PRODUCER HANDBOOK
&
FORMAT GUIDE
for
Independent Productions
Updated: Nov 15, 2023
Table of Contents

INTRODUCTION & KEY CONTACTS.................................................................................................................. 3
CODE OF CONDUCT .......................................................................................................................................... 4
CBC’S INCLUSION COMMITMENT ....................................................................................................................... 5
ENVIRONMENTALLY SUSTAINABLE PRODUCTION RESOURCES ............................................................... 8
DELIVERABLES .................................................................................................................................................. 9
  DUE WITH CONTRACT SIGNATURE .................................................................................................................. 9
  DUE PRIOR TO SHOOTING .............................................................................................................................. 9
  DUE WITH ROUGH CUT .................................................................................................................................. 9
  DUE WITH FINE CUT ....................................................................................................................................... 10
  DUE WITH CUT FOR LOCK ............................................................................................................................. 10
  DUE WITH ONLINE/MIX CHECK SCREENER ................................................................................................. 11
  DUE WITH FINAL BROADCAST DELIVERY .................................................................................................... 11
  DUE PRIOR TO TELECAST (ALL REMAINING DELIVERABLES) .................................................................... 11

CBC TECHNICAL AND FORMAT ACCEPTANCE STANDARDS ..................................................................... 13
CLOSED CAPTIONING & DESCRIBED VIDEO ............................................................................................... 13
THE NATURE OF THINGS PROGRAM STRUCTURE ......................................................................................... 14
CONTENT LENGTH ....................................................................................................................................... 14
COMMERCIAL BREAKS ................................................................................................................................. 14
FILE NAMING CONVENTION .......................................................................................................................... 14
FINAL DELIVERY .......................................................................................................................................... 14

FINAL BROADCAST FILE FORMAT .................................................................................................................. 15
THE NATURE OF THINGS STYLE GUIDE ......................................................................................................... 16
GRAPHIC ELEMENTS ..................................................................................................................................... 16
EPISODE TITLE ANIMATION .......................................................................................................................... 16
BUMPERS & STINGS ...................................................................................................................................... 16
SUPERS ............................................................................................................................................................. 16
COMMUNICATIONS BANNERS .......................................................................................................................... 16
WEBLINK LOWER THIRDS ............................................................................................................................... 17
WEBSITE Addresses ...................................................................................................................................... 17
SUBTITLES ....................................................................................................................................................... 17
OPENING CREDITS .......................................................................................................................................... 18
CLOSING CREDITS ......................................................................................................................................... 18
MUSIC CLEARANCES ....................................................................................................................................... 18

HOST NARRATION RECORD ............................................................................................................................. 19
FESTIVAL & INTERNATIONAL VERSIONING ..................................................................................................... 20
SOCIAL MEDIA & DIGITAL ROLLOUT SCHEDULE ............................................................................................ 20
LINKS ............................................................................................................................................................... 20
GUIDELINES FOR FILMING ANIMALS .............................................................................................................. 21
CBC TELEVISION BROADCAST STANDARDS & PRACTICES ........................................................................ 22
CBC VIEWER ADVISORIES ............................................................................................................................... 24
APM MUSIC ACCESS ..................................................................................................................................... 25
APPENDIX I: CHECKLIST FOR PR/PROMO and DIGITAL DELIVERABLES .................................................. 26
INTRODUCTION & KEY CONTACTS

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. Please share with appropriate crew members to assist them in doing their job, as certain sections apply to different stages of production – including Pre-Production, Post-production, and Publicity.

Highlights:

- Read through CBC's Inclusion Commitments thoroughly. It includes our current initiatives and commitments as well as a final tracking form requirement at the end of production based on voluntary self-identification.
- Please review the “Code of Conduct”
- Many of our docs deal with complex subjects, we require that Producers adhere to the CBC’s Journalistic Standards and Practices.
- To ensure that our high standards for factual accuracy are met, Producers are required to submit an annotated script (link to sample on page 11)
- Instructions on how to fill out albert Carbon Calculator, in order to submit your final carbon footprint can be found in this handbook.
- If the documentary includes wildlife, a shooting strategy must be discussed and approved by the Production Executive.
- **Please submit your initial digital content ideas (for videos and articles) as soon as your project is greenlit.**
- Ensure you have a plan for capturing photos during production
- Publicity, digital content and social media are an essential part of your broadcast. Publicity materials must be delivered as per the timelines on pages 9-12 and no less than six weeks before your telecast date. **We encourage you to read the entire document and share with your crew as needed.**

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
Lesley Birchard: lesley.birchard@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 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.
Cris Hajeck: criss.hajek@cbc.ca
Dahlia Thompson: dahlia.thompson@cbc.ca
Linda Fong: linda.fong@cbc.ca

**Manager, CBC Post** – responsible for ensuring your program is processed and ready to air, in cooperation with the editors and ADs within CBC’s Presentation Group, and your first point of contact on all technical and post inquiries related to your deliverables.
Erin Rubenstein: erin.rubenstein@cbc.ca
Tyler Rampersaud: tyler.rampersaud@cbc.ca (your point of contact to send PR/Promo/DM deliverables)

**Digital Team for CBC Docs** – 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: vanessa.caldwell@cbc.ca
Graham Duggan: graham.duggan@cbc.ca

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

CBC’s Code of Conduct outlines the values, ethical principles and expected behaviours for all CBC/Radio Canada employees, as well as individuals or companies who have contracted with CBC/Radio-Canada. Independent Producers are expected to abide by the provisions of the Code that are reasonably applicable to them, which will include, without limitation, the Social Media Policies.

CBC’s Code of Conduct can be found HERE:

In addition, 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, 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 onscreen, we need your help to identify and address underrepresentation in the industry offscreen. This will occur in a three-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 & COMMITMENTS

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:

- Ensuring all documentaries being greenlit reach a minimum target of 30 per cent hiring in key creative roles of people who self-identify as Indigenous, Black, persons of colour and/or persons with disabilities. This includes one-off documentaries as well as documentaries commissioned for The Nature of Things and The Passionate Eye.

The three key creative roles on a documentary are:

- Supervising producers/executive producers/producer if they have significant narrative or creative input.
- Directors if they have significant narrative or creative input.
- One key creative role that is bespoke to the production and has impact and influence on the narrative. This could be a writer, cinematographer, story editor, video editor or other key creative position, depending on the documentary.

- Specifically for documentary series, ensuring — at the greenlight stage — that at least one of the key creative leadership roles of producer, director, showrunner, lead host or writer will be held by a person who self-identifies as Indigenous, Black, a person of colour, a person with a disability or 2SLGBTQIA+ across the series.

More details about CBC Diversity Commitments can be found HERE.

