INDEPENDENT PRODUCERS’ HANDBOOK

CBC SCRIPTED CONTENT

Updated & Locked as of April 5/23
# SUMMARY OF KEY UPDATES & REVISIONS
(from previous edition, dated December 15, 2021)

| Section 7          | CBC’s Inclusion Commitment:  
|                   | ~ Updated Language, Web Links  
|                   | ~ New Forms - ‘Inclusion Commitment’ + ‘Final (Numbers Only) Tracking’  
|                   | Pages 13 - 18  
| Section 8          | CBC Marketing and Communications (MarComms) Guidelines:  
|                   | ~ Updated Language + Deadlines For Promo Materials  
|                   | ~ Updated Language to ‘Festivals and Competitions’  
|                   | ~ Updates to ‘Incoming Media Delivery Specifications’  
|                   | Pages 19 - 21  
| Section 10         | CBC Television Broadcast Standards & Practices:  
|                   | ~ Updated Language for CBC Viewer Advisories  
|                   | Page 39  
| Section 12         | CBC Program Formats & Program Deliverables:  
|                   | ~ Updated CBC Technical Specifications For Program Delivery - Version 7.0;  
|                   | ~ Updates to ‘Show Episodic Titles/ Descriptions/Synopses’, ‘As Produced Scripts/Transcripts’  
|                   | ~ New CBC Specs - CBC Screen Safe Title Area  
|                   | Pages 48 - 56 |
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CBC Scripted 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:

[Production Operations Supervisor]

[Email: jason.sherritt@cbc.ca]
INDEPENDENT PRODUCERS’ HANDBOOK INTRODUCTION

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

This 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 of 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.

This 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 performing 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 https://www.cbc.ca/independentproducers/

KEY CBC 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 receive a full list of the CBC personnel specific to your production, including their contact information:

Executive in Charge of Production – your key contact for your production, who will be responsible for all aspects of your production, and your first avenue for any questions or concerns about your project. This person is sometimes referred to as your “CBC Representative”.

Production Planning Advisor – responsible for reviewing and analyzing your production’s overall production plan, including budgets, production paperwork and post plan, in concert with the creative expectations of the project.

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 strategic planning and paperwork associated with the project’s financing, including external funding agencies and other financiers.

Marketing and Communications: Marketing Manager, Public Relations Manager, Digital Producer, Creative Manager – this integrated team will be responsible for overseeing the development of your production’s overall Marketing, Creative and PR strategy, including: the execution of publicity and promotional campaigns, shot lists, creative direction for production-executed gallery shoots and, if required, launch events.

Manager of Current Production – responsible for the ongoing tracking of production elements including scripts and related creative materials for the Scripted Content teams, while also representing and conveying CBC’s creative interests to the independent production community.

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 & THE ENVIRONMENT

Help Make Our Industry and Our World More Environmentally Sustainable

CBC is becoming a more environmentally sustainable company by implementing environmentally sustainable thinking in everything we do, including the productions we produce and license.

CBC’s aim is to share, collaborate and contribute to a more sustainable Canadian broadcasting and production industry.

With that goal in mind, we wish to continually explore and implement ways to lower the carbon emissions generated by the content which CBC licenses, without affecting its quality.

Here is a link to some resources which will help your production be more environmentally sustainable:

https://www.cbc.ca/businessandrights/production-information/green-production

- including a link to obtain access to our free Carbon Footprint Calculator:

https://calc.wearealbert.org/login

Getting Started: The 9 Initial Steps to Making Your Production More Sustainable

Step 1:
Do you know what the Albert Carbon Calculator is? If not, watch this 90-second video - https://www.youtube.com/watch?v=i-T47wQvKFA

Step 2:
Do you have an Albert Carbon Calculator account? If yes, move to Step 3. If no, get one here – https://calc.wearealbert.org/request-account

Step 3:

If you want more in depth training, you can look here:

- Getting Started with the Albert Toolkit – https://wearealbert.org/2021/02/10/getting-started-with-the-albert-toolkit/


Step 4:
Fill in the basics into your production account. Remember to reflect CBC as the broadcaster in the online system.

Step 5:
Figure out if you - or someone else - will give the cast & crew the big picture about what you are trying to do to make your production more sustainable. For example, see here - https://docs.google.com/document/d/1nXabKgdHCm2PQcxskHnVpss1Yn5WityJ1Bt0eatTij8/edit?usp=sharing

Step 6:
Look over the Carbon Calculator Tip Sheet – https://sites.google.com/d/1USTiO_6Y1EsRR4t5975f45 FayvFeljxA/p/1LcOZAIA0LmZjjr90jvhtWJE2GVyWq75/edit

Step 7:
Share the Google Doc with the production departments which are going to share information and let them know it is there – https://docs.google.com/spreadsheets/d/1GdxEfXw-5to1Ae_bDkzQSDY6wL5i3WAugK0og9zMTdk/edit?usp=sharing

Step 8:
If you want some ideas of what you can do to make your production greener, you can look here - https://drive.google.com/file/d/1kFUBNTdSXIvFcSeRMlY5exhqD6kgdC/view?usp=sharing
and at the resources we have collected to make it easier for you – https://www.cbc.ca/businessandrights/production-information/green-production

Step 9:
If you have any questions, please contact your CBC Executive In Charge of Production
CBC CODE OF CONDUCT

CBC’s Code of Conduct outlines the values, ethical principles and expected behaviours for all CBC/Radio-Canada employees, as well as individuals or companies who have contracted with CBC/Radio-Canada. Independent Producers are expected to abide by the provisions of the Code that are reasonably applicable to them, which will include, without limitation, the Social Media Policies.

CBC’s Code of Conduct can be found here:


In addition, 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 counseling 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 wants to ensure that everyone involved in the creation of your production (the "Program") receives appropriate recognition. CBC's Show 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 Show 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 Show 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 - including award submissions in Canada, the U.S. and around the world. Whenever and wherever the Producer receives a credit (on screen 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, when many of the other credits run.

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 should not exceed :30 seconds in duration. CBC shall receive a corporate logo and “produced in association” tail credit which shall be an animated credit on a separate, single card and be positioned immediately preceding or immediately following the Producer’s corporate credit in the closing credit roll, to be approved by the CBC Executive In Charge. 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 this CBC logo file.

In addition, CBC requires a separate, single card with ‘network representatives’ tail credits for applicable CBC personnel. Unless otherwise specified, these credits should include a credit for the Executive in Charge of Production, the genre head, the Executive Director, Scripted Content, and the General Manager of Programming for CBC – to be approved by the CBC Executive In Charge.

The CBC Telecast Scheduling Office has implemented an Audience Retention strategy for our evening Prime Time programming where, at the end of each linear 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 for each episode of the 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 linear TV show repeats, etc. When delivering Broadcast Master files, full-frame credits are to be attached to the body of the show (immediately following Show Content), with the lower-third credits element added to the Broadcast Master timeline after the show (at the next minute mark), followed by accompanying show textless elements.
Here are the required Technical Specifications for Lower Third End Show Credits:

**Lower Third Credits**

**Promo Area:**
- 75% of screen (810 lines)
- Promo video / audio will play over entire credit bed, including logos and production animations.

