



**COMMISSIONED FILM GUIDELINES
FOR THE ANIBOOM AWARDS
2010**

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DELIVERY REQUIREMENTS

The following delivery guidelines represent delivery and format requirements as directed by PBS.

A. PROGRAM DELIVERABLES **(NOTE: if you become a Finalist/Winner)**

At a minimum of two weeks prior to final delivery you must send a DVD or Quicktime file of the completed film to Sesame Workshop for review of the format to ensure compliance with the Network's specifications. Once the review of the film has been completed, you will receive notes for changes or approval to go ahead and make the delivery dubs. Please do not create the delivery dubs until you have received this approval.

B. HIGH DEFINITION PERTAINS: **(NOTE: If you become a Finalist/Winner)**

- a. (1) HDCAM Tape – labeled “Master”
NTSC HD 1080i
59.94 / 29.97 DROPFRAME
Audio sample frequency 48K; 24 bit
- b. (1) HDCAM Tape – labeled “Backup”
NTSC HD 1080i
59.94 / 29.97 DROPFRAME
Audio sample frequency 48K; 24 bit

If delivering on returnable hard drive or through an outside FTP site (prior approvals required), please deliver as Quicktimes compressed with NTSC HD Apple ProRes 422 (HQ) codec, 1920 x 1080 interlaced (1080i).

FILM

If shooting film and transferring to video, PLEASE maintain the image quality by converting to NTSC HD 1080i, DO NOT downconvert to SD.
Same specs as in (a. and b.) above
Deliver on HDCAM only.

*****Please be sure that you put 3 full seconds of ANIMATION VIDEO PAD at the top and tail of each film that you will be delivering to us.*****
(PAD means that the bit is preceded and followed by continuation of visuals, not audio. It is pre and post roll, or ambience and background before character enters frame, etc. This is included with the body of the film, after the leader and before the trailer)

- leader (60 second color bars and tone, 20 second slate, 10 second countdown, 2 beep)
- 3 second live action/animation video pad header
- (the film)
- 3 second animation video pad tail
- trailer (at least 30 second black and silence)

C. ELEMENT TAPE DELIVERY: **(NOTE: If you become a Finalist/Winner)**

At the conclusion of the production cycle all tapes used in the production and post-production of the program, including the camera masters, edit element reels, graphics reels, and all other media might be required for delivery.

DELIVERY QUICK-CHECK LIST

If you become a Finalist/Winner you must supply this Quick-Check List with the film.

For your convenience in making your final delivery to us, we are including a Quick Check List of the materials that should be included with your delivery.

TITLE: _____ TIME: _____

FILM MAKER: _____

_____ 1. **HDCAM tape Master:**
DROP FRAME
Track 1: Stereo Full Mix Left
Track 2: Stereo Full Mix Right
Track 3: Stereo M&E Left
Track 4: Stereo M&E Right

_____ 2. **HDCAM tape Backup:**
DROP FRAME
Track 1: Stereo Full Mix Left
Track 2: Stereo Full Mix Right
Track 3: Stereo M&E Left
Track 4: Stereo M&E Right

_____ 3. If delivering on returnable hard drive or through an outside FTP site (prior approvals required), please deliver as Quicktimes compressed with NTSC HD Apple ProRes 422 (HQ) codec, 1920 x 1080 interlaced (1080i).

_____ 4. Textless version of the film

_____ 5. **3 Full Seconds of ANIMATION VIDEO PAD at the top and tail of each film.**
-leader (60 second color bars and tone, 20 second slate, 10 second countdown, 2 beep)
-3 full second live action/animation video pad header
-(the film)
-3 full second live action/animation video pad tail
-trailer (at least 30 second black and silence)

_____ 6. **DVD Screener** Track 1: Full Mono Mix Track 2: Mono M & E

_____ 7. **CD** of all Audio elements fully separated as follows: music, vocal, sfx, dialogue.

_____ 8. **Verbatim Script** to be delivered with final film.

_____ 9. **Location Release**

_____ 10. **Music Information Form** whether you have used music or not.

_____ 11. **Music Documentation:**
_____ Lead Sheet/Lyrics for Original Music (as applicable)
_____ Fully Executed Composer/Lyricist Agreements
_____ Fully Executed License for Stock Music
_____ Fully Executed License for Master Recording Use
_____ Fully Executed License for Music in Master Rec.
_____ AFM Band Contract

_____ 12. **Talent Information:**
_____ AFTRA Talent Clearance Sheet _____ Home Video Rider
_____ Film Maker's Letter of Adherence _____ No Payment Personal Releases
_____ Non AFTRA Participation Statement _____ AFTRA Talent Paid by Sesame

LOCATION RELEASE

If you become a Finalist/Winner you must supply the proper location paperwork that pertains to the film.

