CBC Unscripted Independent Producer Handbook

As of September 2023
TABLE OF CONTENTS

INTRODUCTION & KEY CONTACTS................................................................. 5
  KEY CONTACTS......................................................................................... 5
CODE OF CONDUCT..................................................................................... 6
CBC’S INCLUSION COMMITMENT................................................................. 8
ENVIRONMENTALLY SUSTAINABLE PRODUCTION RESOURCES.............. 12
CBC TELEVISION BROADCAST STANDARDS & PRACTICES........................ 13
  BROADCAST STANDARDS......................................................................... 13
  PROHIBITED CONTENT.............................................................................. 14
  SCHEDULING – “Watershed Hour” of 9 p.m............................................ 14
  VIOLENCE................................................................................................. 14
  SEXUAL CONTENT..................................................................................... 14
  COARSE LANGUAGE ................................................................................ 14
  CLOSED CAPTIONING AND DESCRIBED VIDEO...................................... 14
  APPROVAL REQUIRED FOR EXCEPTIONS............................................... 15
  PROGRAM PROMOTION........................................................................... 15
  EQUITY, DIVERSITY & INCLUSION.......................................................... 15
  CBC VIEWER ADVISORIES...................................................................... 15

CBC TALENT POLICIES............................................................................ 16
  CBC SOCIAL MEDIA OVERVIEW............................................................. 16
  CBC MEDIA SALES, BRAND AND SPONSORSHIP POLICIES.................. 16

CBC MARKETING & COMMUNICATIONS GUIDELINES.............................. 17
  1. INTRODUCTION.................................................................................... 17
  2. PUBLIC RELATIONS............................................................................. 18
  3. PHOTOGRAPHY/VIDEO...................................................................... 19
  4. PRESS KIT............................................................................................ 22
  5. BIOS, CREDITS & SYNOPSIS............................................................... 22
  6. AUDIO & VIDEO MATERIALS............................................................... 23
  7. PROGRAM WORDMARK & LOGOS..................................................... 24
  8. OTHER MATERIALS............................................................................ 24
  9. REQUIREMENTS CONCERNING TALENT............................................. 25
  10. FESTIVALS AND COMPETITIONS...................................................... 26

SOCIAL MEDIA ACTIVITY GUIDELINES & BEST PRACTICES FOR PRODUCTIONS/CAST........ 27
  GENERAL TERMS AND RESPONSIBILITIES........................................... 27
  CAST AND CREW INVOLVEMENT ON SOCIAL........................................ 29
  SOCIAL MEDIA TIPS AND GUIDELINES FOR CAST............................. 30
  CBC SOCIAL MEDIA – GENERAL GUIDANCE AND GUIDELINES........... 31
INTRODUCTION & KEY CONTACTS

This handbook and 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 CBC Unscripted Content.

For more information on working with the CBC please consult the CBC Independent Producers’ Website HERE

KEY CONTACTS:

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

Senior Director of Production – your key contact for all budgetary, logistical and operational aspects of your production and responsible for reviewing and analyzing your production’s overall production schedule (prep through post), budgets, related party transactions, cost reports and supplier agreements.
Alexandra Lane: alexandra.lane@cbc.ca

Production Manager – your key contact for all budgetary, logistical and operational aspects of your production. Responsible for reviewing and analyzing your production’s overall production schedule (prep through post), budgets, related party transactions and cost reports. Responsible for tracking and gathering all deliverables (with the exception of the final broadcast file) and distributing the content to the right parties. All invoices should also be submitted to the Production Manager for processing. Amy Moylan: amy.moylan@cbc.ca

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

CBC Manager of Production – 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-production inquiries related to your deliverables. Jodi Ganz: jodi.ganz@cbc.ca

Marketing and Communications: Marketing Manager; Public Relations Manager and Publicist, Senior Communications Officer, Digital Producer – this integrated team will be responsible for the development of your production’s overall marketing and PR strategy, including the execution of publicity and promotional campaigns, shot lists/creative direction, gallery shoots and launch events.

ALL deliverables should be copied to unscripted.deliverables@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 the 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 nakedness, intimacy or violence, adhere to applicable respectful workplace policies and collective agreement obligations;
- Provide safe places where work may be performed for example, by not requiring individuals to attend meetings alone or in spaces such as private hotel rooms, etc.; and
- Encourage instructors, teachers, coaches and those providing training in the industry to adhere to this Code and share its principles with their students.

