<table>
<thead>
<tr>
<th>TABLE OF CONTENT</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>Publicity Deliverables</td>
<td>6</td>
</tr>
<tr>
<td>Production Deliverables &amp; Documentation</td>
<td>7-9</td>
</tr>
<tr>
<td>CBC Technical and Format Acceptance Standards</td>
<td>10</td>
</tr>
<tr>
<td>Closed Captioning &amp; Described Video</td>
<td>10</td>
</tr>
<tr>
<td>Master File Delivery (Hard drive &amp; FTP Delivery)</td>
<td>11</td>
</tr>
<tr>
<td>The Nature of Things Program Structure</td>
<td>12 – 13</td>
</tr>
<tr>
<td>Guidelines for Filming with Animals</td>
<td>14</td>
</tr>
<tr>
<td>Advisories</td>
<td>15</td>
</tr>
<tr>
<td>Doc Intro &amp; Narration Recording with David Suzuki</td>
<td>16</td>
</tr>
<tr>
<td>The Nature of Things Style Guide</td>
<td>17 – 22</td>
</tr>
<tr>
<td>Appendix I: How to annotate a transcript</td>
<td>23 – 25</td>
</tr>
<tr>
<td>Appendix II: Social Media</td>
<td>26</td>
</tr>
<tr>
<td>Appendix III: Narration Script Format</td>
<td>27 – 29</td>
</tr>
<tr>
<td>Appendix IV: Advisory List</td>
<td>30 – 31</td>
</tr>
<tr>
<td>Appendix V: Inclusion &amp; Diversity Plan Template &amp; ECHOS Report</td>
<td>32 - 40</td>
</tr>
</tbody>
</table>
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 Nature of Things.

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

Some highlights:

- Two new sections, “Code of Conduct” and “Inclusion & Diversity Protocol” have been added to this guide
- 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 (Appendix I)
- If the documentary includes wildlife, a shooting strategy must be discussed and approved by the Production Executive.
- Publicity (including a digital plan) is an important part of your broadcast. Publicity materials must be delivered six weeks before your telecast date. Please refer to pg 6.

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”.
Sue Dando: sue.dando@cbc.ca, 416 205 8682

Senior Director of Production - 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.
Alexandra Lane: alexandra.lane@cbc.ca, 416 205 6570

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.
Susan Baker: susan.baker@cbc.ca, 416 205 8627
Criss Hajek: criss.hajek@cbc.ca, 416 205 6749

Post Production Supervisor - responsible (in cooperation with the Editors and ADs within CBC’s Presentation Group) for ensuring your program is processed and ready to air and your first point of contact on all technical and post enquiries related to your deliverables.
Justine Fung: justine.fung@cbc.ca, 416 205 5708

Associate Production Manager - 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 associate production manager for processing.
Amy Moylan: amy.moylan@cbc.ca, 416 205 7691

Digital Producer - 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: annette.bradford@cbc.ca, 416 205 8837

CBC Wildlife Film Consultant - provides editorial guidance and technical approaches to filming animals.
Caroline Underwood: caroline.underwood@sympatico.ca, 416 203 0790

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

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

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

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

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

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

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

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

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

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

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

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

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

In addition to increasing representation on the screen, we need your help to address underrepresentation in the industry off screen. You will be expected to make documented efforts to engage and/or train writers, directors, editors, DOPs, and other production personnel from underrepresented groups. 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 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.

Attached at the back of this Handbook are two forms which will be used by CBC to help us track our commitment to inclusion and diversity and the foundation of the plan you are working toward. We ask that you complete the Diversity and Inclusion Plan prior to commencing principal photography; and complete the ECHOS Report once you’ve wrapped production to let us know how closely you were able to stick with your original plan.
PUBLICITY DELIVERABLES

Having a well thought out digital plan is vital to the success of your documentary. It is a requirement that a digital plan be part of your overall PR strategy. You are required to deliver a digital plan within 2 weeks of being green-lit for production.

Please connect with our digital producer at the time of your fine cut to finalize your digital plan. It is important that producers are flexible with their digital strategy as trends are constantly evolving. Download the following form, complete and submit to documentary@cbc.ca:

https://docs.google.com/a/cbc.ca/document/d/19yHY5NJLCs8xOaEBDiz9UVmWzfR9TznLYHWHjZkXfk/edit?usp=sharing

The following to be sent SIX (6) WEEKS prior to the air date. Please always discuss your PR content with your digital producer PRIOR to production. Not all deliverables are applicable to every documentary and it will save you time and money to discuss the deliverables with your digital producer in advanced.

- **VIDEO:** Picture lock in hi res and in split track audio (1080i, 59.94 NTSC drop-frame 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.
- **ONLINE VIDEOS:** 3-4 excerpts for use in online promotion (1080i, H264, mp4, stereo). Our digital producer will assist you in selecting excerpts to ensure the content has the widest audience potential. Note the excerpts should be accompanied by .srt files (closed captioning).
- **SOCIAL TRAILER:** A trailer with text on video, ideally cut square. Please discuss trailer with your digital producer before production.
- **EXTRA DIGITAL CONTENT:** Please discuss any additional video stories you may have (for example, material from your international master not used in the CBC version).
- **PHOTOGRAPHY:** 10-15 colour publicity photographs, at a minimum of 300 dpi and cleared for use in all media. Each file should be labelled with an **appropriate description of the shot**. (Please do not leave a number as the file descriptor) If photo credits are required this should be clearly indicated. Note that most digital templates use a horizontal 16x9 orientation so landscape photography is preferred. Please hire a professional photographer to create some visuals which will sell your film. Think of an iconic, simple image that will work in various sizes to encourage click-through online viewing. Character head shots and productions stills are generally not recommended. **Please do not provide screen grabs.**
- **TITLE KEY ART:** Please provide your title graphics in either .eps or .psd formats.
- **A complete interviewee list including title/affiliation and contact information**
- **A complete list of credits.** If you would like credits added to the website, please include a second simple text version without logos.
- **Biographical information on key interviewees and creative personnel**
- **A list of social media channels and co-ordinates you will be using to promote your film.**
- **Story lines and production notes**
- **A listicle format story describing key points/things learned in your doc.**
- **A print story which describes some aspect of your film, ideally some take-home information for viewers. Please discuss your story ideas with our digital producer in advance in order to come up with the most appropriate angle.**
- **SYNOPSIS:** 2 versions - long (500-600 words) and short (200-250 words) (see our website for examples: [http://www.cbc.ca/natureofthings/episodes/](http://www.cbc.ca/natureofthings/episodes/))
- **2 log line descriptions - short form “A” maximum of 90 characters and “B” maximum of 120 characters (including space).**

Loglines, synopses and credits are to be approved by Sue Dando.