(Name) _____ [“Owner”] (Phone) _____
(Address) _____

Owner hereby grants to Sesame Workshop (“Producer”) and their respective parents, subsidiaries and affiliates, licensees, successors and assigns, for good and valuable consideration, receipt of which is hereby acknowledged, permission to enter upon and use the property and the contents thereof and the appurtenances thereto located at _____ (the “Property”) for the purpose of photographing and recording certain scenes in connection with a program tentatively titled, _____ (the “Program”) during production thereof, and as necessary during any extension, reshooting or preparation of publicity or promotion thereof. All physical embodiments of filming, recording and photography on the Property shall hereinafter be known as the “Materials”.

Producer may place all necessary facilities, equipment and personnel on the Property and agree to remove same after completion of work and leave the property in as good of condition as when received.

Producer will use reasonable care to prevent damage to said Property, and will indemnify the owner, and all other parties lawfully in possession, of said Property, and hold each of them harmless from any claims and demands of any person or persons arising out of or based upon personal injuries, death or property damage suffered by such person or persons resulting directly from any act of negligence on Producer’s part in connection with the use of the Property.

Owner grants to the Producer all rights of every kind in and to the Materials including without limitation the right to exploit the Materials throughout the world, an unlimited number of times, in perpetuity in any and all media, now known or hereafter invented, and in connection with the Program, Producer or otherwise and for advertising and promotional and advertising purposes in connection therewith and all rights, including copyright in the Materials shall be and remain vested in Producer, and neither the Owner, nor any tenant, nor other party now or hereafter having an interest in the Property, shall have any right of action against Producer or any other party arising out of any use of said Materials whether or not such use is, or may be claimed to be, defamatory, untrue or censorable in nature.

The undersigned acknowledges that Producer is photographing and recording such scenes in express reliance upon the foregoing. The undersigned represents and warrants that the undersigned has all rights and authority to enter into this agreement and to grant the rights granted hereunder.

LOCATION FEE: _____ Dollars (\$ _____) per shooting day. The location fee shall be payable as follows: _____. Producer shall have the right to reenter the Property for further work as needed for the above fee or a pro rata portion thereof. (NOTE: Use if applicable)

Producer is not obligated to actually use the Property or produce the Program or include the Materials in the Program for which it was shot or otherwise. Producer may at any time elect not to use the Property by giving the owner written notice of such election, in which case, neither party shall have obligation hereunder.

This is the entire agreement. No other authorization is necessary to enable Producer to use the Property for the purpose herein contemplated.

AGREED AND ACCEPTED:

BY: _____ DATE: _____

MUSIC REQUIREMENTS

If you become a Finalist/Winner you must supply the proper music paperwork that pertains to the film.

Attached you will find a Music Information Form. This form must be completed, signed, and returned to Sesame, **whether you have used music or not.**

1. You must consult with Sesame Workshop to determine the music budget. With no exception, **WE REQUIRE CLEARANCE FOR ALL MEDIA WORLDWIDE IN PERPETUITY** so that we are free to use the commissioned film as we choose throughout the world. The use of anything other than original music created as a “work for hire” specifically for the film may be cost-prohibitive. This includes music owned or published by a third party, needledrops of commercial master recordings or stock music taken from a production library.
2. For all original “work for hire” music, you must submit the lead sheet so that we can copyright the music in our name. The music title and the segment title must be identical if at all possible. Composers and lyricists are to be hired by Film Producer on a “work for hire” basis. Film Producer then assigns and transfers all right, title and interest in and to the music to Sesame via the Production Agreement. Producer must supply Sesame with a fully executed “work for hire” contract from each composer and lyricist, and must notify Sesame of the composer and lyricist’s performing rights affiliation (ASCAP, BMI or SESAC or other).
3. Stock music from a production library may only be used with **prior written approval of Sesame**. Film Producer must provide Sesame with a fully executed license from the Production Library that details rights obtained (all media worldwide in perpetuity). The license must indicate music title, composer, lyricist, publisher (and performing rights affiliation for each), along with the production library’s catalog and track number, type of use (feature or background) and timing (minutes and seconds).
4. Needledrops from a commercial recording may only be used with **prior written approval of Sesame**. If a commercial recording is used, Film Producer must provide Sesame with a fully executed license from the Record Company that details the music title, performer, composer, lyricist and publisher (and performing rights affiliation for each), along with the record company’s catalog and track number. *Note: Use of a master recording may also require a synch license from a music publisher to obtain rights to underlying composition and/or AFM clearances.*
5. A copy of your AFM band contract, if there is one, must be submitted to Sesame. If no AFM obligation exists, please check the applicable box on the Music Information Form.
6. If the music track was recorded by Sesame, please include that information.
7. Please provide OMF of audio only. Please separate all unmixed audio tracks as follows: Band, vocal, and dialogue. Audio tracks must be delivered un-mixed.

PLEASE BE ADVISED THAT SESAME WILL WITHHOLD THE PAYMENT IF SUPPLIER FAILS TO SUPPLY FULLY EXECUTED AGREEMENTS AND/OR LICENSES REQUIRED TO SECURE OUR RIGHTS TO USE THE MUSIC.