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

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

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

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

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

In addition to increasing representation 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 the 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 include:

- 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 members of one of the following communities: Indigenous, Black, persons of colour, persons with disabilities and 2SLGBTQIA+
- Ensuring all original series 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.

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

The three key creative roles in a factual series are:

- Showrunner
- Directors if they have significant narrative and creative input
- One key creative role that is bespoke to the production and has impact and influence on the narrative. This could be culinary producers, casting producers, challenge producers, lead story producers or head writers depending on the factual series.

More details about CBC Diversity Commitments can be found HERE.
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 include 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
    - Secondary Roles: Participants, secondary host/characters/contributors

- **Production Team/Training Opportunities**
  Tell us about how you will create an anti-oppression, anti-bullying environment for all. 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 (e.g. casting or culinary producers)

*These positions are subject to change.

Self-identification Best Practices
In order to assist in the collection of this data, we 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 who 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
o: 416 205 5708 m: 416 788 9818
ENVIRONMENTALLY SUSTAINABLE PRODUCTION RESOURCES

HELP MAKE OUR INDUSTRY AND OUR WORLD MORE ENVIRONMENTALLY SUSTAINABLE

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-friendly 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 the broadcaster.

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

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

Step 7: Share this Google Doc with the production departments that are entering information into Albert.

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

Step 9: For more information on CBC’s Environmental Commitment please contact:

Leaticia Kaggwa - CBC’s Environmental Sustainability Lead
Leaticia.Kaggwa@cbc.ca

Your CBC Executive in Charge of Production, and your Business & Rights representative
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.

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 the 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.

**EQUITY, DIVERSITY & INCLUSION**

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 please see the table of contents.

**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.

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 required language for advisories.

There may be occasions when a standard advisory is insufficient. The CBC Production Executive, in concert with the producers, 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 deliver the new advisory to your post team.

On occasion, and only with approval from both your CBC Production Executive and CBC’s Senior Director of Marketing and Communications, 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

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**CBC Unscripted Production Guide**

15
The CBC Production Executive must approve all customized viewer advisories prior to picture lock. A list of suggested advisories can be found HERE.

After your conversation with your CBC Production Executive, please contact your CBC Manager of Production 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.

**CBC TALENT POLICIES**

As representatives of CBC, talent will be bound by elements of CBC’s Code of Conduct, in addition to CBC’s Social Media Guidelines, and CBC Media Solutions Guidelines pertaining to sponsorships. Producers should ensure that all talent are briefed on any applicable obligations and policies, and use best efforts to ensure their adherence.

**CBC SOCIAL MEDIA OVERVIEW**

Producers and talent are expected to uphold CBC values, including public service, excellence, creativity, teamwork, integrity, fairness, respect, compliance with laws, and avoidance of conflicts of interest. It is the Producer’s responsibility to help CBC ensure that all social media activities (i.e. postings or other interactions) undertaken by talent consider the implications for CBC’s corporate brand, reputation and content so as to avoid potentially harmful impacts. Please ensure talent are briefed on the applicable obligations detailed in the CBC Social Media Guidelines found HERE. Training for Producers and cast and any other creative talent on any social media platform can be arranged with your CBC Marketing Digital Producer.

**CBC MEDIA SALES, BRAND AND SPONSORSHIP POLICIES**

The CBC Media Solutions group is responsible for generating advertising income for CBC, a critical revenue stream for CBC to support the Canadian media industry in producing high-quality, homegrown content. Talent is the primary way to get the media-buying industry interested in purchasing commercial deals against our Programs. Therefore the expectation is that talent will be available for important CBC Media Solutions events, including fall launch events, agency visits, client events, and other key promotional media sales events, as further outlined in the Media Solutions Overview.

Due to the delicate nature of advertising and sponsorship partnerships, it is imperative that producers ensure CBC is aware of any and all existing or contemplated sponsorship, endorsement or commercial deals that CBC Program talent may be or wish to be involved in. It will be the Producer’s responsibility to advise CBC of the details of any existing deals and to obtain written CBC consent for any new talent sponsorship, endorsement and commercial deals. Producers must also educate their talent on the impact they can have on the revenue streams associated with their Program. CBC’s advertising partners perceive Program talent to be CBC representatives, so if talent denigrates their Program’s sponsor(s), or congratulates a sponsor’s competitor, it can have real and detrimental impacts on the Network and in turn, their Program’s ability to generate revenue.

