CBC DOCS ORIGINALS (ONE-OFFS AND SERIES)

PRODUCERS’ HANDBOOK & FORMAT GUIDE

for

Independent Productions
Updated: July 18, 2023
# Table of Contents

INTRODUCTION & KEY CONTACTS .................................................................................................................. 3  
CODE OF CONDUCT ........................................................................................................................................ 4  
CBC’S INCLUSION COMMITMENT .................................................................................................................... 5  
ENVIRONMENTALLY SUSTAINABLE PRODUCTION RESOURCES ..................................................................... 8  
DELIVERABLES .................................................................................................................................................. 9  
  DUE WITH CONTRACT SIGNATURE .................................................................................................................. 9  
  DUE PRIOR TO SHOOTING ............................................................................................................................... 9  
  DUE WITH ROUGH CUT .................................................................................................................................... 9  
  DUE WITH FINE CUT ........................................................................................................................................ 10  
  DUE WITH PICTURE LOCK .............................................................................................................................. 10  
  DUE WITH FINAL BROADCAST DELIVERY ..................................................................................................... 11  
  DUE PRIOR TO TELECAST (ALL REMAINING DELIVERABLES) ..................................................................... 11  
CBC TECHNICAL AND FORMAT ACCEPTANCE STANDARDS ....................................................................... 13  
  CLOSED CAPTIONING & DESCRIBED VIDEO ................................................................................................. 13  
  PROGRAM STRUCTURE .................................................................................................................................... 14  
  ACT STRUCTURE ............................................................................................................................................ 14  
  CONTENT LENGTH .......................................................................................................................................... 14  
  COMMERCIAL BREAKS ................................................................................................................................. 14  
  FILE NAMING CONVENTION .......................................................................................................................... 14  
  FINAL DELIVERY .......................................................................................................................................... 14  
SAMPLE BROADCAST FILE FORMAT .............................................................................................................. 15  
CBC DOCS STYLE GUIDE .................................................................................................................................. 16  
  CBC PRESENTATION CREDIT & HEAD CREDITS ......................................................................................... 16  
  END CREDITS ............................................................................................................................................... 16  
  SUPERS & COMMUNICATIONS BANNERS .................................................................................................... 17  
  SUBTITLES ...................................................................................................................................................... 17  
  WEBSITE ADDRESSES ................................................................................................................................. 17  
  MUSIC CLEARANCES ..................................................................................................................................... 17  
SOCIAL MEDIA & DIGITAL ROLLOUT SCHEDULE ............................................................................................. 18  
LINKS ................................................................................................................................................................. 18  
CBC TELEVISION BROADCAST STANDARDS & PRACTICES ........................................................................... 19  
CBC VIEWER ADVISORIES ............................................................................................................................... 21  
LEGAL NOTICES AND DISCLAIMERS ............................................................................................................... 21  
APM PRODUCTION MUSIC LIBRARY ACCESS .................................................................................................... 22  
APPENDIX I: CHECKLIST FOR PR/PROMO and DIGITAL DELIVERABLES ..................................................... 23
INTRODUCTION & KEY CONTACTS

This handbook and format guide is designed to provide information on a wide range of producer responsibilities and requirements, including production and promotional deliverables, broadcast standards and policies applicable to CBC Docs Originals.

Some highlights:

- Read through CBC’s Inclusion Commitments thoroughly. It includes our current initiatives and commitments as well as a final tracking form requirement at the end of production based on voluntary self-identification.
- Please review the Code of Conduct.
- Many of our documentaries deal with complex subjects, and we require that producers adhere to the CBC’s Journalistic Standards and Practices.
- To ensure that our high standards for factual accuracy are met, producers are required to submit an annotated transcript (link to sample on page 10).
- Instructions on how to fill out Albert Carbon Calculator, in order to submit your final carbon footprint can be found in this handbook on page 8.
- Please submit your initial digital content ideas (for videos and articles) as soon as your project is greenlit.
- Ensure you have a plan for capturing photos during production.
- Publicity, digital content and social media are an essential part of your broadcast. Publicity materials must be delivered as per the timelines on pages 9 through 12 and no less than six weeks before your telecast date.

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

KEY CONTACTS:

**Production Executive** – your key creative contact who will be responsible for all creative elements of your production. This person is sometimes referred to as your “CBC representative.”

**Production Manager** – your key contact for all budgetary, logistical and operational aspects of your production. Responsible for reviewing and analyzing your production’s overall production schedule (prep through post), budgets, related party transactions and cost reports. Responsible for tracking and gathering all deliverables (with the exception of the final broadcast file) and distributing the content to the right parties. All invoices should also be submitted to the Production Manager for processing.

Amy Moylan: amy.moylan@cbc.ca

**Manager, Business & Rights** – responsible for assessing and negotiating your project’s financing structure, rights package, all business terms and all contracts associated with your relationship with CBC. Also your key contact for all paperwork associated with the project’s financing, including external funding agencies and other financiers.

Criss Hajek: criss.hajek@cbc.ca
Dahlia Thompson: dahlia.thompson@cbc.ca
Peter Schneider: peter.schneider@cbc.ca

**Manager, CBC Post** – responsible for ensuring your program is processed and ready to air, in cooperation with the editors and ADs within CBC’s Presentation Group, and your first point of contact on all technical and post inquiries related to your deliverables.

Erin Rubenstein: erin.rubenstein@cbc.ca (Features & One-off documentaries)
Jodi Ganz: jodi.ganz@cbc.ca (Documentary mini-series)
Tyler Rampersaud: tyler.rampersaud@cbc.ca (your point of contact to send PR/Promo/DM deliverables)

**Digital Team for CBC Docs** – responsible for facilitating the development and production of any digital content for publishing on CBC’s owned websites, social platforms and video player. Also provides guidance and direction on social media support.

Vanessa Caldwell: vanessa.caldwell@cbc.ca
Graham Duggan: graham.duggan@cbc.ca

ALL deliverables should be copied to documentary@cbc.ca.
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 orreprisal those individuals who in good faith allege violations of anti-harassment, discrimination and violence policies and procedures.

