FORMAT GUIDE

for
Independent Pre-License Productions
Updated: Nov 2, 2018

(Please check you have the latest version of this document by downloading it HERE)
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INTRODUCTION

This format guide is designed to provide information on a wide range of Producer responsibilities and requirements, including production and promotional deliverables, broadcast standards, and policies applicable to documentary Channel.

The format guide is divided into sections, so Producers can share individual sections with their appropriate crew members – including production office staff, post-production, and publicity – to assist them in doing their job.

Some highlights:

- New in 2018 “Code of Conduct” and “Inclusion & Diversity Protocol” sections are included in this guide
- Many of our documentaries deal with complex subjects and we require you to adhere to the CBC’s Journalistic Standards and Practices http://www.cbc.radio-canada.ca/en/reporting-to-canadians/acts-and-policies/programming/journalism/
- Publicity is an important part of your broadcast. Publicity materials must be delivered at least eight weeks before your telecast date, or with delivery of your film (whichever is sooner). Please refer to pg 7 for checklist
- To ensure that our high standards for factual accuracy are met you may be required to submit an annotated script (Appendix I) Please discuss with your documentary Channel Representative if this is may be required for your documentary.

KEY CONTACTS:

Production Executive - Your key creative contact for your production, responsible for all creative elements of your production. This person is sometimes referred to as your documentary Channel “Representative” or your CBC “Representative” Jordana Ross: jordana.ross@cbc.ca, 416.205.7932

Manager, Business & Rights - Responsible for assessing and negotiating your project’s financing structure, rights package, all business terms and all contracts associated with your relationship with documentary Channel. Also your key contact for all paperwork associated with the project’s financing including external funding agencies and other financers. Susan Baker: susan.baker@cbc.ca, 416.205.8627

Manager, Operations and Logistics - Your first point of contact for all post and technical enquiries related to your deliverables. Responsible for tracking and gathering publicity and production deliverables and distribution to correct parties within CBC and documentary Channel. In cooperation with CBC’s Presentation Group will ensure your program is QC’d and ready to air. Erin Rubenstein: erin.rubenstein@cbc.ca, 416.205.3166

Business Manager - Arranges the set-up of new vendors in financial system for direct deposit payments; Should receive all invoices and will process all invoices for payment once deliverables associated with invoices have been received & approved internally. John Noma: john.noma@cbc.ca, 416.205.8518

ALL deliverables should also be copied to docchannel.deliverables@cbc.ca

(Please check you have the latest version of this document by downloading it HERE)
CODE OF CONDUCT

CBC (and therefore documentary Channel) is a signatory to the Canadian Creative Industries Code of Conduct to Prevent and Respond to Harassment, Discrimination, Bullying and Violence as reproduced below. CBC and Producer will ensure compliance with this Code, both in respect of production of the Program and in the dealings between employees and agents and CBC staff and representatives.

The Canadian Creative Industries Code of Conduct confirms our commitment to safe and respectful workplaces and an industry free of harassment including sexual harassment, discrimination, bullying and violence.

Harassment can take many forms including unwanted sexual attention, inappropriate jokes or texts, threats, and other unwelcome verbal, written, visual or physical communication or conduct. Everyone has a responsibility to build safe and respectful workplaces. Harassment, discrimination, bullying and violence can affect individuals at every level of the industry. Promoting increased gender equality and diversity is one way to break down barriers and reduce or eliminate these behaviours.

The principles espoused in this Code are applicable to all work and work-related environments. These can include but are not limited to, auditions or casting meetings, job interviews, industry events, festivals, awards, company functions, production studios and sets (whether local or remote), offices and rehearsal and performance venues.

Signatories to this Code will lead by example by upholding the highest standards of respect, encouraging the good-faith reporting of complaints concerning harassment, discrimination, bullying and violence and cooperating in the investigation of such complaints.

In adhering to this Code of Conduct, Signatory organizations agree to take the following steps as applicable to identify and address harassment including sexual harassment, discrimination, bullying and violence:

- Enact policies and procedures that maintain zero tolerance for harassment, discrimination, bullying and violence;
- Designate people in the workplace to receive complaints of harassment, discrimination, bullying and violence;
- Provide a timely process for the investigation and resolution of complaints;
- Implement proportional consequences for violations; and
- Protect from retaliation or reprisal those individuals who in good faith allege violations of anti-harassment, discrimination and violence policies and procedures.

In implementing the above, Signatories will take the following steps, as applicable:

- Ensure everyone in the workplace is aware of anti-harassment, discrimination and violence policies and procedures;
- Encourage people to set and respect personal boundaries and engage in consent-based interactions;
- When work requires physical contact or scenes of nudity, intimacy or violence, adhere to applicable respectful workplace policies and collective agreement obligations;
- Provide safe places where work may be performed for example, by not requiring individuals to attend meetings alone or in spaces such as private hotel rooms, etc.; and
- Encourage instructors, teachers, coaches and those providing training in the industry to adhere to this Code and share its principles with their students.

