The information contained in this manual may be subject to change without advance notice.

4/28/16
INTRODUCTION

The MTV/MTV2 manual provides additional channel specific information and is to be referred to along with the Viacom Music & Entertainment production manual. If there are any questions regarding any production issues or the policies contained herein please contact the Production Executive assigned to the production.

Any exceptions to the policies laid out here will need prior approval from the Production Executive or Business and Legal Affairs (BALA) representative.

ACRONYMS
BALA – Business & Legal Affairs
CMS – Creative Music Services
IPL – Intellectual Property & Litigation
MML – Music & Media Licensing
PRT – Production Risk Team
VMN – Viacom Media Networks
1. Channel Meetings
2. Budgeting/Reporting
3. Document Distribution Guidelines
4. Finance
5. Integrated Marketing
6. Post Production
7. Production & Post Production Calendars
8. Scripts
9. Wrap
In addition to the listed Viacom M & E referenced meetings, the following will also take place on each project. Note- some below are just descriptors of meetings listed in the Group manual.

1. CREATIVE KICK OFF / CREATIVE WEEKLY MEETINGS

This will be set by your creative development team at onset of project, and schedule/agendas will be dictated by their department. The schedule will vary depending on the project type. (Scripted or Reality)

2. PRODUCTION / BALA KICK-OFF MEETING (one-time only)

This meeting is scheduled during pre-production. Contact your Production Executive to determine the appropriate timing/placement within prep. Prior to this meeting it is the responsibility of the Line Producer to fully complete the BALA Questionnaire and return it to the Production Executive to share with the assigned BALA representative no later than 48 hours prior to the Production Kick-Off Meeting. Please contact the Production Executive for a copy of the questionnaire. During the Production/BALA Kick-Off Meeting, BALA will review the questionnaire by department,

3. CLEARANCES MEETING (MML) (one-time only)

This is an introductory meeting with the Music & Media Licensing (MML) team scheduled during prep. The purpose is to review the MML guidelines, and highlight any potential red flags. The following people should attend this meeting: Producer/Supervising Producer, Music Supervisor, Associate Producer, MTV Physical Production representative, Creative Music Services (CMS) representative, Art Department Coordinator ( F Scripted), Music Supervisor and both the BALA and Intellectual Property & Litigation (IPL) representatives.

See Section 7.1 for additional information and any materials needed prior to this meeting.

4. POST PRODUCTION & DELIVERY MEETING (one-time only)

This meeting reviews the MTV Production Delivery Requirements. The Viacom Media Network (VMN) Post Production & Operation Services team should be included in this meeting. Contact your respective MTV production contact for the appropriate representatives. Additional meetings should be scheduled as needed with the appropriate departments to discuss creative elements, logistics, and any programming requirements/restrictions (e.g. Connected Content, Content Production, MTV Graphics, International, Standards & Practices, etc.).
5. INSURANCE/SAFETY (one-time only)

3rd party shows are required to use MTV/Viacom Insurance program. Please contact your MTV Production Contact to obtain a copy of the Viacom Insurance procedures.

Insurance Contact:
Corrin Hu, Manager, Risk Management
Corrin.Hu@viacom.com
(323) 956-5200

6. INTERDEPARTMENTAL MEETINGS (weekly or monthly Reality projects only)

This meeting will be schedule by your physical production office and will cover topical matters on the project where you have various MTV departments to consult with.

BUDGETING/REPORTING

PLEASE REFER TO BUDGETING REQUIREMENTS IN THE VIACOM M & E MANUAL

The final budget and production/post calendars must be submitted to the Production Executive for approval. The budget must be signed off on at least 3 days prior to principal photography.

Early budget drafts will need to be vetted by not only your production executive, but also by Finance, Audit- to confirm fringe, union rates, globals, and tax incentive.

MUSIC- Your Production Executive will suggest budget allocations that are informed from Development and CMS. Unless otherwise directed by the Production Executive, include the following when budgeting for music:

- Budget for a theme song. This budget amount will vary based on creative utilized based on conversations between the CMS representative, MTV Development, and MTV Production.
- Music licensing for each episode – Sync & Master.
- Budget for Composer/Music Supervisor (when appropriate).

- COST REPORTING, BUDGET OVERAGES/UNDERAGES

CONFIRM WITH YOUR PRODUCTION EXECUTIVE YOUR COST REPORTING SCHEDULE. THIS MAY VARY FROM THE VIACOM M & E MANUAL

All requests for breakage, or overages must be approved in advance by your Production Executive. Spending budget savings must also be approved in advance. Any requests by any other Channel department are not valid until approved by your Production Executive.
Contact your MTV Production Contact for MTV Distribution List specific to the production. This list will include which MTV personnel should receive the following (as pertains to the show):

All projects where applicable

- Budgets – Each Version, includes EPB file
- Calendars – Production & Post
- Call Sheets
- Cast Deal Memos - Approved
- Cast List – Each Version
- Cost Reports
- Crew List – Each Version
- DGA Deal Memos - Signed
- Exhibit G’s - Daily
- Hot Costs
- Location Agreements
- Prep Schedules - Daily
- Production Reports – Unapproved & Approved
- Script & Script Revisions
- Talent Contracts – Signed
- Travel
- Vendor Lists – Each Version
- Wrap Reports – Daily