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

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

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

- Requiring remedial action such as counselling and/or training;
- Disciplinary action (as per collective agreements and individual organization, union, guild and workplace policies) including restrictions, suspension or termination of employment and/or membership; or
- Legal action as per applicable laws including human rights legislation.
CBC’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 programming 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 pivotal in its creation.

In addition to increasing representation onscreen, we need your help to identify and address underrepresentation in the industry offscreen. This will occur in a three-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 & COMMITMENTS

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 for documentaries include:

- Ensuring all documentaries being greenlit reach a minimum target of 30 per cent hiring in key creative roles of people who self-identify as Indigenous, Black, persons of colour and/or persons with disabilities. This includes one-off documentaries as well as documentaries commissioned for *The Nature of Things* and *The Passionate Eye*.

  The three key creative roles on a documentary are:
  
  - Supervising producers/executive producers/producers if they have significant narrative or creative input.
  - Directors if they have significant narrative or creative input.
  - One key creative role that is bespoke to the production and has impact and influence on the narrative. This could be a writer, cinematographer, story editor, video editor or other key creative position, depending on the documentary.

- Specifically for documentary series, ensuring — at the greenlight stage — that at least one of the key creative leadership roles of producer, director, showrunner, lead host or writer will be held by a person who self-identifies as Indigenous, Black, a person of colour, a person with a disability or 2SLGBTQIA+ across the series.

More details about CBC Diversity Commitments can be found [HERE](#).

Identifying the three key creative roles on a documentary will be determined in conjunction with the CBC Production Executive and should be done as soon as a production is greenlit (if not already identified at the development stage).
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.

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 onscreen and offscreen, and what steps production will take to elevate the 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 and inclusion can be incorporated. When structuring your inclusion plan, specify ways in which production will maintain an anti-oppressive environment.

Below are some key areas that we would recommend production includes in its plan:

● **Key Executives/Creatives**

Tell us about your executive and creative team. How do you feel your key creative team will reflect the values of inclusion and equity we’re striving for? How will this team’s skills be elevated? How will this team be supported? Do your key decision-makers reflect Canada’s diversity? Can you widen your pool of writers, directors and producers? How will these teams be supported?

● **Content/Concept**

Authenticity is paramount. Does your program tell authentic stories about or through the eyes of diverse Canadians? Is the story about, or reflective of, a diverse Canadian community? What subject matter, themes and characters will contribute to a meaningful representation of people who identify as Indigenous, Black, persons of colour, persons with a disability or 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.

● **Onscreen Representation**

Tell us about your plan when it comes to including contributors who identify as Indigenous, Black, persons of colour, persons with a disability and 2SLGBTQIA+ in your program. What values and approach will you take when seeking participants from equity-deserving communities? Include all onscreen areas, such as:

- Primary Characters: Hosts, protagonist
- Secondary Roles: Participants, secondary host/characters/contributors

● **Production Team/Training Opportunities**

Tell us about how you will create an anti-oppression, anti-bullying environment for all. Tell us how training opportunities will be created at all levels within your production team, from entry-level roles to senior creative and executive ranks. Let us know what measures will be taken to increase offscreen representation of individuals who self-identify as Indigenous, Black, persons of colour, persons with a disability and 2SLGBTQIA+. 

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 One 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* (see below) to complete a numbers-only form near the end of production.

This document will be submitted to CBC to better inform ongoing tracking and initiative decisions for future reporting to the wider industry. Production can expect to be asked for information regarding the following positions:

- Producers
- Directors
- Showrunners
- Writers
- Story Editors
- Director of Photography
- Editors
- Lead Performers/Hosts
- Composers
- Animators/Graphics artists
- Researchers
- Archivists
- Other key bespoke positions (e.g. casting or culinary producers)

These positions are subject to change.

**SELF-IDENTIFICATION BEST PRACTICES**

In order to assist in the collection of this data, we ask the following best practices be reviewed. Please consider them when choosing a respectful gathering methodology and when actively seeking identity-based information from your team.

**Transparency, Timeliness and Accessibility**
Collect information in a timely manner and make all information about the data collection available (this includes sharing clear timelines and an 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 express voluntary consent. Allow individuals to opt in or out of data collection (i.e. “Prefer not to answer”)

**Confidentiality, Privacy 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 people who are Indigenous, Black, persons of colour, persons with a disability and 2SGLBTQIA+. Ask yourself 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 who do not see their identity represented.
- Safeguard your data. Maintain and promote secure systems and processes for storing and disposing of personal information.

**For more information or feedback, please contact:**
Justine Fung (She/Her) at justine.fung@cbc.ca
Equity & Inclusion Project Lead, Unscripted Content
o: 416 205 5708
m: 416 788 9818
ENVIRONMENTALLY SUSTAINABLE PRODUCTION RESOURCES
HELP MAKE OUR INDUSTRY AND OUR WORLD MORE ENVIRONMENTALLY SUSTAINABLE

CBC is becoming a more environmentally sustainable 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 are some resources that will help your production be more environmentally sustainable, including a link to obtain access to the free albert Carbon Calculator.

ARE YOU IN DEVELOPMENT? If you’re in the development stage, these sustainability checklists will help you make eco-friendlier choices behind and in front of the camera.

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.

Step 2: Request an albert account (or proceed to Step 3 if you already have one).

Step 3: Watch the Carbon Calculator 20-minute demo.

If you want more in-depth training, you can look here:
● Getting Started with the albert Toolkit
● Ontario Green Screen Climate & Sustainable Production Training
● Creative BC’s Reel Green’s Sustainable Production Training Program

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

Step 5: Figure out who will give the cast and crew the “big picture” about what you are trying to do to make your production more sustainable. A sample memo can be found HERE.

Step 6: Look over the albert Tip Sheet for Independent Productions.

Step 7: Share this Google Doc with production departments that are going to be entering information into albert.

Step 8: If you want some ideas regarding what you can do to make your production greener, you can look HERE and at the resources we have collected to make it easier for you HERE.