**Credit Area:**
- 25% of screen (270 lines)
- Font size on a case by case basis
- Logos / production animations to be included here.

**Delivery format:**
- Show to be delivered with full frame credits attached to the final segment as normal
- Lower 3rd credits attached at the beginning of the textless media
- Sample: [https://youtu.be/C2uT1m5q71A](https://youtu.be/C2uT1m5q71A)
- No need for audio to be attached to the lower 3rd credits
- Lower 3rd credit should be exact same length as full frame credits

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**COPYRIGHT DATE**

A Copyright date is to appear and be included with the CBC animated logo. The year included in the copyright logo should reflect the date of the initial Program linear telecast or CBC Gem streaming launch.
CBC PROGRAM 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 license 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 makeup 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 Executive In Charge of Production at the earliest opportunity.

You will be required to consult with your CBC Executive In Charge of Production 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 Executive In Charge of Production 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.

All show dailies and show 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. The Producer is to develop a CBC “Guest List” for access to the online delivery system in conjunction with the CBC Executive in Charge of Production, CBC Production Planning Advisor, and CBC Production Operations Supervisor.

Additional delivery requirements for the Program are outlined within this 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 Executive In Charge of Production, you shall provide CBC with Cost Reports, including summary top sheets, weekly during production and every month thereafter, delivered in EP Budgeting™ format or comparable system, 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.

Promotional materials for the program shall be delivered in accordance with the "CBC Marketing and Communications Guidelines" found within this Handbook.
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 CBC 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 Activity 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 is briefed on the applicable obligations detailed in the CBC Social Media Activity Guidelines section within this Handbook. Training for Producers and Cast and any other creative Talent on any social media platform can be arranged with your CBC Marketing 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, including fall launch events, agency visits, client events, and other key promotional media sales events, as further outlined in the CBC Media Solutions Overview.

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 found within this Handbook for further details.

Talent Promotional Services

As outlined under the CBC Marketing and Communications 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, season launches, and other promotional appearances in accordance with the terms set out in the CBC Marketing and Communications Guidelines, 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 CBC Marketing and Communications Guidelines found within this Handbook for further details.
CBC’s INCLUSION COMMITMENT

At CBC, we are deepening our commitment to truly reflect contemporary Canada and advance equity, inclusion and representation in the Canadian creative and production industry. We know we have a unique leadership role to play in this regard and our work is ongoing.

These commitments formalize our ongoing efforts to increase equity and representation across all areas and form the foundation to ensure that our original series will be led by a more diverse range of creative talent who authentically reflect more communities and perspectives across the country.

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 key in its creation.

In addition to increasing representation on the screen, we need your help to identify and address underrepresentation in the industry off screen. This will occur in a 3 stage approach:

1) Production’s commitment to current CBC Initiatives
2) Production’s creation of a plan that can include creative content, anti-oppression training on set, and succession and training opportunities through an inclusion lens
3) Production facilitated inclusion reporting at the completion of production.

1. CBC INITIATIVES & COMMITMENT

Minimum commitments should be discussed throughout development, greenlight and pre-production phases and will be included/confirmed in the CBC Commitment Letter.

Please consult with your CBC Executive In Charge of Production for a complete list of current initiatives. As of 2021, our ongoing minimum commitments include:

- To ensure at greenlight stage that at least one of the key creative leadership roles of producer, director, showrunner, star or writer will be members of one of the following communities: Indigenous, Black, Persons of Colour, Persons with a Disability and 2SLGBTQIA+.

- To ensure in new or returning productions, more than 6 episodes in length, that at least 30 percent of all key creative roles on CBC original scripted series be held by those who self-identify as Indigenous, Black, People of Colour, or persons with disabilities.

- To ensure in production a minimum 50% female or non-binary directors across all scripted series

Details on all CBC initiatives can be found at

https://www.cbc.ca/independentproducers/our-commitments/diversity
2. **INCLUSION PLAN: Content, Succession & Training Opportunities**

This plan is to be submitted by Production to your CBC Executive In Charge of Production prior to commencing Principal Photography.

The latest 'CBC Inclusion Commitment Form' can be obtained from your CBC Executive In Charge of Production.

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**CBC Scripted - Inclusion Plan**

At CBC, we are deepening our commitment to truly reflect contemporary Canada and advance equity, inclusion and representation in the Canadian creative and production industry. We know we have a unique leadership role to play in this regard and our work is ongoing.

These commitments formalize our ongoing efforts to increase equity and representation across all areas and form the foundation to ensure that our original series will be led by a more diverse range of creative talent who reflect more communities and perspectives across the country.

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.

Please click here for more details on CBC initiative: [Scripted Content Independent Producers' Handbook](#)

*This form is to be completed by Production and submitted to your CBC Executive In Charge prior to commencing principal photography.*

**Required**

**Email**

Your email address

**Project Title**

Your answer

**Season Number (if applicable)**

Your answer

**Episodes Ordered**

Your answer

**CBC Contract # (optional)**

Your answer

**Contact Person (Who is filling out this form?)**

Your answer
PART 1 - CBC INITIATIVES

GREEN LIGHT INITIATIVE (Only applicable to 1st season series)
At least one of the key creative leadership roles of producer, director, showrunner, star or writer will be members of one of the following communities: Indigenous, Black, Persons of Colour, Persons with a Disability and 2SLGBTQIA+. (Identification is not required)

☐ Yes
☐ No

GENDER PARITY INITIATIVE
To ensure in production a minimum 50% female identifying or non-binary identifying directors across all scripted series. (Identification is not required)

☐ Yes
☐ No

DIVERSITY DIRECTIVE
For productions with 6 episodes or more in length, at least 30 percent of all available positions in writer, director and principal performer categories be held by those who self-identify as Indigenous, Black, People of Colour, or persons with disabilities. (Identification is not required)

☐ Writers - Yes
☐ Writers - No
☐ Directors - Yes
☐ Directors - No
☐ Principal Performers - Yes
☐ Principal Performers - No

PART 2: ON/OFF-SCREEN REPRESENTATION

Tell us in point form your plans for on/off-screen representation regarding storylines, content and casting. As well as creative team members and crew members. If you need more space please expand on a separate doc and email to your production executive.

ON-SCREEN REPRESENTATION: STORYLINES AND CONTENT
Does your program tell stories about or through the eyes of diverse Canadians? Is the story about, or reflective of, a diverse Canadian community? What subject matter, themes and characters will contribute to a meaningful representation of Indigenous, Black, Persons of Colour, Persons with a Disability and 2SLGBTQIA+? Why is your creative team the right one to tell this story? Tell us about your plan for the appropriate research and consultation with equity-deserving communities involved in the Program.

