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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 CBC Docs POV.

The format guide is divided into sections, so that 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:

- Two new sections, “Code of Conduct” and “Inclusion & Diversity Protocol” have been added to this guide
- To ensure that our high standards for factual accuracy are met you are required to submit an annotated script (Appendix I)
- Publicity (including a digital plan) is an important part of your broadcast. Publicity materials must be delivered six weeks before your telecast date. Please refer to pg 6.

**KEY CONTACTS:**

Production Executive - your key creative contact for your production, who will be responsible for all creative elements of your production. This person is sometimes referred to as your CBC “Representative”.
Charlotte Engel: charlotte.engel@cbc.ca, 416 205 2402

Director of Production - your key contact for all budgetary, logistical and operational aspects of your production and responsible for reviewing and analyzing your production’s overall production schedule (prep through post), budgets, related party transactions, cost reports and supplier agreements.
Alexandra Lane: alexandra.lane@cbc.ca, 416 205 6570

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 CBC. Also your key contact for all paperwork associated with the project’s financing including external funding agencies and other financiers.
Susan Baker: susan.baker@cbc.ca, 416 205 8627
Criss Hajek: criss.hajek@cbc.ca, 416 205 6749

Post Production Supervisor - responsible (in cooperation with the Editors and ADs within CBC’s Presentation Group) for ensuring your program is processed and ready to air and your first point of contact on all technical and post enquiries related to your deliverables
Justine Fung: justine.fung@cbc.ca, 416 205 5708

Associate Production Manager - responsible for tracking and gathering all deliverables (with the exception of the broadcast master) and distributing the content to the right parties.
Amy Moylan: amy.moylan@cbc.ca, 416 205 7691

Digital Producer - responsible for facilitating the development and production of any digital content for publishing on CBC’s owned websites, social platforms and video players. Also provides guidance and direction on social media support.
Annette Bradford: annette.brandon@cbc.ca, 416 205 8837

**ALL** deliverables should be copied to documentary@cbc.ca
CODE OF CONDUCT

CBC 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 to 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.
**CBC-TV INCLUSION & DIVERSITY PROTOCOL**

At CBC, inclusion and diversity is a priority. As the national public broadcaster, it is 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 make documented efforts 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 CBC 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 are 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 production.

**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:** Are the program’s stars, hosts and leads from visible minority or Indigenous communities? Or are they people with disabilities?

**Other On-Air:** Are the program’s guests (experts or contributors) or episodic characters 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 CBC 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.
PUBLICITY DELIVERABLES

Having a well thought out digital plan is vital to the success of your documentary. It is a requirement that a digital plan be part of your overall PR strategy. You are required to deliver a digital plan within 2 weeks of being greenlit for production.

Please connect with our digital producer at the time of your fine cut to finalize your digital plan. It is important that producers are flexible with their digital strategy as trends are constantly evolving. Please download the following form, complete and submit to documentary@cbc.ca:

https://docs.google.com/a/cbc.ca/document/d/19yHY5NJLCSwOxEnCBDiz9UVMwzfR9TznLYHWHjZkXfk/edit?usp=sharing

The following material should be sent SIX (6) WEEKS prior to the air date:

- **VIDEO:** Picture lock in hi res and in split track audio (1080i, 59.94 NTSC drop-frame). Audio: trk1: narration, trk2: sync, trk3: eff/bg, trk4: mono music. If a picture lock master is not available, we will require a 15 min compilation of visually compelling footage from your documentary. This footage will be used to produce CBC’s in-house promos.
- **ONLINE VIDEOS:** 3-4 excerpts for use in online promotion (1080i, H264, mp4, stereo). Our digital producer will assist you in selecting excerpts to ensure the content has the widest audience potential. Note the excerpts should be accompanied by .srt files (closed captioning).
- **PHOTOGRAPHY:** 10-15 colour publicity photographs, at a minimum of 300 dpi and 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. Note that most digital templates use a horizontal 16x9 orientation so landscape photography is preferred. We recommend hiring a professional photographer to create some visuals which will sell your film. Think of an iconic, simple image that will work in various sizes to encourage click-through online viewing. Character head shots and productions stills are generally not recommended. Please do not provide screen grabs.
- A complete interviewee list including title/affiliation and contact information
- A complete list of credits. If you would like credits added to the website, please include a second simple text version without logos.
- Biographical information on key interviewees and creative personnel
- Storylines and production notes
- A short 500 word story that describes the director’s point of view (for example: http://www.cbc.ca/firsthand/blog/) It should talk about why the film was made (http://www.cbc.ca/firsthand/blog/why-make-a-film-on-binge-drinking) or discuss a unique aspect of the production process. (http://www.cbc.ca/firsthand/blog/how-filmmaker-dylan-reibling-teamed-up-with-former-detective-dave-perry-to) with supporting photos or video. Note that for some documentaries a story based on the director’s point of view may not work. It’s important to discuss your story ideas with our digital producer in advance in order to come up with the most appropriate angle.
- **SYNOPSIS:** 2 versions - long (500-600 words) and short (200-250 words) (see our website for examples: http://www.cbc.ca/cbcdocspov/episodes)
- 2 log line descriptions - short form “A” maximum of 90 characters and “B” maximum of 120 characters (including spacing).

Loglines, synopses and credits are to be approved by Charlotte Engle.

Photos, excerpts and the 500 word story should be discussed and approved by your digital producer in advance of production.

All materials should be copied to the documentary@cbc.ca email. This will ensure the PR materials are distributed to all departments within the CBC.

For tips on how to put a successful digital plan together, please have a look at the following link:

**CBC Digital Documentary Treatments:**
https://docs.google.com/document/d/1Ekh7iiCMSVCTeYaB8S0ohAly5dscJiaXQRe-CfLXwE/edit?ts=59d4fd5e
PRODUCTION DELIVERABLES & DOCUMENTATION

CUTS

All cuts with guide narration and burnt in time code should be sent via Dropbox or Vimeo.