Please see the Media Solutions Overview found within this handbook for more details. Talent Promotional Services.
As outlined under the CBC Marketing and Communications Guidelines hereunder, talent will be expected to be available for at least one photo shoot, as well as any supplemental photo shoots that may be reasonably required. In addition, talent should be available for media interviews, media sales events, upfronts, seasons launches, and other promotional appearances in accordance with the terms set out in the CBC Marketing and Communications Guidelines hereunder, and subject to scheduling coordination. Producers are required to use best efforts to retain the services of talent for the foregoing services, in exchange for any over-scale payments to talent already included in the Program budget. Incremental payments to talent will be the sole responsibility of the Producer unless otherwise agreed to in advance by CBC in writing.

Please see the CBC Marketing and Communications Guidelines found in this Handbook for further details.

**CBC MARKETING & COMMUNICATIONS GUIDELINES**

1. **INTRODUCTION**

1.1 *Promote / Promotion* - As used in your agreement with CBC (the “Agreement”), “Promote” and “Promotion” mean all marketing, communications, publicity, social media and promotion of the Program by any means including but not limited to marketing strategy, advertising, public relations, interviews, photography sessions, press conferences, receptions, press releases, blogs, social media announcements (including, but not limited to, Twitter, Facebook and/or Instagram posts), previews and screenings.

1.2 *Promotions Plan* - Prior to commencement of principal photography, Producer shall meet with a representative of CBC Marketing and Communications to discuss the program, Unit publicist, photographer, social media representative from Production (if applicable) and the Promotional Materials (as defined below into discuss the Program, unit publicist, photographer, Section 1.4) to be delivered to CBC as well as any other requirements of CBC as set out herein

1.3 *Unit Publicist* - Producer shall not enter into an agreement for the services of a Unit Publicist (as defined below in Section 2.1) unless and until CBC Marketing and Communications has approved the Unit Publicist and the terms of engagement of the Unit Publicist. Prior to any agreement between the Producer and CBC Marketing and Communications, a discussion about the need for a Unit Publicist shall take place per title, as not all shows require that position.

1.4 *Marketing & Communications Primary Contact/Liaison* – Producer shall not enter into an agreement for the services of a Marketing Representative and/or liaison between production and CBC Marketing and Communications (if this position is distinct and separate from Unit Publicist) unless and until CBC Marketing and Communications has approved the representative and the terms of engagement of the representative. Prior to any agreement between the Producer and CBC Marketing and Communications, a discussion about the need for a representative shall take place per title, as not all shows require that position. Any production that hires a representative that needs to liaise with CBC Marketing and Communications, and must be approved by CBC Marketing and Communications.
1.5 Social Media Services - Producer shall not enter into an agreement for the services of a third-party social media agency, social media producer or community manager unless and until CBC Marketing and Communications has approved the agency or representative and the terms of engagement of the agency or representative. Prior to any agreement between Producer and CBC Marketing and Communications, a discussion about the need for social media services shall take place per title, as not all shows require that position. Please read through the Social Media Guidelines found within this Handbook for more information.

1.6 Promotional Materials – Producer shall, at no cost to CBC, and in accordance with the Network’s plan for Promotion of the Program deliver materials for review and acceptance by CBC, including but not limited to the materials as detailed below ("Promotional Materials"). While CBC acknowledges that not all of the requirements set forth herein may apply to every Program, it is the obligation of the Producer to obtain CBC’s confirmation in writing of any materials or requirements set forth herein which are not applicable with respect to the subject Program.

