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CBC Unscripted Content endeavours to ensure the information contained herein is as accurate and up-to-date as possible. If you find any errors or omissions within this Handbook, or wish to provide any comments or suggestions, please contact: unscripted.deliverables@cbc.ca

Unscripted Producer Handbook May 2018V3
INDEPENDENT PRODUCERS’ HANDBOOK INTRODUCTION

This Independent Producers’ Handbook is compiled and created by CBC Unscripted Content to assist Producers in navigating the sometimes complex relationship with a broadcaster.

The Handbook 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 most independently-produced programming for CBC. While CBC acknowledges that not all the requirements apply to every Program, it will be the Producer’s responsibility to obtain written confirmation from CBC of any materials or requirements that are inapplicable.

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

We encourage you to read the entire document, and share appropriate sections with your crew.

For more information on who we are, how to work with us and what we’re looking for, please consult the CBC Independent Producers’ Website at http://www.cbc.ca/independentproducers.

KEY CONTACTS

Each production will have contacts in a variety of different departments at CBC, and it can sometimes be confusing as to who does what. In general, below are the departments and titles of the people with whom you are likely to interact. You will get a full list of the CBC personnel specific to your production, including their contact information:

**Executive in Charge of Production** – 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”.

**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.

**Communications & Marketing Manager, Communications, Marketing, Brand & Research** – responsible for the development of your production’s overall marketing strategy, including the execution of publicity and promotional campaigns, gallery shoots and launch events.

**Executive in Charge, Digital** – leads the team responsible for facilitating the development and production of any digital content for publishing on CBC’s owned websites, social platforms and video player. Also provides guidance and direction on social media support, working with production’s digital or social producers. (Mike Miner: mike.miner@cbc.ca, 416 205 3838)

**Supervisor, Post Production** – 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)

ANY QUESTIONS? If you’re unsure of who to direct your questions to, please contact your Executive in Charge of Production. If they can’t directly answer your question, they can put you in touch with the CBC person who can.
CBC’s CREDIT POLICY:

CBC wants to ensure that everyone involved in the creation of your production (the “Program”) receives appropriate recognition. CBC’s Credit Policy outlines the framework for credits, and the approval procedures in place, to ensure the credit roll for every Program is presented consistently and predictably.

Submitting a preliminary list of a Program’s credits for approval by the Executive In Charge of Production is a required deliverable for all CBC Programs. CBC retains the right to approve those credits (amongst other creative, technical and financial components of any Program) and to request revision of any credit element. Producers should be aware of CBC’s Credit Policy in advance of confirming deals with performers, crew or suppliers, as set out herein.

For clarity, you must obtain CBC’s prior written approval before entering into any agreements granting aural or visual credits in the Program or in promotion for the Program, unless such credits are specifically prescribed by an applicable collective agreement. Additionally, you shall not enter into any agreements granting credits to commercial firms in exchange for supplying merchandise or services without CBC’s prior written approval. No website address, other than the CBC website address (cbc.ca) shall appear in the Program or the Program credits.

CBC is not compelled to adhere to any credit arrangement that is not consistent with this policy, regardless of any agreement signed by Producers. It is the Producer’s responsibility to discuss any credit negotiations or proposals contemplated (including any and all producer or writer credits) with CBC prior to the signing of any contractual agreements.

CBC also has the right to limit the number, order and placement of credits within both the head and tail credits. Additionally, CBC has the right to accept or reject certain titles, and to restrict the number of people included under any given title or category of title (notably, those people designated as “producer” in its various forms).

CBC’s participation in the production of any program shall also be acknowledged, in a form acceptable to CBC, everywhere and in every manner that the Program is viewed, exploited or promoted. Whenever and wherever the Producer receives a credit (onscreen or in promotion), the Producer must ensure that CBC receives an appropriate credit of equal prominence to that of the Producer.

CBC PRESENTATION CREDIT

Having a single-card network presentation credit at the beginning of a program is industry standard practice. This is extremely important as our programs are shown around the world, and CBC wants to make sure that CBC shows are recognized as such.

The following is required:

“A CBC ORIGINAL” (in show font type)

Duration: 2 seconds

Preferably, this would run at the beginning of each episode over picture, but we are flexible about placement, provided such placement is approved by CBC in writing in advance. This could also run in the main title card sequence.

Generally there should be no other corporate head credits for the Producer, or any distributor or other financial participant, unless otherwise agreed by CBC in writing.
**SHOW END CREDITS**

Show Credits must be approved by CBC and must be :30 seconds in duration. CBC shall receive a corporate logo and “produced in association” tail credit which shall be a single card animated credit and be positioned immediately preceding or immediately following the Producer’s corporate credit in the closing credit roll. The animated CBC logo file can be requested by your post production supervisor from their CBC contact for insertion into your Program. Please do not alter colour of levels of the CBC logo. As well, credits for applicable CBC personnel should be included.

For the most recent CBC credit list please contact Justine Fung.

The CBC Telecast Scheduling office has implemented an Audience Retention strategy for our evening programming where, at the end of each broadcast, CBC Network Promos will run simultaneously with Show End Credits on the same screen (:30 seconds in duration for both elements). All credit text, company logos, etc. must remain within the lower third bar for the entire credit roll (i.e. no elements will return to full screen format). CBC will require this formatting for the End Credit Sequence of each Program.

CBC also requires each Program to provide a standard full screen Show End Credit bed for use on various CBC non-broadcast platforms, for repeats, etc.

Guidelines on the 2 different credit formats along with CBC’s coproduction animations can be found in the below Dropbox link.

https://www.dropbox.com/sh/in0omktu79uon76/AAB1OyCJbwRmf28WM4cy0Rjra?dl=0

**COPYRIGHT DATE**

Copyright date is to appear and be included with the CBC logo. The year included in the copyright logo should reflect the date of the initial Program telecast.
PHYSICAL DELIVERY  
CBC APPROVALS AND DELIVERABLES

For all commissioned content, CBC will have customary "lead broadcaster" approvals in accordance with industry practice for each Program. In addition to the creative and production elements outlined in your licence agreement with CBC, CBC will have the right to approve all creative, technical, and financial components of the production of the Program including, without limitation:

a) Key production personnel including: showrunner, writers, directors, casting directors, director of photography, editor, unit publicist, costume designer, production designer, post-production supervisor, music composer, executive producers, individual producers, line producer, production manager, and talent including cast;

b) Materials produced for the Program including: production designs, costumes and costume designs, key locations and set designs, hair and make-up designs, still photography, music composed and/or selected, scripts, bibles, credits, rushes, rough cuts, show rundowns, fine cuts, picture locks, recaps, and the completed Program;

c) Key production elements including: final budget, production and delivery schedules, post-production schedule, production cash flow, camera format, financing structure, evidence of financing (including financing agreements), distributor, distribution agreement (for the purposes of ensuring consistency with CBC’s agreement), internet and social media strategy, completion arrangements/guarantees, and insurance.

In addition to the right to approve key creative personnel, talent and casting, CBC has the right to approve the terms of your agreements with such personnel. You will need to consult with CBC prior to entering into talent agreements, and ensure all finalized agreements are provided to your CBC Representative at the earliest opportunity.

You will be required to consult with your CBC Representative during all phases of production to make sure you understand the expected timelines for delivery of all production elements requiring CBC’s approval. Your CBC Representative should also be provided with up-to-date pre-production, production, and post-production schedules that reflect the pre-approved dates for delivery of each production element.

Dailies, rough cuts, fine cuts and picture locks shall be provided to CBC via a password-protected online delivery system, approved in advance by CBC. Please ensure all your cuts are sent to your production executive as well as copied to the unscripted.deliverables@cbc.ca email. Additional delivery requirements for the Program are outlined in Handbook in the sections on “Program Formats & Program Deliverables”, and “Technical Specifications for Program Delivery”.

The delivered Program must be acceptable to CBC in respect of content, treatment and technical quality and CBC’s decision in that regard shall be final, provided that once CBC’s approval has been given with respect to any particular element or aspect, such approval will not be withdrawn, unless Producer alters, modifies, or edits same after said CBC approval has been granted.

Unless otherwise agreed to in writing by your CBC Representative, you shall provide CBC with bi-weekly cost reports, including summary top sheets, during production and every month thereafter, showing all costs incurred for the Program during the preceding period and showing the current cumulative cost of the Program, until the production auditor’s final report is submitted to CBC. In any event, the production auditor’s final report shall be submitted not later than 6 months after delivery to and acceptance of the Program by CBC. Please include details on any substantial budget variances.

Promotional materials for the program shall be delivered in accordance with the “CBC Communications, Marketing, Brand & Research Guidelines” set out hereunder.
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 TALENT POLICIES

As representatives of CBC, talent will be bound by elements of CBC’s Code of Conduct, in addition to CBC’s Social Media Guidelines, and Media Solutions Guidelines pertaining to sponsorships. Producers should ensure that all talent are briefed on any applicable obligations and policies, and use best efforts to ensure their adherence.

CBC Social Media Guidelines

Producers and talent are expected to uphold CBC values, including public service, excellence, creativity, teamwork, integrity, fairness, respect, compliance with laws, and avoidance of conflicts of interest. It is the Producer’s responsibility to help CBC ensure that all social media activities (i.e. postings or other interactions) undertaken by talent consider the implications for CBC’s corporate brand, reputation and content so as to avoid potentially harmful impacts. Please ensure talent are briefed on the applicable obligations detailed in the “CBC Social Media Guidelines” below. Training for Producers and cast and any other creative talent on any social media platform can be arranged with your CBC Digital Producer.

CBC Media Sales, Brand and Sponsorship Policies

The CBC Media Solutions group is responsible for generating advertising income for CBC, a critical revenue stream for CBC to support the Canadian media industry in producing high-quality, homegrown content. Talent is the primary way to get the media-buying industry interested in purchasing commercial deals against our Programs. Therefore the expectation is that talent will be available for important CBC Media Solutions events.

Due to the delicate nature of advertising and sponsorship partnerships, it is imperative that producers ensure CBC is aware of any and all existing or contemplated sponsorship, endorsement or commercial deals that CBC Program talent may be or wish to be involved in. It will be the Producer’s responsibility to advise CBC of the details of any existing deals and to obtain written CBC consent for any new talent sponsorship, endorsement and commercial deals. Producers must also educate their talent on the impact they can have on the revenue streams associated with their Program. CBC’s advertising partners perceive Program talent to be CBC representatives, so if talent denigrates their Program’s sponsor(s), or congratulates a sponsor’s competitor, it can have real and detrimental impacts upon the network and in turn their Program’s ability to generate revenue.

Please see the Media Solutions Overview section below for more details.

Talent Promotional Services

As outlined under the Communications, Marketing, Brand & Research (“CMBR”) Guidelines hereunder, talent will be expected to be available for at least one photo shoot, as well as any supplemental photo shoots that may be reasonably required. In addition, talent should be available to media interviews, media sales events, upfronts, seasons launches, and other promotional appearances in accordance with the terms set out in the CMBR Guidelines hereunder, and subject to scheduling coordination. Producers are required to use best efforts to retain the services of talent for the foregoing services, in exchange for any over-scale payments to talent already included in the Program budget. Incremental payments to talent will be the sole responsibility of Producer, unless otherwise agreed to in advance by CBC in writing.

Please see the CMBR Guidelines for further details.
CBC-TV INCLUSION & DIVERSITY PROTOCOL

CBC INDEPENDENT PRODUCTIONS

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 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.

CBC’s INCLUSION & DIVERSITY CASTING PROTOCOL

As the national public broadcaster, we need and want to reflect ALL of Canada to our many diverse audiences. Reflecting all of our regions and our country’s multicultural and multiracial nature is a priority. As part of our commitment to this priority, we ask our production partners to make a concerted and documented effort to cast actors who represent Canada’s diversity.