Please send Charlotte Engel a minimum of 4 cuts for review and allow **10 business days** for notes for each cut. If notes are required prior to the standard 10 business days, please contact Charlotte directly to discuss schedule. **Transcripts with time code must accompany ALL cuts.**

1. Rough cut with burnt in time code (no less than 50 minutes and no more than 60 min in length) with timecoded transcript
2. Fine cut with burnt in time code and time coded transcript
3. Picture lock with burnt in time code with time coded annotated transcript (refer to Appendix I)
4. Online (This is the final colour corrected and audio mixed documentary packaged with all CBC Docs POV elements). The online screener must be approved and signed off by Charlotte PRIOR to final delivery of the master.

All cuts should be sent to Charlotte and **copied to the deliverables email, documentary@cbc.ca.** Certain payments are tied to the receipt and acceptance of the above listed cuts, copying all your deliverables to the documentary@cbc.ca email will facilitate prompt payment.

DOCUMENTATION

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

**ANNOTATED TRANSCRIPT with time code:** 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 Charlotte.

**SHOW TRANSCRIPT with time code** must include time code at the beginning of each major clip and narrated segment. Please indicate where the breaks are for each block.

**SUPER LIST with time code:** Names, titles and time code of everyone supered on the doc, and any other supered information including locations 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.

**PROGRAM CUE SHEET with time code:** List of the length for each block of content, with the time codes in and out where they appear on the master file. Indicate the real time code out of each segment on the cue sheet, including frames (not rounded up or down to the even second). In the duration column, the segment duration should be rounded up or down to the second.

**CREDIT LIST:** Function credits are to be lower case and names are upper and lower case. No boxes, tables or company names with the possible exception of post-production companies. The use of post-production company names on credits will be approved on a case by case basis. The final credit list must be reviewed and approved by Charlotte.

**LOGOS FOR CREDITS:** Supply the production company logo and ALL other logos used in the credits, including ISAN logo with number, as EPS or TIFF files. Files should be large enough to be keyable in HD, **1280X1024 is good.** A Jpeg may be possible as well but needs to be a large file format.

**MUSIC 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. Please refer to the SOCAN site, [https://www.socan.ca/creators/audio-visual-cue-sheet](https://www.socan.ca/creators/audio-visual-cue-sheet) for cue sheet templates and info on “how to complete a SOCAN Cue Sheet.”
AV DELIVERABLES

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

FINAL SCREENER WITH TIMECODE: stereo mixed, titled: This version should be a copy of the broadcast master, but no textless elements.

FINAL SCREENER WITHOUT TIMECODE: stereo mixed, titled: This version should be a copy of the broadcast master, but no textless elements.

File Format:
Video codec H264 codec
Format: Quicktime mov
Resolution: 1920 x 1080
Video Bitrate: 6000 kbps
Frame Rate 29.97i
Sample Rate: 48000 Hz
Audio Bitrate: 240000 bps

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

AUDIO STEMS (as digital wave files)
- Matching 5.1 stems for FINAL PICTURE
- In WAV files
- 48khz 24-bit

1. Digital wave files of 5.1 Full mix with stereo Lt/Rt

<table>
<thead>
<tr>
<th>Track</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>LF</td>
</tr>
<tr>
<td>2</td>
<td>RF</td>
</tr>
<tr>
<td>3</td>
<td>Centre *</td>
</tr>
<tr>
<td>4</td>
<td>LFE</td>
</tr>
<tr>
<td>5</td>
<td>LS</td>
</tr>
<tr>
<td>6</td>
<td>RS</td>
</tr>
<tr>
<td>7</td>
<td>Stereo Left</td>
</tr>
<tr>
<td>8</td>
<td>Stereo Right</td>
</tr>
</tbody>
</table>

*The centre channel should be used primarily for sync and narration. To ensure intelligibility of the narration and sync, the use of the centre channel for other mix elements should be minimized when sync and narration are present.

2. Digital wave files of 5.1 mix minus narration:

<table>
<thead>
<tr>
<th>Track</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>LF</td>
</tr>
<tr>
<td>2</td>
<td>RF</td>
</tr>
<tr>
<td>3</td>
<td>Centre</td>
</tr>
<tr>
<td>4</td>
<td>LFE</td>
</tr>
<tr>
<td>5</td>
<td>LS</td>
</tr>
<tr>
<td>6</td>
<td>RS</td>
</tr>
<tr>
<td>7</td>
<td>Stereo Left</td>
</tr>
<tr>
<td>8</td>
<td>Stereo Right</td>
</tr>
</tbody>
</table>
3. Digital wave files of 5.1 music stems as follows:

- Track 1: LF
- Track 2: RF
- Track 3: Centre
- Track 4: LFE
- Track 5: LS
- Track 6: RS
- Track 7: Blank
- Track 8: Blank

4. Digital wave files of 5.1 Combined FX stems:

Tracks 1 to 6 contain no narration, sync dialogue, or reverb from narration and main dialog. (BG dialog that will not need translation for international use is allowed)

- Track 1: LF
- Track 2: RF
- Track 3: Centre – additional FX if used on center track
- Track 4: LFE
- Track 5: LS
- Track 6: RS
- Track 7: narration
- Track 8: dialogue

Copy of Full Mix Session (as requested on a case by case basis)

SLATES / LABELS

Please be sure to slate and label all hard drives with:

* Program title: CBCDocsPOV_Doc Title_BroadcastMaster
* Layout of audio tracks
* Picture format (aspect ratio)
* Content length
* Number of breaks
* Close Caption/ Described Video information and company contact info

Insert a paper copy of the slate information in the box as well as the cue sheet indicating the ins and outs of each block.

