	✓ <b>desktop</b> ✓ <b>mobile</b> but we recommend 4:5 or 1:1 for a better experience
9 :16	✓ <b>mobile &amp; desktop</b>	✓ <b>mobile &amp; desktop</b>	X	X	✓ <b>mobile &amp; desktop</b>
1 :1	X	X	✓ <b>mobile &amp; desktop</b>	✓ <b>mobile &amp; desktop</b>	✓ <b>mobile &amp; desktop</b>
4 :5	X	X	✓ <b>mobile &amp; desktop</b>	✓ <b>mobile &amp; desktop</b>	✓ <b>mobile &amp; desktop</b>

**■ You have a 16:9 video and you must convert it for social media. In which social media would you like to post?**



**■ You want to make a video for social media. In which one, would you like to publish the video?**



# VIDEO LENGTH

■ **Length** is an important factor for the success of videos on social media. Studies indicate that the average attention span of people is just **8.25 seconds**. That is why shorter videos (15 secs - 1 minute) consistently perform better on social media.

■ This is because shorter content is:

- ▶ **Easy to consume:** Their quick, punchy nature leads to a more direct and impactful delivery of the message or entertainment.
- ▶ **Visually engaging:** This captures and holds viewers' attention effectively.
- ▶ **Refined:** The time limit requires us to refine the message to its most clear and impactful form.

■ **DC recommendations for video length on various social media platforms:**

## Facebook

- ▶ Optimal Length: 1-2 minutes.
- ▶ Engagement: Facebook users tend to engage more with videos that are short and concise, capturing their attention quickly. However, Facebook also supports longer content for in-depth stories or live sessions/streams.

## Instagram

- ▶ Instagram Stories: 15 - 60 seconds
- ▶ Reels: Up to 60 seconds.
- ▶ Engagement: Short, visually appealing content works best. Instagram users prefer quick and engaging clips with movement and text.

## X

- ▶ Optimal Length: 30-60 seconds.
- ▶ Engagement: X/Twitter's fast-paced environment favours brief and impactful videos that quickly convey the message.

## YouTube

- ▶ Optimal Length: 2-5 minutes for regular, in depth content.
- ▶ YouTube Shorts: Up to 60 seconds.
- ▶ Engagement: While YouTube allows for longer videos, keeping content between 2-5 minutes helps maintain viewer interest without overwhelming them.

## LinkedIn

- ▶ Optimal Length: 1-2 minutes.
- ▶ Engagement: LinkedIn users prefer professional, succinct content that gets to the point quickly.



# THUMBNAIL

---

■ A video thumbnail is an image that presents your video on various platforms, including YouTube and Facebook, Instagram, LinkedIn and X.

■ The aim of the thumbnail is to grab the attention of your potential viewers on the video topic and to entice people to click through to your video.

■ It is important to note that custom-made video thumbnails are important. By default, many social media platforms will recommend a randomly selected snapshot from your video, but these images are usually blurry, or a poor representation of what the video is about.

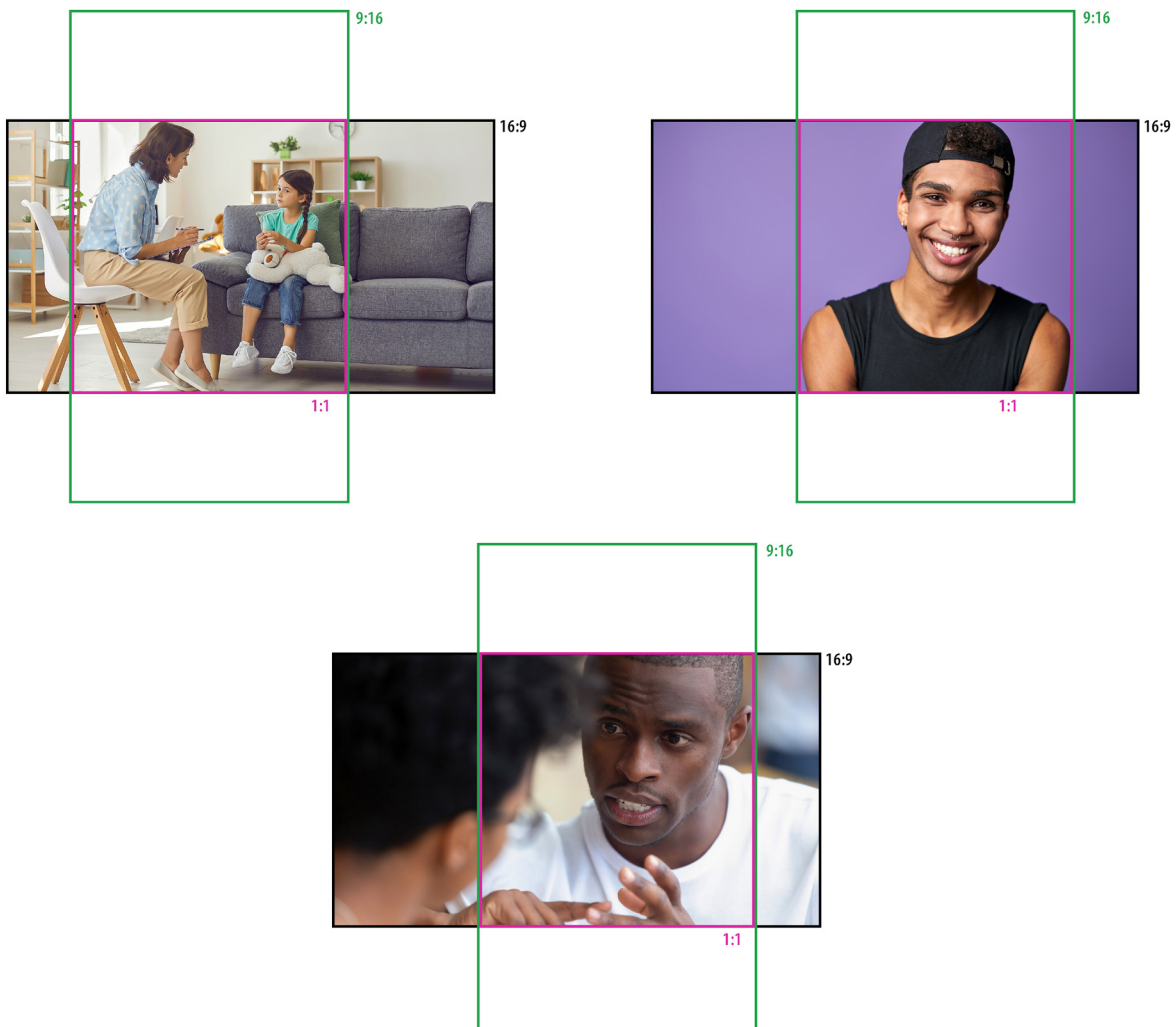
■ The image on your thumbnail must be clear and of the highest quality, and adjusted to different video formats.

# VIDEO SAFE ZONE

## SAFE FRAMING AREAS

Think about the format of social media when you film and make a video. The safe area is the part of the image which will be visible on the screen. Bear in mind that the image will be cropped when changing the format using Adobe Premiere Pro: use the automatic cropping function to adjust video dimensions to social media formats and keep the subject in the centre.

See appendix on page 33

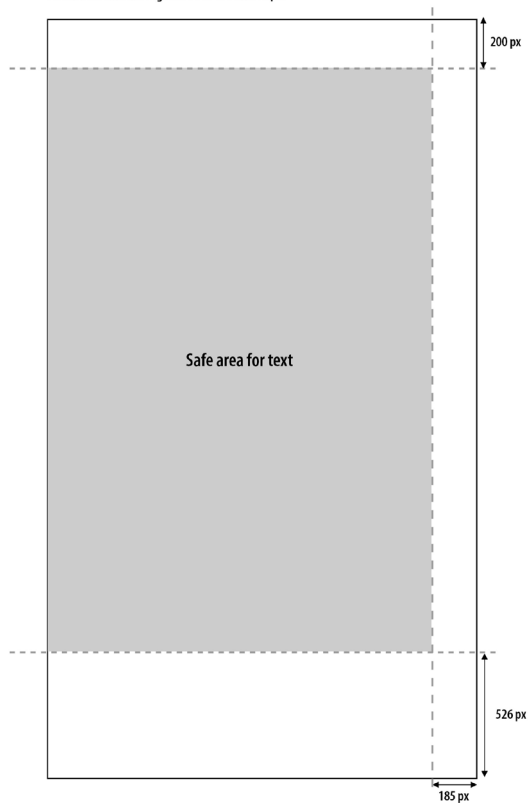


## SAFE TEXT AREAS

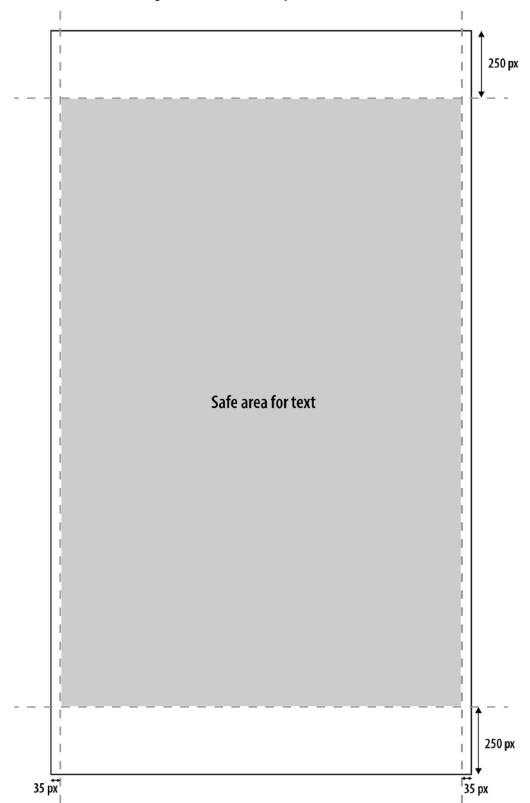
■ Bear in mind that there is also a safe area for texts which needs to be respected. Sometimes social media branding can obscure text.