Identifying the three key creative roles on a documentary will be determined in conjunction with the CBC Production Executive and should be done as soon as a production is greenlit (if not already identified at 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 as soon as your production is greenlit.

Production is 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 onscreen and offscreen, and what steps production will take to elevate the 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 and 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 includes in its plan:

● **Key Executives/Creatives**

Tell us about your executive and 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? How will this team be supported? 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 people who identify as Indigenous, Black, persons of colour, persons with a disability or 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.

● **Onscreen Representation**

Tell us about your plan when it comes to including contributors who identify as Indigenous, Black, persons of colour, persons with a disability and 2SLGBTQIA+ in your program. What values and approach will you take when seeking participants from equity-deserving communities? Include all onscreen areas, such as:

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

● **Production Team/Training Opportunities**

Tell us how you will create an anti-oppression, anti-bullying environment for all. Tell us 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 offscreen representation of individuals who self-identify as 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 ongoing tracking and initiative decisions for future reporting to the wider industry. Production can expect to be asked for information regarding the following positions:

- Producers
- Directors
- Showrunners
- Writers
- Story Editors
- Director of Photography
- Editors
- Lead Performers/Hosts
- Composers
- Animators/Graphics artists
- Researchers
- Archivists
- Other key bespoke positions

These positions are subject to change.

SELF-IDENTIFICATION BEST PRACTICES

In order to assist in the collection of this data, we ask the following best practices be reviewed. Please consider them when choosing a respectful gathering methodology and when actively seeking identity-based information from your team.

Transparency, Timeliness and Accessibility
Collect information in a timely manner and make all information about the data collection available (this includes sharing clear timelines and an 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 express voluntary consent. Allow individuals to opt in or out of data collection (i.e. “Prefer not to answer”)

Confidentiality, Privacy 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 people who are Indigenous, Black, persons of colour, persons with a disability and 2SLGBTQIA+. Ask yourself 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 who do not see their identity represented.

- Safeguard your data. Maintain and promote secure systems and processes for storing and disposing of personal information.

For more information or feedback, please contact:
Justine Fung (She/Her) at justine.fung@cbc.ca
Director, Culture and Strategic Planning (Unscripted Content)
c: 416 205 5708
m: 416 788 9818
CBC is becoming more environmentally sustainable 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 licenses — without affecting its quality. Here are some resources that will help your production be more environmentally sustainable, including a link to obtain access to the free albert Carbon Calculator.

**ARE YOU IN DEVELOPMENT?** If you’re in the development stage, these sustainability checklists will help you make eco-friendlier choices behind and in front of the camera.

**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.

**Step 2:** Request an albert account (or proceed to Step 3 if you already have one).

**Step 3:** Watch the Carbon Calculator 20-minute demo.

If you want more in-depth training, you can look here:
- [Getting Started with the albert Toolkit](#)
- [Ontario Green Screen Climate & Sustainable Production Training](#)
- [Creative BC’s Reel Green’s Sustainable Production Training Program](#)

**Step 4:** Fill in the basics in your production account. Remember to reflect CBC as broadcaster in the system.

**Step 5:** Figure out who will give the cast and crew the “big picture” about what you are trying to do to make your production more sustainable. A sample memo can be found [HERE](#).

**Step 6:** Look over the albert Tip Sheet for Independent Productions.

**Step 7:** Share this Google Doc with production departments that are going to be entering information into albert.

**Step 8:** If you want some ideas regarding 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 at leaticia.kaggwa@cbc.ca
CBC’s Environmental Sustainability Lead,
or your Business & Rights representative.
DELIVERABLES

DUE WITH CONTRACT SIGNATURE

● INITIAL DIGITAL PLAN (Digital content ideas: Articles and videos) Please submit two to five ideas for articles and one or two ideas for videos that will be used to promote the documentary on cbc.ca and social media.
  • **Article ideas:** An essay written by the director; a profile of, or interview with a character, a photo gallery; a list featuring interesting facts or stats; practical tips or information for the reader (a.k.a. “news you can use”).
  • **Video ideas:** Complete video stories with a beginning, middle and end; expanded interviews/profiles; extra clips that appear in feature-length versions but not in the CBC version; vertical video versions of select stories from the documentary.

Samples of successful digital content can be found [HERE](#).

DUE 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 four to six weeks prior to principal photography.

● UNIT PHOTOGRAPHY PLAN: Photos must be captured during production. Your shooting plans must incorporate opportunities to take photos of characters (portraits and in situ), hosts, locations, animals and/or the documentary’s subject matter. **We cannot use behind-the-scenes images, except in rare cases.** Ensure you will be able to deliver a selection of strong images. For documentaries that feature animation or graphic art, please plan to deliver a selection of high-quality stills.

This is in addition to any required screen grabs.

Examples of strong photography from documentaries can be found [HERE](#).

● KEY ART OPTIONS: Consider your key art in advance. It will be used to promote your documentary on CBC Gem, social media, cbc.ca and YouTube. Think about the images that appeal to you on Netflix and other streaming services; key art should be eye-catching and convey the subject matter of the documentary quickly and clearly. It can include a combination of photography, graphics, illustrations and title art.

Examples of strong key art can be found [HERE](#).

DUE WITH ROUGH CUT

● ROUGH CUT & TRANSCRIPT w/ timecode: The rough cut should include guide narration and burnt-in timecode and must be accompanied by a transcript with timecode. It should not be less than 50 min, or more than 60 min. Please send the cut via Vimeo or Dropbox to your Production Executive and cc: documentary@cbc.ca and allow 10 business days for notes. If notes are required prior to the standard 10 business days, please contact your Production Executive directly to discuss the schedule.

● VIEWER ADVISORIES: Please discuss viewer advisories with your Production Executive at this stage, if required, (more details on page 24) so they can be added (or placeholders added) to the FC and content time can be adjusted accordingly. A list of viewer advisories can be found [HERE](#).

● UPDATED DIGITAL CONTENT IDEAS: Revisit your initial digital content ideas for articles and videos, then update them based on what you captured during production. Submit them to the CBC Docs Digital Team for review and approval.

● SOCIAL MEDIA DETAILS: Submit the following to the CBC Docs Digital Team:
  • Social media handles for the production company and production team
  • Social media handles for any characters and organizations featured in the documentary
  • Hashtags or tags relevant to the documentary or subject matter
  • A list of calendar days associated with the film’s subject matter (e.g., World Oceans Day, International Transgender Day of Visibility, National Horse Day)
DUE WITH FINE CUT

• FINE CUT & TRANSCRIPT w/ timecode: The fine cut must include guide narration and burnt-in timecode and must be accompanied by a transcript with timecode. Please send the cut via Vimeo or Dropbox to your Production Executive and cc: documentary@cbc.ca and allow 10 business days for notes. If notes are required prior to the standard 10 business days, please contact your Production Executive directly to discuss the schedule.