For returning series, please advise what you’re doing to further increase representation on-screen. What are your on-screen diversity targets?

Your answer

ON-SCREEN REPRESENTATION: CASTING
Tell us about your plan when it comes to casting Indigenous, Black, Persons of Colour, Persons with a Disability, and 2SLGBTQIA+ for your Program. What values and approach will you take when casting from equity-deserving communities? Please include all on screen areas, such as:

• Primary Characters: Program’s stars, leads and recurring characters.
• Other On-Air: Program’s episodic characters and guest roles.
• Supporting Roles: Secondary characters, background, secondary host/narrator.

For returning series, please advise what you’re doing to further increase representation on-screen. What are your on-screen diversity targets?

Your answer
OFF-SCREEN REPRESENTATION: CREATIVES
Tell us about your plans when it comes to hiring Indigenous, Black, Persons of Colour, Persons with a Disability, and 2SLGBTQIA+ for off-screen creatives. What values and approach will you take when hiring members of equity-deserving communities? Examples of off-screen creatives include but not limited to: cultural consultants, members of the writing room, stand-ins, background performers, etc.

Your answer

OFF-SCREEN REPRESENTATION: CREW
Tell us about your plans when it comes to hiring Indigenous, Black, Persons of Colour, Persons with a Disability, and 2SLGBTQIA+ for off-screen crew. What values and approach will you take when hiring members of equity-deserving communities? Examples of off-screen crew include but not limited to: lighting, camera, hair and makeup, wardrobe, art etc.

Your answer

PART 3: PRODUCTION INITIATIVES
All original independent programs are required to provide an inclusion plan addressing the below areas which details (in point form) how and where persons will be supported and included on-screen and off-screen.

OFF-SET TRAINING
Tell us about how you will create an anti-oppression, anti-harassment environment for all off-set. How training opportunities will be created at all levels within your production team, from entry-level roles to senior creative and executive ranks.

Your answer

ON-SET TRAINING: CREW AND PERFORMERS
Tell us about how you will create an anti-oppression, anti-bullying environment for all on-set. How training opportunities will be created at all levels within your production team, from entry-level roles to senior creative and executive ranks.

Your answer

SUCCESSION PLANNING
Do you have a strategy to develop a robust succession plan. Do you have plans to build talent pipelines for specific roles as well as talent pools to enhance hiring options?

Your answer
Production is to work in consultation with CBC to create and implement an engagement, training and inclusion plan which details how and where persons who are Indigenous, Black, Persons of Colour, Persons with a Disability, and 2SLGBTQIA+ will be included on screen and off screen and what steps the Production will take to elevate skills of the existing team and provide future growth opportunities.

Producers are strongly encouraged to consult with every department to identify areas where equity, diversity & inclusion can be incorporated. When structuring your inclusion plan specify ways in which Production will maintain an anti-oppressive and inclusive environment.

### 3. INCLUSION DATA: Final (Numbers Only) Tracking Form

**Acknowledgement:**

CBC is working with our production partners and other industry funders to gather information through safe, respectful and voluntary self-identification systems. Below represents Phase Two of that process. CBC will continue to improve, adapt and update the ways in which this information is collected. Our teams are collaborating with stakeholders, listening to recommendations and incorporating those learnings as we take on the collection of this highly necessary but sensitive information. We value transparency and recognize there will always be room for improvement and feedback.

Producers, on behalf of all identified positions, will be asked to work within “self-identification best practices” to complete a ‘numbers only’ form at the end of Production.
This document will be submitted to CBC to better inform on-going tracking and initiative decisions for future reporting to the wider industry. Production can expect to be asked for self-identification information regarding the following positions:

- Executive Producer / Producer (ownership position)
- Producer/Associate/Line Producer (non-ownership)
- Writer (script assignment)
- Story Editor(s) (including individuals in the writing room with a Producer-related credit)
- Director(s)
- Showrunner(s)
- Lead performers (1-2)
- Principal roles (3-8)
- Director of Photography
- Editor(s)

These positions are subject to change.

The latest 'CBC Inclusion Final (Numbers Only) Tracking Form' can be obtained from your CBC Executive In Charge of Production

SELF-IDENTIFICATION BEST PRACTICES

To assist in the collection of this data we recommend the following best practices be reviewed and considered.

Please consider closely these best practices when choosing respectful gathering methodology when seeking identity-based information from your team.

Transparency, Timeliness and Accessibility

Collect information in a timely manner, making all information about the data collection available, this includes clear timelines and outline of third party access to this information. Communicate the purpose and manner of personal information collection to creatives. Implement the collection of personal information based on voluntary express consent. Allow individuals to opt in or out of data collection, ie, Prefer not to answer

Privacy, Confidentiality, and Dignity

Protect the confidentiality of personal information, and respect the privacy and dignity of individuals.

- Plan and prepare: explore different methodologies that ensure privacy and security for Indigenous, Black, Persons of Colour, Persons with a Disability, and 2SLGBTQIA+. Example: who is the best person to initiate this conversation? For security reasons, perhaps it is not an individual that holds a managerial or executive position within the creative team.
- Consider replacing “Other” options with “Prefer to Describe” or “Prefer to Self-Describe” to avoid alienating respondents that do not see their identity represented.
- Safeguard your data. Maintain and promote secure systems and processes for retaining, storing, and disposing of personal information.

Please refer to the following link to the CMF ‘read-only' Self-ID Form. This is included to provide an EXAMPLE ONLY of the type of Self-ID Survey Producers should create and provide to Crew:

https://cmf-fmc.ca/document/persona-id-questionnaire/
CBC MARKETING AND COMMUNICATIONS (MARCOMMS) GUIDELINES

1. INTRODUCTION

1.1 Promote / Promotion – As used in your agreement with CBC (the “Agreement”), “Promote” and “Promotion” mean all marketing, communications, publicity, social media and promotion of the Program by any means including but not limited to marketing strategy, advertising, creative strategy public relations, interviews, photography and video/content gathering sessions, press conferences, receptions, press releases, blogs, social media announcements (including, but not limited to, Twitter, Facebook TikTok and/or Instagram posts), previews and screenings.

1.2 Promotions Plan – Prior to commencement of principal or unit stills photography, representatives of CBC Marketing and Communications (MarComms) will meet with the Producer to discuss the Program, to meet the unit publicist and unit stills photographer, agree/approve on a photography list, to meet social media representative from Production (if applicable) and review the Promotional Materials (as defined below in Section 1.6) 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 CBC Marketing and Communications has approved the Unit Publicist and the terms of engagement of the Unit Publicist. Prior to any agreement between Producer and CBC Marketing and Communications, 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 CBC Marketing and Communications (if this position is distinct and separate from Unit Publicist) unless and until CBC Marketing and Communications has approved the representative and the terms of engagement of the representative. Prior to any agreement between Producer and CBC Marketing and Communications, 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 CBC Marketing and Communications must be approved by same.

