

AfroPOP

the ultimate cultural exchange

DELIVERABLES MANUAL



www.afropop.tv

Dear Producer,

Welcome to *AfroPoP: The Ultimate Cultural Exchange*. On behalf of the staff of BlackPublicMedia, formerly known as the National Black Programming Consortium (NBPC), we are excited to showcase your film for our upcoming season.

The *AfroPoP* Handbook was created to help producers manage the numerous details of getting their films ready for delivery to BlackPublicMedia for the public television broadcast. It covers many topics including a schedule of deadlines, technical specifications for film delivery and instructions for other program deliverables.

In 2008 we launched *AfroPoP: The Ultimate Cultural Exchange* to address the very real need for public television to represent the diversity of stories about the African-American/Diaspora cultural experience. Stories that span the globe, explore a variety of art forms and go in-depth on human rights or social issues that affect us. BlackPublicMedia partners with American Public Television (APT) and WORLD TV to bring these stories to your public television station.

By being among the few selected films for this series, your story becomes part of a historic canon of work supported and distributed by BlackPublicMedia, the main provider of black themed programming to public television for over thirty years.

An incredible season lies ahead and we look forward to experiencing it with you.

All the best,

Leslie A. Fields-Cruz
VP Operations & Director of Programming
BlackPublicMedia

TABLE OF CONTENTS	PAGE
Contact List	4
Deliverables	5
Technical Specifications	7
Flaggable Content	10
Transcript	12
Film Credits	12
Funders List	15
Final Program Delivery	16
Phonetic Spellings	16
APT Music Cue Sheet	17
Rights Summary Worksheet	20
Errors and Omissions (E&O) Insurance	20
Copyright Registration	21
<i>AfroPoP</i> Promotion	21
Producer Questionnaire	23
Bios: Key Production Personnel	23
Bios: Film Subjects/On-Screen Speakers	23
Film Synopses	23
Production Stills	24
Promotional Materials	24
Promotional Credits	25
Crediting BlackPublicMedia as a Funder	25
Distribution Beyond Public Television	25
Requesting a Copy of the Final, Packaged <i>AfroPoP</i> Program	25
Subject Index	26

Production Forms:

Producer Questionnaire
 APT Music Cue Sheet
 Visual Arts Cue Sheet
 Rights Summary Worksheet
 Photo Log
 Flag Information Form

The Deliverables Manual for *AfroPoP: The Ultimate Cultural Exchange* is adapted from the *Independent Lens* Delivery Handbook, created by Independent Television Service (ITVS).

AFROPOP: THE ULTIMATE CULTURAL EXCHANGE

BlackPublicMedia
68 East 131st Street, 7th Floor
New York, NY 10037
212.234.8200 (t)
www.afropop.tv
www.blackpublicmedia.org
<http://facebook.com/BlackPublicMedia>

PRODUCTION TEAM

Leslie A. Fields-Cruz
VP Operations & Director of Programming
leslie@nbpc.tv

Nonso Christian Ugbo
Director of Digital Media
christian@nbpc.tv

Hena Ashraf
Programs Associate
hena@nbpc.tv

Angela Tucker
AfroPoP, Series Producer
angela@nbpc.tv

Duana C. Butler
AfroPoP, Series Director
duana@nbpc.tv

Cheryl Duncan
AfroPoP, Publicist
cheryl@cherylduncanpr.com

Tonya Hopkins
AfroPoP, National Outreach & Engagement
tonya@nbpc.tv

DELIVERABLES

The following is a list of the deliverables required of producers for *AfroPoP*. They must be emailed to the attention of Hena Ashraf, BlackPublicMedia Programs Associate hena@nbpc.tv, with the exception of project drives, dvds, cds, signed contracts, and other hard copy materials which should be delivered or mailed to BlackPublicMedia offices. All should be clearly labeled with your name, the title of your film, and a description of what is enclosed. Detailed instructions for each deliverable are outlined throughout the handbook.

DUE DATE: FRIDAY, AUGUST 31, 2012

- **PROJECT DRIVE**
A drive that contains the final broadcast version of your film.
- **FILM TRAILER**
Trailer delivered on project drive and rights cleared for use on the web.
- **3 – 5 CLIP SUGGESTIONS FOR THE AFROPOP WEBSITE**
- **TRANSCRIPT**
A transcript of the final broadcast version of the film.
- **FLAG INFORMATION FORM**
A list of flaggable content for the final, broadcast version of the program with time-code reference.
- **ERRORS AND OMISSIONS INSURANCE (E&O)**
A finalized certificate of E & O insurance with BlackPublicMedia (NBPC), Corporation for Public Broadcasting (CPB) and American Public Television (APT) named as additional insured. Expiration date should be set to three years from the initial broadcast.
- **RIGHTS SUMMARY WORKSHEET**
- **APT MUSIC CUE SHEET**
- **VISUAL ARTS CUE SHEET**
- **PRODUCER QUESTIONNAIRE**
- **FILM SYNOPSIS (SHORT) (One Paragraph)**
- **FILM SYNOPSIS (LONG) (One Page)**
- **PRODUCTION TEAM BIOS**
Producer/Director and Key Crew Bios (one paragraph each)
- **SUBJECT/PARTICIPANT BIOS**
List of key on-air speaking participants (one sentence bio for each)

