

PSBT FILM FELLOWSHIPS 2017-18
26 MINUTES FILM

SCRIPT DELIVERABLES AND GUIDELINES

DELIVERABLES	SUBMISSION GUIDELINES
<ol style="list-style-type: none">1. One copy with the title of the Documentary and date of submission mentioned on top of the document.2. In Microsoft Word format, by email, to tulika@psbt.org, with the subject 'Script Submission: Title of Documentary'.	<ol style="list-style-type: none">1. The Script needs to be prefaced by the following:<ul style="list-style-type: none">▪ A one sentence synopsis of the Documentary, encapsulating the key intended take-away for the audience.▪ Principal Argument/s.▪ Key learnings from the research that will feature/ be covered in the Documentary.▪ Proposed locations for shooting.▪ People who will feature/ be interviewed with brief profiles of each.2. The Script needs to provide a sense of the emotional, visual and aural narrative of the Documentary; the point of view; its treatment and details of the narrative and stylistic devices to be used. <p>(PSBT recognises that a script for a Documentary cannot be an exact representation of the proposed Documentary. It is indicative and represents the aspirations of the Director from the Documentary.)</p>

ROUGH CUT DELIVERABLES AND GUIDELINES

(Please note that the Rough Cut will not be accepted without the completed and signed Check List)

SR	DELIVERABLES	SUBMISSION GUIDELINES
1.	Completed and signed Rough Cut Submission Check List	Check List Enclosed with Agreement.
2.	Six (06) DVDs of the Rough Cut	<ol style="list-style-type: none"> 1. No data DVDs will be accepted. 2. The Rough Cut DVDs should carry the complete title of the Documentary and its duration. 3. The Rough Cut should carry a Time Code Reading. 4. The duration of the Rough Cut should not exceed the duration of the Final Documentary by more than 25 per cent. 5. The Rough Cut should be coherent and as close as possible to the final vision of the Documentary. 6. All non-English segments and talking heads need to be subtitled in English. Cuts without subtitles cannot be evaluated. 7. Any songs/ poetry used in the Documentary, if not in English, must also be subtitled. 8. Any font, equivalent to between sizes 18 and 20 of Arial, can be used for the subtitles. 9. In case subtitles are on a white background, or not visible due to a dense background, a shadow or similar device should be used, so they are visible. 10. Subtitles should be inserted bearing the safe area in mind.
3.	CD with submissions	<p>A clearly labelled CD (Documentary Title, Director's Name and Contents) should include the following:</p> <ol style="list-style-type: none"> 1. 100-word working synopsis of the Documentary. 2. 15 high resolution stills from the Documentary: <ul style="list-style-type: none"> ▪ They should be 3508 x 4961 px, 300 dpi or above, in jpeg format. ▪ They should be representative of the Documentary and its key theme/s. ▪ Video grabs with motion or patterning will not be accepted. ▪ They should have no bands and must be appropriately cropped. ▪ They should have no text inscribed on them. 3. 05 production stills of the crew. 4. A still of the Director.
4.	Financial Document	<ol style="list-style-type: none"> 1. An Unaudited Statement of Accounts, based on the accounting heads in the sanctioned Budget, including travel.

