Producer's Handbook & Format Guide

Current as of January 2022
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction &amp; Key Contacts</td>
<td>3</td>
</tr>
<tr>
<td>Code of Conduct</td>
<td>4</td>
</tr>
<tr>
<td>Inclusion &amp; Diversity Protocol</td>
<td>5</td>
</tr>
<tr>
<td>Checklist &amp; Timeline for Cuts, PR &amp; Digital Deliverables</td>
<td>6-9</td>
</tr>
<tr>
<td>Prior to Shooting, Rough Cut &amp; Fine Cut</td>
<td>6</td>
</tr>
<tr>
<td>Picture Lock</td>
<td>7</td>
</tr>
<tr>
<td>Festival &amp; Theatrical Runs</td>
<td>7</td>
</tr>
<tr>
<td>Deliverables (PR, Digital and Paper)</td>
<td>7-9</td>
</tr>
<tr>
<td>Final Broadcast File Delivery (FTP Delivery)</td>
<td>8</td>
</tr>
<tr>
<td>Documentation Deliverables Checklist</td>
<td>9</td>
</tr>
<tr>
<td>Style Guide (Credits, Logo’s, Animations, Subtitles &amp; Social Media)</td>
<td>10-12</td>
</tr>
<tr>
<td>CBC Technical Delivery &amp; Format Acceptance Standards</td>
<td>13</td>
</tr>
<tr>
<td>Closed Captioning &amp; Described Video</td>
<td>13</td>
</tr>
<tr>
<td>Slate Info</td>
<td>13</td>
</tr>
<tr>
<td><em>documentary</em> Channel Program and Content Time</td>
<td>14</td>
</tr>
<tr>
<td>Commercial Breaks</td>
<td>14</td>
</tr>
<tr>
<td>File naming Conventions &amp; Slates</td>
<td>14</td>
</tr>
<tr>
<td>Program Format &amp; Structure</td>
<td>15</td>
</tr>
<tr>
<td>Advisories</td>
<td>16</td>
</tr>
<tr>
<td>Legal Notices and Disclaimers</td>
<td>16</td>
</tr>
<tr>
<td><strong>CBC &amp; THE ENVIRONMENT</strong> (Info for Sustainable Productions with resources &amp; links)</td>
<td>17-18</td>
</tr>
</tbody>
</table>
INTRODUCTION & KEY CONTACTS

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 documentary Channel.

The format guide is divided into sections, so 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:

- “Code of Conduct” and “Inclusion & Diversity Protocol” sections are included in this guide.
- Publicity is an important part of your broadcast. Publicity materials must be delivered 8-10 weeks before your telecast date, or with delivery of your film (whichever is sooner). Please refer to Pgs 6-9 for checklist.
- To ensure that our high standards for factual accuracy are met, producers are required to submit an annotated script.

Please read the entire document and share appropriate sections with your team.

KEY CONTACTS

Production Executive - Your key creative contact for your production, responsible for all creative elements of your production. This person is sometimes referred to as your documentary Channel “Representative” or your CBC “Representative” [Jordana.Ross@cbc.ca](mailto:Jordana.Ross@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 documentary Channel. Also your key contact for all paperwork associated with the project’s financing including external funding agencies and other financiers. [Criss.Hajek@cbc.ca](mailto:Criss.Hajek@cbc.ca) or [Dalia.Thompson@cbc.ca](mailto:Dalia.Thompson@cbc.ca)

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. Amy Moylan: [amy.moylan@cbc.ca](mailto:amy.moylan@cbc.ca)

Manager, Operations and Logistics - Your first point of contact for all post and technical enquiries related to your deliverables. Responsible for tracking and gathering publicity and production deliverables and distribution to correct parties within CBC and documentary Channel. In cooperation with Editors, AD’s and CBC’s Presentation Group will ensure your program is technically accepted and ready to air. [Erin.Rubenstein@cbc.ca](mailto:Erin.Rubenstein@cbc.ca)

Business Manager - Arranges the set-up of new vendors in financial system for direct deposit payments; Should receive all invoices and will process all invoices for payment once deliverables associated with invoices have been received & approved internally. [John.Noma@cbc.ca](mailto:John.Noma@cbc.ca)

