



PRODUCTION GUIDELINES

For more information please refer to the Red Book <http://www.PBS.org/producers/>

Please note; these are the basic requirements for TERRA and KUSM-TV/MontanaPBS. More stringent requirements will apply should the series air nationally, as such many time limitations will be under Red Book specifications.

RIGHTS REQUIREMENTS

- KUSM-TV/MontanaPBS TELEVISION RIGHTS
 Producer grants KUSM-TV/MontanaPBS the non-exclusive KUSM-TV/MontanaPBS Television Rights to the Program(s) in perpetuity. This is negotiable on a case-by-case basis and may be extended should the series air nationally. "KUSM-TV/MontanaPBS Television Rights" are defined as the right to duplicate the program(s), and to authorize others to do so, and to distribute the program(s) by any means for the following uses:
 1. Broadcast by public television stations,
 2. Cablecast on a noncommercial, sustaining basis on cable channels programmed by KUSM-TV/MontanaPBS or public television stations,
 3. Transmission on KUSM-TV/MontanaPBS-branded direct-to-home satellite services, and,
 4. Exhibition on a noncommercial, sustaining basis via commercial broadcast channels, cable services, and satellite services in areas unserved by a public television station in the KUSM-TV/MontanaPBS license Area,
 5. Home distribution negotiable on case-by-case basis.
 6. PODCAST RIGHTS: TERRA is given permission to produce electronic copies or reproductions of the submitted video object, to import and export the work digitally, to create derivative digital works, to perform or display the digital work in public, and to distribute the work digitally via a Web site or "blog" in a data structure called "Really Simple Syndication." Additionally, this video object can be subscribed to by users and the video object may be downloaded into a local media management program and synchronized for use on personal media assistant devices.

KUSM-TV/MontanaPBS's rights shall apply to all other forms of broadcast, cablecast, satellite transmission, video-on-demand, video dial tone, and pay-per-view, and shall apply to all versions of the program(s) in any language, and to all display and transmission standards, now known or hereinafter devised, including, but not limited to standard television, high definition television, digital television, and advanced television.

- Producer shall secure all relevant rights and releases for PBS usage and unlimited online distribution.

Montana State University
 TERRA: The Nature of Our World
 Visual Communications Bldg., Room 227
 P.O.Box 173350
 Bozeman, MT 59717-3350

- EDUCATIONAL OFF-AIR RECORD RIGHTS

As a condition of KUSM-TV/MontanaPBS distribution, Producer grants KUSM-TV/MontanaPBS the right to authorize off-air recording of the program(s) for educational purposes in the Preschool through Grade-12 market in perpetuity.

- ONLINE PROMOTION RIGHTS

Producer grants KUSM-TV/MontanaPBS, at minimum, the non-exclusive right to promote the program(s) online throughout the broadcast and video license term and to use all program related promotional materials to that end (see program promotion rights). The KUSM-TV/MontanaPBS online web address is the only online address permitted to be shown, promoted or referenced as part of any program broadcast and will be included in the TERRA close. Exceptions are negotiable. Web addresses should not be referenced during the episode. A series and episode description with still images shall appear on a week-by-week basis on the TERRA website.

DELIVERABLE REQUIREMENTS

- **PODCAST / TERRRBYTES LENGTH**

Programs must be delivered to the supervising producer at LENGTHS ranging from 4-8 minutes. Please be aware that longer pieces will be broken into smaller sections of 4-8 minutes each. These sections should be demarcated by the producer.

- **STANDARD BROADCAST LENGTH** (if being considered for Television Broadcast)

Programs must be delivered to the supervising producer at the exact standard length (to the frame) 25:30.

- **OTHER TEXT**

Onscreen text, excluding lower thirds, shall be terra green (RGB:0/102/51)terra brown (RGB:153/102/0) White or Black and can be any size. Font choice shall be limited to Al Bayan, Charcoal, Zapf Dingbats, Papyrus or Skia.