DELIVERY OF MATERIALS

Justine Fung
CBC
205 Wellington Street West
Toronto, Ontario
M5V 3G7
416-205 5708 or justine.fung@cbc.ca

***IMPORTANT: Your master delivery payment will only be released once ALL deliverables have been received.
CBC TECHNICAL AND FORMAT ACCEPTANCE STANDARDS

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 CBC Docs POV. The principal photography on all CBC Docs POV production 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 on an approved hard drive or via ftp. For full detailed technical information, please consult the CBC Technical Specifications for Program Delivery Version 5.1 (Sept. 21st, 2016) at the following link:


CBC Docs POV 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 CBC 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 Justine Fung (416) 205 5708, email: justine.fung@cbc.ca

CLOSED CAPTIONING
All CBC 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 CBC’s Technical Specifications for Program Delivery Version 5.1 (link above) pg9.

DESCRIBED VIDEO
All CBC 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 CBC delivery for Described Video, please refer to CBC’s CBC’s Technical Specifications for Program Delivery Version 5.1 (link above) pg18.
SSD HARD DRIVE or FTP DELIVERY

SSD HARD DRIVE DELIVERY
The CBC will accept program delivery on portable hard drives (in the event digital file delivery is not possible) that conform to the specs outlined in this document. The SSD hard drive will be supplied by the producer with complete video/audio files for transfer into the CBC internal QC editing system.

Hard drives will only be returned at the producer’s own expense if requested by the producer. The CBC policy of 20 business days (from the date of receipt) for approval and acceptance is still required for this delivery system. All final masters must pass the QC process.

Drive specifications
- Solid state drive (SSD)
- Drive size will be dictated by the size of files to be delivered
- Drive is housed in external case with USB connectivity.

Drive Formatting
- NTFS formatted

Video/Audio Format
- Please refer to the CBC’s Technical Specifications for Program Delivery Version 5.1 (page 10 of this guide) pg 1, 3-6, 8-9.

Accompanying files
- PDF document outlining important notes pertaining to files delivered
- .scc closed caption files
- Contact information include telephone and address

FTP DELIVERY
FTP delivery is done via Aspera and an email invitation is required for access. For details on FTP transfers, please contact Justine Fung at 416 205 5708 or via email at justine.fung@cbc.ca
PROGRAM STRUCTURE

You will be provided with CBC Docs POV elements for packaging. Please be advised that you may be required to purchase specific fonts related to the CBC Docs POV branding.

The total content run time is 44:02 including all CBC Docs POV elements and credits.

For CBC broadcast, the duration of each segment may need to be rounded out to the next second to avoid having the top or tail clipped by the commercial breaks. If there are overhanging frames in your documentary please round up your content time and take this into consideration when you calculate your total content time of 44:02. Your documentary will be REJECTED if the content time is over 44:02.
<table>
<thead>
<tr>
<th>TIMECODE (at start)</th>
<th>DURATION (hh:mm:ss:ff)</th>
<th>AUDIO</th>
<th>VIDEO</th>
<th>COMMENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>09:59:00:00</td>
<td>00:00:30:00</td>
<td>1 kHz @ reference level (audio/video Synchro.)</td>
<td>Colour bars (audio/video Synchro)</td>
<td>Technical Specifications For Program Delivery pg8,9</td>
</tr>
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<td>09:59:30:00</td>
<td>00:00:05:00</td>
<td>Reference tones</td>
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<td>Technical Specifications For Program Delivery pg8,9</td>
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<td></td>
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<td>1 kHz @ reference level (audio/video Synchro.)</td>
<td>Colour bars (audio/video Synchro)</td>
<td>Technical Specifications For Program Delivery pg8,9</td>
</tr>
<tr>
<td>10:00:00:00</td>
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<td>POV Opening Animation</td>
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<tr>
<td>00:01:00:00</td>
<td>00:00:00:00</td>
<td>Teaser</td>
<td>Teaser</td>
<td>Sample time: Discuss act length with Charlotte Engel</td>
</tr>
<tr>
<td>00:12:28:00*</td>
<td>00:00:03:00</td>
<td>Act 1</td>
<td>Act 1</td>
<td>Filename: Doc title_Bumper</td>
</tr>
<tr>
<td>00:00:02:00</td>
<td>00:00:03:00</td>
<td>POV Bumper</td>
<td>POV Bumper</td>
<td></td>
</tr>
<tr>
<td>00:00:02:00</td>
<td>00:00:03:00</td>
<td>Silence</td>
<td>Black</td>
<td>Filename: Doc title_Sting</td>
</tr>
<tr>
<td>00:00:03:00</td>
<td>00:00:03:00</td>
<td>POV Sting</td>
<td>POV Sting</td>
<td>Sample time: Discuss act length with Charlotte Engel</td>
</tr>
<tr>
<td>00:10:45:00*</td>
<td>00:00:03:00</td>
<td>Act 2</td>
<td>Act 2</td>
<td>Filename: Doc title_Bumper</td>
</tr>
<tr>
<td>00:00:02:00</td>
<td>00:00:03:00</td>
<td>Silence</td>
<td>Black</td>
<td>CM Break 1</td>
</tr>
<tr>
<td>00:00:02:00</td>
<td>00:00:03:00</td>
<td>POV Sting</td>
<td>POV Sting</td>
<td>Sample time: Discuss act length with Charlotte Engel</td>
</tr>
<tr>
<td>00:00:03:00</td>
<td>00:00:03:00</td>
<td>POV Bumper</td>
<td>POV Bumper</td>
<td></td>
</tr>
<tr>
<td>00:09:30:00*</td>
<td>00:00:02:00</td>
<td>Act 3</td>
<td>Act 3</td>
<td>Filename: Doc title_Bumper</td>
</tr>
<tr>
<td>00:00:03:00</td>
<td>00:00:02:00</td>
<td>Silence</td>
<td>Black</td>
<td>CM Break 2</td>
</tr>
<tr>
<td>00:09:25:00*</td>
<td>00:00:03:00</td>
<td>POV Sting</td>
<td>POV Sting</td>
<td>Sample time: Discuss act length with Charlotte Engel</td>
</tr>
<tr>
<td>00:00:30:00</td>
<td>00:00:30:00</td>
<td>Credit Music</td>
<td>27 sec Closing Credit + 3 sec CBC CoPro Animation</td>
<td>On black background Filename: CBC CoPro (yr of broadcast)</td>
</tr>
<tr>
<td>00:00:05:00</td>
<td>00:00:05:00</td>
<td>Silence</td>
<td>Black</td>
<td></td>
</tr>
<tr>
<td>00:00:05:00</td>
<td>00:00:05:00</td>
<td>Silence</td>
<td>Textless Slate</td>
<td></td>
</tr>
<tr>
<td>00:00:30:00</td>
<td>00:00:30:00</td>
<td>Silence</td>
<td>Lower 3rd credit version</td>
<td>Template.aep_L3 Credits Here</td>
</tr>
</tbody>
</table>