Photos, excerpts and the 500 word story should be discussed and approved by your digital producer in advance of production.

All materials should be copied to the documentary@cbc.ca email. This will ensure the PR materials are distributed to all departments within the CBC.
PRODUCTION DELIVERABLES & DOCUMENTATION

CUTS

All cuts with guide narration and **burnt in time code** should be sent via Dropbox or Vimeo.

Please send Sue Dando a minimum of 4 cuts for review and allow **10 business days for notes for each cut.** If notes are required prior to the standard 10 business days, please contact Sue directly to discuss schedule. **Transcripts with time code must accompany ALL cuts.**

1. Rough cut with burnt in time code (no less than 50 minutes and no more than 60 min in length) with time coded transcript
2. Fine cut with burnt in time code and time coded transcript
3. Picture lock with burnt in time code with time coded annotated transcript (refer to Appendix I)
4. Online (This is the final colour corrected and audio mixed documentary packaged with all TNOT elements). The online screener must be approved and signed off by Sue PRIOR to final delivery of the master.

All cuts should be sent to Sue and **copied to the deliverables email, documentary@cbc.ca.** Certain payments are tied to the receipt and acceptance of the above listed cuts, copying all your deliverables to the documentary@cbc.ca email will facilitate prompt payment.

**If your picture lock contains temporary graphics, animation or music, please ensure these final elements are sent separately for approval. Sue should NOT be seeing/hearing these final elements for the first time in the final online screener.**

DOCUMENTATION

The following deliverables should be sent with the broadcast master unless otherwise specified. They MUST be available **PRIOR to the broadcast date.**

**NARRATION SCRIPT with time code** is required **1 week prior to the narration record date.** The script must be formatted as per Appendix III

**ANNOTATED TRANSCRIPT with time code** [annotations must be in the body of the script (in italics). Please do not put them as endnotes.] Please refer to **APPENDIX I** for a sample annotated script. The final annotated transcript must be reviewed and approved by Sue.

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

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

**PROGRAM CUE SHEET with time code:** List of 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). In the duration column, the segment duration should be rounded up or down to the second.

**CREDIT LIST:** Please left justify the document. No boxes, tables or company names (as per CBC policy) except the production company name. The final credit list must be reviewed and approved by Sue.

**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.

**MUSIC CUE SHEET:** Productions must supply a list of **ALL** music used, its source, rights holders and any other critical information with time codes, including Canadian Federation of Musicians (CFM) clearances. Please refer to the SOCAN site, https://www.socan.ca/creators/audio-visual-cue-sheet for cue sheet templates and info on “how to complete a SOCAN Cue Sheet.” The Nature of Things theme music information is not required on your music cue sheet.
**AV DELIVERABLES**

The following deliverables should be sent with the broadcast master. They MUST be available PRIOR to the broadcast date.

**FINAL SCREENER WITH TIMECODE:** stereo mixed, titled: This version should be a copy of the broadcast master, but without the textless elements.

**FINAL SCREENER WITHOUT TIMECODE:** stereo mixed, titled: This version should be a copy of the broadcast master, but without the textless elements.

**File Format:**
- Video codec: H264 codec
- Format: Quicktime mov
- Resolution: 1920 x 1080
- Video Bitrate: 6000 kbps
- Frame Rate: 29.97i
- Sample Rate: 48000 Hz
- Audio Bitrate: 240000 bps

**TEXTLESS VIDEO:** All textless elements should be added to the end of the broadcast master with 1 sec of handle on each end.

**AUDIO STEMS (as digital wave files)**
- Matching 5.1 stems for FINAL PICTURE
- In WAV files
- 48khz 24-bit

1. Digital wave files of **5.1 Full mix with stereo Lt/Rt**

<table>
<thead>
<tr>
<th>Track</th>
<th>Channel</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>LF</td>
</tr>
<tr>
<td>2</td>
<td>RF</td>
</tr>
<tr>
<td>3</td>
<td>Centre *</td>
</tr>
<tr>
<td>4</td>
<td>LFE</td>
</tr>
<tr>
<td>5</td>
<td>LS</td>
</tr>
<tr>
<td>6</td>
<td>RS</td>
</tr>
<tr>
<td>7</td>
<td>Stereo Left</td>
</tr>
<tr>
<td>8</td>
<td>Stereo Right</td>
</tr>
</tbody>
</table>

*The centre channel should be used primarily for sync and narration. To ensure intelligibility of the narration and sync, the use of the centre channel for other mix elements should be minimized when sync and narration are present*

2. Digital wave files of **5.1 mix minus narration:**

<table>
<thead>
<tr>
<th>Track</th>
<th>Channel</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>LF</td>
</tr>
<tr>
<td>2</td>
<td>RF</td>
</tr>
<tr>
<td>3</td>
<td>Centre</td>
</tr>
<tr>
<td>4</td>
<td>LFE</td>
</tr>
<tr>
<td>5</td>
<td>LS</td>
</tr>
<tr>
<td>6</td>
<td>RS</td>
</tr>
<tr>
<td>7</td>
<td>Stereo Left</td>
</tr>
<tr>
<td>8</td>
<td>Stereo Right</td>
</tr>
</tbody>
</table>
3. Digital wave files of 5.1 music stems as follows:

- Track 1: LF
- Track 2: RF
- Track 3: Centre
- Track 4: LFE
- Track 5: LS
- Track 6: RS
- Track 7: Blank
- Track 8: Blank

4. Digital wave files of 5.1 Combined FX stems:

Tracks 1 to 6 contain no narration, sync dialogue, or reverb from narration and main dialog (BG dialog that will not need translation for international use is allowed)

- Track 1: LF
- Track 2: RF
- Track 3: Center – additional FX if used on center track
- Track 4: LFE
- Track 5: LS
- Track 6: RS
- Track 7: narration
- Track 8: dialogue

Copy of Full Mix Session (as requested on a case by case basis)

SLATES & HARD DRIVES

Please be sure to slate your programs as follows:

*Program title: TNOT_Doc title_BroadcastMaster
*Layout of audio tracks
*Picture format (aspect ratio)
*Content length
*Number of breaks
*Close Caption/ Described Video information and company contact info

All hard drives should be sent to the following address. Please insert a paper copy of the slate information in the box as well as the cue sheet indicating the ins and outs of each block.