Signatories to this Code of Conduct agree to take all applicable steps to quickly address substantiated complaints of workplace harassment including sexual harassment, discrimination and violence. Such steps may include the following:

- Requiring remedial action such as counselling and/or training;
- Disciplinary action (as per collective agreements and individual organization, union, guild and workplace policies) including restrictions, suspension or termination of employment and/or membership; or
- Legal action as per applicable laws including human rights legislation.
INCLUSION & DIVERSITY PROTOCOL

At documentary Channel, inclusion and diversity is a priority. As the national public broadcaster, it’s our commitment to Canadians to reflect our country’s rich diversity. To do this, we need your support to ensure all opportunities to reflect and represent Canada’s diversity are explored and pursued, both within the content, and among those who are pivotal in its creation.

In addition to increasing representation on the screen, we need your help to address underrepresentation in the industry off screen. You will be expected to engage and/or train writers, directors, editors, DOPs, and other production personnel from underrepresented groups. In particular, CBC wants to focus on Indigenous persons, visible minorities, persons with a disability, and women. We have launched an initiative to achieve gender parity in key roles, which includes 50% quotas for women directors on specific CBC series.

We ask you to speak with your documentary Channel Representative to discuss a diversity plan suitable for your program. Your representative will work with you to identify opportunities for talent from underrepresented groups. These requirements will be particularly important for returning large-scale television series. For returning series, you should anticipate being obligated to meet specific diversity targets and to create meaningful training opportunities.

For all programs, you’re required to submit an inclusion and diversity plan prior to start of production, and to report back to us on the implementation. Your report should be submitted to your representative when you wrap.

Diversity On-Screen: To ensure diversity on screen, we want to focus on these key areas:

Content/Concept: Does your program tell authentic stories about or through the eyes of diverse Canadians? Is the story about, or reflective of, a diverse Canadian community? (i.e. themes, storylines, subject matter, segments). Consider authenticity in the portrayal of diverse persons and communities (who is in the writing room?).

Hosts/Stars/Leads/Narrators: Are the program’s stars, hosts, leads or narrators from visible minority or Indigenous communities? Or are they people with disabilities?

Other On-Air: Are the program’s guests (experts or contributors) or re-enactors from visible minority or indigenous communities? Are any of them people with disabilities?

Supporting Roles: Are the show’s supporting roles from visible minority and Indigenous communities? Are any of them people with disabilities? (i.e. secondary characters, secondary host/narrator).

See CBC’s Inclusion and Diversity Casting Protocol, and work with your representative to identify talent from underrepresented groups.

Diversity behind the Camera: To ensure diversity behind the camera, we want to focus on these areas below:

Executive/Key Creative: You should strive for a wide range of voices behind the camera. Do your key decision-makers reflect Canada’s diversity? Can you widen your pool of writers, directors, and producers? Be advised that you may be required to meet specific targets in this area, or create a paid training opportunity for an emerging, diverse writer, director, or producer. This will be particularly important for returning, large-scale CBC television series.

Production Team: You are expected to create opportunities for diverse talent at all levels within your production team, from entry-level roles to senior creative and executive ranks. Let us know what measures will be taken to increase off-screen diversity. We also encourage you to adopt a corporate policy to achieve such aims in your day to day business, including diversity targets and/or prioritizing training opportunities.

Attached at the back of this Handbook are two forms which will be used by documentary Channel to help us track our commitment to inclusion and diversity and the foundation of the plan you are working toward. We ask that you complete the Diversity and Inclusion Plan prior to commencing principal photography; and complete the ECHOS Report once you’ve wrapped production to let us know how closely you were able to stick with your original plan.
PRODUCTION CUTS

CUTS

All cuts should come with guide narration and **burnt in time code**. Cuts should be sent via a password protected Vimeo link (preferred). Please ensure the link is downloadable and will not expire in less than 8 weeks.

You are required to provide your documentary Channel representative at least 3 (three) cuts (see below) and allow 10 business days for review and notes for all cuts in your post-production schedule.

1. **Rough Cut** with burnt in time code, and length should not be more than 15% longer than your final content time. This should be sent on or before the date indicated on your contract, unless previously discussed with your documentary Channel Representative. Viewer Advisories should be discussed at this stage (See pg 11) (Transcript with time code may be requested at this stage)

2. **Fine Cut** with burnt in time code, to time (or very close) should be sent on or before the date indicated on your contract, unless previously discussed with your documentary Channel Representative. Viewer Advisories should be confirmed at this stage (See pg. 11) and the fine cut should include the documentary Channel animation (See page 12) and all credits. A Word, Excel or PDF copy of your credit list should also accompany this cut for approval. (Transcript with time code may be requested at this stage)

3. **Picture Lock** to time with burnt in time code (If your documentary Channel Representative requested a time coded annotated transcript, it must accompany this cut - refer to Appendix I)

SPECIAL NOTE: Based on notes and dialogue with your documentary Channel Representative at each cut stage, additional versions may be required.