1.5 Social Media Services – Producer shall not enter into an agreement for the services of a third-party social media agency, social media producer or community manager unless and until CBC Marketing and Communications has approved the agency or representative and the terms of engagement of the agency or representative. Prior to any agreement between Producer and CBC Marketing and Communications, a discussion about the need for social media services shall take place per title, as not all shows require that position. Please read through the Social Media Guidelines found within this Handbook for more information.

1.6 Promotional Materials – Producer shall, at no cost to CBC, and in accordance with the Network’s 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. PUBLIC RELATIONS

2.1 Hiring of FULL TIME Publicist – CBC requires that a full time Unit Publicist be retained for any series, from the start of production until the final public relations 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 writing in advance of the Unit Publicist being considered to work on the series. Also, please note that the Executive Director, CBC Marketing and Communications 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 Publicist to establish a working relationship, and maintain such relationship throughout production and, if applicable and agreed upon by CBC, telecast of the Program;

b) All promotional strategies/tactics must be agreed upon and approved by CBC Marketing and Communications 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 Publicist 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 CBC’s Publicist with copies immediately upon publication.

e) Unit Publicist will respond to requests from CBC Marketing and Communications 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 CBC’s Publicist. 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’s Publicist to advise on any embargo dates/conditions.

2.4 **Unit Publicity Reports**

a) CBC requires a unit publicity memo sent to CBC’s Publicist 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’s Publicist will compile reports provided by the Unit Publicist with interim reports to be shared with any applicable stakeholders.

3. **PHOTOGRAPHY/VIDEO**

3.1 CBC Marketing and Communications will consult with the Producer regarding the most logical and workable gallery shoot and delivery schedule possible, and develop the creative direction for the Program’s promotional campaign. 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 a date devoted to a full day for CBC Marketing/CBC Public Relations content gathering (Gallery Shoot, Social or Promotional Material needs) at the start of pre-production. **Gallery Shoot needs to be booked in the first month (4 to 6 weeks) of shooting - this is a key deliverable/consideration for long lead promotional needs**

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

3) CBC Marketing and Communications shall have final approval on choice of photographer, crew, wardrobe, locations, and shot list;

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

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;

All Photos should be delivered in a clearly labeled folder, with clearly labeled subfolders for each episode. Photos should be labeled in a consistent format indicating the program title and season/episode number.

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 CBC Marketing and Communications clearly marked APPROVED, including unit still photography. Only approved images will be used by CBC Marketing and Communications, but access to all photography is required;

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

10) The following file formats must be delivered for all gallery photography:
   i) Raw
   ii) High-res .tif and/or .jpg files at least 300dpi
   iii) Delivery for Gallery photography/Video Content:

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

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

   iv) Episodic Photography:

   **The CBC Marketing and Communications Marketing and Creative Managers will require an initial meeting/briefing with the approved Episodic/Unit Photographer prior to the start of Production to review specific Photography requirements. The Creative Manager will also need to review Episodic images via gallery on a regular basis from the start of Production (CBC may review, request, and acquire approvals via the Unit Publicist)**
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;

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

3) **Approved touched up (as needed) photography only; and**

4) **Photo captions must be provided for every photo.**

v) **Delivery of Episodic Photography:**

1) These images are to be delivered **no later than twelve (12) weeks prior** to the scheduled telecast of the relevant Episode to CBC Marketing and Communications; 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 Marketing and Communications

All Photos should be delivered in a clearly labeled folder, with clearly labeled subfolders for each episode. Photos should be labeled in a consistent format indicating the program title and season/episode number.

vi) **Additional Photography:**

1) Cast will be made available upon request of CBC Marketing and Communications for additional photography as reasonably required for key promotional art.

b) **Pilot* or One-off (Documentary, Movie, Special, etc.)**

The following materials shall be delivered to CBC Marketing and Communications for all Pilots or One-off documentaries, Movie, Special, etc:

i) **Gallery photography requirements:**

1) Minimum ten (10) 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 Marketing and Communications);

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

4) Images must be provided as jpegs / .tif (300 dpi).
ii) 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 Marketing and Communications;

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

4. PRESS KIT

4.1 One (1) complete press kit provided electronically in Word format (.doc or .docx) to CBC Marketing and Communications **a minimum of eight (8) weeks or more prior** to the first scheduled broadcast airdate (launch date).

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 Marketing and Communications 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 CBC Marketing and Communications, prior to scheduled telecast date.**

** Please also refer to “Show /Episodic Titles, Descriptions, Synopses” requirements to be delivered to the CBC Executive In Charge as per Section 12: ‘CBC Program Formats & Program Deliverables’ found within this Handbook **

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

** CBC’s Publicist 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); and preferred/approved cast headshot(s)

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
   
   ii) short form “B”: maximum of 120 characters
   
   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
   
   ii) short form “B”: maximum of 120 characters
   
   iii) long form: 1 paragraph
6. AUDIO & VIDEO MATERIALS

6.1 The following materials shall be delivered to CBC Marketing and Communications 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 Marketing and Communications no later than eight to twelve (12) weeks prior to the scheduled broadcast air date. Episodic screeners for media review purposes must be available no later than twelve (12) 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 four to six (4-6) months or more prior to the first scheduled broadcast air date (launch date). The Producer shall connect with CBC Marketing and Communications to discuss this package & associated timelines early in the process.

CBC Marketing and Communications will accept, if agreed upon in writing, trailers from productions, clips and supplied promos for review, collaboration and consideration of use in our campaigns (all supplied materials need approval of CBC Marketing and Communications before usage) based on agreed timelines.

c) Additional exclusive EPK 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 sixty-four (64) 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 Marketing and Communications for all programs no later than twelve (12) weeks prior to the first scheduled broadcast air date:

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.

** CBC Marketing and Communications can support Show Logo needs, if required **

7.2 These materials are to be provided to CBC Marketing and Communications 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 Marketing and Communications, CBC Production Planning Advisor, CBC Production Operations Supervisor, 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.

All promotional and/or product placement opportunities created by and for CBC are for the sole promotion of CBC and its Programs.
1. 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. In the event the Program is a co-production with a foreign broadcaster, regardless of where the festival or competition is based, the program should be entered as Program produced by Producer in association with CBC and foreign broadcaster, and producer and both CBC and foreign broadcaster 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 PROMOTIONAL NEEDS, FESTIVALS OR ANY CBC MARKETING AND COMMUNICATIONS (MARCOMMS) REQUIREMENTS:

Jaclyn Yurek
Senior Manager, Marketing
E: jaclyn.yurek@cbc.ca

Simon Bassett
Manager, Public Relations
E: simon.bassett@cbc.ca

Specific team contact details (including an e-mail address for the delivery of required materials) will be provided by the CBC Marketing and Communications Representative at Program “kick-off” meeting, which will be scheduled prior to commencement of principal photography. This also applies to Documentaries and Specials.
The purpose of this document is to define the optimum file formats that are acceptable for promotional use on all CBC platforms.

