



the
passionate
eye

**PRODUCER HANDBOOK
&
FORMAT GUIDE**

for

Independent Productions
Updated: November 24, 2022

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We're looking forward to working with you! 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 The Passionate Eye. Please share with appropriate crew members to assist them in doing their job, as certain sections apply to different stages of production – including Pre-Production, Post-production, and Publicity.

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 <http://www.cbc.radio-canada.ca/en/reporting-to-canadians/acts-and-policies/programming/journalism/>
- To ensure that our high standards for factual accuracy are met, Producers are required to submit an annotated script (**Link to sample on page 9**)
- Please submit your Digital Plan as soon as your project is green lit (see page 8)
- Please submit your Social Media Plan for review and approval no later than your Fine Cut (see page 8)
- Publicity (including a social media and digital plan) is an important part of your broadcast. Publicity materials have been updated in this guide and must be delivered per timelines on Page 8-10 and no less than six weeks before your telecast date.
- We have removed the insertion of bumpers and stings from before and after commercial breaks. The File format has been updated on pages 12-13

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".

Michelle McCree: michelle.mccree@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. 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 AD's) 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'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 2SLGBTQIA+ 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 CBC Docs Digital Team (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** - This Cut must be sent with a transcript with time code. It should include guide narration, burnt-in timecode and not be less than 50 min, or more than 60 min. Please send via Dropbox or Vimeo and allow 10 business days for notes. If notes are required prior to standard 10 business days, please contact Michelle directly to discuss. Please send cut to michelle.mccree@cbc.ca and cc documentary@cbc.ca
- VIEWER ADVISORIES** – Please discuss with Michelle at this stage if required so they can be added to the Fine Cut and your 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 timecode. Please add Passionate Eye packaging elements at this stage. 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 Michelle directly to discuss. Please send cut to Michelle and cc documentary@cbc.ca
- DIGITAL PLAN DELIVERABLES** - Please submit rough cuts of social videos, drafts of written content, and other digital deliverables from your plan to the CBC Digital Team for approval. Please also discuss placement of weblink lower thirds at this stage (see page 16) so they're inserted by picture lock.
- SOCIAL MEDIA PLAN** - Download, fill out & send to both Michelle and the CBCDocs Digital team for review & approval. LINK [HERE](#)
- SYNOPSIS:** 2 versions. Long (500-600 words) and Short (200-250 words) Synopsis should be approved by Michelle before sending.
- LOGLINES:** 2 versions. Long (max 120 characters) and Short (max 90 characters) including spacing. Loglines should be approved by Michelle before sending. Please do not include the program title in the logline.
- SELECTED PROMO PHOTOS & PRODUCTION STILLS:** Please send 2-5 Colour Promotional photographs (**not screen shots**) and 5-10 Production stills (**can be screen shots but NO behind-the-scenes**). Specs and Details [HERE](#)
- PHOTO/STILL SPREADSHEET:** A spreadsheet is required with the above mentioned photos + Production stills 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)

PICTURE LOCK

PICTURE LOCK – Picture Lock must be sent with a transcript with time code and should include guide narration, burnt-in timecode and include all packaging elements per the Passionate Eye program structure. 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 Michelle directly to discuss. Please send cut to Michelle and cc documentary@cbc.ca
Please ensure final timing 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. Michelle 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 Michelle. To learn how to do an annotated transcript you can review a sample [HERE](#)

PROMO MASTER – Picture lock in hi res and in split track audio (HD 1080p 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. This footage will be used to produce CBC's in-house promos. (Please contact CBC Post Manager if this is required)

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 with all Passionate Eye elements. This screener must be approved and signed off on by Michelle PRIOR to final delivery of the master. Please send to Michelle and cc documentary@cbc.ca **Please ensure final time is 29.97i Dropframe (See page 13)**

FINAL DELIVERY *First eight (8) items must be sent before we can technically accept program*

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, pls contact erin.rubenstein@cbc.ca (Please see Page 11 of this guide for more delivery details and for link to up-to-date Tech Specification for Program)

TEXTLESS VIDEO: All textless elements should be added to the end of the Final Broadcast File with one second of handle 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) See pages 15 & 17 and a 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 [HERE](#)

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 above but with timecode.