■ See appendix on page 30

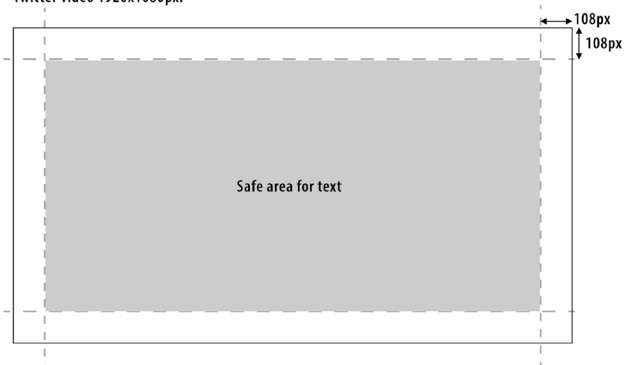
Facebook and Instagram reel 1080x1920px:



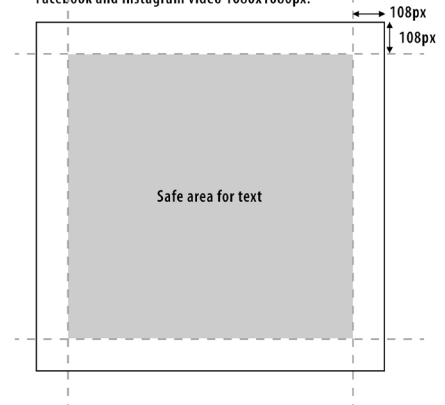
Facebook and Instagram video 1080x1920px:



Twitter video 1920x1080px:



Facebook and Instagram video 1080x1080px:





## ACCESSIBILITY / WAI

---

### WAI (WORLD ACCESSIBILITY INITIATIVE)

■ We have decided to take a “best efforts” approach to complying with WAI standards. Our aim is to get as close as possible to level “A”. Almost all the technical aspects are covered on the WAI website.

■ We have been asked to add sign language to some of our videos so as to comply with WAI standards. It should be said that this applies only to level AAA, which is the highest. Clearly there are cases in which the investment may be warranted.

- ▶ Benefits: provides full access to information for certain disabilities; can be “international”, i.e. no need for different versions for each language.
- ▶ Drawbacks: costly to implement; final result may be unusable if users view videos mainly on mobiles (image size).

- ▶ <https://www.w3.org/WAI/perspective-videos/captions/>
- ▶ <https://www.w3.org/WAI/media/av/captions/>
- ▶ <https://www.w3.org/WAI/WCAG21/Understanding/sign-language-prerecorded.html>
- ▶ <https://www.w3.org/WAI/media/av/sign-languages/>
- ▶ <https://www.youtube.com/watch?v=TCq3ru9HOSc>

# SUBTITLES

---



## SUBTITLES

■ Subtitles make it possible to manage multiple languages and, above all they allow viewing without sound.

### THERE ARE THREE TYPES OF SUBTITLE:

■ **Embedded subtitles:** these form an integral part of the image and must therefore be produced for each version, creating one film per language.

- ▶ Benefits: better suited to social media use and offer a WAI alternative (for disabilities).
- ▶ Drawbacks: greater workload; new edition has to be produced if changes are made.

■ **SRT/SMIL subtitles:** these are editable subtitles, which appear at the bottom of the image. There is a single film but several text files containing subtitles.

- ▶ Benefits: low workload; compatible with platform video players; users can decide to deactivate them; WAI alternative (for disabilities).
- ▶ Drawbacks: may be too small to be comfortably read, especially on mobiles; subtitles are not displayed automatically when viewing without sound.

■ **Automatic subtitles:** these are generated automatically by the player (e.g. YouTube); they can serve as a basic solution geared to reducing workloads and a WAI alternative (for disabilities).

- ▶ Benefits: cheap; no workload.
- ▶ Drawbacks: unreliable, not available on all players and platforms, not displayed automatically when viewing without sound.

## **SPECIFIC FEATURES:**

- Subtitles must take up no more than two lines.
- They should contain at least three characters per line and no more than 35 to 40.
- For a subtitle taking up two lines, a maximum of 70 characters is recommended.
- Each subtitle must be displayed for no less than one second.
- Each subtitle must be displayed for no more than ten seconds.
- Subtitles must start 50 to 200 milliseconds before the spoken word.
- If the text is spread over two lines, try to make the first line shorter than the second (pyramid effect); write in a telegraphic style.
- Ensure that subtitles can be read at all times; you may add a background to achieve this.
- Opt for a font without serifs for the sake of legibility: on screen, sans serif script is easier on the eye.
- Recommended fonts: Roboto, Tiresias, Arial.
- The size of subtitles should be optimised in relation to the size of the various types of screen (on average 2% of the screen for personal or laptop computers).
- The most legible form of subtitles consists of white script on a translucent black background which can be adjusted to all settings.
- See appendix on page 36
- [Download templates \(title, subtitle, block cartouche\)](#)

X



**Do not place subtitles outside the safe area  
otherwise they may be illegible (see page 9)**



**Always put a cartouche behind subtitles  
to make them more visible**



## **BURNT IN SUBTITLES OR/AND SMIL-SRT**

■ Captions and subtitles must be easy to read. If they are burned-in, you can choose where you place them. They will display automatically when your video auto-plays, encouraging viewers to keep watching even when there is no sound.

■ With SRT files, you cannot edit text placement, so the text might conceal important visuals or graphics. However, SRT files allow you to offer texts in many languages.

# TITLE CARTOUCHE

---



## WHAT IS A TITLE?

— A title cartouche gives the viewer important information, such as the name and function of a speaker, that helps fix the content in their mind. It is part of the visual identity of a video.

## TITLE STYLE

- Titles must be short and clear. Avoid capitals to improve legibility.
- Use the official colours: Ocean Blue #1b7eac and Corporate Blue #123751 and sans serif fonts. Other colours may be used, but only in consultation with DC. Please refer to the palette of official colours provided on the [Web resources web site](#).

## TITLE PLACEMENT

- Safe areas must be respected. Safe areas for titles are smaller than action-safe areas. Titles should be placed on a solid field to make them stand out and be visible against any background.
- See appendix on page 39
- [Download templates \(title, subtitle, block cartouche\)](#)

## POOR practices

X



**Cartouches should not be placed at the corners of the screen as this may cause them to be cut**

**Font size should not be smaller than that recommended**

## GOOD practices

✓



# SIGNATURE BLOCK CARTOUCHE

## WHAT IS A SIGNATURE BLOCK?

Logos should also be placed on a cartouche to make them more legible. This applies when a logo is used to “cite” or “acknowledge” a third-party organisation or specific institution.

## BLOCK STYLE

The text in a signature block should be short and clear. Avoid capitals to improve legibility. Use the official colours: Ocean Blue #1b7eac and Corporate Blue #123751 and sans serif fonts. Other colours may be used, but only in consultation with DC. Please refer to the palette of official colours provided on the [Web resources web site](#).

## BLOCK PLACEMENT

- Action-safe areas must be respected.
- See appendix on page 41
- [Download templates \(title, subtitle, block cartouche\)](#)



# DISCLAIMER

---

■ Use a disclaimer for video interviews, podcasts or storytelling.

■ When recording an expert opinion, video testimonials or interviews involving external speakers make sure you will include this disclaimer: *"The opinions expressed in this video are the responsibility of the speaker(s) and do not necessarily reflect the official policy of the Council of Europe."*

## JOINT PROGRAMMES VIDEOS

■ For videos (for e.g: interviews, storytelling , testimonials etc. ) produced within the framework of a programme, the following disclaimers shall be placed at the end of the video.

■ Where the Organisation's co-financing contribution accounts for 10% or more of the total budget:  
*"This video was produced with the financial support of the European Union and the Council of Europe. Its contents and opinions are the sole responsibility of the speaker(s). Views expressed herein can in no way be taken to reflect the official opinion of the European Union or the Council of Europe."*

■ Where the Organisation's co-financing contribution accounts for less than 10% of the total budget:  
*"This video was produced with the financial support of the European Union, within the framework of a programme implemented by the Council of Europe. Its contents are the sole responsibility of the author(s). Views expressed herein can in no way be taken to reflect the official opinion of the European Union or the Council of Europe."*

# OUTROS

## WHAT IS AN OUTRO?

■ An outro is a short, standard closing sequence to be inserted at the end of a video. It is part of the visual identity of the video and shows that the Council of Europe is its author. An outro is an invitation to the viewer to interact on social media.

