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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:

- Read through CBC’s Inclusion Commitments thoroughly. Many changes have been made. These include our current initiatives and commitments as well as a final tracking form requirement at the end of production based on voluntary self-identification.
- Please review the “Code of Conduct” 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.
- If the documentary includes wildlife, a shooting strategy must be discussed and approved by the Production Executive.
- Please submit your Social Media Plan for review and approval no later than your Fine Cut.
- Publicity (including a social media and digital plan) is an important part of your broadcast. Publicity materials must be delivered per timelines on Page 8-10 and no less than six weeks before your telecast date.
- Please also submit your Digital Plan as soon as your project is green lit.

We encourage you to read the entire document and share appropriate sections with your crew.

**KEY CONTACTS:**

**Production Executive** - your key creative contact for your production, who will be responsible for all creative elements of your production. This person is sometimes referred to as your CBC “Representative”.

Sue Dando: sue.dando@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 final broadcast file) and distributing the content to the right parties. All invoices should also be submitted to the production manager for processing.

Amy Moylan: amy.moylan@cbc.ca

**Manager, Business & Rights** – responsible for assessing and negotiating your project’s financing structure, rights package, all business terms and all contracts associated with your relationship with CBC. Also your key contact for all paperwork associated with the project's financing including external funding agencies and other financiers.

Dahlia Thompson: dahlia.thompson@cbc.ca

Criss Hajek: criss.hajek@cbc.ca

**Manager, Post** - responsible (in cooperation with the Editors and ADs within CBC’s Presentation Group) for ensuring your program is processed and ready to air and your first point of contact on all technical and post enquiries related to your deliverables.

Erin Rubenstein: erin.rubenstein@cbc.ca

**Digital Team for CBCDocs** - responsible for facilitating the development and production of any digital content for publishing on CBC’s owned websites, social platforms and video player. Also provides guidance and direction on social media support.

Vanessa.Caldwell@cbc.ca

Graham.Duggan@cbc.ca

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

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

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

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

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

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

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

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

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

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

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

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

At CBC, we are deepening our commitment to truly reflect contemporary Canada and advance equity, inclusion and representation in the Canadian creative and production industry. We know we have a unique leadership role to play in this regard and our work is ongoing.

These commitments formalize our ongoing efforts to increase equity and representation across all areas and form the foundation to ensure that our original programming will be led by a more diverse range of creative talent who authentically reflect more communities and perspectives across the country.

We need your support to ensure all opportunities to reflect and represent Canada’s diversity are explored and pursued, both within the content, and among those who are pivotal in its creation.

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

1) Production’s commitment to current CBC Initiatives.
2) Production’s creation of a plan that can include creative content, anti-oppression training on set, and succession and training opportunities through an inclusion lens.
3) Production facilitated inclusion reporting at the completion of production.

1. CBC INITIATIVES & COMMITMENT

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

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

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

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

The 3 key creative roles on a documentary are:

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

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

Details on all CBC initiatives can be found here: [here](#).

Identifying the 3 key creative roles will be determined in conjunction with the CBC production executive and should be done as soon as a production is green lit (if not already identified in the development stage).
2. INCLUSION PLAN: Content, Succession & Training Opportunities

This plan is to be submitted by Production to your CBC Executive In Charge of Production prior to commencing principal photography.

Production to work in consultation with CBC to create and implement an engagement, training and inclusion plan which details how and where persons who are Indigenous, Black, Persons of Colour, Persons with a Disability and 2SLGBTQIA+ will be included on screen and off screen and what steps the Production will take to elevate skills of the existing team and provide future growth opportunities.

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

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

● Key Executives / Creatives

Tell us about your executive & creative team. How do you feel your key creative team will reflect the values of inclusion and equity we’re striving for? How will this team’s skills be elevated? Do your key decision-makers reflect Canada’s diversity? Can you widen your pool of Writers, Directors, and Producers? How will these teams be supported?

● Content / Concept

Authenticity is paramount. Does your program tell authentic stories about or through the eyes of diverse Canadians? Is the story about, or reflective of, a diverse Canadian community? What subject matter, themes and characters will contribute to a meaningful representation of Indigenous, Black, Persons of Colour, Persons with a Disability and 2SLGBTQIA+? Why is your creative team the right one to tell this story? Tell us about your plan for the appropriate research and consultation with equity-deserving communities involved in the Program.