REMAINING DELIVERABLES To be sent at least 6 weeks before telecast. Tied to delivery payment

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 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 files. Should have No bugs or logos as overlays, no slate or leader or credits and black frames at top and tail. Please send two (2) versions **both**:

- HD in native frame rate.1080p, H264, 20mbps, mp4, stereo (accompanied by srt or scc)
- XDCAM50 (.MXF) or AppleProRes (422 or 422 HQ) either split track or with separate clean Dialogue, Music and Effects stems as WAV files

3 EXCERPTS incl CC FILES: 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. **SPECS:** HD in native frame rate.1080p, H264, 20mbps, mp4, stereo (accompanied by srt or scc)

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](#)

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)

VOD VERSION OF FINAL MASTER: In some (but not all) cases, you may be required to deliver a second master file for VOD purposes. Please speak with your CBC post manager prior to delivery to determine if it's required with your project (**different delivery specs apply**)

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

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 **The Passionate Eye**. The principal photography on all 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. 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. (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 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.

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) 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 contact erin.rubenstein@cbc.ca The Passionate Eye does not accept documentaries in SD format, on tape or via hard drive.

THE PASSIONATE EYE PROGRAM STRUCTURE

You will be provided with the packaging elements (the exception being The Passionate Eye font - see "Style Guide" on page 15) necessary to deliver a final fully packaged documentary ready for broadcast on "The Passionate Eye"

The total run time is **44:02** including credits but excluding all commercial blacks. (29.97 Dropframe)
The total content time is **44:08** including all the above plus all commercial blacks. (29.97 Dropframe)

Commercial blacks should be exactly 2 sec and there should be 3 inserted before delivery per the Format on next page

Act lengths vary from show to show – we prefer that acts one and two are longer. Please discuss act lengths with Michelle McCree.

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 (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 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.

Please ensure the above for all segments before submitting the Final Broadcast File.

FILENAME CONVENTIONS FOR ALL DELIVERABLES

PassEye_DocTitle_Description of file

Examples: PassEye_FilmTitle_BroadcastMaster
PassEye_FilmTitle_CaptionFile
PassEye_FilmTitle_OnlineScreener
PassEye_FilmTitle_Transcript
PassEye_FilmTitle_MusicCueSheet

Doc Title: Please use the official doc title, not the working title

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

See next page for Broadcast File format.

THE PASSIONATE EYE - FILE FORMAT

TIMECODE (at start)	DURATION (hh:mm:ss:ff)	AUDIO	VIDEO	COMMENTS
09:59:30:00	00:00:05:00	Reference tones	Slate	Leader per Technical Specifications for Program Delivery Page 18
09:59:35:00	00:00:20:00	Vocal Track ID/Pink Noise		
09:59:55:00	00:00:03:00	Silence	Black	SPECIAL NOTE: Currently we require delivery as follows: XDCAM HD422 50Mbps, 1080@native frame rate and scan type, 8bit.
09:59:58:00	00:00:00:01	1 kHz @ reference level (audio/video Synchro.)	Colour bars (audio/video Synchro)	
09:59:58:01	00:00:02:00	Silence	Black	
10:00:00:00	00:00:05:00	Viewer Advisory (if required)	Viewer Advisory (if required)	If required. List HERE . Contact Erin for A/V file if required
10:00:00:00	00:00:06:00	Passionate Eye Opening	Passionate Eye Opening	File: Passionate_Eye_Open
	00:13:06:00*	Act 1	Act 1 including animated show title	*Sample time only: Discuss act lengths with Michelle McCree
	00:00:02:00	Silence	2 seconds of black	Commercial Break 1
	00:00:05:00	Viewer Advisory (if required)	Viewer Advisory (if required)	As above if required
	00:10:05:00*	Act 2	Act 2	*Sample time only: Discuss act lengths with Michelle McCree
	00:00:02:00	Silence	2 seconds of black	Commercial Break 2
	00:00:05:00	Viewer Advisory (if required)	Viewer Advisory (if required)	As above if required
	00:09:20:00*	Act 3	Act 3	*Sample time only: Discuss act lengths with Michelle McCree
	00:00:02:00	Silence	2 seconds of black	Commercial Break 3
	00:00:05:00	Viewer Advisory (if required)	Viewer Advisory (if required)	As above if required
	00:09:20:00*	Act 4	Act 4	*Sample time only: Discuss act lengths with Michelle McCree
00:43:38:00	00:00:30:00 exact	Credit Music from program	27 sec Closing Credits over black (in PE font) PLUS 3 sec CBC CoPro Animation	See PE Typography File: CBC_Copyrights_Fullframe
00:44:08:00	00:00:05:00	Silence	5 seconds of Black	
	00:00:05:00	Silence	Textless Slate	
	00:00:30:00 exact	Silence	Lower 3 rd credit version	File: CBC_Copyrights Folder: Lower3rd File: CBC_Lower3rd Credit Guidelines
	----	All Textless Elements	Textless Elements	
TOTAL CONTENT TIME	00:44:02	Includes Passionate Eye/CBC packaging elements & advisories. EXCLUDES commercial blacks		
TOTAL RUN TIME	00:44:08	Includes Passionate Eye/CBC packaging elements & advisories. INCLUDES commercial blacks		