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. [Annette.Bradford@cbc.ca](mailto:Annette.Bradford@cbc.ca), [Vanessa.Caldwell@cbc.ca](mailto:Vanessa.Caldwell@cbc.ca), and [Graham.Duggan@cbc.ca](mailto:Graham.Duggan@cbc.ca)
CODE OF CONDUCT

CBC (and therefore documentary Channel) 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.
INCLUSION & DIVERSITY PROTOCOL

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

In addition to increasing representation on the screen, we need your help to address underrepresentation in the industry off screen. You will be expected to engage and/or train writers, directors, editors, DOPs, and other production personnel from underrepresented groups. In particular, CBC wants to focus on **Indigenous persons, visible minorities, persons with a disability, and women**. We have launched an initiative to achieve gender parity in key roles, which includes 50% quotas for women directors on specific CBC series.

We ask you speak with your *documentary* Channel 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, which should anticipate being obligated to meet specific diversity targets and to create meaningful training opportunities.

For all programs, you’re 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.

**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 / Narrators**: Are the program’s stars, hosts, leads or narrators from visible minority or Indigenous communities? Or are they people with disabilities?

- **Other On-Air**: Are the program’s guests (experts or contributors) or re-enactors 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:

- **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 CUTS, PR and DIGITAL DELIVERABLES**

(This list excludes the Business & Rights deliverables per your contract)

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<th>DUE WITH CONTRACT SIGNATURE</th>
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- **DIVERSITY PLAN** – Discuss then submit your diversity plan to your CBC Production Executive.

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- **UNIT PHOTOGRAPHY** - Ensure you have a plan for unit photography. See [HERE](#) for expectations.

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<th>ROUGH CUT</th>
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- **ROUGH CUT** The Rough Cut should be sent to your Production Executive via a downloadable Vimeo link (preferred) or some other file transfer means that is password protected and downloadable. Included should...
  - Have guide narration, burnt-in time code and *documentary* Channel pre-roll animation avail [HERE](#).
  - Not be more than 15% longer than final contracted content time. Please ensure editor is monitoring 29.97i Dropframe while cutting.
  - Please send an email to your Production Representative a few days before sending so they can book screening time in their schedule.
  - Please allow 10 business days for review and notes. If notes are required prior to the standard 10 business days, please discuss in advance with your Production Executive.
  - Once Rough Cut is approved please update and send a revised Post Schedule if there are any changes. It should include dates for Fine Cut, Picture Lock and Final Delivery.

  **SPECIAL NOTE:** Based on notes and dialogue with your *documentary* Channel Representative at any cut stage, additional cuts may be required.

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- **FINE CUT** The Fine Cut should be sent to your Production Executive via a downloadable Vimeo link (preferred) or some other file transfer means that is password protected and downloadable. Included should...
  - Have guide narration, burnt-in time code and *documentary* Channel pre-roll animation avail [HERE](#).
  - Should be to time, or very close. Please ensure editor is monitoring 29.97i Dropframe while cutting.
  - Should include 2 sec blacks for commercial breaks (see pages 14-15 for more details).
  - Please send an email to your Production Representative a few days before sending so they can book screening time in their schedule.
  - Please allow 10 business days for review and notes. If notes are required prior to the standard 10 business days, please discuss in advance with your Production Executive.
  - Once Fine Cut is approved please update and send a revised Post Schedule if there are any changes. It should include dates for Picture Lock and Final Delivery.

- **FINE CUT ANNOTATED TRANSCRIPT** Required at this stage for review by your Production Executive.

- **CREDIT LIST** Please submit your credit list for review and approval (See page 10 of this guide).

- **CMF DIGITAL MEDIA** If your budget contains eligible Digital Media costs under the CMF (budget line 85), please review your digital plan at this stage. Please email your CBC Digital Producer to arrange a mutually convenient time to discuss the plan as was submitted to CMF and any changes or developments that have happened since. After this discussion it should be clear exactly what DM deliverables you and your team will be providing and when. Do not produce or lock any DM materials before speaking with a CBC Digital Producer, your fine cut payment won’t be released until they’ve signed off on the Final revised plan.

- **VIEWER ADVISORY** – Please discuss the need for a potential viewer advisory with your Production Executive at this stage (See page 16 of this guide) This *may* affect your final total content time.