• DIGITAL PLANNING MEETING: Contact the CBC Docs Digital Team to set up a conversation to finalize articles, videos, social content and other digital deliverables.

• SYNOPSIS (Series & Episodic): Two versions are required: Long (500–600 words) and short (200–250 words). Synopses should be approved by your Production Executive before sending.

• LOGLINES (Series & Episodic): Two versions required: Long (max 120 characters, including spacing) and short (max 90 characters, including spacing). Please don’t include the program title in the loglines.

• SELECTED PHOTOS (Series & Episodic): Please send colour photography stills to be used for documentary promotion, digital content and social media. We cannot use behind-the-scenes images, except in rare cases. Specs can be found HERE.

• PHOTO/STILL SPREADSHEET: A spreadsheet is required with photo and screen grab information including the following for each image:
  - Descriptive file name
  - Names of people in the photograph
  - Photo credit (if necessary)
  - Suggested caption
  - Suggested ALT Tag (a detailed description of the image. One of the main purposes of the ALT tag is for the benefit of visually impaired users who use screen readers. See HERE for sample of the difference between caption and ALT tag)

DUE WITH CUT FOR LOCK

• CUT FOR LOCK: The cut for lock must include Nature of Things packaging elements (or placeholders for time) including the 2 second commercial breaks. It should include guide narration, burnt-in timecode and must be accompanied by a transcript with timecode. Please send the cut via Vimeo or Dropbox to your Production Executive and cc: documentary@cbc.ca and allow 10 business days for notes. If notes are required prior to the standard 10 business days, please contact your Production Executive directly to discuss schedule. Please ensure the final timing is 29.97i Drop-frame (see page 14-15).
  - NOTE: If your picture lock contains temporary graphics, animation or music, please ensure these final elements are sent separately for approval. Your Production Executive should NOT be seeing/hearing these final elements for the first time in the final online/mix check screener.

• NARRATION TRANSCRIPT: Example can be found HERE Please refer to page 19 for other details

• PICTURE LOCK ANNOTATED TRANSCRIPT: Please send the picture lock annotated transcript with your cut for lock for initial review. Guidance on how to prepare an annotated transcript is available HERE.

• FINAL DIGITAL ARTICLES & VIDEOS: Please submit final digital articles and videos. Ensure the CBC Docs Digital team has approved them before sending.

• PROMO FOOTAGE: If required (check with your CBC Post Manager), your promo master or picture lock should be full broadcast-quality, include clean DME audio stems as .WAV files (HD 1920x1080 in native frame rate). If a picture lock is not available, we’ll require a 15-minute compilation of visually compelling footage from your documentary. This footage will be used to produce CBC’s in-house promos.
  - Promo frame size should be HD (1920x1080)
  - Promo frame rate should be 23.98p, 29.97p, or for HD, 29.97i (59.94i). If the material is only available at 25 fps, we can do a frame conversion, but we prefer OFR (Original Frame Rate). If you have a completed show with high-quality frame rate conversion (pull-down), we can also accept this. Please avoid any conversion that creates frame smearing.
  - Promo codec should be XDCAM 50 422HD or better. Full-quality ProRes and DNxHR are excellent and preferred choices. ProRes 422 HQ is widely used as a mastering codec. File type (wrapper) should be MXF (.mxf) or QuickTime (mov)
  - Promo Audio Audio should be 48k/24-bit. stereo or 5.1 surround sound audio. 5.1 surround sound track should be SMPTE standard (L,R,C,Lf,Ls,Rs) 1K tone audio reference level is -20dBFS.
  - Audio Stems Provide audio mix stems. Stereo stems acceptable for narration, dialogue, music & SFX. * 5.1 Surround Sound SFX or music stems are preferable to preserve intensive sound design. *5.1 Surround Sound stems should clearly describe channel format configuration if delivery is contained in Pro Tools session.
DUE WITH ONLINE/MIX CHECK SCREENER

- **ONLINE SCREENER (mix check):** The Online/Mix Check Screener must be sent and approved before final delivery. It should be sent with time code and be the final colour corrected and audio mixed documentary packaged with all TNOT elements. This screener will be the first time your CBC Production Executive will be seeing the documentary post audio mix with the final narration and music so it must signed off on PRIOR to final delivery of the final broadcast version as there may be further notes. Please send to your CBC Production Executive, CBC Post Manager and cc [documentary@cbc.ca](mailto:documentary@cbc.ca) Please ensure final timing is 29.97i Dropframe (See Pg 14-15)

DUE WITH FINAL BROADCAST DELIVERY

The following items must be sent before we can technically accept the program.

- **FINAL BROADCAST FILE:** After you receive approval on the Online/Mix Check Screener, please send with 5.1 surround sound, including CC and DV (please also send the .scc file separately formatted to 29.97). FTP delivery is done via Aspera. An auto-generated email invitation is required for access. For details, or to request an invitation to upload the final broadcast version, please contact your CBC Post Manager to advise which email address at which you would like to receive the upload link. (Please see pages 13 through 15 of this handbook for more delivery details and a link to up-to-date Technical Specifications for Program Delivery).

- **TEXTLESS VIDEO:** All textless elements should be added to the end of the final broadcast file with one second of handles 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 (cards over black), we also request an alternative lower third version to be delivered at the top of the textless elements on your final delivery. Details for these can be found [HERE](#).

- **CREDIT LIST:** The final approved credit list (in Word format). See page 16 of this handbook for details and a sample credit list [HERE](#).

- **SUPER LIST with timecode:** The producer should provide CBC with a list of all supers appearing within the program (with accurate titles, locations and spelling) and with timecode locators for every supered item. They should be sent in a Word or Excel document and be in the order in which they appear in the documentary.

- **ACT TIMING SHEET with timecode:** List the length for each block of content, with the timecodes in and out where they appear on the final master in 29.97i Drop-frame. Indicate the real timecode out of each segment on the timing sheet, including frames (not rounded up or down to the even second). Samples can be found [HERE](#).

- **CLEAN TEXTED SCREENER OF FINAL BROADCAST DELIVERY:** Stereo mixed, supered and titled. This version should be a copy of the final broadcast file (please exclude the slate and textless elements). File format: video codec: H264; resolution: 1920x1080; video bitrate: 6000 kbps; native frame rate; sample rate: 48000 Hz; audio bit depth: 24 bit; audio bitrate: 320 kbps.

- **TIMECODED SCREENER OF FINAL BROADCAST DELIVERY:** Same specs as above but with timecode.

DUE PRIOR TO TELECAST (ALL REMAINING DELIVERABLES)

Please send no later than six to eight weeks before telecast. Tied to delivery payment.