Step 9: If you have any questions, please contact:

Leaticia Kaggwa at Leaticia.Kaggwa@cbc.ca
CBC’s Environmental Sustainability Lead, or your CBC Production Executive or Business & Rights representative.
DELIVERABLES

DUE WITH CONTRACT SIGNATURE

 INITIAL DIGITAL PLAN (Digital content ideas: Articles and videos) Please submit two to five ideas for articles and one or two ideas for videos that will be used to promote the documentary on cbc.ca and social media.

- **Article ideas:** An essay written by the director; a profile of, or interview with a character, a photo gallery; a list featuring interesting facts or stats; practical tips or information for the reader (a.k.a. “news you can use”).
- **Video ideas:** Complete video stories with a beginning, middle and end; expanded interviews/profiles; extra clips that appear in feature-length versions but not in the CBC version; vertical video versions of select stories from the documentary.

Samples of successful digital content can be found [HERE](#).

DUE PRIOR TO SHOOTING

 INCLUSION PLAN CHECK-IN: Please arrange a time with your Production Executive to do an inclusion plan check-in. This should be done four to six weeks prior to principal photography.

 UNIT PHOTOGRAPHY PLAN: Photos must be captured during production. Your shooting plans must incorporate opportunities to take photos of characters (portraits and in situ), hosts, locations, animals and/or the documentary’s subject matter. **We cannot use behind-the-scenes images, except in rare cases.** Ensure you will be able to deliver a selection of strong images. For documentaries that feature animation or graphic art, please plan to deliver a selection of high-quality stills. This is in addition to any required screen grabs.

Examples of strong photography from documentaries can be found [HERE](#).

 KEY ART OPTIONS: Consider your key art in advance. It will be used to promote your documentary on CBC Gem, social media, cbc.ca and YouTube. Think about the images that appeal to you on Netflix and other streaming services; key art should be eye-catching and convey the subject matter of the documentary quickly and clearly. It can include a combination of photography, graphics, illustrations and title art.

Examples of strong key art can be found [HERE](#).

DUE WITH ROUGH CUT

 ROUGH CUT & TRANSCRIPT w/ timecode: The rough cut should include guide narration and burnt-in timecode and must be accompanied by a transcript with timecode. Please send the cut via Vimeo or Dropbox to your Production Executive and cc: documentary@cbc.ca and allow 10 business days for notes. If notes are required prior to the standard 10 business days, please contact your Production Executive directly to discuss the schedule.

 VIEWER ADVISORIES: Please discuss viewer advisories with your Production Executive at this stage, if required, (more details on page 21) so they can be added (or placeholders added) to the FC and content time can be adjusted accordingly. A list of viewer advisories can be found [HERE](#).

 UPDATED DIGITAL CONTENT IDEAS: Revisit your initial digital content ideas for articles and videos, then update them based on what you captured during production. Submit them to the CBC Docs Digital Team for review and approval.

 SOCIAL MEDIA DETAILS: Submit the following to the CBC Docs Digital Team:

- Social media handles for the production company and production team
- Social media handles for any characters and organizations featured in the documentary
- Hashtags or tags relevant to the documentary or subject matter
- A list of calendar days associated with the film’s subject matter (e.g., World Oceans Day, International Transgender Day of Visibility, National Horse Day)
DUE WITH FINE CUT

**FINE CUT & TRANSCRIPT w/ timecode:** The fine cut must include guide narration and burnt-in timecode and must be accompanied by a transcript with timecode. Please send the cut via Vimeo or Dropbox to your Production Executive and cc: documentary@cbc.ca and allow 10 business days for notes. If notes are required prior to the standard 10 business days, please contact your Production Executive directly to discuss the schedule.

**DIGITAL PLANNING MEETING:** Contact the CBC Docs Digital Team to set up a conversation to finalize articles, videos, social content and other digital deliverables.

**SYNOPSIS (Series & Episodic):** Two synopses are required: Long (500–600 words) and short (200–250 words). Synopses should be approved by your Production Executive before sending.

**LOGLINES (Series & Episodic):** Two versions are required: Long (maximum 120 characters, including spacing) and short (maximum 90 characters, including spacing). Please do not include the program title in the loglines.

**SELECTED PHOTOS (Series & Episodic):** Please send colour photography stills to be used for documentary promotion, digital content and social media. We cannot use behind-the-scenes images, except in rare cases. Specs can be found HERE.

**PHOTO/STILL SPREADSHEET:** A spreadsheet is required with photo and screen grab information including the following for each image:

- Descriptive file name
- Names of people in the photograph
- Photo credit (if necessary)
- Suggested caption
- Suggested ALT Tag (a detailed description of the image. One of the main purposes of the ALT tag is for the benefit of visually impaired users who use screen readers)

DUE WITH PICTURE LOCK

**PICTURE LOCK:** The picture lock must include placement of the CBC Docs Original credit in the opening, have placeholders for all commercial blacks and include credits or credit placeholders. It should also include guide narration, burnt-in timecode and must be accompanied by a transcript with timecode. Please send the cut via Vimeo or Dropbox to your Production Executive and cc: documentary@cbc.ca and allow 10 business days for notes. If notes are required prior to the standard 10 business days, please contact your Production Executive directly to discuss the schedule. Please ensure the final time is 29.97i Drop-frame (see page 14-15).

- **NOTE:** If your picture lock contains temporary graphics, animation or music, please ensure these final elements are sent separately for approval. Your Production Executive should NOT be seeing/hearing these final elements for the first time in the final online screening.

**ANNOTATED TRANSCRIPT:** Please send an annotated transcript with your picture lock. Your Production Executive must review and approve the final annotated transcript. Guidance on how to prepare an annotated transcript is available HERE.

**FINAL DIGITAL ARTICLES & VIDEOS:** Please submit final digital articles and videos. Ensure the CBC Docs Digital team has approved them before sending.