In order to accomplish this, all CBC breakdowns released by Casting Directors to agencies (if applicable) must contain the following language:

“In accordance with CBC’s commitment to inclusion, it is a requirement that all submissions be reflective of our country’s diversity; with a specific focus on Indigenous peoples, members of visible minorities, persons with disabilities and gender balance.”

This language should be listed near the top of the breakdown in boldface type (below shooting information, producer information etc., but above the character/plot breakdown).

As always, our search and focus is on creating the best programming that reflects Canada back to Canada. This means finding the best talent to help create this reality. Our focus in this latest initiative is simply to ensure that our search to find the best talent is broad and inclusive.

We thank you for your support of this initiative.
COMMUNICATIONS, MARKETING, BRAND & RESEARCH GUIDELINES

1. INTRODUCTION

1.1 Promote / Promotion - As used in your agreement with CBC (the “Agreement”), “Promote” and “Promotion” mean all marketing, communications, publicity and promotion of the Program by any means including but not limited to marketing strategy, advertising, publicity, interviews, photography sessions, press conferences, receptions, press releases, blogs, social media announcements (including, but not limited to, tweets and/or Facebook status updates), previews and screenings.

1.2 Promotions Plan - Prior to commencement of principal photography, Producer shall meet with a representative of CBC Communications, Marketing, Brand & Research (“CMBR”) to discuss and review the marketing, communications, publicity and promotions plan for the Promotion of the Program, unit publicist, photographer and the Promotional Materials (as defined below in Section 1.4) to be delivered to CBC as well as any other requirements of CBC as set out herein.

1.3 Unit Publicist - Producer shall not enter into an agreement for the services of a Unit Publicist (as defined below in Section 2.1) unless and until CMBR has approved the Unit Publicist and the terms of engagement of the Unit Publicist. Prior to any agreement between Producer and CMBR, a discussion about the need for a Unit Publicist shall take place per title as not all shows require that position.

1.4 Marketing & Communications Primary Contact/Liaison – Producer shall not enter into an agreement for the services of a Marketing Representative and/or liaison between production and CMBR (if this position is distinct and separate from Unit Publicist) unless and until CMBR has approved the representative and the terms of engagement of the representative. Prior to any agreement between Producer and CMBR, a discussion about the need for a representative shall take place per title as not all shows require that position. Any production that hires a representative that needs to liaise with CMBR must be approved by CMBR.

1.5 Promotional Materials – Producer shall, at no cost to CBC, and in accordance with the approved plan for Promotion of the Program deliver materials for review and acceptance by CBC, including but not limited to the materials as detailed below (“Promotional Materials”). While CBC acknowledges that not all of the requirements set forth herein may apply to every Program, it is the obligation of the Producer to obtain CBC’s confirmation in writing of any materials or requirements set forth herein which are not applicable with respect to the subject Program.

2. PUBLICITY

2.1 Hiring of FULL TIME Publicist – CBC requires that a full time Unit Publicist be retained for any series, from start of production until the final publicity requirements are delivered. To confirm, this person must be an experienced Unit Publicist hired specifically to work on the series and be available to the production and broadcaster on a full time basis through to the completion of the production of the Program (hereinafter referred to as “Unit Publicist”). CBC must be apprised in advance of the Unit Publicist being considered to work on the series. Also, please note that the Executive Director, CMBR or their delegate(s) have final approval on the Unit Publicist hired by production.
2.2 **Unit Publicist** - The requirements concerning the Unit Publicist are as follows:

a) As soon as possible once engaged, the Unit Publicist must contact CBC’s in-house publicity department to establish a working relationship, and maintain such relationship throughout production and, if applicable, telecast of the Program;

b) All promotional strategies/tactics must be agreed upon and approved by CBC CMBR in writing before being presented to production.

c) All activities carried out by the Unit Publicist, including without limitation, any media pitches and outreach by Unit Publicist must be pre-approved by CBC’s Head of Publicity or their delegate(s); and

d) As reasonably required by CBC, the Unit Publicist will supply details regarding related articles/pieces related to production in advance of publication, as well as providing CMBR with copies immediately upon publication.

e) Unit Publicist will respond to requests from CBC CMBR within 48 hours, or as soon as possible.

2.3 **On-Set Media Interviews** - The requirements concerning the on-set media interviews are as follows:

a) All media outlets requesting on-set access must be discussed with and approved by CMBR. Details around timing and logistics of set visits will be discussed and approved by production prior to any set visits. Approval refers to which media outlets will be allowed set access in order to gather and/or bank media coverage for the Program. CBC CMBR to advise on any embargo dates/conditions.

2.4 **Unit Publicity Reports**

a) CBC requires a unit publicity memo in advance (at least one day prior) of any on set media visits (detailing outlet, journalist attending, and who will be interviewed) and for each and every unit photography day (detailing cast, scenes and stunts to be photographed).

b) CBC requires a concise monthly report, as well as final publicity report at the end of production, that summarizes all set visits and media relations efforts throughout the course of production. Final report to include reach and earned media value for all work completed by Unit Publicist.

c) CBC Publicity will compile reports provided by the Unit Publicist with interim reports to be shared with any applicable stakeholders.

**PHOTOGRAPHY/VIDEO**

3.1 CMBR will consult with the Producer regarding the most logical and workable gallery shoot and delivery schedule possible, as well as developing a mutually-agreed upon creative direction for the Program. CBC and Producer will agree to use best efforts to adhere to the following proposed shoot, delivery and approvals schedule.

3.2 CBC outlets and/or all other outlets as approved by CBC will be provided full on site access for any/all photo shoots to capture behind the scenes content and bank interviews with key cast and producers. Requests for on-site visits by CBC outlets and/or other outlets as approved by CBC may be made by CBC at any time and include the right to shoot photography or video during production. Producer’s permission/consent shall not be unreasonably withheld.

3.3 It is the responsibility of the Producer to ensure that all photographs provided to CBC have been cleared for all promotional uses in all media and manner.
3.4 CBC is under no obligation to credit individual photographers or crew involved in gallery and unit photo shoots. Additionally, CBC is not responsible for any additional fees that may be requested by photographers or crew. Note: when photography is used by media, credit will be given to “CBC”

** CBC Publicity requires a minimum of two (2) clips from each episode to be delivered to CBC in .mp4 (hi-res, broadcast quality) format

a) New or Returning Series

i) Gallery photography requirements:

1) Producer must confirm full “Marketing Shoot”/Content shoot date at the start of pre-production;

2) Gallery of images taken both on key set locations and against a white seamless (in character);

3) CMBR shall have final approval on choice of photographer, wardrobe, locations, and shot list;

4) Producer must facilitate the approval of gallery photos with talent and any associated agent(s), if applicable;

5) Images to be provided shall include a minimum of ten (10) approved photos on white seamless and minimum ten (10) approved photos on location (if applicable), of each individual key cast member with a variety of appropriate emotions and expressions;

6) Photography provided shall include a variety of portrait and landscape images, full body and chest up images;

7) Images supplied shall include minimum five (5) ensemble shots on location and minimum five (5) ensemble shots on white seamless;

8) All photography is to be sent to CMBR clearly marked APPROVED GALLERY SHOOT. Only approved images will be used by CBC Communications, Marketing, Brand & Research but CMBR access to all photography is required;

9) Photo captions must be provided for every APPROVED photo; and

10) The following file formats must be provided for all gallery photography:

i) Raw

ii) High-res .tif and/or .jpg files at least 300dpi

ii) Delivery for Gallery photography:

1) All raw file images shall be delivered on an external hard drive or memory stick to CMBR within 48 hours of the shoot;

2) All approved images (high res .jpg and/or .tif) shall be delivered to CBC Communications, Marketing, Brand & Research no later than fifteen (15) business days after the gallery shoot, and at least ten (10) weeks prior to the telecast of the first Episode, unless otherwise approved in writing by CBC Communications, Marketing, Brand & Research ; and

iii) Episodic Photography:

1) Episodic photography should include coverage from each and every episode and include all key scenes, any pivotal stunts, and guest stars, behind the scene shots and notable crew members such as guest director, etc.
2) A selection of episodic images: minimum of twelve (12) photos and maximum of twenty (20) photos, taken at key plot points shall be made available for each Episode;

3) Photos shall be provided as raw as well as high-res .jpg / .tif files;

4) Approved touched up (as needed) photography only; and

5) Photo captions must be provided for every photo.

iv) Delivery of Episodic Photography:
1) These images are to be delivered **no later than eight (8) weeks prior** to the scheduled telecast of the relevant Episode to CBC Communications, Marketing, Brand & Research; and

2) All .jpg / tif images to be delivered on an external hard drive or via electronic delivery such as FTP, Dropbox, etc. to CBC Communications, Marketing, Brand & Research

v) Additional Photography:
1) Cast will be made available upon request of CBC Communications, Marketing, Brand & Research for additional photography as reasonably required for key promotional art.

b) Pilot* or One-off (documentary, movie, special, etc.)

i) Gallery photography requirements:
1) Minimum five (5) approved images for each key character and key groupings;

2) Photo captions for each photo must be provided;

3) Each image should be portrait/landscape orientation on white background and/or on location; and

4) Images to be provided as a high-res .jpg / .tif file at least 300dpi and low-res jpeg.

* Requirements set out for Pilots throughout this section are the minimum expectation; however, regard should be paid to the Series requirements to provide for ease of integration of materials, should the Program subsequently proceed to Series.

ii) Episodic Photography requirements:
1) Minimum ten (10) approved and touched up images per Episode, capturing key points in the script;

2) Behind-the-scenes images of key producers / directors / people of interest (as discussed with CBC Communications, Marketing, Brand & Research);

3) Photo captions for each photo must be provided; and

4) Images must be provided as jpegs / .tif (300 dpi).

iii) Delivery:
1) All approved .tif and .jpg files are to be provided on an external hard drive or memory stick or via electronic delivery such as FTP, Dropbox, etc. to CBC Communications, Marketing, Brand & Research;

2) These should be delivered **no later than three (3) weeks prior to scheduled telecast.**
4. PRESS KIT

1.1 One (1) complete press kit provided both electronically in Word format (.doc or .docx) to Communications, Marketing, Brand Research a minimum of eight (8) weeks or more prior to the first scheduled broadcast airdate (launch date) to CMBR.

4.2 The press kit must include:

a) short description and long description of series, along with loglines and synopses for each episode;

b) complete updated biographies of all principal cast and key creative personnel associated with the production;

c) production notes (including interviews/quotes from cast and producers/writers/director as appropriate on experience of making the series);

d) summary of the production company; and

e) complete updated production list of cast credits for the series.

5. BIOS, CREDITS & SYNOPSIS

5.1 All bios, credits and synopses should be provided as Word (.doc or.docx) files; photos should be in .jpeg or .tif files and should be sent to CBC Communications, Marketing, Brand & Research via e-mail with the Program title clearly marked in the “Subject” line.

5.2 Deadline for submission of these materials to CBC is at least eight (8) weeks or unless otherwise identified by CMBR, prior to scheduled telecast date.

5.3 Unless otherwise agreed to in writing by CBC, Producer shall comply with CBC’s minimum requirements:

** CBC Publicity requires a Contact List for all talent, managers, agents, and personal publicists for the purpose of media/event requests.