ACT LENGTHS: We prefer Acts 1 & 2 be longer and no act should be shorter than 5 minutes. Please discuss act lengths with Production Executive

COMMERCIAL BREAKS: Per the above breakdown, Passionate Eye requires 3x 2 sec commercial blacks be inserted before delivery. Frames for the start of each commercial black must be edited to zero frames (“:00”, 30DF) to ensure clean in and out of commercial and to avoid content being trimmed. Commercial blacks should be exactly 2 sec.

TIME CODE: All timecodes above, in this guide and final timings must be 29.97i drop frame. This is the frame rate CBC broadcasts (we will be converting to this frame rate at our end from your native frame rate delivery) Please ensure your editor is monitoring drop frame before you lock picture to confirm timecodes are accurate.

DELIVERY: Currently we require delivery as follows: XDCAM HD422 50Mbps, 1080@native frame rate and scan type, 8bit. (Must be 16x9 Full Frame; no letterbox)

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. **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 coarse language, violence nudity or sexual content may require an advisory.**

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 CBC video files if needed. It's also possible for Production to create own advisory provided the language is approved by CBC.

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 matter 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.

THE PASSIONATE EYE STYLE GUIDE

Please refer to the following The Passionate Eye style guide for the packaging requirements.

GRAPHIC ELEMENTS & AFTER EFFECTS PROJECT

The CBC will supply your team the following elements (See page 13) for proper placement

The Passionate Eye Opening Animation
The Passionate Eye L3 and Credit template with font reference
The Passionate Eye After Effect Project and Samples
CBC co-production animations

Note: All these The Passionate Eye elements can be found [HERE](#)

ANIMATED TITLE

Prior to picture lock please discuss your doc's animated title format and style with your Production Executive. Your title should be 4-5 seconds and be placed within the first 1-2 minutes of the opening

OPENING CREDITS

There should be no opening credits in the film other than The Passionate Eye Opening followed eventually by the Animated title. This includes any crew, corporate head credits for the Producer, or any distributor or other financial participant, unless otherwise agreed by CBC in writing.

TYPOGRAPHY for SUPERS, WEBLINKS, LOWER THIRDS & END CREDITS

You will need the **EFFRA FONT** installed on your systems from Adobe Creative Cloud for Passionate Eye Supers, Lower Thirds, Weblinks and Credits.

Typography

Aa

EFFRA (ADOBE FONT)

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890!@#\$%^&*()_+=".?><

Light (X / -10 / Auto)

Semiotics aesthetic freegan pour-over
jianbing. Artisan blog retro neutra.

Medium (Half the primary font size / 30 / Auto)

SEMIOtics AESTHETIC FREEGAN POUR-OVER
JIANBING. ARTISAN BLOG RETRO NEUTRA.

This Is The Format
FOR LOWER THIRDS

Joe Schmoe
PEOPLE PERSON

THIS IS THE FORMAT
For Credits

DIRECTOR
Steven Spielberg

COMMUNICATIONS BANNERS

CBC adds “Coming up Next” banners on every show. These appear one or two times within the first 60 seconds of each act. They appear over the bottom portion of picture and last for ten seconds.