DELIVERY OF MATERIALS

Justine Fung
CBC
205 Wellington Street West
Toronto, Ontario
M5V 3G7
416 205 5708 or justine.fung@cbc.ca

***IMPORTANT: Your master delivery payment will only be released once ALL deliverables have been received.***
In the forthcoming pages, you will find the technical information you will need to submit your documentary for broadcast on The Nature of Things. The principal photography on all Nature of Things production 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 on an approved hard drive or via file transfer. For full detailed technical information, please consult the CBC Technical Specifications for Program Delivery Version 5.1 (September 21st, 2016) at the following link:


TNOT will no longer accept documentaries in SD format or on tape. Please refer to the Technical Specifications for Program Delivery Version 5.1 (link above) pg 1, 3-6, 8-9 for HD file delivery.

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 Justine Fung (416) 205 5708, email: justine.fung@cbc.ca

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)

For specific technical details regarding closed captioning, please refer to CBC’s Technical Specifications for Program Delivery Version 5.1 (link above) pg9.

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 5.1 (link above) pg18.
SSD HARD DRIVE or FTP DELIVERY

SSD HARD DRIVE DELIVERY
The CBC will accept program delivery on portable hard drives (in the event digital file delivery is not possible) that conform to the specs outlined in this document. The SSD hard drive will be supplied by the producer with complete video/audio files for transfer into the CBC internal QC editing system.

Hard drives will only be returned at the producer’s own expense if requested by the producer. The CBC policy of 20 business days (from the date of receipt) for approval and acceptance is still required for this delivery system. All final masters must pass the QC process.

Drive specifications
- Solid state drive (SSD)
- Drive size will be dictated by the size of files to be delivered
- Drive is housed in an external case with USB connectivity.

Drive Formatting
- NTFS formatted

Video/Audio Format
- Please refer to the CBC’s Technical Specifications for Program Delivery Version 5.1 (refer to link on page 10) pg1, 3-6, 8-9

Accompanying files
- PDF document outlining important notes pertaining to files delivered
- .scc closed caption files
- Contact information including telephone and address

FTP DELIVERY
FTP delivery is done via Aspera and an email invitation is required for access. For details on FTP transfers, please contact Justine Fung on 416 205 5708 or via email at justine.fung@cbc.ca
THE NATURE OF THINGS PROGRAM STRUCTURE

You will be provided with the packaging elements (the exception being the TNOT font - see “Style Guide” on pg17) necessary to deliver a final fully packaged documentary ready for broadcast on “The Nature of Things.”

The total content run time is 44:02 including credits, but excluding all commercial blacks.

For CBC broadcast, the duration of each segment may need to be rounded up to the next second to avoid having the top or tail clipped by the commercial breaks:

Each segment must begin on an even second with no overhanging frames. The number of overhanging frames at the end of each segment will determine whether to round up or down for the purpose of adding up the total program time; ie, a segment with a duration of 10min15sec08frames would be, 10:16 for the purpose of adding up the duration of each segment for a total of 44:02. Any segment duration with more than 4 overhanging frames should be rounded up to the next even second. A segment with a duration of 10:15;03 would be, 10:15;00 for the purpose of adding up the show duration. You should indicate the actual segment end timecode on the program cue sheet.
<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>09:59:00:00</td>
<td>00:00:30:00</td>
<td>1 kHz @ reference level (audio/video Synchro.)</td>
<td>Colour bars (audio/video Synchro)</td>
<td>Technical Specifications For Program Delivery pg8</td>
</tr>
<tr>
<td>09:59:30:00</td>
<td>00:00:05:00</td>
<td>Reference tones</td>
<td>Show ID Slate</td>
<td></td>
</tr>
<tr>
<td>09:59:50:00</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>Technical Specifications For Program Delivery pg8</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>00:00:3:00</td>
<td>CBC Docs Bumper</td>
<td>CBC Docs Bumper</td>
<td>Folder: CBC_DOCS_ANIMATION</td>
</tr>
<tr>
<td>00:01:00:00 (approx.)</td>
<td>00:00:12:00</td>
<td>TNOT Opening</td>
<td>TNOT Opening</td>
<td>Folder: TNOT_OPEN</td>
</tr>
<tr>
<td>00:00:20:00 (approx.)</td>
<td>00:01:00:00</td>
<td>Teaser + documentary title</td>
<td>Teaser + documentary title</td>
<td></td>
</tr>
<tr>
<td>00:13:00:00*</td>
<td>00:00:03:00</td>
<td>TNOT Bumper</td>
<td>TNOT Bumper</td>
<td>Folder: TNOT_BUMPER</td>
</tr>
<tr>
<td>00:00:02:00</td>
<td>00:00:02:00</td>
<td>Silence</td>
<td>Black</td>
<td></td>
</tr>
<tr>
<td>00:00:10:02:00*</td>
<td>00:00:02:00</td>
<td>TNOT Sting</td>
<td>TNOT Sting</td>
<td>Folder: TNOT_STING</td>
</tr>
<tr>
<td>00:09:20:00*</td>
<td>00:00:02:00</td>
<td>TNOT Sting</td>
<td>TNOT Sting</td>
<td>Folder: TNOT_STING</td>
</tr>
<tr>
<td>00:09:20:00*</td>
<td>00:00:02:00</td>
<td>TNOT Sting</td>
<td>TNOT Sting</td>
<td>Folder: TNOT_STING</td>
</tr>
<tr>
<td>00:00:02:00</td>
<td>00:00:02:00</td>
<td>TNOT Sting</td>
<td>TNOT Sting</td>
<td>Folder: TNOT_STING</td>
</tr>
<tr>
<td>00:00:20:00</td>
<td>00:00:02:00</td>
<td>TNOT Sting</td>
<td>TNOT Sting</td>
<td>Folder: TNOT_STING</td>
</tr>
<tr>
<td>00:00:30:00 exact</td>
<td>00:00:02:00</td>
<td>TNOT Theme Music</td>
<td>27 sec closing credits + 3 sec CBC copro Animation</td>
<td>Filename: TNOT_2018_Template.aep Folder: CBC_COPRO_Fullframe &amp; L3</td>
</tr>
<tr>
<td>00:00:05:00</td>
<td>00:00:02:00</td>
<td>Silence</td>
<td>Black</td>
<td></td>
</tr>
<tr>
<td>00:00:05:00</td>
<td>00:00:02:00</td>
<td>Silence</td>
<td>Textless Slate</td>
<td></td>
</tr>
<tr>
<td>00:00:30:00 exact</td>
<td>00:00:02:00</td>
<td>Silence</td>
<td>Lower 3rd credit version</td>
<td>Filename: TNOT_2018_Template.aep Folder: CBC_COPRO_Fullframe &amp; L3</td>
</tr>
</tbody>
</table>

**Content Time** 00:44:02
**Run Time** 00:44:08

Total Content Time: 44:02 (this includes all TNOT/CBC packaging elements, but **EXCLUDES** all commercial blacks)
Total Run Time: 44:08 (this includes all TNOT/CBC packaging elements, but **INCLUDES** all commercial blacks)

*Act lengths vary from show to show – we prefer that acts one and two are longer. Please discuss act lengths with Sue Dando.*
GUIDELINES FOR FILMING ANIMALS

There are two fundamental issues to consider when filming wildlife for a Nature of Things documentary: the welfare of the animal & editorial accuracy.