- **FINAL ANNOTATED TRANSCRIPT with timecode:** Annotations must be in the body of the script in italics. Please do not put them as endnotes. A sample annotated script can be found [HERE](#). The final annotated transcript must be reviewed and approved by your Production Executive.

- **FINAL SHOW TRANSCRIPT with timecode:** The producer is to provide a final “as produced” transcript capturing all final dialogue appearing in each show/episode. Transcripts must include timecode at the beginning of each major clip and narrated segment. Please indicate where the breaks are for each program block. Transcripts need to be spell-checked for accurate spelling of names and places. Please deliver via email in Word or PDF.
TITLE KEY ART/LEAD IMAGE/FONT PACKAGE: Please provide your lead image, title graphics and font package for your key art. Specs and details can be found HERE.

SCREEN GRABS: Please send 10 to 15 clear, high-quality screen grabs per episode that feature key moments or characters in the documentary. These should come from your final graded master and must be sent in addition to the selected photos required at the fine cut stage. Specs can be found HERE.

LOG LINES, SYNOPSIS & STILLS with spreadsheet: If final versions were not already sent with the fine cut, please send them as soon as possible. (Please see specifics on page 10 of this handbook).

EXCERPTS including CAPTION FILES (Two versions): 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. Please consult the CBC Docs Digital Team before selecting excerpts to discuss your best options.

We require two versions of each excerpt:

- 1. Main: from the final graded master, with final sound mix/narration
- 2. Textless w/ split track .wav files: from final graded master, no supers, captions, etc., (please include .WAV files for dialogue, narration, music and f/x each separately)

Delivery specs:
- 1080p
- mp4 video file
- h.264 codec
- 20 mbps
- HD in native frame rate
- Stereo (please also include separate DM&E .WAV files for textless version)
- Don’t fade in/out
- Captions in .scc or .srt file format (all video clips must be delivered with caption files)

TRAILER including CAPTION FILE: If available, or as a substitute the film opening would also be acceptable. Your documentary trailer should have no logos, no credits, no bugs, no slate or leader, and should have a few frames of black at the top and tail. This trailer must be accompanied by a .srt or .scc caption file. (If sending as excerpt to the CBC Digital team, please also send to us with below specs)

- SPECS: High broadcast quality: XDCAM 50 (.MXF) or Apple ProRes (422 or 422 HQ), sent with separate and clean dialogue, music and F/X .WAV files

BIOGRAPHICAL INFO: Biographical information on key interviewees and creative personnel

COMPLETE INTERVIEWEE LIST: Including their title/affiliation and contact info (if appropriate).

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). A full list of stem requirements can be found HERE.

MUSIC (AV) CUE SHEET: Production must supply a list of ALL music used, its source, rights holders and any other critical info with timecodes, including Canadian Federation of Musicians (CFM) clearances. Details can be found HERE. (Note: CBC submits production music cue sheets to SOCAN for TNOT. Productions do not need to include TNOT’s opening theme music on their cue sheets, as it will likely result in a duplication error when calculating royalties.)

FINAL DATA TRACKING FORM: To be submitted to your Production Executive and our Director, Culture and Strategic Planning (Unscripted Content). Details can be found on page 7 or reach out to Justine.Fung@cbc.ca.

ALL deliverables and materials should be copied to documentary@cbc.ca. This will ensure the PR materials are distributed to all departments within the CBC.
In the forthcoming pages, you will find the technical information you will need to submit your documentary for broadcast on CBC. The principal photography on all Docs Originals must incorporate high-calibre HD lenses and cameras with a sampling structure of at least 4:2:2, and a bit rate of 50 mbps or above. All final documentary projects are to be delivered full frame (16:9) in High Definition with 5.1 surround sound with closed captioning and described video via FTP. For full detailed technical information, a link to the latest CBC Technical Specifications for Program Delivery Version can be found HERE. However, PLEASE NOTE that currently, we require delivery as follows: XDCAM HD422 50 mbps, 1080@native frame rate and scan type, 8bit. Must be 16:9 full frame — no letterbox. UHD deliveries are NOT accepted at this time.

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

CLOSED CAPTIONING & DESCRIBED VIDEO

CLOSED CAPTIONING
All CBC programs must be delivered with closed captioning (CC). 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 before disappearing or being 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.

Please note:
- CC must be in mixed-case 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 call-outs
- CC must be delivered as a secondary asset (scc) along with the final program

For specific technical details regarding closed captioning, please refer to CBC’s Technical Specifications for Program Delivery a link to which can be found HERE.

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 consistent, high-quality DV in Canada and standardize the delivery of DV, broadcasting industry representatives, producers of description and community groups — with the support of the CRTC — have developed certain best practices as well as artistic and technical guidelines.

These best practices include:
- ARTISTIC: Characteristics, scene transitions, visual effects, non-verbal sounds/communication, titles, subtitles, credits, onscreen text, singing, style and tone, and sensitive topic terminology.
- TECHNICAL: Channels, loudness and peak levels, soundtrack vs. DV mix levels, equalization, sync, recording quality and output parameters.

These guidelines are available for reference to the industry and producers of video description. Adherence to these guidelines should be considered an integral part to your production and producers are encouraged to download the guidelines and provide a copy to appropriate personnel and DV service providers.

Details can be found HERE and HERE. Please note that, at this time, we will not accept synthetic DV.

For specific details regarding CBC delivery for described video, please refer to CBC’s Technical Specifications for Program Delivery a link to which can be found HERE.
THE NATURE OF THINGS PROGRAM STRUCTURE

The Nature of Things is generally a 60-minute program including commercials, therefore:

The total run time is **44:02 incl opening, advisories, bumpers/stings, credits & copyright. 29.97i Dropframe**

The total content time is **44:08 incl all the above plus 3x 2 sec commercial blacks. 29.97i Dropframe**

Included in your run time is the Nature of Things opening, bumpers (into breaks), stings (out of breaks), viewer advisories if applicable plus your 30 sec credits which must incorporate the 5 sec CBC CoPro copyright animation from the year of your first broadcast. All these packaging elements can be downloaded via link on page 16.

Act lengths vary from show to show – we prefer that acts one and two are longer. Please discuss act lengths with your CBC Production Executive.

CONTENT LENGTH

Total program length must include the opening, viewer advisories (if required; please refer to the Viewer Advisories section of this handbook page 21), bumpers, stings, closing credits and copyright notification, as well as any preview, tease or recap built into the program.

**CBC broadcasts in 29.97i, so all your timings must be based on this** (we will be converting to this frame rate at CBC from your native frame rate delivery). 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 25fps for any reason, please contact CBC Post Manager directly to discuss delivery and timing as these methods of monitoring timecode do not apply.

COMMERCIAL BREAKS

The start of each two-second commercial break must be edited to zero frames (;00, 29.97 Drop-frame) with no overhanging frames to ensure clean in and out of commercial break. This should also be indicated on the act timing sheet.