**PROMO FOOTAGE:** If required (check with your CBC Post manager), your promo master or picture lock should be full broadcast-quality, include clean DME audio stems as .wav files (HD 1920x1080 in native frame rate). If a picture lock is not available, we'll require a 15-minute compilation of visually compelling footage from your documentary. This footage will be used to produce CBC’s in-house promos.

- **Promo frame size** should be HD (1920x1080)
- **Promo frame rate** should be 23.98p, 29.97p, or for HD, 29.97i (59.94i). If the material is only available at 25 fps, we can do a frame conversion, but we prefer OFR (Original Frame Rate). If you have a completed show with high-quality frame rate conversion (pull-down), we can also accept this. Please avoid any conversion that creates frame smearing.
- **Promo codec** should be XDCAM 50 422HD or better. Full-quality ProRes and DNxHR are excellent and preferred choices. ProRes 422 HQ is widely used as a mastering codec. File type (wrapper) should be MXF (.mxf) or QuickTime (.mov)
- **Promo Audio** Audio should be 48k/24-bit. Stereo or 5.1 Surround sound audio. 5.1 surround sound track should be SMPTE standard (L,R,C,Lfe,Ls,Rs) 1K tone audio reference level is -20dBFS.
- **Audio Stems** Provide audio mix stems. Stereo stems acceptable for narration, dialogue, music and SFX.
  * 5.1 surround sound SFX or music stems are preferable to preserve intensive sound design. *5.1 Surround Sound stems should clearly describe channel format configuration if delivery is in Pro Tools session.
DUE WITH FINAL BROADCAST DELIVERY

Must be sent with the broadcast master before we can technically accept the program.

- **FINAL BROADCAST FILE:** Please send with 5.1 surround sound, including CC and DV (please also send the .scc file separately and formatted to 29.97). FTP delivery is done via Aspera. An auto-generated email invitation is required for access. For details, or to request an invitation to upload the final broadcast version, please contact your CBC Post manager to advise which email address at which you would like to receive the upload link. (Please see pages 13 through 15 of this handbook for more delivery details and a link to up-to-date Technical Specifications for Program Delivery).

- **TEXTLESS VIDEO:** All textless elements should be added to the end of the final broadcast file with one second of handles on each end.

- **LOWER THIRD CREDITS:** It is CBC network policy that if a program airs in prime time, the credits need to be reformatted. Therefore, along with the full frame credits, we also request an alternative lower third version to be delivered at the top of the textless elements on your final delivery. Details for these can be found [HERE](#).

- **CREDIT LIST:** The final approved credit list (in a Word file). See page 16 of this handbook and a sample credit list [HERE](#).

- **SUPER LIST with timecode:** The producer should provide CBC with a list of all supers appearing within the program (with accurate titles, locations and spelling) and with timecode locators for every supered item. They should be sent in a Word or Excel document and be in the order in which they appear in the documentary.

- **ACT TIMING SHEET with timecode:** List the length for each block of content, with the timecodes in and out where they appear on the final master in 29.97i Drop-frame. Indicate the real timecode out of each segment on the timing sheet, including frames (not rounded up or down to the even second). Samples can be found [HERE](#).

- **CLEAN SCREENER OF FINAL BROADCAST DELIVERY:** Stereo mixed, supered and titled. This version should be a copy of the final broadcast file (please exclude the slate and textless elements).
  
  - **File format:** video codec: H264; resolution: 1920x1080; video bitrate: 6000 kbps; native frame rate; sample rate: 48000 Hz; audio bit depth: 24 bit; audio bitrate: 320 kbps.

- **TIMECODED SCREENER OF FINAL BROADCAST DELIVERY:** Same specs as the clean screener but with timecode.

DUE PRIOR TO TELECAST (ALL REMAINING DELIVERABLES)

Please send no later than six to eight before telecast. Tied to delivery payment.

- **VOD VERSION OF FINAL MASTER:** In some (but not all) cases, you may be required to deliver a second master file for VOD purposes. Please speak with your CBC Post manager prior to delivery to determine if it’s required with your project ([different delivery specs apply and can be found HERE](#)).

- **FINAL ANNOTATED TRANSCRIPT with timecode:** Annotations must be in the body of the script in italics. Please do not put them as endnotes. A sample annotated script can be found [HERE](#). Again, the final annotated transcript must be reviewed and approved by your Production Executive.

- **FINAL SHOW TRANSCRIPT with timecode:** The producer is to provide a final “as produced” transcript capturing all final dialogue appearing in each show/episode. Transcripts must include timecode 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 them via email in Word or PDF format.

- **TITLE KEY ART/LEAD IMAGE/FONT PACKAGE:** Please provide your lead image, title graphics and font package for your key art. Specs and details can be found [HERE](#).

- **SCREEN GRABS:** Please send 10 to 15 clear, high-quality screen grabs per episode that feature key moments or characters in the documentary. These should come from your final graded master and must be sent in addition to the selected photos required at the fine cut stage. Specs can be found [HERE](#).

...continued next page
LOG LINES, SYNOPSIS & STILLS with spreadsheet: If final versions were not already sent with the fine cut, please send them as soon as possible. (Please see specifics on page 10 of this handbook).

EXCERSPTS including CAPTION FILES (Two versions): Excerpts for use in online promotion. These should be pulled from the graded/mixed final master and each must be accompanied by .srt or .scc caption files. Please consult the CBC Docs Digital Team before selecting excerpts to discuss your best options.

We require two versions of each excerpt:

- 1. Main: from the final graded master, with final sound mix/narration
- 2. Textless split track: from the final graded master, no supers, captions, etc., with split track audio

Delivery specs:
- 1080p
- mp4 video file
- h.264 codec
- 20 mbps
- HD in native frame rate
- Stereo
- Don’t fade in/out
- Captions in .scc or .srt file format (all video clips must be delivered with caption files)

TRAILER including CAPTION FILES (Two versions): Your documentary trailer should have no logos, no credits, no bugs, no slate or leader, and should have a few frames of black at the top and tail. This trailer must be accompanied by a .srt or .scc caption file.