- **LIST OF PHONETIC SPELLINGS**
Phonetic spelling of the first and last name of the producer(s), director(s), main subjects for *AfroPoP* scripts (as needed).
- **CREDIT LIST**
The list must match the opening and closing credits of the final broadcast version of your film.
- **FUNDERS LIST**
Must include all funding sources, along with the amount given, contact information and a one-sentence description for each funder. List funding sources in descending order with the largest funder first.
- **SPECIAL THANKS LIST**
Include all persons thanked in your credits with a brief, one-sentence explanation of why they are being thanked.
- **PRODUCTION STILLS**
Submit 3-5 high res color photo images for the film. 640 X 480 pixels wide at a resolution of at least 300 dpi in JPG format is best.
- **PHOTO LOG**
Complete log with photographer credits and descriptive captions for all images.
- **POSTCARD(S)**
Provide hard copies and working design files. Acceptable working design files include 300 DPi Photoshop (.PSD) files with fonts outlined or flattened. Or JPG or TIFF images at 300 DPi. Or Adobe Illustrator .EPS file.
- **POSTER(S)**
Provide hard copies and working design files. Acceptable working design files include 300 DPi Photoshop (.PSD) files with fonts outlined or flattened. Or JPG or TIFF images at 300 DPi. Or Adobe Illustrator .EPS file.
- **ADDITIONAL PROMOTIONAL MATERIALS**
Provide both hard copies and electronic versions of press releases, flyers, etc.
- **TITLE TREATMENT**
The unique logo/font/design that you use for the title of your program. Provide hard copies and working design files. Acceptable working design files include 300 DPi Photoshop (.PSD) files with fonts outlined or flattened. Or JPG or TIFF images at 300 DPi. Or Adobe Illustrator .EPS file.

TECHNICAL SPECIFICATIONS

Broadcast Master Project Drive

The final broadcast version of your film will need to be delivered on a project drive once your program is cut to contracted length (TRT of 52:40 or 1:22:40 based on your contract with BlackPublicMedia). Your project drive will be returned after the packaging of the series.

APT Technical Requirements

All films programmed for *AfroPoP: The Ultimate Cultural Exchange* must meet the technical specifications of American Public Television (APT) that distributes the series to public television. In preparing your film for delivery to BlackPublicMedia, your film must be professionally color corrected and sound mixed at a postproduction facility.

For additional information on meeting public television technical specs, please refer to pages 1-10 of the PBS Technical Operating Specifications (TOS) which is located in the PBS Redbook <http://www.pbs.org/producing/red-book/> Bring a copy of the APT requirements as well as the TOS specs to a post-production facility and to your editor for reference.

- Films must be delivered on a drive in HD format (1080i). The field rate for high definition is 59.94 fields per second. The frame rate for hd is 29.97 frames per second.
- The broadcast version of films delivered to BlackPublicMedia must have a time code that is SMPTE drop-frame (29.97 frames per second).
- Films must be delivered in 16:9 aspect ratio.
- Films produced in PAL or any other format will need to be converted to NTSC. The conversion should be done with the highest quality equipment that uses scene detection such as Snell & Willcox' Alchemist. Conversions to NTSC within Final Cut Pro will not be accepted. Producers are responsible for all transfer costs.
- The film must be 4:3 title, content and center cut safe to protect all titles and credits during down conversions for the television broadcast. If your film has subtitles, they will need to be "title safe" for the broadcast and readable on any size monitor.
- The project file should include all text or graphic elements split on separate video layers.
- Producers are required to include separate tracks for dialogue, FX and music on the project drive. Tracks must be continuous and not in reels. The final mix should be in a separate Aiff file.
- The AfroPoP production team will create a www.afrotop.tv web tag that will appear throughout each episode of *AfroPoP: The Ultimate Cultural Exchange*. Public television does not allow any other web tags to appear throughout the program. Viewers will be able to access your film's website through a link at www.afropop.tv.

Program Length

Program total running time (TRT) based on contract with NBPC: 00:52:40 or 1:22:40 (Note: HH:MM:SS)

NOTE: TRT is from SOM (start of message, the first frame of program content) to EOM (end of message, the last frame of program content). TRT is inclusive of ALL video elements through to the EOM.

Video

Video Level

Video levels must be measured with direct digital waveform monitoring equipment calibrated to represent video levels on the final submission.

The luminance level in black areas of the program must fall as low as 0%, but not below 0%. Objectionable black clipping must not be evident. Black setup is not allowed in any digital submissions. When measured as derived composite signal, the black level must not fall below 7.5 IRE units.

The luminance level in white areas of the program must reach as high as 100%, but not above 100%. Objectionable white clipping must not be evident. When measured as derived composite signal, the white level must not exceed 100 IRE units.

Derived standard definition NTSC peak chrominance plus luminance gamut must not exceed 120 IRE when measured with a flat filter on a digital waveform monitor. Component digital derived GBR values must remain within the legal gamut of 0-700 millivolts.

Color Gamut

The allowable color gamut (range of values) for GBR signals in NTSC is 0-700 millivolts for Green, Blue, and Red. Serial digital 601 signals provide a Y Cb Cr component signal that can contain invalid colors when converted to GBR. Signals outside the GBR gamut range may lead to clipping, crosstalk or other distractions in encoders and other processing devices designed to operate within the legal gamut.

All G, B or R signals should lie inside the range -10 millivolts and 720 millivolts after an IRE filter has been applied. The resulting composite luminance signal should lie inside the range of -1 to 103 IRE. A diamond arrow or equivalent display should be used to detect illegal gamut levels.

Programs with GBR Upper Gamut levels above 735 millivolts; and GBR Lower Gamut below -50 millivolts will be rejected and returned to the program producer for correction.

GBR gamut should be "legalized" to the -10 to 720 millivolt range prior to submission.

Audio

Audio levels should be as consistent as possible and set to APT Technical Specifications.