- **ASPECT RATIO**

Please notify producers as early as possible that you wish to include material originally produced with a picture aspect ratio other than 4:3. HD/Widescreen productions should be presented in letterbox form. Anamorphic. 4:3 must look "normal" on a 4:3 monitor. Except for special effects purposes, the letterbox color shall be black and the pedestal set at 0 IRE. Horizontal and vertical letterbox cannot be used simultaneously.

- **PACKAGING**

Please deliver tapes or if on DVD (FULL-RESOLUTION QUICKTIME FILES ONLY) as follows. TERRA producers will repackage as required.

-:60 seconds of NTSC color bars, with 1 kHz tone for stereo programs (400 Hz tone for mono programs), operating level of 0 VU or -20dbfs.

-Time code must be SMPTE drop frame, and start with the test signal.

-VITC and LTC time code must be **continuous** and **identical**, recorded on lines 16 and 18.

-:20 seconds visual slate containing:

1. Series title (On-screen title and press material must match exactly).
2. Episode # & episode title (Slate titles and subtitles must match exactly all on-screen titles and press material). Episode # optional if unknown.
3. Program Length (HH:MM:SS)–inclusive of ALL video elements. Excluding TERRA introduction and close.
4. Indication of Mono or Stereo Audio; Captioning, SAP. . (Indicate stereo if any components of your audio tracks were recorded in stereo).
5. Track utilization for all audio tracks (i.e. Track 1: Left Channel Stereo Audio, Track 2: Right Channel Stereo Audio).
7. Special indicators, such as Reel 1 of 2.

·Countdown clock requirements: PLEASE USE FINAL CUT PRO STANDARD COUNTDOWN

1. The countdown clock starts: 10 seconds before the program
2. Countdown clock may be supered over the slate, or stand alone in the: 10 following the :20 slate

-Underwriting credit if applicable (all credits MUST be pre-approved)

NOTE: The underwriter credit is the only material that may occur prior to program material.

-PROGRAM MATERIAL (See separate instructions for acceptable program content)

-END OF SHOW: 20 seconds of silent black (minimum)

- DUE DATES
- BROADCAST:

BOTH A MASTER AND A BACK-UP VIDEOTAPE FOR EACH PROGRAM MUST BE DELIVERED AT LEAST FOUR WEEKS PRIOR TO AIR FOR PBS. PLEASE ALSO SEND A VIEWING DVD TO ACCOMPANY THIS.

- PODCAST:

IF YOUR PODCAST IS SCHEDULED – PLEASE HAVE YOUR PROGRAM APPROVED AND PROOFED AT LEAST TWO WEEKS PRIOR TO AIR. IF YOU ARE A CORRESPONDENT WITH A NEWS/INTERVIEW SEGMENT, PLEASE DELIVER ASAP PRIOR TO AIR DATE.

Tapes/DVDs should be delivered to:

C/O “TERRA”

Montana State University

TERRA: The Nature of Our World

Visual Communications Bldg., Room # 227

Bozeman, MT 59717-3350

Phone: (406) 994-6227

- TAPE FORMATS

TERRA /KUSM-TV/MontanaPBS accepts the following tape formats: DVCAM, DVD FULL RESOLUTION QUICKTIME (Final Cut Pro>Export>Current Settings).

This requires down conversion of HD formats. Master and back-up tapes must be submitted on the same tape format. Supply first generation copies only and pay attention to quality, use professional quality tape stock.

PRODUCERS ARE RESPONSIBLE FOR ALL THE COSTS ASSOCIATED WITH THIS TRANSFER.

- Labeling of Tapes

Tape container labels should include the following:

1. Master or back-up
2. Program title and series (must EXACTLY match on screen title and press material)
3. Episode title and # when known
4. Program length
5. Original, electronic edited master or generation number
6. Closed Captioned (if applicable).
7. Stereo (if applicable)
8. Dolby A (if applicable)
9. SAP (if applicable) however, broadcast will be over two channels.