Please avoid putting any supers or weblinks on the documentary as follows:

Act 1: Avoid first 55 sec if possible

Act 2-4: Avoid first 20 sec AND again 45-55 sec mark if possible



SUPERS

Please note that supers for all The Passionate Eye documentaries must follow the following format:



Folder: Passionate Eye 2022 Template folder
File: Passionate Eye 2022 Template.aep
Name/title: L3_Supers
Ref Sample: (Footage)/ Samples/THE_PASSIONATE_EYE_L3rd_Sample

Guidelines: We strongly encourage no more than two-line supers with only the most relevant info included. Please avoid using “Dr,” (except in the case of a medical doctor), “Professor”/ “Prof,” or “PhD” in your supers. Also avoid giving multiple titles to a subject. The supers should be as clean and minimal as possible so the audience can focus on the essential information. **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.

WEBLINK LOWER THIRDS



Folder: Passionate Eye 2022 Template folder
File: Passionate Eye 2022 Template.aep
Name/title: L3 Website Links

Ref Sample: (Footage)/Samples/THE_PASSIONATE_EYE_WEB_LINK_Sample_01
Ref Sample: (Footage)/Samples/THE_PASSIONATE_EYE_WEB_LINK_Sample_02

Guidelines: Please discuss the content and placement of the lower third weblinks with a member of the CBC Docs Team during your fine cut and confirmed by picture lock and inserted before sending the online screener prior to delivery. The purpose of the website lower 3rds are to push directly to specific digital content

and/or to promote other documentary content available to viewers. Generally, they're placed where appropriate, one-per-act, and not within a minute of any commercial break.

Generic Examples: (Please speak to the Digital team for the specific Weblink lower thirds for your doc)

Watch more great docs
cbc.ca/documentaries

Stream docs anytime
gem.cbc.ca

Learn more about <XYZ>
cbc.ca/passionateeye

SUBTITLES (if applicable)

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



correct

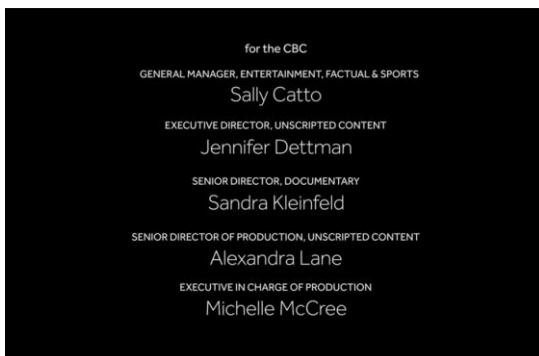


incorrect

File: Passionate Eye 2022 Template.aep _Location & Subtitles
Name/title: REF/CBC Logo Burn & Flat Logo_rec – bottom right
Logo/Bug Reference: [HERE](#)
Guidelines: 2 lines per page max

CLOSING CREDITS - 2 Versions required. 1. Full Frame 2. Lower Third

End credits must be 30 sec exactly over black. It is network policy that if the program airs in Prime Time the credits will be reformatted. Therefore, along with the full frame credits we also require an alternative lower 3rd version to be delivered at the top of the textless. See Sample Credit list [HERE](#)



Full Frame Credit File: Passionate Eye 2022 Template.aep _Full_Frame_CREDITS
Reference Sample: (Footage)/Samples \Sample Full Frame Credits 30 sec

Lower 3rd Credit File: Passionate Eye 2022 Template.aep _L3rd_CREDITS
Reference Sample: (Footage)/Samples \Sample L3rd Credits 30 sec
Guide Template: (Footage)/REF/_L3rd_Credits

Music: Show Audio

Font size on credits can vary with discretion to make pages fit.

The end credits must include both the CBC co-production animation (The year included in the copyright logo should reflect the date of the initial Program telecast.), as well as the key CBC Production names, please contact Erin Rubenstein for the most recent list.

- Only individuals who worked on the documentary are to be given a credit on the CBC version of the roll.
- Company names and websites are not to be included apart from the final credit for the company that produced the documentary.
- Please keep the “special thanks” section to a minimum.