**Content Time** 00:44:02

Total Content Time: 44:02 (this includes all CBC packaging elements, but **EXCLUDES** all commercial blacks)

Total Run Time: 44:08 (this includes all CBC packaging elements, but **INCLUDES** all commercial blacks)

*These are sample times only. Act lengths vary from show to show – we prefer that acts one and two are longer. Please discuss act lengths with your Production Executive.
ADVISORIES

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 CBC Television Manual for Program Standards and Practices can be found at the below link:

http://www.cbc.ca/productionfacilities/content/pdf/CBC-Program-Standards-Practices.pdf

The Producer must consult with the CBC Production Executive prior to picture lock to determine if advisories are required.

Advisories (audience cautions) run from 5 to 10 seconds in length depending on content, and are to be included as part of Program content time. Advisories run at the beginning of a Program and are required to be repeated at all commercial breaks within the body of a Program, where the advisory is placed to run coming out of a commercial break.

A list of suggested advisories can be found in APPENDIX III. Please contact Justine Fung for the appropriate video files.

Closed caption text standards should mirror advisories. Guidelines regarding the handling of coarse language and profanity for closed captioning, and/or nudity, violence and adult subject manner for described video can be found in the CBC Television Manual for Program Standards and Practices.

http://www.cbc.ca/productionfacilities/content/pdf/CBC-Program-Standards-Practices.pdf

LEGAL NOTICES AND DISCLAIMERS

It will be the responsibility of the Producer, in consultation with CBC, to determine whether a legal notice or other disclaimer will be required by its insurer or other financial participants. Producer will also be responsible for ensuring allowance is made for such disclaimer within Program content time.

PLEASE NOTE THAT ADVISORIES, LEGAL NOTICES AND DISCLAIMERS MUST CONSIST OF BOTH VIDEO (TEXT) AND AUDIO (VOICE-OVER) ELEMENTS.
CBC Docs POV STYLE GUIDE

DOCUMENTARY TITLE
Prior to picture lock please discuss your doc’s animated title format and style with Charlotte. Your title should be roughly 4-5 seconds.

FONT
Gotham medium is the POV font. If you do not have Gotham medium, you may use the following substitutes:

Gotham Book
Proxima Nova Medium from myfonts.com

The CBC will supply the following elements:
CBC Docs POV Open Animation (with doc title inserted)
CBC Docs POV Bumper/Sting (with doc title inserted)
CBC Docs Lower 3rd Background
CBC Co-production Animation

OPENING, BUMPERS, SUPERS, SUBTITLES, WEBSITE DRIVERS & CLOSING CREDITS

Please note that all CBC Docs POV documentaries must follow the following format:

CBC Docs POV OPENING ANIMATION: to be added to the top of act 1
Duration: 6 sec
An animation codec file will be provided by the CBC with your doc title added. However, feel free to use the After Effects file in your graphics package to add your doc title to the opening.

CBC Docs Lower 3rd Background

POV Bumper

POV Sting

BUMPER: to be used at the end of each act (except for the last act).
Duration: 3 sec
An animation codec file will be provided by the CBC. However, feel free to use the After Effects file in your graphics package to add your doc title to the bumper.

STING: to be used at the top of each act starting from act 2
Duration: 3 sec
An animation codec file will be provided by the CBC. However, feel free to use the After Effects file in your graphics package to add your doc title to the sting.
LOWER THIRDS FOR TITLES:
Please use CBC Docs POV-Elements Template/_comps/L3 Super
Top line: Upper & lower case in bold text
2nd line: All upper case

Restrictions: Please avoid the first 30 seconds of acts 2, 3 and 4

LOWER THIRDS FOR WEBSITE:
Please use CBC Docs POV-Elements Template/_comps/L3 Web
Top line: Upper & lower case in bold text
2nd line: As per template

Guidelines: All web drivers/pop ups MUST be included in the final master. Please contact our interactive producer Annette Bradford to discuss content and placement.
Restrictions: Please avoid the first 30 seconds of acts 2, 3 and 4

SUBTITLES:
Please use CBC Docs POV-Elements Template/_Subtitles_comps

Style: 2 lines per page max, centred in the area left of the CBC GEM in the lower right hand corner of frame. Please ensure the subtitle will not obstruct the CBC GEM.
LOCATIONS:
Please use CBC Docs POV-Elements Template/_comps/CBC_Docs_POV_locator (the fill option to be used only if necessary)

Top line: Upper & lower case in bold text
2nd line: All upper case

Restrictions: Please avoid the first 30 seconds of acts 2, 3 and 4

COMMUNICATIONS BANNERS
CBC puts “Coming up Next” banners on every show. These appear within 10 seconds coming out of the commercial breaks after act one. They appear over the bottom portion of picture and last for ten seconds. If possible, please avoid putting any supers on the documentary from the start of the block to 30 seconds from blocks 2 onwards.