  **SPECIAL NOTE:** Based on notes and dialogue with your *documentary* Channel Representative at any cut stage, additional cuts may be required.
PICTURE LOCK

- **PICTURE LOCK** – The Picture Lock should be sent to your Production Executive via a downloadable Vimeo link (preferred) or some other file transfer means that is password protected and downloadable. Included should...
  - Have final narration and burnt in time code
  - Should be exactly to time, based on specs in 29.97i drop frame timing (See Page 14)
  - Should include all required 2 sec commercial blacks (see pages 14-15 for more details)
  - Should include *documentary* Channel credits and pre-roll animation link [HERE](#)
  - Transcript with time code should also be sent with the locked cut
  - Please send an email to your Production Representative a few days before sending so they can book time in their schedule
  - Once Picture Lock is approved please update your delivery date once known

**NOTE:** If your picture lock contains temporary graphics, animation or music, please discuss with your Production Executive if they need to see these final elements before they are locked.

FINAL BROADCAST DELIVERY

*First nine items must be sent before we can technically accept the program*

- **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 Pages 13-15 of this guide for more delivery details and for a link to up-to-date CBC Technical Specification for Program Delivery)

- **TEXTLESS VIDEO:** All textless elements should be added to the end of the Final Broadcast File with one second of handle on each end. (With approval, we may also accept a separate textless version)

- **LOWER 3rd CREDIT VERSION:** Only if your credits are NOT embedded with Video/content for viewers to watch as credits go by - you will need to submit, along with the normal full frame credits, a lower 3rd credit version to be delivered at the top of the textless elements on your Final delivery. Samples and Spec [HERE](#)

- **CLEAN SCREENER OF FINAL BROADCAST FILE** - 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

- **BITC SCREENER OF FINAL BROADCAST FILE:** Same specs as above screener but with timecode.

- **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 and subtitles. This list should include the exact wording and correct spelling and listed in the same order with timecode as they appear in the documentary. List can be emailed in Word format.

- **FINAL SHOW TRANSCRIPT with time code** must include time code the beginning of each major clip and narrated segment. Please indicate where the breaks are for each block.

- **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 Final Broadcast 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)
REMAINING DELIVERABLES
To be sent not less than 2 months prior to telecast. Tied to final delivery payment

☐ 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.

☐ TRAILER (for Promo use): Should not be less than 60 sec and should include the 3 sec documentary Channel Original animation at the tail in all versions of the trailer (wherever available ie. Festivals, Theatres, Online, Social Media etc). This trailer should be cleared for all use.
   SPECS: 1080p Preferred frame rate for trailer 23.976 or 29.976, Preferred File XDCAM (.MXF) CODEC (MXF0P1A). If XDCAM is not possible: QUICKTIME (.MOV) CODEC (DNX, APPLE PRORES) AVID Media Composer source, mxf and source bin files are not accepted.
   No bugs or logos (as overlays), No slate or leader; Black frame(s) at top & tail.
   AUDIO: Split track Stereo stems are acceptable for Dialogue, Music and SFX.
   (Clean Dialogue, Clean Music & Clean SFX are required to help build promos from the trailer)

☐ TRAILER & SRT FILE: (For Social Media Use) This can be the same trailer as above, however, it must be accompanied by an .srt file AND if for any reason the documentary Channel animation or any other logos were used at the top of the above trailer, please move to the tail for this version.
   SPECS: HD in native frame rate, H264, 20mbps, mp4, stereo. 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 (straight lifts from the documentary) to be used for ANY of CBC Docs social media accounts or on cbc.ca or for marketing/publicity purposes. Please ensure the 3 excerpts cover all 4 of the following…
   • Anywhere from 1 minutes to 3 minutes long.
   • Clear for all promo use, including native uploads to 3rd party sites like Facebook, Instagram and YouTube
   • Able to grab audience’s attention immediately with a great visual and/or interesting story. (Audiences will decide in less than one second if they’re going to keep watching, so it’s important to start with something really compelling.)
   • Able to showcase the most interesting, most remarkable or most emotional thing about the full documentary, while managing to convey a complete story or idea as a standalone video.
   SPECS: HD in native frame rate, H264, 20mbps, mp4, stereo. Must be accompanied by a .srt file.