1) New or returning series

a) A complete cast and crew list;

b) A complete list of credits including CBC’s credits as set out in the Agreement;

c) Updated and approved biographical information on all cast, key production personnel (with Canadian spellings and grammatically correct);

d) Key interviewees identified with contact information;

e) Series and season overview:

i) long form: Maximum 2000 words

ii) short form Approx. 250 words

f) Episode loglines capturing main theme and plotline(s) of Program:
i) short form “A”: maximum of 90 characters (including spacing)

ii) short form “B”: maximum of 120 characters (including spacing)

iii) long form: 1 paragraph

2) Pilot or One-off (documentary, movie, special, etc.)

a) A complete cast and crew list;

b) A complete list of credits including CBC credits as set out in the Agreement;

c) Updated and approved biographical information on all cast, key production personnel (with Canadian spellings and grammatically correct);

d) Key interviewees identified with contact information;

e) Long (500 to 1,000 words) and short (250 words) synopsis; and

f) Episode loglines capturing main theme and plotline(s) of Program:

   i) short form “A”: maximum of 90 characters (including spacing)

   ii) short form “B”: maximum of 120 characters (including spacing)

   iii) long form: 1 paragraph

6. AUDIO & VIDEO MATERIALS

6.1 The following materials shall be delivered to CBC Communications, Marketing, Brand & Research for all programs, including a pilot or one-off documentary, movie, special, or new/returning series:

   a) A copy of each Scheduled Episode (Promo Master) shall be delivered to CBC Communications, Marketing, Brand & Research at least six (6) weeks prior to the scheduled broadcast air date. Episodic screener for media review purposes must be available no later than four (4) weeks prior to the scheduled broadcast, producer must provide a “locked-cut” if final version is not available.

      ● File-based delivery of each episode for promo production (required)
      ● Files can be delivered via CBC’s Aspera account with the following specs:
        ● **Required Promo Master**: DNX 145 files or MXF 0p1A files / split track
        ● **Required Episodic Screeners for Publicity**: H.264 1920 x 1080 stereo track mixed
        ● ProRes HQ at 23.98 is acceptable.
        ● Audio not necessarily in 5.1 however we do need clean dialogue and IS

   b) A video clip package (minimum 10 minutes of footage + Trailer + Sizzle Reel + Clips) for use in long lead video based promotion to be delivered eight to ten (8-10) weeks or more prior to the first scheduled broadcast air date (launch date).

   c) Additional exclusive social and digital material: behind-the-scenes footage of key scenes and pivotal stunts/effects, “B-roll”, “bloopers” and “deleted scenes”, audio and video cut clips as reasonably required by CBC, to be used as exclusive content for Promotion of the Program. Such materials will be provided at no cost to CBC, provided that Producer shall notify CBC in writing, upon delivery of such materials, if there are any payments required to be paid by an applicable collective agreement in connection with the use of the subject materials in connection with the Promotion of the Program. Producer is also required to clearly inform CBC if any elements (audio, including music, video or text) have not been cleared for broader promotional use.
6.2 In certain situations, Producer may be required to provide materials more than 4 weeks in advance of a Program’s (or an episode’s) first scheduled broadcast date. In addition, in order to maximize the promotional opportunities of any new broadcast season, CBC will require abridged, mutually agreed-upon video and audio content, solely for promotional use. CBC would need to be in receipt of any additional promotional launch materials a minimum of ten to twelve (10 to 12) weeks in advance of any premiere broadcast date. CBC will advise Producer as soon as possible whether any such situations would apply to the Program in question.

7. PROGRAM WORDMARK & LOGOS

7.1 The following logo material will be delivered to CBC Communications, Marketing, Brand & Research for all programs no later than ten (10) weeks prior to the first scheduled broadcast airdate:

a) Clean program logo;

b) EPS illustrator file; and

c) Animated logo provided in DNX-145 or animation codec formats. CBC shall not be obligated to use this logo.

7.2 These materials are to be provided to CBC Communications, Marketing, Brand & Research via either an external hard drive or memory stick.

8. OTHER MATERIALS

8.1 Upon CBC's reasonable request, Producer shall also provide to CBC, at no additional cost other than the cost of duplication and delivery, any and all other promotional material that may have been created by or for Producer, the Program’s distributor(s) or any other broadcasters of the Program.

9. REQUIREMENTS CONCERNING TALENT

9.1 Subject to scheduling coordination, Producer shall ensure that key talent be available:

a) for at least one photo shoot, as well as any supplemental photo shoots that may be reasonably required by CBC;

b) for such promotional shoots as are deemed appropriate by CBC for the Promotion of the Program; and

c) For media interviews, media sales events, upfronts, season launches, and other promotional appearances, including but not limited to, CBC promotions, social media engagements, Program promotion, syndication, CBC sales, client and agency launches, fan meet and greets and other events, etc. (as applicable)

(collectively, “Talent Promotional Attendance”).

Producer shall use best efforts to retain the services of talent for Talent Promotional Attendance in consideration of any over-scale payments to talent already included in the Program budget. Any incremental payments to talent in connection with their participation shall be the sole responsibility of Producer, unless listed below or otherwise agreed to in advance by CBC in writing. To the extent that talent participates in the creation of sponsored original content or commercial creative that falls outside the realm of promotion of the Program, talent participation will be negotiated, contracted and compensated separately under the applicable collective agreement (please refer to the Media Sales Section of the Independent Producers’ Handbook for additional information).
9.2 CBC will cover direct expenses incurred in connection with Talent Promotional Attendance, provided such costs comply with CBC corporate policy and are not covered under the Program Budget, or covered by a third party such as a distributor or sponsor. CBC corporate policy requires that costs be limited to reasonable fair market costs for hair and makeup, taxicab (not limousine) travel, economy (not business class or first class) airfare, and per diems set forth in an applicable collective agreement. Any discretionary expenses requiring clarification should be submitted to CBC for pre-approval in advance of expenditure.

9.3 All talent must be briefed and adhere to CBC’s Social Media Guidelines and other provisions related to talent as set out in CBC’s Independent Producers’ Handbook; and

9.4 Draft and final copies of all contractual commitments made to talent, key interviewees and/or creative personnel regarding Promotion must be provided to CBC for pre-approval. Producer must provide a summary version of all talent contractual obligations, with copies to Manager, CBC Communications, Marketing, Brand & Research, Production Planning Coordinator, and Manager, Business & Rights.

9.5 Producer must also obtain from all key talent, and provide to CBC, the details of any pre-existing sponsorship, endorsement or commercial deals. Producer shall use best efforts to ensure that during the term of their engagement on the Program, talent will not enter into any additional sponsorship, endorsement or commercial deals without first obtaining CBC’s written consent. Please discuss any existing or proposed sponsorship, endorsement or commercial deals with the CBC Executive in Charge of Production assigned to your Program.

9.6 All promotional and/or product placement opportunities created by and for CBC are for the sole promotion of CBC and its Programs.
10. FESTIVALS AND COMPETITIONS

10.1 The Producer may not enter the Program in a festival or competition without CBC’s prior written approval.

10.2 If Producer informs CBC that it does not intend to enter the Program in a festival or competition, CBC may enter the Program in the festival or competition at CBC’s cost and expense and CBC will obtain the necessary clearances. Producer will advise CBC if the Program has been licensed outside of Canada in the event that the festival or competition being entered by CBC is outside of Canada, and Producer will assist CBC in obtaining any necessary consent from such foreign licensees.

10.3 On request, Producer shall supply any required materials (e.g. Digital Screeners or DVD’s) at cost. If the Program is entered into a festival or competition by Producer or by CBC, it will be entered as Program produced by Producer in association with CBC, and Producer and CBC shall share in the recognition, publicity and attendant activities.

10.4 To the extent that any festival or competition awards are won in respect of the Program, CBC will receive at least one copy of the recognition plaque, statuette, certificate or other artifact, as applicable.

10.5 Producer shall be responsible for any costs associated with travel, accommodation, etc. related to attendance at events including but not limited to awards shows, festivals, competitions, etc. unless otherwise agreed upon by CBC.

CBC CONTACTS FOR QUESTIONS CONCERNING PROMOTIONS, FESTIVALS OR ANY CBC COMMUNICATIONS, MARKETING, BRAND & RESEARCH REQUIREMENTS:

Dylen Postnikoff  
Senior Manager, Marketing Communications and Publicity  
Phone: 416 205 3743  
Email: dylen.postnikoff@cbc.ca

Specific contact details (including an e-mail address for the delivery of required materials) will be provided by the Communications, Marketing, Brand & Research representative at Program “kick-off” meeting, which will be scheduled prior to commencement of principal photography.

All FINAL PR deliverables should be copied to the unscripted.deliverables@cbc.ca email.
CBC SOCIAL MEDIA ACTIVITY GUIDELINES

“Social Media Activity” is defined as participation in social networking (Facebook, Instagram, Snapchat, Twitter, etc.), blogs (Wordpress, Tumblr), wikis (Wikipedia), photo-sharing sites/applications (Flickr, Photobucket, etc.), “check-in” applications (FourSquare), video sharing sites (YouTube, Vimeo, etc.), and any other sites, applications or platforms that encourage public networking, posting and sharing of ideas, opinions, images or other media.

Social Media Activity is a form of Promotion under the CBC licence agreement for independent productions, which means Producers have a responsibility to obtain written approval from both CBC’s Communications and Marketing Manager and the Executive in Charge of Production for digital extensions (or their respective delegates), prior to undertaking Social Media Activity.

Your production’s digital or social producer (or production manager or publicist) should contact CBC as soon as possible to discuss account registration naming and password protocol and develop a content calendar for engagement during production and broadcast.

Training for Producers and cast and any other creative talent on any social media platform can be arranged with the Interactive Producer, along with verification requests if appropriate.

The strategy and plan for Social Media Activity for the series will be created by CBC, working in collaboration with the Producer. It’s important for CBC and the Producer to work together to ensure that the approach to Social Media Activity is integrated, in terms of tone, consistency and other factors, to maximize the reach and success of the program. Additionally:

- By default, CBC is the creator and lead administrator of all series social accounts. In the event CBC approves co-administration access for the Producer, the Producer will receive management access to such accounts with CBC as lead administrator
- The production’s commitment to ensuring that each and every posting or other social media interaction, considers the implications of that activity on CBC’s corporate brand, reputation and content, so that potentially harmful Social Media Activity is not undertaken
- The production’s commitment to upholding CBC values, including but not limited to, public service, excellence, creativity, teamwork, integrity, fairness, respect, compliance with laws, and avoidance/managing of conflicts of interest
- The style and tone of Social Media Activity, and appropriate use of CBC logo and branding
- The division of responsibilities between the Producer and CBC
- The timing of Social Media Activity in relation to other events, including but not limited to episode broadcasts, Series launch, Fall/Winter CBC launch, tie-ins to other promotional activities such as contests, national events, publicity campaigns, festivals, regional activities
- Determining who will undertake Social Media Activity on behalf of the production, including a point person from the production who will be responsible for communicating with CBC and ensuring that Social Media Activity is undertaken in accordance with this policy and in the broader framework of Promotion as per provisions of the license agreement in order to maximize the benefits of the activity
- The production’s designated Social Media point person will work with CBC’s Communications and Marketing Manager and CBC’s Interactive Producer to ensure the required promotional assets are able to be collected and/or delivered to CBC as part of our the series Social Media Activity
A Special Note regarding Cast and Directors:

Cast are integral to the success of the program and promotional campaigns, so it is no surprise that their involvement in Social Media Activity related to productions licensed by CBC, is of key importance. Given their roles as public figures and brand ambassadors for CBC, performers bear a special responsibility to uphold CBC’s values, both on their personal social media profiles and in relation to official Promotional activities. The golden rule in this context is that cast should say in a social media context, only what they would be comfortable saying live on the radio or the television, so as not to impugn CBC’s brand, reputation and content.

In light of the above, Producers are required to attach these guidelines for Social Media Activity to cast and director agreements, and to discuss these guidelines with all members of the production team.

CBC CONTACTS FOR QUESTIONS CONCERNING SOCIAL MEDIA ACTIVITY:

Mike Miner
Executive in Charge of Production, Digital
Phone: 416 205 3838
Email: mike.miner@cbc.ca
While the creation and delivery of YouTube-specific video is not mandatory for all show properties – and is managed and administered by CBC - YouTube is increasingly becoming a way for CBC and Producers to further establish and grow show brands and directly engage with audiences in a more targeted way than via linear-type video.

