PRODUCER’S HANDBOOK & FORMAT GUIDE

for

Independent Productions
Updated: Nov 2021
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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 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:

- Please review the “Code of Conduct” and “Inclusion & Diversity Protocol”
- Many of our docs deal with complex subjects, we require that Producers adhere to the CBC’s Journalistic Standards and Practices
- To ensure that our high standards for factual accuracy are met, Producers are required to submit an annotated script (Link to sample on page 7)
- Please submit your Digital Plan as soon as your project is green lit (see page 6)
- Please submit your Social Media Plan for review and approval no later than your Fine Cut (see page 6)
- Publicity (including a social media and digital plan) is an important part of your broadcast. Publicity materials must be delivered per timelines on Page 6-8 and no less than six weeks before your telecast date.

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

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

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

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

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

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

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

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

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

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

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

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

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

DUE WITH CONTRACT SIGNATURE
☐ DIVERSITY PLAN - Submit your diversity plan to your CBC Production Executive.

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

PRIOR TO SHOOTING
☐ UNIT PHOTOGRAPHY - Ensure you have a plan for unit photography. See HERE for expectations.

ROUGH CUT
☐ ROUGH CUT & TRANSCRIPT w/ TC - The Rough Cut must be sent with a transcript with time code. It should include guide narration, 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 the standard 10 business days, please contact Michelle directly to discuss. Please send cut to Michelle 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 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 cut 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 pg 14) 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 and 5-10 Production still. Specs and Details HERE

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
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 11)**

**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 if this is required as it depends on your delivery and airdates)

- 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 11)**

MASTER 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 Page 9 of this guide for more delivery details and for a link to up-to-date Technical Specification for Program)

- Textless Video: All textless elements should be added to the end of the Final Broadcast File with one second of 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)

- 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.

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

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

☐ TIME CODED SCREENER OF FINAL BROADCAST DELIVERY: Same specs as above but with timecode.

☐ 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.

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.

☐ TRAILER & SRT FILE: Must be accompanied by .srt files. Should be stereo, H264 (mp4). No bugs or logos as overlays, no slate or leader or credits and black frames at top and tail.

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

☐ TITLE KEY ART/LEAD IMAGE/FONT PACKAGE: Please provide your Lead Image, Title graphics and Font package for your Key Art. Specs and Details HERE

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

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

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

☐ AUDIO STEMS (as digital wav files): 5.1 Audio stems for FINAL PICTURE sent as wav files (48khz 24-bit). Full list of stem requirements can be found HERE.

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

☐ FINAL DIVERSITY REPORT: This is the final follow up to your Initial DiversityPlan. Please contact Michelle for details

☐ LOG LINES, SYNOPSIS & STILLS: If final versions were not already sent with the fine cut please send as soon as possible. (See specifics for all on page 6 with the Fine Cut)

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.

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

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.

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 pg13 - 16) 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 each

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 timing should 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)

Each commercial black must begin on an even second, 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 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 the above for all segments before submitting the Final Master.

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

Other Notes:
- Please do not leave spaces between the filename and file extension
- Filenames must not exceed 40 characters

See next page for Broadcast File format.
THE PASSIONATE EYE - FILE FORMAT

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

**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 are longer. Please discuss act lengths with Production Executive

**COMMERCIAL BREAKS:** 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 and please use, at minimum, a 10-frame fade in and out of blacks with music ring out

**TIME CODE:** All timecodes above, in this guide and final timing are 29.97i drop frame. This is the frame rate CBC broadcasts (regardless of delivery frame rate) 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.
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 course 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](http://www.cbc.ca/productionfacilities/content/pdf/CBC-Program-Standards-Practices.pdf). Please contact Erin Rubenstein for the appropriate video files.

Closed caption text standards should mirror advisories. Guidelines regarding the handling of coarse language and profanity for closed captioning, and/or nudity, violence and adult subject manner for described video can also be found in the [CBC Television Manual for Program Standards and Practices](http://www.cbc.ca/productionfacilities/content/pdf/CBC-Program-Standards-Practices.pdf).

LEGAL NOTICES AND DISCLAIMERS

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

PLEASE NOTE THAT ADVISORIES, LEGAL NOTICES AND DISCLAIMERS MUST CONSIST OF BOTH VIDEO (TEXT) AND AUDIO (VOICE-OVER) ELEMENTS.
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 pg 10) for proper placement

- The Passionate Eye Opening Animation
- The Passionate Eye Bumper (into breaks)
- The Passionate Eye Sting (out of breaks)
- 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.
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 2021 Template folder
- **File**: Passionate Eye 2021 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 NOT to place supers.

WEBLINK LOWER THIRDS

- **Folder**: Passionate Eye 2021 Template folder
- **File**: Passionate Eye 2021 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 a 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](http://cbc.ca/documentaries)
- **Stream docs anytime**: [gem.cbc.ca](http://gem.cbc.ca)
- **Learn more about <XYZ>**: [cbc.ca/passionateeye](http://cbc.ca/passionateeye)
***Be aware of the subtitle length to avoid cutting into the CBC logo (see "incorrect" visual sample)

**correct**

![Subtitle example](image)

**incorrect**

![Subtitle example](image)

**File:** Passionate Eye 2021 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

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**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 2021 Template.aep \_Full_Frame_CREDITS

**Reference Sample:** (Footage)/Samples \Sample Full Frame Credits 30 sec

**Lower 3rd Credit File:** Passionate Eye 2021 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.

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](#)