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

- Read through CBC's Inclusion Commitments thoroughly. Many changes have been made. These include 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 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 8-10 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 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.

Dahlia Thompson: dahlia.thompson@cbc.ca
Criss Hajek: criss.hajek@cbc.ca

Manager, CBC 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 (Features & One off Documentaries)

Jodi Ganz: jodi.ganz@cbc.ca (Documentary Mini-Series)

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

1) Production’s commitment to current CBC Initiatives.

2) Production’s creation of a plan that can include creative content, anti-oppression training on set, and succession and training opportunities through an inclusion lens.

3) Production facilitated inclusion reporting at the completion of production.

-----------------------------------------------------------------------------------------

1. CBC INITIATIVES & COMMITMENT

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

Please consult with your CBC Executive In Charge of Production for a complete list of current initiatives.

As of 2021, our ongoing minimum commitments for documentaries include:

- To ensure all documentaries being greenlit reach a minimum target of 30 percent hiring in key creative roles of people who self-identify as Indigenous, Black, Persons of Colour and/or Persons with Disabilities. This also includes one-off documentaries as well as documentaries commissioned for The Nature of Things and The Passionate Eye.

  The 3 key creative roles on a documentary are:

  - Supervising producers/executive producers/producers if they have significant narrative, creative input
  - Directors if they have significant narrative, creative input
  - One key creative role that is bespoke to the production and has impact and influence on the narrative. This could be writers, cinematographers, story editors, video editors or other key creative positions depending on the documentary

- Specifically for documentary series, to ensure at the greenlight stage that at least one of the key creative leadership roles of producer, director, showrunner, lead host or writer will be members of one of the following communities: Indigenous, Black, Persons of Colour, Persons with a Disability and 2S/LGBTQIA+ across the series.

Details on all CBC initiatives can be found here:

Identifying the 3 key creative roles will be determined in conjunction with the CBC production executive and should be done as soon as a production is green lit (if not already identified in 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 to work in consultation with CBC to create and implement an engagement, training and inclusion plan which details how and where persons who are Indigenous, Black, Persons of Colour, Persons with a Disability and 2SLGBTQIA+ will be included on screen and off screen and what steps the Production will take to elevate skills of the existing team and provide future growth opportunities.

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

Below are some key areas that we would recommend Production include in your plan.

● Key Executives / Creatives

Tell us about your executive & 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? 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 Indigenous, Black, Persons of Colour, Persons with a Disability and 2SLGBTQIA+? Why is your creative team the right one to tell this story? Tell us about your plan for the appropriate research and consultation with equity-deserving communities involved in the Program.

● On Screen Representation

Tell us about your plan when it comes to including Indigenous, Black, Persons of Colour, Persons with a Disability, and 2SLGBTQIA+ contributors in your Program. What values and approach will you take when seeking participants from equity-deserving communities? Include all on screen 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. 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 off-screen representation of Indigenous, Black, Persons of Colour, Persons with a Disability, and 2SLGBTQIA+. 
3. DIVERSITY & INCLUSION: Final Tracking Form

Acknowledgement:
CBC is working with our production partners and other industry funders to gather information through safe, respectful and voluntary self-identification systems. Below represents Phase 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 on-going tracking and initiative decisions for future reporting to the wider industry. Production can expect to be asked for information regarding the following positions for self-identification
- Producers
- Director
- Showrunner
- Writer
- Story Editor
- Director of Photography
- Editor
- Lead Performers/Hosts
- Composers
- Animator/Graphics Artists
- Researchers
- Archivists
- Other Key Bespoke Positions (Ex. 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 recommend the following best practices be reviewed and considered. Please consider closely these best practices when choosing respectful gathering methodology when seeking identity-based information from your team.

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

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

For more information or feedback, please contact:
Justine Fung (She/Her) Justine.Fung@cbc.ca
E & I Project Lead, Unscripted Content
o: 416 205 5708
m: 416 788 9818
CHECKLIST & TIMELINE
FOR PR and DIGITAL DELIVERABLES & CUTS

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

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 approximately 4-6 weeks prior to principal photography.