● On Screen Representation

Tell us about your plan when it comes to including Indigenous, Black, Persons of Colour, Persons with a Disability, and 2SLGBTQIA+ contributors in your Program. What values and approach will you take when seeking participants from equity-deserving communities? Include all on screen areas, such as:

- Primary Characters: Hosts, protagonist
- Secondary Roles: Participants, secondary host/characters/contributors

● Production Team / Training Opportunities

Tell us about how you will create an anti-oppression, anti-bullying environment for all. How training opportunities will be created at all levels within your production team, from entry-level roles to senior creative and executive ranks. Let us know what measures will be taken to increase off-screen representation of Indigenous, Black, Persons of Colour, Persons with a Disability, and 2SLGBTQIA+.
3. DIVERSITY & INCLUSION: Final Tracking Form

Acknowledgement:
CBC is working with our production partners and other industry funders to gather information through safe, respectful and voluntary self-identification systems. Below represents Phase One of that process. CBC will continue to improve, adapt and update the ways in which this information is collected. Our teams are collaborating with stakeholders, listening to recommendations and incorporating those learnings as we take on the collection of this highly necessary but sensitive information. We value transparency and recognize there will always be room for improvement and feedback.

Producers, on behalf of all identified positions, will be asked to work within “self-identification best practices” *(see below) to complete a ‘numbers only’ form near the end of Production.

This document will be submitted to CBC to better inform on-going tracking and initiative decisions for future reporting to the wider industry. Production can expect to be asked for information regarding the following positions for self-identification

- Producers
- Director
- Showrunner
- Writer
- Story Editor
- Director of Photography
- Editor
- Lead Performers/Hosts
- Composers
- Animator/Graphics Artists
- Researchers
- Archivists
- Other Key Bespoke Positions (Ex. Casting or Culinary Producers)

*These positions are subject to change.

SELF-IDENTIFICATION BEST PRACTICES
In order to assist in the collection of this data we recommend the following best practices be reviewed and considered. Please consider closely these best practices when choosing respectful gathering methodology when seeking identity-based information from your team.

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

Privacy, Confidentiality, and Dignity
Protect the confidentiality of personal information and respect the privacy and dignity of individuals.

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

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

DUE WITH CONTRACT SIGNATURE

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

PRIOR TO SHOOTING

☐ INCLUSION PLAN CHECK-IN – Please arrange a time with your production executive to do an Inclusion Plan Check-in. This should be done approximately 4-6 weeks prior to principal photography.

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

ROUGH CUT

☐ ROUGH CUT & TRANSCRIPT w/ TC - The Rough Cut must be sent with a transcript with time code. It should include guide narration, 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 Sue Dando directly to discuss the schedule. Please send cut to sue.dando@cbc.ca and cc documentary@cbc.ca.

☐ VIEWER ADVISORIES – Please discuss with Production Executive at this stage if required so they can be added for the FC and content time adjusted accordingly. Find list HERE.

☐ FINAL DIGITAL PLAN - Please submit your final digital plan to the CBC Docs Digital Team

FINE CUT

☐ FINE CUT & TRANSCRIPT w/ TC – The Fine Cut must be sent with a transcript with time code and should include guide narration and burnt-in timecode. Please add the TNOT packaging elements at this stage. 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 Sue directly to discuss the schedule. Please send cut to Sue 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 page 18) so they’re inserted by picture lock.

☐ SOCIAL MEDIA PLAN - Download, fill out & send to your Production Executive 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 your Production executive before sending.

☐ LOGLINES: 2 versions. Long (max 120 characters) and Short (max 90 characters) including spacing. Loglines should be approved by your Production executive before. Please do not include the program title in the logline.