Animal Welfare

The welfare of an animal is more important than the sequence: filmmakers have a responsibility to ensure that nothing they do could reasonably be considered cruel; and that they do not have a detrimental effect on the ecological integrity of the ecosystem they are working in. There are specific provincial and federal laws in Canada (and many other countries) that govern the filming of wildlife and animal welfare – these must be adhered to at all times.

- Always place the welfare of the subject above all else.
- Ensure that your subjects are not caused any physical harm, anxiety, consequential predation or lessened reproductive success by your activities. Night shooting with artificial lights can require extra precautions to avoid making the subject vulnerable to predation.
- Don’t do anything that will permanently alter the natural behaviour of your subject. Do not habituate, bait, or feed animals as it is probably illegal and may place your subjects at risk.
- It is unacceptable to restrict or restrain an animal by any means to attract a predator.
- Subjects should never be drugged or restrained in order to alter their behaviour for the sole purpose of filming.

Animal welfare laws mostly apply to vertebrates, however, individuals are also expected to act responsibly, with due consideration and respect for any animals involved, even when filming invertebrates.

Most of the time you will be filming an animal in the field under the guidance/supervision of a scientist who has a research permit.

Editorial Accuracy

- The same value of truth and accuracy must be applied to wildlife documentaries as is required by all CBC documentaries.
- Any reconstructions or simulations or use of captive animals to represent their wild counterparts must be discussed in advance of filming and approved by Sue Dando or her designate.

All filming of animals must be approved by Sue Dando, Executive in Charge of Production, or her designate at TNOT.
ADVISORIES

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

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

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

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

A list of suggested advisories can be found in Appendix IV. Please contact Justine Fung 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.
DAVID SUZUKI SHOW INTRO

Show intros with David Suzuki are required for TNOT documentaries. Please discuss the intro with your production executive in advance of budgeting and production.

We prefer intros to be shot in the field, but in some cases, an interesting studio intro may work. Please review samples of different styles of intros here and be sure to run your ideas by Sue Dando.

Once your intro idea has been approved, please contact Amy Moylan at amy.moylan@cbc.ca or 416 205 7691 to arrange shooting time with David Suzuki. Due to David Suzuki’s full schedule please provide as much lead time as possible. Please note that David Suzuki is based out of Vancouver.

All TNOT show intros will be written by Frances Mary Morrison and approved by Sue Dando. Please liaise with F.M directly and send her a copy of the fine cut. F.M will need enough lead time to write and get the show intro approved prior to the recording. Please allow at least 5 business days. Email: francesmarymorrison@gmail.com, tel: (647) 970-3793

The cost for writing the show intro is $500 flat. If you are a signatory to the WGC, then the standard WGC rates apply. Producers will be responsible for settling F.M’s cost directly.

DAVID SUZUKI NARRATION RECORD

Please contact Amy Moylan at amy.moylan@cbc.ca or 416 205 7691 to arrange narration recording time with David Suzuki. Again, due to David Suzuki’s full schedule please provide as much lead time as possible.

Due to the nature of the technical set up for TNOT’s narration recordings we recommend that all records be handled by Sound Kitchen Studios in Vancouver. Bookings with Sound Kitchen will be handled by us once a recording date is set.

Please contact Judy Harnett at jkh@soundkitchenstudios.com and copy Chris McLaren at chris@soundkitchenstudios.com or via 604 681 6068 to arrange to either dial/Skype into Sound Kitchen or attend the narration recording in person.

David Suzuki’s voice is best in the morning so it is advisable to start around 9:00am. He can only perform one program per day.

Charges for Sound Kitchen Studios are listed below, all charges should be settled with Sound Kitchen directly.

- Set up fee for reading to picture: $75
- Recording: $150/hr (allow roughly 4 hours/documentary)

The final narration script should to be approved by Sue at least 1 week prior to the narration recording.

David Suzuki will require a copy of the picture lock and the final approved narration at least 5 business days prior to the scheduled narration date. All narration scripts should be formatted as per the sample set out in Appendix III.

Please send the picture lock and approved narration script to documentary@cbc.ca.

***Please be advised that the show intro and narration are recorded INDEPENDENTLY on SEPARATE days.

Producers will not be charged a David Suzuki narration fee for the documentary.
THE NATURE OF THINGS STYLE GUIDE

Please refer to the following TNOT style guide for the packaging requirements. Note that all TNOT documentaries MUST use the TNOT font (Futura Medium). You will be required to purchase the font. It is available at myfonts.com as Future Pro Medium, https://www.myfonts.com/fonts/linotype/futura/pro-medium-2/

DOCUMENTARY TITLE
Prior to picture lock please discuss your doc’s animated title format and style with the Production Executive. Your title should be 4-5 seconds and be placed at the end of the one minute opening/teaser.

The CBC will supply the following elements:

CBC docs animation
TNOT opening animation
TNOT bumper/sting (to and from breaks)
TNOT credit template
TNOT lower third/website template
CBC co-production animation

Note: All TNOT elements are delivered in 1080i, 29.97 format and can be found at this link:

https://www.dropbox.com/sh/7nl6kdmaxc6eq9p/AABvpplKScj__s1MWe6QsWHfa?dl=0

DAVID SUZUKI SHOW INTRO

Show intros with David Suzuki are for TNOT documentaries. Field intros are preferred. Please contact Amy Moylan at amy.moylan@cbc.ca to schedule a time for David’s intro recording.
SUPERS, SUBTITLES, WEBLINKS & CLOSING CREDITS

Please note that all TNOT documentaries must follow the following format:

Name/title lower 3rds

File: TNOT_2018_Template.aep\LOWER THIRDS HERE\TNOT_Lower_Third-01

Reference Sample: TNOT SAMPLES\TNOT_Lower_Third_Name_Sample

Website lower 3rd

File: TNOT_2018_Template.aep\LOWER THIRDS HERE\TNOT_Lower_Third_Web-01

Reference Sample: TNOT SAMPLES\TNOT_Lower_Third_Web_Sample

Guidelines: Please avoid using “Dr,” (except in the case of a medical doctor), “Professor”/ “Prof,” and “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.