☐ SYNOPSIS: 2 versions. Long (500-600 words) and Short (200-250 words)

☐ LOGLINES: 2 versions. Long (max 120 characters) and Short (max 90 characters) including spacing.

☐ SELECTED PROMO PHOTOS & PRODUCTION STILLS: Please send 2-5 high impact Colour Promotional photographs and 5-10 Production still. Specs and Details HERE. (Please read the specs for what we are looking for. Do not send us all your photos, do not sent BTS, Do not send screen grabs)

☐ TITLE KEY ART/LEAD IMAGE/FONT PACKAGE: Please provide your Key Art/Lead Image and Title Treatment (layered psd, vector .eps) including Font name & File Details HERE.

☐ FINAL ANNOTATED TRANSCRIPT – Please send an annotated transcript with your picture lock. The final annotated transcript must be reviewed and approved by your Production Executive. To learn how to do an annotated transcript you can review a sample HERE.

☐ SOCIAL MEDIA PLAN – Download (go to File >Make a copy), fill out & submit along with the rest of your deliverables (please also cc both your Production Executive & your CBC Docs Digital Producers. LINK HERE)

☐ FINAL CMF DM MATERIAL If your budget contains eligible Digital Media costs under the CMF (budget line 85). Your Final DM plan and exactly what deliverables were expected will have already been discussed at the Fine Cut stage. However, please ensure your CBC Digital Producer has both seen and approved ALL FINAL ELEMENTS before locking and submitting along with the rest of your deliverables. Your Completed Program Delivery Payment cannot be made until the Final approved versions have been received.

Continued page 9….
☐ **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.

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

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

☐ **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](#)

☐ **VIEWER ADVISORY TRANSCRIPT w/ TIMECODE:** If a viewer advisory is required (see page 16) please send a highlighted transcript flagging all areas/words/scenes of concern.

☐ **FINAL DIVERSITY REPORT:** This is the final follow up to your Initial DiversityPlan.
**documentary Channel STYLE GUIDE**

**GENERAL CREDIT NOTES**

**documentary** Channel is to receive a corporate credit directly before or after the Producer's corporate credit wherever the Producer's corporate credit is displayed in conjunction with the film. This includes but is not limited to the film's credits, trailers, promotions, website, posters etc. **documentary** Channel's corporate credit should be no smaller and of the same nature as the Producer's corporate credit (i.e. if the producer has a logo so does **documentary** Channel).

Please note when writing **documentary** Channel anywhere (credits, press release, posters etc), the word 'documentary' is always in italics and written with a lower case 'd', the word 'Channel' is not in italics and has a capital letter 'C'. Exceptions to this can be made if the font used does not support this formatting but must be approved by **documentary** Channel.

All credits and pre-rolls, both corporate and otherwise, must be approved by **documentary** Channel prior to being included in the film, as does any use of **documentary** Channel's logo in any other materials.

**OPENING CREDITS**

There should be no opening credits, corporate or otherwise at the top of the film. Exceptions can be made for a Director's credit (e.g. Directed By... or A film by....) with prior approval by your Representative. (A reminder the **documentary** Channel opening pre-roll animation is not considered a credit and must precede the film.)

**END CREDITS**

Version #1: End credits NOT embedded over picture or content MUST be exactly 30 sec and over black and delivered full frame attached to your final segment as normal. You will also need to create **Lower 3rd credits** attached to the beginning of the textless media. No need for audio to be attached to the lower 3rd credits. Lower 3rd credits should be the exact same length and content as full frame credits.

Version #2: **PREFERRED** End credits embedded over picture or content can be 30-60 sec and do not need to include a Lower 3rd version at the tail of your final Broadcast version.

In most cases, end credits should begin with the director and end with the production company's corporate credit and copyright notice. The **documentary** Channel shall receive a corporate logo and "Produced in association with" tail credit including individual credits noted below. Our logo must appear directly before or directly after the production company's corporate credit and logo. If you do not have a logo or choose not to include your logo, the **documentary** Channel logo still must be displayed in the end credits.

End credits must be approved by your **documentary** Channel Representative before you lock picture.

The preferred style of credits is cards, however any credits shown in vertical scroll must be produced in a way that makes them clearly readable when viewed at a frame rate of 29.97i (must be free of judder or blur) If this is not possible the credit info shall be displayed on separate pages.