☐ UNIT PHOTOGRAPHY - Ensure you have a plan for unit photography. See HERE for 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 Digital 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 (not screenshots) and 5-10 Production stills (can be screenshots; NO behind-the-scenes). Specs and Details HERE

☐ PHOTO/STILL SPREADSHEET: A spreadsheet is required with photo + Production still 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)

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-in 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 13).

**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 FOOTAGE** – 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 is not available, we will require a 15 min compilation of visually compelling footage from your documentary. This footage will be used to produce CBC’s in-house promos. (Please contact the post manager if this is required for your production).

- **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 broadcast delivery. Please send to your production executive and cc documentary@cbc.ca Please ensure final time is 29.97i Dropframe (See page 13).

FINAL BROADCAST DELIVERY

- **FINAL BROADCAST FILE** with 5.1 surround sound, including CC & DV (Please ALSO send .SCC file separate 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 (Please see Page 11 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 Word) see page 15 of this guide & sample list [HERE](#).

- **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.

- **ACT TIMING SHEET with time code**: List the length for each block of content, with the time codes in and out where they appear on the final 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) [Samples](#).
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 Bit Depth: 24bit; Audio Bitrate: 320kbps

TIME CODED SCREENER OF FINAL BROADCAST DELIVERY: Same specs as clean screener but with timecode.

REMAINING DELIVERABLES
To be sent at least 6-8 weeks 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 (Separate/Different delivery specs apply, available HERE)

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.

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.

TRAILER & SRT FILE: Must be accompanied by .srt or scc file. Should have NO Logos, No Credits, No Bugs, No Slate or leader and should have black frames at top and tail.

3 EXCERPTS incl SRT FILES (2 versions of each excerpt required): 3 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. Excerpts should be of key scenes and be approx. 2 min long. Please consult CBC Docs digital team before selection of excerpts to discuss best options.

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

MUSIC (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.

LOG LINES, SYNOPSIS & stills with Spreadsheet: If final versions were not already sent with the fine cut please send as soon as possible. (Please see specifics for all on page 8 with the Fine Cut)

FINAL DATA TRACKING FORM: To be submitted to Production Executive and Equity & Inclusion Project Lead (Details 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 caliber HD lenses and cameras with a sampling structure of at least 4:2:2 and a bit rate of 50Mbps 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, please consult the CBC Technical Specifications for Program Delivery Version 6.0 available at THIS link. However SPECIAL NOTE: Currently we require delivery as follows XDCAM HD422 50Mbps, 1080@native frame rate and scan type, 8bit. (Must be 16x9 Full Frame - No letterbox)

**In some cases, you may be required to deliver a second master file for VOD purposes. Please speak with your CBC post manager prior to delivery (different delivery specs apply)**

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 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 final program

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

**DESCRIBED VIDEO**

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

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

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

**Please note that at this time we will not accept synthetic DV**

**DELIVERY**

FTP delivery is done via Aspera and an email invitation is required for access. For details on FTP transfers, please your CBC post manager.
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

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

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

CBC broadcasts in 29.97i, so all timings must be based on this. 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 PAL for any reason please contact CBC Post manager directly to discuss delivery and timing)

COMMERCIAL BREAKS

The start of each 2sec commercial break must be edited to zero frames (;00, 29.97 Dropframe) with no overhanging frames to ensure clean in and out of commercial breaks (see example below). This should also be indicated on the act timing sheet.

For Example:
- A segment ending at 10;15;03 must have 4 frames trimmed to end at 10;14;29 (29.97i DF)
- The 2 sec commercial break 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, so in these instances only the commercial black can begin at ;01.

