The Nature of Things
With David Suzuki

FORMAT GUIDE

for

Independent Productions
Updated: July 13, 2021
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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:

- 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 6-8 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 broadcast master) and distributing the content to the right parties. All invoices should also be submitted to the production manager for processing.
Amy Moylan: amy.moylan@cbc.ca

Manager, Business & Rights – responsible for assessing and negotiating your project’s financing structure, rights package, all business terms and all contracts associated with your relationship with CBC. Also your key contact for all paperwork associated with the project's financing including external funding agencies and other financiers.
Dahlia Thompson: dahlia.thompson@cbc.ca
Criss Hajek: criss.hajek@cbc.ca

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

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

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

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

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

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

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

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

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

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

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

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

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

DUE WITH CONTRACT SIGNATURE

☐ DIVERSITY PLAN - Submit your diversity plan to your CBC Production Executive.

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

PRIOR TO SHOOTING

☐ UNIT PHOTOGRAPHY - Ensure you have a plan for unit photography. See HERE for details on 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 directly to discuss the schedule. Please send cut to Sue 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 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 pg 16) 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 and 5-10 Production still. Specs and Details HERE

ALL deliverables should be copied to documentary@cbc.ca
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 10)

**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

☐ PROMO MASTER – Picture lock in hi res and in split track audio (HD in native frame rate. Audio: trk1: narration, trk2: sync, trk3: eff/bg, trk4: mono music). If a picture lock master is not available, we will require a 15 min compilation of visually compelling footage from your documentary. This footage will be used to produce CBC’s in-house promos. (Please contact Erin Rubenstein if this is required as it may depend on your airdate)

☐ NARRATION TRANSCRIPT – Please see Page 14 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 master. Please send to Sue and cc documentary@cbc.ca Please ensure final time is 29.97i Dropframe (See page 10)

MASTER DELIVERY

☐ FINAL BROADCAST FILE with 5.1 surround sound, including CC & DV (Please send .SCC file separate) FTP delivery is done via Aspera. An auto-generated email invitation is required for access. For details or to request an invitation to upload the final broadcast version, please contact Erin.Rubenstein@cbc.ca (Please see Page 9 of this guide for more delivery details and for a link to up-to-date Technical Specification for Program)

☐ TEXTLESS VIDEO: All textless elements should be added to the end of the Final Broadcast File with one second of handle on each end

☐ LOWER THIRD CREDITS: It is CBC network policy that if a program airs in Prime Time, the credits need to be reformatted. Therefore along with the full frame credits we also request an alternative lower 3rd version to be delivered at the top of the textless elements on your Final delivery. Tech specs for this are included in your graphics package.

☐ CREDIT LIST: The final approved credit list (In a Word doc)

☐ SUPER LIST with time code: Names, titles and time codes for everyone supered on the doc, and any other supered information including locations, subtitles and website lower 3rds. This list should include the exact wording and correct spelling and listed in the same order as they appear in the documentary.
☐ PROGRAM CUE SHEET with time code: List the length for each block of content, with the time codes in and out where they appear on the master file. Indicate the real time code out of each segment on the cue sheet, including frames (not rounded up or down to the even second)

☐ CLEAN SCREENER OF FINAL BROADCAST DELIVERY - Stereo mixed, supered, titled: This version should be a copy of the Final Broadcast File (please exclude the textless elements) File Format: Video codec H264; Resolution: 1920 x 1080; Video Bitrate: 6000 kbps; Native Frame Rate, Sample Rate: 48000 Hz; Audio Bitrate: 240000 bps

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

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

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

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

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

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

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

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

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

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

☐ FINAL DIVERSITY REPORT: This is the final follow up to your Initial Diversity Plan

**FILENAME CONVENTIONS FOR ALL DELIVERABLES**

<table>
<thead>
<tr>
<th>TNTO_DocTitle_Description of file</th>
</tr>
</thead>
<tbody>
<tr>
<td>TNOT_PompeiisPeople_BroadcastMaster</td>
</tr>
<tr>
<td>TNOT_PompeiisPeople_OnlineScreener</td>
</tr>
<tr>
<td>TNOT_PompeiisPeople_Transcript</td>
</tr>
<tr>
<td>TNOT_PompeiisPeople_MusicCueSheet</td>
</tr>
</tbody>
</table>

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

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
BROADCAST TECHNICAL INFORMATION WEB LINK
In the forthcoming pages, you will find the technical information you will need to submit your documentary for broadcast on The 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. For full technical information, please consult the CBC Technical Specifications for Program Delivery Version 6.0 available HERE (however please see special note below).

SPECIAL NOTE: Currently we require delivery as follows XDCAM HD422 50Mbps, 1080@native frame rate and scan type, 8bit.

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

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

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

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

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

DESCRIBED VIDEO
All CBC Programs must be delivered with described video. Described Video (DV) is an audio track produced and provided as an aid to those who are blind or have low vision.