At certain touch points throughout production, the CBC Digital Team will engage with the Producers and Creatives of your show to discuss ideas for digital extension and promotions that may include YouTube. All digital activity initiated by production needs to be vetted by your CBC Executive In Charge and CBC Digital Producer.

In the meantime, here are some guidelines for best practices:

When developing video for YouTube, we prioritize attention-grabbing visuals and audience engagement. Here are a few tips for what we’ve found to be effective in the past:

- “Hook & Sell” -- Use titles & thumbnails that stand out, create video with instant impact, make the first few seconds of video count, and consider the “3 second audition” window.

- “Straight & Simple” -- Write your dialogue in language you would use talking to a friend, use “we” and “you,” consider that the audience is our friend. Make sure to get to the point, and the idea or concept is easy to watch & understand.

- “Smart & Strategic” -- Post the best content with most impact. Length should be 2-3 minutes long -- don’t make it too long, because if the audience drops off dramatically and consistently before the end of the clips, Google will think your video sucks and won’t feature them.

- “What’s In and What’s Out” -- Think about what you need in the video, and what you can move out of the video and write as text on the page that contains the video. Lots of information, title, people, credits, etc. should be on the page not in the video.

- Think about your audience. Many YouTube creators think about who the first 100 viewers they are targeting with their videos. This is not TV. It’s not broad. It’s niche.

Your CBC Digital Programming contacts are available to further discuss the best ways to create YouTube videos for CBC properties (in the event it is one of the agreed upon deliverables).
Independent Producers’ Handbook

CBC SOCIAL MEDIA – FACEBOOK GUIDELINES FOR PAGE ADMINISTRATORS

We treat Facebook as our flagship social platform, because despite the growth of Twitter and other channels, Facebook is still the biggest and the first place we want fans to find your show/series.

It also gives us a highly visual and easily shareable playground that meets most of our demographic needs. When posting, please adhere as close as possible to these tried-and-tested guidelines in order to optimize the largest reach possible for our posts:

1. Keep Facebook and Twitter, and any other accounts separate
   What makes a good Facebook post does not make a good tweet, and the same goes the other way around. Your most dedicated fans will be following you on every platform - give them a reason to!

2. Provide value to your posts
   Don’t always post with a promotional message or always try to get your audience to “click” on something. Make sure to provide a balance with content they can enjoy on the platform, from exclusive photos or videos uploaded direct to the platform.

3. Post when most users are online
   Facebook insights now allow you to see precisely when the majority of your audience are online. Try to post at those times to capture the largest audience possible (which is usually from 9:00am to 8:00pm).

4. Paid social campaigns
   If your show/series is running a paid campaign during its time on CBC, it has to be administered through CBC. Campaign objectives should be developed alongside CBC’s marketing and digital departments.

5. Video
   This is one of the best ways to reach audiences on Facebook with our content, with the current trend of “Text on Video” being a widely shared format, which is due to Facebook muting (yet autoplaying) video until a user turns the sound on. Creating videos that can be viewed without sound has been proven to increase engagement.

   Here is an example: Patrick Brazeau after his unconditional discharge. [Link to Facebook video]

   Note that the first line of text serves as a sort of title or headline, indicating to the viewer something about what they are about to see. The rest is simple. A short and interesting statement transcribed to text.

   If you're interested in text on video, we suggest checking out NowThis and AJ+ on Facebook.

   Keep in mind, the first 3 seconds of the video are critical. The first frame of the video needs to be the best, hooky content. Think of this not as an opening of a video segment on TV, but more like a tease or headline from a newscast.
6. Haters gonna hate: Negative comments
Do not respond to, defend, or especially, remove negative comments. The fan community will moderate itself, and trying to censor these types of comments generally cause more problems than they solve. Hiding comments that could set off hateful or irrelevant discussion is a good option.

7. Enable “Followers” on public profiles
Encourage all of your cast (and anyone else who may receive friend requests from people they don’t know) to enable the “followers” function on Facebook - Followers will only see their public posts and will not be added as friends.

8. When in doubt, reach out
If you are ever uncertain about anything related to Twitter or other social media activities, do not hesitate to contact your Executive in Charge of Production or Interactive Producer assigned to the series. We are here to help.
Engaging with our audience on Twitter can be a good way to establish audience awareness and drive affinity for our series. During production it becomes a great way to build excitement for upcoming episodes with teasers and glimpses behind-the-scenes, while serving as a back-channel of sorts for discussing the show/series with like-minded fans on show nights.

Tweeting about the show/series at every step builds online buzz for your show/series, and we have a great deal of data that shows that online buzz can have an influence on ratings. Besides, Twitter is fun, so why not join the conversation? To get you started, here are a few tips:

1. Get comfortable with Twitter & its language
   At first, Twitter may seem intimidating if you’re not familiar with the platform, but after sending a few of your own tweets, you’ll find yourself an expert in no time! If you have questions about getting started, take a look at [http://support.twitter.com](http://support.twitter.com) which has the answers to a wide variety of questions new users often have, as well as [http://media.twitter.com/tv](http://media.twitter.com/tv) for a great resource on Twitter for Television, and several best practices.

2. Be authentic and transparent
   This is essential on Twitter – users can’t stand a lack of either. For example, if you’re someone who has an assistant or someone hired to tweet for you, tell your fans. If you’re going on vacation and won’t be tweeting, let everyone know. Be yourself and keep your followers in the loop, and all will be fine.

3. Tweet about the show!
   It may seem a little obvious, but sometimes people forget! Remember to tweet that your show/series is on at a certain time, especially the night of the show. It will remind your fans to get in front of the TV and set their PVR’s … and tweet! A 10% increase in Twitter activity on a TV show within 3 hours of the broadcast directly translates to a 1% increase in ratings – so this really makes a difference.

4. Don’t try to do “promotional messaging”
   You are YOU, not a publicist. You are the one who people want to follow and interact with. Trying to sound like a press release, or promo for the show, no matter how well intentioned, is a turn-off. This speaks to the “authenticity” point above.

5. Think before you tweet
   In this age where a text or tweet gone awry can make headlines - don’t tweet anything you wouldn’t want to see your name next to on the news the next day. But don’t sacrifice your real voice for this – it’s more important for you to be yourself than it is for you to be concerned about self-censoring.

6. Engage!
   Retweets and @replies are the autographs of the digital age. People love seeing their name on their favourite actor’s or personality’s Twitter feed, and love getting their questions answered. Taking a moment out of your day can make someone’s whole week – or year!
7. Follow back:
Even bigger than the retweet or @reply is the follow. If you follow a fan back, it shows you care enough to have them in your feed. Some follow all their fans and create lists to manage their Twitter feed; some only follow their fellow cast and crew; some follow a fan as a ‘prize’ once a month. Choose what works best for you. At the same time be careful who you follow, as some Twitter users interpret a follow as endorsement. Before following someone, review their Twitter bio and timeline.

8. Haters gonna hate
People may be rude and inappropriate. They may tell you that your show sucks or you suck. Let them, and ignore them. A response only encourages them – don’t argue or get defensive. If you run across anything that you see as harassment, please let the CBC interactive producers know immediately.

9. Provide exclusives
If you can, provide something special just for your Twitter followers now and then. It could be as simple as a photo, or a moment behind the scenes, or it could be a weekly video. Whatever you give them, your fans will feel as if they’re part of a secret club.

10. Only reveal what you want
Some people tweet their every trip, interview, shoot and family vacation, while others stick to business. It’s completely up to you what you want to tweet.

11. Keep Twitter and Facebook separate
What makes a good tweet does not make a good Facebook post, and the same goes the other way around.

12. Use your show’s hashtag
Each show/series will have its own hashtag, so when you tweet, you can use either the @name of the show you are tweeting about, or the hashtag if you want other people who follow that hashtag to see your post.

13. When in doubt, reach out
If you are ever uncertain about anything related to Twitter or other social media activities, do not hesitate to contact your Executive in Charge of Production or Interactive Producer assigned to the series. We are here to help.

CBC CONTACTS FOR QUESTIONS CONCERNING ALL CBC SOCIAL MEDIA

Mike Miner
Executive in Charge of Production, Digital
Phone: (416) 205-3838
Email: mike.miner@cbc.ca
This section of the Independent Producers’ Handbook provides guidelines as to what is acceptable content on CBC Television. These guidelines cover scheduling, classification, advisory requirements and standards for language, violence and sexuality. CBC expects its production partners to have an understanding of this broadcasting framework, and to consider these guidelines in the creation and production of any Program.

CBC Executives In Charge of Production can provide additional information and advice in the application of these guidelines.

There are two streams of programming that fall under CBC Broadcast Standards and Practices: those programs that are commissioned for production by CBC, and those programs that are acquired. The standards presented herein are aimed to guide producers with respect to creating content, in the use of advisories, or in the possible need for editing.

Canadian broadcasters have a responsibility for the programs they broadcast and are subject to the requirements of the Broadcasting Act, the Regulations and any Conditions of Licence that may be imposed by the Canadian Radio-television Telecommunications Commission (CRTC) pursuant to the Act.

These policies include CBC’s Journalistic Standards & Practices, which provide a framework for all news, current affairs and information content produced and broadcast on CBC, and information on the provision of free time political broadcasts.

Most salient to our production partners will be the CBC Program Policies (available at: http://www.cbc.radio-canada.ca/en/reporting-to-canadians/acts-and-policies/programming/program-policies/) which lay out the tenets of CBC’s approach to creative endeavours, and provide context regarding the responsibilities CBC has as a public broadcaster. It is imperative that our production partners read, review and be familiar with this information.

Canada’s private broadcasters, via the Canadian Association of Broadcasters (CAB) have also created a set of industry standards in the form of Codes of ethics, gender portrayal and television violence by which they expect the members of their association to abide. The Canadian Broadcast Standards Council was created by the CAB in 1990 to administer these professional broadcast codes, and to provide a means of recourse for members of the public regarding the application of these standards.

http://www.cab-acr.ca/english/default.shtm

http://www.cbsc.ca/

Specific codes administered by CBSC:

CAB Code of Ethics
CAB Violence Code
CAB Sex-Role Portrayal Code
Although the CBC, as a public broadcaster, is not a member of the CAB or the CBSC, the CRTC expects that CBC respect the standards to which all other broadcasters adhere. Again, CBC expects its production partners to read, review and be familiar with this information.

Television has a powerful role in exposing society to contemporary issues. CBC, as Canada’s public broadcaster, accepts as its role both the reflection of Canadian society as it exists and has existed and the depiction of the higher aspirations, standards and values of humankind. CBC works to provide a clear set of guidelines to producers with respect to the inclusion and presentation of violence, mature language and mature and/or sexual content in any Programs.

Some more mature subject matter can be shown, when it is deemed not to be exploitive, is integral to plot and story, and is considered to be only suitable for adult audiences. Programs containing such material are generally reserved for broadcast after the “Watershed” hour of 9 p.m. Even after 9 p.m., advisories will be required.

Coarse language can be included in programs for CBC, but preferably only in those scheduled for after the Watershed. Only the “f-word” is completely forbidden for use, but other more aggressive or unpalatable terms may be deemed inappropriate, or not suitable given plot and storyline.

Producers must also ensure that closed captioning and described video adhere to the standards as set out regarding violence, coarse language and sexual content, so that words deleted or edited from the broadcast do not appear on the captioning.

There is subject matter that cannot be shown at any time, ever, notably gratuitous sex and violence that is exploitative, or has no basis in plot or character. CBC will exercise strong control over the depiction of violence in its programs and will avoid any advocacy or promotion of violence.