MUSIC INFORMATION FORM

If you become a Finalist/Winner you must supply the proper music paperwork that pertains to the film.

SEGMENT TITLE: _____

PRODUCTION #: _____

SEGMENT FILM MAKER: _____

MUSIC USE (FEATURE OR BKGRD): _____

TIMING (00:00): _____

FOR ORIGINAL MUSIC COMPOSED AS "WORK FOR HIRE"

MUSIC TITLE (SHOULD BE IDENTICAL TO SEGMENT TITLE):

COMPOSER: _____ PRO AFFIL.: _____

LYRICIST: _____ PRO AFFIL.: _____

FULLY EXECUTED WORK-FOR-HIRE AGREEMENT ATTACHED (YES/NO): _____

FOR STOCK MUSIC LICENSED FROM PRODUCTION LIBRARY

MUSIC TITLE (SHOULD BE IDENTICAL TO SEGMENT TITLE): _____

COMPOSER: _____ PRO AFFIL.: _____

LYRICIST: _____ PRO AFFIL.: _____

PUBLISHER: _____ PRO AFFIL.: _____

FULLY EXECUTED AGREEMENT ATTACHED (YES/NO): _____

FOR MASTER RECORDING LICENSED FROM RECORD COMPANY

MUSIC TITLE: _____

CD TITLE: _____ TRACK #: _____

RECORD COMPANY: _____ CATALOG #: _____

FULLY EXECUTED LICENSE ATTACHED (YES/NO): _____

SONG USED IN MASTER RECORDING & LICENSED FROM MUSIC PUBLISHER

MUSIC TITLE: _____

COMPOSER: _____ PRO AFFIL.: _____

LYRICIST: _____ PRO AFFIL.: _____

PUBLISHER: _____ PRO AFFIL.: _____

FULLY EXECUTED SYNCH LICENSE ATTACHED (YES/NO): _____

STANDARD CONTRACT FOR COMPOSER AND/OR LYRICIST
If you become a Finalist/Winner you must supply the proper music paperwork that
pertains to the film.

As of date: _____

Composer's Name: _____

Address: _____

Dear **Composer's Name**: _____

This Composer and Lyricist Agreement (the "Agreement") is made pursuant to the agreement ("Agreement") between Sesame Workshop ("Sesame") and **Film Maker** _____ ("Producer") dated as of **Begin Date** _____.

You desire to create for Producer original musical compositions bearing certain original music and/or lyrics in connection with the program segments the Producer has been hired to produce for the television series Sesame Street which shall be owned as a work for hire as described below by Sesame (hereinafter referred to as the "Property"). This will set forth the terms of the Agreement between you and Producer with respect to you creating the music and/or lyrics for the Producer under its agreement with Sesame.

1. Ownership of Work - All material furnished hereunder by you including but not limited to the music, lyrics, formats, characters, and all other elements thereof (the "Materials") shall be deemed work specially ordered or commissioned and, as it is for use as a contribution to a collective work, as part of a motion picture, all rights in such work shall, pursuant to Sections 101 and 201 of the United States Copyright Law, be "works made for hire" and shall belong entirely to Sesame (and its successors and assigns) in perpetuity and Sesame or its successors and assigns may make any use or nonuse of such rights throughout the world without any further obligation to you. In the event any of the Materials are not a work-made-for-hire or is not a copyrightable subject matter, you hereby assign to Sesame exclusively all of your right, title and interest in and to the Materials, for worldwide use in perpetuity in any and all media, now known or hereafter created, and for any and all purposes. You agree to execute all documents and to take all steps, as Sesame finds appropriate to evidence Sesame's rights in the Materials. This paragraph shall survive any termination of this Agreement. You will retain no right, title or interest of any kind or nature in the Materials or in any element thereof. Music and lyrics will be delivered free of copyright registration and Sesame will register them in the name of its publisher. Sesame will make no claims against the songwriter's share of public performance income as reported by the applicable performing rights society.

2. Representations and Warranties – You warrant and represent that you are, and shall remain, free to enter into and fully perform this Agreement; that the Materials are original in nature and that Sesame may make use of the Materials or any part thereof in any manner or media now or hereafter devised as Sesame may choose for world-wide use and that such use will not infringe upon or violate the privacy of or constitute a libel or slander against or violate any copyright, trade or service name or mark, literary, artistic, dramatic, musical or any other rights of any person, firm or corporation; that you have not done and will not do any act or thing which would violate or derogate in any way from any of the rights granted to Sesame hereunder or prevent or impair the performance of your obligations; and that Sesame may adapt, edit, cut, augment, combine, translate, "dub" and/or otherwise alter the Materials in order to accommodate it for any use hereunder.