Website Lower 3rds

The Nature of Things website’s URL is [cbc.ca/natureofthings](http://cbc.ca/natureofthings). No other website address other than the CBC website shall appear in the production.

Guidelines: Please discuss content with Interactive Producer, Annette Bradford during your fine cut. The purpose of the website lower 3rds is to drive viewers to The Nature of Things website for additional documentary content. All website lower 3rds should be confirmed at picture lock and MUST be added during the packaging stage.

Communications Banners

CBC puts “Coming up Next” banners on every show. These appear within
10 seconds coming out of the commercial breaks after act one. They appear over the bottom portion of picture and last for ten seconds. Please avoid putting any supers on the documentary from the start of the block to 30 seconds from blocks 2 onwards.
Subtitles

File: TNOT_2018_Template.aep\_SUBTITLES
Reference Sample: TNOT SAMPLES\TNOT_Subtitle_Sample
Guidelines: 2 lines per page max

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

Closing Credits (2 Versions, Full Frame and Lower Third)

Duration: 30 sec exactly

Full Frame Credit File: TNOT_2018_Template.aep\_FULLFRAME\_CREDITS HERE
Reference Sample: TNOT SAMPLES \TNOT_Fullframe_Credits_Sample

Lower 3rd Credit File: TNOT_2018_Template.aep\_L3\_CREDITS HERE
Reference Sample: TNOT SAMPLES \TNOT_L3_Credits_Sample

Music: TNOT_CREDIT_AUDIO

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

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

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

Only the 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 included with the exception of the final credit for the company that produced the documentary. *Please keep the “special thanks” section to a minimum.*

Festival and International Versioning:

The Nature of Things does not allow for opening credits. However, an opening credit is required for any festival or international versions. Please contact Justine for the correct wording and logo.
FILENAME CONVENTIONS FOR ALL DELIVERABLES

TNOT_DocTitle_Description of file

Examples: TNOT_PompeiisPeople_BroadcastMaster
TNOT_PompeiisPeople_OnlineScreener
TNOT_PompeiisPeople_Transcript
TNOT_PompeiisPeople_MusicCueSheet

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

Sample Credit List

THE NATURE OF THINGS
with David Suzuki

DOCUMENTARY TITLE

Written & Directed by
John Doe

Executive Producer
John Doe

Produced by
John Doe

Editor
John Doe

Director of Photography
John Doe

Original Music Composed by
John Doe

Associate Producer
John Doe

Production Coordinator
John Doe

Additional Camera
John Doe

Sound Recordist
John Doe

Camera Assistants
John Doe

Director of Animation
John Doe

Animator
John Doe
Graphic Effects Artist & Assistant Editor
John Doe

Visual Research & Clearances
John Doe

Dialogue Editor
John Doe

Sfx Editor
John Doe

Re-recording Mixer
John Doe

Video Post Producer
John Doe

Colourist
John Doe

Coordinator
John Doe

Publicity
John Doe

Accounting Services
John Doe

Business Affairs
John Doe

Stock & Archival Material
John Doe

Thanks
John Doe

Produced with the participation of

Canada Media Fund

Produced with the participation of Rogers Documentary Fund
Produced with the participation of

The Canadian Film or Video Production Tax Credit
(Logo & Text)

Ontario Film and Television Tax Credits
(Logo)

Produced by
Production Company
(Logo)

For the CBC (please contact Justine Fung for the most recent list)

General Manager, Programming
Sally Catto

Executive Director, Unscripted Content
Jennifer Dettman

Senior Director, Documentary
Sandra Kleinfeld

Senior Director of Production, Unscripted Content
Alexandra Lane

Executive in Charge of Production
Sue Dando

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

The Nature of Things
with David Suzuki

Produced by
Canadian Broadcasting Corporation

cbc.ca/natureofthings

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

"produced in association with" animation
Canadian Broadcasting Corporation
(copyright year should be the year of first telecast)
APPENDIX I: ANNOTATED TRANSCRIPT

HOW TO ANNOTATE:
Annotations must be in the body of the script (in italics). Please do not put them as endnotes.

Each statement of fact should be annotated. Provide relevant quotes from your source(s) to support each statement of fact.

WEB sources should include the relevant text, URL and the author or name of website. (Wikipedia is not a valid source.)

PRINT sources should include the relevant text, the document title, author, page number, and date.

CONSULTANT or INTERVIEWEE sources should include contact information, credentials, the date the information was gathered, and relevant quote or a summary of the interview/conversation.

SAMPLE ANNOTATED TRANSCRIPT:

<table>
<thead>
<tr>
<th>10:06:02</th>
<th>NARRATOR: This family calls Southern Alberta home. The parents watch over their trio of owlets, hatched two weeks ago in the dead of winter.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>[Breeding: Nesting season is in January or February when the males and females hoot to each other. When close they bow to each other, with drooped wings. Mutual bill rubbing and preening also occurs. They do not build a nest of their own but utilise the nests of other birds such as the hawk, crow and heron. They may also use squirrel nests, hollows in trees, rocky caves, clumps of witches broom, abandoned buildings, or artificial platforms. They are extremely aggressive when defending the nest and will continue to attack until the intruder is killed or driven off. Normally, two to four eggs are laid and incubated by the female only for 26-35 days. Owl Pages website <a href="http://www.owlpages.com/owls/species.php?speciesid=1220">http://www.owlpages.com/owls/species.php?speciesid=1220</a>]</td>
</tr>
</tbody>
</table>
### NARRATOR:

By nesting earlier than other birds, the parents got first dibs on some prime real estate.

[“This bird is a very early nester, with egg laying and incubation underway well before the snow disappears.”
Canadian Wildlife Federation Hinterland Who’s Who website

[“Maine’s earliest nesting bird is the Great Horned Owl. Often sitting on eggs as early as February, they have already had a head start.”
March 2012
Sheepscot Valley Conservation Association website
http://www.sheepscot.org/winter-nesting/]

[“The great horned owl is one of the earliest nesting birds in North America, often laying eggs weeks or even months before other raptorial birds.”

After house hunting, they settled on this sturdy stick-nest, built last season by red-tailed hawks.