FORMS

To obtain the below forms and documents, contact you MTV Production Contact. They will either provide the document or the direct information of the appropriate person for you to contact. The company documents cannot be changed without prior approval from BALA. The following is a partial list, but those mostly used:

- Background / Extra’s Release
- Box / Kit Rental Agreement
- Clearance Agreement
- Crew Deal Memo
- Filming Notification
- Location Agreement
• Location Holding Area / Parking Agreement
• Mileage Form
• Minor Information Sheet
• Union Forms- i.e. SAG contracts, SAG/DGA data reporting etc
• Viacom Global Business Practices Statement

If inquiring about any additional paperwork not on this list, please contact the MTV Production Coordinator.

FINANCE

Each show is assigned a finance representative. Please make sure the Show accountant receives a copy of the Finance Manual. This can be found in the Viacom Music & Entertainment manual.

INTEGRATED MARKETING

INTEGRATED MARKETING CONSIDERATIONS

The production team is responsible for assuring that the use of any identifiable commercial product does not create a conflict with any of the directives of VMN's Advertising Sales or Integrated Marketing groups. If the script or any creative material calls for the use of any identifiable commercial product (whether audio, visual or both), prior to the commencement of photography the production should assure that (in addition to addressing any IPL, MML, or script clearance notes) the use of the material does not create an advertiser conflict. The approval of a specified use by the integrated marketing representative, does not equate to approval from the IPL or MML team and likewise, a legal approval should not be construed as acquiescence by the Integrated Marketing department.

ON-SCREEN CREDITS FOR COMMERCIAL PRODUCTS

Confirm required credits for trade-out agreements. Screen Credit will not be granted for the use of a location except under special circumstances. Contact the Production Executive to discuss screen credits if necessary.
POST PRODUCTION

PLEASE SEE POST PRODUCTION MANUAL FOR ALL DELIVERY GUIDELINES.

Confirm with your Production Executive what copyright information should be included on the end frame. If copyright is required, your Post Production Executive will provide format details for adding copyright information (i.e. year, etc.).

When drafting credits, confirm with the Production Executive that the show is NOT licensed, and who owns the show’s copyright.

Please pay close attention to the delivery of the show in order to maintain current copyright year. Copyright year should be year when first exhibited.

If the production is covered by a guild (DGA, SAG-AFTRA, WGA) please consult with your Production Executive as soon as possible to review the guild credit obligations and to begin the vetting process. Please be advised, some guild credit requirements may affect the overall run time of the show as well as placement and format of the credits. All guild credits require guild approval, and can take up to 6 weeks for approval (i.e. WGA Tentative Writing Credit form).

PRODUCTION & POST PRODUCTION CALENDARS

Production and Post-Production Calendars should be updated regularly and submitted via email (Scenechronize when launched) as soon as available to your Production Executive.

Discuss with the Production Executive in advance the exact number of cuts that the production will require; this will aid in planning the post-production calendar and budget.

Turnaround times for notes and cuts can vary from 24hrs to 72hrs. Discuss with your Development and Production Executive what schedule is appropriate for the production. Turnaround time should not include weekends and holidays. Discuss any potential scheduling issues regarding notes turnarounds with the Production and Development Executives.

SCRIPTS

For dramatic programming confirm with your Production Executive who owns the copyright. For VMN properties, all scripts must include the following information on the cover page of each draft:

*Copyright Notice and Disclaimer

© (year script is given to production entity) VMN, All Rights Reserved
“You may not modify, reproduce, copy, distribute, transmit, display, publish, download, or upload, sell, license, create derivative works of or use any aspect of the material included in this script without the prior written permission of VMN.”

Please note: It is a requirement for the WGA credit determination that every script received has a cover page noting title, date (also noting step/revision), and writer’s name. Any script distributed must have an accurate title page to version.

The color sequence for script revisions is as follows:

- 1st Revision – BLUE
- 2nd Revision – PINK
- 3rd Revision – YELLOW
- 4th Revision – GREEN
- 5th Revision – GOLDENROD
- 6th Revision – BUFF
- 7th Revision – SALMON

Any additional revisions should repeat this color sequence, starting with Double WHITE.

WRAP

Project Close-Out Policies:

1. WRAP DVDS

Please refer to the MTV Production Delivery Requirements (WRAP DELIVERY REQUIREMENTS section) for specific details on the Wrap DVDs required at the end of production. The MTV Production Delivery Requirements will provide specifics on the following FOUR (4) Wrap DVDs and the necessary documents to be included:

1. BUSINESS & LEGAL AFFAIRS (BALA) WRAP DRIVE & DISC
2. MUSIC & MEDIA LICENSING (MML) WRAP DRIVE & DISC
3. PRODUCTION EXECUTIVE WRAP DISC (Disc only unless specified)
4. DEVELOPMENT EXECUTIVE WRAP DISC (Disc only unless specified)
2. WRAP REPORT/MEETING

For scripted productions, the UPM or Line Producer should resolve all items under his/her control before leaving the production. The UPM/LP should consult with the Production Executive regarding any outstanding union grievances (if any).