Reference tone and metering

The operating level and frequency for reference tone and calibration is -20 dBFS at 400 Hz on all channels, with the exception of the LFE channel within 5.1 channel submissions, which must be -30 dBFS at 80 Hz.

Metering must conform to ITU BS.1770 for loudness and true-peak measurement and must apply to all channels of a 5.1 channel submissions, with the exception of the LFE channel that is not included in the loudness measurement.

Loudness, dialog and peak levels

The program must have an average loudness of -24 LKFS, ± 2 dB, measured for the duration of the program.

Sections of dialog within music programs must also meet the -24LKFS, ± 2 dB LKFS loudness specification, even if when the duration of dialog is so limited as to not affect the average loudness of the program as a whole.

Programs may have music or effects true-peak levels as high as -2 dBFS during moments of dramatic impact, as long as average dialog levels are maintained as specified above.

Producers and program suppliers are encouraged to reference ATSC A/85, "Techniques for Establishing and Maintaining Audio Loudness for Digital Television"

<http://www.atsc.org/cms/index.php/component/search/?searchword=Techniques+for+Estab&ordering=&searchphrase=all>

Audio Phasing & Synchronization

Audio timing and phase must remain consistent across all channels and tracks. Audio/video synchronization (lip sync) must appear to be correct during the program itself. During the program countdown, or by any in-service measurement technique adopted in the future, audio cannot lead or lag video by more than one half frame.

FLAGGABLE CONTENT

Prior to release, APT alerts all public television stations of any program content (audio and/or video) to which a reasonable viewer might take offense (keeping in mind that there are differing sensibilities and community standards in markets across the nation). This content is referred to as flaggable content .

A list of all program flags and the corresponding timecode from the final mastered program must be submitted to BlackPublicMedia at the time of delivery on the FLAG INFORMATION FORM. If your program does not contain flags, this should be noted as well. BlackPublicMedia will present your list to APT where it will be evaluated.

APT will then provide instructions for editing those items on the completed Flag Information Form that are deemed legally problematic for the broadcast (e.g. *certain* instances of profanity or nudity). In instances of profanity, the language will need to be audio silenced. And instances of potentially offensive images/nudity will need to be blurred onscreen.

Please note in the final broadcast version, that subtitles must match the audio exactly. Subtitled audio silenced words are as follows:

Example: "The shit hit the fan."

Audio: "The (silence) hit the fan".

Subtitle: The (...) hit the fan.

(note: subtitled profanity can also be blurred onscreen as another option.)

GENERAL GUIDELINES AND INSTRUCTIONS FOR FLAGGABLE CONTENT

To help with identifying content flags, we have listed the most common categories below:

- **Violence** -- violent or graphic depictions, which include such scenarios as archival war footage in a historical documentary; a travel series observation of a ritualistic animal sacrifice; or the boiling of a live lobster during a cooking segment.
- **Nudity** -- this includes both child and adult nudity (breasts, buttocks, genitalia) in live-action footage, photography, animation, archival materials and/or artistic depictions. Nudity in artwork must be flagged.
- **Sexual or suggestive dialogue or visual depictions**
- **Misuse of religious words** -- the use of religious words in a non-religious or profane context, including the exclamation "Oh my God."
- **Language** -- expletives and crude, coarse or indecent language. This includes any derogatory commentary.

The following is a list of some language that should be highlighted on the Flag Information Form:

ass (also asshole, etc.)

bastard

bitch

cocksucker

cunt

fart

fuck (ing, er, etc.)

goddamn (but not damn alone)

Jesus Christ (as an expletive)

motherfucker

pussy

racial or ethnic slurs

screw

shit

tit(s)

twat

FLAG INFORMATION FORM

When completing the FLAG INFORMATION FORM, please provide as much exacting detail as possible.

Dialogue should be verbatim. For example, *"I asked her what the hell was going on" or "Back then, it was part of the whole experience – getting really stoned and listening to those records."*

When describing visuals, please supply as much descriptive detail as possible; the goal is to give stations the best sense of a scene or scenario, sight unseen. For example, when describing nudity in artwork: *"Life-size, Greek marble statue of nude male; genitalia visible" or "Oil painting of a nude woman on a chaise lounge; abstract depiction with no clear detailing."* Or, when describing nudity in a documentary: *"A group of children play in the river in a Philippine village; the nude buttocks of a small male child have been blurred."* Or, when describing archival materials in a Vietnam War program: *"Color archival footage of an injured soldier being carried to safety; multiple gaping, bloody wounds visible."*

The following is an example of the FLAG INFORMATION FORM

TIME CODE (00:00:00)	QUOTATION or VISUAL DESCRIPTION
07:22:05	“...Take that shit ...”
22:15:12	Graphic Visual: HIV counselor demonstrates proper condom usage on a dildo to a class. (note: dildo would need to be blurred.)
33:50:10	Nudity: Woman washes her young daughter outdoors. The girl’s bare bottom is visible.

TRANSCRIPT

Producers are required to submit a transcript that includes time code for the final broadcast version of their film.

FILM CREDITS

There are special guidelines concerning screen credits for public television broadcasts. As a result, BlackPublicMedia must review and approve the opening and closing screen credits of your film prior to delivering your final broadcast version of the film. BlackPublicMedia will work with you to satisfy these requirements.

CREDIT REQUIREMENTS

Front Credits:

Public television allows a maximum of four credits at the top of the program or front credits. Front crediting may be used to credit the director and certain key production personnel. Front credits are limited to 20 seconds or less on screen, unless they are integrated into program content. Credits should be over a dynamic background. Superimposing over show content is preferred. Public television front credits cannot contain production company logos. Only names of key individuals involved in the production are allowed. Credits included in the front cannot be duplicated in the end credits. All other production credits should be at the end of the program.