To ensure that any depiction of violence on CBC is not gratuitous or glamourized, producers and programmers will observe the following guidelines:

- Violence must not be presented as an easy solution, or as entertaining;
- Scenes of pain and suffering, and the showing of wounds must be brief and relevant;
- Violence must not be shown as erotic. Rape and sexual assault must not be shown as desired or welcomed by victims;
- The depiction of abuse of any disadvantaged person requires great sensitivity;
- Cruelty to animals should be shown rarely and only when integral to plot development and theme

Producers and programmers will sometimes decide that the artistic merit of a particular program or the significance of a theme merits exceptions to these guidelines. In such cases, producer must consult their Executive in Charge of Production regarding appropriate handling of any scenes or themes that may fall outside of these guidelines, and with respect to the inclusion of any advisories that may be appropriate.

Any advisories required must be attached to Programs in both audio and video form, and must generally appear at the beginning of and after every commercial break during the Program’s telecast. CBC can provide suggested language for advisories (as attached later in this document), and will work with producers to develop advisory wording that is most likely to provide viewers with relevant and useful information as to the content under advisory.

CBC reserves the right, in its sole discretion, to determine what programming is suitable for broadcast, what time within a broadcast schedule is appropriate for certain programming and what advisories may, or may not be, required. Creative Heads and Executives in Charge of Production can provide additional clarity and information.
The CBC produces and selects children's programming to entertain and to enhance the creative growth of Canadian children. The Corporation does not consider that young people should be sheltered from the realities of life, but neither does it assume that children are prepared for adult entertainment from the beginning.

CBC will avoid any depiction of violence in children's programming. Exceptions can occur only when the effective presentation or development of an idea or theme requires it. CBC places a high value on providing positive role models in its children's programming. It stresses co-operative interaction and the non-violent resolution of conflict and ensures that children and adolescents are portrayed as full participants in society.

Producers and production staff should be aware of such program material elements that might adversely affect children, such as:

- Excessive aggression, including torture and sadistic beatings;
- All forms of cruelty to animals and scenes of attack by wild animals on children and pets;
- Undue cruelty shown by adults to children, or children to other children;
- Lingering depiction of pain and suffering, wounds or death;
- Weapons or other items being used as weapons that are easily obtainable by children;
- Criminal actions that children can easily imitate, such as hanging scenes, etc.;
- Sequences intended to create artificial tension which is not needed to directly advance the storyline;
- Cartoon material that attempts humour through stripping people of their dignity, through the portrayal of aggression linked with sexual overtones or with stereotypes.

Similar guidelines apply to the use of “adult” language on CBC as those regarding violence and sexual content: coarse language cannot be used gratuitously, or for effect, but must be seen to be essential to plot and character development, and programming containing such language must be scheduled accordingly and with the necessary advisories.

Television programming which contains “coarse or offensive language intended for adult audiences” must not be broadcast prior to the Watershed including any promotions or ads for the same program.

Sexually explicit content (not merely nudity, or a romantic encounter) is permissible, as long as that content is not exploitative or degrading. Consensual adult sexuality is permissible, as well as those dramatic plotlines that may include violent sexuality, but only insofar as that sexuality is integral to the story. Advisories alerting audiences to the sexual content of the Program will be required in every commercial break during the first hour of broadcast.

CBC programming must reflect, in a realistic manner, the roles of men and women in contemporary Canadian society, recognizing their intellectual and emotional equality. Canada’s inclusive and diverse nature must be actively portrayed in CBC programming; producers should review and thoroughly consider CBC's Inclusion & Diversity Plan as provided in the Independent Producers’ Handbook.

Stereotyping of characters in CBC programming is acceptable only when it is essential to the realization of a program's purpose. The use of stereotype characters in CBC presentation may arise only from the requirements of the plot, such as in drama or comedies.

The need for advisories should be determined as soon as possible in the development stage of a program. Advisories require five seconds of air-time and must include both visual and audio reading of the advisory (see list of standard advisories attached). Advisories typically need to be placed at the beginning of a program, and in some cases leading into the program out of commercial breaks. It is the responsibility of the producers, working with Executives in Charge of Production, to flag the potential need for advisories. A representative of the Content Planning Office will work with the programming area regarding the need for and placement of advisories. Please refer to the list of advisories at the end of this document.
There may be occasions when a standard advisory is insufficient. CBC, in concert with the producers, may need to craft a specific and clear advisory regarding more extreme content.

News, Current Affairs and Sports are generally exempt from requiring advisories, but should consider the use of advisories in pre-Watershed broadcasts as appropriate.

When it has been determined that advisories are required, the advisory time must be deducted from the program length.

All of the standards for broadcast and scheduling apply to program promotion, including adding advisories for adult programming to advise viewers about content which they may not wish to see or may not wish their children to see. Producers should consult with their Executive in Charge of Production if they have any questions or concerns about program promotion.

The line between information programming and entertainment programming is becoming increasingly blurred. CBC has no wish to arbitrarily restrict the evolution of program formats but it expects that where entertainment programs deal with areas of controversy or opinion, CBC’s Journalistic Standards and Policies on balance will apply. Producers of programs where guests are invited to comment on current political or social questions or whose comments on controversial matters are unsolicited will be most affected, and should be familiar with both sets of Standards & Practices.

Producers and hosts are expected to ensure that programs of this type do not enter into controversial areas unless it is done within a planned format.

**List of Standard Viewer Advisories for CBC Programs:**

Please refer to **CBC Program Formats & Program Deliverables** (contained within this Handbook) as to required program length, and to the length and placement of any and all viewer advisories.

A reminder: It is the responsibility of the producers, working with CBC 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 coarse 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>Duration</td>
<td>C number</td>
<td>Clip #</td>
<td>ADVISORY WORDING</td>
</tr>
<tr>
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</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>

**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>
<tr>
<td>:05</td>
<td>C468502</td>
<td></td>
<td>The following program may contain mature subject matter, sexuality and coarse language. Viewer discretion is advised.</td>
</tr>
<tr>
<td>:05</td>
<td>C468504</td>
<td></td>
<td>The following program may contain mature subject matter, nudity, coarse language and violence. Viewer discretion is advised.</td>
</tr>
<tr>
<td>:05</td>
<td>C468500</td>
<td></td>
<td>The following program may contain mature subject matter and nudity. Viewer discretion is advised.</td>
</tr>
<tr>
<td>:05</td>
<td>C499426</td>
<td></td>
<td>The following program may contain coarse language, and scenes that may be disturbing to some viewers. Viewer discretion is advised.</td>
</tr>
</tbody>
</table>
**CBC MEDIA SOLUTIONS OVERVIEW (MEDIA SALES)**

The CBC Media Solutions is responsible for generating advertising income for CBC, a critical revenue stream for CBC to support the Canadian media industry in producing high-quality, homegrown content.

**All discussions with corporate partners and advertisers relating to programs airing on CBC must be done through CBC Media Solutions. Producers should NOT be engaging with advertisers or brands directly.**

CBC Media Solutions is the primary contact for producers regarding all matters relating to media sales activities around their Program, and to maximize its revenue potential, and welcomes the participation of Program producers in discussions of this type related to their Programs.

I. **Advertising Sales Overview:**

CBC Media Solutions generates revenue by selling the following items:

- TV commercial inventory (ad breaks in Programs), including closed captioning
- Digital advertising on cbc.ca and CBC’s digital apps
  - Most commonly: leaderboard ads, big box ads, pre-roll ads, mid-roll ads
- Sponsorships of Programs and platforms
  - Typically includes items such as billboards, lower thirds, bumpers, category exclusivity, titling where applicable, logo integration into websites, home-page take-overs
- Integration of brands, products and services into content
  - Ranging from static product placement to more active forms of integration such as brand usages, verbal mentions & when applicable, plot-connections
- Production of branded content (could be content for broadcast, websites or mobile)
- Leveraging talent and/or program with Sponsored social extension (i.e. live FB chats, tagged content on social platforms)
- Event partnerships
- Any other custom activations for a client brand, such as commercial creative, sponsored contests, etc

II. **Key Considerations & Approvals:**

- The revenue potential of any CBC Program is tightly linked to the audience performance of the Program and CBC Media Solutions therefore puts the utmost importance on developing advertiser partnerships that will be constructive for the viewer experience and will help drive interest, audiences and/or website traffic for the Program.
- All custom creative or content developed by or for CBC Media Solutions deals’ follows the brand guidelines and standards laid out by the CBC Communications, Marketing, Brand & Research team to remain consistent and helps build the Program’s brand.
- CBC Media Solutions acknowledges that the Program assets are the intellectual property of the external production teams. Therefore, producers retain approval over integration of brands into their Program and custom creative or content that goes beyond CBC’s promotional rights.
- Program talent have approval over their participation in custom commercial creative funded by advertisers.
III. Common Asks and Expectations of Independent Producers and Production Teams:

It is the intent of CBC Media Solutions to make your Program as successful as possible for the network from a revenue and advertiser partnership perspective without compromising the integrity of the Program.

As soon as a Program is confirmed to be on CBC’s schedule, the Content Marketing team within Media Solutions, in collaboration with CBC Communications, Marketing, Brand & Research, will start assembling marketing materials so CBC Media Solutions can start selling the property to the media buying community. CBC Media Solutions is therefore one of the first groups at CBC to need materials and information about a new Program.

Here are the tools required from Producers so CBC is best positioned to get advertisers interested in buying ad space and/or partnerships against a Program.

1. KEY DELIVERABLES

NEW PROGRAMS:

CBC Media Solutions asks producers to provide as much information as possible about a Program within 3 weeks of when pick-up is confirmed, including but not limited to:

- Program format and/or episode/segment descriptions.
- Descriptions of main characters or personalities.
- Lead talent bios and photographs that we can use in Sales material (until official photography is complete).
- Description &/or bios of production team behind the Program (particularly any highlights of past well-known productions or off-camera talent including creators, directors or producers with strong credentials and past successes).
- Description and ideally photos of recurring sets.
- Shoot location details.
- Any good news tidbits about the show, ie. international sales, good press highlights, etc.
- Photography of Program – need images we can use in Sales material.
- Copy of the pilot (when applicable).
- Any promo reels, distribution sales reels or other video tools that could assist Media Solutions in educating the advertising community about the show.
- Key dates – creative development, pre-production, start of production, end of production, etc.

RETURNING PROGRAMS:

Please provide updates on any items from the list, particularly updates on next season’s content (format changes, cast changes, set changes) or good news we can share to get media-buyers excited about the Program, such as new international distribution sales or awards won by the Program.

EXPERIENTIAL OFFERINGS:

The following elements are important tools to drive the media-buying business around a Program.

CBC asks our production partners to help facilitate a reasonable number of these items each year to be used for our agency contacts, advertising clients and/or consumers (often as prizing for contests).

These requests will be arranged collaboratively between CBC Media Solutions and CBC Communications, Marketing, Brand & Research and the Executive in Charge of Production, and may include:

- Walk-on Roles
- Set Visits
- Meet & Greets with talent and crew
- Tickets to be in the audience (with applicable Programs)
2. **IN-PROGRAM INTEGRATIONS FOR BRANDS - IDENTIFICATION AND EXECUTION**

Other than when there is a CBC Media Solutions integration deal with your Program, there should be no 'real' brand identities appearing in Program content. This includes but is not limited to: logos, taglines, advertising creative, product labels, store signage, verbal mentions of brand names and products.

CBC Media Solutions strives to develop the most organic and natural brand integrations for its Programs. Therefore, Media Solutions welcomes suggestions from production teams on product and services that would be easy and natural to integrate into their Program.

The more information about formats and sets the producers can provide to CBC Media Solutions, the better equipped CBC Media Solutions will be to develop high-quality ideas for integrations.

CBC Media Solutions aims to sell integration deals in the window of time between confirmation of a Program's pick-up or renewal and when the Program moves into production. CBC Media Solutions tries to lock integration deals in as early as possible so they can most easily be woven into the Program. For most Factual live-format shows, this typically means selling integration deals between January and June (key season being March to June) with the selling window sometimes stretching into July/August.