** Some invoices/payments are tied to receipt and acceptance of cuts, copying cuts to docchannel.deliverables@cbc.ca can help facilitate prompt payment. **

(Please check you have the latest version of this document by downloading it [HERE](#))
PUBLICITY DELIVERABLE CHECKLIST

The following material should be sent no later than TEN (10) WEEKS prior to the air date (sooner if your film is delivered sooner):

☐ DOCUMENTARY TRAILER: The 3 second documentary-Channel Original animation should appear either before or after all trailers of the film (wherever they’re available ie. Festivals, Online, Social Media etc.). If you include your own animation or that of a distributor or International co-producer, the documentary-Channel animation should be at least of equal duration (i.e. if other animations are longer than 3 seconds you should use the 5 second documentary-Channel animation.) Please see page 12 of this guide for link to download this animation. (++See note below re specs)

☐ PROMO #1: 60, 90 OR 120 sec (Time includes a 5 sec end black to be used by the network for broadcast info, please continue music over this black) Can be cut down from your trailer footage. Should NOT include documentary-Channel animation (++See note below re specs)

☐ PROMO #2: 30 sec (Time includes a 5 sec end black to be used by the network for broadcast info, please continue music over this black) Can be cut down from your trailer footage. Should NOT include documentary-Channel animation (++See note below re specs)

☐ PROMO #3: 15 sec (Time includes a 5 sec end black to be used by the network for broadcast info, please continue music over this black) Can be cut down from your trailer footage. Should NOT include documentary-Channel animation (++See note below re specs)

SPECs FOR ABOVE TRAILER AND PROMOS++

VIDEO: Preferred File XDCAM (.MXF) CODEC (MXF0P1A). If XDCAM is not possible: QUICKTIME (.MOV) CODEC (DNX, APPLE PRORES)

AUDIO: Stereo mix. However additionally we also require separate audio stems. Clean Dialogue, Clean Music, & Clean SFX allow us greater flexibility for our post engineers. Wav. & .aiff are preferred. 24 bit / 48K

☐ VIMEO TRAILER LINK: This vimeo link should be the same trailer as above. Please make sure the link is set to be both downloadable and able to be embedded on our website.

☐ PHOTOGRAPHY: 10-15 high impact, high-quality colour photographs that pique interest or tell a story and will generate interest in your film. 300 DPI resolution and horizontal 16 x 9 orientation photos are ideal and please ensure they’re cleared for use in all media. Each file should be labeled with an appropriate description of the shot. (Please do not leave a number as the file descriptor) If photo credits are required this should be clearly indicated. We recommend hiring a professional photographer to create some visuals which will sell your film.

☐ SYNOPSIS x 2 & LOG LINES x 2:
  - Synopsis - Long (500-600 words) and short (200-250 Words) See link for examples: http://www.cbc.ca/cbc docspov/episodes
  - Loglines - Short form (max 90 characters) & Longer (max 120 characters) including spacing. These should be approved by your documentary-Channel Representative.

☐ KEY ART or POSTER: Please send us 2 (two) versions of your Key Art (See pg 13 for logo instructions)
  - 1) PSD or AI layered format
  - 2) JPEG

☐ EPK Kit

☐ COMPLETE INTERVIEWEE LIST: Including title/affiliation and contact information

☐ BIOGRAPHICAL INFORMATION: On key interviewees and creative personnel

All materials should be sent to the docchannel.deliverables@cbc.ca email. This will ensure the PR materials are distributed to all departments within the CBC. For larger files (eg trailer) please use FTP transfer (contact Erin.Rubenstain@cbc.ca for upload link) WeTransfer or Dropbox

***IMPORTANT: Your master delivery payment will only be released once ALL deliverables have been received.***
(Please check you have the latest version of this document by downloading it HERE)
AV DELIVERABLES CHECKLIST

☐ FINAL CC/DV BROADCAST MASTER
FTP delivery is done via Aspera and an email invitation is required for access. For details on FTP transfers or to request an invitation to upload the final master, please contact Erin Rubenstein at 416 205 3166 or via email at erin.rubenstein@cbc.ca (Please see pg 9 of this guide for details and a link to the Technical and Format Acceptance Standards which details other items which must accompany the upload as part of your file delivery package)

☐ TEXTLESS VIDEO:
All textless elements should be added to the end of the broadcast master with 1 sec of handle on each end.

☐ SEPARATED AUDIO STEMS:
Stereo Mix required, in addition we require Clean Dialogue, Clean Music, & Clean SoundFX to allow greater flexibility for our post engineers, should we have to make changes to program length to fit format guidelines.