**[Nest Description]:** Nests often consist of sticks and vary widely in size, depending on which species originally built the nest *(usually Red-tailed Hawks, other hawk species, crows, ravens, herons, or squirrels)*
The Cornell Lab of Ornithology website
https://www.allaboutbirds.org/guide/great_horned_owl/lifehistory

[“Large stick nests of redtails and other hawks now seem to be the preferred nesting sites in eastern North America.”
Page 14
Ecology of Great Horned Owls and Red-Tailed Hawks in Southeastern Wisconsin 1979
Department of Natural Resources, Madison, Wisconsin

With the hawks not due back for weeks to come, they’ve lost out to this family of squatters.

**[REDTAILED HAWK]:** “In interior North America, first eggs are laid in mid-late March”
https://birdsna.org/Species-Account/bna/species/rethaw/introduction

It’s the perfect location for a nest - high enough to keep the family safe from most predators.

[The Cornell Lab of Ornithology website]
“Unattended eggs and nestlings may fall prey to foxes, coyotes, raccoons, lynx, raptors, crows and ravens.” [https://www.allaboutbirds.org/guide/great_horned_owl/lifehistory]


[Karla Bloem, executive director of the International Owl Centre in Houston, Minnesota, confirmed via email that owls choose their nests to keep clear of nest predators to Catharine Parke, November 3, 2016.]
APPENDIX II: SOCIAL MEDIA FOR DOC FILMMAKERS

Where to find us:
@cbcdocs maintains active accounts on facebook (https://www.facebook.com/cbcdocs) twitter (https://twitter.com/cbcdocs) and instagram (https://www.instagram.com/cbcdocs/)
Please follow our accounts so that you can learn more about how we promote films. Social content is shared with larger @CBC and @CBCnews accounts from the main docs account.
APPENDIX III: SAMPLE NARRATION SCRIPT

Font Size: 14 or 16

Title: Jellyfish Rule!

Teaser:

10:00:07
Qingdao beach in northern China. 70,000 people are trying to cool off.

10:00:20
Here, swimmers are taking on a bizarre new look. These facekinis are protection against a growing menace – jellyfish.

10:00:35
Like these swimmers we think of them with fear … and fascination.

10:00:43
Strange and wonderful, there’s more to these alien-looking creatures than you ever could have imagined.

Chapter 1 Jellies:

10:01:35

That’s one part of the jellyfish story.

10:01:51
This is the other part – the one some scientists fear will be the future

Oceans saturated with ever multiplying blooms of jellyfish.

10:02:05
One of the scientists who thinks our future is full of jellies is Lucas Brotz. They look delicate- but jellies are one of the most indestructible creatures our planet has ever seen.
When he’s not at the University of British Columbia, Canada’s foremost jelly researcher studies them from his own backyard in the Coastal Mountains. Here the jelly known as Lions Mane holds sway – even in these cold waters.

Recently Brotz and his colleagues made a splash with a study showing jelly populations are growing in most of the world’s coastal oceans.

When jellies appeared almost 600 million years ago, the continents as we know them hadn’t formed. Long before human beings, dinosaurs, even fish existed; these translucent blobs ruled the planet.

For most of us, jellies are bizarre and fantastic creatures.

Many of the over 1200 species have bells and tentacles and weapons that kill. They have no brain, no backbone. But these primordial beings seem to be thriving in today’s oceans. Brotz says that should worry us.

Massive numbers of them called blooms have shut down nuclear power plants … ruined fisheries … closed beaches around the world. Finding ways to protect (ourselves) against them won’t be easy.

Change: Among the most feared - Pelagia. Pretty and poisonous, they sting almost 2 million people every year in the Mediterranean. Now they’re posing a new threat.

Marine Biologist Tom Doyle will never forget his first sight of a pelagia bloom near Ireland.

The bloom was heading toward the Northern Irish coast … and a fish farm …with hundreds of thousands of salmon. If the jellies came in contact with the fish it would be disastrous. A month after Tom saw the bloom it reached the farm.

Millions of poisonous jellies swept through the mesh and into the pens – alongside thousands of salmon that had nowhere to go.
Within hours 100,000 salmon were dead. The farm shut down. But it wasn't really the jellies fault, says Doyle.

Small comfort for fish farmers. Farms around the world have been hit by blooms, and massive losses.

The thing that makes jellyfish so deadly is the thing that allows a sack of jelly - they're 95% water - to capture and eat crabby crustaceans and feisty fish.

A powerful but invisible weapon. Venom.

No one in the world knows more about jellyfish venom than Hawaiian biochemist Angel Yanagihara. 18 years ago she was almost killed by a swarm of jellyfish. Now she's getting even by unlocking the secrets of the jellies' sting.

Jellyfish tentacles are covered with millions of capsules of explosive harpoons filled with venom.

At the slightest disturbance, they fire. It's a deadly doubled barrelled assault. The prey's blood cells are pierced. Their contents flood out.

At the same time, the harpoon injects venom into its prey.

In the jellyfish world, paralyzing, killing and digesting prey has to happen fast. If it doesn’t, the jelly can be torn apart by the thing it’s trying to eat.
APPENDIX IV: LIST OF STANDARD VIEWER ADVISORIES FOR CBC PROGRAMS:

A reminder: It is the responsibility of the producers, working with Executives in Charge of Production, to flag the potential need for advisories.