CBC Media Solutions will always consult with producers about a specific integration opportunity prior to the sale of the deal. Producers are welcome to provide recommendations about the optimal way for the brand, product or service to be integrated. Production teams and CBC Creative Executives retain creative control over the shape of the integrations in their Program content.

CBC Media Solutions offers advertisers a sliding scale of integrations (see following graphics). The price of integrations increases as you move from left to right along the scale. In other words, deeper, more active forms of integration are more valuable to the brand and therefore can generate more revenue (per occasion):

![Integration Scale Diagram](#)

- **Static Product Placement (Brand visuals)**
- **Product/Service usage (brand demonstration)**
- **Verbal Reference to brand**
- **Plot-connection integration**

**Guiding Principles**

CBC Media Solutions & Content Marketing only seeks to offer the highest-quality brand integrations, which means preserving the entertainment value, authenticity and integrity of the content while also delivering on brand expectations. Therefore, CBC Media Solutions & Content Marketing applies the following guiding principles when developing integration opportunities:

- **Product/Service Match**
  - Is it believable that this product/service would appear in this program?

- **Brand Match with Program**
  - Does the brand’s personality and desired message fit with the program’s brand?

- **Natural & Clever, not Forced Scenarios**
  - Are the integration scenarios natural, seamless and believable in the program?

- **Meets Brand Integration Expectations**
  - Do the scenarios deliver the forms and degree of exposure desired by client?

- **Positive for Client Brand**
  - Does the integration position the brand favorably and drive the intended marketing objective?
BUSINESS PROCESS:

If CBC Media Solutions sells an integration deal, then:

- The Content Marketing group within Media Solutions will work closely with producers to ensure successful execution of the integration deliverables within Program content, including holding a Kick-Off meeting for producers to be fully briefed by client and/or agencies about expectations for the deal.
- Content Marketing will discuss details of any possible financial compensation to independent producers separately, i.e. production hard costs.

See Section in the Independent Producers' Handbook titled “PRODUCT INTEGRATION & PRODUCT PLACEMENT RULES / GUIDELINES” for full details of these parameters.

3. FACILITATION OF THE USE OF SHOW TALENT

Talent is the primary way to get the media-buying industry interested in purchasing commercial deals against our Programs. Therefore the expectation is that talent is to be available for important CBC Media Solutions events. These requests will be arranged collaboratively between CBC Media Solutions and CBC Communications, Marketing, Brand & Research and the Executive in Charge of Production and will include but are not limited to:

- Fall Launch events
- Agency visits
- Important client events
- Other key promotional media sales events

Occasionally, CBC Media Solutions will seek the participation of talent in the production of additional content or custom commercial creative as part of an advertiser partnership. Additional content could take the form of webisodes, additional online or broadcast features, incremental episodes, etc. Commercial creative on the other hand are spots that run in commercial inventory time and/or online. Talent’s participation in custom commercial creative is subject to their approval and availability. There is a sliding scale of commercial creative forms:

| Sponsored Promos, bulk of message promotes program. Often edited pre-existing show footage. Spots are tagged with sponsor/brand message. Includes contest promos using pre-existing footage. Talent not delivering brand message. | Sponsored contest spot featuring talent delivering message to watch program/enter online. | Custom Co-Promotional Creative featuring talent, promotes both program or program website and advertiser brand. Talent may or may not deliver brand messages. | Brandsell spots, Message is entirely for advertiser’s brand, talent is face of campaign, talent may touch on brand message or product attributes. | Endorsement spots, talent delivers brand message, including a positive personal opinion of product/brand. |

Guiding Principles

When commissioning new content or creative that involves program talent, CBC Media Solutions & Content Marketing strives to design it so as to:

- Drive interest and audience/traffic for their program
- Raise the talent’s celebrity equity and personal brand (help build a Canadian Star System)
- Preserve the integrity of talent – align only with constructive brands & brand messages
- Be a good partner – compensate talent fairly
BUSINESS PROCESS:

If CBC Media Solutions sells a deal that involves commitments by talent:

a. The Content Marketing team within CBC Media Solutions will work closely with CBC Communications, Marketing, Brand & Research, the talent and their agent/manager (as necessary) to ensure smooth execution of the deal components.

b. When CBC Media Solutions is enlisting talent for work that goes beyond the promotional commitments for their Program, talent will be incrementally compensated. Compensation is dictated by several factors including: a) the amount of brand messaging in the spot; b) whether the talent is delivering the brand message; c) the time & effort required by talent; and d) when & where the creative will run. Generally, however, compensation to talent increases as the creative moves from left to right along the sliding scale above.

c. Talent will be engaged under the principles outlined in the appropriate union contract (CMG, ACTRA, AFTRA NCA).

Due to the delicate nature of advertising and sponsorship partnerships, it is imperative that producers:

● Ensure CBC is aware of any and all existing or contemplated sponsorship, endorsement or commercial deals that CBC Program talent may be or wish to be involved in. It will be the Producer’s responsibility to advise CBC of any existing deals and to obtain written CBC consent for any new talent sponsorship, endorsement and commercial deals.

● Educate their talent on the impact they can have on the revenue streams associated with their Program. CBC’s advertising partners perceive Program talent to be CBC representatives, so if talent denigrates their Program’s sponsor(s), or congratulates a sponsor’s competitor, it can have real and detrimental impacts upon the network and in turn their Program’s ability to generate revenue.

4. ONGOING INFORMATION SHARING

CBC Media Solutions may ask producers or other key players from their production team to be available to help educate the Sales teams or agencies/clients on their property.

Producers are asked to provide updates on the creative content of the Program and any “good news” highlights to CBC Media Solutions when a Program is renewed for an additional season. Producers are also asked to notify CBC Media Solutions of any segments that tie to potential advertisers (for instance, interviews with cast members of movies – our movie clients would book ads during that particular Program).

CBC CONTACT FOR QUESTIONS CONCERNING MEDIA SALES ACTIVITIES AND REQUIREMENTS:

Robin Neufeld
Director – Content Marketing
CBC Media Solutions
Phone: 416-205-2963
Email: robin.neufeld@cbc.ca
Integration of real-life brands into show content, whether in the form of verbal references or visual placements, is a necessary source of revenue to CBC to enable us to fund Canadian-produced content.

In order to preserve the value and effectiveness of the integrations paid for by CBC’s advertisers, the CBC requires the commitment of its external production companies to not give exposure to any brands in show content unless it is part of a CBC Media Solutions product integration deal.

Therefore, product placement deals between production team and a third-party are not permitted in CBC Scripted Content shows that will air on CBC’s broadcast.

Thank you in advance for your cooperation in creating an in-show environment that is uncluttered of real-life brands.

**CBC’s policy on product placement on Scripted Content programs:**

Producer shall not enter into any discussions with third parties or any arrangements to place a product or service in the Program or to obtain a product or service for the Program at no charge or at a discounted rate in exchange for branded exposure in the Program ("Product Placement") without the prior written approval of CBC. Producer shall confirm that no such arrangements have been entered into by the Producer either directly or indirectly.

Consequently, CBC’s affiliated production companies should take the following approach towards products or services featured in their programs…

1. **Use fictitious/generic brands in the series rather than real-life products or services.**

   Unless the brand has an integration deal negotiated through CBC Media Solutions department, all efforts should be made to use generic/fictitious versions of products/services rather than the real-life products/services in an attempt to reduce any unpaid exposure brands receive in the show.

2. **If an exception needs to be made, you must seek approval by the CBC Media Solutions Department before using any real-life product/services in show content.**

   All branded products or services that a production company would like to use or reference in a show must be cleared by CBC Media Solutions department as soon as you know you want to use them (recommended at script-writing phase or earlier).

   CBC may not be able to oblige use of the particular product if it could compromise an integration deal but CBC will strive to figure out a solution amenable to both CBC and the production team.
3. Even if approved by CBC to use a real-life product or service, no prominent exposure for the brand is permitted so you will still need to adhere to these guidelines of usage:

No logo close-ups or noticeable visibility for the brand on screen.

No product logos, labels, model-names, manufacturer names, or other brand identities should be visible in the foreground of a frame.

Brand identities must be blurred, greeked out, turned away from the camera or concealed whenever possible (whether in foreground or background).

Product/service cannot be mentioned by name unless the product is synonymous with the product category (e.g., Kleenex).

There must never be the appearance that one product is being given preference over another, so where possible please use competing brands in the same product category (comparable products from two to three distinct parent companies). Strive to use competitive products equally in any given scene or episode. Even when competitive brands are being used, the branding of each should still be minimized with the tactics listed in bullets # 1-4.

CBC CONTACT FOR QUESTIONS AND APPROVALS CONCERNING THE USE OF PRODUCTS & SERVICES:

Robin Neufeld  
Director – Content Marketing  
CBC Media Solutions  
205 Wellington Street West  
Toronto, ON, M5V 3G7  
robin.neufeld@cbc.ca  
Phone: 416-205-2963
INTRODUCTION / OVERVIEW

This schedule will provide an overview of the Program formats and Program deliverables required for delivery of each Program.

Programs must be delivered via HD Broadcast File. Specific technical information and additional detail is in CBC’s TechnicalSpecifications for Program Delivery, available at


and is considered an integral part of the Agreement.

POST-PRODUCTION / DELIVERY SCHEDULE

The Producer (or designate) must provide a post-production / delivery schedule (plus any and all revisions) to the CBC Executive in Charge of Production and the Director of Production. This can be sent to unscripted.deliverables@cbc.ca

If the Program’s Post-Production Supervisor leaves the Program prior to delivery of the complete Program, a “wrap report” must be provided to CBC, detailing all outstanding elements and/or issues, including contact information of all production personnel responsible for completing delivery.

DAILIES & CUTS

All dailies and cuts (rough cuts, fine cuts and picture lock cuts) are to be provided to CBC via a password-protected online delivery system, which must be tested in advance and approved by CBC. All cuts should be sent to the Executive in Charge of Production and COPIED to unscripted.deliverables@cbc.ca

Producer is responsible for ensuring that the complete Program (including promotional elements) is stored on LTO back-ups and kept in a remote and secure location for, at a minimum, the term of the Agreement. Additionally, Producer is responsible for ensuring that all data devices used during production (including memory cards or hard drives) are reformatted and/or erased at the completion of the production.

FINAL DELIVERY MASTER

CBC requires all Program providers to use electronic file delivery methods. If electronic file delivery is not readily available to you and your production, alternate arrangements can be made on a case-by-case basis. Should CBC agree it is necessary to deliver the final master on HD videotape (in select situations where file-based transfer is not readily available), specifications can be provided by the post supervisor by request.

HD BROADCAST FILE DELIVERY & SERVER CAPACITIES (FINAL DELIVERY MASTER)

For delivery of Programs and program elements via file-based technology, memory sticks or hard drives (and their required technical specifications), please refer to CBC’s Technical Specifications for Program Delivery.
Should CBC agree it is necessary to deliver the final master on videotape, please see the following overview with respect to videotape delivery.

**HD BROADCAST VIDEOTAPE DELIVERY (FINAL DELIVERY MASTER)**

All Programs must be delivered to CBC on Sony HDCamSR™ videotape and must conform to CBC’s standards regarding format of content delivery.

For technical information regarding video and audio layout, please refer to CBC’s Technical Specifications for Program Delivery.

CBC will discuss the use of Sony HDCam™ as a delivery method, although it is not the preferred delivery format. Please discuss the use of HDCam™ with the CBC Executive in Charge of Production prior to commencement of principal photography.

For any program that may be “mixed format” (including programs that may include footage in previously common formats), please refer to CBC’s Technical Specifications for Program Delivery, and discuss with the appropriate CBC Executive in Charge of Production.

