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

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

Some highlights:

- Please review the “Code of Conduct” and “Inclusion & Diversity Protocol”
- Many of our docs deal with complex subjects, 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 script.
- Please submit your Social Media Plan for review and approval no later than your Fine Cut.
- Publicity (including a social media and digital plan) is an important part of your broadcast. Publicity materials must be delivered per timelines on Page 6-8 and no less than six weeks before your telecast date.
- Please also submit your Digital Plan as soon as your project is green lit.

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

**KEY CONTACTS:**

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

Production Manager - your key contact for all budgetary, logistical and operational aspects of your production and responsible for reviewing and analyzing your production’s overall production schedule (prep through post), budgets, related party transactions, cost reports and supplier agreements. Responsible for tracking and gathering all deliverables (with the exception of the broadcast master) 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.
Dahlia Thompson: dahlia.thompson@cbc.ca
Criss Hajek: criss.hajek@cbc.ca

Manager, Post - responsible (in cooperation with the Editors and ADs within CBC’s Presentation Group) for ensuring your program is processed and ready to air and your first point of contact on all technical and post enquiries related to your deliverables.
Erin Rubenstein: erin.rubenstein@cbc.ca

Digital Team for CBCDocs - 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@cbc.ca
Graham.Duggan@cbc.ca

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

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

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

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

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

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

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

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

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

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

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

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

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

In addition to increasing representation on the screen, we need your help to address underrepresentation in the industry off screen. You will be expected to make documented efforts to engage and/or train writers, directors, editors, DOPs, and other production personnel from underrepresented groups. Effective immediately, CBC’s programming diversity commitment will require that at least 30 percent of all key creative roles on new CBC original unscripted series commissioned from independent producers will be held by those who self-identify as Indigenous, Black and/or People of Colour or persons with disabilities.

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

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

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

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

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

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

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

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

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

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

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

DUE WITH CONTRACT SIGNATURE

☐ DIVERSITY PLAN - Submit your diversity plan to your CBC Production Executive.

☐ INITIAL DIGITAL PLAN for your film. Submit a digital plan to the CBCDocs Digital Team (see examples HERE)

PRIOR TO SHOOTING

☐ UNIT PHOTOGRAPHY - Ensure you have a plan for unit photography. See HERE for details on expectations.

ROUGH CUT

☐ ROUGH CUT & TRANSCRIPT w/ TC - The Rough Cut must be sent with a transcript with time code. It should include guide narration with burnt in time code. Please send via Dropbox or Vimeo and allow 10 business days for notes. If notes are required prior to the standard 10 business days, please contact your CBC production executive directly to discuss the schedule. Please send cut to your executive and cc documentary@cbc.ca

☐ VIEWER ADVISORIES – Please discuss with Production Executive at this stage if required so they can be added for the FC and content time adjusted accordingly. Find list HERE.

☐ FINAL DIGITAL PLAN - Please submit your final digital plan to the CBC Docs Team

FINE CUT

☐ FINE CUT & TRANSCRIPT w/ TC – The Fine Cut must be sent with a transcript with time code and should include guide narration and burnt-in time code. Please send via Dropbox or Vimeo 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 send cut to your executive and cc documentary@cbc.ca

☐ DIGITAL PLAN DELIVERABLES - Please submit rough cut of social videos, drafts of written content, and other digital deliverables from your plan to the CBC Digital Team for approval.

☐ SOCIAL MEDIA PLAN - Download, fill out & send to your Production Executive and the CBCDocs Digital team for review & approval. LINK HERE

☐ SYNOPSIS (Series & Episodic): 2 versions. Long (500-600 words) and Short (200-250 words). Synopsis should be approved by your Production executive before sending.

☐ LOGLINES (Series & Episodic): 2 versions. Long (max 120 characters) and Short (max 90 characters) including spacing. Loglines should be approved by your Production executive before delivery. Please do not include the program title in the logline.