CREDITS:

Style: 2 versions required (full frame and lower 3rd format)

Full screen credits: Please use CBC Docs POV-Elements Template/_Credits Here
Lower 3rd credits: Please use CBC Docs POV-Elements Template/_L3 Credits Here

Duration: 30 sec exactly
Music: At Producer’s discretion

*Font size on credits may vary at the producer’s discretion.

The credits must include the CBC co-production animation, as well as the key CBC Executive names. Please contact Justine Fung at 416 205 5708 or via email (justine.fung@cbc.ca) for the most recent list.

It is network policy that if the program airs in Prime Time the credits will be reformatted. Therefore along with full frame credits we also request an alternative lower 3rd version to be delivered at the top of the textless. Tech specs are included in your graphics package.

Only the individuals (not company names) who worked on the documentary are to be given a credit. Exceptions may be given on a case by case basis, please double check with your Production Executive.

No websites are to be included except for the cbc.ca/CBCDocsPOV website.

Keep the “special thanks” section to a minimum.

Please review the sample credit list on page 19 for reference.
Festival and International Versioning:

CBC Docs POV does not allow for opening credits. However, an opening credit is required for any festival or international versions. Please contact Justine for the correct wording and logo.

FILENAME CONVENTIONS FOR ALL DELIVERABLES

CBCDocsPOV_DocTitle_Description of file

Examples: CBCDocsPOV_BeeNation_BroadcastMaster
CBCDocsPOV_BeeNation_OnlineScreener
CBCDocsPOV_BeeNation_Transcript
CBCDocsPOV_BeeNation_MusicCueSheet

Doc Title: Please use the official doc title, not the working title
Sample Credit List

Documentary Title

written & directed by
John Doe

executive producer
John Doe

produced by
John Doe

editor
John Doe

director of photography
John Doe

original music composed by
John Doe

associate producer
John Doe

production coordinator
John Doe

additional camera
John Doe

sound recordist
John Doe

camera assistants
John Doe

director of animation
John Doe

 animator
John Doe

graphic effects artist & assistant editor
John Doe

visual research & clearances
John Doe

dialogue editor
John Doe

sfx editor
John Doe

re-recording mixer
John Doe

video post producer
John Doe
colourist
John Doe

coordinator
John Doe

publicity
John Doe

accounting services
John Doe

business affairs
John Doe

stock & archival material
John Doe

thanks
John Doe

for the CBC (please always check with Justine Fung for latest list)

general manager, programming
Sally Catto

executive director, unscripted content
Jennifer Dettman

senior director, documentary
Sandra Kleinfeld

director of production
Alexandra Lane

executive in charge of production
Charlotte Engel

produced with the participation of
the Canadian Media Fund

Canada
Media Fund

produced with participation of
the Newfoundland and Labrador Film and Development Corporation
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>10:00:00</td>
<td><strong>Title:</strong> Docs</td>
<td></td>
</tr>
<tr>
<td>10:00:03</td>
<td><strong>Title Sequence:</strong> Road to Mercy</td>
<td></td>
</tr>
<tr>
<td>10:00:10</td>
<td><strong>Actuality:</strong> 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><strong>Man:</strong> 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]</td>
</tr>
<tr>
<td>10:00:32</td>
<td><strong>Super:</strong> In February 2015, The Supreme Court of Canada decriminalized physician-assisted death.</td>
<td></td>
</tr>
<tr>
<td>10:00:37</td>
<td><strong>Actuality:</strong> Couple holding hands, walking outside; man roller blading in park</td>
<td><strong>Woman:</strong> 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]</td>
</tr>
<tr>
<td>10:04:48</td>
<td><strong>Actuality:</strong> 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><strong>Woman:</strong> 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]</td>
</tr>
<tr>
<td>10:00:53</td>
<td><strong>Title:</strong> ROAD TO MERCY</td>
<td><strong>Woman:</strong> 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]</td>
</tr>
<tr>
<td>Time</td>
<td>Scene</td>
<td>Details</td>
</tr>
<tr>
<td>------</td>
<td>-------</td>
<td>---------</td>
</tr>
<tr>
<td>10:23:42</td>
<td>SCENE 8</td>
<td><strong>Title:</strong> ROAD TO MERCY</td>
</tr>
<tr>
<td></td>
<td></td>
<td><strong>Actuality:</strong> Shots of Belgian city: Belgian boats docked along shore, people sitting by water on sunny day, man riding bike on bridge, young moms sitting with babies in stroller, group of young people on street, various shots</td>
</tr>
<tr>
<td></td>
<td><strong>Interview:</strong> Dr. Thienpont</td>
<td></td>
</tr>
<tr>
<td>10:24:10</td>
<td><strong>Actuality:</strong> Amy walking down street</td>
<td></td>
</tr>
<tr>
<td>10:24:17</td>
<td><strong>Actuality:</strong> Group of doctors sitting at table, talking, various shots</td>
<td></td>
</tr>
<tr>
<td>10:24:30</td>
<td><strong>Interview:</strong> Dr. Thienpont</td>
<td></td>
</tr>
<tr>
<td>10:24:48</td>
<td><strong>Actuality:</strong> CU Amy smoking; WS Amy smoking on balcony; Amy walking back inside apartment, talking with Vera in kitchen, various shots</td>
<td></td>
</tr>
<tr>
<td>10:24:51</td>
<td><strong>Dr. Thienpont:</strong> 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]</td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>Dr. Thienpont:</strong> 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]</td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>Dr. Thienpont:</strong> 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]</td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>Dr. Thienpont:</strong> It’s two tracks – the therapy, and a track of the procedure to die.</td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>Dr. Thienpont:</strong> For some patients, like Amy, it’s very important to do some steps in the procedure, for example, to see a second psychiatrist.</td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>Amy:</strong> Those kinds of questions irritate me, because I didn’t know, what he was insinuating. And the next appointment is July 19th.</td>
<td></td>
</tr>
</tbody>
</table>
### SAMPLE ANNOTATED TRANSCRIPT WITH OTHER SOURCES:

<table>
<thead>
<tr>
<th>TIMECODE</th>
<th>VISUALS</th>
<th>AUDIO</th>
</tr>
</thead>
<tbody>
<tr>
<td>10:09:17</td>
<td></td>
<td>Boechler: There’s always been other drugs that have resulted in overdoses—</td>
</tr>
<tr>
<td>10:09:21</td>
<td>Super: Cpl. Eric Boechler, RCMP Lab Unit</td>
<td>—but the spike that we’re seeing attributed to fentanyl is drastic, it’s going up and up all the time.</td>
</tr>
</tbody>
</table>
| 10:09:27     | Actuality: [Cpl. Boechler driving] | [for BC numbers, see BC Coroners Service, Fentanyl Detected Illicit Drug Overdose Deaths, Jan 1, 12 to Aug 31/16

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

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.

APPENDIX II: SOCIAL MEDIA FOR DOC FILMMAKERS

Where to find us:
@cbcdocs maintains active accounts on facebook ([https://www.facebook.com/cbcdocs](https://www.facebook.com/cbcdocs)) twitter ([https://twitter.com/cbcdocs](https://twitter.com/cbcdocs)) and instagram ([https://www.instagram.com/cbcdocs/](https://www.instagram.com/cbcdocs/)) Please follow our accounts so that you can learn more about how we promote films. Social content is shared with larger @CBC and @CBCnews accounts from the main docs account.
APPENDIX III: LIST OF STANDARD VIEWER ADVISORIES FOR CBC PROGRAMS:

A reminder: It is the responsibility of the producers, working with Executives in Charge of Production, to flag the potential need for advisories.

<table>
<thead>
<tr>
<th>Duration</th>
<th>C number</th>
<th>Clip #</th>
<th>ADVISORY WORDING</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 :05</td>
<td>C413193</td>
<td>C0001</td>
<td>The following program may contain coarse language. Viewer discretion is advised.</td>
</tr>
<tr>
<td>2 :05</td>
<td>C413195</td>
<td>C0003</td>
<td>The following program may contain nudity and sexuality. Viewer discretion is advised.</td>
</tr>
<tr>
<td>3 :05</td>
<td>C413197</td>
<td>C0004</td>
<td>The following program may contain sexuality and coarse language. Viewer discretion is advised.</td>
</tr>
<tr>
<td>4 :05</td>
<td>C413199</td>
<td>C0005</td>
<td>The following program may contain language and violence. Viewer discretion is advised.</td>
</tr>
<tr>
<td>5 :05</td>
<td>C413201</td>
<td>C0006</td>
<td>The following program may contain nudity, violence, and coarse language. Viewer discretion is advised.</td>
</tr>
<tr>
<td>6 :05</td>
<td>C413203</td>
<td>C0007</td>
<td>The following program may contain nudity and coarse language. Viewer discretion is advised.</td>
</tr>
<tr>
<td>7 :05</td>
<td>C429907</td>
<td></td>
<td>The following program may contain mature subject matter and violence. Viewer discretion is advised.</td>
</tr>
<tr>
<td>8 :05</td>
<td>C413205</td>
<td>C0009</td>
<td>The following program may contain violence, coarse language and sexuality. Viewer discretion is advised.</td>
</tr>
<tr>
<td>9 :05</td>
<td>C413207</td>
<td>C0010</td>
<td>The following program may contain nudity, sexuality and violence. Viewer discretion is advised.</td>
</tr>
<tr>
<td>10 :05</td>
<td>C413209</td>
<td>C0011</td>
<td>The following program may contain nudity, sexuality and coarse language. Viewer discretion is advised.</td>
</tr>
<tr>
<td>12 :05</td>
<td>C413211</td>
<td>C0012</td>
<td>The following program is intended for an adult audience. Viewer discretion is advised.</td>
</tr>
<tr>
<td>13 :05</td>
<td>C413213</td>
<td>C0013</td>
<td>The following program may contain scenes which may be disturbing to younger viewers. Viewer discretion is advised.</td>
</tr>
<tr>
<td>15 :05</td>
<td>C413215</td>
<td>C0015</td>
<td>The following program may contain mature subject matter. Parental discretion is advised.</td>
</tr>
<tr>
<td>15a :05</td>
<td>C413257</td>
<td>C0016</td>
<td>The following program may contain mature subject matter. Viewer discretion is advised.</td>
</tr>
<tr>
<td>17 :05</td>
<td>C413259</td>
<td>C0018</td>
<td>The following program may contain scenes with sexuality. Viewer discretion is advised.</td>
</tr>
<tr>
<td>18 :05</td>
<td>C413261</td>
<td>C0019</td>
<td>The following program may contain scenes with violence. Viewer discretion is advised.</td>
</tr>
<tr>
<td>19 :05</td>
<td>C413263</td>
<td>C0020</td>
<td>The following program may contain scenes with nudity. Viewer discretion is advised.</td>
</tr>
<tr>
<td>20 :05</td>
<td>C413265</td>
<td>C0021</td>
<td>The following program may contain scenes with violence and sexuality. Viewer discretion is advised.</td>
</tr>
<tr>
<td>28 :05</td>
<td>C413268</td>
<td>C0022</td>
<td>The following program may contain scenes that may be disturbing to some viewers. Viewer discretion is advised.</td>
</tr>
<tr>
<td>35 :05</td>
<td>C413270</td>
<td>C0024</td>
<td>The following program may contain nudity and violence. Viewer discretion is advised.</td>
</tr>
</tbody>
</table>
### SEE BELOW FOR ADDITIONAL ADVISORIES ON THE SERVER