For any incoming media, we would like full broadcast quality. CBC Communications can transcode to any needed format.

- **Frame size** should be HD (1920x1080) or UHD (3840x2160). 4k is also acceptable. Social Media aspect ratios like 9x16, 1x1, and 4x5 must be pre-approved by a CBC Communications Producer or Creative Manager before delivery or major production work takes place.

- **Frame rate** should be 23.98p, 29.97p, or for HD 29.97i (59.94i). If material is only available at 25 fps we can do a frame conversion but prefer OFR (Original Frame Rate). For purely Social Media files, please use 29.97p. If you have a completed show with high-quality frame rate conversion (pull-down) we can accept this also. Please avoid any conversion that creates frame smearing.

- **Colour space** should be REC 709 (HDTV normal colour space). If you are sending LOG footage, you must tell us what LOG colour space you used i.e. ARRI, RED, SONY, CANON and which flavour you used (i.e. SLOG3.cine, SLOG2, etc.) If you are sending REC 2020 or HDR material this must be clearly indicated. If you have a working LUT for your LOG footage please supply it. This will help us see what you are seeing.

- **Codec** should be XDCAM 50 422HD or better. Full-quality ProRes and DNxHR are excellent and preferred choices. ProRes 422HQ is widely used as a mastering codec. File type should be MXF (.mxf) or QuickTime (.mov). Avoid mp4 or H.264 if possible.

  * If mp4 files are all we can get, then they must be at least 1920x1080, the minimum bit rate is 15 Mbps VBR. AAC audio bitrate should be 256 kbps or higher. However, we would prefer one of the broadcast codecs. Final show masters must never be delivered in mp4 (H.264) format.

- **Audio** should be full rez 48k/24-bit. Stereo or 5.1 Surround Sound audio. As a fallback, we can accept 44.1k/16-bit audio.
  * 5.1 Surround Sound track order should be SMPTE standard (L,R,C,Lfe,Ls,Rs)
  * 1K Tone audio reference level is -20 dBFS.
  * For completed shows, promos and trailers Dialogue Norm: -24 LKFS with True Peak allowable to -8 dBFS

- **Audio STEMS.** Please provide audio mix stems if possible.
  * Stereo stems are acceptable for Dialogue, Music and SFX.
  * 5.1 Surround Sound SFX or Music stems are preferable to preserve intensive sound design work.
  * 5.1 Surround Sound stems should clearly describe the channel format configuration If delivery is contained in a Pro Tools session.
  * Pro Tools sessions must bounce (render) any tracks with plug-ins. Please provide a stereo audio mix as a reference guide.
  * Wav interleaved audio files must follow SMPTE (L,R,C,Lfe,Ls,Rs) track order.
  * Mono files must be clearly labeled >>>>> (Promo name_SFX Stem_1)
Media File Naming. Please give your files meaningful names. This should include season and episode, if applicable. Calling files “episode 1” or “promo” is not helpful. Use something similar to “Heartland_S16_E07 Promo Copy” or “Bollywed_S01_Trailer”. Feel free to use upper and lower case letters, and numbers.

For special characters use only “-, _, +” *(That is dash, underscore, or the plus symbol.*) Other special characters can be mangled or transposed by various computer transfer systems.

Do not use the special characters “%. $, /, \” *(That is percent sign, dollar sign, forward slash, back slash) under any circumstances.

Camera Specs for Shoots. Footage should be shot at 23.98p fps. UHD (3840x2160) or 4K frames size.

* Colour space should be LOG. You must slate or identify which LOG space you are shooting in (i.e. ARRI, RED, CANON, SONY). You must also state which flavour of that colour space (i.e. Sony SLOG2 or Sony SLOG3.cine).

* REC 709 colour space is acceptable for certain shoots, check with the CBC Producer or Creative Manager.
* If 23.98p fps is impossible 29.97p fps is acceptable.
* 29.97i (1080i) should be avoided.
* Audio should be recorded at 48k 24-bit PCM (WAV) or better.

Post-Audio Spec for Mixing. If post-audio mixing is to be done at CBC all audio files provided for post-audio must be separated audio stems or field recordings. Clean Dialogue, Clean Music, & Clean SFX will allow greater flexibility for our post-audio engineers.

* Wav. & .aiff are preferred. 48k 24-bit or better
* Embedded Avid .aaf and pro-tools sessions are also acceptable.
* Audio Reference Level: -20 dBFS
* Dialogue Norm: -24 LKFS with True Peak allowable to -8 dBFS
* 5.1 Surround Sound SFX or Music stems are preferable to preserve intensive sound design work.
* 5.1 Surround Sound stems should clearly describe the channel format configuration if delivery is contained in a Pro Tools session.
* Pro Tools sessions must bounce (render) any tracks with plug-ins. Please provide a stereo audio mix as a reference guide.
* Wav interleaved audio files must follow SMPTE (L,R,C,Lfe,Ls,Rs) track order.
* Mono files must be clearly labeled >>>>> (Promo name_SFX Stem_L, Promo name_SFX Stem_R, Promo name_Music Stem_L, Promo name_Music Stem_R)
DELIVERING MEDIA FILES TO CBC MARKETING AND COMMUNICATIONS

1) You will receive an email from Aspera Faspex provided by the CBC Marketing and Communications Team. You may need to check your spam or junk mail folder if the email does not appear in your inbox.

2) Click on the URL at the bottom of the email and you will be taken to the "package upload" page.

3) Once you are on the "package upload page", enter the name of the material in the title field. This is what we will see when we get notified once the package arrives, so make sure the title is clear as to what the contents are.
You can enter the video format and/or audio tracks present in the material you are sending, as well as notes, but this is optional.

You will now need to upload your content. This can be done by browsing to a file or folder by clicking the "Browse to File" or "Browse to Folder" buttons. You can also drag & drop files or folders to where it says "Drop Files and Folders Here".

4) Depending on how large your material is, you will need to wait until it has finished uploading to the Aspera Server. Once it has been uploaded, you will see the name of the files & folders that you want to send. If everything is there, hit the “Send Package” icon to send it.

Once the package arrives, we will get an email notification that it has been received on our end.

CBC CONTACTS FOR QUESTIONS CONCERNING CBC MARKETING AND COMMUNICATIONS
TECHNICAL SPECIFICATIONS:

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CBC SOCIAL MEDIA ACTIVITY GUIDELINES
AND BEST PRACTICES FOR INDEPENDENT PRODUCTIONS AND CAST

GENERAL TERMS AND RESPONSIBILITIES

“Social Media Activity” is defined as participation in social networking (Instagram, TikTok, Facebook, Twitter, etc), media-sharing sites/applications (YouTube, Medium, etc), and any other sites, applications or platforms that encourage public networking, posting and sharing of digital content, comments, images or other media.