☐ SELECTED PROMO PHOTOS & PRODUCTION STILLS: Please send 2-5 Colour Promotional photographs (not screen shots) and 5-10 Production stills (can be screen shots, NO behind-the-scenes) Specs and Details HERE

☐ PHOTO/STILL SPREADSHEET: A spreadsheet is required with the above mentioned Photos + Production stills including the following information for each image:
  • Descriptive file name
  • Names of people in the photograph
  • Photo Credit (if necessary)
  • Suggested caption
  • Suggested ALT Tag (a detailed description of the image. One of the main purposes of the ALT tag is for the benefit of visually impaired users who use screen readers)
PICTURE LOCK

☐ PICTURE LOCK – Picture Lock must be sent with a transcript with time code and should include guide narration and burnt-in timecode and include all packaging elements per the TNOT program structure. 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 Sue directly to discuss schedule. Please send cut to Sue and cc documentary@cbc.ca  

Please ensure final time is 29.97i Dropframe (See page 13)  

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

☐ ANNOTATED TRANSCRIPT – Please send an annotated transcript with your picture lock. The final annotated transcript must be reviewed and approved by your Production Executive. Learn how to do an annotated transcript by reviewing a sample HERE

☐ FOOTAGE FOR PROMO – Picture lock in hi res and in split track audio (HD 1080p in native frame rate (progressive). Audio: trk1: narration, trk2: sync, trk3: eff/bg, trk4: mono music). If a picture lock is not available, we will require a 15 min compilation of visually compelling footage from your documentary. This footage will be used to produce CBC’s in-house promos. (Please contact your CBC Post Manager to see if this is required for your production)

☐ NARRATION TRANSCRIPT – Please see Page 16 of this guide for a sample and other details

☐ 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 TNOT elements. This screener must be approved and signed off on by Sue PRIOR to final delivery of the final broadcast version. Please send to Sue and cc documentary@cbc.ca  

Please ensure final time is 29.97i Dropframe (See Page 13)

BROADCAST FINAL DELIVERY

First eight (8) 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 11 of this guide for more delivery details and for a link to up-to-date Technical Specification for Program)

☐ TEXTLESS VIDEO: All textless elements should be added to the end of the Final Broadcast File with one second of 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) Sample list HERE

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

☐ PROGRAM CUE SHEET with time code: List the length for each block of content, with the time codes in and out where they appear on the final broadcast file 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 Bit Depth: 24bit; Audio Bitrate: 320kbps

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

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

☐ FINAL ANNOTATED TRANSCRIPT with time code: Annotations must be in the body of the script in italics. Please do not put them as endnotes. Refer to the sample annotated script [HERE](#). The final annotated transcript must be reviewed and approved by your Production Executive.

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

☐ TRAILER & SRT FILE: If available or as a substitute the film opening would also be acceptable. 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 CC FILES: 3 excerpts for use in online promotion. These should be pulled from the graded/mixed final master and each must be accompanied by .srt or.scc caption files. Excerpts should be of key scenes and be approx. 2 min long. Please consult CBC Docs digital team before selection of excerpts to discuss best options. **SPECS**: HD in native frame rate.1080p, H264, 20mbps, mp4, stereo (accompanied by srt or scc)

☐ TITLE KEY ART/LEAD IMAGE/FONT PACKAGE – Please provide your Lead Image, Title graphics and Font package for your Key Art. Specs and Details [HERE](#)

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

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

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

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

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

☐ LOG LINES, SYNOPSIS & STILLS w/ Spreadsheet: If final versions were not previously sent with the fine cut please send as soon as possible. (See specifics for all on page 8 with the Fine Cut)

☐ FINAL DATA TRACKING FORM: To be submitted to Production Executive and Equity & Inclusion Project Lead (Details on page 7 of this guide)

ALL deliverables and materials should be copied to [documentary@cbc.ca](mailto:documentary@cbc.ca). This will ensure the PR materials are distributed to all departments within the CBC
In the forthcoming pages, you will find the technical information you will need to submit your documentary for broadcast on *The Nature of Things*. 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 broadcast files are to be delivered in High Definition with 5.1 surround sound. For full technical information, please consult the CBC Technical Specifications for Program Delivery Version 6.0 available [HERE](#) However please see special note below:

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

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

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

**CLOSED CAPTIONING**
All CBC Programs must be delivered with closed captioning. Pop-on captions are required and are defined as a phrase or sentence that appears on the screen all at once (not line by line), and stays visible for a few seconds then disappears or is replaced by another full caption.

Captions should be timed to synchronize with the Program, and are placed on the screen in order to assist in identifying the speaker.