<table>
<thead>
<tr>
<th>Duration</th>
<th>C number</th>
<th>Clip #</th>
<th>ADVISORY WORDING</th>
</tr>
</thead>
<tbody>
<tr>
<td>:05</td>
<td>C413272</td>
<td>C0025</td>
<td>The following program may contain violence and scenes disturbing to young viewers. Viewer discretion is advised.</td>
</tr>
<tr>
<td>:05</td>
<td>C413274</td>
<td>C0026</td>
<td>The following program may contain coarse language, violence and mature subject matter. Viewer discretion is advised.</td>
</tr>
<tr>
<td>:05</td>
<td>C415838</td>
<td></td>
<td>The following program may contain mature subject matter and coarse language. Viewer discretion is advised.</td>
</tr>
<tr>
<td>:05</td>
<td>C429907</td>
<td></td>
<td>The following program may contain mature subject matter and violence. Viewer discretion is advised.</td>
</tr>
<tr>
<td>:05</td>
<td>C431209</td>
<td></td>
<td>The following program may contain mature subject matter, sexuality, coarse language and violence. Viewer discretion is advised.</td>
</tr>
<tr>
<td>:05</td>
<td>C435366</td>
<td></td>
<td>The following program may contain mature subject matter and sexuality. Viewer discretion is advised.</td>
</tr>
<tr>
<td>:05</td>
<td>C436793</td>
<td>C0025</td>
<td>The following program may contain violence and scenes disturbing to some viewers. Viewer discretion is advised.</td>
</tr>
</tbody>
</table>
### Executive / Key Creative: Do the key decision-makers creating the program reflect Canada’s Diversity?

<table>
<thead>
<tr>
<th>Diversity Indicators</th>
<th>Diversity Potential</th>
<th>Additional Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>☐ Producer(s)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>☐ Director(s)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>☐ Screenwriter(s)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>☐ Editor(s)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>☐ Director(s) of Photography</td>
<td></td>
<td></td>
</tr>
<tr>
<td>☐ Associate Producer(s)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>☐ Other Key Creative(s)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Approximate percentage of key creative who are visible minority or Indigenous:
Click here to enter text. %

### 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 Indicators</th>
<th>Diversity Potential</th>
<th>Additional Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>☐ Subject / Story Matter</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Click here to enter text.

Approximate percentage of key creative who are visible minority or Indigenous:
Click here to enter text. %

☐ Is the core focus of the show about diversity

### Audience Potential

<table>
<thead>
<tr>
<th>Diversity Indicators</th>
<th>Diversity Potential</th>
<th>Additional Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>☐ Will the story be relevant to diverse audiences?</td>
<td></td>
<td>Click here to enter text.</td>
</tr>
</tbody>
</table>

☐ Does it deliver new diverse untapped audience to CBC? If yes, outline how.

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

<table>
<thead>
<tr>
<th>Diversity Indicators</th>
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</tr>
</thead>
<tbody>
<tr>
<td>Not applicable ☐</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Principal Roles: Please list the show's principal roles and indicate if they will be portrayed by diverse actors.

- 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 key creative who are visible minority or Indigenous: %

- ☐ Is the core focus of the show about diversity?

### Other On-Air: Are the show’s guests or episodic characters from visible minority/Indigenous communities. Other on-air roles may exist for a show and are then gone, one-off’s. (i.e. episodic characters). In documentaries they may be experts, guests.

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Guest Roles: ☐ Is there an intention for the show’s guest roles to be portrayed by diverse actors? If yes, please describe briefly.

Click here to enter text.

### Supporting Roles: Are the show's supporting roles from visible minority/Indigenous communities? Supporting roles are re-appearing characters in the program. (i.e. recurring secondary roles) In documentaries they are secondary background characters, which may exist in stock footage, recreation actors, non-expert interviews.

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Supporting Roles: Please list the show’s supporting roles and indicate if they will be portrayed by diverse actors.

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

Approximate percentage of supporting roles/actors that will be/are visible minority or Indigenous: %

Click here to enter text.
CBC-TV INCLUSION & DIVERSITY PLAN TEMPLATE & ECHOS REPORT

Attached below are two forms which will be used by CBC 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 CBC Executive in Charge of Production.

CBC-TV INCLUSION & DIVERSITY PLAN TEMPLATE

2017-18 CBC-TV DIVERSITY & INCLUSION PLAN TEMPLATE

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
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<tbody>
<tr>
<td>Producer: Click here to enter text.</td>
<td>Program Title: Click here to enter text.</td>
</tr>
<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: Do the key decision-makers creating the program reflect Canada’s Diversity?

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

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<th>Diversity Indicators</th>
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<tbody>
<tr>
<td>□ Subject / Story Matter</td>
<td>Approximate percentage of key creative who are visible minority or Indigenous: Click here to enter text. %</td>
<td>Click here to enter text.</td>
</tr>
<tr>
<td>□ Is the core focus of the show about diversity</td>
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### Audience Potential

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<td>□ Will the story be relevant to diverse audiences?</td>
<td></td>
<td>Click here to enter text.</td>
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<td>□ Does it deliver new diverse untapped audience to CBC? If yes, outline how.</td>
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### Primary Characters/Hosts/Presenters: Are the shows primary characters from visible minority or Indigenous communities? (i.e. host, star, lead, narrator)

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<th>Principal Roles: Please list the show’s principal roles and indicate if they will be portrayed by diverse actors.</th>
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<td>□ Is the core focus of the show about diversity?</td>
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### Other On-Air

Are the show’s guests or episodic characters from visible minority/Indigenous communities.