Wording for the **documentary** Channel tail credit should read per image sample below unless you have a different CBC Production Executive. Before locking please contact Erin Rubenstein to confirm you have the correct names. Please see next page for proper use of our logos.

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**With a WHITE/LIGHT credit bed**

Produced in association with

**documentary channel**

Sandra Kleinfield - Senior Director, **documentary Channel**
Jordana Ross - Production Executive, **documentary Channel**

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**With a BLACK/DARK credit bed**

PRODUCED IN ASSOCIATION WITH

**documentary channel**

Sandra Kleinfield - Senior Director, **documentary Channel**
Jordana Ross - Production Executive, **documentary Channel**
**LOGOS**

**COLOUR VS. BLACK & WHITE LOGO**

*documentary* Channel logos are available in colour or black and white. The **colour logo should always be used** unless it's not possible, or pre-arranged with your Production Executive.

For end credits **colour stacked version should always be used**.

When using the colour logo, depending on the colour of your credit bed, the black or white of the "d" within the middle of the logo and the words underneath can be reversed (see reference below) depending on what makes it most prominent with your background or credit bed. On occasion and with approval of your *documentary* Channel Representative the "d" within the logo can be transparent if you have picture or content behind the credits and it is visually appealing.

![Logo Variations](image)

**STACKED VS. HORIZONTAL LOGO**

*documentary* Channel logos are available in both a stacked and horizontal version (each available in colour and black and white). However please see below for proper use of each.

![Logo Variations](image)

For end credits the colour stacked version MUST always be used. Logos are available in .jpeg and .eps formats.

For other uses of our logo (outside the Final Broadcast version) the choice of stacked vs horizontal is an aesthetic decision. However, when choosing, you must ensure the *documentary* Channel logo is no smaller or less prominent than the producer's logo or other logos it's displayed with. Generally our horizontal version is only used in posters.

**ABOVE LOGOS CAN BE DOWNLOADED HERE** (in .jpeg and .eps formats)

**ANIMATIONS**

The **5 second documentary** Channel Original animation pre-roll must appear before the beginning of your film. This is true for all versions of the film broadcast or screened anywhere (Festivals or International). This is industry standard practice and is important for the channel's branding. The pre-roll animation is not considered a credit but is considered part of the Total Program length.

The **3 second documentary** Channel Original animation should appear at the top or tail of all trailers of the film (wherever they're available ie. Festivals, Online, Social Media etc) If you include your own animation or that of a distributor or International co-producer, the *documentary* Channel animation should be at least of equal duration (i.e. if other animations are longer than 3 seconds you should use the 5 second *documentary* Channel animation provided above.) Note in the deliverables section under specs that the version of your trailer sent for CBC Social Media must have all animations and logos moved to the tail.

**ABOVE ANIMATIONS CAN BE DOWNLOADED HERE**
**SUBTITLES**

Subtitles should be 2 lines per page max. Producers should be aware of the subtitle length to avoid cutting into the *documentary* Channel logo lower right during telecast (See below “incorrect” visual sample below). Please find a logo image reference [HERE](#).

![Correct and Incorrect Subtitles](image1.jpg)

**SOCIAL MEDIA**

CBC Docs social accounts ([Facebook](#), [Twitter](#), and [Instagram](#)). Please follow them and tag them on key posts (week of your broadcast date), if it fits with their editorial strategy for the day they may be able to amplify. Note: They are unable to support all docs airing on the *documentary* Channel.

![Social Media Icons](image2.jpg)

*Don’t forget to use our hashtag #documentaryChannel AND tag @CBCDocs in your key posts!*
In the forthcoming pages, you will find the technical information you will need to submit your documentary for broadcast on documentary Channel. The principal photography on all documentary productions 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. The Final Broadcast Feature documentary is 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)

**DELIVERY**

documentary Channel no longer accepts documentaries in SD format or on tape. 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 can provide an upload link. 

The final program will be quality checked upon delivery to CBC to confirm that it meets the technical standards/specifications listed in this guide. Your delivery payment will not be issued until the film is technically accepted and all associated deliverables listed in this guide and in your contract have been received and approved. Should you have any questions regarding the Final Broadcast file or associated content, please contact Erin Rubenstein.