Example:

- A segment ending at 10;15;03 must have four frames trimmed to end at 10;14;29 (29.97i DF),
- The two-second commercial black would start at 10;15;00 (29.97i DF),
- The next segment should start 10;17;00 (29.97i DF),
- With Drop-frame, in some instances, the :00 frame does NOT exist. Only in these instances, the commercial black may begin at ;01 (or if there's no ;01 frame either, you can use the ;02)

There must **NOT** be a commercial break between the last program segment and end credit cards.

FILE NAMING CONVENTION

TNOT_DocTitle_Description of file

Examples: TNOT_RatCity_BroadcastFile
                      TNOT_RatCity_CaptionFile
                      TNOT_RatCity_FinalScreener_BITC
                      TNOT_RatCity_Transcript
                      TNOT_RatCity_MusicCueSheet

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

Please note:

- The elements in the file name must be separated by an underscore symbol: _
- Please use the official documentary title, not the working title
- The file name must not contain any accent, special character or space
- The maximum length of the complete file name must not exceed 40 characters

FINAL DELIVERY

FTP delivery is done via Aspera and an email invitation is required for access. For details on FTP transfers, please contact your CBC Post Manager.
<table>
<thead>
<tr>
<th>TIMECODE</th>
<th>DURATION</th>
<th>AUDIO</th>
<th>VIDEO</th>
<th>COMMENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>(at start)</td>
<td>(hh:mm:ss;ff)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>09:59:30</td>
<td>00:00:05:00</td>
<td>Reference tones</td>
<td>Show ID Slate</td>
<td></td>
</tr>
<tr>
<td>09:59:35</td>
<td>00:00:20:00</td>
<td>Vocal Track ID/Pink Noise</td>
<td></td>
<td></td>
</tr>
<tr>
<td>09:59:55</td>
<td>00:00:03:00</td>
<td>Silence</td>
<td>Black</td>
<td></td>
</tr>
<tr>
<td>09:59:58</td>
<td>00:00:00:01</td>
<td>1 kHz @ reference level</td>
<td>Colour bars (audio/video Synchro)</td>
<td></td>
</tr>
<tr>
<td>09:59:58</td>
<td>00:00:02:00</td>
<td>Silence</td>
<td>Black</td>
<td></td>
</tr>
<tr>
<td>10:00:00</td>
<td>00:00:12:00</td>
<td>TNOT Opening Audio</td>
<td>TNOT Opening</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>(approx.)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>09:59:10</td>
<td>00:01:00:00</td>
<td>Teaser + documentary title</td>
<td>Teaser documentary title</td>
<td></td>
</tr>
<tr>
<td>09:59:20</td>
<td>00:00:20:00</td>
<td>Host Show Intro</td>
<td>Host Show Intro</td>
<td></td>
</tr>
<tr>
<td>09:59:30</td>
<td>00:13:00:00</td>
<td>Act 1</td>
<td>Act 1</td>
<td></td>
</tr>
</tbody>
</table>

**Preferred Option**

- Option 1 is preferred. Option 2 requires approval

**Alternate Option**

- ONLY USE Bumper option 1 or 2 (not both) Option 1 is preferred. Option 2 requires approval

**Sting**

- ONLY USE Sting option 1 or 2 (not both)

- Option 1 is preferred. Option 2 requires approval

- Sample time only: Discuss act length with CBC Production Executive

---

**TOTAL CONTENT TIME:** 44:02 (Includes all TNOT/CBC packaging elements, excludes commercial time)

**TOTAL RUN TIME:** 44:08 (Includes all TNOT/CBC packaging elements AND 3x 2 sec blacks)

- All timecodes above, in this guide and final timings must be 29.97i drop frame. This is the frame rate CBC broadcasts (we’ll be converting to this frame rate at our end, from your native frame rate delivery) Ensure your editor is monitoring drop frame timecode before you lock picture to confirm times are frame accurate.
- Frames for the start of each commercial black must be edited to zero frames (’00’) to ensure clean in and out of commercial breaks (more details on page 14). Commercial blacks should be exactly 2 seconds.
- Act lengths vary show to show, we prefer acts one and two be longer. Please discuss with CBC Executive.
- Currently we require delivery as follows: XDCAM HD422 50Mbps, 1080i native frame rate and scan type, 8bit. (Must be 16x9 Full Frame; no letterbox) See page 13 for more details.
- All TNOT elements listed above can be found [HERE](#)
THE NATURE OF THINGS STYLE GUIDE

Please refer to the following TNOT style guide for the packaging requirements.

GRAPHIC ELEMENTS

All elements required for packaging, including audio, are in the After Effects template folder provided in the link below. These include:
- TNOT opening animation & music (please reference sample to ensure the audio is in sync)
- TNOT bumper/sting (to and from breaks) **2 OPTIONS (Option 2 requires approval)
- TNOT credit background. Full Frame & L3. You will be required to use Futura LT Pro-Medium for credits.
- CBC co-production animation (Please use the year of first telecast)

References and Samples
Note: All TNOT elements can be found [HERE](#) (See program structure page 14-15 for proper use)

EPISODE TITLE ANIMATION

Prior to picture lock, please discuss your doc’s animated episode title, format and style with your CBC Production Executive. This animation should be no more than 4-5 seconds and be placed after your teaser.

BUMPERS & STINGS

Branded TNOT Bumpers (going into breaks) and Stings (coming out of breaks) must be placed on your program. There is the preferred option and an additional option requiring approval:

Preferred Option
- Full Frame
- Partial key

![Preferred Option](image)

TNOT_BUMPER 1.mov (going into break)
TNOT_STING 1.mov (coming out of break)

Subject to approval, on a case-by-case basis we may consider a second alternate option if you feel there is a very strong first or last image of each act. Please discuss with your CBC Production Executive before you lock picture. Using the alternate option may affect your final program time.

Alternate Option
- L3 key over picture

![Alternate Option](image)

TNOT_BUMPER 2.mov (going into break)
TNOT_STING 2.mov (coming out of break)

Both above options are available in your graphic package linked above.

SUPERS

Our new formatting does not include branded supers, so filmmakers should create their own style for the font/look in keeping with any other original graphics in the docs. Supers should be easily readable for both television and digital (note that audiences may watch on small screens) and not distracting or “gimmicky”. Please follow the guidelines below and please send a sample to your Production Executive for approval before locking your “look”

Guidelines:

- Super should not be more than two lines, with only the most relevant info included.
- Please avoid using “Dr,” (except a medical doctor), “Professor”/ “Prof,” and “PhD” in your supers
- Avoid giving multiple titles to a subject. Supers should be as clean and minimal as possible so the audience can focus on the essential information.
- Supers should not be placed in the lower right of the screen to avoid being obscured by the CBC bug/gem that will be placed there during the telecast.
- Supers should not be placed on the program between ;10 and ;20 from the start of each segment from Act 2 onward to avoid communication banners (see next section)
- Please ensure your closed captioning is not obscuring the supers

COMMUNICATIONS BANNERS

CBC places lower third banners (for example “Coming up Next”) on each program over the bottom portion of the picture. Except for Act 1, they appear at 10 seconds from the start of each act and last for 10 secs.