In an effort to provide uniform, consistent, high quality Described Video in Canada and standardize the delivery of DV, broadcasting industry representatives, producers of description, and community groups, with the support of the CRTC, developed best practices and artistic and technical guidelines required to produce good quality Described Video.

For specific details regarding CBC delivery for Described Video, please refer to CBC’s CBC’s Technical Specifications for Program Delivery Version 6.0 (link above) pg 23.

DELIVERY
FTP delivery is done via Aspera and an email invitation is required for access. For details on FTP transfers, please contact erin.rubenstein@cbc.ca
THE 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

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 timing should be based on this.** If you are cutting in 23.98 non-drop on an avid, please monitor in the Timecode window 30 DF to ensure proper timing of acts. (In the Timecode window drop down, select sequence, then timecode, then 30 DF)

Each commercial black must begin on an even second, edited to zero frames (;00, 29.97 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 Master.

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 Page 9</td>
</tr>
<tr>
<td>09:59:35:00</td>
<td>00:00:20:00</td>
<td>Vocal Track ID/Pink Noise</td>
<td>Show ID Slate</td>
<td>Leader per Technical Specifications For Program Delivery Link on Page 9</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 Syncro)</td>
<td>Colour bars (audio/video Syncro)</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>00:00:20:00</td>
<td>(approx.)</td>
<td>David Suzuki Show Intro</td>
<td>David Suzuki Show Intro</td>
<td>To be recorded in the field (if applicable)</td>
</tr>
<tr>
<td>00:13:00:00*</td>
<td>Act 1</td>
<td>Act 1</td>
<td>TNOT Opening</td>
<td>See Folder: TNOT_BUMPER</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>TNOT Sting</td>
<td>See Folder: TNOT_STING</td>
</tr>
<tr>
<td>00:00:03:00</td>
<td>TNOT Bumper</td>
<td>TNOT Bumper</td>
<td>CM Break 2</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>00:09:20:00*</td>
<td>Act 3</td>
<td>Act 3</td>
<td>TNOT Sting</td>
<td>See Folder: TNOT_STING</td>
</tr>
<tr>
<td>00:00:03:00</td>
<td>TNOT Bumper</td>
<td>TNOT Bumper</td>
<td>CM Break 3</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>00:09:20:00*</td>
<td>Act 4</td>
<td>Act 4</td>
<td>TNOT Sting</td>
<td>See Folder: TNOT_STING</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>See File &amp; Folder: TNOT_2021/2022_Template.aep CBC_COPRO_Fullframe &amp; L3</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_2021/2022_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>See File &amp; Folder: TNOT_2021/2022_Template.aep CBC_COPRO_Fullframe &amp; L3</td>
<td></td>
</tr>
<tr>
<td>-----</td>
<td>All Textless Elements</td>
<td>Textless Elements</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Total Content Time:** 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 10) Commercial blacks should be exactly 2 sec
- 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 SHOW INTRO

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

If an intro with David Suzuki is required, 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 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.

DAVID SUZUKI NARRATION RECORD

Please first contact Amy Moylan at amy.moylan@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 Amy as soon as possible so she 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. 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
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/

**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 (pg 10-11) 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

**DAVID SUZUKI SHOW INTRO**

Not all TNOT documentaries require an introduction from David Suzuki. Please check in with your Executive if an intro is required. Field intros are preferred. Please contact Amy Moylan at amy.moylan@cbc.ca to schedule a time for David’s intro recording if required.
**SUPERS**

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

**Name/title lower 3rds**

File: TNOT_2021_Template.aep\_LOWER THIRDS HERE\ TNOT_Lower_Third-01

Reference Sample: TNOT SAMPLES\ TNOT_Lower_Third_Name_Sample

**Website lower 3rd**

File: TNOT_2021_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.

**SUPERS & 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.

**WEBLINK LOWER THIRDS**

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 a member of the CBCDocs Team (Vanessa or Graham) during your fine cut. The purpose of the website lower 3rds are to drive viewers to The Nature of Things website for additional documentary content. All website lower 3rds should be confirmed by picture lock and MUST be added during the packaging stage.
SUBTITLES

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

![Correct Subtitle Example](image1)

**correct**

![Incorrect Subtitle Example](image2)

**incorrect**

File: TNOT_2021_Template.aep\_SUBTITLES

Reference Sample: TNOT_SAMPLES\TNOT_Subtitle_Sample

Guidelines: 2 lines per page max

CLOSING CREDITS - 2 Versions, Full Frame and Lower Third

THE NATURE OF THINGS

With David Suzuki

![Closing Credits Example](image3)

Duration: 30 sec exactly

Full Frame Credit File: TNOT_2021_Template.aep\FULLFRAME_CREDITS_HERE

Reference Sample: TNOT_SAMPLES\TNOT_Fullframe_Credits_Sample

Lower 3rd Credit File: TNOT_2021_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 Erin Rubenstein for the most recent list. A sample credit list can be found HERE.

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

An opening credit “A CBC Docs Original” is required for any festival or international versions.

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)
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.

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