Social Media Activity is a form of Promotion under the CBC license agreement for independent productions, which means Producers have the responsibility to discuss your show’s social media plans, and obtain written approval from both CBC Marketing and Communications, and the Executive in Charge of Production for your show, prior to undertaking Social Media Activity, including creating any new show-related accounts.

The decision to create show-specific social accounts should be made in consultation with CBC. Discussions about the objectives of these accounts, which platform(s) are best suited to your target audience, how many channels can be reasonably maintained, editorial voice, branding, etc can and should be discussed and aligned on with your CBC Marketing and Communications liaison.

If the Producer intends to retain a third-party social media agency to help with social media, please ensure that you consult with and inform your CBC Marketing and Communications liaison, and the Executive in Charge of Production. CBC retains the right to approve the third-party social media agency or producer.

Your production’s digital/social producer, production manager, or publicist should contact your show’s CBC Marketing and Communications liaison, and the Executive in Charge of Production as soon as possible to discuss social account creation, 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 your CBC Marketing and Communications liaison, along with verification requests, if appropriate.

The strategy and plan for Social Media Activity for the program/series will be agreed upon between CBC’s Marketing and Communications team and the production. A CBC Marketing representative will be assigned to your show, and will be available as a first point of contact to advise on any guidelines or questions around social or digital. 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 to be set up as the co-administrator on all series social accounts, and must receive and maintain management access to such accounts for the entire time that the show remains under license. Production is responsible for running and maintaining said accounts, where applicable.

- The production commits to ensuring that each and every posting or 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. This activity includes daily moderation of comments made on social media posts by users, ensuring that harmful comments are removed or hidden in a timely manner. Submission guidelines outlining prohibited content can be found on the CBC website: https://www.cbc.ca/aboutcbc/discover/submissions.html

- The production commits 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.
• Creation and planning of social-first content that is planned by production should be discussed with CBC, to ensure proper branding, adherence to best practices, and any opportunities for organic collaboration (e.g. cross-posting/amplification from CBC brand accounts, adding GIFs to the CBC Giphy account, working with CBC content verticals such as CBC Arts or CBC Books) remain part of the social discussion and opportunities can be found for further promotion of the show.

• Division of responsibilities between the Producer and CBC must be made clear prior to social account launch. 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 Marketing’s assigned Digital Producer to ensure the required promotional assets are able to be collected and/or delivered to CBC as part of the series’ Social Media Activity, and that all CBC branding guidelines and assets are in place.

• All social CTA and references to watch within Canada must direct to CBC linear or CBC Gem, unless permission is granted otherwise from CBC.

• CBC reserves the right to audit existing social media accounts, and reviewing when it becomes necessary to close down show social media accounts that are not seeing steady growth or fan engagement.

• On occasion, CBC may create sponsored posts as part of a Media Solutions campaign. In the case of sponsored posts, our Media Solutions team will have final say on timing and language of posts, and will communicate this with production in advance.

CAST AND CREW INVOLVEMENT ON SOCIAL

Cast members can be integral to the success of a program’s promotional campaign, so it is no surprise 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 the show and 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 addition, talent are encouraged to incorporate messaging into their social media profiles that indicates opinions expressed do not reflect those of the CBC, and agree not to use any CBC property to express any non-show related opinions.

In light of the above, Producers are strongly advised 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.
SOCIAL MEDIA TIPS AND GUIDELINES FOR CAST

Keep posts and updates on social platforms such Facebook, Instagram and Twitter, and any other accounts, separate and distinct from each other. For example, a Facebook post that resonates, may not necessarily make a good tweet, and the same goes the other way around. Instagram is currently favouring video over photos, and the algorithm constantly shifts, so playing with different content and style of posting on each platform is good practice. Also think about memes, quotes, and engagement questions that can display your own sense of fun and personality.

Provide value. It’s not necessary to always post only promotional messages 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 behind-the-scenes photos or videos (as long as they are cleared by production), or questions meant to engage a response from the audience.

Create social-first content. Think about sharing fan-made memes or official GIFs from the show. If you have ideas for original social content, please consult your production’s social lead or CBC Marketing liaison to discuss appropriate branding, tagging and/or messaging.

Haters and Negative comments. Do not respond to, defend, or especially, remove negative comments about the production. 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 also a good option. If this is an account connected to subjects or talent, or the comments being posted are a personal attack against subjects or talent, admins can delete/hide and block any ad hominem or abusive language/users. If a comment is of particular concern (e.g. hateful, threatening, libelous, etc.), please contact your production or CBC Marketing Digital Producer contact immediately. Again, if you run across anything that you see as harassment, please let your production contact or CBC digital contact know immediately.

People may be rude and inappropriate. A response only encourages them – don’t argue or get defensive.

Submission guidelines outlining prohibited content can be found on the CBC website: https://www.cbc.ca/aboutcbc/discover/submissions.html

Be authentic and transparent. This is essential on social – users can’t stand a lack of either. For example, if you’re someone who has an assistant or someone hired to tweet or write captions 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.

Talk about the show. It may seem a little obvious, but also easy to forget! Remember to tweet/post that your show/series is on, and tell them how, when and where they can watch it on CBC platforms.

Engage. 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.

Provide exclusives or insights. If you can, provide something special just for your social audience followers now and then. It could be as simple as a photo or video behind the scenes, or it could be a weekly series in which you go live to answer questions, or do a quiz with fellow castmates, etc, or thoughts on how you prepared for the role, etc.

Tag properly. Your show may have its own social account or hashtag, so when you tweet or post on Instagram, you can use either the @name of the show (if applicable), the relevant CBC brand account (e.g. @CBC, @CBCGem, @CBCComedy, @CBCDocs) or the hashtag for more recognition and discoverability.

When in doubt, reach out. If you are ever uncertain about anything related to social media activities, do not hesitate to contact your production, or the CBC contact assigned to the series. We are here to help.
CBC SOCIAL MEDIA – GENERAL GUIDANCE AND GUIDELINES

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 CBC 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.

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 is briefed on the applicable obligations detailed within these CBC Social Media Guidelines. Training for Producers and cast and any other creative talent on any social media platform can be arranged with your specific CBC Marketing and Communications liaison.

CBC CONTACTS FOR QUESTIONS CONCERNING SOCIAL MEDIA ACTIVITY:

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CBC TELEVISION BROADCAST STANDARDS & PRACTICES

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 Programming Policies - available at:

https://cbc.radio-canada.ca/en/vision/governance/programming-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 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.

https://www.cab-acr.ca/

https://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. Other more aggressive or unpalatable terms may be deemed inappropriate, or not suitable given plot and storyline. The “f-word” may be used, but Producers should consult with the Executive In Charge of Production to confirm what language is acceptable.

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 exploitive, 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 CBC Viewer Advisories that may be appropriate.

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. CBC Viewer Advisories alerting audiences to the sexual content of the Program will be required at the top of each Show Act during the Program’s telecast.

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 Commitment as provided within this 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.

All of the standards for broadcast and scheduling apply to program promotion, including adding CBC Viewer 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 when their 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.

