

education

PROJECT STAFF/ADMINISTRATION

arts

- Time allocated for:
 - Producer to oversee entire production process, including: meet with partner, conduct field visits, develop program concepts (and scripts if necessary), gather key program elements, coordinate use of partner-owned media elements, and other tasks as necessary to ensure a high-quality program.
 - Line producer/production manager to coordinate resources and track expenditures and rights releases.
 - Executive producer or production assistants or associate producers on longer (and generally more complicated) programs to work on appearance releases, booking and logging of interviews, and rights clearance of footage or still images.
- Direct reimbursement for incidentals such as:
 - Postage and courier expenses
 - Travel expenses
 - Long-distance phone charges
 - General administrative costs

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FIELD PRODUCTION

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- Personnel and equipment for field production:
 - Equipment setup on location
 - Lighting
 - Audio
 - Directing and filming
 - Cleanup
- Field production crew size varies by production type:
 - For typical storytelling documentary: One- or two-person field production crew - videographer plus audio engineer, if necessary.
 - For speeches, lectures, and panel discussions: "Switcher package" field production crew of two to five — may include multiple videographers with cameras, audio engineer, production engineer, lighting director, or prompter operator.

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POST PRODUCTION

- Time allocated for editor, audio engineer, and graphic designer to transform the raw footage into a high-quality television program:
 - Offline editing — the producer's initial editing to create a "rough cut" of the program (does not include graphics or all the still images, but helps you "see the story.")
 - Online editing — the work with an editor once all elements are gathered (film, graphics, etc.) to convert the work into a broadcast-ready state.
 - Sweetening — the work with an audio designer to add special sound effects (documentaries), music mixing (concert performances or laying audio into documentaries) or audio mastering (for programs with multiple elements, making sure all the audio levels are consistent and meet broadcast standards.)
 - Design — the work of a graphic design expert to add the graphic elements to a program, such as manipulating key images, creating maps and other materials, and shaping an opening for a program.

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DUBBING/TRANSFER

- The work done to ensure accessibility of the program to a widest possible range of viewers, particularly including those who may be hearing impaired. This includes:
 - Closed captioning — the ability for a viewer to see in written words everything being said during the program.
 - Final dub — the preparation of the deliverables (DVD and/or DVCam tape of each program) for the partner.
 - Web-based offerings — file conversion and encoding for podcasting and/or web streaming.

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MN CHANNEL CONTRIBUTION

- The MN Channel contributes on average between \$6,000 and \$15,000 per project (an amount not passed on to partners) to cover the cost of:
 - Promotion (Promotion on *tpt2*, *tptMN* and *tptLIFE*, in *tpt Magazine* (circ 90,000+), in *tpt's e-newsletter* (circ 55,000+), and on *tpt.org* and *mchannel.org*)
 - Programming (entering accurate information into trafficking software and reporting)
 - Broadcast (engineers to ingest the program into broadcast servers and oversee the quality controls during the airing of the programs)
 - Market-based value of television broadcast air time.

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