We require two versions of the trailer:

- 1. High broadcast quality: XDCAM 50 (.MXF) or Apple ProRes (422 or 422 HQ), sent with separate and clean dialogue, music and F/X .WAV files
- 2. HD MP4 h.264 Stereo version: Same delivery specs as excerpts above.

BIOGRAPHICAL INFO: Biographical information on key interviewees and creative personnel

COMPLETE INTERVIEWEE LIST: Including their title/affiliation and contact info (if appropriate).

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

AUDIO STEMS (as digital .WAV files): 5.1 audio stems for FINAL PICTURE sent as .WAV files (48khz 24-bit). A full list of stem requirements can be found HERE.

MUSIC (AV) CUE SHEET: Production must supply a list of ALL music used, its source, rights holders and any other critical info with timecodes, including Canadian Federation of Musicians (CFM) clearances. Details can be found HERE.

FINAL DATA TRACKING FORM: To be submitted to your Production Executive and the Equity & Inclusion Project Lead (details can be found on page 7).

ALL deliverables and materials should be copied to documentary@cbc.ca. This will ensure the PR materials are distributed to all departments within the CBC.
In the forthcoming pages, you will find the technical information you will need to submit your documentary for broadcast on CBC. The principal photography on all Docs Originals must incorporate high-calibre HD lenses and cameras with a sampling structure of at least 4:2:2, and a bit rate of 50 mbps or above. All final documentary projects are to be delivered in High Definition with 5.1 surround sound with closed captioning and described video via FTP. For full detailed technical information, the CBC Technical Specifications for Program Delivery Version 6.0 can be found HERE. However, PLEASE NOTE that currently, we require delivery as follows: XDCAM HD422 50 mbps, 1080@native frame rate and scan type, 8bit. Must be 16:9 full frame — no letterbox. UHD deliveries are NOT accepted at this time.

The final program will be quality checked upon delivery to CBC to confirm that it meets the technical standards and specifications listed in this handbook. Should you have any questions regarding the file delivery of your program and all associated content, please contact the CBC Post manager.

CLOSED CAPTIONING & DESCRIBED VIDEO

CLOSED CAPTIONING
All CBC programs must be delivered with closed captioning (CC). 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 before disappearing or being 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.

Please note:
- CC must be in mixed-case style
- CC files must conform, within a half second, to the primary video mezzanine
- CC must not obscure burned-in text
- CC files must not be censored or contain advertisements, placards, overlay branding or website link call-outs
- CC must be delivered as a secondary asset (scc) along with the final program

For specific technical details regarding closed captioning, please refer to CBC’s Technical Specifications for Program Delivery Version 6.0 which can be found HERE.

DESCRIBED VIDEO
All CBC programs must be delivered with described video. Described video (DV) is an audio track produced and provided as an aid to those who are blind or have low vision. In an effort to provide consistent, high-quality DV in Canada and standardize the delivery of DV, broadcasting industry representatives, producers of description and community groups — with the support of the CRTC — have developed certain best practices as well as artistic and technical guidelines.

These best practices include:
- ARTISTIC: Characteristics, scene transitions, visual effects, non-verbal sounds/communication, titles, subtitles, credits, onscreen text, singing, style and tone, and sensitive topic terminology.
- TECHNICAL: Channels, loudness and 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 should be considered an integral part to your production and producers are encouraged to download the guidelines and provide a copy to appropriate personnel and DV service providers.

Details can be found HERE and HERE. Please note that, at this time, we will not accept synthetic DV.

For specific details regarding CBC delivery for described video, please refer to CBC’s Technical Specifications for Program Delivery Version 6.0, which can be found HERE.
PROGRAM STRUCTURE

<table>
<thead>
<tr>
<th>On-Air Duration (in minutes)</th>
<th>Content Time (in minutes)</th>
<th>Credit Time (in minutes)</th>
<th>Total Program Length (in minutes)</th>
<th>Number of Commercial Breaks</th>
</tr>
</thead>
<tbody>
<tr>
<td>30:00</td>
<td>21:30</td>
<td>00:30</td>
<td>22:00</td>
<td>2 or 3</td>
</tr>
<tr>
<td>60:00</td>
<td>43:32</td>
<td>00:30</td>
<td>44:02</td>
<td>3 or 4</td>
</tr>
<tr>
<td>90:00</td>
<td>1:05:31</td>
<td>00:30</td>
<td>1:06:01</td>
<td>6</td>
</tr>
<tr>
<td>120:00</td>
<td>1:27:44</td>
<td>00:30</td>
<td>1:28:14</td>
<td>8</td>
</tr>
</tbody>
</table>

ACT STRUCTURE

In the case of a 30- or 60-minute program where there are multiple act structure options, please consult with your CBC Production Executive to discuss the most appropriate act structure for your documentary. For documentary series, each episode must follow the same act structure.

CONTENT LENGTH

Total program length must include all viewer advisories (if required; please refer to the Viewer Advisories section of this handbook page 21), closing credits and copyright notification, as well as any preview, tease or recap built into the program.

CBC broadcasts in 29.97i, so all your timings must be based on this (we will be converting to this frame rate at CBC from your native frame rate delivery). If you are cutting in 23.98 non-drop on an avid, please monitor in the timecode window 30 DF to ensure proper timing of acts. (In the Timecode window drop down, select “sequence”, then “timecode”, then “30 DF”). If you are cutting on Adobe Premiere, it does not have a secondary T/C track, so please use a reliable online T/C converter. If you shot 25fps for any reason, please contact CBC Post manager directly to discuss delivery and timing as these methods of monitoring timecode do not apply.

COMMERCIAL BREAKS

The start of each two-second commercial break must be edited to zero frames (;00, 29.97 Drop-frame) with no overhanging frames to ensure clean in and out of commercial break. This should also be indicated on the act timing sheet.