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

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

Additionally:  
- The elements in the file name shall be separated by an underscore symbol “_”  
- Please use the official doc title, not working title  
- The file name shall not contain any accent, special character or space  
- The maximum length of the complete file name shall not exceed 40 characters
**SAMPLE BROADCAST FILE FORMAT**

based on a 1hr Program
see link to Feature length at bottom

<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>Slate</td>
<td>Leader per <a href="#">Technical Specifications for Program Delivery Pg 18</a></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>Discuss act lengths w/ CBC production exec. “A CBC DOCS ORIGINAL” Should appear in show font type near beginning (ideally over picture)</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></td>
<td>00:00:02:00</td>
<td>Silence</td>
<td>Black</td>
<td>Commercial Break 1</td>
</tr>
<tr>
<td>10:00:00:00</td>
<td>----</td>
<td>Act 2</td>
<td>Act 2</td>
<td>Discuss act length with your production executive</td>
</tr>
<tr>
<td></td>
<td>00:00:02:00</td>
<td>Silence</td>
<td>Black</td>
<td>Commercial Break 2</td>
</tr>
<tr>
<td>10:00:00:00</td>
<td>----</td>
<td>Act 3</td>
<td>Act 3</td>
<td>Commercial Break 3</td>
</tr>
<tr>
<td></td>
<td>00:00:02:00</td>
<td>Silence</td>
<td>Black</td>
<td>** Discuss with your CBC Production Executive if your 1hr Program should be a 3 or 4 act structure</td>
</tr>
<tr>
<td>10:43:38:00</td>
<td>00:00:30:00</td>
<td>Credit Audio (if applicable)</td>
<td>Full frame credits (Cards over black)</td>
<td>Exactly 30 seconds (includes CBC CoPro animation from year of first planned telecast)</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>00:00:02:00</td>
<td>Silence</td>
<td>Lower 3rd Credits</td>
<td>As per specs from link on page 15</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 delivery 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 12) Commercial blacks should be exactly 2 seconds.
- 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 (Sample Feature Format can be found [HERE](#)).
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 your Post Manager 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 from the year of first broadcast, as well as the key CBC Executive names. Please contact the post manager for the most recent list. (Sample credit list can be found HERE)

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.

Please make sure your Closed Captioning is not obscuring your supers and please see Communication Banners section above for information on where to AVOID placing supers.

SUBTITLES

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

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
CBC & THE ENVIRONMENT

HELP MAKE OUR INDUSTRY AND OUR WORLD MORE ENVIRONMENTALLY SUSTAINABLE

CBC is becoming a more environmentally sustainable company by implementing environmentally sustainable thinking in everything we do including the productions we produce and license. CBC’s aim is to share, collaborate and contribute to a more sustainable Canadian broadcasting and production industry.

With that goal in mind, we wish to continually explore and implement ways to lower the carbon emissions generated by the content which CBC 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

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

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

Step 2:
Do you have an Albert Carbon Calculator account? If yes, move to Step 3. If not, get one here - https://calc.wearealbert.org/request-account

Step 3:
Watch the Carbon Calculator 20-minute Demo – Click HERE https://www.cbc.ca/businessandrights/one-stop-workshops/season-3/albert-carbon-calculator-demo

If you want more in depth training, you can look here:
- Getting Started with the Albert Toolkit Click HERE
- Ontario Green Screen Climate & Sustainable Production Training page Click HERE
- British Columbia - Reel Green’s Climate and Sustainable Production Training Program – Click HERE

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

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Step 5:
Figure out if you - or someone else - will give the cast & crew the big picture about what you are trying to do to make your production more sustainable. For example, see HERE

Step 6:
Look over the Carbon Calculator Tip Sheet. See HERE

Step 7:
Share the Google Doc with the production departments which are going to share information and let them know it is there HERE

Step 8:
If you want some ideas of 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 - CBC’s Environmental Sustainability Lead Leaticia.Kaggwa@cbc.ca
- Your Business & Rights representative, or…
- Your CBC Executive in Charge of Production