**CLOSED CAPTIONING**

All documentary Channel 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 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, branding, or website link callouts
- The closed captions delivered sidecar must be formatted for a 29.97fps Drop Frame timecode regardless of the video file’s frame

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

**DESCRIBED VIDEO**

All documentary Channel programs must be delivered with Described Video (DV). Described Video is an audio track produced and provided as an aid to those who are blind or have low/impaired 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 documentary Channel delivery for Described Video, please refer to Page 23 of CBC’s Technical Specifications for Program Delivery Version 6.0 (highlighted link above)

**SLATES**

This slate shall include the following information:

- Program title/Series name
- Season #, episode title/# (if applicable)
- Producer’s Name and contact info
- Audio track allocation (including DV)
- Integrated loudness Value (in LKFS)
- Program Length (H:M:S)
- Program Start Time Code
- Picture format (aspect ratio)
- Close Caption/ Described Video information and company contact info
PROGRAM AND CONTENT TIME

<table>
<thead>
<tr>
<th>On-Air/Commercial Duration (in min)</th>
<th>Total Content Length</th>
<th># of Commercial Breaks</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Includes Opening Animation &amp; Credits</td>
<td>Excludes Commercial Blacks</td>
</tr>
<tr>
<td>30:00</td>
<td>26:00</td>
<td>2</td>
</tr>
<tr>
<td>60:00</td>
<td>52:00</td>
<td>4</td>
</tr>
<tr>
<td>90:00</td>
<td>1;18:00</td>
<td>6</td>
</tr>
<tr>
<td>120:00</td>
<td>1;28:14</td>
<td>8</td>
</tr>
</tbody>
</table>

CONTENT LENGTH

- **documentary** Channel and CBC broadcast in 29.97i, so all timing should be based on this. If you are cutting in 23.98 non-drop, please monitor the Timecode in 30 DF to ensure proper timing of acts. (On an avid this can be done in the Timecode window drop down, select sequence, then timecode, then 30 DF)
- Total Content length must include the **documentary** Channel opening animation and all closing credits (but excludes all 2 sec commercial blacks to be inserted by production starting no later than the FINE CUT).
- Version #1 Credits not embedded over picture or content must be exactly 30 sec and over black. You must include a Lower 3rd version of the credits at the tail of the Final Broadcast file before textless elements. (For details on credits please see the Style Guide pages in this guide. For details on Lower 3rd credits see link included in Program structure on next page)
- Version #2 (preferred) Embedded tail credits over picture can be 30-60 sec and do not need to include a Lower 3rd version. (For details on credits please see Style Guide pages in this guide)

COMMERCIAL BREAKS

Commercial breaks (2sec) 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 program cue sheet.

For Example:
- A segment ending at 10;15;03 must have 4 frames trimmed to end at 10;14;29 (29.97i DF). Therefore 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). Please ensure you apply this to all segments before submitting.
- Please use, at minimum, a 10-frame fade in and out of commercial blacks with music ring out
- Frames for the start of each commercial black should be edited to zero frames (“;00”) to ensure your content is not clipped and there is a clean in and out of commercial breaks.
- There must NOT be a commercial break between the last Program segment and end credits

FILENAME CONVENTIONS FOR ALL DELIVERABLES

Filename conventions should follow this format: DocChannel_DocTitle_Description

Examples:
- DocChannel_DocTitle_XDCAM_BroadcastFile
- DocChannel_DocTitle_BITCScreener
- DocChannel_DocTitle_CleanScreener
- DocChannel_DocTitle_Captionfile
- DocChannel_DocTitle_PromoTrailer
- DocChannel_DocTitle_H264SocialTrailer
- DocChannel_DocTitle_Trailer_DialougeWav
- DocChannel_DocTitle_Trailer_MusicWav

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
**PROGRAM STRUCTURE & FORMAT**

- Timecodes here are 29.97i drop frame (regardless of delivery). Please ensure your editor is monitoring drop frame.
- Frames for start of each commercial black must be edited to zero frames (";00") to ensure clean in and out of commercial black (black must be exactly 2 sec).
- Please use, at minimum, a 10-frame fade in and out of blacks with music ring out.
- Act lengths vary, we prefer Acts 1 & 2 be longer.