☐ SCREENER OF FINAL MASTER:
Stereo mixed, supered, titled: This version should be a copy of the broadcast master (please exclude the textless elements)
File Format: Video codec H264; Resolution: 1920 x 1080; Video Bitrate: 6000 kbps; Frame Rate 29.97i
Sample Rate: 48000 Hz; Audio Bitrate: 240000 bps

DOCUMENTATION CHECKLIST

The following deliverables should be sent with the broadcast master unless otherwise specified. They MUST be available PRIOR to the broadcast date.

☐ FINAL SHOW TRANSCRIPT with time code must include time code at the beginning of each major clip and narrated segment.

☐ SUPER LIST with time code: Names, titles and time codes for everyone supered on the doc, and any other supered information including locations, subtitles and website lower 3rds. This list should include the exact wording and correct spelling and listed in the same order as they appear in the documentary.

☐ CREDIT LIST: The final credit list must be reviewed and approved by your executive. Please ensure the required documentary/Channel credits are included. (See Page 12)

☐ MUSIC (AV) CUE SHEET: Productions must supply a list of ALL music used, its source, rights holders and any other critical information with time codes, including Canadian Federation of Musicians (CFM) clearances. Your composer should be able to assist with these, however if you require support or instructions please contact SOCAN directly: members@socan.com or call toll free 1-866-307-6226

☐ ADVISORY INFORMATION SHEET: Please send a detailed breakdown with timecode references of occurrences in your documentary that may require a viewer advisory/viewer warning (This should include course/offensive language, nudity and/or mature subject matter) This will be for our reference to determine which viewer advisory will be required. It is the responsibility of the Producer to be aware of the CBC Television Manual for Program Standards and Practices for rules regarding nudity, violence, coarse language and adult subject matter. (See pg 11) The Producer should also first consult with their documentary/Channel Representative prior to picture lock to discuss viewer advisories in advance.

☐ ANNOTATED TRANSCRIPT with time code: ** Only if requested or needed, please discuss with your documentary Channel Representative Annotations must be in the body of the script in italics. Please do not put them as endnotes. Refer to APPENDIX I for a sample annotated script. The final annotated transcript must be reviewed and approved by your executive.

***IMPORTANT: Your master delivery payment will only be released once ALL deliverables have been received.***
(Please check you have the latest version of this document by downloading it HERE)
BROADCAST TECHNICAL INFORMATION WEB LINK

In the forthcoming pages, you will find the technical information you will need to submit your documentary for broadcast on documentary Channel. The principal photography on all documentary productions must incorporate high caliber HD lenses and cameras with a sampling structure of at least 4:2:2 and a bit rate of 50Mbps or above. All documentary final masters are to be delivered in High Definition with 5.1 surround sound via ftp. For full detailed technical information, please consult the CBC Technical Specifications for Program Delivery Version 5.1 (Sept.21, 2016) at THIS link: documentary Channel will no longer accept documentaries in SD format or on tape. Please refer to the Technical Specifications for Program Delivery Version 5.1 (link above) pg 1, 3-6, 8-9 for HD file delivery.

The final program will be quality checked upon delivery to documentary Channel to confirm that it meets the technical standards/specifications listed in this guide. Should you have any questions regarding the file delivery of your master program and all associated content, please contact Erin Rubenstein (416) 205 3166, email: erin.rubenstein@cbc.ca

CLOSED CAPTIONING

All documentary Channel Programs must be delivered with closed captioning. Pop-on captions are required and are defined as a phrase or sentence that appears on the screen all at once (not line by line), and stays visible for a few seconds then disappears or is replaced by another full caption.

Captions should be timed to synchronize with the Program, and are placed on the screen in order to assist in identifying the speaker.

- CC must be in mix cased style
- CC files must conform, within a half second, to the Primary Video Mezzanine
- CC must not obscure burned-in text
- CC files must not be censored or contain advertisements, placards, overlay branding, or website link callouts
- Deliver as a secondary asset (.SCC, TTML)

For specific technical details regarding closed captioning, please refer to page 9 of CBC’s Technical Specifications for Program Delivery Version 5.1 (link above)

DESCRIBED VIDEO

All documentary Channel programs must be delivered with Described Video. Described Video (DV) is an audio track produced and provided as an aid to those who are blind or have low vision.

In an effort to provide uniform, consistent, high quality Described Video in Canada and standardize the delivery of DV, broadcasting industry representatives, producers of description, and community groups, with the support of the CRTC, developed best practices and artistic and technical guidelines required to produce good quality Described Video.

For specific details regarding documentary Channel delivery for Described Video, please refer to page 18 of CBC’s CBC’s Technical Specifications for Program Delivery Version 5.1 (link above)
**documentary Channel - PROGRAM STRUCTURE**

<table>
<thead>
<tr>
<th>On-Air Duration (in min)</th>
<th>Total Program Length (in min)</th>
</tr>
</thead>
<tbody>
<tr>
<td>30:00</td>
<td>26:00 (26min)</td>
</tr>
<tr>
<td>60:00</td>
<td>52:00 (52min)</td>
</tr>
<tr>
<td>90:00</td>
<td>1:18:00 (78min)</td>
</tr>
<tr>
<td>120:00</td>
<td>1:44:00 (104min)</td>
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**CONTENT LENGTH**
Total Program length must include everything from the documentary Channel opening animation to the end of closing credits and copyright notification.