- CLOSED CAPTIONING

CAPTIONING IS CURRENTLY OPTIONAL BUT ENCOURAGED BY KUSM-TV/MONTANAPBS. THE DEPARTMENT OF EDUCATION MAY PROVIDE GRANTS FOR THIS PROCESS.

- LATE TAPE BROADCAST DELIVERY GUIDELINES

ALL Master and Backup tapes are due to be delivered to **TERRA 30 business days** (Monday through Friday, excluding holidays) before the hard feed airdate. This includes repackaged and alternate versions of programs, such as, stunt, shortened, edited, high definition/widescreen, etc. Tapes must be fully packaged to be considered a final delivery.

- LATE TAPE PODCAST DELIVERY GUIDELINES

Because of the nature of Podcasting, late deliverables may be dropped altogether from the podcast schedule. This means **DON'T MISS YOUR DEADLINE** otherwise your segment may be canceled and your contract/agreement with **TERRA** deemed null and void.

**ONE-MONTH PRIOR TO AIR-DATE BROADCAST / TWO WEEKS PRIOR TO-AIR-DATE
PODCAST DELIVERABLES AND PROMOTIONAL REQUIREMENTS**

PLEASE PROVIDE **ONE MONTH** PRIOR TO AIR

1. The exact title of the episode.
2. On-air tease. 25 seconds exactly (BROADCAST) / Less than 1 minute (PODCAST)
This will be packaged with a generic terra animation to become a 00:30 or 00:15 tease.
- a) **PROMO NARRATIONS (BROADCAST):** Write two listing descriptions of the main premise of your program. In this description, you want to give the reader a sense of what the program is about and one or two of the main questions your film addresses. Write one description that fills ten seconds, and another description that fills twenty-five seconds, which include the title of the episode. **PLEASE TIME YOUR NARRATIONS USING A STOPWATCH.** Submit these electronically to the producer.
- b) On DVCAM submit two cuts of edited footage of your show with music only. One that would play underneath the 25-second narration you have written. Also submit edited footage with music of 10 seconds in length to become the 15 second promo. Please keep lower third free of important information. If music is not provided the **TERRA** theme music will be added.
3. Funding and underwriting credits exactly as they shall appear on the program (general funding information should also have been made known to the supervising producers when submitting the episode suggestion to **TERRA**).
4. List of production credits (as they will appear) and a list of talent/interviewee's.
5. **STILLS:** This includes 3-5 **high-resolution** JPEG images with captions and credits.
6. **OUTLINES/SYNOPSES:** one short episode outline and one longer episode description. Please refer to the **TERRA** website (<http://terravideos.blogspot.com>) program archives for examples of the language suitable for these descriptions.
7. **PODCAST ONLY:** If you would links included to your website, e-mail, etc. please include a list (maximum three, **TERRA** has final approval on any such links).
8. Signed **TERRA** producer agreement form (confirming accuracy of content and rights acquisition).
9. Signed distribution agreement form (if applicable - RARE).
10. Signed terra on-air underwriters clearance form (if applicable - RARE).

RECOMMENDED FOR PUBLICITY/MARKETING:

11. High-resolution copy of episode title as it will appear in the film (font and color) to apply to press material and DVD.
12. Please include a cover sheet which lists current awards, festival appearances (dates and locations), or other accolades associated with your piece. This list should be kept up-to-date (make **TERRA** producers aware of any additions) until your material airs.

TECHNICAL EVALUATION OVERVIEW

Audio:

- The operating level shall be 100 nanowebers per meter at 1kHz which produces a playback level of 0 VU (-20 dbfs on a peak meter).
- The reference frequency shall be 400 Hz for monaural.
- The reference frequency shall be 1000 Hz for stereo.