Public television allows front credits such as:

- A Film by [Name]
- Producer (Director, Narrator, Writer) [Name]
- Produced, Directed, Written by [Name]

Public television does NOT allow front credits such as:

- [Name of Production Company] Presents
- A Production (or Presentation) of [Name] or (Name of Production Company)
- A [Name of Production Company] Film (or Production)
- A Production of [Name of Production Company] or [Name of Production Company] Films
- Presented (or Distributed) by [Name of Production Company] Films
- Any station or consortium identification or logo

Title Sequence:

Program title must come on screen within the first three minutes of the program content.

Show Length:

Per your license agreement, final program **including credits** must be edited to the following length: 52:40 or 1:22:40

If your program has a TRT of less than 30 minutes, the credit length will be approximately 10 seconds and your credit roll may be combined with the credits of other programs within the episode.

Funder Credits:

Funder credits will only appear at the end of your program within your program's credit roll. Funder credits should be the last list of credits in your credit roll before the association credit and copyright notice.

Funder credits must be listed in descending order according to the amount of funds provided. If two or more funders have given identical amounts, list the names in alphabetical order. You must list all funders, regardless of the amount they have given. However, if you have more than 25 funders, contact BlackPublicMedia for further instructions on how to format this list.

Funder credits must be in text format and may not incorporate or display any corporate or brand logo(s). Public television does not allow website URLs to be included in the credit roll.

You will need to use one of the following texts at the beginning of your funders section in the credits.

- "Major funding for this program was provided by" – Use this text if you have funders who contributed over \$10,000.

- "Funding for this program was provided by" – Use this text if you have funders who contributed less than \$10,000.

-“Additional funding provided by” – You may break up the list between major and smaller funders with this text.

-“And others, a complete list available from BlackPublicMedia.” – Use this text if you have a large list of individual donors within the range of (\$25 – 100).

Style of Credits:

Public television requires that production credits “be engaging, cohere with the tail packaging sequence, and mirror the high production values of the program.” Public television does not allow production credits to appear over a plain, static background. White text over a black background is not allowed. Credits must be over a dynamic background. You can use content from the program as your credit bed. You can also use multiple still images or moving graphics that are in keeping with the program content. When creating your credit bed, please make sure your credits are readable and within “title safe” spec.

No Double Crediting:

Double crediting is listing the same credit twice (i.e. a “Directed by” credit before and after the program). A specific credit repeated later in the credit roll as a general credit is also a double credit. An example of this is having a composer credit and composer’s name listed under the ‘Special Thanks’ section of the credits.

Production Company Logos:

No production company logos are allowed in your front or end credits. You can list the name of your production company as a text credit (i.e. “Produced by [Name of Production Company]”) in the opening or end credits, in the disclaimer and in the copyright notice at the end of the credit roll.

In-Kind Donations:

Donors of in-kind contributions may be acknowledged in the production credits or the special thanks section of the credits by the generic product or service provided. In-kind credits must appear as text only and be of the same style, font, color and background as the production credits. They cannot be listed in the funder section of the credits and cannot incorporate or display the corporate or brand logo(s) or any other identifying information. In-kind goods and services must avoid arrangements for “product placement” or the appearance thereof. An example would be the donation of beverages for the craft service table in exchange for the overt placement or featuring of that beverage brand in the program content. While common in film, this is not permitted on public television.

Examples of correct in-kind credits include: “Props provided by ...” “Production assistance provided by...” “Special thanks to...”

Audio-Under Credits:

Any audio-under closing credit is limited to music unless program content is included as part of your credits.

Dedications, In Memory Of:

A dedication may be included at the end of program content or as a part of the credits. Dedications have a maximum length of 5 seconds and must be approved by APT in advance of your final edit. Please notify your *AfroPoP* production contact if you are planning to include a dedication in your program so they can assist with obtaining approval for you.

Guidelines for the placement of dedications in your final program:

If the dedication is a part of the program content, it will go at the end of program content (prior to credits) over a moving image or still photograph from your program.

Content Disclaimer and Copyright Notice:

You will need to include a production disclaimer and copyright notice at the end of your credits, as listed below:

This program was produced by [Name of Production Company], which is solely responsible for its content.

© 2013, [Name of Production Company]. All Rights Reserved.

FUNDERS LIST

There are special guidelines concerning funder credits for public television broadcasts. You are required to submit to BlackPublicMedia a funders list that includes all funding sources related to your film. Funding sources need to be listed in descending order with the largest funders listed first in this list as well as in your onscreen credits. The funders list must include the amount given, contact information (address and phone number), and a one-sentence description of each funder.

Funder credits are designed to reveal to the public all the funding for your program, and to show that no relationship exists between the funder and the editorial control of program content. Every funder of your program must receive a funder credit. Anonymous funding sources are not allowed.

When we refer to underwriting, we are speaking particularly of production funding, which must have full disclosure for a public television broadcast. Only individuals or organizations that contributed cash to your production can be called underwriters/funders and receive a funding credit. Donated goods and services may be recognized under the "Special Thanks" section of the production credits. Funding provided for activities such as advertising, promotion, outreach or distribution efforts does not qualify for a funding credit. They may be acknowledged with a "Special Thanks" credit.

You do not need to include funding provided by another production company, or funding provided through the pre-sale of foreign, audio-visual and distribution in other markets.

Also, please consult with your BlackPublicMedia production contact if you (the producer), your family or your production company provided funds for the production.