Other on-air roles may exist for a show and are then gone, one-off’s. (i.e. episodic characters).

In documentaries they may be experts, guests.

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**Guest Roles:**

☑ Is there an intention for the show’s guest roles to be portrayed by diverse actors? If yes, please describe briefly.

Click here to enter text.

### Supporting Roles

Are the show’s supporting roles from visible minority/Indigenous communities?

Supporting roles are re-appearing characters in the program. (i.e. recurring secondary roles)

In documentaries they are secondary background characters, which may exist in stock footage, recreation actors, non-expert interviews.

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**Supporting Roles:**

Please list the show’s supporting roles and indicate if they will be portrayed by diverse actors.

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Diverse ☑ Click here to enter text.

Diverse ☑ Click here to enter text.

Approximate percentage of supporting roles/actors that will be/are visible minority or Indigenous:

Click here to enter text. %

Click here to enter text.
The E in ECHOS refers to Executive Producer/Key Creative. For Scripted Content shows, this includes ONLY the following positions:

- Director
- Exec./Sr. Producer
- Producer (Associate)
- Editor
- DOP

1) How many members are on your Executive/Key Creative team (based on above positions)?

2) Of these, how many are members of a visible minority? (http://www.statcan.gc.ca/eng/concepts/definitions/minority01)

3) How many are members of an Indigenous community? (http://www.statcan.gc.ca/eng/concepts/definitions/aboriginal2)

4) How many are people with disabilities?

Disability: have a difficulty or impairment due to a long-term condition or health problem but also experience a limitation in their daily activities. (WHO / Stats Can)

5) How many are women?

6) How many would identify as LGBTQ+?

7) Please record further details or rationale for your rating here. Also, please include data for any additional group that you would like to track.

The C of ECHOS refers to Content/ Concept. For Scripted Content shows, this information may be obtained by looking at:

- Storyline
- Subject Matter
1) Is the show by definition diverse or about diversity?

ie. Little Mosque on the Prairie, Book of Negroes..

Yes / No

2) In the sample period, how many episodes or items ran in total?

*Note: having people who are visible minority or Indigenous etc. in an episode does not count toward content. You’re looking for the storylines/topics themselves - ie: is the episode about aboriginal rights, immigrants in Canada...

3) Of these, how many reflected topics about visible minorities?
(http://www.statcan.gc.ca/eng/concepts/definitions/minority01)

4) How many reflected topics about Indigenous communities?
(http://www.statcan.gc.ca/eng/concepts/definitions/aboriginal2)

*Note: Having people who are visible minority or Indigenous in the episode does not count toward content. You’re looking for the storylines themselves – i.e.: is the episode about aboriginal rights, immigrants in Canada...

5) How many reflected topics about people with disabilities?

(Again, this count is looking for stories with disability as the focus itself.)

6) How many reflected topics about women?

7) How many reflected topics about LGBTQ+ communities?

8) Please record further details or rationale for your rating here. Also, please include data for any additional group that you would like to track.

The H in ECHOS refers to Host/Star/Lead/Anchor(s). For Scripted Content shows, this includes ONLY the following roles;

Host(s)

Narrator(s)

1) How many Host(s) and/or Narrators(s) are there in total?

If this category is not applicable to the show answer with a "0" and note it does not apply in the rationale field.
2) Of these, how many are members of a visible minority? (http://www.statcan.gc.ca/eng/concepts/definitions/minority01)

3) How many are members of an Indigenous community?
(http://www.statcan.gc.ca/eng/concepts/definitions/aboriginal2)

4) How many are people with disabilities?

5) How many are women?

6) How many would identify as members of the LGBTQ+ community?

7) Please record further details or rationale for your rating here. Also, please include data for any additional group that you would like to track.

The O in ECHOS refers to Other On-Air roles. For Scripted Content shows, this includes the following roles ONLY:

Main Characters

Guest Experts

This includes episodic characters (these are characters who may appear for an episode or two).

1) In the sample period, how many Other On-Air role(s) are there in total?

If this category is not applicable to the show answer with a "0" and note it does not apply in the rationale field.

2) Of these, how many are members of a visible minority (http://www.statcan.gc.ca/eng/concepts/definitions/minority01) or Indigenous) community?

3) How many are members of an Indigenous community?
(http://www.statcan.gc.ca/eng/concepts/definitions/aboriginal2)

4) How many are people with disabilities?

5) How many are women?

6) How many are members of the LGBTQ+ community?
7) Please record further details or rationale for your rating here. Also, please include data for any additional group that you would like to track.

---

The S in ECHOS refers to Supporting Roles. For Scripted Content shows, this includes the following roles ONLY;

Secondary/Background Characters

1) In the sample period, how many Supporting role(s) are there in total? ie. How many docs featured background, stock footage, non-expert interviews or recreation actors.

If this category is not applicable to the show answer with a "0" and note it does not apply in the rationale field.

2) Of these, how many are members of a visible minority? (http://www.statcan.gc.ca/eng/concepts/definitions/minority01)

3) How many are members of an Indigenous community? (http://www.statcan.gc.ca/eng/concepts/definitions/aboriginal2)


5) How many are women?

6) How many are members of the LGBTQ+ community?

7) Please record further details or rationale for your rating here. Also, please include data for any additional group that you would like to track.