IMPORTANT:

- (USING FINAL CUT PRO PEAK METER) Program Dialogue Audio levels shall average -12 dbfs.
- ALL SPEAKERS IN A PROGRAM SHOULD BE BETWEEN -12dbfs and -8dbfs.
- OTHER AUDIO SHOULD range from no less than -20 dbfs to no more than -8 dbfs; lower levels are permitted for intentional silence and ambient sound; occasional greater peaks are permitted, **but in no case may audio levels ever exceed -8 dbfs.**
- Audio must be delivered in correct phase, both in terms of original recording & as posted on tape, and in terms of electronic recording.
- The amplitude/frequency response shall be a (-/+) 2.0dB from 50Hz to 15kHz for analog submissions and (+/-) 1.0dB from 20Hz to 20kHz for digital submissions.
- Distortion shall be no greater than 1% for analog and 0.1% for digital submissions at Operating Level.

Audio Track Assignment:

Mono Audio

Track 1: Mono mix or full mix Stereo

Track 2: Mono mix or full mix Stereo

Stereo or Multi-Channel Audio

Track 1: Left Channel Stereo Audio (primary language for multi-lingual programs)

Track 2: Right Channel Stereo Audio

Video:

- The video/synchronizing ratio shall be 0.714 volts blanking to reference white video (100 IRE units) to 0.286 volt sync level to blanking (-40 IRE units). Reference black level shall be 0 IRE units, setup will be added at station to provide 7.5 IRE broadcast blacks.
- Reference color bars **shall be a true indicator** of video, setup, chroma and phase.
- Peak luminance level of the video insert signal **will not exceed** 90 IRE units. Peak-to-peak chrominance amplitude of the video insert signal **will not exceed** 50 IRE units.

IMPORTANT:

****Peak chrominance shall not exceed 120 IRE units. Peak luminance should not exceed 100 IRE.**

= THIS MEANS YOU MUST COLOR CORRECT THE WHITES IN EACH SHOT TO MAKE IT BROADCAST SAFE.

= USE FCP 3-WAY COLOR CORRECTOR AND VIDEO SCOPES – ALL WHITE MUST BE UNDER 100 IRE UNITS (THE TOP LINE IN FCP IRE WAVEFORM SCOPE). FOR BLACK LEVELS, WE WANT TO AIM FOR 0 (BLACK ON THE SCALE).

= DO NOT USE FCP BROADCAST SAFE FILTER, WHITES WILL FLATTEN AND WASH OUT.

Here is a great article on using scopes to color correct for Broadcast:

http://www.bosfcpeg.org/beta/index.php?option=com_content&task=view&id=49&Itemid=58

CREDITS AND CONTENT

1. GRAPHIC CONTENT

Please alert your supervising producer to any potential flags or alerts.

In the event that a program contains graphic content (i.e., nudity, violence or sexuality) or language flags, the producer may be asked to edit out material or provide an edited version.

Producers are cautioned to scrupulously avoid "product placement" arrangements, i.e., the deliberate or gratuitous appearance in the program of a product.

2. UNDERWRITING/FUNDING

KUSM-TV/MONTANAPBS defines an "underwriter" as a third party that has voluntarily contributed cash to finance, in whole or in part, the production or acquisition of a KUSM-TV/MONTANAPBS program. Money from such sources used toward research and development, or for packaging or repackaging a program, ordinarily counts as underwriting as well. Federal law requires that those who helped pay for a broadcast be disclosed on the air at the time of the broadcast. Therefore, we identify all the program underwriters in the underwriting credit pod at the start and end of each program. Investment partners, licensing partners and other distribution entities providing cash for the purchase of rights other than broadcast rights on KUSM-TV/MONTANAPBS are not underwriters and do not get acknowledgement on air (but must be revealed on the Producers Agreement).

PLEASE NOTIFY THE SUPERVISING PRODUCER IN ADVANCE REGARDING ALL FUNDING WHICH APPLIES TO THE EPISODE.

If you perceive your show to contain controversial material or to have been funded by a group that may be perceived as controversial, partisan, or "advocacy-based," please notify your supervising producer immediately.