<table>
<thead>
<tr>
<th>Duration</th>
<th>C number</th>
<th>Clip #</th>
<th>ADVISORY WORDING</th>
</tr>
</thead>
<tbody>
<tr>
<td>1:05</td>
<td>C413193</td>
<td>C0001</td>
<td>The following program may contain coarse language. Viewer discretion is advised.</td>
</tr>
<tr>
<td>2:05</td>
<td>C413195</td>
<td>C0003</td>
<td>The following program may contain nudity and sexuality. Viewer discretion is advised.</td>
</tr>
<tr>
<td>3:05</td>
<td>C413197</td>
<td>C0004</td>
<td>The following program may contain sexuality and coarse language. Viewer discretion is advised.</td>
</tr>
<tr>
<td>4:05</td>
<td>C413199</td>
<td>C0005</td>
<td>The following program may contain coarse language and violence. Viewer discretion is advised.</td>
</tr>
<tr>
<td>5:05</td>
<td>C413201</td>
<td>C0006</td>
<td>The following program may contain nudity, violence, and coarse language. Viewer discretion is advised.</td>
</tr>
<tr>
<td>6:05</td>
<td>C413203</td>
<td>C0007</td>
<td>The following program may contain nudity and coarse language. Viewer discretion is advised.</td>
</tr>
<tr>
<td>7:05</td>
<td>C429907</td>
<td></td>
<td>The following program may contain mature subject matter and violence. Viewer discretion is advised.</td>
</tr>
<tr>
<td>8:05</td>
<td>C413205</td>
<td>C0009</td>
<td>The following program may contain violence, coarse language and sexuality. Viewer discretion is advised.</td>
</tr>
<tr>
<td>9:05</td>
<td>C413207</td>
<td>C0010</td>
<td>The following program may contain nudity, sexuality and violence. Viewer discretion is advised.</td>
</tr>
<tr>
<td>10:05</td>
<td>C413209</td>
<td>C0011</td>
<td>The following program may contain nudity, sexuality and coarse language. Viewer discretion is advised.</td>
</tr>
<tr>
<td>12:05</td>
<td>C413211</td>
<td>C0012</td>
<td>The following program is intended for an adult audience. Viewer discretion is advised.</td>
</tr>
<tr>
<td>13:05</td>
<td>C413213</td>
<td>C0013</td>
<td>The following program may contain scenes which may be disturbing to younger viewers. Viewer discretion is advised.</td>
</tr>
<tr>
<td>15:05</td>
<td>C413215</td>
<td>C0015</td>
<td>The following program may contain mature subject matter. Parental discretion is advised.</td>
</tr>
<tr>
<td>15a:05</td>
<td>C413257</td>
<td>C0016</td>
<td>The following program may contain mature subject matter. Viewer discretion is advised.</td>
</tr>
<tr>
<td>17:05</td>
<td>C413259</td>
<td>C0018</td>
<td>The following program may contain scenes with sexuality. Viewer discretion is advised.</td>
</tr>
<tr>
<td>18:05</td>
<td>C413261</td>
<td>C0019</td>
<td>The following program may contain scenes with violence. Viewer discretion is advised.</td>
</tr>
<tr>
<td>19:05</td>
<td>C413263</td>
<td>C0020</td>
<td>The following program may contain scenes with nudity. Viewer discretion is advised.</td>
</tr>
<tr>
<td>20:05</td>
<td>C413265</td>
<td>C0021</td>
<td>The following program may contain scenes with violence and sexuality. Viewer discretion is advised.</td>
</tr>
<tr>
<td>28:05</td>
<td>C413268</td>
<td>C0022</td>
<td>The following program may contain scenes that may be disturbing to some viewers. Viewer discretion is advised.</td>
</tr>
<tr>
<td>35:05</td>
<td>C413270</td>
<td>C0024</td>
<td>The following program may contain nudity and violence. Viewer discretion is advised.</td>
</tr>
</tbody>
</table>
### SEE BELOW FOR ADDITIONAL ADVISORIES ON THE SERVER

<table>
<thead>
<tr>
<th>Duration</th>
<th>C number</th>
<th>Clip #</th>
<th>ADVISORY WORDING</th>
</tr>
</thead>
<tbody>
<tr>
<td>:05</td>
<td>C413272</td>
<td>C0025</td>
<td>The following program may contain violence and scenes disturbing to young viewers. Viewer discretion is advised.</td>
</tr>
<tr>
<td>:05</td>
<td>C413274</td>
<td>C0026</td>
<td>The following program may contain coarse language, violence and mature subject matter. Viewer discretion is advised.</td>
</tr>
<tr>
<td>:05</td>
<td>C415838</td>
<td></td>
<td>The following program may contain mature subject matter and coarse language. Viewer discretion is advised.</td>
</tr>
<tr>
<td>:05</td>
<td>C429907</td>
<td></td>
<td>The following program may contain mature subject matter and violence. Viewer discretion is advised.</td>
</tr>
<tr>
<td>:05</td>
<td>C431209</td>
<td></td>
<td>The following program may contain mature subject matter, sexuality, coarse language and violence. Viewer discretion is advised.</td>
</tr>
<tr>
<td>:05</td>
<td>C435366</td>
<td></td>
<td>The following program may contain mature subject matter and sexuality. Viewer discretion is advised.</td>
</tr>
<tr>
<td>:05</td>
<td>C436793</td>
<td>C0025</td>
<td>The following program may contain violence and scenes disturbing to some viewers. Viewer discretion is advised.</td>
</tr>
</tbody>
</table>
APPENDIX V

CBC-TV INCLUSION & DIVERSITY PLAN TEMPLATE & ECHOS REPORT

Attached below are two forms which will be used by CBC to help us track our commitment to inclusion and diversity and the foundation of the plan you are working toward. We ask that you complete the Diversity and Inclusion Plan prior to commencing principal photography; and complete the ECHOS Report once you’ve wrapped production to let us know how closely you were able to stick with your original plan. Please provide these forms electronically to your CBC Executive in Charge of Production.

CBC-TV INCLUSION & DIVERSITY PLAN TEMPLATE

<table>
<thead>
<tr>
<th>2017-18 CBC-TV DIVERSITY &amp; INCLUSION PLAN TEMPLATE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Producer:</td>
</tr>
<tr>
<td>Program Title:</td>
</tr>
<tr>
<td>Date:</td>
</tr>
<tr>
<td>Submitted to:</td>
</tr>
</tbody>
</table>

NOTE: In addition to visible minority and Indigenous Peoples, we are also looking at reflection of people with disabilities, women and LGBTQ+. If there is a potential for reflection of people in these groups please indicate under “Additional Comments” for each key area. Please also use the “Additional Comments” section to tell us about training opportunities you plan to provide in any of the applicable areas below.

Executive / Key Creative: Do the key decision-makers creating the program reflect Canada’s Diversity?

<table>
<thead>
<tr>
<th>Diversity Indicators</th>
<th>Diversity Potential</th>
<th>Additional Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>□ Producer(s)</td>
<td>Approximate percentage of key creative who are visible minority or Indigenous:</td>
<td></td>
</tr>
<tr>
<td>□ Director(s)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>□ Screenwriter(s)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>□ Editor(s)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>□ Director(s) of Photography</td>
<td></td>
<td></td>
</tr>
<tr>
<td>□ Associate Producer(s)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>□ Other Key Creative(s)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>□ Other production personnel</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
**Content / Concept:** Does the show tell stories about or through the eyes of diverse Canadians? Is the story about or reflect a diverse Canadian community? (i.e. themes, storylines, subject matter, segments, theme packs)

<table>
<thead>
<tr>
<th>Diversity Indicators</th>
<th>Diversity Potential</th>
<th>Additional Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>□ Subject / Story Matter</td>
<td>Approximate percentage of key creative who are visible minority or Indigenous: □ Is the core focus of the show about diversity</td>
<td></td>
</tr>
<tr>
<td>Audience Potential</td>
<td>□ Will the story be relevant to diverse audiences? □ Does it deliver new diverse untapped audience to CBC? If yes, outline how.</td>
<td></td>
</tr>
</tbody>
</table>
Primary Characters/Hosts/Presenters: Are the shows primary characters from visible minority or Indigenous communities? (i.e. host, star, lead, narrator)

<table>
<thead>
<tr>
<th>Diversity Indicators</th>
<th>Diversity Potential</th>
<th>Additional Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Not applicable ☐</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Principal Roles: Please list the show’s principal roles and indicate if they will be portrayed by diverse actors.