**CBC VIEWER ADVISORIES**

It is the responsibility of the Producers, working with Executives in Charge of Production, to flag the potential need for CBC Viewer Advisories as soon as possible in the production stage of a program and prior to Picture Lock. CBC Viewer Advisories must be attached to Programs in both audio and video form, and must appear at the beginning of each Show Act (at the top of the Program and when returning from each Commercial Break) during the Program’s telecast (0.05 seconds each in duration – to be included as part of total show content running time). CBC will provide required language for advisories.

There may be occasions when a standard advisory is insufficient. The CBC Executive In Charge of Production, in concert with the Producers, may need to craft a specific and clear Advisory, and/or Trigger Warning regarding more extreme content.

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.

News, Current Affairs and Sports are generally exempt from requiring viewer advisories, but should consider the use of advisories in pre-Watershed broadcasts as appropriate.
CBC MEDIA SOLUTIONS OVERVIEW (MEDIA SALES)

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 Gem, 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 & CBC Gem platform and 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 Facebook 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 Marketing and Communications 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 has approval over their participation in custom commercial creative funded by advertisers. In the event that a sponsor secured by CBC for a specific program wishes for Talent from the program to participate in co-branded commercial time creative; the parties shall mutually agree on the details of the Talent’s participation in such that co-promotional activity will help support and drive audiences to the series.
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 Marketing and Communications, 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 **three (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 Marketing and Communications 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)

* Pending Covid-19 restrictions and safety protocols some of the above items may not apply as CBC Media Solutions is making best efforts to limit those on set. This will be handled on a case by case situation with safety as our number one priority.

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.

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):
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:

a. Product/Service Match  
   • Is it believable that this product/service would appear in this program?

b. Brand Match with Program  
   • Does the brand’s personality and desired message fit with the program’s brand?

c. Natural & Clever, not Forced Scenarios  
   • Are the integration scenarios natural, seamless and believable in the program?

d. Meets Brand Integration Expectations  
   • Do the scenarios deliver the forms and degree of exposure desired by client?

e. 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 within this 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 Marketing and Communications 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:
Guiding Principles

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

1. Drive interest and audience/traffic for their program
2. Raise the talent’s celebrity equity and personal brand (help build a Canadian Star System)
3. Preserve the integrity of talent – align only with constructive brands & brand messages
4. 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 Marketing and Communications, 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;

c. 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.

d. 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).

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**CBC CONTACT FOR QUESTIONS CONCERNING CBC MEDIA SALES ACTIVITIES AND REQUIREMENTS:**

TO:
Justin Lockhart
Manager, Content Marketing
CBC & Radio-Canada
Media Solutions
P: 647-519-6089
justin.lockhart@cbc.ca

CC:
Kristin Hosick
Director, Content Marketing
CBC & Radio-Canada
Media Solutions
P: 647-402-0967
Cell: 289-242-3601
kristin.hosick@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, 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 the production team and a third-party are not permitted in CBC Scripted Content shows that will air as a CBC broadcast.

Thank you in advance for your cooperation in creating an in-show environment that is uncluttered with 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.*

**Brand Credit**
It is mandatory that an end credit outlining the integrated brand is added to the episode where the integration is sold.

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 the 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 above.

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

Justin Lockhart
Manager, Content Marketing
CBC & Radio-Canada
Media Solutions
P. 647-519-6089
justin.lockhart@cbc.ca
CBC PROGRAM FORMATS & PROGRAM DELIVERABLES

INTRODUCTION / OVERVIEW

This section will provide an overview of the Program Formats and Program Deliverables required for delivery of each Program to CBC.

Specific technical information and additional details for Program delivery to CBC can be found in CBC’s Technical Specifications for Program Delivery, available at:

and is considered an integral part of your Broadcast Agreement with CBC.

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, CBC Production Planning Advisor, and CBC Production Operations Supervisor, for approval.

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.

SHOW DAILIES & SHOW CUTS

All show dailies and show 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.

The Producer is to develop a CBC “Guest List” for access to the online delivery system in conjunction with the CBC Executive in Charge of Production, CBC Production Planning Advisor, and CBC Production Operations Supervisor.

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 re-formatted and/or erased at the completion of the production.

CBC CREATIVE NOTES ON SHOW CUTS

The Producer must allow for and build into their Post Production/Delivery Schedule a reasonable period of time for CBC to review and submit creative notes after receiving each rough cut, each fine cut, and each picture lock. A turnaround schedule for CBC creative notes is to be established with the CBC Executive In Charge.

FINAL DELIVERY SHOW MASTER

CBC requires that all Program providers use electronic file delivery methods to benefit from guaranteed delivery, and safe and error-free content processing. 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 CBC Production Operations Supervisor, by request.
FINAL SHOW MASTER SCREENERS

Producer is responsible for providing at the time of Final Show Delivery of each Episode of the Program to CBC – 1 (one) Digital Screener File of the Broadcast Master of the Program to the CBC Executive In Charge of Production and the CBC Production Operations Supervisor. This Digital Screener must be an .mp4 or .mov file (approx. 3 Gigabytes for a 1-hour program, 30-minute program, or Feature Film). Delivery method may be via Google Drive, WeTransfer, Dropbox, or similar platform. Please consult with the CBC Executive In Charge of Production or CBC Production Operations Supervisor for specific information on delivery of electronic files to CBC.

Producer is also required to deliver Final Promo Master Digital Screeners to CBC Marketing and Communications 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>Program Content Length (in minutes)</th>
<th>Number of Commercial Breaks</th>
<th>Network Time</th>
<th>Sales &amp; Marketing Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>30:00</td>
<td>21:49</td>
<td>2 or 3</td>
<td>1:25</td>
<td>6:40</td>
</tr>
<tr>
<td>60:00</td>
<td>44:02</td>
<td>3 or 4</td>
<td>2:40</td>
<td>13:10</td>
</tr>
<tr>
<td>90:00</td>
<td>1:06:01</td>
<td>6</td>
<td>3:55</td>
<td>19:40</td>
</tr>
<tr>
<td>120:00</td>
<td>1:28:14</td>
<td>8</td>
<td>5:10</td>
<td>26:20</td>
</tr>
<tr>
<td>150:00</td>
<td>1:50:03</td>
<td>10</td>
<td>30</td>
<td>9:57</td>
</tr>
</tbody>
</table>

PROGRAM CONTENT LENGTH

Program content length must include the Show Opening Sequence, CBC Viewer Advisories (if required - please refer to CBC Viewer Advisories details described within the ‘CBC Television Broadcast Standards and Practices’ section within this Handbook), Closing Show 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 Show Credits.

COMMERCIAL BREAKS

The frames for the start of each Commercial Black (two seconds each) should be edited to zero frames ("00") on each Broadcast Master Timeline to ensure a clean in and out of commercial breaks.