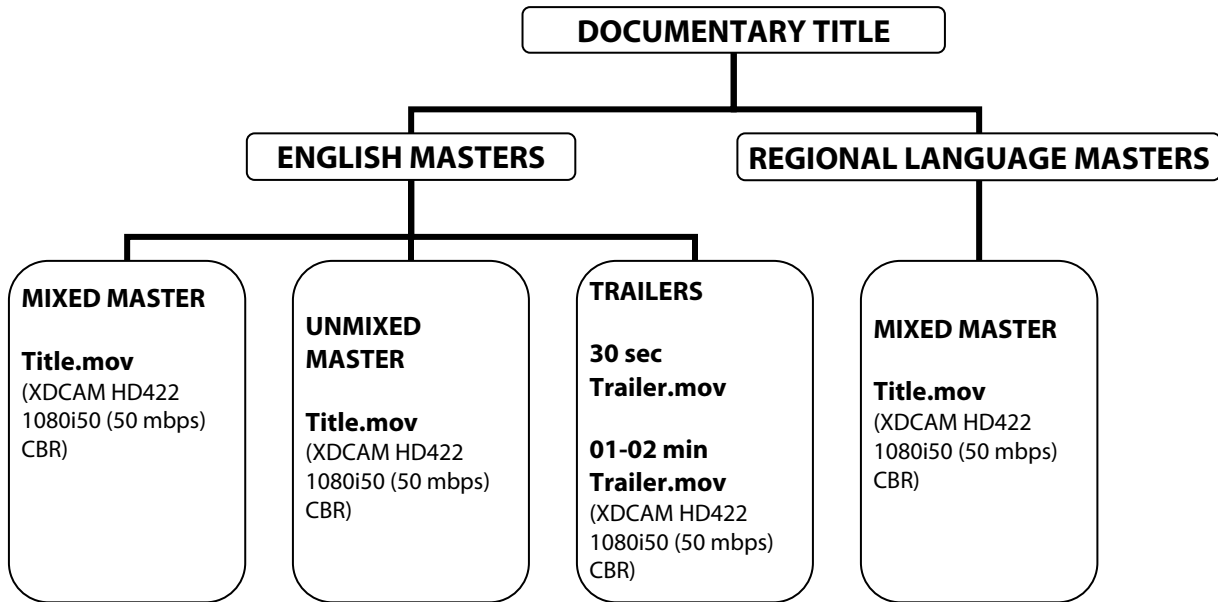
FINAL DOCUMENTARY AND OTHER DELIVERABLES GUIDELINES

GENERAL GUIDELINES FOR MASTERING AND WORKING DEFINITIONS

MIXED BROADCAST MASTER	<ul style="list-style-type: none"> ▪ The Mixed Master Video File of the Documentary should have stereo mixed audio on both, Channel 1 and Channel 2.
UNMIXED BROADCAST MASTER	<ul style="list-style-type: none"> ▪ The Unmixed Master should be a text-less video version of the Documentary, with no supers, names or titles, except the opening title and closing credits. ▪ Channel 1 should have all music and effects and Channel 2 all commentary and talking heads.
TRAILERS	<ul style="list-style-type: none"> ▪ The duration of the trailers should be 30 seconds and 1-2 minutes respectively. ▪ The long trailer should include the PSBT opening and closing montage.
MASTER ON PROFESSIONAL OPTICAL DISC AND HARD DRIVE	<ul style="list-style-type: none"> ▪ The Master Video Files of Documentary – Mixed and Unmixed, should start with the Title Card, followed by the Pre-Title Sequence (colour bars and clock); PSBT Montage and then the Documentary. ▪ The Documentary credits will be immediately followed by the closing montage. ▪ The Broadcast Master should be run through the Broadcast Safe Filter, provided in Final Cut Pro, or its equivalent in other editing software.
MASTER ON DVD AND BLU-RAY	<ul style="list-style-type: none"> ▪ The Master File on DVD and Blu-Ray should start with the PSBT montage, followed by the Documentary and then the closing montage.