3. Indemnification - You agree to defend, indemnify and hold harmless Producer and Sesame and its employees, affiliates, agents, assigns, and representatives from and against any and all loss, costs, claims, damages, liability, demands or expenses, including, without limitation, attorneys' fees, which may arise out of or in connection with the Materials. This paragraph shall survive any termination of this Agreement.
4. Use of Your Name or Image – Sesame may use and authorize others to use your name, voice, likeness and biography publicizing the Materials and any Sesame television series into which it may be incorporated and for similar institutional promotional purposes
5. Sesame as Third-Party Beneficiary - You agree that Sesame is a third party beneficiary under this Agreement.
6. Miscellaneous - This Agreement supersedes all prior or contemporaneous agreements and statements, whether written or oral, concerning the terms of your engagement. No amendment to this Agreement shall be binding unless set forth in writing and signed by both you and Producer. This Agreement shall be governed by and construed in accordance with the laws of the State of New York without regard to conflicts of law rules. New York County shall be the exclusive forum for the resolution of disputes between the parties arising out of this Agreement or its performance.

If the foregoing meets with your approval, kindly indicate your agreement to and acceptance of this Agreement by signing in the space below provided.

Very truly yours,

FILM MAKER:

By: _____

Date: _____

ACCEPTED AND AGREED:

COMPOSER'S NAME

Date: _____

Composer's Performing Rights Society: _____

Name exactly as registered with Society (if different from above): _____

TALENT REQUIREMENTS

If you become a Finalist/Winner you must supply the proper talent paperwork that pertains to the film.

Before you hire any on-camera or voice-over talent, you must determine whether they are a member of the actor's union, AFTRA. Under certain limited circumstances, you may use non-professional, non-AFTRA talent based on exceptions contained in the AFTRA/PBS Agreement. There are different sets of paperwork required for AFTRA and non-AFTRA Talent.

If you are using AFTRA talent:

Option A: Sesame Workshop pays AFTRA talent directly

1) Contact your Project Producer, they will supply you with Sesame Workshop-AFTRA contracts. Once you have completed the forms and your performers have signed them, return the forms to your Project Producer and the Workshop will countersign them and pay your talent directly. All original performance payments that are paid by Sesame will be deducted from your budget.

2) Mark on the Quick Check List (page 5) that AFTRA talent was paid by Sesame.

Option B: Filmmaker pays AFTRA talent directly

1) Submit the Letter of Adherence (page 14) to the AFTRA office. Sign and send one copy to AFTRA, Television/ Non-Broadcast, 260 Madison Avenue, NY, NY 10016. Include one copy with the rest of your paperwork for Sesame. Keep one copy for your records. Only one Letter of Adherence has to be submitted to AFTRA, regardless of how many of your performers are members of the union.

2) Submit the AFTRA Talent Clearance Sheet (page 15) to the AFTRA office. Include one copy with the rest of your paperwork for the Workshop. Keep one copy for your records. Please notice that you need to have one sheet for each film that includes AFTRA talent, therefore please attach additional copies if necessary.

You are responsible for paying each AFTRA performer for the original performance in your film. Below you will find the current scale rates for various AFTRA categories. You are also required to pay an additional 13.5% of the compensation paid on behalf of each performer directly to the AFTRA Pension and Welfare Funds. Please indicate on the AFTRA Clearance Sheet that such payments have been made. These costs should be included in the budget you submit to Sesame Workshop.

Liability for residual payments

It is very important that you send the AFTRA Talent Clearance Sheet to the Workshop. The Workshop accepts responsibility for the applicable residual payments to AFTRA performers that are reported to the Workshop at the time of delivery of the completed segment. If you fail to report any AFTRA performers, and it is subsequently determined that residuals are due, you will be responsible for such payments. The Workshop will not accept liability for residual payments to AFTRA talent who are not reported to the Workshop.

AFTRA SCALE RATES

All producers who produce film and video segments for the Workshop are bound by the terms of the Sesame Workshop-AFTRA agreement governing "Inserts," which are defined as short independent spots, produced on tape or film separately from any specific program and intended for repeated unrelated use without regard to any specific program continuity.

The Insert rates for performers are as follows:

	<u>11/24/08-12/31/09</u> <u>(Season 40)</u>
On-Camera Performer (Principal)	\$638.18
Special Puppeteer	\$457.34
Group Dancers	\$465.16
Group Singers / Off-Camera Performer (Voice-Over)	\$406.04
Special Extras (Performers with under 5 lines or a featured Extra)	\$309.83
Walk-Ons and Extras	\$121.71

The foregoing fees will cover unlimited use of each insert within an annual Series during the initial twelve consecutive month period.

The Sesame Workshop-AFTRA Agreement specifically states that non-professional participants in the following circumstances are not covered by AFTRA rules or rates, and may be compensated at your discretion:

- teachers who perform in the areas of their teaching experience and specialized knowledge;
- members of student bodies, staff and faculty of a recognized educational institution or organization who perform services on educational programs where any entertainment elements are purely incidental;
- choirs and choruses of recognized denominational, religious or educational organizations on programs of religious or educational nature;
- audience members in audience participation programs;
- bona fide amateurs appearing as amateurs performing no more than twice in a calendar year.