**VERSION #1:**
PROGRAM FORMAT IF CREDITS ARE NOT EMBEDDED WITH PICTURE OR CONTENT
(30 sec full frame credits over black w/ Lower 3rd Credits at tail)

<table>
<thead>
<tr>
<th>TIMECODE (at start)</th>
<th>DURATION (seconds)</th>
<th>AUDIO</th>
<th>VIDEO</th>
<th>COMMENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>09:59:30:00</td>
<td>5</td>
<td>Reference tones</td>
<td>Slate</td>
<td>Leader per Technical Specifications for Program Delivery Page 18</td>
</tr>
<tr>
<td>09:59:35:00</td>
<td>20</td>
<td>Vocal Track ID/Pink Noise</td>
<td>Black</td>
<td></td>
</tr>
<tr>
<td>09:59:55:00</td>
<td>3</td>
<td>Silence</td>
<td>Black</td>
<td></td>
</tr>
<tr>
<td>09:59:58:00</td>
<td>1 frame</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>2</td>
<td>Silence</td>
<td>Black</td>
<td></td>
</tr>
</tbody>
</table>
| 10:00:00:00         | 5                  | Doc Channel Opening Animation | Doc Channel Opening Animation | Available HERE 
| 10:00:05:01         | ----               | Program Segment # 1 | Program Segment # 1 |
| ----                | 2                  | Silence | Black | Commercial Break 1 
| ----                | ----               | Program Segment # 2 | Program Segment # 2 |
| ----                | 2                  | Silence | Black | Commercial Break 2 |

CONTINUE FOR PROGRAM SEGMENTS 3-8 & COMMERCIAL BREAKS 3-7

| ----                | 2                  | Silence | Black | Commercial Break 8 |
| ----                | ----               | Program Segment # 9 | Program Segment # 9 |
| ----                | 00:00:30:00 EXACT  | + Credit Music | 30 sec Closing Credits Full Frame over black | See Credits & Logos page 11 |
| 11:28:30:00         | 5                  | Silence | Black | 
| 11:28:35:00         | 5                  | Silence | Textless Slate | 
| 11:28:40:00         | 00:00:30:00 EXACT  | Silence | 30 sec Closing Credits Lower 3rd over black | Details HERE |
| 11:29:10:00         | -----              | All Textless Elements | All Textless Elements |

**VERSION #2 ("PREFERRED VERSION")**
PROGRAM FORMAT IF CREDITS ARE EMBEDDED OVER PICTURE OR CONTENT
(30-60 sec Full Frame credits over content)

| ----                | 2                  | Silence | Black | Commercial Break 8 |
| ----                | ----               | Program Segment # 9 | Program Segment # 9 |
| ----                | 30-60 sec          | + Credit Music or Picture audio | Closing Credit Bed & Logos over Picture | See Credits & Logos page 11 |
| 11:28:30:00         | 5                  | Silence | Black | 
| 11:28:35:00         | 5                  | Silence | Textless Slate | 
| 11:29:10:00         | -----              | All Textless Elements | All Textless Elements |

Content Time: 01:28:14:00 (Including opening animation & credits)
Commercial Blacks x 8: 00:00:16:00
Total Run Time: 01:28:30:00
ADVISORIES

It is the responsibility of the Producer along with CBC Production Executive 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 delivery to determine if advisories are required. Note that any use of racist, offensive or derogatory language should not be used in the program at all. If you feel use of any of these words is editorially justified, it must be referred to and approved by your Production Executive and the network before you lock picture. Other course language, violence nudity or sexual content may require an advisory.

Producers should be aware that films on documentary Channel will run in many timeslots over the course of the licence period, both daytime and primetime.

Advisories (audience cautions) usually run for 5 seconds in length depending on content, and 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. They will be added at our end within our Presentation department – However we require Producers to advise us of what viewer advisory is best and provide a timecoded transcript highlighting the content of concern.

A list of suggested advisories can be found HERE.

LEGAL NOTICES AND DISCLAIMERS

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 LEGAL NOTICES AND DISCLAIMERS MUST CONSIST OF BOTH VIDEO (TEXT) AND AUDIO (VOICE-OVER) ELEMENTS.
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](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](https://calc.wearealbert.org/request-account)

**Step 3:**

If you want more in depth training, you can look here:
- Getting Started with the Albert Toolkit 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.

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 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 your CBC Executive In Charge of Production