- CC must be in mix cased style
- CC files must conform, within a half second, to the Primary Video Mezzanine
- CC must not obscure burned-in text
- CC files must not be censored or contain advertisements, placards, overlay branding, or website link callouts
- Deliver as a secondary asset (.SCC, TTML) in native frame rate along with the MXF

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 Technical Specifications for Program Delivery Version 6.0 (link above on 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 Nature of Things no longer accepts documentaries in SD format, on tape or via hard drive.
THE NATURE OF THINGS PROGRAM STRUCTURE

You will be provided with the packaging elements (the exception being the TNOT font - see “Style Guide” on pg15) 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.

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

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

CBC broadcasts in 29.97i, so all timings must be based on this. If you are cutting in 23.98 non-drop on an avid, please monitor in the timecode window 30 DF to ensure proper timing of acts. (In the Timecode window drop down, select sequence, then timecode, then 30 DF). If you are cutting on Adobe Premiere, it does not have a secondary T/C track so please use a reliable online T/C converter. (If you shot PAL for any reason please contact CBC Post manager directly to discuss delivery and timing)

Each commercial black must begin on an even second, edited to zero frames (;00, 29.97 DF) 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)
- The 2 sec commercial break would start at 10;15;00 (29.97i DF)
- The next segment should start 10;17;00 (29.97i DF)

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

FILENAME CONVENTIONS FOR ALL DELIVERABLES

TNOT_DocTitle_Description of file
Examples: TNOT_PompeiisPeople_BroadcastFile
          TNOT_PompeiisPeople_CaptionFile
          TNOT_PompeiisPeople_OnlineScreener
          TNOT_PompeiisPeople_Transcript
          TNOT_PompeiisPeople_MusicCueSheet

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

See next page for Broadcast File format.
## FINAL BROADCAST 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>Show ID Slate</td>
<td>Leader per Technical Specifications For Program Delivery Link on Pg 9</td>
</tr>
<tr>
<td>09:59:35:00</td>
<td>00:00:20:00</td>
<td>Vocal Track ID/Pink Noise</td>
<td>Black</td>
<td></td>
</tr>
<tr>
<td>09:59:55:00</td>
<td>00:00:03:00</td>
<td>Silence</td>
<td>Colour bars (audio/video Synchro)</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>Black</td>
<td></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>00:00:12:00</td>
<td>TNOT Opening</td>
<td>TNOT Opening</td>
<td>Folder:TNOT_OPEN</td>
</tr>
<tr>
<td>00:01:00:00 (approx.)</td>
<td>Teaser + documentary title</td>
<td>Teaser + documentary title</td>
<td>To be recorded in the field (if applicable)</td>
<td></td>
</tr>
<tr>
<td>00:00:20:00 (approx.)</td>
<td>David Suzuki Show Intro</td>
<td>David Suzuki Show Intro</td>
<td></td>
<td></td>
</tr>
<tr>
<td>00:13:00:00*</td>
<td>Act 1</td>
<td>Act 1</td>
<td>*Sample time only: Discuss act length with Sue Dando</td>
<td></td>
</tr>
<tr>
<td>00:00:03:00</td>
<td>TNOT Bumper</td>
<td>TNOT Bumper</td>
<td>See Folder: TNOT_BUMPER</td>
<td></td>
</tr>
<tr>
<td>00:00:02:00</td>
<td>Silence</td>
<td>Black</td>
<td>CM Break 1</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 length with Sue Dando</td>
<td></td>
</tr>
<tr>
<td>00:00:03:00</td>
<td>TNOT Bumper</td>
<td>TNOT Bumper</td>
<td>See Folder: TNOT_BUMPER</td>
<td></td>
</tr>
<tr>
<td>00:00:02:00</td>
<td>Silence</td>
<td>Black</td>
<td>CM Break 2</td>
<td></td>
</tr>
<tr>
<td>00:00:02:00</td>
<td>TNOT Sting</td>
<td>TNOT Sting</td>
<td>See Folder: TNOT_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 length with Sue Dando</td>
<td></td>
</tr>
<tr>
<td>00:00:03:00</td>
<td>TNOT Bumper</td>
<td>TNOT Bumper</td>
<td>See Folder: TNOT_BUMPER</td>
<td></td>
</tr>
<tr>
<td>00:00:02:00</td>
<td>Silence</td>
<td>Black</td>
<td>CM Break 3</td>
<td></td>
</tr>
<tr>
<td>00:00:02:00</td>
<td>TNOT Sting</td>
<td>TNOT Sting</td>
<td>See Folder: TNOT_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 length with Sue Dando</td>
<td>See File &amp; Folder: TNOT_2022_Template.aep CBC_COPRO_Fullframe &amp; L3</td>
</tr>
<tr>
<td>00:00:30:00 exact</td>
<td>TNOT Theme Music</td>
<td>27 sec closing credits + 3 sec CBC copro Animation</td>
<td>Textless Elements</td>
<td></td>
</tr>
<tr>
<td>00:00:05:00</td>
<td>Silence</td>
<td>Black</td>
<td></td>
<td></td>
</tr>
<tr>
<td>00:00:05:00</td>
<td>Silence</td>
<td>Textless Slate</td>
<td>See File &amp; Folder: TNOT_2022_Template.aep CBC_COPRO_Fullframe &amp; L3</td>
<td></td>
</tr>
<tr>
<td>00:00:30:00 exact</td>
<td>Silence</td>
<td>Lower 3rd credit version</td>
<td></td>
<td></td>
</tr>
<tr>
<td>00:00:05:00</td>
<td>All Textless Elements</td>
<td>Textless Elements</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Total Content Time:** 44:02 (Includes all TNOT/CBC packaging elements, **EXCLUDES** 2 sec blacks)  
**Total Run Time:** 44:08 (Includes all TNOT/CBC packaging elements, **INCLUDES** 3x 2 sec blacks)