2. PUBLIC RELATIONS

2.1 Hiring of FULL-TIME Publicist – CBC requires that a full-time Unit Publicist be retained for any series, from the start of production until the final public relations requirements are delivered. To confirm, this person must be an experienced Unit Publicist hired specifically to work on the series and be available to the production and broadcaster on a full-time basis through to the completion of the production of the

2.2 Unit Publicist – The requirements concerning the Unit Publicist are as follows:

a) As soon as possible once engaged, the Unit Publicist must contact CBC’s Publicist to establish a working relationship, and maintain such relationship throughout production and, if applicable and agreed upon by CBC, telecast of the Program;

b) All promotional strategies/tactics must be agreed upon and approved by CBC Marketing and Communications in writing before being presented to production.

c) All activities carried out by the Unit Publicist, including without limitation, any media pitches and outreach by the Unit Publicist must be pre-approved by CBC’s Publicist or their delegate(s); and

d) As reasonably required by CBC, the Unit Publicist will supply details regarding related articles/pieces related to production in advance of publication, as well as providing CBC’s Publicist with copies immediately upon publication.

e) Unit Publicist will respond to requests from CBC Marketing and Communications within 48 hours, or as soon as possible.

2.3 On-Set Media Interviews The requirements concerning the on-set media interviews are as follows:

a) All media outlets requesting on-set access must be discussed with and approved by CBC’s Publicist. Details around the timing and logistics of set visits will be discussed and approved by production prior to any set visits. Approval refers to which media outlets will be allowed set access in order to gather and/or bank media coverage for the Program. CBC’s Publicist to advise on any embargo dates/conditions.
2.4 Unit Publicity Reports

a) CBC requires a unit publicity memo sent to CBC’s Publicist in advance (at least one day prior) of any on-set media visits (detailing the outlet, journalist attending, and who will be interviewed) and for each and every unit photography day (detailing cast, scenes and stunts to be photographed).

b) CBC requires a concise monthly report, as well as a final publicity report at the end of production, that summarizes all set visits and media relations efforts throughout the course of production. Final report to include reach and earned media value for all work completed by Unit Publicist.

c) CBC’s Publicist will compile reports provided by the Unit Publicist with interim reports to be shared with any applicable stakeholders.

3. PHOTOGRAPHY/VIDEO

3.1 CBC Marketing and Communications will consult with the Producer regarding the most logical and workable gallery shoot and delivery schedule possible, and develop the creative direction for the Program’s promotional campaign. CBC and Producer will agree to use best efforts to adhere to the following proposed shoot, delivery and approvals schedule.

3.2 CBC outlets and/or all other outlets as approved by CBC will be provided full on-site access for any/all photo shoots to capture behind-the-scenes content and bank interviews with key cast and producers. Requests for on-site visits by CBC outlets and/or other outlets as approved by CBC may be made by CBC at any time and include the right to shoot photography or video during production. Producer’s permission/consent shall not be unreasonably withheld.

3.3 It is the responsibility of the Producer to ensure that all photographs provided to CBC have been cleared for all promotional uses in all media and manner.

3.4 CBC is under no obligation to credit individual photographers or crew involved in gallery and unit photo shoots. Additionally, CBC is not responsible for any additional fees that may be requested by photographers or crew. Note: when photography is used by media, credit will be given to “CBC”.

** CBC Publicity requires a minimum of two (2) clips from each episode to be delivered to CBC in .mp4 (hi-res, broadcast quality) format

a) New or Returning Series

i) Gallery photography requirements:

1) Producer must confirm a date devoted to a full day for CBC Marketing/CBC Public Relations content gathering (Gallery Shoot, Social or Promotional Material needs) at the start of pre-production. **Gallery Shoot needs to be booked in the first month (4 to 6 weeks) of shooting - this is a key deliverable/consideration for long lead promotional needs**

2) Gallery of images taken both on key set locations and against a white seamless (in character);

3) CBC Marketing and Communications shall have final approval on choice of photographer, crew, wardrobe, locations, and shot list;
4) Producer must facilitate the approval of gallery photos with talent and any associated agent(s), if applicable in a timely manner

5) Images to be provided shall include a minimum of ten (10) approved photos on white seamless and minimum ten (10) approved photos on location (if applicable), of each individual key cast member with a variety of appropriate emotions and expressions;

All Photos should be delivered in a clearly labelled folder, with clearly labeled subfolders for each episode. Photos should be labelled in a consistent format indicating the program title and season/episode number.