However, if an amateur performer is to be hired more than twice within a calendar year, he or she must agree to make an application for AFTRA membership, otherwise he or she may not be employed.

AFTRA SCALE RATES (cont'd)

3) Each AFTRA performer must sign a Home Video Rider (page 16). Please submit the originals with the rest of your paperwork to the Workshop. If your talent would like a countersigned copy of the Rider, please submit two signed copies and one will be mailed back to the performer. The AFTRA office does not need copies of these forms. The Workshop will incur all the Home Video payments listed on the sheet should the film be used in a Home Video.

4) Mark on the Quick Check List (page 5) that the above paperwork has been included.

*****If you are using NON-AFTRA talent:**

1) Fill out the NON-AFTRA Participation Statement (page 15).

2) Have each performer fill out and sign a Personal Release (page 16).

3) Mark on the Quick Check List (page 5) that the above paperwork has been included.

NON-AFTRA performers do not have to complete the Home Video Rider. **DO NOT SEND THE PERSONAL RELEASES OR NON-AFTRA PARTICIPATION STATEMENT TO THE AFTRA OFFICE.**

LETTER OF ADHERENCE

If you become a Finalist/Winner you must supply the proper talent paperwork that pertains to the film. **NOTE: This document pertains to AFTRA talent.**

Dated:

American Federation of
Television and Radio Artists
260 Madison Avenue
New York, NY 10016

Dear Sir or Madam:

We acknowledge receipt of a copy of the Agreement between the Sesame Workshop (the Workshop) and the American Federation of Television and Radio Artists (AFTRA) with respect to the television series "SESAME STREET."

We hereby agree to be bound by and conform to all of the terms and conditions of the foregoing Agreement when producing inserts, program segments, or other program material for Sesame Workshop.

Without limiting the generality of the foregoing, the undersigned agrees to all the arbitration, and pension and welfare provisions of said Agreement. We agree to make all appropriate payments and required contributions to the AFTRA Pension and Welfare Funds on the gross compensation paid to each performer.

Very truly yours,

Film Maker

By: _____
Signature

Print Name

Address

Telephone Number

**SESAME WORKSHOP
SUPPLEMENTAL MARKET, CLIPS, FOREIGN USE
EDUCATIONAL USE AND PROMOTION RIDER
STANDARD AFTRA ENGAGEMENT CONTRACT**

If you become a Finalist/Winner you must supply the proper talent paperwork that pertains to the film. NOTE: This document pertains to AFTRA talent.

Dated: _____

1. Performer agrees to permit the use of any excerpt, part, portion, segment, out takes or version of any program, or edited version thereof or combination of program material in which he/she appears hereunder to be incorporated in a program for sale in the supplemental markets (DVDs, interactive media, internet, cable television, non-English speaking television exhibition and in-flight) as defined in the National AFTRA Public Television Agreement at such minimum scale fees as may from time to time be established in good faith negotiations between Sesame Workshop and AFTRA. For clarity, a DVD (formerly referred to as a videocassette), is any audio-visual device, including without limitation, interactive media content, or other similar or dissimilar audio-visual device now or hereafter known or devised, containing a program recorded on film, disc, tape or other material which may be used for exhibition on a home-type screen.
2. The performer agrees to permit the use of any excerpt, part, portion, segment, out takes or version of any program, or edited version thereof or combination of program material in which he/she appears to be used in any manner and for any purpose for use including but not limited to public television, commercial broadcast television, cable television, interactive media, and games at such minimum scale fees as may from time to time be established in good faith negotiations between Sesame Workshop and AFTRA.
3. Performer agrees to permit the use of any excerpt, part, portion, segment, out takes or version of any program, or edited version thereof or combination of program material in which he/she appears hereunder to be incorporated into foreign Sesame programs. For this purpose each foreign-language series will be considered a single foreign series irrespective of the number of countries in which shown. Rights associated with the foreign Sesame program shall be for a period of seven (7) years after initial broadcast in the first foreign country of use.
4. Performer agrees to permit the use of any excerpt, part, portion, segment, out takes or version of any program, or edited version thereof or combination of program material in which he/she appears hereunder to be used, for no additional compensation, in programs produced primarily for non-broadcast purposes in specialized, no-admission-charged audio-visual media such as community centers, clubs, libraries and similar venues.
5. Performer agrees to permit the use of any excerpt, part, portion, segment, out takes or version of any program, or edited version thereof or combination of program material in which he/she appears hereunder to be used in the then current series or from a prior series of such programs without additional payment, provided that such recorded performances shall be utilized only to supplement regular "live" performances on the program.
6. Until production is fully completed, Performer agrees to co-operate with Sesame and use his/her best efforts to make himself/herself available (although he/she may refuse) to do public appearances or promotional tours in furtherance of the Series and the aims and objectives of Sesame, and Sesame will pay all reasonable travel and living expenses in connection with those activities.