**COMMERCIAL BREAKS**
All programs delivered to the documentary Channel should be delivered sustaining (no breaks). documentary Channel’s presentation department will add prior to broadcast. Please confirm with Erin.Rubenstein@cbc.ca this is still correct before your program is locked.

**FILENAME CONVENTIONS FOR ALL DELIVERABLES**
The file should clearly identify the program. The file name, noted as [PGM ID], shall include the following information:

<table>
<thead>
<tr>
<th>ORDER</th>
<th>ELEMENT in [PGM ID]</th>
</tr>
</thead>
<tbody>
<tr>
<td>1**</td>
<td>DocChannel</td>
</tr>
<tr>
<td>2**</td>
<td>Film/Series title</td>
</tr>
<tr>
<td>3**</td>
<td>Season Number (if applicable)</td>
</tr>
<tr>
<td>4**</td>
<td>Episode Number (if applicable)</td>
</tr>
</tbody>
</table>

Additionally:
- The elements in the file name shall be separated by an underscore symbol “_”
- The file name shall not contain any accent, special character or space
- The maximum length of the complete file name shall note exceed 80 characters

Examples: DocChannel_TheShowXYZ_S02_E04_BroadcastMaster.mxf
DocChannel_FilmTitle_OnlineScreener
DocChannel_FilmTitle_Transcript
DocChannel_FilmTitle_MusicCueSheet

Doc Title: Please use the official FULL doc title, not working title

**SLATES**
This slate shall include the following information:

* Program title/Series name
* Season number, episode title/number (if applicable)
* Producer’s Name and contact info
* Audio track allocation (including DV)
* Integrated loudness Value (in LKFS)
* Program Length (H:M:S)
* Program Start Time Code
* Picture format (aspect ratio)
* Close Caption/ Described Video information and company contact info

*(Please check you have the latest version of this document by downloading it HERE)*
ADVISORIES, LANGUAGE AND DISCLAIMERS

It is the responsibility of the Producer to be aware of the CBC Television Manual for Program Standards and Practices for rules regarding nudity, violence, coarse language and adult subject matter. The Manual can be found at THIS link. The Producer must consult with their documentary Channel Representative prior to picture lock to determine if an advisory is required.

NOTE: Advisories will be added by documentary Channel after delivery, and is not part of your content time.

For your review a list of available documentary Channel Viewer Advisories can be found HERE.

NOTE ON OUR LANGUAGE POLICY

documentary Channel is not permitted to air offensive language (e.g. F-bombs and the C-word, or any derivative of either) before 9pm ET. Our general policy is that we will broadcast the film as-is (all the cursing intact) for the premiere, then create a version with the offensive word(s) dipped out for subsequent broadcasts. Since we cannot keep ambient sound there will be a total audio dip, please be aware of this when making editing choices. It is recommended you remove the offending words where possible and where they do not add anything to the film. This will minimize the amount of dipping we have to do and be less of a distraction or annoyance to audiences. Where the language does not fall into this category, it can be broadcast at any time with the relevant viewer advisory. For example the broadcast of such words as bitch, son-of-a-bitch, damn, hell, shit, bullshit, ass and Jesus Christ (as an expletive) might be considered in poor taste by some viewers but can be aired at any time of day with an advisory.

ADVISING documentary Channel OF VIEWER ADVISORIES

Please note the View Advisory sheet requested as part of your deliverables package (see page 8). If an advisory is required please submit this to us along with your film.

LEGAL NOTICES AND DISCLAIMERS (where required)

It is the responsibility of the Producer, in consultation with your documentary Channel Representative, to determine whether a legal notice or other disclaimer will be required by its insurer or other financial participants. If required, the Producer will also be responsible for creating the disclaimer and ensuring allowance is made for such disclaimer within Program content time. Please note, legal notices and disclaimers must consist of both Video (text) and audio (VoiceOver) elements. (View Advisories as noted earlier on this page are NOT considered legal disclaimers)
ANIMATIONS
The 5 second documentary Channel Original animation pre-roll must appear before the beginning of your film. This is true for all versions of the film broadcast or screened anywhere (Festivals or International). This is industry standard practice and is important for the channel’s branding. The pre-roll animation is not considered a credit but is considered part of the Total Program length.

The 3 second documentary Channel Original animation should appear either before or after all trailers of the film (wherever they’re available ie. Festivals, Online, Social Media etc) If you include your own animation or that of a distributor or International co-producer, the documentary Channel animation should be at least of equal duration (i.e. if other animations are longer than 3 seconds you should use the 5 second documentary Channel animation provided above.)

DOWNLOAD HERE:
Both 5 second Pre-Roll and 3 second Trailer documentary Channel Original animations can be downloaded HERE.