- Diverse ☐
- Diverse ☐
- Diverse ☐
- Diverse ☐
- Diverse ☐

Approximate percentage of key creative who are visible minority or Indigenous:

☐ Is the core focus of the show about diversity?

Other On-Air: Are the show’s guests or episodic characters from visible minority/Indigenous communities. Other on-air roles may exist for a show and are then gone, one-off’s. (i.e. episodic characters). In documentaries they may be experts, guests.

<table>
<thead>
<tr>
<th>Diversity Indicators</th>
<th>Additional Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Not Applicable: ☐</td>
<td></td>
</tr>
</tbody>
</table>

Guest Roles: ☐ Is there an intention for the show’s guest roles to be portrayed by diverse actors? If yes, please describe briefly.
Supporting Roles: Are the show’s supporting roles from visible minority/Indigenous communities? Supporting roles are re-appearing characters in the program. (i.e. recurring secondary roles) In documentaries they are secondary background characters, which may exist in stock footage, recreation actors, non-expert interviews.

<table>
<thead>
<tr>
<th>Diversity Indicators</th>
<th>Diversity Potential</th>
<th>Additional Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Not Applicable: ☐</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Supporting Roles:** Please list the show’s supporting roles and indicate if they will be portrayed by diverse actors.

- Diverse ☐
- Diverse ☐
- Diverse ☐
- Diverse ☐
- Diverse ☐
- Diverse ☐
- Diverse ☐

Approximate percentage of supporting roles/actors that will be/are visible minority or Indigenous:
ECHOS Template

Documentary Title: ________________________________

E

The E in ECHOS refers to Executive Producer/Key Creative. For documentaries, this includes ONLY the following positions: Director, Exec./Sr. Producer, Producer (Associate), Editor, DoP.

1) How many members are on your Executive/Key Creative team (based on the above positions)?

2) Of these, how many are members of a visible minority?
http://www23.statcan.gc.ca/imdb/p3Var.pl?Function=DEC&Id=45152

3) Of these, how many are members of an Indigenous community?
http://www23.statcan.gc.ca/imdb/p3Var.pl?Function=DECI&Id=246617

4) Of these, how many are people with disabilities? Disability: have a difficulty or impairment due to a long-term condition or health problem but also experience a limitation in their daily activities. (WHO / Stats Can) (http://www.statcan.gc.ca/pub/89-654-x/89-654-x2013002-eng.htm).

5) Of these, how many are women?

6) Of these, how many would identify as LGBTQ+?

Please record further details or rationale for your rating here. Also, please include data for any additional group that you would like to track.
C
The C of ECHOS refers to Content/ Concept.

1) Does the documentary reflect subject matter about visible minorities? http://www23.statcan.gc.ca/imdb/p3Var.pl?Function=DEC&Id=45152
Note: Having people who are visible minority in the documentary does not count toward content. You’re looking for the story lines themselves – ie. Is the documentary about immigrants in Canada?
- Yes
- No

Note: Having people who are Indigenous in the documentary does not count toward content. You’re looking for the story lines themselves – ie. Is the documentary about aboriginal rights?
- Yes
- No

3) Does the documentary reflect subject matter about women?
- Yes
- No

4) Does the documentary reflect subject matter about LGBTQ+ communities?
- Yes
- No

5) Does the documentary reflect subject matter about people with disabilities?
- Yes
- No

Please record further details or rationale for your rating here. Also, please include data for any additional group that you would like to track.
The H in ECHOS refers to Host/Narrator(s).

1) How many Host(s) or Narrator(s) are there in total? (Note: For The Nature of Things, please include Dr. David Suzuki in this category if applicable)
If this category is not applicable to the documentary, answer with a "0" and note it does not apply in the rationale field.

2) Of these, how many are members of a visible minority?
http://www23.statcan.gc.ca/imdb/p3Var.pl?Function=DEC&Id=45152

3) Of these, how many are members of an Indigenous community?
http://www23.statcan.gc.ca/imdb/p3Var.pl?Function=DECI&Id=246617

4) Of these, how many are people with disabilities?
(http://www.statcan.gc.ca/pub/89-654-x/89-654-x2013002-eng.htm)?

5) Of these, how many are women?

6) Of these, how many would identify as members of the LGBTQ+ community?

Please record further details or rationale for your rating here. Also, please include data for any additional group that you would like to track.
The O in ECHOS refers to Other On-Air contributors. For documentaries, this would include Interview Subjects and Experts.

1) In the documentary, how many Other On-Air contributors are there in total? If this category is not applicable to the documentary answer with a "0" and note it does not apply in the rationale field.

2) Of these, how many are members of a visible minority?
http://www23.statcan.gc.ca/imdb/p3Var.pl?Function=DEC&Id=45152

3) Of these, how many are members of an Indigenous community?
http://www23.statcan.gc.ca/imdb/p3Var.pl?Function=DECI&Id=246617

4) Of these, how many are people with disabilities?
(http://www.statcan.gc.ca/pub/89-654-x/89-654-x2013002-eng.htm)

5) Of these, how many are women?

6) Of these, how many would identify as members of the LGBTQ+ community?

Please record further details or rationale for your rating here. Also, please include data for any additional group that you would like to track.
The S in ECHOS refers to Supporting contributors. For documentaries, this includes Background, Stock Footage, Non-Expert Interviews, and Recreation Actors.

1) Does the documentary feature Supporting Contributors?
   - Yes
   - No

2) Of these, how many are members of a visible minority?
   [Link]

3) Of these, how many are members of an Indigenous community?
   [Link]

4) Of these, how many are people with disabilities?
   [Link]

5) Of these, how many are women?

6) Of these, how many would identify as members of the LGBTQ+ community?

Please record further details or rationale for your rating here. Also, please include data for any additional group that you would like to track.

Please ensure all fields are filled in correctly on all categories before submitting to documentary@cbc.ca