Example:
- A segment ending at 10;15;03 must have four frames trimmed to end at 10;14;29 (29.97i DF),
- The two-second commercial black would start at 10;15;00 (29.97i DF),
- The next segment should start 10;17;00 (29.97i DF),
- With Drop-frame, in some instances, the ;00 frame does NOT exist. Only in these instances, the commercial black may begin at ;01 (or if there’s also no ;01 frame, you can use the ;02)

There must NOT be a commercial break between the last program segment and the end credits.

Act lengths vary from show to show, but we prefer that acts one and two are longer. Please discuss act lengths with your CBC Production Executive.

FILE NAMING CONVENTION

CBCDocs_Series_Episode_Description of File

Example: CBCDocs_TellingOurStory_EP1_BroadcastMaster
CBCDocs_TellingOurStory_EP1_OnlineScreener
CBCDocs_TellingOurStory_EP1_Transcript
CBCDocs_TellingOurStory_EP1_MusicCueSheet

Please note:
- The elements in the file name must be separated by an underscore symbol: _
- Please use the official documentary title, not the working title
- The file name must not contain any accent, special character or space
- The maximum length of the complete file name must not exceed 40 characters

FINAL DELIVERY

FTP delivery is done via Aspera and an email invitation is required for access. For details on FTP transfers, please contact your CBC Post manager
## SAMPLE BROADCAST FILE FORMAT

This page is based on a *one-hour program and four-act structure. *Check with your CBC Production Executive to see if your one-hour program should be four or five acts.

A feature-length sample can be found [HERE](#).

### TIMECODE (at start) | DURATION (hh:mm:ss:ff) | AUDIO | VIDEO | COMMENTS
--- | --- | --- | --- | ---
09:59:30:00 | 00:00:05:00 | Reference tones | Slate | Leader per page 18 of the Technical Specifications for Program Delivery
09:59:35:00 | 00:00:20:00 | Vocal Track ID/Pink Noise | Black | Please discuss if needed in early stages with CBC Executive. The CBC Post Manager can provide A/V once approved. They’re 5 or 10 sec each and appear top of program and after every break.
09:59:55:00 | 00:00:03:00 | Silence | Colour bars (audio/video synchro) | 
09:59:58:00 | 00:00:00:01 | 1 kHz @ reference level (audio/video synchro) | Viewers Advisory Text on screen (if required) | Discuss act lengths with CBC Executive “A CBC DOCS ORIGINAL” should appear in show font in opening (ideally over picture)
09:59:58:01 | 00:00:02:00 | Silence | black |
10:00:00:00 | 00:00:05:00 or 00:00:10:00 | VO of Viewer Advisory (if required) | Viewer Advisory Text onscreen (if required) | Discuss act lengths with CBC Executive

<table>
<thead>
<tr>
<th>ACT ONE</th>
<th>ACT ONE</th>
</tr>
</thead>
<tbody>
<tr>
<td>00:00:02:00</td>
<td>Silence</td>
</tr>
<tr>
<td>As above</td>
<td>Viewer Advisory VO</td>
</tr>
<tr>
<td>As above</td>
<td>ACT TWO</td>
</tr>
<tr>
<td>00:00:02:00</td>
<td>Silence</td>
</tr>
<tr>
<td>As above</td>
<td>Viewer Advisory VO</td>
</tr>
<tr>
<td>As above</td>
<td>ACT THREE</td>
</tr>
<tr>
<td>00:00:02:00</td>
<td>Silence</td>
</tr>
<tr>
<td>As above</td>
<td>Viewer Advisory VO</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ACT FOUR</th>
<th>ACT FOUR</th>
</tr>
</thead>
<tbody>
<tr>
<td>10:43:38:00</td>
<td>00:00:30:00</td>
</tr>
<tr>
<td>10:44:08:00</td>
<td>00:00:05:00</td>
</tr>
<tr>
<td>10:44:13:00</td>
<td>00:00:30:00</td>
</tr>
<tr>
<td>10:44:43:00</td>
<td>00:00:02:00</td>
</tr>
<tr>
<td>10:44:45:00</td>
<td>----</td>
</tr>
</tbody>
</table>

**Total Content Time:** 44:02 (including credits, viewer advisories & copyright; excludes commercial blacks)
**Total Run Time:** 44:08 (includes above and commercial blacks)

- All timecodes above, in this guide and final timings must be **29.97i drop frame**. This is the frame rate CBC broadcasts (we will be converting to this frame rate at our end from your native frame rate delivery) Please ensure your editor is monitoring drop frame before you lock picture to confirm timecodes are accurate.
- Frames for the start of each commercial black must be edited to zero frames ("00") to ensure clean in and out of commercial breaks (See page 14). Commercial blacks should be exactly 2 seconds.
- Act lengths vary from show to show, but we prefer acts one and two be longer. Please discuss act lengths with your CBC Production Executive.
- The above sample is based on a 60-minute program (with 4-act structure. Please adjust depending on your program, length and act structure, as discussed with your CBC Production Executive.

---
CBC PRESENTATION CREDIT & HEAD CREDITS

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 DOCS ORIGINAL” (in show font type)

Duration: 2 seconds

Preferably, this will run at the beginning of the documentary 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. Please include this in your picture lock.

Generally, there should be no other corporate head credits for the producer or any distributor or other financial participant, unless otherwise agreed in writing by CBC. Credits must be approved by CBC.

Please note the above branding must be included in all international and feature versions of the documentary.

END CREDITS

End credits must be approved by the CBC Production Executive and must be exactly ;30 seconds (29.97 DF) 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 positioned immediately preceding or immediately following the producer’s corporate credit in the closing credit roll.

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 General Manager, Entertainment, Factual & Sports; the Executive Director, Unscripted Content; the Senior Director, Documentary; the Senior Director of Production, Unscripted Content; and the Executive in Charge of Production.

A sample end credit list can be found HERE. Please contact your CBC Post manager for the most recent list of CBC representatives.

Two versions of your end credits will be required with your broadcast master.

Style: 1. Full frame credits; 2. Lower third credits

Duration: ;30 seconds exactly (29.97i Drop-frame timing)

The CBC scheduling office has implemented an audience retention strategy for our prime-time programming where, at the end of each linear broadcast, CBC network promos will run simultaneously with 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 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.