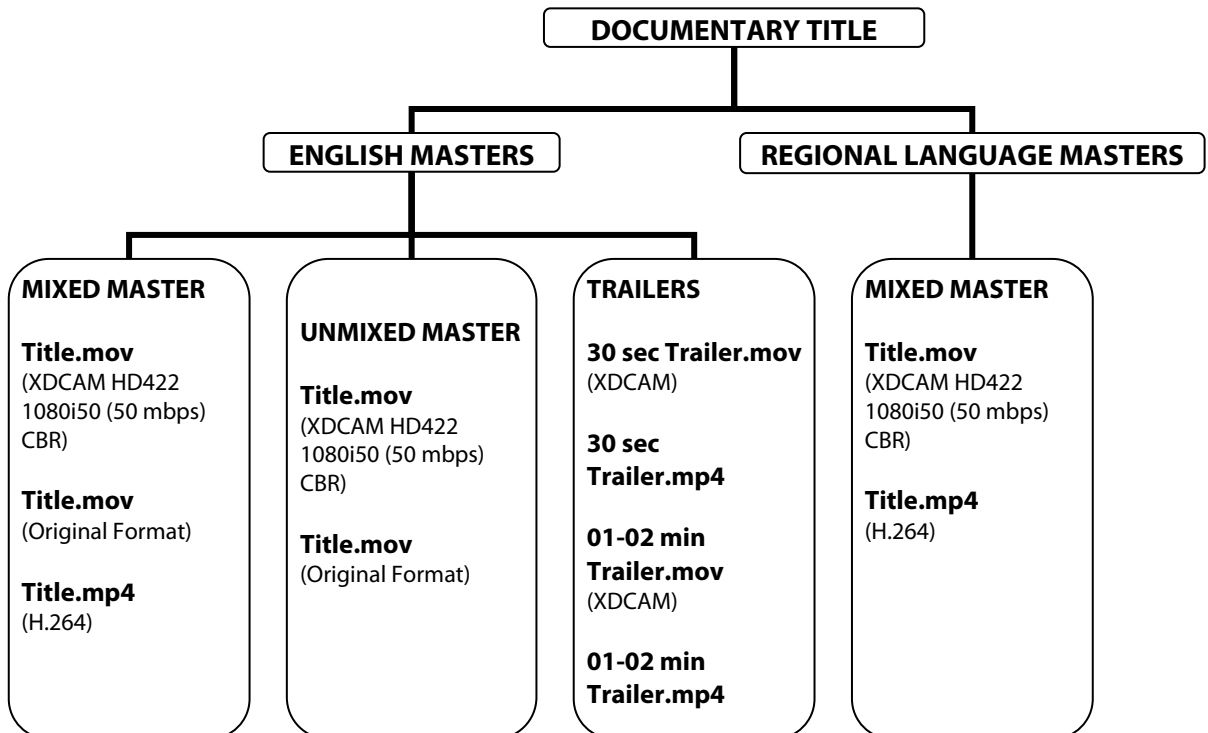
PART I - MASTERS ON PROFESSIONAL OPTICAL DISC AND HARD DRIVES

1. Material on a Professional Optical Disc*, organised thus:



*The Professional Optical Disc is required by Doordarshan as the delivery format. PSBT is trying to get clarity on Doordarshan’s requirements and the equipment available in the country to undertake the transfers. These will be communicated to the Independent Video Journalist closer to the completion of the Documentary.

2. Hard Drives I and II - For PSBT, organised thus:



PART II - OTHER DELIVERABLES

SR	DELIVERABLES	SUBMISSION GUIDELINES
1.	Completed and signed Final Documentary Submission Check List	Enclosed with the Agreement .
2.	Two DVD Masters	<ol style="list-style-type: none"> 1. The DVD should have no Menu. 2. It should start with a black screen, followed by the PSBT montage and then the Documentary.
3.	One Blu-Ray Master	<ol style="list-style-type: none"> 1. The Blu Ray Disc should have no menu. 2. It should start with a black screen, followed by the PSBT montage and then the Documentary.
4.	CD with Documents	<p>The clearly labelled CD (Documentary Title, Director's Name and Contents) should include the following:</p> <ol style="list-style-type: none"> 1. Final 100-word synopsis of the Documentary. 2. Final 250-300 word synopsis of the Documentary. 3. A 100-word bio note of the Director. 4. A 200-word Director's Statement on the Documentary. 5. Final script and commentary (with running time code) of the Documentary in English, including notification of any on-screen text, in Microsoft Word, which must match the Documentary accurately, on playback. 6. Final script and commentary (with running time code) of the Documentary in the Regional Language, including notification of any on-screen text, in Microsoft Word, which must match the Documentary accurately, on playback. 7. Complete Credits of the Documentary in English. 8. Resumes of the principal crew (Editor, Cinematographer, Sound Recordist, Sound Designer). 9. Coloured scan of the Censor Certificate in jpeg format. 10. Unlocked, A3 size Poster of the Documentary, in .psd or .cdr formats, along with fonts used in the design.
5.	Original Censor Certificate	<ol style="list-style-type: none"> 1. The Independent Video Journalist must ensure that the Documentary receives a 'U' Certificate. 2. The Independent Video Journalist will be the Applicant for certification and Rajiv Mehrotra, the Producer, as in the Documentary credits. 3. Please visit the CBFC website for further details on the procedure: http://cbfcindia.gov.in/
6.	Final Income-Expenditure Statement	<ol style="list-style-type: none"> 1. In the format enclosed with the Agreement. 2. This should be certified by a qualified Chartered Accountant. 3. In exceptional cases, PSBT could require copies of vouchers, receipts, bills, etc.
7.	Printed Documents	<ol style="list-style-type: none"> 1. Undertaking on consent of Persons and Services. 2. Undertaking on use of Music.