GENERAL NOTES ON CREDITS
documentary Channel is to receive a corporate credit directly before or after the Producer’s corporate credit wherever the Producer’s corporate credit is displayed in conjunction with the film. This includes but is not limited to the film’s credits, trailers, promotions, website, posters etc. documentary Channel’s corporate credit should be no smaller and of the same nature as the Producer’s corporate credit (i.e. if the producer has a logo so does documentary Channel).

Please note when writing documentary Channel, the word ‘documentary’ is always in italics and written with a lower case ‘d’, the word ‘Channel’ is not in italics and has a capital letter ‘C’. Exceptions to this can be made if the font used does not support this formatting but must be approved by documentary Channel.

All credits and pre-rolls, both corporate and otherwise, must be approved by documentary Channel prior to being included in the film, as does any use of documentary Channel’s logo in any other materials.

OPENING CREDITS
There should be no opening credits, corporate or otherwise at the top of the film. Exceptions can be made for a Director’s credit (e.g. Directed By... or A film by...) with prior approval by your Representative. (A reminder the documentary Channel opening animation is not considered a credit and must precede the film.)

CLOSING CREDITS
In most cases, end credits should begin with the director and end with the production company's corporate credit and copyright notice. The documentary Channel shall receive a corporate logo and “Produced in association with” tail credit including individual credits. Our logo must appear directly before or directly after the production company’s corporate credit and logo. If you do not have a logo or choose not to include your logo, the documentary Channel logo still must be displayed in the end credits.

End credits must be approved by your documentary Channel Representative and should not be more than 60 sec for a feature documentary, and not more than 30 sec for a series or 1hr documentary. Generally they’re too long if they feel too long. If you’re running credits over content, and only with approval, they can go a little longer - credits over black or similar need to be quick in order to hold viewers.

Wording for the documentary Channel tail credit should read as follows, however before locking your master please check you have the latest version of this document by downloading it HERE.

Produced in association with

documentary Channel

Sandra Kleinfeld - Senior Director, documentary Channel
Jordana Ross - Production Executive, documentary Channel
LOGO's

COLOUR VS. BLACK & WHITE LOGO
documentary Channel logos are available in colour or black and white. The colour logo should always be used unless this is not possible.

For end credits coloured stacked version is always used.

When using the colour logo, the colour of the words 'documentary Channel' and the “d” in the logo can be reversed (displayed in either black or white) depending on what makes it most prominent with your background or credit bed. On occasion and with approval of your documentary Channel Representative the “d” within the logo can be transparent if you have picture behind the credits and it is visually appealing.

Logos are available in .jpeg and .eps formats. You can download our latest STACKED LOGOS here: https://drive.google.com/drive/folders/1Cp8QIAv-q7meugnHelmVlQsFHQ0J5K?usp=sharing

STACKED VS. HORIZONTAL LOGO
documentary Channel logos are available in both a stacked and horizontal versions (each version is available in colour and black and white). However please see below for proper use of each.

For end credits coloured stacked version is always used.

For other uses the choice of stacked vs horizontal is an aesthetic decision. However, when choosing, you must ensure the documentary Channel logo is no smaller or less prominent than the producer’s logo or other logos it’s displayed with.

Logos are available in .jpeg and .eps formats. You can download our latest HORIZONTAL LOGO’S here: https://drive.google.com/drive/folders/1DMqr7nXM2h_RZQI_61;jHstQZn3eZ6?usp=sharing

SUBTITLES
Subtitles should be 2 lines per page max. Producers should be aware of the subtitle length to avoid cutting into the documentary Channel logo lower right during telecast (See below “incorrect” visual sample below)
Digital media is key to reaching new audiences. Audiences are looking for good quality content that is relate-able, topical and valuable. At the following link you will find a step-by-step guide of best practices for creating a social media and promotion plan for your documentary.

https://docs.google.com/document/d/1DfJaUEbMZpyvJ4M9mRb0j1oUoZr4ly3dfq4vzSTiXYg/edit?usp=sharing

CBC Docs social accounts (Facebook, Twitter, and Instagram). Please follow them and tag them on key posts, if it fits with their editorial strategy for the day they may be able to amplify. Note: They cannot support all docs airing on the documentary Channel.

Don’t forget to use our hashtag #documentaryChannel AND tag @CBCDocs in your key posts!
APPENDIX I: HOW TO ANNOTATE:

Annotations must be in the body of the script (*in italics*). Please do not put them as endnotes.

Each statement of fact should be annotated. Provide relevant quotes from your source(s) to support each statement of fact.

WEB sources should include the relevant text, URL and the author or name of website. (Wikipedia is not a valid source.)

PRINT sources should include the relevant text, the document title, author, page number, and date.

CONSULTANT or INTERVIEWEE sources should include contact information, credentials, the date the information was gathered, and relevant quote or a summary of the interview/conversation.