CBC co-production animation files (full frame and lower third versions) and lower third credit technical specifications can be found HERE. Please do not alter the colour of levels of this CBC logo file. Please ensure you’re using the CBC co-production animation from the year of first broadcast. If you’re uncertain which year to insert, please check with your CBC Post manager or Production Executive.
SUPERS & COMMUNICATIONS BANNERS

CBC places lower third banners (for example “Coming up Next”) on each program over the bottom portion of the picture.

With the exception of Act 1, they appear at 10 seconds from the start of each act and last for 10 seconds.

- Please avoid placing supers/ lower thirds between ;10 and ;20 from the start of each segment from Act 2 onward.
- Please make sure your CC does not obscure your supers.

SUBTITLES

Subtitles should be clearly legible and a maximum of two lines in length. Be aware of the subtitle length to avoid cutting into the on-screen CBC logo or “bug” (see “incorrect” visual sample below).

(CBC logo “bug” reference can be found [HERE].)

![Correct](correct_subtitles.jpg) ![Incorrect](incorrect_subtitles.jpg)

CBC/Radio-Canada recommends, in accordance with SMPTE ST 2046-1:2009, the following safe areas:

<table>
<thead>
<tr>
<th>AREA</th>
<th>SPECIFICATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Safe Action</td>
<td>The main action shall be framed inside a central zone of height 93% by width 93% of the full HD picture.</td>
</tr>
<tr>
<td>Safe Titles</td>
<td>All titles shall be framed inside a central zone of height 90% by width 90% of the full HD picture.</td>
</tr>
</tbody>
</table>

WEBSITE ADDRESSES

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

MUSIC CLEARANCES

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

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

The 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 on page 22 of this handbook.
SOCIAL MEDIA & DIGITAL ROLLOUT SCHEDULE
FOR DOC FILMMAKERS

SOCIAL MEDIA

Where to find us:
@CBCDocs maintains active accounts on:
Facebook (https://www.facebook.com/cbcdocs)
Instagram (https://www.instagram.com/cbcdocs/)

Please follow our accounts so that you can learn more about how we promote films. Social content is shared with other CBC accounts, including @CBC, @CBCGem, @CBCLife, @CBCArts, @CBCNews, etc.

You are responsible for social and digital promotion of the documentary on your own accounts, if applicable.

The CBC Docs Digital team will create a variety of content to support the release of your documentary, and everything will be available for you to share. Check in with the CBC Docs Digital Team if you have any questions. They can also help you brainstorm ideas and provide feedback based on their experience in the digital space.

Social content ideas can be found HERE.

DIGITAL ROLLOUT SCHEDULE

See HERE for information on the digital rollout schedule for your documentary's release, including:
- Release on CBC Gem
- Publication of articles on cbc.ca
- Social media schedule
- Long-term promotion strategy

LINKS

Supplementary technical documents referenced in this handbook can be found HERE.

CBC Co-production Animations (full screen and lower third versions) can be found HERE.

Digital media requirements and specs can be found HERE.

CBC Diversity Commitments can be found HERE.
Introduction

Please be aware that there are guidelines in place about acceptable content on CBC Television. These guidelines affect scheduling, advisory requirements and standards for language, violence, sexual content and mature subject matter. CBC requires its production partners to understand and adhere to these guidelines in the creation of any program.

CBC Production Executives can provide more information to production partners on how to apply these guidelines. If independent producers or CBC Production Executives have any questions about the appropriateness of broadcast material, they should seek advice from Legal and Regulatory.

Broadcast Standards

Canadian broadcasters are responsible for the programs they broadcast and are subject to the requirements of the Broadcasting Act and the regulations made under this Act, as well as any conditions of license that may be imposed by the Canadian Radio-television and Telecommunications Commission (CRTC).

CBC is required to adhere to the following industry codes on ethics, violence and equitable portrayal in its programming:

- CAB Code of Ethics
- CAB Violence Code
- CAB Equitable Portrayal Code

The CRTC requires CBC to respect the standards set out in the above industry codes. All CBC television services must adhere to these codes (at a minimum). Again, CBC requires its production partners to understand and adhere to these broadcast standards.

In addition to these codes, CBC’s Journalistic Standards and Practices (JSP) provides a framework for all news, current affairs and information content produced and broadcast on CBC, and documentaries should adhere to and follow the principles in it. Producers should consult their Production if they are uncertain about any matters relating to the JSP.

CBC works to provide a clear set of guidelines to producers about the use of violence, coarse language, sexual content and mature subject matter in all programs.

Prohibited Content

There is subject matter that cannot be shown at any time, ever, notably gratuitous sex and violence that is exploitative or has no basis in the story. Under the industry codes, Canadian broadcasters are prohibited from airing programming that sanctions, promotes or glamorizes violence. Canadian broadcasters must also avoid the depiction of gratuitous harm toward individuals in a sexual context, as well as the promotion of sexual hatred and degradation. As such, CBC will exercise strong control over the depiction of violence and sexual content in its programs.

Scheduling – “Watershed Hour” of 9 p.m.

Some more mature subject matter can be shown as long as that content is not exploitive or degrading, is integral to the story and is scheduled for viewing by adult audiences. Programs containing such material are reserved for broadcast after the “watershed hour” of 9 p.m. But even after 9 p.m., advisories will be required at the start of the program and after every commercial break during the program’s telecast.

…. Continued next page
Violence

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

• Violence must not be presented as entertaining.
• Scenes of pain and suffering, and the showing of wounds, must be brief and relevant.
• The depiction of abuse or sexual assault requires great sensitivity.
• Cruelty to animals should be shown rarely and only when integral to the story.

Sexual Content

Sexually explicit content (not merely nudity) is permissible as long as that content is not exploitative or degrading, and it must be scheduled after 9 p.m. with the appropriate advisories. CBC viewer advisories alerting audiences to the sexual content of the program will be required at the start of the show and after every commercial break during the program’s telecast.