Summary of Public Television Underwriting Standards

No funder may determine program content. A program cannot be funded by any organization perceived as having a direct and immediate interest in the content of the program. This issue of perceived editorial control extends to copyright arrangements, ancillary program rights, and the contribution of any in-kind goods and services prior to and during the period of APT distribution. In some cases, a mix of funding sources may serve to neutralize a problematic funder. BlackPublicMedia and APT review funding issues on a case-by-case basis.

FINAL PROGRAM DELIVERY

The *AfroPoP* production team works with an offsite post-production facility to package the series for distribution by APT on public television. The post-production facility will do a technical evaluation of your program at BlackPublicMedia's expense. The technical evaluation will indicate what, if any, changes need to be made to ensure that your program passes APT technical specifications.

If your film does not meet APT technical specifications, it will be sent back to you to be corrected. In some cases, it may not be feasible for you to correct your technical problems and therefore BlackPublicMedia reserves the right to perform the corrections at the post-production facility. In any case, the producer will be responsible for additional costs incurred due to the failed technical evaluation. These fees may be a part of your acquisition fee. Decisions on how to proceed on a program that has failed the technical evaluation are made on a case-by-case basis and include factors such as time and difficulty of the fix.

PHONETIC SPELLINGS

Submit the phonetic spelling of producers' first and last names as well as the phonetic spelling of the main subject and significant locations mentioned in the film as needed. We will use this to make sure any verbal mentions of your name(s) are correct. Here is an example of how to phonetically spell a name:

Daniel Dembele [DEHM-bell-lay]

APT MUSIC CUE SHEETS

As a producer for public television you are responsible for clearing the music sync rights for the public television broadcast. APT Music cue sheets for all *AfroPoP: The Ultimate Cultural Exchange* programs must be completed and sent to BlackPublicMedia. Once you have completed and returned it, BlackPublicMedia will send it to APT for review. If there is no music in the program, you must still submit a music cue sheet indicating that no music has been used.

COMPLETING THE CUE SHEET

Complete the general music information. Music should be listed on the cue sheet in the same order in which it was used in the film.

MUSIC TITLE – If untitled, enter "untitled," "specially composed," "incidental," "theme," "main title," "closing credits music." See note below, under TIMING OF MUSIC, about specially composed underscore.

COMPOSER & PUBLISHER(S) – Composer(s), any lyricist(s), any arranger(s) ("arr."), adaptor(s) ("adpt."), orchestrator(s) ("orch."), or others claiming new rights in a work derived from a composition that is in the public domain. The record company is usually not the same as the publisher or copyright owner of the musical composition, even though many parent corporations (e.g., Sony Music) that own record labels (Sony Discos, Epic, Solar, etc.) also own similarly-named publishing companies (Sony Music Publishing Ltd., Sony Tunes Inc., Sony Songs Inc., Sony Discos Music Publishing, Sony/Epic/Solar Songs, etc.). If the music publisher is unknown, information such as the record company (label) and number should be given (e.g., PolyGram RC27524-2).

RECORDING ARTIST(S) – The name of the recording artist and album might also be helpful to avoid any confusion between composer and recording artist or between song and album.

TIMING OF MUSIC – Duration of each music cue used, in minutes and seconds. Please do not enter partial seconds, frames or feet, or starting and ending times of the cue within the show. Specially composed underscore may be listed as a single cue, provided that it is all "background" music rather than "feature" or "theme," and is all attributable to the same writer(s) and publisher(s). In that case, you may indicate the total length, in minutes and seconds, of the underscore, rather than the length of each individual cue comprising the underscore.

Complete the remaining information by checking the applicable boxes under each column:

USAGE:

Background usage – Music performed while the visual is something other than the musician(s) or vocalist(s) performing (i.e., performed off camera). If the music is the focus of the program but goes on and off camera, you should probably call the use a "feature" or "concert feature" as appropriate and indicate, if you like, "on and off camera" in parentheses under the music title.

Feature usage – Musician(s) or vocalist(s) seen performing music other than "classical" or symphonic concert music.

Theme usage – Music most commonly used at the opening and/or closing of a program or series. Opening title, closing credit, and "logo" (e.g., underwriter credit) music should usually be considered theme music. Theme music may, however, be repeated during the course of the program and should be identified as such.

Concert (i.e., concert feature) usage – "Classical" or symphonic concert music performed by musicians who are featured visually. Generally, on-camera use of a "classical" piece that is at least 3½ minutes long should be considered a "concert" use rather than a "feature" use.

PERFORMING RIGHTS:

If known, check the box for the appropriate organization(s) (ASCAP, BMI, ASCAP/BMI, SESAC, OTHER, and/or PUBLIC DOMAIN) that license(s) U.S. TV stations to perform or broadcast the musical composition. Usually, the writer and/or the publisher – even if the music was specially composed or came from a production music library – is affiliated with ASCAP, BMI, or SESAC, or with a foreign organization on whose behalf ASCAP, BMI, or SESAC collects royalties in the U.S. If you know that the writer and/or the publisher is affiliated with such a foreign organization (e.g., PRS of the U.K., SACEM of France, GEMA of Germany, APRA of Australia, CAPAC, PROCAN, or SOCAN of Canada, etc.), it would be helpful if you would identify that affiliation in parentheses under the writer's or publisher's name (e.g., Stanley Myers (PRS)), especially if you do not know which organization licenses the U.S. performing rights. If the music is in the public domain in the U.S. (i.e. no longer in copyright – created/published in 1922 or earlier and not rearranged, adapted, edited, or otherwise reconstructed since then), check the box for PUBLIC DOMAIN.

SOURCE

If music cue was specially composed (Spec. Comp.), obtained from a cleared record library (Clr Rec Lib) or unpublished (Unpub), check the appropriate box. If none applies, leave the SOURCE column blank for that cue. Do not check more than one box in the SOURCE column.