AGREED:

SESAME WORKSHOP

By _____

NON - AFTRA PARTICIPATION STATEMENT

If you become a Finalist/Winner you must supply the proper talent paperwork that pertains to the film. NOTE: This document pertains to NON-AFTRA talent.

Date: _____

Sesame Workshop
One Lincoln Plaza
New York, New York 10023

Dear Sir/Madam:

Please be advised that no professional performers were used in the production of the following segment (s) (name each):

Film Title: _____

Therefore, we understand that the Letter of Adherence to AFTRA is not necessary.

Enclosed, for your records, are the personal releases from the participants in the segment (s).

Film Maker /Production Company

By: _____
Signature

Print Name

**PERSONAL RELEASE
FOR NO PAYMENT**

If you become a Finalist/Winner you must supply the proper talent paperwork that pertains to the film. NOTE: This document pertains to NON-AFTRA talent.

Date: _____

Sesame Workshop
One Lincoln Plaza
New York, New York 10023

Ladies and Gentlemen:

PROGRAM REFERENCE: SESAME STREET

SEGMENT TITLE: _____

PRODUCTION #: _____

For good and valuable consideration including participation in this program, I hereby grant to you and your respective licensees, successors and assigns the absolute right and permission to photograph, publish, record, broadcast, exhibit, digitize, display, telecast, copyright, use and otherwise exploit perpetually throughout the world for all media now or hereafter known or devised, my name, likeness, recorded voice, performance, picture, caricature, nickname and any material furnished by me on and in connection with the use exploitation and promotion of your television program(s) or products connected therewith. I grant you full power to assign said rights contained herein to anyone at your sole option.

I shall have no right of approval, no claim to compensation, and claim (including, without limitation, claims based upon invasion of privacy, defamation, or right of publicity) arising out of any use, alteration, distortion, or illusionary effect or use in any composite form of my voice, picture, image or likeness.

As between us, you are the sole owner of all rights in the program recording and you rely on my assurance that I am free lawfully to grant the right above set forth.

Very Truly yours,

(print name clearly)

Address _____

Telephone _____

If signatory is under 21, the parent or guardian must also sign above to signify agreement

TECHNICAL SPECIFICATIONS FOR VIDEOTAPE MATERIALS DELIVERED TO THE WORKSHOP

Segments may be produced on film or videotape, but **MUST BE DELIVERED TO SESAME WORKSHOP RECORDED ON HDCAM TAPE. THIS TAPE WILL BE CLASSIFIED AS THE "MASTER"**. (Delivery in SD on Digital Betacam, on hard drive, or through an outside FTP site requires prior approval).

The master videotape shall be an original film to tape first generation recording created during the film to tape transfer process or a first generation edited master videotape if the segment was created on videotape or by computer.

1. Video

1.1 Video Image Quality

1.1.1 All programs must be produced with modern component-digital acquisition and editing systems, with careful attention to technical detail throughout the acquisition and post-production process.

1.1.2 For standard definition, the image must have the high quality resolution associated with modern 3 CCD chip cameras and must not be derived from a smaller image area (such as the widescreen mode in some low cost DV cameras, which samples less than 480 vertical lines) except for special effects. The CCD chips must have at least a 1/3" diagonal with a minimum resolution of 640 x 480.

For High Definition, the camera must use 3 CCD chips, each with at least a 1/2" diagonal and a minimum resolution of 1280 x 720. If the video is being captured and edited in 720i/p, then final delivery product must be up-converted to 1080i.

1.1.3 Programs submitted as "Digital Widescreen" must be content that was originally created in a minimum frame size of 1280 x 720.

1.1.4 Programs submitted as "High Definition" must be content that was originally created in a minimum frame size of 1280 x 720.

1.1.5 The image must be free of aliasing such as the artifacts associated with low cost scan conversion.

1.1.6 Compression artifacts must not be obvious when viewed on a professional standard definition monitor for 4:3 shows, and when viewed on an HDTV monitor for widescreen shows.

1.2 Video Level

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

1.2.2. 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.

1.2.3 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.

1.2.4 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.

1.3 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 an Y Cb Cr component signal that can contain invalid colors when it is 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.

A diamond arrow or equivalent display should be used to detect illegal gamut levels.

1.4 Video Blanking

1.4.1 Horizontal Blanking must not exceed the limits specified, per SMPTE standard:

Format	Maximum
480i (170M)	11.0 μ sec
1080i (240M)	3.94 μ sec

1.4.2. Full-screen content should fill the raster in each field as shown.

Format	Field 1	Field 2
480i	23-262	22-261 (285-254)*
1080i	21-560	21-560 (584-1123)

**This field 2 blanking represents common practice. In contrast, SMPTE RP202-2000 recommends lines 23-262.*

1.5 Field and Frame Rate

The field rate for both standard and high definition is 59.94 fields per second. The frame rate for both standard and high definition is 29.97 frames per second.