- All timings above are based on 29.97i Drop Frame (Please ensure you are monitoring this time)
- Frames for the start of each commercial black must be edited to zero frames (";00") to ensure clean in and out of commercial breaks. (See page 12) Commercial blacks should be exactly 2 sec. and please fade the audio in and out of commercial blacks for a smoother transition.
- All TNOT elements listed above can be found [HERE](#)
- 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 HERE. 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.
DAVID SUZUKI NARRATION RECORD

Please first contact Tyler Rampersaud at tyler.rampersaud@cbc.ca to confirm the times David Suzuki is available for a narration recording time, and please provide as much lead time as possible. (Special Notes: David's voice is best in the morning, so it's advisable to start around 9:00am. He can only perform one program per day.)

David's narration records should only be booked at Post Modern Sound in Vancouver. Once you know when David is available please contact Post Modern directly to book recording time. Once your booking is confirmed please send the details to Tyler as soon as possible so he can confirm and send to David.

For Post Modern bookings and details please contact Linda at linda@postmodernsound.com or call 604 736 7474 x240. All Charges for Post Modern are listed below and are current as of the publication of this guide. Please confirm rates with them directly closer to time of booking and all charges for Post Modern should be settled with them directly.

$245/hr. Recording (Time is billed by quarter hour used following the first hour)
$75/flat Video download and Prep
$35/flat Delivery
$0 Skype/Zoom
$150/flat Source Connect (If required)

**GST applies to total services.**

Producers will not be charged a David Suzuki narration fee for the documentary.

The final narration script should 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. Please send both to Tyler who will give to David. All narration scripts should be formatted as per the sample set out HERE.

Post Modern should receive final video assets and scripts no later than 24-48 prior to the session. Please send via email to linda@postmodernsound.com

**SPECIAL NOTE:** As of June 2022, POST MODERN SOUND has a NEW ADR LOCATION at THE WAREHOUSE STUDIO at 100 Powell Street in downtown Vancouver. (Any question please contact Linda per above)
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/](https://www.myfonts.com/fonts/linotype/futura/pro-medium-2/)

**ANIMATED 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.

**GRAPHIC ELEMENTS**

The CBC will supply the following elements (See program Structure page 12-13) for proper placement

- 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 can be found [HERE](https://www.myfonts.com/fonts/linotype/futura/pro-medium-2/)

**SUPERS & COMMUNICATIONS BANNERS**

CBC adds “Coming up Next” banners on every show. These will 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
- **Act 2-4**: Avoid first 20 sec & again 45-55 sec

**SUPERS**

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

**File:**

TNOT_2022_Template.aep\LOWER THIRDS HERE\TNOT_Lower_Third-01

**Reference Sample:**

TNOT SAMPLES\TNOT_Lower_Third_Name_Sample

**Guidelines:** We strongly encourage not 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,” 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.