**FINAL MASTER SCREENERS**

Producer is responsible for providing at the time of Final Show Delivery of each Episode of the Program to CBC – 1 (one) DVD of the broadcast master of the Program; 1 (one) Digital Screener File of the broadcast master of the Program to CBC’s Creative Head/Executive In Charge of Production responsible for the Program. This Digital Screener must be a QuickTime file (approx. 1 Gigabyte for a 1-hour program / approx. ½ Gigabyte for a 30-minute program). Delivery method may be via Google Drive, WeTransfer, Dropbox, or physical USB Drive). Please consult with CBC’s post supervisor for information on shipping DVD’s and the delivery of electronic files to CBC.

Producer is also required to deliver Final Master Digital Screeners to Communications, Marketing, Brand & Research in the following technical specs: H.264 1920 x 1080 stereo track mix.

**STANDARD PROGRAM FORMATS**

<table>
<thead>
<tr>
<th>On-Air Duration (in minutes)</th>
<th>Content Time (in minutes)</th>
<th>Credit Time (in minutes)</th>
<th>Total Program Length (in minutes)</th>
<th>Number of Commercial Breaks</th>
</tr>
</thead>
<tbody>
<tr>
<td>30:00</td>
<td>21:19</td>
<td>00:30</td>
<td>21:49</td>
<td>2 or 3</td>
</tr>
<tr>
<td>60:00</td>
<td>43:32</td>
<td>00:30</td>
<td>44:02</td>
<td>3 or 4</td>
</tr>
<tr>
<td>90:00</td>
<td>1:05:31</td>
<td>00:30</td>
<td>1:06:01</td>
<td>6</td>
</tr>
<tr>
<td>120:00</td>
<td>1:27:44</td>
<td>00:30</td>
<td>1:28:14</td>
<td>8</td>
</tr>
</tbody>
</table>

*All times listed above EXCLUDES all commercial blacks*
CONTENT LENGTH

Program content length must include the opening, viewer advisory (if required – please refer to Advisories below), closing credits and copyright notification, as well as any preview or recap built into the Program.

There must not be a break between the last Program segment and the end credits.

COMMERCIAL BREAKS

The frames for the start of each commercial black should be edited to zero frames (“:00”) to ensure clean in and out of commercial breaks.

RECAPS

Recaps may be required on continuing dramatic series. The number of breaks, and the presence and scope of the recaps will be determined in consultation with the CBC Executive In Charge of Production or his/her delegate, in CBC’s sole discretion. All re-caps must come out of program content time.

SUSTAINING PROGRAMS

Sustaining programs have no breaks. Content length, opening and closing credit format and other delivery information for these Programs are created on a per-project basis.

Sustaining programs may be formatted for commercial broadcast after the initial sustaining telecast.

VIEWER 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 are included within the Independent Producers’ Handbook and are available via the following web address:

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

The Producer must consult with the CBC Executive in Charge of Production prior to picture lock to determine if Viewer Advisories (audience cautions) are required. The CBC Executive in Charge of Production will approve the appropriate advisory language.

Viewer Advisories run 5 seconds in length, 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 the top of each Act (after each commercial break) within the body of the Program.

Producers may choose to create their own customized Viewer Advisories. For example:

1) Original CBC visuals/text with Show Cast voice-over(s)
2) Custom Show visuals/text with Show Cast voice-over(s)
3) Custom Show visuals/text with original CBC voice-over

The CBC Executive in Charge of Production must approve all customized Viewer Advisories prior to Picture Lock.
A complete list of CBC Viewer Advisories can be found in the CBC Television Manual for Program Standards & Practices (included within the Independent Producers’ Handbook).

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 (DV) can also be found in the CBC Television Manual for Program Standards and Practices (included within the Independent Producers’ Handbook).

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.

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.

- 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
- Delivered as a secondary asset (.SCC, TTML)

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

For specific technical details regarding closed captioning, please refer to CBC’s Technical Specifications for Program Delivery.

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.

Topics include:

- **ARTISTIC**: Characteristics, scene transitions, visual effects, non-verbal sounds/communication, titles, subtitles, credits, text on screen, singing, style and tone and sensitive topic terminology.

- **TECHNICAL**: Channels, Loudness & Peak levels, soundtrack vs. DV mix levels, Equalization, Sync, Recording Quality and output parameters.

These guidelines are available for reference to the industry and producers of video description. Adherence to these guidelines is considered an integral part of this agreement. Producers are
encouraged to download the guidelines and provide a copy to appropriate personnel and DV service providers.

Details are available at:

http://www.ami.ca/what-described-video

For specific details regarding CBC delivery for Described Video, please refer to:

CBC's Technical Specifications For Program Delivery

**DESCRIPTED VIDEO ADVISORY**

Producers may choose to create their own customized Described Video Advisory, which appears at the very top of the broadcast of each episode. This Advisory is inserted on CBC’s end and does not come out of Show Content Time.

For example:

1) Original CBC visuals/text with Show Cast voice-over(s)
2) Custom Show visuals/text with Show Cast voice-over(s)
3) Custom Show visuals/text with original CBC voice-over

Here is the current required script:

"This CBC original program is available in Described Video."
(duration = .05 seconds)

The official Described Video Logo must also appear on the screen with this text. This Logo will be provided to your Post Production Supervisor by CBC.

The CBC Executive in Charge of Production must approve all customized Described Video Advisories prior to Picture Lock.

**ANIMATED TABS AND LOWER THIRDS**

It is CBC policy to add Animated Tabs or Lower Thirds to all Programs telecast in Prime Time (7 to 11 pm). Animated Tabs are animations supered 10 seconds after the beginning of each segment (except the first segment), appearing on the lower third of the screen and lasting for 10 seconds.

**MUSIC CLEARANCES**

The Producer is responsible for securing the appropriate sync and master rights for any and all source music used in the Program. The sync rights refer to the music and lyrics of a song; the master rights refer to a specific recording of a given song. In most cases, the Producer will need to secure both kinds of rights for a single piece of music.

It is also expected that the Producer secure sync and master rights for both in-context and out-of-context use, and for promotional uses for the Program, especially if source music is used for title credit sequences. The Producer should also secure rights for source music for use on multiple distribution platforms in Canada.

Producer must inform CBC of any circumstance where non-cleared temporary music is used in any cut that is delivered to CBC for review. For additional information on the APM Music Library, please consult the ‘APM Production Music Library Access’ Section in the Independent Producers’ Handbook.
Producer is to provide to CBC Music Cue Sheets including both source and composed music, providing information regarding adherence to CFM regulations and any fees paid to musicians.

**PROGRAM CUE SHEETS**

Producer is to provide to CBC, for all telecast programming, cue sheets which list the length for each block of content and blacks, with the time codes in and out where they appear. Please deliver cue sheets via e-mail in Word format:

- Program start
- Act breaks and lengths
- Commercial blacks & lengths
- Start of credits
- Program end
- Start and end of any textless elements
- Clean CBC and any other end credit logos and/or wordmarks

Producer should also note any special effects which may be intentionally incorporated into the Program, such as colour treatments, off-speed segments, scratches, etc.

**SUPERS LIST**

Producer should provide CBC with a list of all supers (with accurate titles and spelling, as appropriate) with the time code locators for everyone or every item supered in the Program. Lists can be e-mailed in Word format.

**FULL SHOW TRANSCRIPTS**

Producer should provide CBC with full show transcripts which must include time code at the beginning of each major clip and narrated segment. Please indicate where the breaks are for each block.

**ANNOTATED TRANSCRIPTS**

In some cases annotated transcripts may also be required. Please check with your production executive.

*The above deliverables can be e-mailed in WORD format to unscripted.deliverables@cbc.ca*
ADDITIONAL DELIVERABLES  (to accompany delivery of master program)

SCREENERS
1 file stereo mixed, supered without TC burn
1 file stereo mixed, supered with TC burn

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

AUDIO MIXSTEMS (as digital wave files based on the guidelines below)

- Matching 5.1 stems for FINAL PICTURE
- In WAV files
- 48khz 24-bit

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

<table>
<thead>
<tr>
<th>Track</th>
<th>Channel</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>

Digital wave files of 5.1 mix minus narration:

<table>
<thead>
<tr>
<th>Track</th>
<th>Channel</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>

Digital wave files of 5.1 music stems as follows:

<table>
<thead>
<tr>
<th>Track</th>
<th>Channel</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>Blank</td>
</tr>
<tr>
<td>8</td>
<td>Blank</td>
</tr>
</tbody>
</table>
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)

<table>
<thead>
<tr>
<th>Track</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Track 1</td>
<td>LF</td>
</tr>
<tr>
<td>Track 2</td>
<td>RF</td>
</tr>
<tr>
<td>Track 3</td>
<td>Center – additional FX if used on center track</td>
</tr>
<tr>
<td>Track 4</td>
<td>LFE</td>
</tr>
<tr>
<td>Track 5</td>
<td>LS</td>
</tr>
<tr>
<td>Track 6</td>
<td>RS</td>
</tr>
<tr>
<td>Track 7</td>
<td>narration</td>
</tr>
<tr>
<td>Track 8</td>
<td>dialogue</td>
</tr>
</tbody>
</table>

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

**WEBSITE ADDRESSES** No website address, other than the CBC website address (cbc.ca) shall appear in the Program or the Program credits.

**SLATE INFORMATION**

CBC requires that certain key information is to be included on all Master Program slates and media labels. Please refer to the slate information template in CBC’s Technical Specifications for Program Delivery.

**ALL final Masters should be sent via Aspera. If file transfer is not possible, a drive may be sent**

**SHIPPING INFORMATION**

Please ensure that all packages delivered to CBC are CLEARLY Labeled with the following information:

**PROGRAM TITLE**

UNSCRIPTED

205 Wellington Street West

Toronto, ON, M5V 3G7

Attn: Justine Fung (416 205 5708)

**ALL other final deliverables should be sent to unscripted.deliverables@cbc.ca as attachments or via ftp transfer such as Dropbox.**
PROGRAM FILE DELIVERY TO CBC

The following is a brief overview of the AUDIO and VIDEO standards established for CBC broadcast. Please ensure that your Post Production Supervisor receives a copy of this document.

For a more detailed account of the technical specs please reference the CBC document CBC’s Technical Specifications For Program Delivery which can found on-line at


The preferred method of delivery to CBC is via ASPERA FTP data transfer. In order to set up a connection, please contact Justine Fung at justine.fung@cbc.ca

For independently produced programs, an invitation will be sent to upload the completed file to ASPERA for CBC download.

AUDIO

All CBC English HD programs should be produced with 5.1 discrete audio. The 5.1 mix will need to be monitored for the stereo signal, which will be generated by using the metadata downmix coefficients. A stereo-only mix will only be accepted on a case by case basis and must be approved by the CBC.

Audio format must be compliant with AES-3 standard, with a resolution of 24 bits and at a 48 kHz sampling rate.

<table>
<thead>
<tr>
<th>Tracks</th>
<th>Channel 5.1 Program</th>
<th>Channel Stereo Program</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>L</td>
<td>Lo</td>
</tr>
<tr>
<td>2</td>
<td>R</td>
<td>Ro</td>
</tr>
<tr>
<td>3</td>
<td>C</td>
<td>U</td>
</tr>
<tr>
<td>4</td>
<td>LFE</td>
<td>U</td>
</tr>
<tr>
<td>5</td>
<td>LS</td>
<td>U</td>
</tr>
<tr>
<td>6</td>
<td>RS</td>
<td>U</td>
</tr>
<tr>
<td>7</td>
<td>DV</td>
<td>DV</td>
</tr>
<tr>
<td>8</td>
<td>DV</td>
<td>DV</td>
</tr>
</tbody>
</table>
VIDEO

Any of the following container formats are acceptable:

- MXF OP1a, per SMPTE ST 378:2004 standard. MXF files shall be closed as per SMPTE ST 377-1:2011 standard definition - section 5.2.4.
- QuickTime

Video File Format: Resolution and Frame Rate

- 1920 x 1080 @ 29.97i
- The video file shall meet the field dominance specification described in section 4.1.4.
  6.3.2.2 Encoding

Any of the following encoded files is acceptable:

- XDCAM HD 422 @ 50 Mbps
- Apple ProRes 422 @ 117 to 147 Mbps
- Avid DnXHD @ 115 to 145 Mbps, as per SMPTE ST 2019-1 and -3, ST 2026, and ST 2028 standards.
- 6.3.3 Audio File Format

Any of the following encoding file formats is acceptable:

- Uncompressed, 4-, 8-, 12-, or 16-channel audio, 24 bit @48 kHz, BWF, mapped into an MXF generic container (as per SMPTE ST 382:2007 standard).
  All audio channels must be contained within 1 MXF track.
- Linear PCM, 1152kbps, 48kHz, 24 bits wrapped in a QuickTime movie file (please contact CBC/Radio-Canada for recommended version)
ITUNES / NETFLIX / CBC OTT / GOOGLEPLAY DELIVERY CHECKLIST

CBC asks that you submit a separate ProRes 422 (HQ) file for VOD platforms (iTunes, Netflix, CBC OTT, GooglePlay). Pre-formatted file delivery helps to ensure the highest possible quality and allows us sufficient time to address potential QC issues.