## OUTRO STYLE

- Outros exist in animated versions made available by the DC in all formats.
- Outros are available in the two official colours: Ocean Blue #1b7eac and Corporate Blue #123751 and sans serif fonts. The colours are fixed and must not be altered.
- Outros are provided by the DC available for download to be integrated into videos as MP4.
- Slogan cannot be changed but may be translated into French and other non-official languages (field offices).
- Website URL should only be modified to reflect an institutional website (short url).
- Logo may be replaced with the official association logo where applicable.
- [Download outros as MP4](#)
- [Download outros from Canva](#) (only accessible for social media managers)
- For additional outros please contact the [social media team](#).
- See appendix on page 44

## AVAILABLE IN OFFICIAL COLOURS AND IN ALL FORMATS



# OUTROS: JOINT PROGRAMME

## WHAT IS AN OUTRO?

■ An outro is a short, standard closing sequence to be inserted at the end of a video. It is part of the visual identity of the video and shows, in this case, that the Council of Europe and the European Union are the authors. An outro is an invitation to the viewer to interact on social media.

## OUTRO STYLE

- Outros for videos under a CoE-EU Joint Programme always includes the agreed joint logo.
- Outros exist in animated versions made available by the DC in all formats.
- Outros are available in the two official colours: Ocean Blue #1b7eac and Corporate Blue #123751 and sans serif fonts. The colours are fixed and must not be altered.
- Outros are provided by the DC available for download to be integrated into videos as MP4.
- The slogan cannot be changed but may be translated into French and other non-official languages (field offices).
- The website URL should only be modified to reflect an institutional website (short url).
- [Download outros as MP4](#)
- [Download outros from Canva](#)
- See appendix on page 48

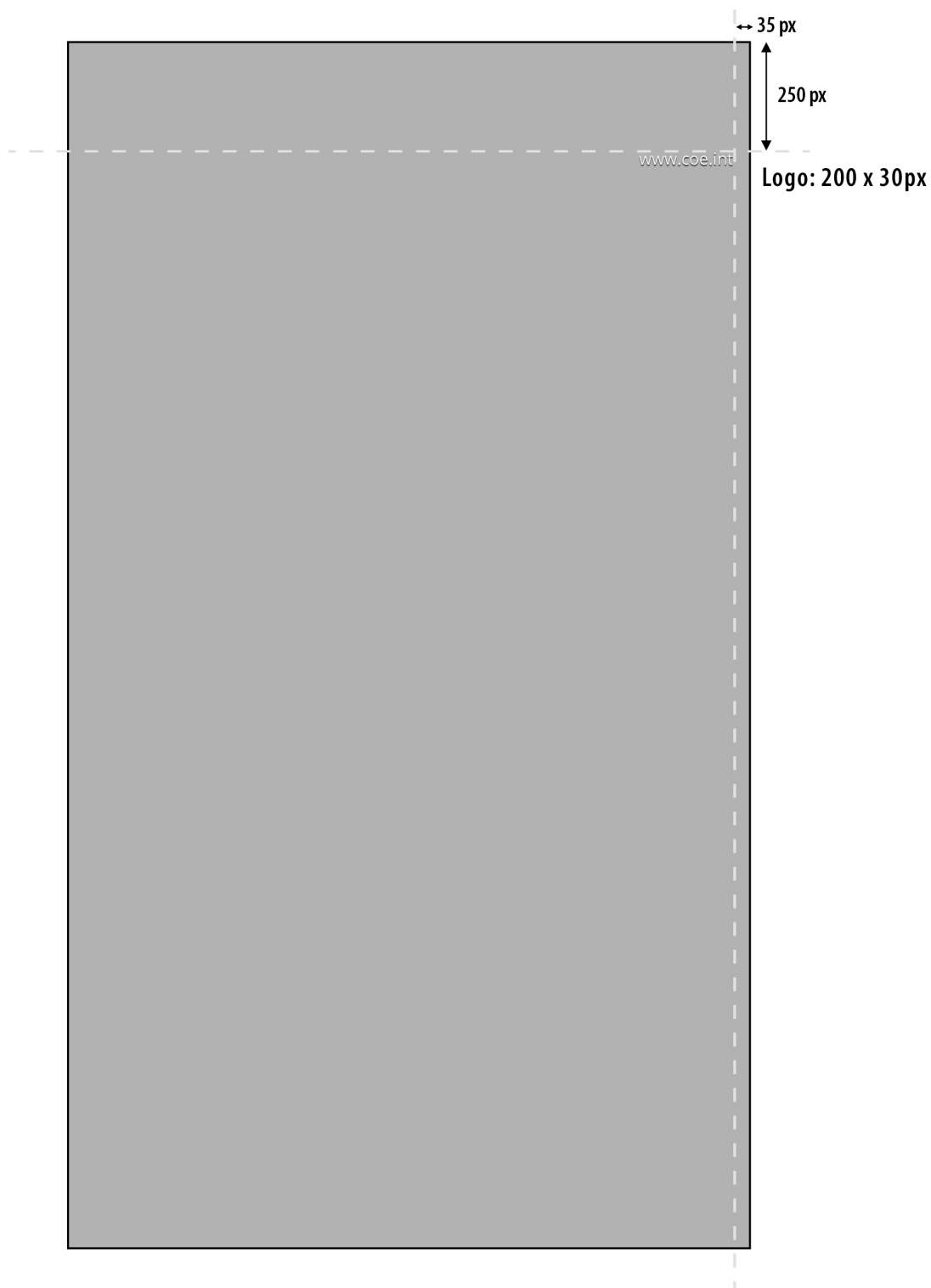
## AVAILABLE IN OFFICIAL COLOURS AND IN ALL FORMATS