**Please avoid placing supers/ lower thirds/weblinks between ;10 and ;20 from the start of each segment from Act 2 on.**

**Please make sure your CC does not obscure your supers.**
WEBLINK LOWER THIRDS

No website addresses other than those provided (official CBC websites) shall appear anywhere in the doc or credits.

The purpose of the website lower 3rds are to drive viewers to the CBC website and CBC GEM 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. Please place the lower thirds within Acts 2-4 and not in the first 30 sec of each act. Place at appropriate moments in the doc where they will not interfere with the on-screen content. Also please ensure your closed captioning is not obscuring the weblinks.

To be Included: Include both below examples in the documentary (two in total) per the guidelines above. The Digital team will discuss with you if any additional weblink lower thirds are required for your film.

<table>
<thead>
<tr>
<th>Watch more great docs</th>
<th>Stream docs anytime</th>
</tr>
</thead>
<tbody>
<tr>
<td>cbc.ca/documentaries</td>
<td>gem.cbc.ca</td>
</tr>
</tbody>
</table>

WEBSITE ADDRESSES

No website address, other than the CBC website address (cbc.ca) shall appear in anywhere in the program or in the program credits.

SUBTITLES

If your doc requires burnt-in English subtitles, please ensure the text is clearly legible, 2 lines per page max and please be aware of subtitle length to avoid cutting into CBC logo (see “incorrect” visual sample)

Reference Sample: ELEMENTS\REF\FLAT LOGO_REC – bottom right
Guide : ELEMENTS\REF\Lower Third Guide Template

CBC/Radio-Canada recommends, in accordance with SMPTE ST 2046-1:2009, the following safe areas:

<table>
<thead>
<tr>
<th>AREA</th>
<th>SPECIFICATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Safe Action</td>
<td>The main action shall be framed inside a central zone of height 93% by width 93% of the full HD picture.</td>
</tr>
<tr>
<td>Safe Titles</td>
<td>All titles shall be framed inside a central zone of height 90% by width 90% of the full HD picture.</td>
</tr>
</tbody>
</table>
OPENING CREDITS

There should be NO opening credits. Only 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.

**See page 20 for notes on credits for theatrical or international versioning

CLOSING CREDITS

FONT: For end credits only, TNOT documentaries MUST use TNOT font (Futura LT Pro-Medium). You will be required to purchase the font. It is available at myfonts.com HERE.

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

Unless the host or narrator is someone other than Sarika or Anthony, no additional end credit is required beyond the title card that is provided with your end credit bed (unless they are part of your theatrical or International version)

2 Versions of closing credits are required: Full Frame and Lower Third

FULL FRAME

(30 sec exactly – using TNOT Full frame credit background and TNOT font)

LOWER 3rd

(Same content and timing as Full frame – using L3 credit background and TNOT font)

Duration: 30 sec exactly

Full Frame Credit File: CBC_TNOT_2024_Template.aep\CREDIT_FULL FRAME
Reference Sample: TNOT SAMPLES \TNOT_CREDITS_FULL_FRAME SAMPLE

Lower 3rd Credit File: TNOT_2024_Template.aep\CREDIT_L3rd
Reference Sample: TNOT SAMPLES \TNOT_CREDITS_L3rd SAMPLE

The credits must include the CBC co-production animation of the year the episode will first telecast, as well as the key CBC network representative names. Please contact your CBC Post Manager for the most recent list of names (sample list HERE includes the CBC names current as of the date on this guide)

NOTE: In addition to the full frame credits that are to be attached to the body of the program, the CBC scheduling office has implemented an audience retention strategy for prime-time programming where, at the end of each linear broadcast, CBC network promos run simultaneously with end credits (;30 seconds in duration for both elements). All credit text, company logos, etc, must remain within the lower third bar for the entire credits (i.e. no elements will return to full screen format). These lower third credits are to be added to the broadcast master timeline after the show (at the next minute mark), followed by the accompanying show textless elements. L3 credits are provided in after effects project including samples.

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

MUSIC CLEARANCES

The producer is responsible for securing the appropriate sync and master rights for any and all source music used in the program. The sync rights refer to the music and lyrics of a song; the master rights refer to a specific recording of a given song. In most cases, the producer will need to secure both kinds of rights for a single piece of music.

It is also expected that the producer secure sync and master rights for both in-context and out-of-context use, and for promotional uses for the program, especially if source music is used in the teaser. The producer should also secure rights for source music for use on multiple distribution platforms in Canada.

The producer must inform CBC of any circumstance where non-cleared temporary music is used in any show cut that is delivered to CBC for review. For additional information on the APM Music Library, please consult the APM Production Music Library Access section on page 25 of this handbook.
Our hosts, Sarika Cullis-Suzuki and Anthony Morgan, have very busy schedules throughout the year, so please reach out with as much lead time as possible for all bookings in order to ensure you have time in your post schedule to book or re-book studio time as needed.

For current host rates, please contact Amy Moylan amy.moylan@cbc.ca

If you’ve not been e-introduced yet, please contact Tyler Rampersaud tyler.rampersaud@cbc.ca who will be happy to facilitate an introduction.

Please contact Anthony and/or Sarika (including Susan Johnson - Sarika’s assistant) along with Tyler Rampersaud at tyler.rampersaud@cbc.ca to confirm the times your host may be available for the narration recording time. Again, please provide as much lead time as possible.

- The final narration script must be sent and approved by your CBC Production Executive at least 1 week prior to the narration recording.
- Sarika and/or Anthony 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 ensure Tyler is copied on the email so he can update our production calendar and notify the CBC team of final narration dates.
- All narration scripts should be formatted as per the sample set out HERE.

**SARIFA NARRATION**

Sarika is mainly located in Victoria, BC and prefers a 10:30 am (PST) start time, but ideally her sessions should be done by 4:30 pm (PST)

Her preferred narration studio is David Parfit Studio (when she’s in Victoria)

- David Parfit Studio usually will provide water (ideally no bottled water should be used)
- If it is a longer day, please schedule time for her to take lunch.
- Please reach out to the studio directly to check availability, to check rates and to book (Remote sessions are available)
- Please connect with studio what they require and when prior to booking

You can contact David Parfit Studio for bookings here:

(250) 507-2320
DAVID@DAVIDPARFIT.COM
http://www.davidparfit.com

Once the session is confirmed, please send the confirmed details to Sarika, Tyler and your CBC Production Executive.