☐ SELECTED PROMO PHOTOS (Series & Episodic) & PRODUCTION STILLS: Please send 2-5 Colour Promotional photographs and 5-10 Production still. Specs and Details HERE ALL deliverables should be copied to documentary@cbc.ca

PICTURE LOCK

☐ PICTURE LOCK – Picture Lock must be sent with a transcript with time code and should include guide narration and burnt-time code and include all packaging elements per the Docs Original style guide. Please send via Dropbox or Vimeo 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 schedule. Please send cut to your executive and cc documentary@cbc.ca Please ensure final time is 29.97i Dropframe (See page 11)
**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 screener.

- **ANNOTATED TRANSCRIPT** – Please send an annotated transcript with your picture lock. The final annotated transcript must be reviewed and approved by your Production Executive. Learn how to do an annotated transcript by reviewing a sample [HERE](#).

- **PROMO MASTER** – Picture lock in hi res and in split track audio (HD in native frame rate. Audio: trk1: narration, trk2: sync, trk3: eff/bg, trk4: mono music). If a picture lock master is not available, we will require a 15 min compilation of visually compelling footage from your documentary. (Please contact the post manager if this is required as it may depend on your airdate)

- **DIGITAL PLAN FINAL APPROVED ITEMS** - Please submit final items from your Digital Plan (Please ensure a CBC Digital Team Producer has signed off on them before sending)

### ONLINE SCREENER

- **SEND ONLINE SCREENER** – The Online Screener must be sent and approved before final delivery. It should be sent with a transcript with time code and be the final colour corrected and audio mixed documentary packaged as per the style guide. This screener must be approved and signed off by your production executive PRIOR to final delivery of the master. Please send to your production executive and cc documentary@cbc.ca Please ensure final time is 29.97i Dropframe (See page 11)

### MASTER DELIVERY

- **FINAL BROADCAST FILE** with 5.1 surround sound, including CC & DV (Please send .SCC file separate) 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 Erin.Rubenstein@cbc.ca (Please see Page 9 of this guide for more delivery details and for a link to up-to-date Technical Specification for Program)

- **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 3rd version to be delivered at the top of the textless elements on your final delivery. Tech specs for this are included in your graphics package.

- **CREDIT LIST**: The final approved credit list (In a Word doc)

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

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

- **CLEAN SCREENER OF FINAL BROADCAST DELIVERY** - Stereo mixed, supered, titled: This version should be a copy of the Final Broadcast File (please exclude the textless elements) File Format: Video codec H264; Resolution: 1920 x 1080; Video Bitrate: 6000 kbps; Native Frame Rate, Sample Rate: 48000 Hz; Audio Bitrate: 24000 bps

- **TIME CODED SCREENER OF FINAL BROADCAST DELIVERY**: Same specs as clean screener but with timecode.
- **FINAL SHOW TRANSCRIPT with time code**: Must include time code at the beginning of each major clip and narrated segment. Please indicate where the breaks are for each block.

### REMAINING DELIVERABLES

- **FINAL ANNOTATED TRANSCRIPT with time code**: Annotations must be in the body of the script in italics. Please do not put them as endnotes. Refer to the sample annotated script [HERE](#). The final annotated transcript must be reviewed and approved by your production executive.

- **TRAILER & SRT FILE**: If available or as a substitute, the film opening would also be acceptable. Must be accompanied by .srt files. Should be stereo, H264 (mp4). No bugs or logos as overlays, no slate or leader or credits and black frames at top and tail.

- **3 EXCERPTS incl SRT FILES**: 3 excerpts for use in online promotion (HD in native frame rate, H264, 20mbps, mp4, stereo). Must be accompanied by .srt files. Excerpts should be of key scenes and be approx. 2 min long. Please consult CBC Docs digital team about selection of excerpts prior to sending.

- **TITLE KEY ART/LEAD IMAGE/FONT PACKAGE**: Please provide your Lead Image, Title graphics and Font package for your Key Art. Specs and Details [HERE](#)

- **BIOGRAPHICAL INFO**: Biographical information on key interviewees and creative personnel

- **COMPLETE INTERVIEWEE LIST**: Including title/affiliation and contact information

- **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). Full list of stem requirements can be found [HERE](#).