Spec. Comp. – If a composer was specially hired to create the music cue, or to rearrange a public domain music cue, especially for the program. Check the Spec. Comp. box rather than the box for Unpublished even if such music also happens to be unpublished.

Clr Rec Lib – If the music was obtained from a cleared record library (i.e., a production music or needledrop library such as APM, DeWolfe, Jim Long, Network Music, Killer Tracks, or Promusic – a company that sells or licenses music not to the general public at large but to producers for use in programs or films), or (b) the music is a published composition used non-dramatically, but you have obtained permission and/or a license from the publisher/copyright owner to synchronize the piece into your show for public TV transmission. If, on the other hand, you are invoking either the statutory, compulsory license at 17 U.S.C. 118 or one of PBS's voluntary sync agreements with The Harry Fox Agency, AMRA, Bug Music, Copyright Management Inc., or SESAC (in which cases and for which purposes PBS administers sync payments), indicate 2 or any other SOURCE indicator for such cues.

Unpub. – If the music is unpublished (e.g., improvised, or native folk music not taken from a commercial recording, or not yet available in printed or recorded copies to the general public).

RECORDING RIGHTS - If known, check the appropriate box for FOX, NON FOX PAY or NON FOX TR. If none applies, leave the RECORDING RIGHTS column blank for that cue. Do not check more than one box in the RECORDING RIGHTS column.

DRAMATIC TUNE – If the use of music has been determined to be "dramatic" – i.e., integral to the plot of an opera, musical comedy or drama, ballet or the like – note this with a check in the DRAMATIC box. The producer must negotiate grand right clearances, including both synchronization and performing rights, with the publisher or other owner of music used "dramatically."

REPEAT TUNE - You may indicate with a check in the box that a particular cue is a repeat of one occurring previously in the program (e.g., that the closing theme music is the same as the opening theme music).

Music Rights Definitions:

Synchronization Rights – The Composition

This is the right to use the actual composition of the song.

Master Use Rights – The Sound Recording

The company that issued the recording usually grants this right. The record company usually holds the copyright to a master recording. It is not unusual when dealing with undiscovered talent who compose original music and record their own sound recordings to find that they are neither signed to a record company nor a publishing company and that they own all rights in the materials. In a situation like this, the band may own and control their masters and their compositions. You must approach the band/performer directly.

Needle Drop

Music and effects that are included in production library collections can be licensed from the library or other source of the "needle drop" selection for a fee. Since royalties may need to be paid to ASCAP or BMI by stations broadcasting the program, note all pertinent information on your music cue sheet.

Original Music

Unless the composer(s), arranger(s), and musician(s) explicitly transfer the copyright in the composition and sound recording to you (it must be transferred in writing), you are only licensing the music for use in your program. The composer(s) and the musician(s) may retain the copyright to the music and the recording. You will need to license these sync and master use rights for public television broadcast.

Public Domain Music

Music published in 1922 or earlier falls in the public domain and requires no clearance. Just

because a song was composed during this period doesn't mean that the arrangement, version or sound recording you are using is clear. Many older or traditional pieces of music have been arranged more recently and will require clearance.

ASCAP and BMI

ASCAP and BMI are the two largest performing rights agencies in the U.S. that administer performing rights. You will not have to deal with ASCAP or BMI directly as a producer. The individual stations airing your program will. However, for the purposes of the music cue sheets, you will need to know which of these agencies represents the copyright holders to the music in your show. SESAC and other smaller agencies also administer performing rights.

Music Rights Information Online for ASCAP & BMI

If you have trouble locating information for the APT Music Cue Sheet, there is help available online. Both BMI and ASCAP have databases available on their websites. These sites can be used to research the writer and publisher of songs, and will inform you as to who is in control of the performing rights.

* www.ascap.com - Click on "ACE Title Search" to search by title, writer, performer, or publisher.

* www.bmi.com - From the home page, locate the "Search BMI Catalog" box at the top of the page. This will allow you to search by title, writer, publisher, or artist.

RIGHTS SUMMARY WORKSHEET

The Rights Summary Worksheet is used by BlackPublicMedia to ensure that you have cleared the rights to all program materials. Program material rights for performers, interviews, music, acquired footage, literature, and flat art must be cleared for public television, educational, internet and promotional use. You will need to indicate what rights and distribution markets you have negotiated on the Rights Summary Worksheet. You must also indicate program materials that have not been cleared or have restrictions. Please inform your *AfroPoP* production contact as soon as possible if there are any restrictions on your program materials.

ERRORS AND OMISSIONS (E&O) INSURANCE

Errors & Omissions (E&O) Insurance protects you from such things as accidental trademark and copyright infringement, libel, slander, invasion of privacy, defamation, plagiarism, and misappropriation of ideas. You are contractually obligated to acquire E&O Insurance before your program can be broadcast. The policy must have minimum limits of \$1,000,000 for any single occurrence and \$3,000,000 for all claims in the aggregate, with a deductible of not more than \$10,000. Your insurance policy must name National Black Programming Consortium (NBPC), American Public Television (APT) and Corporation for Public Broadcasting (CPB) as additional insured. You are responsible for the cost of the insurance and must provide BlackPublicMedia with a finalized copy of your E&O insurance binder/certificate. This policy may not be cancelled without thirty days prior written notice to BlackPublicMedia. Finalized E&O certificates and forms are electronically available from your broker.

E&O policies must cover the license period granted to NBPC with an expiration date set to three years from the initial broadcast. You can obtain a multiple-year policy that covers the contracted license period or obtain a one-year policy, with a rights period endorsement to cover the remaining years of the license period. BlackPublicMedia will not accept annually renewable policies or blanket distributor policies alone as sufficient coverage for the license period.