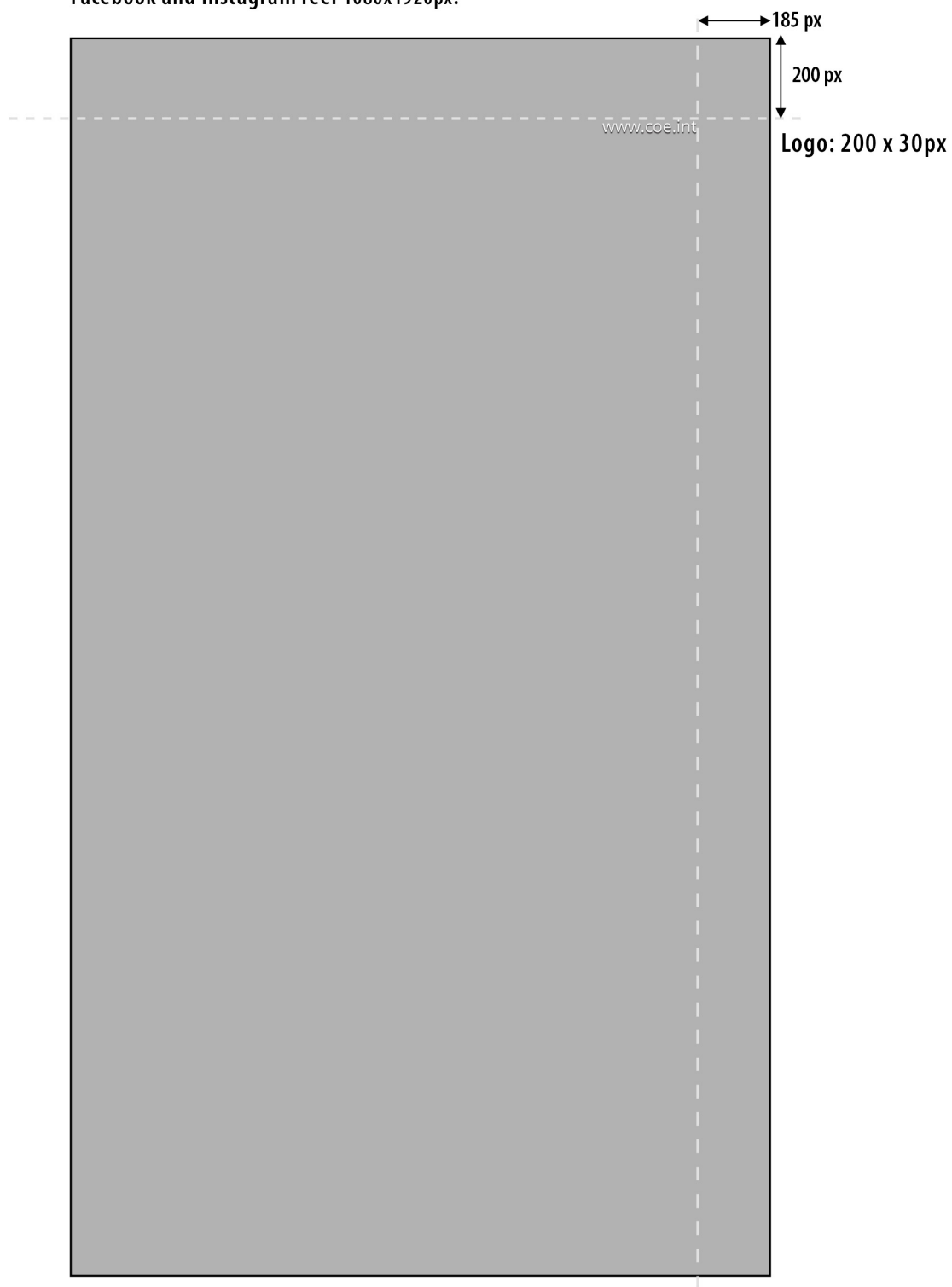
# APPENDIX – WATERMARK

---

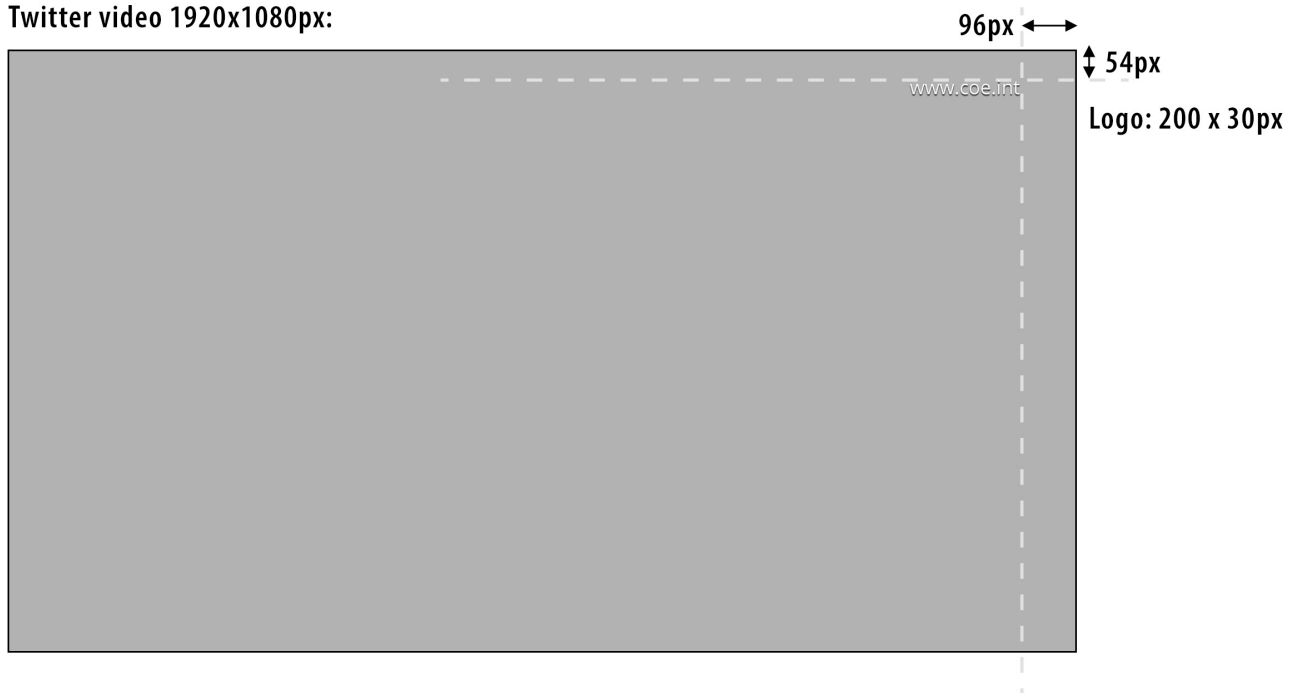
Facebook and Instagram story video 1080x1920px:



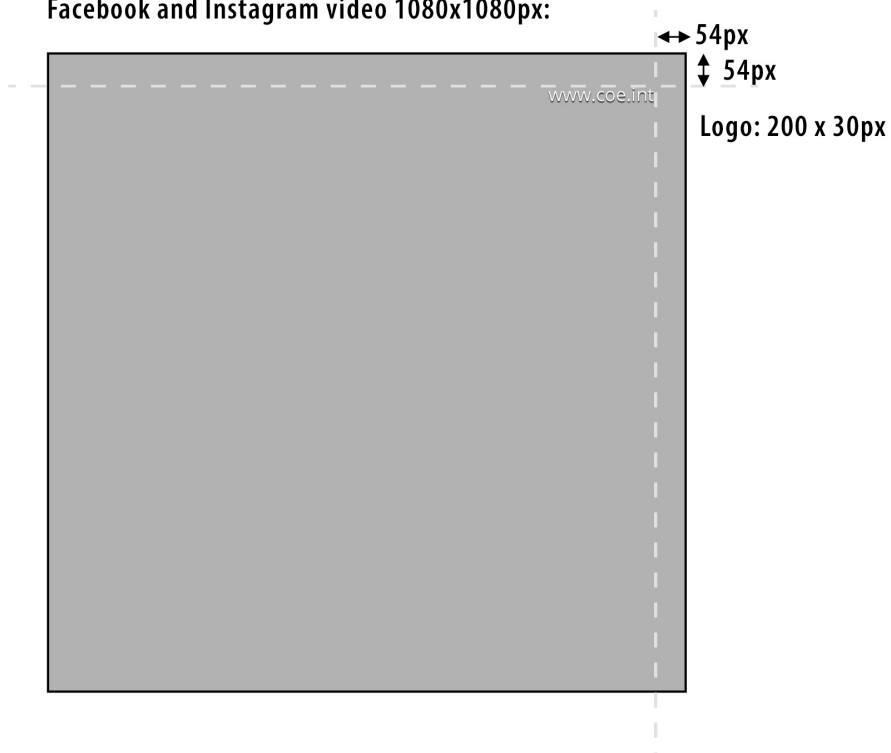
Facebook and Instagram reel 1080x1920px:



Twitter video 1920x1080px:



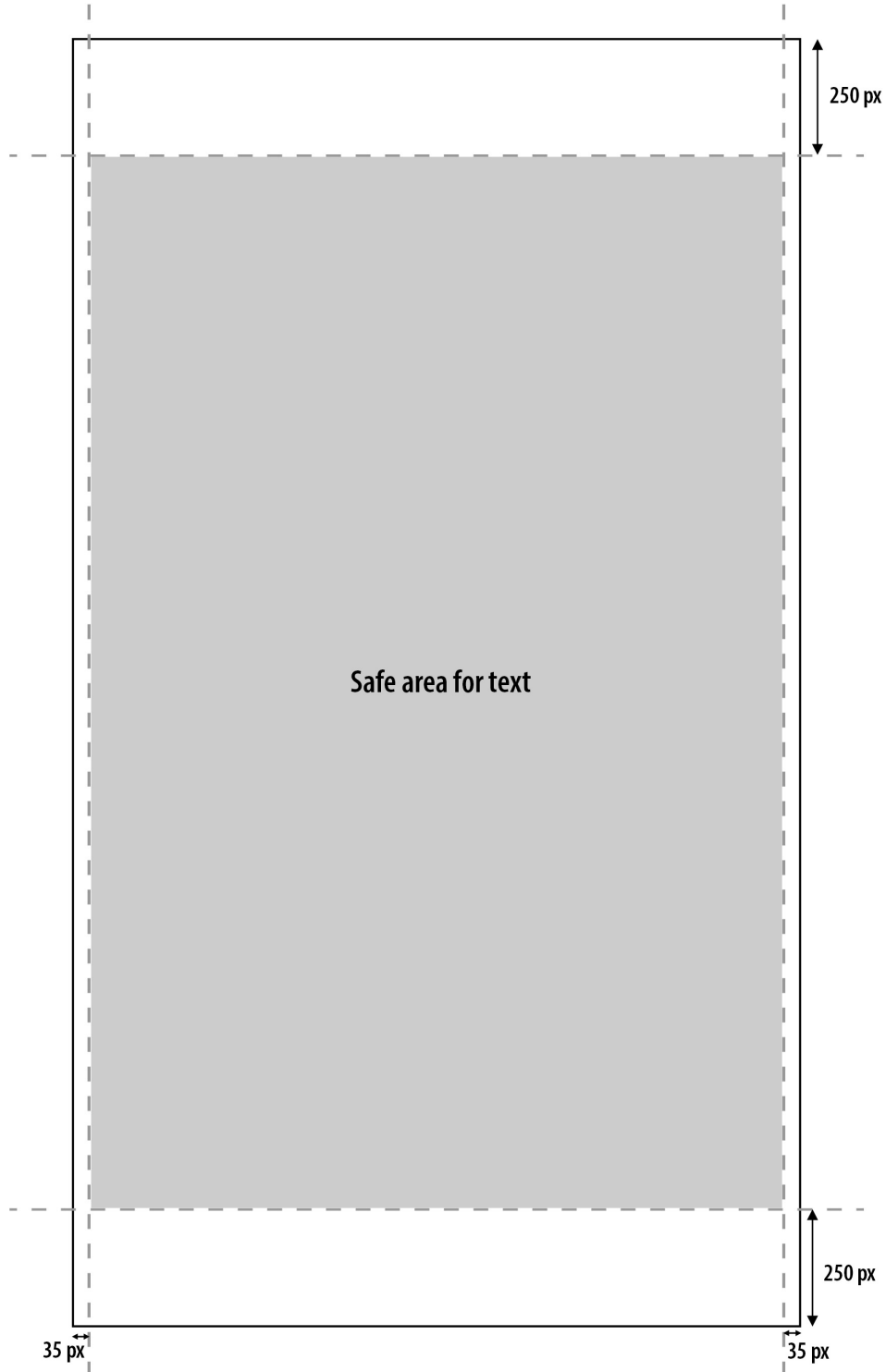
Facebook and Instagram video 1080x1080px:



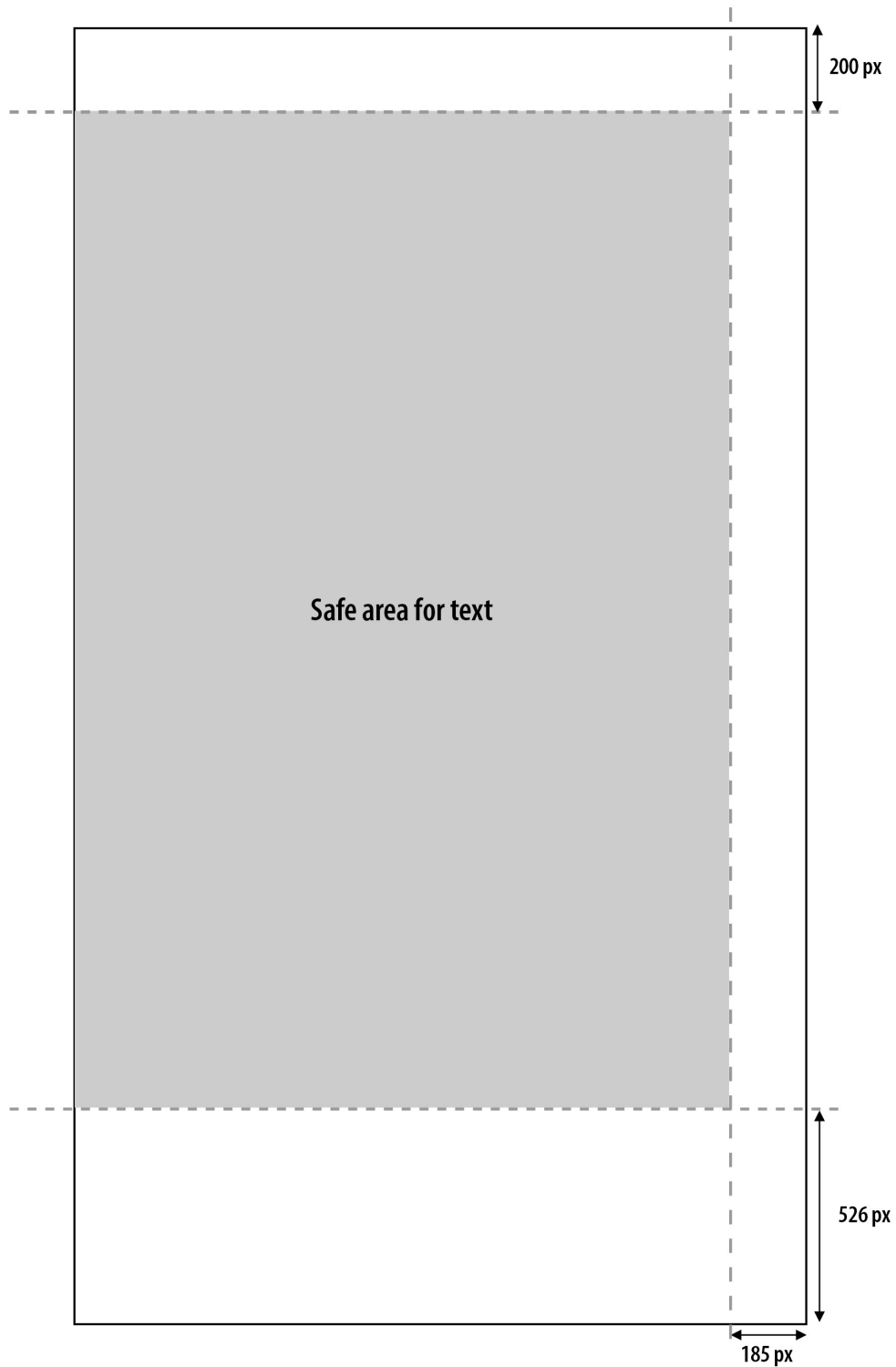
## APPENDIX – SAFE AREA

---

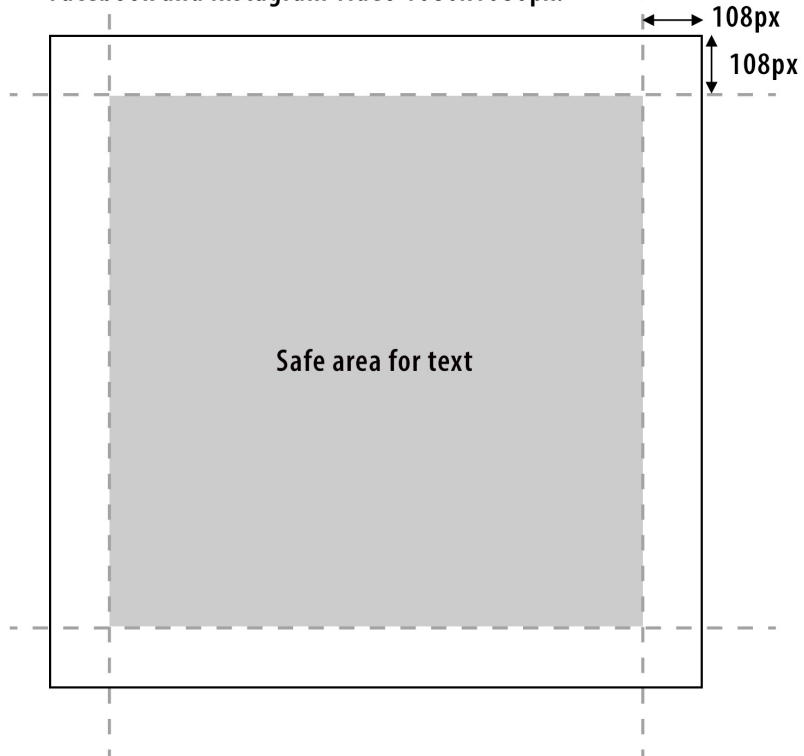
Facebook and Instagram video 1080x1920px:



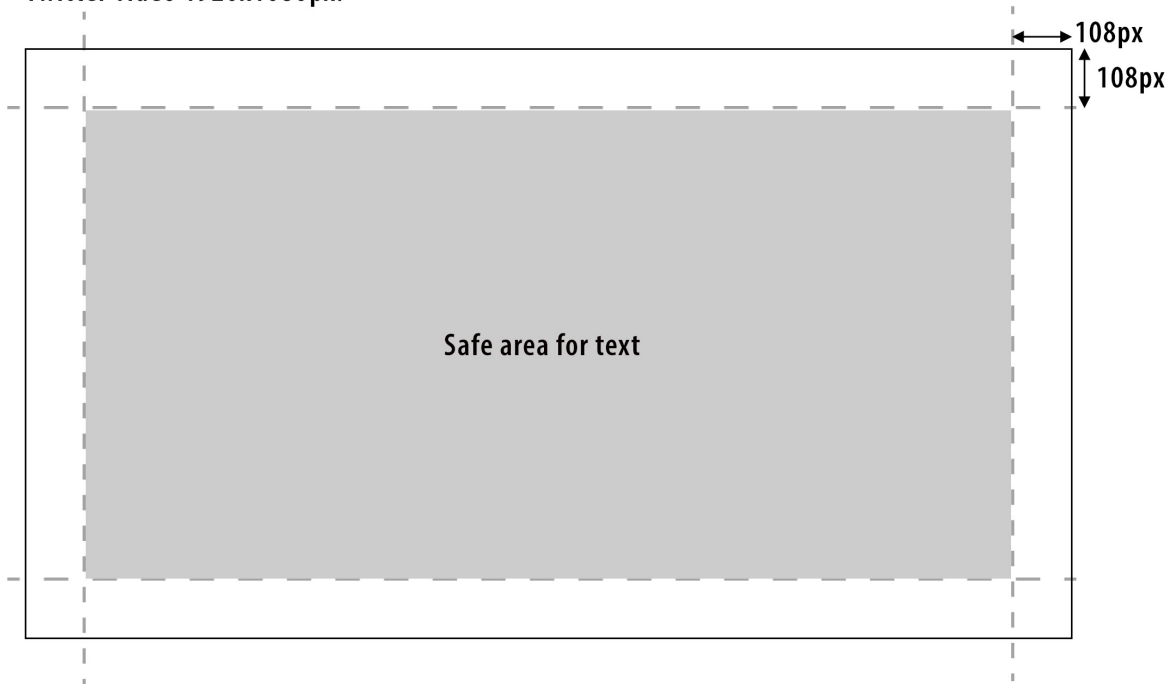
Facebook and Instagram reel 1080x1920px:

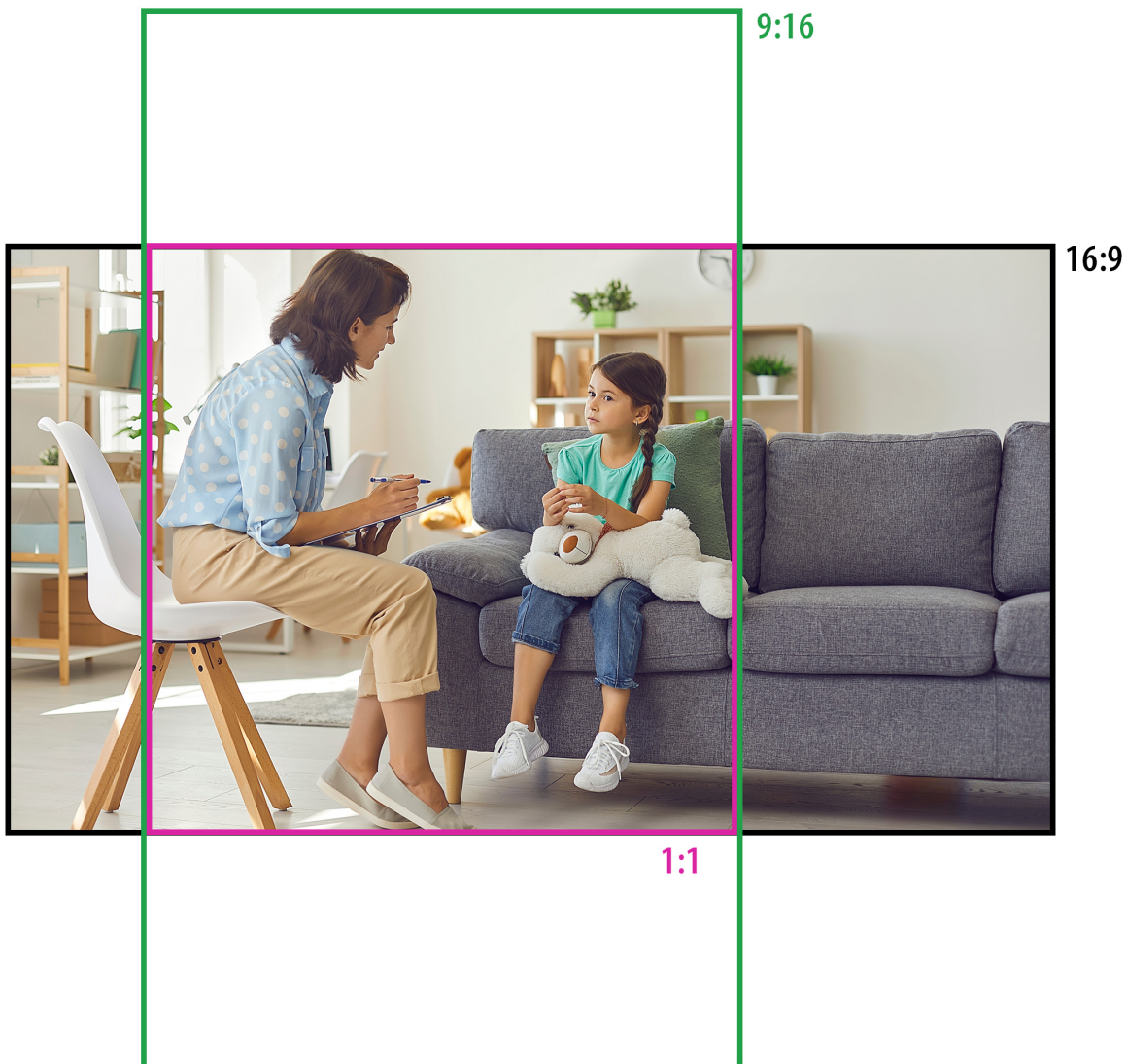


**Facebook and Instagram video 1080x1080px:**

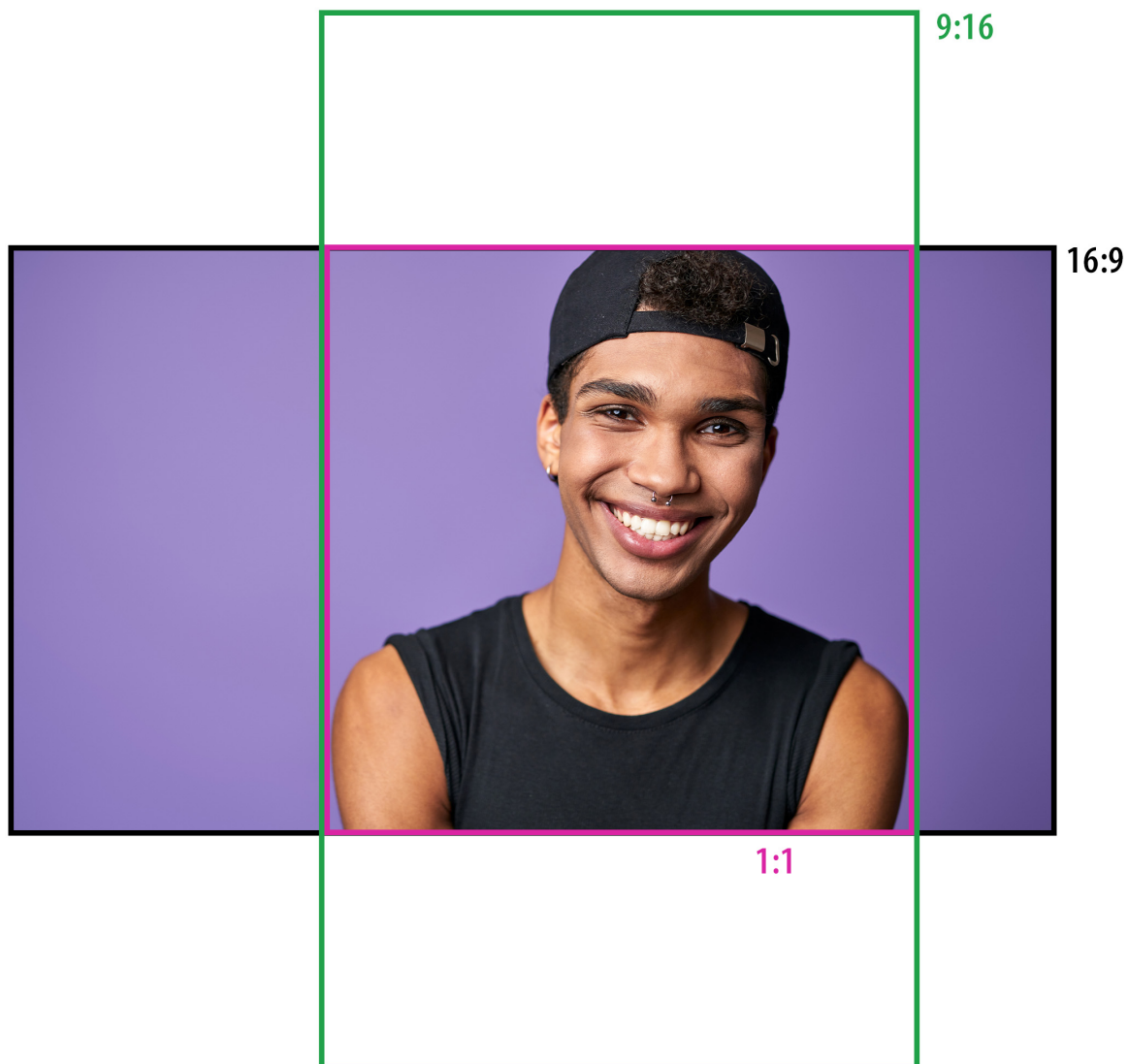


**Twitter video 1920x1080px:**









## APPENDIX – SUBTITLES

---





[www.coe.int](http://www.coe.int)

Lorem ipsum dolor sit amet,  
consectetur adipiscing elit.