SHOW EPISODE RECAPS

Show Episode Recaps may be required on continuing series. The number of act breaks, and the presence and scope of the recaps will be determined in consultation with the CBC Executive In Charge of Production or their delegate, at CBC’s sole discretion. All Recaps must come out of program content time.
SUSTAINING PROGRAMS

Sustaining programs have no commercial 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 by CBC for commercial broadcast after the initial sustaining telecast.

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 a disclaimer within Program content time.

PLEASE NOTE THAT CBC VIEWER 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.

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**

Described Video (DV) is an audio track produced and provided as an aid to those who are blind or have low vision. CBC programs must be delivered with Described Video. Any Programs delivered without Described Video must be approved by the appropriate CBC Executive in Charge of Production.

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

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

➢  *CBC’s Technical Specifications for Program Delivery*

**DESCRIBED 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 (7:00PM to 11:00 pm). Animated Tabs are animations typically supered/appearing approximately ten (10) seconds after the beginning of each show segment, appearing on the lower third portion of the screen and lasting for approximately ten (10) seconds.
MUSIC CLEARANCES & MUSIC CUE SHEETS

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 show 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, found within this Independent Producers’ Handbook.

Producer is to provide Music Cue Sheets to the CBC Production Operations Supervisor - including both source and composed music, providing information regarding adherence to CFM regulations and any fees paid to musicians.

PROGRAM TIMING/CUE SHEETS

Producer is to provide to CBC, for all telecast programming, Program Timing/Cue Sheets which list the length for each block of show content and commercial blacks, with the time codes in and out where they appear. Please deliver Program Timing/Cue Sheets to the Production Operations Supervisor (via email) in Word or Excel format, containing the following program information:

- Program start
- Act Breaks and lengths
- Commercial Blacks & lengths
- Start of Show Credits
- Program End
- Start and end of any Textless Elements
- Clean CBC and 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, alternate screen ratios, off-speed segments, scratches, etc.
SHOW EPISODIC TITLES, DESCRIPTIONS, SYNOPSES

Producer is to provide to CBC final show/episode titles and show/episode descriptions/synopses for our CBC Telecast Scheduling Office to prepare for Linear TV broadcast and CBC Gem streaming - to be submitted using 200 characters or less per show/episode. Note that spaces and punctuation count towards the 200 character limit. As our audiences will be accessing this information, do not include any spoilers or details that may reveal sensitive plotlines, surprises, etc. This information must be provided to the CBC Executive In Charge and the CBC Manager of Current Production six (6) weeks prior to launch on CBC Linear TV and/or CBC Gem streaming.

SUPERS LIST

Producer should provide CBC with a list of all Supers appearing within the Program (with accurate titles and spelling, as appropriate) with time code locators for every supered item. Please deliver Supers Lists via email in Word or Excel format to the Production Operations Supervisor.

AS PRODUCED SCRIPTS/TRANSCRIPTS

Producer is to provide for all telecast programming full show As Produced Scripts/Transcripts capturing all final dialogue appearing in each show/episode. Transcripts must include time code at the beginning of each major clip and narrated segment. Please indicate where the breaks are for each program block. Transcripts need to be spell-checked for accurate spelling of names and places. Please deliver via email in Word or PDF format to the Production Operations Supervisor.

WEBSITE ADDRESSES

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

SHOW SLATE INFORMATION

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

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

PROGRAM TITLE
GENRE (i.e. Scripted Content: Drama, Comedy or Kids’ CBC)
CBC CONTENT MANAGEMENT AND PRESERVATION
205 Wellington Street West
Room S1F100
Toronto, ON M5V 3G7

Please forward any materials for CBC Marketing and Communications, CLEARLY LABELED to:
CBC MARKETING AND COMMUNICATIONS
Attention: CBC Marketing and Communications Manager
205 Wellington Street West
Toronto, ON M5V 3G7
RE: PROGRAM TITLE (GENRE)

**DESCRIBED VIDEO**

Described Video (DV) is an audio track produced and provided as an aid to those who are blind or have low vision. CBC programs must be delivered with Described Video. Any Programs delivered without Described Video must be approved by the appropriate CBC Executive in Charge of Production.

In an effort to provide uniform, consistent, high quality Described Video in Canada and standardize the delivery of DV, broadcasting industry representatives, producers, and community groups, with the support of the CRTC, have 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:


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

*CBC’s Technical Specifications For Program Delivery*
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 be found on-line at the above address.

The approved method of show delivery to CBC is via ASPERA FTP data transfer. In order to set up a connection/upload link, please contact the CBC Production Operations Supervisor. An invitation will be sent to your Post Team to upload completed show files to ASPERA for CBC download.

AUDIO

CBC English Television recommends producing HD programs with 5.1 discrete audio channels 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 also be accepted.

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>
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<td>2</td>
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<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, 23.976p, 25i or 25p
- 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

AUDIO

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)

CBC SCREEN SAFE TITLE AREA

CBC/Radio-Canada recommends, in accordance with SMPTE ST 2046-1:2009, the following Screen Safe Title Areas:

AREA SPECIFICATION

Safe Action: The main action shall be framed inside a central zone of height 93% by width 93% of the full HD picture

Safe Titles: All titles shall be framed inside a central zone of height 90% by width 90% of the full HD picture

Please refer to the following example:

Safe Area: Screen Width = 1728px / Screen Height = 972px
CBC VOD / ITUNES / NETFLIX / GOOGLEPLAY DELIVERY TECH SPECS CHECKLIST

CBC requires that you submit a separate ProRes 422 (HQ) file for premium transactional VOD platforms (iTunes, Netflix, 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 (No AAC)
- Surround Channels (in order - 8 separate tracks): L, R, C, LFE, Ls, Rs, Lt, Rt
- Stereo Only Channels: L, R (if unavailable, in Surround)

Closed Captioning

- Must be a separate/sidecar file (not embedded)
- Text in EIA 608/708 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 2 seconds or 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 CBC VOD/ITUNES / NETFLIX / GOOGLEPLAY DELIVERY:

Calum McLeod
Supervisor
CBC Production Solutions, Media Tech & Infrastructure Services
Phone: (416) 205-5988
E: calum.mcleod@cbc.ca
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 900,000 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 may be directed to:

Tim Kerswill  
Supervisor  
Copyright & Licensing  
CBC Business & Rights  
Phone: 416-205-6069  
tim.kerswill@cbc.ca

For more information about APM music you can visit their website: http://www.apmmusic.com/
**CBC PRODUCTION INSURANCE REQUIREMENTS**
*(per “Schedule D” of the CBC Long Form Agreement)*:

**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 a claims-made 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 reshooting 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.
CBC POST PRODUCTION / DELIVERY SCHEDULE TEMPLATE

Our CBC Production Operations Supervisor is responsible for tracking post production schedules and show assets/deliverables for our entire inventory of CBC Scripted Content productions.

The Post Production/Delivery Schedule template below will be forwarded to your production.

We encourage the use of this handy grid format for all of our affiliated Independent Productions.