- **MUSIC (AV) CUE SHEET**: Productions must supply a list of ALL music used, its source, rights holders and any other critical info with time codes, including Canadian Federation of Musicians (CFM) clearances. Details [HERE](#)

- **FINAL DIVERSITY REPORT**: This is the final follow up to your Initial Diversity Plan

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**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.
CBC TECHNICAL AND FORMAT ACCEPTANCE STANDARDS

BROADCAST TECHNICAL INFORMATION WEB LINK
In the forthcoming pages, you will find the technical information you will need to submit your documentary for broadcast on CBC. The principal photography on all Docs Originals must incorporate high caliber HD lenses and cameras with a sampling structure of at least 4:2:2 and a bit rate of 50Mbps or above. All documentary final masters are to be delivered in High Definition with 5.1 surround sound. For full technical information, please consult the CBC Technical Specifications for Program Delivery Version 6.0 available HERE. However please see special note below.

SPECIAL NOTE: Currently we require delivery as follows XDCAM HD422 50Mbps, 1080@native frame rate and scan type, 8bit. In some cases, you may be required to deliver a second master for VOD purposes. Please speak with your post manager.

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

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

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

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

For specific technical details regarding closed captioning, please refer to CBC’s Technical Specifications for Program Delivery Version 6.0 (link above) pg 11.

DESCRIPTED VIDEO
All CBC Programs must be delivered with described video. Described Video (DV) is an audio track produced and provided as an aid to those who are blind or have low vision.

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

For specific details regarding CBC delivery for Described Video, please refer to CBC’s CBC’s Technical Specifications for Program Delivery Version 6.0 (link above) pg 23.

DELIVERY
FTP delivery is done via Aspera and an email invitation is required for access. For details on FTP transfers, please contact erin.rubenstein@cbc.ca
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>

CONTENT LENGTH

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

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

COMMERCIAL BREAKS

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

ACT STRUCTURE

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

FILE NAMING CONVENTION

CBCDocs_Series_Episode_Description of File

Example: CBCDocs_TheOlandMurder_EP1_BroadcastMaster
CBCDocs_TheOlandMurder_EP1_OnlineScreener
CBCDocs_TheOlandMurder_EP1_Transcript
CBCDocs_TheOlandMurder_EP1_MusicCueSheet
### SAMPLE BROADCAST FILE FORMAT (based on 60 min programming)

<table>
<thead>
<tr>
<th>TIMECODE (at start)</th>
<th>DURATION (hh:mm:ss:ff)</th>
<th>AUDIO</th>
<th>VIDEO</th>
<th>COMMENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>09:59:30:00</td>
<td>00:00:05:00</td>
<td>Reference tones</td>
<td>Show ID Slate</td>
<td></td>
</tr>
<tr>
<td>09:59:35:00</td>
<td>00:00:20:00</td>
<td>Vocal Track ID/Pink Noise</td>
<td></td>
<td></td>
</tr>
<tr>
<td>09:59:55:00</td>
<td>00:00:03:00</td>
<td>Silence</td>
<td>Black</td>
<td></td>
</tr>
<tr>
<td>09:59:58:00</td>
<td>00:00:00:01</td>
<td>1 kHz @ reference level (audio/video Synchro.)</td>
<td>Colour bars (audio/video Synchro)</td>
<td></td>
</tr>
<tr>
<td>09:59:58:01</td>
<td>00:00:02:00</td>
<td>Silence</td>
<td>Black</td>
<td></td>
</tr>
<tr>
<td>10:00:00:00</td>
<td>----</td>
<td>Act 1</td>
<td>Act 1</td>
<td>Discuss act length with your production executive</td>
</tr>
<tr>
<td>00:00:02:00</td>
<td>Silence</td>
<td>Black</td>
<td>Commercial Break 1</td>
<td></td>
</tr>
<tr>
<td>----</td>
<td>Act 2</td>
<td>Act 2</td>
<td>Discuss act length with your production executive</td>
<td></td>
</tr>
<tr>
<td>00:00:02:00</td>
<td>Silence</td>
<td>Black</td>
<td>Commercial Break 2</td>
<td></td>
</tr>
<tr>
<td>----</td>
<td>Act 3</td>
<td>Act 3</td>
<td>Discuss act length with your production executive</td>
<td></td>
</tr>
<tr>
<td>00:00:02:00</td>
<td>Silence</td>
<td>Black</td>
<td>Commercial Break 3</td>
<td></td>
</tr>
<tr>
<td>----</td>
<td>Act 4</td>
<td>Act 4</td>
<td>Discuss act length with your production executive</td>
<td></td>
</tr>
<tr>
<td>10:43:38:00</td>
<td>00:00:30:00</td>
<td>Credits</td>
<td>Credits</td>
<td>Exactly 30 seconds (include CBC copro animation)</td>
</tr>
<tr>
<td>10:44:08:00</td>
<td>00:00:05:00</td>
<td>Silence</td>
<td>Black</td>
<td></td>
</tr>
<tr>
<td>10:44:13:00</td>
<td>00:00:30:00</td>
<td>Silence</td>
<td>Lower 3rd Credits</td>
<td>As per specs pg 13</td>
</tr>
<tr>
<td>10:44:43:00</td>
<td>00:00:02:00</td>
<td>Silence</td>
<td>Textless Slate</td>
<td></td>
</tr>
<tr>
<td>10:44:45:00</td>
<td>----</td>
<td>Textless Elements</td>
<td>Textless Elements</td>
<td>With 1 sec handles on each end</td>
</tr>
</tbody>
</table>