**ANTHONY NARRATION**

Anthony is mainly located in mid-town Toronto, and his availability is based on his schedule.

- Although he does not have a preferred studio in the area, easy accessibility from mid-town is preferred.
- Please ensure water available to Anthony during the session.
- If it is a longer day, please schedule time for him to take lunch.

(If you are not posting in Toronto, we don’t have specific recommendations for post audio studios, however the following have all delivered to CBC recently: Formosa Sound, Urban Post, Creative Post, Rolling Pictures and Company 3.)

Once the session is confirmed, please send the confirmed details to Anthony, Tyler and your CBC Production Executive
FESTIVAL & INTERNATIONAL VERSIONING
(if applicable)

OPENING CREDITS (Festival or Theatrical versions)
Any festival or theatrical versions, including international versions, must have a single-card network presentation credit positioned immediately before the head credits and should read as follows:

“A CBC DOCS ORIGINAL”
(text on screen in show font type)

Duration: 2 seconds (minimum)
Preferably, this will run at the beginning of the documentary over picture, but we are flexible about placement provided such placement is approved by CBC in writing, in advance. This could also run before the main title card sequence.

CLOSING CREDITS (Festival or Theatrical versions)
CBC must receive network representation tail credits (same as TNOT version). CBC must also receive a credit immediately before or after wherever the producer receives credit.

Whenever Producer receives credit or is referenced in paid advertising, publicity and promotional materials outside of Canada (i.e. third-party advertisements in trade press magazines, billboards, etc.), Producer and/or Distributor shall ensure that CBC receives credit as follows: “Commissioned by CBC Docs” or “A CBC Docs Original”

SOCIAL MEDIA & DIGITAL ROLLOUT SCHEDULE
FOR DOC FILMMAKERS

SOCIAL MEDIA
Where to find us:
@CBCDocs maintains active accounts on:
Facebook (https://www.facebook.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 other CBC accounts, including @CBC, @CBCGem, @CBCLife, @CBCArts, @CBCNews, etc.

You are responsible for social and digital promotion of the documentary on your own accounts, if applicable. The CBC Docs Digital team will create a variety of content to support the release of your documentary, and everything will be available for you to share. Check in with the CBC Docs Digital Team if you have any questions. They can also help you brainstorm ideas and provide feedback based on their experience in the digital space.

Social content ideas can be found HERE.

DIGITAL ROLLOUT SCHEDULE
See HERE for information on the digital rollout schedule for your documentary’s release, including:
• Release on CBC Gem
• Publication of articles on cbc.ca
• Social media schedule
• Long-term promotion strategy

Full Digital media requirements and specs can be found HERE.

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.
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 your CBC Production Executive or their designate.

All filming of animals must be approved by your CBC, Executive in Charge of Production, or their designate at TNOT.
Introduction

Please be aware that there are guidelines in place about acceptable content on CBC Television. These guidelines affect scheduling, advisory requirements and standards for language, violence, sexual content and mature subject matter. CBC requires its production partners to understand and adhere to these guidelines in the creation of any program.

CBC Production Executives can provide more information to production partners on how to apply these guidelines. If Independent producers or CBC Production Executives have any questions about the appropriateness of broadcast material, they should seek advice from Legal and Regulatory.

Broadcast Standards

Canadian broadcasters are responsible for the programs they broadcast and are subject to the requirements of the Broadcasting Act and the regulations made under this Act, as well any conditions of license that may be imposed by the Canadian Radio-television and Telecommunications Commission (CRTC).

CBC is required to adhere to the following industry codes on ethics, violence and equitable portrayal in its programming:

- CAB Code of Ethics
- CAB Violence Code
- CAB Equitable Portrayal Code

The CRTC requires CBC to respect the standards set out in the above industry codes. All CBC television services must adhere to these codes (at a minimum). Again, CBC requires its production partners to understand and adhere to these broadcast standards.

In addition to these codes, CBC’s Journalistic Standards and Practices (JSP) provides a framework for all news, current affairs and information content produced and broadcast on CBC, and documentaries should adhere to and follow the principles in it. Producers should consult their Production if they are uncertain about any matters relating to the JSP.

CBC works to provide a clear set of guidelines to producers about the use of violence, coarse language, sexual content and mature subject matter in all programs.

Prohibited Content

There is subject matter that cannot be shown at any time, ever, notably gratuitous sex and violence that is exploitative or has no basis in the story. Under the industry codes, Canadian broadcasters are prohibited from airing programming that sanctions, promotes or glamorizes violence. Canadian broadcasters must also avoid the depiction of gratuitous harm toward individuals in a sexual context, as well as the promotion of sexual hatred and degradation. As such, CBC will exercise strong control over the depiction of violence and sexual content in its programs.

Scheduling – “Watershed Hour” of 9 p.m.

Some more mature subject matter can be shown as long as that content is not exploitative or degrading, is integral to the story and is scheduled for viewing by adult audiences. Programs containing such material are reserved for broadcast after the “watershed hour” of 9 p.m. But even after 9 p.m., advisories will be required at the start of the program and after every commercial break during the program’s telecast.

…. Continued next page
Violence

To ensure that any depiction of violence on CBC is not gratuitous, producers and programmers must observe the following guidelines:

- Violence must not be presented as entertaining.
- Scenes of pain and suffering, and the showing of wounds, must be brief and relevant.
- The depiction of abuse or sexual assault requires great sensitivity.
- Cruelty to animals should be shown rarely and only when integral to the story.

Sexual Content

Sexually explicit content (not merely nudity) is permissible as long as that content is not exploitative or degrading, and it must be scheduled after 9 p.m. with the appropriate advisories. CBC viewer advisories alerting audiences to the sexual content of the program will be required at the start of the show and after every commercial break during the program’s telecast.

Coarse Language

Guidelines similar to those regarding violence and sexual content apply to the use of coarse language on CBC. Coarse language cannot be used gratuitously, or for effect, but must be essential to the story development.

Coarse language intended for adult audiences can be included in programs for CBC, but only after 9 p.m. and with the appropriate advisories. For instance, the “f-word” may be used in programs broadcast after 9 p.m., but producers must first consult with their CBC Production Executive to confirm what language is acceptable. Other more aggressive or unpalatable terms may be inappropriate or unsuitable given the storyline.

Closed Captioning and Described Video

Producers must ensure that closed captioning and described video adhere to the aforementioned standards regarding violence, coarse language and sexual content, so that words edited from the broadcast do not appear in the captioning or described video.

Approval Required for Exceptions

Producers and programmers may sometimes feel that the content, story or context merits exceptions to the aforementioned guidelines. In such cases, producers must obtain approval from their CBC Production Executive regarding appropriate handling of any content that falls outside of these guidelines, and with respect to any CBC viewer advisories.