2. Audio

2.1 Audio Level

Digital metering must be set to meet the ballistic specifications for VU (IEC 60268-17) and Peak (IEC 60268-10, 10 ms Attack, 1.7 sec. Decay). This metering, in conjunction with the dialnorm reading, will allow a film maker to adhere to the audio requirements.

2.1.1 The operating level for reference tone and legacy analog system calibration is -20 dBFS per SMPTE RP155.

2.1.2 Programs are to have average loudness levels that fall between -28 dBFS and -20 dBFS during the majority of a program as measured on a digital meter calibrated to the RMS/VU ballistic. Average loudness should not go above -17 dBFS at any point during the program.

2.1.3 Programs are permitted to have audio levels that regularly peak near but not above -10dBFS using a digital peak meter:

2.1.4 Programs must be mixed using dialog level LAeq metering or subsequent ATSC standard method. They must have dialog levels with a value of -24 dBFS \pm 2dB. Programs may have peak music or effects levels up to the level limits specified in 2.1.3 during moments of dramatic impact, as long as dialog levels are maintained as specified.

2.1.5 Film makers must maintain music and effects levels sufficiently below dialog to insure that a wide variety of viewers can understand the dialog upon first viewing, in home conditions with high ambient noise and moderate program levels.

2.2 Audio Quality

2.2.1 The audio mix must be free of audible clipping and other distortions.

2.2.2 The audio mix must be free of obvious noise.

2.3 Audio Phasing & Synchronization

2.3.1 Audio timing and phase must remain consistent across all channels and tracks.

2.3.2 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 frames.

2.4 Audio Channel / Track Assignments

Normal Configuration

Channel/Track	Assignment
1	Stereo Full Mix Left
2	Stereo Full Mix Right
3	Stereo M & E Left
4	Stereo M & E Right

2.5 Audio Delivery

Whether the audio is delivered mixed or not, the film makers must provide OMF files of audio, as well as separate and clean audio tracks in the following: band, vocal and dialogue.

3. Ancillary Information

3.1 Time Code

3.1.1 Drop-Frame time-code per SMPTE 12M must be present on the longitudinal track with identical VITC recorded as follows:

Format	Field 1	Field 2
480i	16 & 18	16 & 18 (279 & 281)

Note: The above is NOT the Sony Digital BetaCam default for VITC location. The HDW-2000 VTRs (HDCAM) record VITC on line 9 of the HANC and LTC on line 10 of the HANC, and both assignments are fixed.

3.1.2 The recording should begin with timecode starting at 00:58:30:00, with 01:00:00:00 being the start of program material. The timecode must increment without interruption from the beginning of tape until 30 seconds after the final program segment.

4. Videotape Submission

Until file program submission standards are set the following are in effect.

4.1 Formats & Stock

4.1.1 The condition of the tape stock and equipment used for the recording must provide video and audio playback with no digital “hits” that exceed error correction. (The tape playback should show no “yellow” or “red” error rate indication throughout the recording.)

4.1.2 All programs must be submitted on one or more of the following formats.

Image Format	Tape Format
HD	HDCAM (1080i)
SD16:9	Digital BetaCam
SD 4:3	Digital BetaCam
Filmstock	HDCAM (1080i)

4.1.3 If the need to deliver films via returnable hard drive or electronically through an FTP site, **APPROVAL PRIOR TO DELIVERY DATE MUST BE OBTAINED.**

4.1.4 If delivering as a file on a returnable hard drive, the file type must be of the following: Quicktime compressed with NTSC HD Apple ProRes 422 (HQ) codec, 1920 x 1080 interlaced (1080i)

4.1.5 Transfers from FILM to HDCAM TAPE may be made from a negative or a positive print. There shall be no noticeable indication of film weave, jitter, or mechanical unsteadiness. The transfer will show no visible damages to the optical surface of the film such as scratches, cinch marks, negative or positive dirt, or hair and dirt on aperture, etc. The transfer from film to tape must maintain image quality by converting to NTSC HIGH DEFINITION 1080i. **DO NOT DOWN-CONVERT** the image to standard definition video.

4.2 Tape Complement & Labeling

4.2.1 Each submitted format must include an identical master and backup with matching timecode.

4.2.2 The tapecontainer and cassette labels must indicate the following:

- Master or Back up designation
- FILMMAKER – Production Company, Name, and Address
- Program Title
- Sesame Workshop Production Number (Provided by Workshop)
- Date of videotape origin
- Program length (TRT: hh:mm:ss)
- Start of program time code, hh:mm:ss:ff: DF
- Multi-channel audio track assignments

4.3 Leader and Trailer Specification

4.3.1 The recording must begin with 60 seconds of digital colorbars per SMPTE EG1 with Pluge and operating level tone on all audio channels.

4.3.2 The recording must continue with a 20 second visual slate containing the filmmaker, program title, production number, date, and audio channel compliment.

4.3.3 The recording must continue with a countdown clock keyed over the slate beginning precisely 10 seconds before the program. Each clock change will indicate the beginning of a second, coinciding with a single frame of 400 HZ audio tone and single frame of white circle for lip-sync test, followed by 29 frames of silence and absence of white circle.