SAMPLE ANNOTATED TRANSCRIPT WITH INTERVIEW SOURCES:

<table>
<thead>
<tr>
<th>TIMECODE</th>
<th>VISUALS</th>
<th>AUDIO</th>
</tr>
</thead>
<tbody>
<tr>
<td>10:00:00</td>
<td>SCENE A</td>
<td></td>
</tr>
<tr>
<td>10:00:03</td>
<td>Title:</td>
<td></td>
</tr>
<tr>
<td>10:00:10</td>
<td>Docs</td>
<td></td>
</tr>
<tr>
<td>10:00:32</td>
<td>Title Sequence:</td>
<td></td>
</tr>
<tr>
<td>10:00:48</td>
<td>Road to Mercy</td>
<td></td>
</tr>
<tr>
<td>10:00:10</td>
<td>Actuality:</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Shots of people in park: group of people sitting outside, people playing table tennis, people talking sitting on bench, fountain in park, kids playing basketball, barefoot child in park, various shots</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Super:</td>
<td></td>
</tr>
<tr>
<td></td>
<td>In February 2015, The Supreme Court of Canada decriminalized physician-assisted death.</td>
<td></td>
</tr>
<tr>
<td>10:00:32</td>
<td>Actuality:</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Couple holding hands, walking outside; man roller blading in park</td>
<td></td>
</tr>
<tr>
<td>10:00:37</td>
<td>Super:</td>
<td></td>
</tr>
<tr>
<td></td>
<td>The Canadian government has one year to legislate who will be eligible for assisted death.</td>
<td></td>
</tr>
<tr>
<td>10:00:48</td>
<td>Actuality:</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Shots of city: crowded pedestrian traffic walking out door, man with hand on back of woman, kid &amp; woman walking along in park, various shots; waves along shoreline; cloudy sky &amp; top of building &amp; wind turbine</td>
<td></td>
</tr>
<tr>
<td>10:00:53</td>
<td>Title:</td>
<td></td>
</tr>
<tr>
<td></td>
<td>ROAD TO MERCY</td>
<td></td>
</tr>
</tbody>
</table>

*Man:* Once you accept the idea that, that state sanctioned killing of patients is morally acceptable, it becomes almost impossible to find a place to stop that process. [Laurence Worthen, executive director Coalition for HealthCARE and Conscience, Ottawa PAD Committee Hearing, 3 February 2016]

*Woman:* Euthanasia should be restricted to people who are terminally ill. I would suggest a life expectancy of not more than 4 weeks. [Margaret Somerville, Prof McGill University, Ottawa PAD Committee Hearing, 4 February 2016]

*Woman:* Year after year, in poll after poll, Canadians have overwhelmingly indicated that they support death with dignity. [Grance Pastine, Litigation Director, British Colombia Civil Liberties Assn, Ottawa PAD Committee Hearing, 1 February 2016]

*Woman:* Future generations will look back on the legalization of assisted suicide as the most important social, ethical, legal values decision of the 21st century. [Margaret Somerville, Prof McGill University, Ottawa PAD Committee Hearing, 4 February 2016]
Dr. Thienpont:
We have in Belgium, 6 suicides a day, about 80, 90% because of psychological suffering. People more and more don’t want to die by suicide. So they’re asking for euthanasia much earlier in their process. And I think that’s a good thing. [Lieve Thienpont, author Libera Me, Ghent, Belgium, interview: 20 April, 2016]

Dr. Thienpont:
Amy has a long history of illness, depression, uh, personality disorder, borderline. And I think there’s also an Asperger problem too, that makes it much more difficult to treat. [Lieve Thienpont, Amy’s psychiatrist, Ghent, Belgium, interview: 20 April, 2016]

Dr. Thienpont: <speaking to group of doctors in Dutch>

Dr. Thienpont:
In case of euthanasia, you have the performing doctor, and he needs two advices of two colleagues. [Lieve Thienpont, Amy’s psychiatrist, Ghent, Belgium, interview: 20 April, 2016]

Dr. Thienpont: <speaking to group of doctors in Dutch>

Dr. Thienpont:
It’s two tracks – the therapy, and a track of the procedure to die.

Dr. Thienpont:
For some patients, like Amy, it’s very important to do some steps in the procedure, for example, to see a second psychiatrist.

Amy: <Dutch> Those kinds of questions irritate me, because I didn’t know, what he was insinuating. And the next appointment is July 19th.
<table>
<thead>
<tr>
<th>TIMECODE</th>
<th>VISUALS</th>
<th>AUDIO</th>
</tr>
</thead>
<tbody>
<tr>
<td>10:09:17</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10:09:21</td>
<td><strong>Super:</strong></td>
<td>Cpl. Eric Boechler, RCMP Lab Unit</td>
</tr>
<tr>
<td>10:09:27</td>
<td><strong>Actual:</strong></td>
<td>(Cpl. Boechler driving)</td>
</tr>
</tbody>
</table>

**Boechler:** There's always been other drugs that have resulted in overdoses—

—but the spike that we're seeing attributed to fentanyl is drastic, it's going up and up all the time.