Program Promotion

All the aforementioned standards for broadcast and scheduling apply to program promotion. This includes adding CBC viewer advisories for programming intended for adult audiences to advise viewers about content that they may not wish to see or may not wish their children to see. Producers should consult with their CBC Production Executive if they have any questions or concerns about program promotion.

CBC’s Inclusion Commitment

Canada’s diverse population must be actively portrayed in CBC programming. Producers must review and thoroughly consider CBC’s Inclusion Commitment, as provided in this handbook pages 5-7.
CBC VIEWER ADVISORIES

It is the responsibility of the producers, working with their CBC Production Executives, to flag the potential need for CBC viewer advisories as soon as possible in the production stage of a program and prior to picture lock. This will be based on broadcast timing, rules and guidelines as to what is deemed acceptable content regarding nudity, violence, coarse language and adult subject matter (as outlined in the previous section of this handbook).

CBC viewer advisories must be attached to programs in both audio and video form. They are required to appear at the beginning of the program and are required to be repeated after all commercial breaks as part of each subsequent act during the telecast (these advisories generally run either five or ten seconds each in duration and are to be included as part of the total show content running time). CBC will provide the AV files with the required language for advisories.

There may be occasions when a standard advisory is insufficient. The CBC Production Executive, in concert with the producers and the CBC network programming office, may need to craft a specific and clear advisory and/or trigger warning regarding more extreme content. Please allow CBC four weeks, after the final wording has been approved, to create and delivery the new advisory to your post team.

On occasion, and only with approval in advance from both your CBC Production Executive and your CBC Post Manager, producers may choose to create their own customized viewer advisories. For example:

1) Using original CBC visuals/text with show cast voice-over(s)
2) Using custom show visuals/text with show cast voice-over(s)
3) Using custom show visuals/text with original CBC voice-over

The CBC Production Executive must approve all customized viewer advisories prior to picture lock.

A list of currently available advisories can be found HERE.

After your conversation with your CBC Production Executive, please contact your CBC Post Manager for the appropriate A/V files. If you have received approval to include your own production-built viewer advisory, it MUST contain both video (TEXT ON SCREEN) and audio (VOICE-OVER) elements.

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. The producer will also be responsible for ensuring allowance is made for such a disclaimer within program content time. These also MUST contain both video (TEXT ON SCREEN) and Audio (VOICE-OVER) elements.
CBC can sub-license APM production music to independent producers provided that:

- CBC/SRC is the first window broadcaster of the production, and
- The synchronization is done in either Canada or the United States

APM Music offers an extensive collection of music and resource tools across the many varied CBC Productions. With APM Music, you’ll benefit from:

- Access to 1.1 million tracks
- State-of-the art search engine
- The industry’s largest team of in-house expert Music Directors
- Full indemnification policy
- An integrated cue sheet tool, with reporting assistance

As well as:

- +25,000 tracks by composers who are Canadian citizens
- Curated playlists of Canadian-composed content, including Indigenous/First Nations
- 2 fully dedicated music libraries (Hard and Nightingale) committed to support the Canadian Initiative, totaling +265 albums

Sub-licensing APM Music from CBC will get you:

- Reduced market rates for all production types and budgets
- Music clearance for worldwide rights in all media, in perpetuity
- Use of library music for in context and out of context use* 
  *conditions apply

All licensing requests should be directed to:

Tim Kerswill
Supervisor, Business & Rights
tim.kerswill@cbc.ca

Resources:
To sign up or access APM Music, see here
Check out the CBC Radio-Canada destination page
Find out about support for Unscripted productions here
APPENDIX I: CHECKLIST FOR PR/PROMO and DIGITAL DELIVERABLES

Please check to ensure all specs and instructions on pages 9 through 12 for this list are followed prior to delivering these elements.

**DUE WITH CONTRACT SIGNATURE**
- INITIAL DIGITAL PLAN (DIGITAL CONTENT IDEAS: VIDEOS + ARTICLES)

**PRIOR TO SHOOTING**
- INCLUSION PLAN CHECK-IN with your Production Executive
- UNIT PHOTOGRAPHY PLAN
- CONSIDER/PLAN YOUR KEY ART IN ADVANCE

**Due with the ROUGH CUT**
- VIEWER ADVISORY DISCUSSION
- UPDATED DIGITAL CONTENT IDEAS
- SOCIAL MEDIA DETAILS

**Due with the FINE CUT**
- ARRANGE YOUR DIGITAL PLANNING MEETING
- SYNOPSIS (Series & Episodic) x2
- LOGLINES (Series & Episodic) x 2
- SELECTED PHOTOS (SERIES + EPISODIC) No behind the scenes please
- PHOTO/STILL SPREADSHEET

**Due with CUT FOR LOCK**
- ANNOTATED TRANSCRIPT (from picture lock to CBC Production Executive)
- PROMO FOOTAGE (if required)
- FINAL DIGITAL ARTICLES AND VIDEOS

**Due with ONLINE/MIX CHECK SCREENER (Must be sent and approved prior to delivery of final broadcast version)**
- ONLINE/MIX CHECK SCREENER sent to Production Executive & cc CBC Post Manager and documentary@cbc.ca
  (This should have BITC and be the final colour corrected and audio mixed documentary packaged with all TNOT elements.)

**To arrive with FINAL CC/DV’d BROADCAST MASTER no later than 8 weeks before telecast.**
- LOWER THIRD VERSION OF CREDITS (at tail of master – before textless)
- TEXTLESS VIDEO (at tail of master – after L3 version of credits)
- CREDIT LIST (Final version)
- SUPER LIST with time code (Final version)
- ACT TIMING SHEET with time code
- FINAL TEXTED SCREENER OF FINAL BROADCAST MASTER
- BITC SCREENER OF FINAL BROADCAST MASTER

**REMAINING DELIVERABLES No later than 6-8 weeks before telecast.**
- FINAL ANNOTATED TRANSCRIPT with time code
- FINAL SHOW TRANSCRIPT with time code
- TITLE KEY ART/LEAD IMAGE/FONT PACKAGE see specs
- SCREEN GRABS (10-15) see specs
- EXCERPTS incl CAPTION FILES (2 VERSIONS) see specs
- TRAILER incl CAPTION FILES (2 VERSIONS) see specs
- BIOGRAPHICAL INFO
- COMPLETE INTERVIEWEE LIST: Including title/affiliation and contact information (if appropriate)
- LOGOS FOR CREDITS see specs
- AUDIO STEMS (as digital wav files) see specs
- MUSIC (AV) CUE SHEET
- FINAL DATA TRACKING FORM

ALL deliverables and materials should be copied to documentary@cbc.ca
This will ensure the PR materials are distributed to all departments within the CBC.