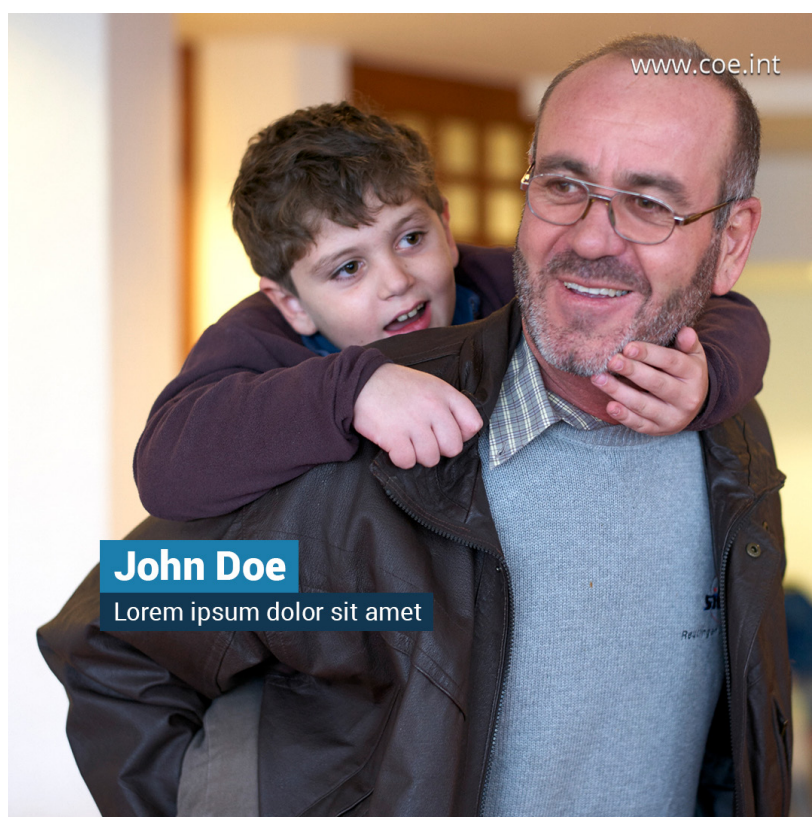


[www.coe.int](http://www.coe.int)

Lorem ipsum dolor sit amet,  
consectetur adipiscing elit.

## APPENDIX – TITLE CARTOUCHES

---





**John Doe**

Lorem ipsum dolor sit amet

# APPENDIX – SIGNATURE BLOCK CARTOUCHES

---

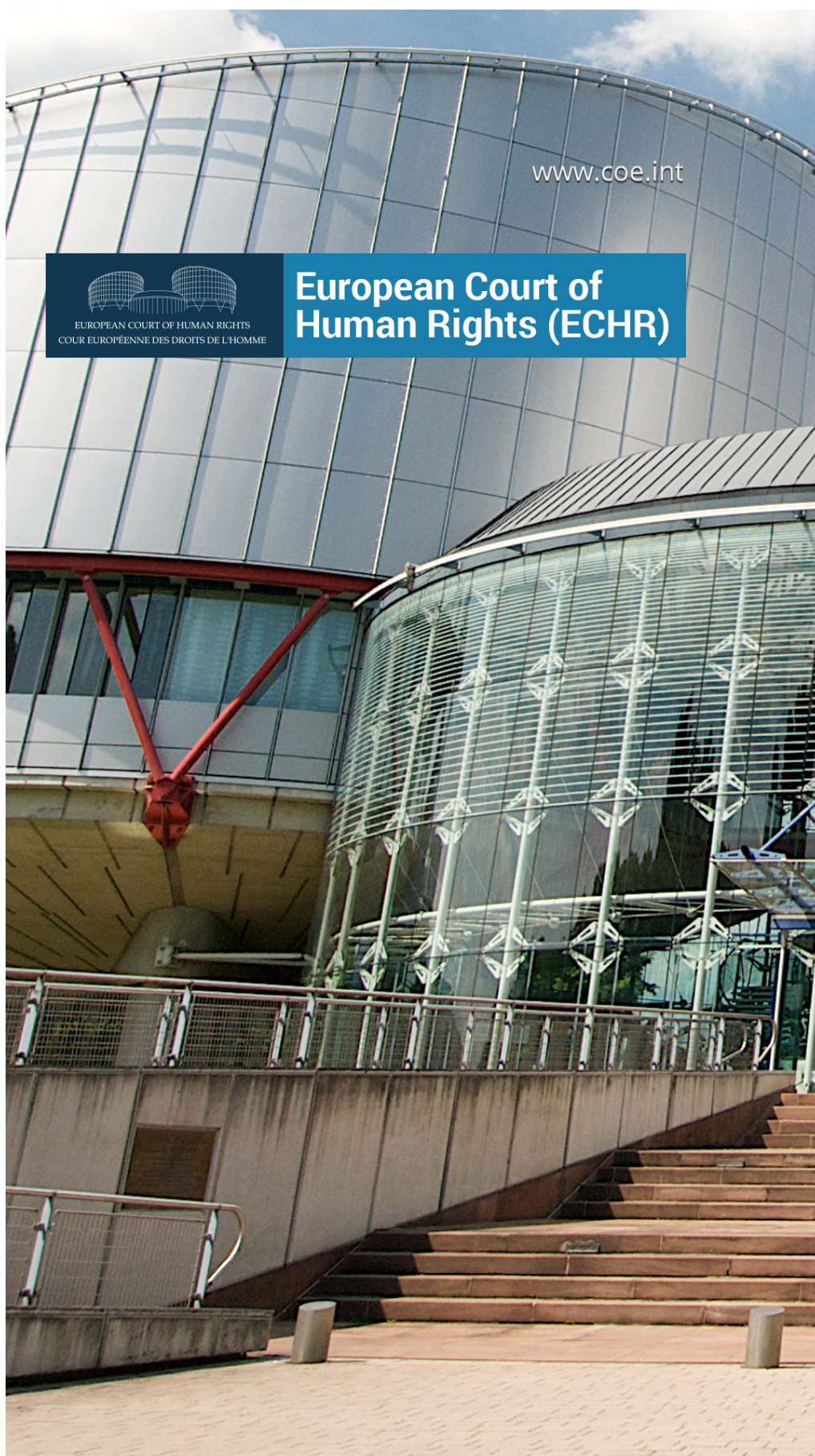




[www.coe.int](http://www.coe.int)



**European Court of  
Human Rights (ECHR)**



[www.coe.int](http://www.coe.int)





## European Court of Human Rights (ECHR)

## APPENDIX – OUTROS

---





# PROTECTING HUMAN RIGHTS

-  Like
-  Share
-  Save
-  Comment

[www.coe.int](http://www.coe.int)



# PROTECTING HUMAN RIGHTS

-  Like
-  Share
-  Save
-  Comment

[www.coe.int](http://www.coe.int)



# PROTECTING HUMAN RIGHTS

- ♡ Like
- ✈ Share
- 🔖 Save
- 💬 Comment

[www.coe.int](http://www.coe.int)



# PROTECTING HUMAN RIGHTS

- ♡ Like
- ✈ Share
- 🔖 Save
- 💬 Comment

[www.coe.int](http://www.coe.int)



# PROTECTING HUMAN RIGHTS

- Like
- Share
- Save
- Comment

[www.coe.int](http://www.coe.int)



# PROTECTING HUMAN RIGHTS

- Like
- Share
- Save
- Comment

[www.coe.int](http://www.coe.int)



# PROTECTING HUMAN RIGHTS

- ♡ Like
- 🔗 Share
- 🔖 Save
- 💬 Comment

[www.coe.int](http://www.coe.int)



# PROTECTING HUMAN RIGHTS

- ♡ Like
- 🔗 Share
- 🔖 Save
- 💬 Comment

[www.coe.int](http://www.coe.int)



# PROTECTING HUMAN RIGHTS

- ♡ Like
- 🔗 Share
- 🔖 Save
- 💬 Comment

[www.coe.int](http://www.coe.int)



# PROTECTING HUMAN RIGHTS

- ♡ Like
- 🔗 Share
- 🔖 Save
- 💬 Comment

[www.coe.int](http://www.coe.int)



# PROTECTING HUMAN RIGHTS

- ♡ Like
- 🔗 Share
- 🔖 Save
- 💬 Comment

[www.coe.int](http://www.coe.int)



# PROTECTING HUMAN RIGHTS

- ♡ Like
- 🔗 Share
- 🔖 Save
- 💬 Comment





[www.coe.int](http://www.coe.int)



## APPENDIX – JOINT PROGRAMME OUTROS



# PROTECTING HUMAN RIGHTS

-  Like
-  Share
-  Save
-  Comment

[www.coe.int](http://www.coe.int)

Co-funded  
by the European Union



Co-funded and implemented  
by the Council of Europe

# PROTECTING HUMAN RIGHTS

-  Like
-  Share
-  Save
-  Comment

[www.coe.int](http://www.coe.int)

Co-funded  
by the European Union



Co-funded and implemented  
by the Council of Europe

# PROTECTING HUMAN RIGHTS

-  Like
-  Share
-  Save
-  Comment

[www.coe.int](http://www.coe.int)

Co-funded  
by the European Union



EUROPEAN UNION





COUNCIL OF EUROPE



CONSEIL DE L'EUROPE

Co-funded and implemented  
by the Council of Europe

# PROTECTING HUMAN RIGHTS

-  Like
-  Share
-  Save
-  Comment

[www.coe.int](http://www.coe.int)

Co-funded  
by the European Union



EUROPEAN UNION

COUNCIL OF EUROPE



CONSEIL DE L'EUROPE

Co-funded and implemented  
by the Council of Europe

# STORAGE / STREAMING

---

## STORAGE OF VIDEOS

■ Official videos should be uploaded to the VIMEO account created for this purpose by DC. Videos should not be stored on computers. The content and organisation of the public VIMEO channel will also be revamped in early 2024.