(for BC numbers, see BC Coroners Service, Fentanyl Detected Illicit Drug Overdose Deaths, Jan 1, 12 to Aug 31/16

"From January through August 2016, an average of 37.8 fentanyl-detected illicit drug overdoses deaths occurred each month." That would be 453.6 in 2016 in BC alone.


and

For Alta numbers, "In 2016, deaths related to fentanyl 65 in the first quarter 81 in the second quarter 47 in the third quarter

So Alberta's numbers are 193 to end Sept which means approx. 243 to end Dec 16

See http://www.health.alberta.ca/health-info/AMH-Naloxone-Take-home.html

and

Ontario's numbers for 2015 (Most recent) – 162 for 2015 with the total then for the 3 provinces alone being almost 900, see CBC News Toronto "Record number of Ontario Fentanyl Deaths in 2015", Sept 24, 2016.

Attached below are two forms which will be used by documentary Channel to help us track our commitment to inclusion and diversity and the foundation of the plan you are working toward. We ask that you complete the Diversity and Inclusion Plan prior to commencing principal photography, and complete the ECHOS Report once you’ve wrapped production to let us know how closely you were able to stick with your original plan. Please provide these forms electronically to your documentary Channel Representative.

### 2018-19 CBC-TV DIVERSITY & INCLUSION PLAN TEMPLATE

<table>
<thead>
<tr>
<th>Producer: Click here to enter text.</th>
<th>Program Title: Click here to enter text.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Date: Click here to enter text.</td>
<td>Submitted to: Click here to enter text.</td>
</tr>
</tbody>
</table>

**NOTE:** In addition to visible minority and Indigenous Peoples, we are also looking at reflection of people with disabilities, women and LGBTQ+. If there is a potential for reflection of people in these groups please indicate under “Additional Comments” for each key area. Please also use the “Additional Comments” section to tell us about training opportunities you plan to provide in any of the applicable areas below.

#### Executive / Key Creative: Which key decision-makers creating the program reflect Canada’s Diversity?

<table>
<thead>
<tr>
<th>Diversity Potential</th>
<th>Additional Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>☐ Producer(s)</td>
<td>Approximate percentage of key creative who are visible minority or Indigenous:</td>
</tr>
<tr>
<td>☐ Director(s)</td>
<td>Click here to enter text. %</td>
</tr>
<tr>
<td>☐ Screenwriter(s)</td>
<td></td>
</tr>
<tr>
<td>☐ Editor(s)</td>
<td></td>
</tr>
<tr>
<td>☐ Director(s) of Photography</td>
<td></td>
</tr>
<tr>
<td>☐ Associate Producer(s)</td>
<td></td>
</tr>
<tr>
<td>☐ Other Key Creative(s)</td>
<td></td>
</tr>
</tbody>
</table>

#### Content / Concept: Does the show tell stories about or through the eyes of diverse Canadians? Is the story about or reflect a diverse Canadian community? (i.e. themes, storylines, subject matter, segments, theme packs)

<table>
<thead>
<tr>
<th>Diversity Potential</th>
<th>Additional Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>☐ Subject / Story Matter</td>
<td>☐ The core focus of the show is about diversity</td>
</tr>
</tbody>
</table>

```
Click here to enter text.
```

#### Audience Potential

<table>
<thead>
<tr>
<th>Diversity Potential</th>
<th>Additional Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>☐ Will the story be relevant to diverse audiences?</td>
<td>Click here to enter text.</td>
</tr>
<tr>
<td>☐ Does it deliver new diverse untapped audience to documentary Channel? If yes, outline how.</td>
<td></td>
</tr>
</tbody>
</table>

```ruby
Click here to enter text.
```
Primary Characters/Hosts/Presenters: Are the shows primary characters from visible minority or Indigenous communities? (i.e. host, narrator, characters)

<table>
<thead>
<tr>
<th>Diversity Potential</th>
<th>Additional Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Not applicable ☐</td>
<td></td>
</tr>
</tbody>
</table>

Primary Characters: Please list the show’s primary characters and indicate if they represent a diverse community.

Diverse ☐ Click here to enter text.
Diverse ☐ Click here to enter text.
Diverse ☐ Click here to enter text.
Diverse ☐ Click here to enter text.
Diverse ☐ Click here to enter text.
Diverse ☐ Click here to enter text.

Approximate percentage of primary characters who are visible minority or Indigenous: 96

Click here to enter text.

ECHOS REPORT

The ECHOS form should be completed and sent electronically to your documentary Channel Representative once you have wrapped production. This lets us know how closely you were able to stick with your original Inclusion & Diversity Plan.

Please ensure all fields are filled in correctly on all categories before submitting and please cc: docChannel.Deliverables@cbc.ca

The template for the ECHOS Report can be found at THIS link

(Please check you have the latest version of this document by downloading it HERE)