Coarse Language

Guidelines similar to those regarding violence and sexual content apply to the use of coarse language on CBC. Coarse language cannot be used gratuitously, or for effect, but must be essential to the story development.

Coarse language intended for adult audiences can be included in programs for CBC, but only after 9 p.m. and with the appropriate advisories. For instance, the “f-word” may be used in programs broadcast after 9 p.m., but producers must first consult with their CBC Production Executive to confirm what language is acceptable. Other more aggressive or unpalatable terms may be inappropriate or unsuitable given the storyline.

Closed Captioning and Described Video

Producers must ensure that closed captioning and described video adhere to the aforementioned standards regarding violence, coarse language and sexual content, so that words edited from the broadcast do not appear in the captioning or described video.

Approval Required for Exceptions

Producers and programmers may sometimes feel that the content, story or context merits exceptions to the aforementioned guidelines. In such cases, producers must obtain approval from their CBC Production Executive regarding appropriate handling of any content that falls outside of these guidelines, and with respect to any CBC viewer advisories.

Program Promotion

All the aforementioned standards for broadcast and scheduling apply to program promotion. This includes adding CBC viewer advisories for programming intended for adult audiences to advise viewers about content that they may not wish to see or may not wish their children to see. Producers should consult with their CBC Production Executive if they have any questions or concerns about program promotion.

CBC’s Inclusion Commitment

Canada’s diverse population must be actively portrayed in CBC programming. Producers must review and thoroughly consider CBC’s Inclusion Commitment, as provided in this handbook pages 5-7.
CBC VIEWER ADVISORIES

It is the responsibility of the producers, working with their CBC Production Executives, 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. This will be based on broadcast timing, rules and guidelines as to what is deemed acceptable content regarding nudity, violence, coarse language and adult subject matter (as outlined in the previous section of this handbook).

CBC viewer advisories must be attached to programs in both audio and video form. They are required to appear at the beginning of the program and are required to be repeated after all commercial breaks as part of each subsequent act during the telecast (these advisories generally run either five or ten seconds each in duration and are to be included as part of the total show content running time). CBC will provide required language for advisories.

There may be occasions when a standard advisory is insufficient. The CBC Production Executive, in concert with the producers, may need to craft a specific and clear advisory and/or trigger warning regarding more extreme content. Please allow CBC four weeks, after the final wording has been approved, to create and delivery the new advisory to your post team.

On occasion, and only with approval from both your CBC Production Executive and CBC’s Senior Director of Marketing and Communications, producers may choose to create their own customized viewer advisories. For example:

1) Using original CBC visuals/text with show cast voice-over(s)
2) Using custom show visuals/text with show cast voice-over(s)
3) Using custom show visuals/text with original CBC voice-over

The CBC Production Executive must approve all customized viewer advisories prior to picture lock.

A list of suggested advisories can be found HERE.

After your conversation with your CBC Production Executive, please contact your CBC Post manager for the appropriate A/V files. If you have received approval to include your own production-built viewer advisory, it MUST contain both video (TEXT ON SCREEN) and audio (VOICE-OVER) elements.

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. The producer will also be responsible for ensuring allowance is made for such a disclaimer within program content time. These also MUST contain both video (TEXT ON SCREEN) and Audio (VOICE-OVER) elements.
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/](http://www.apmmusic.com/)
APPENDIX I: CHECKLIST FOR PR/PROMO and DIGITAL DELIVERABLES
Please check ensure all specs and instruction on pages 9 through 12 for this list are followed prior to delivering these elements.

**Due with Contract Signature**
- INITIAL DIGITAL PLAN (DIGITAL CONTENT IDEAS: VIDEOS + ARTICLES)

**Prior to Shooting**
- INCLUSION PLAN CHECK-IN with your Production Executive
- UNIT PHOTOGRAPHY PLAN
- CONSIDER/PLAN YOUR KEY ART IN ADVANCE

**Due with the Rough Cut**
- VIEWER ADVISORY DISCUSSION
- UPDATED DIGITAL CONTENT IDEAS
- SOCIAL MEDIA DETAILS

**Due with the Fine Cut**
- ARRANGE YOUR DIGITAL PLANNING MEETING
- SYNOPISIS (Series & Episodic) x2
- LOGLINES (Series & Episodic) x 2
- SELECTED PHOTOS (SERIES + EPISODIC) No behind the scenes please
- PHOTO/STILL SPREADSHEET

**Due with Picture Lock**
- ANNOTATED TRANSCRIPT (from picture lock to CBC Production Executive)
- PROMO FOOTAGE (if required)
- FINAL DIGITAL ARTICLES AND VIDEOS

To arrive with **FINAL CC/DV’d BROADCAST MASTER** no later than 8 weeks before telecast.
- LOWER THIRD VERSION OF CREDITS (at tail of master – before textless)
- TEXTLESS VIDEO (at tail of master – after L3 version of credits)
- CREDIT LIST (Final version)
- SUPER LIST with time code (Final version)
- ACT TIMING SHEET with time code
- CLEAN SCREENER OF FINAL BROADCAST MASTER
- BITC SCREENER OF FINAL BROADCAST MASTER

**Remaining Deliverables** No later than 6-8 weeks before telecast.
- VOD VERSION OF FINAL MASTER (ONLY if required per specs)
- FINAL ANNOTATED TRANSCRIPT with time code
- FINAL SHOW TRANSCRIPT with time code
- TITLE KEY ART/LEAD IMAGE/FONT PACKAGE see specs
- SCREEN GRABS (10-15) see specs
- EXCERPTS incl CAPTION FILES (2 VERSIONS) see specs
- TRAILER incl CAPTION FILES (2 VERSIONS) see specs
- BIOGRAPHICAL INFO
- COMPLETE INTERVIEWEE LIST: Including title/affiliation and contact information (if appropriate)
- LOGOS FOR CREDITS see specs
- AUDIO STEMS (as digital wav files) see specs
- MUSIC (AV) CUE SHEET
- FINAL DATA TRACKING FORM

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

23