## STREAMING OF VIDEOS

■ It is strongly recommended that videos published on the Organisation's websites are streamed only on Vimeo. DC encourages MAEs to use VIMEO as the official streaming platform. A special non-branded VIMEO account is available for this purpose. Support to MAEs is offered, including a short training on using the Vimeo back office and guidance on how to publish your videos on LifeRay from Vimeo. The Vimeo package includes detailed statistics, interactive tools, download options and one of the best streaming qualities currently available on the market. Please contact ITEM via MSA 9102, if you require access.

# PROCEDURE

---

## Planning video production

■ Many videos are produced every year within the Organisation for different purposes. Please contact DC early to discuss your communication goals and to see whether a video is indeed the best way to get your message out.

■ DC can offer you expertise and practical support in planning audio-visual content, as well as advise you on the right format and new trends. We recommend you contact the DC team before contracting video services.

## KEEP US INFORMED

■ Please notify Audiovisual Production Services (ITEM) of every video production, storytelling, video report, animated videos, studio recording, video-editing, phone-recording, podcast, or other audio recording planned via the MSA form 9102 - even those that are to be made in the framework of projects or by Field Offices.

## VIDEOS FOR SOCIAL MEDIA

■ Videos, including reels and short animated videos made exclusively for social media platforms using online video creators, such as LUMEN5 or Canva should also be notified to ITEM via the MSA form 9102 and should respect the templates, style and content advice provided above. Please keep the Social Media Manager (DC) informed.

## LAUNCHING A PRODUCTION

■ A request for a video production should be made 10 weeks before the desired deadline for product delivery. The Directorate of Communications and the Audiovisual Production Services team evaluate all project proposals, present the terms of reference to suppliers and receive their offers, and handle the contracting process. The opinion of the operational service requesting the product is also sought at the relevant stages.

## OUTSOURCING

■ The Council of Europe has a framework agreement with selected suppliers to undertake video productions for the Organisation and for all operational services based at Headquarters. A request should be made via MSA form 9102 and a supplier that is party to the framework agreement must be used. The pool of suppliers includes several companies with different specialisations and skills in animation, infographics, journalistic products, social media videos, and other genres. Field Offices and projects not based in Strasbourg are exempt from passing via the framework agreement for their AV productions.

## IN-HOUSE SERVICES

■ Audiovisual Production Services provides various editing services, podcast recordings, advice, and guidance. If filming is needed, a camera person must be hired and paid for by the entity making the request.

## PRODUCTIONS IN THE ORGANISATION'S STUDIOS

■ ITEM has a TV studio, two audio recording studios, and a Media Box that can be used for interviews. The studio can be booked on request via the MSA. Bookings should be made 7 days prior to the event. ITEM maintains a framework contract to provide technicians. A PO must be issued. All bookings and arrangements for recordings are carried out by Audiovisual Production Services. Recordings can also be edited on request.

## ARCHIVING

■ Once approved and delivered, a copy of the master of the audiovisual product must be supplied to the Audiovisual Production Services in ITEM ([item.multimedia@coe.int](mailto:item.multimedia@coe.int)) for archiving their AV productions.

## Managing and updating video content

■ The videos that the Council of Europe shares with the public on web sites, video streaming and social media platforms should be of high quality, relevant, accurate, support the values and aims of the Organisation, and be as up-to-date as possible.

■ DC encourages all colleagues involved to be proactive in managing the public content that they post online, including audio-visual products. Removing and updating content from websites and social media accounts should ideally be planned when the content is posted.

■ Questions to ask:

- ▶ For how long will this video remain relevant to an external audience?
- ▶ When should it be removed or replaced?

### ■ Here are some guidelines to consider:

- ▶ The relevance of a video should be reviewed every two-three years.
- ▶ If in doubt, simply change the settings of the video in VIMEO to make it private.
- ▶ If you decide to delete a video from VIMEO, ensure you have the rights and permissions to remove or edit the content. If it's content you posted yourself, this won't be an issue, but if others were involved, obtain their consent.
- ▶ Before removing a Council of Europe video, you should ensure that a copy exists in the MAE VIMEO account for archiving/historical purposes. DC is happy to provide specific advice as to videos and photos that may be worth keeping as a historical record.
- ▶ Be prepared for potential public reactions to the removal, including backlash or criticism.
- ▶ Video recordings of online or in-person meetings should not be posted to public Council of Europe web sites.
- ▶ Excerpts, such as quotes from speeches, may be used selectively for a specific purpose, where they are of exceptional relevance to a specific area of the Organisation's activities, or potentially of historical interest.

### ■ In particular

- ▶ Following Russia's expulsion from the Council of Europe, certain types of content produced over the years and still to be found online could be misleading, or even harmful to the Organisation's brand and public image.
- ▶ Please review all existing content on web sites and official social media accounts that you manage, paying particular attention to video and photographic content.
- ▶ To avoid giving a false or misleading impression, please delete or block public access to any content that presents the Russian Federation as if it were still a member of the Organisation.

# YOUTUBE – SOCIAL MEDIA REFORM

---

■ YouTube channels related to the Council of Europe are subject to the social media reform and the number of YouTube channels is planned to be reduced. This approach enables a thematic and transversal approach through playlists, which is one of the aims of the reform.

■ YouTube is owned by Google and operates as a separate platform with different algorithms. At the same time, YouTube videos can impact Google keyword rankings and positively influence the visibility of the Organisation's brand.

■ The content uploaded to YouTube must be of high quality, well-produced, transmitting the core values of the Organisation.

■ The content is to be monitored and should always be relevant, accurate, and up to date.

■ Outdated videos, produced over the years, that are still publicly available, e.g. videos referring to the Russian Federation as a Council of Europe member state or the mention of 47 member states, are to be marked as private.

■ The Council of Europe's YouTube is used as a separate social media platform. YouTube videos are not to be embedded in the Organisation's web portal.

■ Obligatory elements for YouTube videos:

- 1: The video is high-quality, well-produced and transmits the core values of the Organisation.
- 2: The video is not outdated and does not damage the Council of Europe's brand and image.
- 3: The videos are not a recording of a webinar/seminar.

## WHEN UPLOADING THE VIDEO, CONSIDER THE FOLLOWING INSTRUCTIONS:

■ Choose the relevant thematic playlist. If necessary, one video can be part of various playlists. If the thematic playlist does not exist yet, please, contact DC.

■ Give the video a concise title, in the same language as the video

■ Provide a short description of the video, project or campaign including relevant/SEO keywords

■ The description of the video should include a few relevant hashtags (not more than 15). Examples of hashtags that can always be used: #HumanRights, #Democracy #RuleOfLaw #CouncilOfEurope. Avoid the same keywords in the video title and the description, use synonyms if possible.

■ If the video should be linked to a specific web page for more information, please, add it to the description.

■ Add a disclaimer if needed, e.g. "Any views expressed in the video do not necessarily reflect the official point of view of the Council of Europe"

■ Provide the date of the upload and indicate when this video should be reviewed.

■ A general outro:

Follow us on:

- X: [www.x.com/coe](https://www.x.com/coe)
- Instagram: [www.instagram.com/councilofeurope](https://www.instagram.com/councilofeurope)
- Facebook: <https://www.facebook.com/councilofeurope>
- LinkedIn: <https://www.linkedin.com/company/council-of-europe>

Visit our website: [www.coe.int](http://www.coe.int)

■ During the upload process, choose the language (dropdown menu). Choosing the language enables users to activate automatically generated captions. If the automatically generated captions are not accurate, they can be modified in the YouTube Studio.

■ Tick or untick – is the video “Made for kids”? Only videos that are made for children should have this box ticked.

■ Thumbnail – to be checked if a relevant template exists.

■ If there is a series of videos, they can and should be scheduled: 1 video every few days.

## YOUTUBE GUIDELINES FOR FIELD OFFICES

■ For those field offices with a YouTube channel, English videos that fulfil the above-mentioned criteria should be transferred to the relevant thematic playlist of the Council of Europe YouTube channel.

■ Videos in the local language are encouraged and can be kept in the field offices YouTube channels. They should also fulfil the above-mentioned requirements.

# WHERE TO FIND MORE INFORMATION

---

## DIGITAL COMMUNICATION GOALS

■ The [Digital Communications Strategy](#) published by the Directorate of Communications in 2018, provides strategic vision and a framework to address the immediate communication challenges we face as an Organisation in the online environment.

## USING SOCIAL MEDIA

■ The [Social Media Plan](#) offers advice on the effective use of social media channels.

## MANAGING WEB SITES

■ The [Web Resources web site](#) provides detailed practical guidance for web coordinators and contributors.

## FURTHER ADVICE ON COMMUNICATIONS WORK

■ These and other documents are available on the Intranet page: [Communication resources](#).

## TRAINING

■ The Directorate of Human Resources offers relevant training courses, some of which are now mandatory for staff working on websites and social media channels.

## FILMING PEOPLE FOR SOCIAL MEDIA

■ [This tutorial](#) is designed to empower you to film high-quality videos with ease. Learn the essentials on camera, light, sound and story – the building blocks of professional-looking videos.

# DOWNLOADS

---

■ [Download Outros](#)

■ [Download templates \(title, subtitle, block cartouche\)](#)



[www.coe.int](http://www.coe.int)