The Wrap Report should consist of the following information:
*A meeting must take place with your production executive for an overview of the wrap of production.*

- **Animals** – Outstanding issues if any
- **Assets** - No one may sell, give away, promise, or dispose of any such assets without the prior approval of the Production Executive. There are no exceptions to this policy.
  - An Asset Log should be provided to the Production Executive and MTV Production Coordinator before final wrap of production. After completion of wrap, a list of all assets with an explanation of either the storage location or disposition should be sent to the Production Executive and MTV Production Coordinator.
- **Cast/Contestants** – Outstanding issues, complete Cast/Contestant List
- **Clearances** – Outstanding issues if any
- **Crew** – Outstanding issues, Final Crew List
- **Department Wrap** – Wrap on all BTL accounts, including all equipment returns, sound returns, L&Ds and any outstanding issues
- **Final Inventory/Storage Information** – For all departments necessary: i.e., Sets, Props, Set Dec, Wardrobe and Production
- **Insurance** – Outstanding production issues, worker’s compensation, incident reports, accident claims, insurance audits, etc.
- **Labor Relations** – Outstanding issues. LP/UPM must note in writing to labor relations department status of show
- **Locations** – All Files/Photos, Final Location List, Final Contact List
- **Loss and Damages** – full report and applicable backup for all L&D
- **Office Equipment** – Inventory of purchased equipment to MTV before any item is sold
- **Open PO Report** – A list of all outstanding POs
- **Product Placement** – Items returned, outstanding issues
- **Production Files** -
If the production requires a Fold & Hold (‘soft wrap’), discuss with your production executive where those files are to be stored.

If the production requires a Set Strike (‘hard wrap’), then all production files must be sent to MTV. All files should be packed into standard-sized Banker’s Boxes. Each box should contain an inventory of the files enclosed, taped to the inside cover and the outside front of every box. A master inventory list should be included in the Wrap Report.

- **Script Supervisor** – Reports, Final Shooting Scripts, Continuity Photos
- **Set Storage/Strike/Fold and Hold** – Including blueprints
- **Shipping** – Outstanding issues if any
- **Transportation** – Picture/Production Vehicle issues
- **Travel** – Outstanding issues if any
- **Union Wrap Reports** – Reference the Union binder and satisfy all final delivery required reporting. (DGA, SAG, AFTRA etc)
- **Visual Effects** – Delivery Schedules, outstanding issues if any, etc.

### 3. ACCOUNTING WRAP

Please refer to the accounting manual for wrap policies.

### 4. RESIDUAL WRAP REQUIREMENTS

In addition to the four (4) Wrap DVDs (see MTV Production Delivery Requirements in Post Manual), you will also be required to turn in a Residual DVD if the show has ANY union or guild affiliation. In order to ensure the Company meets its contractual obligations to the various guilds and unions, the following documents must be submitted upon completion of Post-Production. Failure to provide this information in a timely manner will subject Viacom to fines and late payment fees for not paying residuals.

Scan all of the following paperwork along with the completed *MTV NETWORKS RESIDUAL CHECKLIST* and submit on a disc to your Production Executive.

**RESIDUAL PAPERWORK:**

- **DGA**
  - Copies of Director Contract/Timecards
  - DGA Deal Memorandums
  - DGA Payroll Summary Earnings Register
For movies or MOWs, please list names, SSNs/Fed ID numbers, gross salaries for UPM, 1st AD, 2nd AD, along with final End Credits of same.

- **IATSE**
  - Completed IATSE Checklist Proration – (if multi-state shoot)
  - IATSE Payroll Summary Earnings Register

- **MUSICIAN**
  - AFM B8 Session Reports

- **SAG-AFTRA**
  - Copies of all Talent Contracts/Timecards
  - Final Cast List
  - Final Main & End Credits (including Stunt Coordinators or Performers)
  - SAG-AFTRA Payroll Summary Earnings Register
  - List any talent EDITED OUT of final version
  - Collective Bargaining Agreement (if applicable)

- **WGA**
  - Copies of Writer(s) Longform Writer Agreements
  - Copies of Writer(s) Freelance Television for each episode
  - WGA Payroll Summary Earnings Register

**5. SET STRIKE / FOLD & HOLD**

In advance, clear with your Production Executive if you are to dead strike or fold and hold sets. Sets may be needed for additional photography or may have future use if there are subsequent seasons of the show. Storage should be budgeted during pre-production and be planned for at least three (3) to six (6) months in between potential cycles. All appropriate dressing for any set stored should also be kept if purchased or flagged at the rental house.

**6. WRAP GIFTS & WRAP PARTIES**

No monetary gifts are authorized unless approved by your Production Executive. In addition, your Production Executive must approve in advance any materials (including crew gifts) that contain the program and/or MTV logos. Be sure that permission is granted in writing before using any logos or identification on promotional items.

Wrap Parties must be approved in advance by your Production Executive. Submit requests with details and budget to the Production Executive before committing to any costs.