**Total Content Time:** 44:02  
**Total Run Time:** 44:08 (includes 3 x 2 sec commercial blacks)

- All timings above are based on 29.97i Drop Frame (Please ensure you are monitoring this time) even if you choose to deliver in 23.98p native frames.

- 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 10) Commercial blacks should be exactly 2 seconds and please fade the audio in and out of commercial blacks for a smoother transition.

- Act lengths vary from show to show – we prefer that acts one and two are longer. Please discuss act lengths with your CBC production executive.

The above file format is based on a 60 minute program using a 4 act structure. Please adjust accordingly depending on your program length and act structure.
ADVISORIES

It is the responsibility of the Producer to be aware of the CBC Television Manual for Program Standards and Practices for rules regarding nudity, violence, coarse language and adult subject matter. The CBC Television Manual for Program Standards and Practices can be found at the below link:

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

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

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

A list of suggested advisories can be found HERE. Please contact Erin Rubenstein for the appropriate video files.

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

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

LEGAL NOTICES AND DISCLAIMERS

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

PLEASE NOTE THAT ADVISORIES, LEGAL NOTICES AND DISCLAIMERS MUST CONSIST OF BOTH VIDEO (TEXT) AND AUDIO (VOICE-OVER) ELEMENTS.
CBC 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 DOCS ORIGINAL” (in show font type)

Duration: 2 seconds

Preferably, this would 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 by CBC in writing.

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

END CREDITS:
Style: 2 versions required (full frame and lower 3rd format)
Duration: 30 sec exactly

The credits must include the CBC co-production animation, as well as the key CBC Executive names. Please contact the post manager for the most recent list.

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

CBC coproduction animation files and lower 3rd credit tech specs are available HERE.
CBC puts "Coming up Next" banners on every show. These appear within 10 seconds coming out of the commercial breaks after act one. They appear over the bottom portion of picture and last for ten seconds. Please avoid placing any supers on the documentary from the start of the block to 30 seconds from blocks 2 onwards.

***Be aware of the subtitle length to avoid cutting into the CBC logo (see "incorrect" visual sample)

**correct**

**incorrect**
SOCIAL MEDIA FOR DOC FILMMAKERS

Where to find us:
@cbcdocs maintains active accounts on:
Facebook (https://www.facebook.com/cbcdocs)
Twitter (https://twitter.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 larger @CBC and @CBCnews accounts from the main docs account.

LINKS

All supplementary documents referenced or linked in this document can be found HERE

All graphic elements referenced or linked in this document can be found HERE

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 licences, without affecting its quality. Here is a LINK to some resources which will help your production be more environmentally sustainable including a link to obtain access to our free carbon footprint calculator.

[Image of recycling symbol]