ALL UNDERWRITING/FUNDING ARRANGEMENTS MUST BE CLEARED IN ADVANCE BY TERRA / KUSM-TV/MontanaPBS. THIS WILL BE EXAMINED ON A CASE-BY-CASE BASIS AND MAY RESULT IN AN ADDITIONAL CUT BEING REQUIRED

*Producers are required to disclose all written or oral funding arrangements for the program in question including any arrangements for ownership or control of copyright, any arrangements for ownership or control of ancillary rights and products, and any arrangements for the provision of valuable in-kind goods and services or any other consideration.

*Public television must protect its journalistic integrity and it must reinforce the accurate perception that it is a free and independent institution and that;

- editorial control of programming remains in the hands of the producer;
- funding arrangements do not create the perception that editorial control had been exercised by someone other than the producer, or;
- that the program has been inappropriately influenced by its funding sources.

Three "tests" are applied to every proposed funding arrangement in order to determine its acceptability:

1. Editorial Control Test: Has the underwriter exercised editorial control?
2. Perception Test: Might the public perceive that the underwriter has exercised editorial control?
3. Commercialism Test: Might the public conclude the program is on public television principally because it promotes the underwriter's products, services or other business interests?

A. *Non-Controversial Issue Programs*

Underwriters may be given a credit at the beginning of a program and must be given a credit at the end of the program.

B. *Controversial Issue Programs*

Pursuant to FCC rules, the underwriter(s) of programs involving a discussion of controversial issues of public importance must be identified at both the open and close of the program.

C. *Closing Credits*

Closing funding credits must appear either immediately before or immediately after the final production credits. PBS encourages producers to insert funding credits before production credits in order to separate and differentiate them from similar credits that may appear in the subsequent local station break.

When there is more than one underwriter for a program, underwriters should be credited in descending order of the amount of their grants.

Each time they appear, all underwriter credits shall appear together. The maximum allowable credit for any one underwriter is 30 seconds for Premier Sponsors, and 15 seconds for others. The aggregate time for a credit sequence within the 25:30 episode must not exceed 30 seconds.

Producers are strongly urged to pass credit time carefully and in a manner that is consistent with the relative level of each underwriter's contribution, so as to treat all funders in a fair and consistent manner.

If separate Underwriters and Funding bodies' apply credits must be separated by black and unlike production credits static text is encouraged. The purpose served by underwriting credits is to identify the funder in the interests of full disclosure, not to promote the funder or its products and services.

3. PRODUCTION CREDITS

Program Funding bodies and KUSM-TV/MontanaPBS staff may not be acknowledged or thanked in the production credit roll.

Production credits should be comprised of individuals and organizations that have direct involvement in the production of the program. Any credit that is not directly related to the production of the program should not be included.

TOP OF THE SHOW CREDITS

The title of the show can come at any point during the first minute of the episode, including after a top of the show tease.

Only individuals can be given artistic credit at the top of show

Maximum = 2 top-of-show credits

Artistic credits that appear at the top of the program may not be repeated at the production credit sequence at the tail of the program.

Prohibited top-of-show credits

1. Any station or consortium identification or logo
2. A production (or presentation) of XYZ Films (or station WXXX)
3. Presented by ABC Productions
4. Distributed by Viacom

DURATION AND INCLUSION REQUIREMENTS

Maximum production credit is 30-seconds.

Please reduce this to 15 seconds for episodes under 20 minutes (e.g. where two shows are being used to make a half hour slot).

**SPECIAL THANKS, ORIGINAL PRODUCTION FUNDING BODIES, FISCAL SPONSORS AND
CLOSED CAPTION FUNDERS SPECIAL THANKS**

In-kind goods and services, or general production assistance provided to the producer at no or nominal cost, may be acknowledged in the production credits when important and necessary to do so. In-kind credits may appear as text in video only and must appear within the normal production credits using the same style, font, color and background as all other production credits.