FESTIVAL OR THEATRICAL VERSIONING ONLY (if applicable)

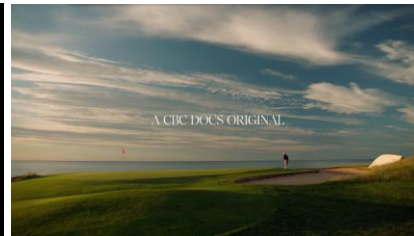
If there is an agreed to Festival or Theatrical version of the film the exception to the above, we require a single-card network presentation credit at the beginning of the program. This is industry standard practice and is extremely important as our programs are shown around the world, and CBC wants 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. This could also run in the main title card sequence.



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>

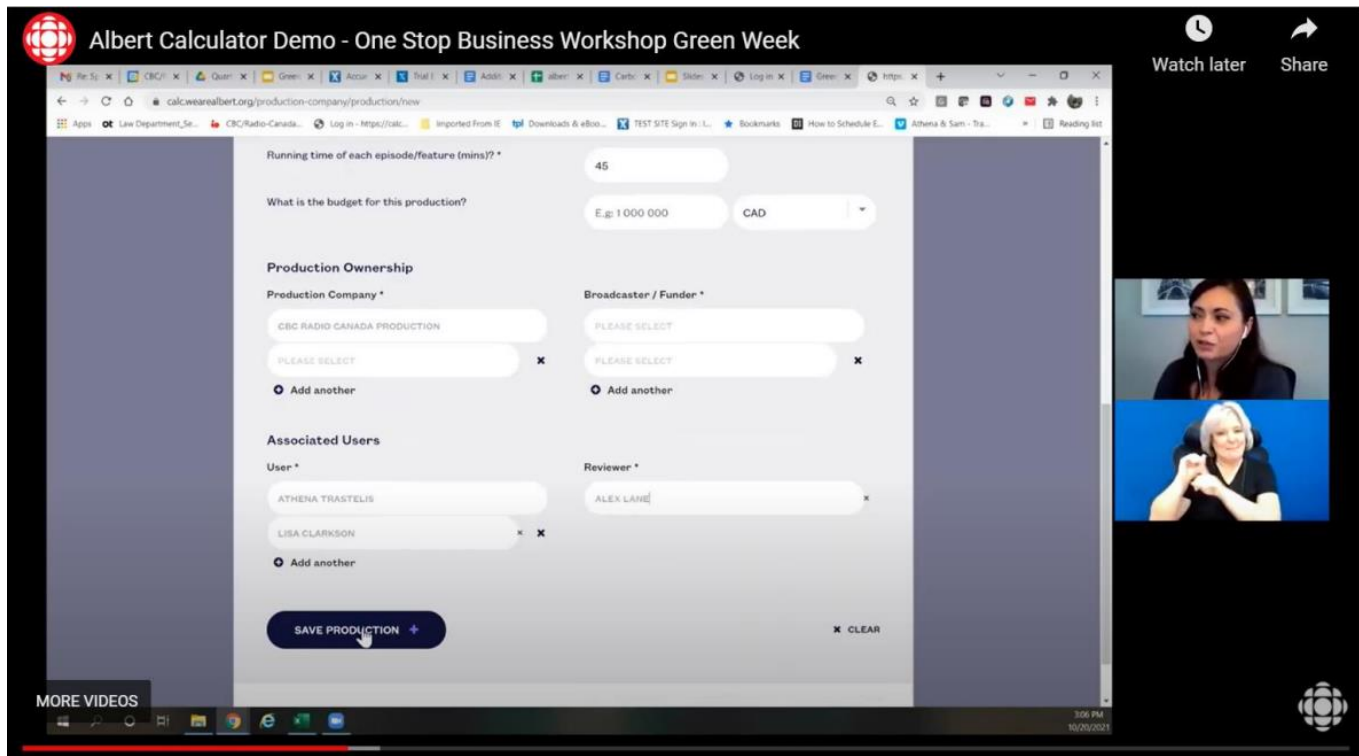
If you want more in depth training, you can look here:

- 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.



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