We cannot accept restrictions or exclusions on any E&O insurance policy. If you have a potential insurance restriction or exclusion, inform your AfroPoP production contact immediately to resolve the issue.

BlackPublicMedia has worked with the following E&O vendor:

C & S International Insurance Brokers, Inc.
19 Fulton St., Suite 308A
New York, NY 10038
(212) 406-4499
(800) 257-0883
www.csins.com

COPYRIGHT REGISTRATION

You are contractually obligated to have your program registered with the United States Copyright Office within ninety days of its first exhibition. Registering your program with the Copyright Office at the Library of Congress in Washington, D.C. allows a public record of your registration to be maintained. In the event of a copyright infringement, timely registration may provide a broader range of remedies and is required before any suit may be filed if the work is of U.S. origin. For more information about the copyright application process, visit:

<http://www.copyright.gov/>

AFROPOP PROMOTION

BlackPublicMedia's staff promotes your film's broadcast as part of *AfroPoP: The Ultimate Cultural Exchange* and executes publicity and outreach campaigns to increase awareness of the program. BlackPublicMedia will work closely with you to develop the campaign that will reach appropriate audiences.

Marketing

BlackPublicMedia's staff promotes *AfroPoP: The Ultimate Cultural Exchange* through email newsletters, weekly email reminders for premiere episodes, distribution of postcards, text messaging, promotional screenings and establishing an online presence on Facebook and Twitter as well as at www.afropop.tv.

BlackPublicMedia requires that producers promote the *AfroPoP* broadcast on their own promotional materials (postcards, posters, flyers, websites, blogs, DVDs, press kits, etc.). Please contact the Director of Digital Media for *AfroPoP: The Ultimate Cultural Exchange* branded

elements (Logo, etc.). Producers can also participate in the promotion of their episodes by providing BlackPublicMedia staff with additional information and content related to their films, as well as updates on any film developments.

Publicity

The publicist for *AfroPoP: The Ultimate Cultural Exchange* will be in contact with producers to learn more about their film, to discuss plans for the publicity campaign and to schedule interviews with the press. A press release will be created that promotes the new season of *AfroPoP: The Ultimate Cultural Exchange* as well as the featured films that will be broadcast. The publicist will pitch the series and the episodes to print, radio, TV and Internet outlets.

Outreach and Community Engagement

BlackPublicMedia selects a couple of films from each season for its community outreach and engagement activities. These events usually include the producers and other special guests. The screenings are promoted through social media and postcards distributed throughout the community. Additionally, BlackPublicMedia develops a discussion guide each season to be used in educational settings. Discussion guides are downloadable for free and can be made available to a producer's educational distributor.

Station Relations

AfroPoP: The Ultimate Cultural Exchange is distributed by American Public Television (APT). The series premieres on World TV and is then presented to public television stations nationwide. It does not have designated "common carriage," which means stations that do not carry the World TV channel are not required to broadcast the series at the same time nationally. However, BlackPublicMedia contracts a Station Relations Director who coordinates the preview feed of your film's episode to all PBS stations in the months prior to the broadcast. The Station Relations Director works with non-WORLD TV stations to secure broadcast of *AfroPoP: The Ultimate Cultural Exchange* in primetime slots.

52% of stations broadcast *AfroPoP: The Ultimate Cultural Exchange* via World TV during primetime and an additional 20% of public television stations without WORLD TV carry *AfroPoP*. *AfroPoP: The Ultimate Cultural Exchange* broadcast reaches just over 70% of the US domestic television market.

Web Support and Interactive

The official website for *AfroPoP: The Ultimate Cultural Exchange* is www.afropop.tv. Each film has a dedicated section that includes a film synopsis, bios, photos, promos, related links, filmmaker interviews and more. All audio and visual content on the site must be cleared for use on the internet.

Online Marketing

Your film may already have a presence online with a website, on video sharing sites such as Vimeo, YouTube or social networking sites such as Facebook or Twitter. If you are interested in promoting your *AfroPoP: The Ultimate Cultural Exchange* broadcast on these sites, the Interactive team will be able to assist you with various *AfroPoP* branding elements.

Film Festivals

When you screen at film festivals, we encourage you to announce that your film will be broadcast on *AfroPoP: The Ultimate Cultural Exchange*. We also encourage you to gather names and email addresses of potential viewers, and pass that information to BlackPublicMedia staff so we can follow up with a pre-broadcast reminder. Please inform the BlackPublicMedia staff of all festival screenings so we can keep our website current and correct. Additionally, we can work with you to better coordinate our marketing efforts to ensure greater press exposure and viewership.

PRODUCER QUESTIONNAIRE

Please complete the Producer Questionnaire that provides BlackPublicMedia with valuable information about yourself and the film for publicity and promotion.

BIOS: KEY PRODUCTION PERSONNEL

Producers are required to provide a bio for BlackPublicMedia to use for publicity and online marketing. If there is more than one producer/director, please include a one paragraph bio for each key personnel (Producer/Director/Executive Producer). The bios will be published both in print and on the web. BlackPublicMedia reserves the right to edit content for consistency with the *AfroPoP: The Ultimate Cultural Exchange* editorial style.

BIOS: FILM SUBJECTS/ON-SCREEN SPEAKERS

BlackPublicMedia will need a list of your film's main subjects along with a one-sentence bio/description for them that will be used for publicity and online. BlackPublicMedia reserves the right to edit these descriptions.