4.3.4 The number “2” must be the last number to appear, with 54 frames (1.8 seconds) of black and 59 frames of silence before the beginning of the last program.

4.3.5 The recording continues with the program per the specs listed above.

4.3.6 The recording continues and concludes with black and silence for at least 30 seconds of timecode.

4.4 Live Action Video Pad

4.4.1 Please be sure that you put 3 seconds of LIVE ACTION/ANIMATION VIDEO PAD at the top and tail of each film that you be delivering to us.

- leader (60 second color bars and tone, 20 second slate, 10 second countdown, 2 beep)
- 3 second live action/animation video pad header
- (the film)
- 3 second live action/animation video pad tail
- trailer (at least 30 second black and silence)

RECOMMENDED PRACTICE

1. General

Designate an individual with managerial authority within the production process to be responsible for programs meeting the specification.

Provide adequate equipment and training to editors, audio sweetening engineers and evaluation technicians.

Insure that adequate time exists in the production schedule for technical evaluations and error correction.

2. Video

2.1 Video Image Quality

2.1.1 Use professional digital cameras, VTRs, editing and monitoring equipment. Leave picture monitors in the “underscan” mode at all times.

2.1.2 Do not use the “widescreen mode” on inexpensive DV cameras that simply scale a 360 line raster up to 480 lines. The resulting low resolution and aliasing is unacceptable.

2.1.3 When producing a “Widescreen” program, acquire widescreen content, and do not up-convert the smaller 360 lines of a 4:3 image. The resulting low resolution is unacceptable. Any up-conversions should use high-end equipment and avoid the poor quality of many non linear editor scaling algorithms.

2.1.4 When producing a HDTV program, acquire HDTV content.

2.2 Video Level

2.2.1 Connect a professional digital waveform monitor to the editing system digital output. Connect the picture monitor output of the waveform monitor to the GBR input of the edit room color monitor, and configure it to flash alarms when levels are exceeded.

2.2.2 Make sure operators understand that neither component analog nor component digital signals have “setup”. If it appears to have setup something is set or adjusted wrong. Adjust cameras and editor input settings for proper black levels without clipping.

2.2.3 Adjust cameras and editor input settings for proper white levels without clipping. Apply level (color) correction as needed to make levels consistent. Consider use of a “legalizer” in the final release process.

2.2.4 Color Gamut: Refer to 1.3 in previous section.

2.4 Video Blanking

Monitor video throughout the edit process with the picture monitor in underscan, watching for excessive horizontal or vertical blanking. Regularly check.

3. Audio

3.1 Audio Level

3.1.1 Make sure audio metering is calibrated to the SMPTE standard of -20 dB full scale digital for the “operation” level. This is not common practice in semi-pro audio, where levels are often pushed closer to full scale digital. For example, Final Cut Pro has meters and default tone settings corresponding to -12 dB full scale, requiring an adjustment of the tone each time it is used, and making the meters marginally useful. External meters may be required to solve limitations of editing software.

3.1.2 Use an audio limiter if needed, to insure level peaks do not exceed -10dBFS for SD + HD programs. Final Audio specs for both SD and HD: Dial Norm -24dB +/-2dB, peak levels -10dB.

3.1.3 Procure equipment that can measure dialnorm (such as the Dolby LM100) and provide adequate training. Mix to the standard dialog level of -24±2 dB.

Use digital metering set to meet the ballistic specifications for VU (IEC 60268-17) and Peak (IEC 60268-10, 10MS Attack, 1.7 sec. Decay). This metering, in conjunction with the dialnorm reading, will allow a producer to adhere to the audio requirements within the TOS.

3.1.4 Make sure the final mix is performed by a skilled technician who is unbiased by prior work. Make sure this audio technician is trained to understand the effect of mixing fatigue which often results in music and effects levels being set too high. After hearing a program countless times, the technician’s judgment can become impaired. The final mix must compensate for the phenomena of mix-engineer fatigue, caused by long periods repetitive listening.

3.2 Audio Phasing & Synchronization

3.2.1 Provide phase scopes (X-Y for two-channel, or more elaborate scopes for multi-channel) and associated training to all audio technicians.

3.2.2 When doing the final evaluation, listen with headphones comparing the audio timing of all program audio channels, not just program audio.

3.2.3 To prevent lip sync problems, insure that an audio delay accompanies every video frame synchronizer and digital effects device. Watch for creeping lip sync issues throughout the production and dubbing process. At this point in the production process there is no reason to have anything but zero error in the timing of audio and video.

Be aware that LCD and Plasma displays have latency in video processing – in some models as much as four frames. Use of these displays for checking lip-sync must be accompanied by and audio delay adjusted to equal the display latency.

These guidelines have been prepared by Sesame Workshop (“the Workshop”) to outline the necessary requirements for any commissioned film, live action or animation segment.