**HD TV Source Profile** (Deliver all content in a Quicktime .mov file container. )

- Apple ProRes 422 (HQ)
- ITU-R BT.709 color space
- VBR at 176-220 Mbps
- 1920 x 1080 square pixels
- Native frame rate of original source (23.976, 25, 29.97 frame rates supported)
- Start timecode at 00:00:00:00

**Audio Source Profile**

**Surround**

- LPCM, 24-bit, 48kHz
- Surround Channels (in order - 8 separate tracks): L, R, C, LFE, Ls, Rs, Lt, Rt
- Stereo Only Channels: L, R

**Closed Captioning**

- Text in EIA 608 format (in mixed case, NOT all caps)
- Scenarist SCC file required (.scc file extension)
- CC timecode frame rate must be 29.97 drop frame (independent of video source frame rate)
- CC start timecode at 00:00:00:00
- Synchronization within 1/2 second of audible dialogue
- CC must be in “Pop-On” style
- CC must not obscure burned-in text

**TV Content Considerations**

- No bugs or logos (as overlays)
- No ratings or advisories
- No bars & tone, slate
- 1 second of black at the beginning and end of the show
- Commercial blacks must be exactly 1 second
- No web addresses/callouts or hashtags (including credits & title cards)
- Language must not be censored (audio & CC)

**CBC CONTACT FOR QUESTIONS CONCERNING ITUNES / NETFLIX / GOOGLEPLAY DELIVERY:**

Justine Fung
Post Supervisor, Unscripted
Phone: (416) 205-5708
Email: justine.fung@cbc.ca
CBC TECHNICAL SPECIFICATIONS FOR WEB/DIGITAL FILE FORMAT

Digital Content Requirements

ACCEPTABLE HD SOURCE PROFILE

H.264 MPEG-4 AVC (MP4 or M4V container):
- High Profile
- 1920 x 1080 (5Mbps)
- Progressive, source native frame rate
- Stereo (2-channel)

CONTENT CONSIDERATIONS

- No bugs or logos (as overlays)
- No slate or leader
- Black frame(s) at top & tail
- Closed commercial blacks

Other Long Form, Original Short Form, and Premium Web Series Content

ACCEPTABLE HD SOURCE PROFILES

Apple ProRes (MOV container):
- ProRes 422 HQ (~220Mbps)
  - 1920 x 1080 square pixel
  - Progressive, source native frame rate (i.e. 23.98, 29.97fps)
- ProRes 422 (~150Mbps)
  - (as above)

H.264 MPEG-4 AVC (MP4 or M4V container):
- High Profile
- 1920 x 1080 (>15Mbps)
- Progressive, source native frame rate

AUDIO SOURCE PROFILES

- Stereo (2-channel) or 5.1 Surround (L, R, C, LFE, Ls, Rs)
- LPCM or AAC-LC, 16-bit or 24-bit, >192kbps for Stereo, 48kHz

CLOSED CAPTIONING

- English text in EIA 608, 708 format
- Scenarist SCC file preferred (SRT, TTML acceptable)
- Synchronization within 1-second of audible dialogue

CONTENT CONSIDERATIONS

- No bugs or logos (as overlays)
- No slate or leader
- Black frame(s) at top & tail
- Closed commercial blacks (where relevant)
APM PRODUCTION MUSIC LIBRARY ACCESS

CBC can sub-license APM production music to independent producers provided that CBC/SRC is the first window broadcaster of the production and the synchronization is done in either Canada or the United States.

Production music is cost effective as an alternative or supplement to commissioned and/or commercial music.

With APM you’ll benefit from:
- Easy digital access to over 400,000 tracks in the APM catalogue
- Music director assistance
- Music of all genres, eras, moods, themes, etc.

Sub-licensing APM Music from CBC will get you:
- Reduced market rates for all production types and budgets
- Music clearance for worldwide rights in all media, in perpetuity
- Use of library music for in context and out of context use*

*conditions apply

All licensing requests can be directed to:

Kathy Markou
Manager
In-House Licensing & Research
Phone: 416-205-3235
kathy.markou@cbc.ca

and

Tim Kerswill
Assistant Manager
In-House Licensing & Research
Phone: 416-205-6069
tim.kerswill@cbc.ca

For more information about APM music you can visit their website: http://www.apmmusic.com/
Insurance Requirements:

**D1.02** Producer agrees to obtain policies of insurance, subject to CBC’s approval, in respect of the Program and the rights granted herein, which will be underwritten by an established insurer specializing in film and television insurance for:

a) death, injury, illness and disability of the: executive producer(s), producer(s), director(s), principal performer(s)/host/narrator and other key creative personnel;

b) loss or destruction of the master tape, original negatives, or equivalent digital copies of the Program in an amount equal to the Budget;

c) commercial general liability insurance on an occurrence basis with a minimum limit of $5,000,000 covering death, injury, damage to property, loss and such other perils as are from time to time included in the usual “all risks” endorsement; and

d) errors and omissions insurance on an occurrence basis with a minimum limit of $1,000,000 per occurrence and $3,000,000 aggregate covering infringement of copyright, chain of title, title clearance, libel and slander and invasion of privacy.

**D1.03** Policies insuring against Sections D1.02 a), b) and c) above will become effective on the first day of principal photography and will be kept in full force and effect until delivery to and acceptance by CBC of the Program. Policies insuring against Section D1.02 d) will become effective on the first day of principal photography and will be kept in force and effect until the expiry of the Term. Copies of certificates evidencing these policies will be delivered to CBC forthwith upon the commencement date of the policy.

Producer hereby undertakes to renew or extend the errors and omissions insurance policy for the Program prior to the expiry of its initial term, and to maintain such coverage until the expiry of the Term in accordance with the requirements of this Section D1.02-1.05. Producer further undertakes to provide to CBC copies of an insurance policy certificate evidencing the foregoing, prior to three (3) months prior to expiry of said policy.

**D1.04** The policies set forth in Section D1.02 and the certificates relating thereto will:

a) provide that, if any of the perils insured against materialize, the insurance proceeds will be sufficient to permit full recovery of loss including, in respect of policies under Section D1.02 a) and b), any required re-shooting for completion of the Program;

b) not contain any exclusions which may affect CBC’s rights herein, including music clearance, title clearance and cast coverage, unless otherwise agreed to by CBC in writing;

c) name the Canadian Broadcasting Corporation as an ‘additional insured’;

d) contain a requirement that the insurance companies will notify CBC at least 30 business days prior to any material change to, or the cancellation of, the policies, and with respect to the policy under Section D1.02 (d), expiration of the policy.

**D1.05** The policies set forth in Sections D1.02 (a), (b) and (c) will contain a waiver of subrogation clause in favor of the Canadian Broadcasting Corporation. The policy set forth in Sections D1.02 (c) will contain a cross liability clause. Producer will not knowingly do, or permit to be done, any act or thing whereby the policy or policies of insurance become in whole or in part void or voidable.
附录

CBC-TV包容与多样性计划模板及Echos报告

附着在下面的两张形式将用于CBC来帮助我们跟踪我们对包容与多样性的承诺以及计划的发展。我们需要你完成包容与多样性计划，在开始主要摄影之前；完成Echos报告，一旦你完成制作，让我们知道你是否能够按照原始计划进行。请将这些形式电子地提供给你的CBC生产负责人。

**CBC-TV包容与多样性计划模板**

<table>
<thead>
<tr>
<th>2017-18 CBC-TV多样性与包容计划模板</th>
</tr>
</thead>
<tbody>
<tr>
<td>作家: 点击此处输入文本。</td>
</tr>
<tr>
<td>日期: 点击此处输入文本。</td>
</tr>
</tbody>
</table>

**注释**：除了可见少数族裔和土著人民，我们还正在考虑反映残疾人、女性和LGBTQ+的人员。如果有潜在的这些群体的反映，请在“附加评论”中指定每个关键领域的。“附加评论”部分也用于告诉我们您计划在适用领域提供的培训机会。

**执行/关键创意**：做出节目关键决定的人员反映了加拿大的多样性吗？

<table>
<thead>
<tr>
<th>多样性指标</th>
<th>多样性潜力</th>
<th>附加评论</th>
</tr>
</thead>
<tbody>
<tr>
<td>作家</td>
<td>约定百分比的关键创作者是可见少数族裔或土著：</td>
<td></td>
</tr>
<tr>
<td></td>
<td>点击此处输入文本。 %</td>
<td>点击此处输入文本。</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>作家</th>
<th>点击此处输入文本。</th>
<th>点击此处输入文本。</th>
</tr>
</thead>
<tbody>
<tr>
<td>导演</td>
<td>点击此处输入文本。</td>
<td>点击此处输入文本。</td>
</tr>
<tr>
<td>编剧</td>
<td>点击此处输入文本。</td>
<td>点击此处输入文本。</td>
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<tr>
<td>编辑</td>
<td>点击此处输入文本。</td>
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</tr>
<tr>
<td>配置导演</td>
<td>点击此处输入文本。</td>
<td>点击此处输入文本。</td>
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<tr>
<td>协助作家</td>
<td>点击此处输入文本。</td>
<td>点击此处输入文本。</td>
</tr>
<tr>
<td>其他关键创意</td>
<td>点击此处输入文本。</td>
<td>点击此处输入文本。</td>
</tr>
<tr>
<td>其他制作人员</td>
<td>点击此处输入文本。</td>
<td>点击此处输入文本。</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 Indicators</th>
<th>Diversity Potential</th>
<th>Additional Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>☐ Subject / Story Matter</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Click here to enter text.</td>
<td>Approximate percentage of key creative who are visible minority or Indigenous:</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Click here to enter text. %</td>
<td></td>
</tr>
<tr>
<td></td>
<td>☐ Is the core focus of the show about diversity</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Audience Potential</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>☐ Will the story be relevant to diverse audiences?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>☐ Does it deliver new diverse untapped audience to CBC? If yes, outline how.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### 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>
<th>Diversity Potential</th>
<th>Additional Comments</th>
</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. | Approximate percentage of key creative who are visible minority or Indigenous: | |
| Diverse ☐ Click here to enter text. | Click here to enter text. % | |
| Diverse ☐ Click here to enter text. | ☐ 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.

<table>
<thead>
<tr>
<th>Diversity Indicators</th>
<th>Additional Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Not Applicable: ☐</td>
<td></td>
</tr>
</tbody>
</table>

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.

<table>
<thead>
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<th>Diversity Potential</th>
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</tr>
</thead>
<tbody>
<tr>
<td>Not Applicable: ☐</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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.
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 supporting roles/actors that will be/are visible minority or Indigenous:

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)


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? (http://www.statcan.gc.ca/eng/concepts/definitions/aboriginal2)

3) How many are members of an Indigenous community?

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)

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.