FILM SYNOPSES

Producers are required to provide film synopses for BlackPublicMedia to use for publicity and online marketing. We will need two film synopses – a long summary and a one-paragraph summary. BlackPublicMedia reserves the right to edit these descriptions.

PRODUCTION STILLS

Producers are required to provide 3-5 high-resolution color photo images for your film. 640 X 480 pixels wide at a resolution of at least 300 dpi in JPG format is best. Frame grabs are not acceptable. Images should be from the final broadcast version of the program. Digital images should be delivered electronically on a CD, by email, FTP site or transfer service. Descriptive photo captions and photographer credits must be filled out on the Photo Log form.

All rights for the images must be cleared for use. This also applies to the use of royalty-free (RF) and rights-managed (RM) images acquired through image banks such as Corbis or Getty. You are responsible for obtaining unlimited promotional rights usage for *AfroPoP: The Ultimate Cultural Exchange*. Please notify BlackPublicMedia staff of any restrictions at the time you deliver them. Please note that BlackPublicMedia reserves the right to use the images for publicity and promotional purposes.

PROMOTIONAL MATERIALS

- Producers are required to submit to BlackPublicMedia any promotional materials for your program (postcards, posters, flyers, brochures, press releases, DVDs, etc.). Please send both hard copies and the electronic working files. Your promotional materials and working files are essential for us to consistently brand your program in our print materials and on the web. Provide hard copies and working design files. Acceptable working design files include 300 DPI Photoshop (.PSD) files with fonts outlined or flattened. Or JPG or TIFF images at 300 DPI. Or Adobe Illustrator .EPS file.
- If you create any promotional materials from this point on, remember to include all the branding elements for *AfroPoP: The Ultimate Cultural Exchange* that can be provided by BlackPublicMedia's Interactive Team. Please notify your *AfroPoP* production contact for approval before printing.
- Producers are required to submit to BlackPublicMedia a title treatment, the unique logo/font/design that you use for the title of your program. Having a title treatment allows us to make custom print materials and consistently brand your program on the web. Provide hard copies and working design files. Acceptable working design files include 300 DPI Photoshop (.PSD) files with fonts outlined or flattened. Or JPG or TIFF images at 300 DPI. Or Adobe Illustrator .EPS file. If you do not have a title treatment, let us know if there is a special font you would like us to use when we create promotional materials.
- Trailer delivered on project drive and rights cleared for use on the web.
- Three to five favorite video extras or behind the scenes clip suggestions (can be up to 5 minutes each) for use on the AfroPoP website www.afropop.tv. Required formatting specs for the web: H.264 codec, 30 FPS frame rate, 2000 kbps (SD)/5000 kbps (HD) data rate, 640x480(SD)/1280x720 (HD) resolution/Audio: AAC, 320 kbps data rate, 44.1 khz sample rate. Time code from the final broadcast version of your film is also acceptable. Clips can be delivered on project drive with rights cleared for use on the web.

PROMOTIONAL CREDITS

Producers must credit *AfroPoP: The Ultimate Cultural Exchange* on all promotional materials and submit them to BlackPublicMedia for approval. Additionally, crediting BlackPublicMedia, WORLD TV, and APT on promotional materials ensures that viewers will be able to find the series and your film's episode on television. It is important that the promotion is carefully coordinated with BlackPublicMedia. Please contact BlackPublicMedia for branding elements/logos for BlackPublicMedia, *AfroPoP: The Ultimate Cultural Exchange*, WORLD TV and APT. We will work with you to ensure proper crediting.

CREDITING BLACKPUBLICMEDIA AS A FUNDER

Crediting BlackPublicMedia (if applicable) ensures that our funders (NEA, CPB and, ultimately, Congress) will realize the value and impact of independent programming and continue to provide financial support for the series. Producers are required to use the BlackPublicMedia logo on the front of ALL publicity materials such as postcards, guides, brochures, posters, DVDs, etc. Please refer to your contract language for further information about funding credit or contact BlackPublicMedia directly.

DISTRIBUTION BEYOND PUBLIC TELEVISION

Markets not administered by BlackPublicMedia are retained by the producer and can be exploited, but are subject to standard regulations and restrictions per the *AfroPoP* license agreement. Producers are encouraged to review all of their existing agreements to ensure that nothing is in conflict with the *AfroPoP* contract.

REQUESTING A COPY OF THE FINAL, PACKAGED *AfroPoP* PROGRAM

Contact BlackPublicMedia staff to receive DVD copies of your packaged *AfroPoP: The Ultimate Cultural Exchange* episode. NBPC is the only licensee of the *AfroPoP: The Ultimate Cultural Exchange* packaging elements, including but not limited to the host introduction. These elements cannot be used on any other version of your program that is sold or broadcast in another venue including foreign television, educational, theatrical, and U.S. cable during or after the *AfroPoP: The Ultimate Cultural Exchange* license period expires.

SUBJECT INDEX	PAGE
<i>AfroPoP</i> Promotion	21
APT Music Cue Sheet	17
Bios: Film Subjects/On-Screen Speakers	23
Bios: Key Production Personnel	23
Contact List	4
Copyright Registration	21
Crediting BlackPublicMedia as a Funder	25
Deliverables	5
Distribution Beyond Public Television	25
Errors and Omissions (E&O) Insurance	20
Film Credits	12
Film Synopses	23
Final Program Delivery	16
Flaggable Content	10
Funders List	15
Phonetic Spellings	16
Producer Questionnaire	23
Production Stills	24
Promotional Credits	25
Promotional Materials	24
Requesting a Copy of Final, Packaged <i>AfroPoP</i> program	25
Rights Summary Worksheet	20
Technical Specifications	7
Transcript	12