Please ensure your Closed Captioning is not obscuring the supers. Also please see Communication Banners section above for information on where NOT to place supers.
WEBLINK LOWER THIRDS

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

**File:**

TNOT_2022_Template.aep\_LOWER THIRDS HERE\_TNOT_Lower_Third/Web-01

**Reference Sample:**

TNOT SAMPLES\_TNOT_Lower_Third/Web_Sample

The purpose of the website lower 3rds are to drive viewers to The Nature of Things website for additional documentary content. Please discuss content with a member of the CBCDocs Team during your fine cut.

**Guidelines:** All website lower 3rds should be confirmed by picture lock and MUST be added during the packaging stage. Generally there is one per act however please see the Communication Banners section above for information on where NOT to place Weblink lower thirds.

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

- Watch more great docs
  - [cbc.ca/documentaries](https://cbc.ca/documentaries)
- Stream docs anytime
  - [gem.cbc.ca](https://gem.cbc.ca)
- Learn more about <XYZ>
  - [cbc.ca/natureofthings](https://cbc.ca/natureofthings)

SUBTITLES

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

**File:**

TNOT_2022_Template.aep\_SUBTITLES

**Reference Sample:**

TNOT SAMPLES\TNOT_Subtitle_Sample

**Guidelines:**

2 lines per page max
OPENING CREDITS

There should be NO opening credits. Just The Nature of Things Opening, followed by teaser (approx. 60 sec) ending with the animated documentary title leading to the Intro and/or Act 1.

CLOSING CREDITS - 2 Versions, Full Frame and Lower Third

Duration: 30 sec exactly

Full Frame Credit File: TNOT_2022_Template.aep\_FULLFRAME _CREDITS HERE
Reference Sample: TNOT SAMPLES \TNOT_Fullframe_Credits_Sample

Lower 3rd Credit File: TNOT_2022_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 of the year the episode will first telecast, as well as the key CBC Production names. Please contact Erin Rubenstein for the most recent list. A sample credit list can be found HERE.

NOTE: 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 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 & INTERNATIONAL VERSIONING
(if applicable)

If there is a Festival or Theatrical version of the documentary CBC requires 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”
(text on screen in show font type)

Duration: 2 seconds

This would run at the beginning of the documentary and preferably over picture, but we are flexible about Placement. This could also run in the main title card sequence.

SOCIAL MEDIA FOR DOC FILMMAKERS

Where to find us:
@cbcdocs maintains active accounts on:
Facebook (https://www.facebook.com/cbdocs)
Twitter (https://twitter.com/cbdocs)
Instagram (https://www.instagram.com/cbdocs/)

Please follow our accounts so that you can learn more about how we promote films. Social content is shared with larger @CBC and @CBCnews accounts from the main docs account.

LINKS

All supplementary TNOT documents referenced or linked in this document can be found HERE
All TNOT graphic elements referenced or linked in this document can be found HERE
CBC & THE ENVIRONMENT

HELP MAKE OUR INDUSTRY AND OUR WORLD MORE ENVIRONMENTALLY SUSTAINABLE

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

With that goal in mind, we wish to continually explore and implement ways to lower the carbon emissions generated by the content which CBC licences, without affecting its quality. Here is a [LINK to some resources which will help your production be more environmentally sustainable] including a link to obtain access to our free carbon footprint calculator

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

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

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

Step 3:

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

- Getting Started with the Albert Toolkit Click [HERE](https://www.cbc.ca/businessandrights/one-stop-workshops/season-3/albert-carbon-calculator-demo)
- Ontario Green Screen Climate & Sustainable Production Training page Click [HERE](https://www.cbc.ca/businessandrights/one-stop-workshops/season-3/albert-carbon-calculator-demo)
- British Columbia - Reel Green’s Climate and Sustainable Production Training Program – Click [HERE](https://www.cbc.ca/businessandrights/one-stop-workshops/season-3/albert-carbon-calculator-demo)

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

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

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

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

Step 8:
If you want some ideas of what you can do to make your production greener, you can look HERE and at the resources we have collected to make it easier for you HERE

Step 9:
If you have any questions, please contact…
- Leaticia Kaggwa - CBC’s Environmental Sustainability Lead Leaticia.Kaggwa@cbc.ca
- Your Business & Rights representative, or…
- Your CBC Executive in Charge of Production