6) Photography provided shall include a variety of portrait and landscape images, full body and chest up images;

7) Images supplied shall include a minimum of five (5) ensemble shots on location and a minimum of five (5) ensemble shots on white seamless;

8) All photography is to be sent to CBC Marketing and Communications clearly marked APPROVED, including unit still photography. Only approved images will be used by CBC Marketing and Communications, but access to all photography is required;

9) Photo captions must be provided for every APPROVED photo; and

10) The following file formats must be delivered for all gallery photography:
   i) Raw
   ii) High-res .tif and/or .jpg files at least 300dpi
   iii) Delivery for Gallery photography/Video Content:
       1) All raw file images shall be delivered on an external hard drive or memory stick to CBC Marketing and Communications within 48 hours of the shoot;
       2) All approved images (high res .jpg and/or .tif) shall be delivered to CBC Marketing and Communications no later than fifteen (15) business days after the gallery shoot, and approved Unit Stills within at least ten (10) weeks prior to the telecast of the first Episode, unless otherwise approved in writing by CBC Marketing and Communications; and
   iv) Episodic Photography:

* The CBC Marketing and Communications Marketing and Creative Managers will require an initial meeting/briefing with the approved Episodic/Unit Photographer prior to the start of Production to review specific Photography requirements. The Creative Manager will also need to review Episodic images via gallery on a regular basis from the start of Production (CBC may review, request, and acquire approvals via the Unit Publicist) *

1) Episodic photography should include coverage from each and every episode and include all key scenes, any pivotal stunts, guest stars, behind-the-scene shots and notable crew members such as guest director, etc.

2) A selection of episodic images: a minimum of twelve (12) photos and a maximum of twenty (20) photos, taken at key plot points shall be made available for each Episode;

   Photos shall be provided as raw as well as high-res .jpg / .tif files;
3) Approved touched-up (as needed) photography only; and

4) Photo captions must be provided for every photo.

  v) Delivery of Episodic Photography:

1) These images are to be delivered **no later than twelve (12) weeks** prior to the scheduled telecast of the relevant Episode to CBC Marketing and Communications; and

2) All .jpg / tif images to be delivered on an external hard drive or via electronic delivery such as FTP, Dropbox, etc. to CBC Marketing and Communications

All Photos should be delivered in a clearly labelled folder, with clearly labelled subfolders for each episode. Photos should be labelled in a consistent format indicating the program title and season/episode number.

  vi) Additional Photography:

1) Cast will be made available upon request of CBC Marketing and Communications for additional photography as reasonably required for key promotional art.

b) Pilot* or One-off (Documentary, Movie, Special, etc.)

The following materials shall be delivered to CBC Marketing and Communications for all Pilots or One-off documentaries, Movie, Special, etc:

  i) Gallery photography requirements:

1) Minimum ten (10) approved images for each key character and key groupings;

2) Photo captions for each photo must be provided;

3) Each image should be portrait/landscape orientation on a white background and/or on location; and

4) Images to be provided as a high-res .jpg / .tif file at least 300dpi and low-res jpeg.

* Requirements set out for Pilots throughout this section are the minimum expectation; however, regard should be paid to the Series requirements to provide for ease of integration of materials, should the Program subsequently proceed to Series. *

  ii) Episodic Photography requirements:

1) Minimum ten (10) approved and touched-up images per Episode, capturing key points in the script;

2) Behind-the-scenes images of key producers/directors/people of interest (as discussed with CBC Marketing and Communications);

3) Photo captions for each photo must be provided; and

4) Images must be provided as jpegs / .tif (300 dpi).
ii) Delivery:

1) All approved .tif and .jpg files are to be provided on an external hard drive or memory stick or via electronic delivery such as FTP, Dropbox, etc. to CBC Marketing and Communications;

2) These should be delivered no later than three (3) weeks prior to the scheduled telecast.

4. PRESS KIT

4.1 One (1) complete press kit provided electronically in Word format (.doc or .docx) to CBC Marketing and Communications a minimum of eight (8) weeks or more prior to the first scheduled broadcast airdate (launch date).

4.2 The press kit must include:
   
   a) short description and long description of series, along with loglines and synopses for each episode;
   
   b) complete updated biographies of all principal cast and key creative personnel associated with the production;
   
   c) production notes (including interviews/quotes from cast and producers/writers/director as appropriate on the experience of making the series);
   
   d) summary of the production company; and
   
   e) complete updated production list of cast credits for the series.

5. BIOS, CREDITS & SYNOPSES

5.1 All bios, credits and synopses should be provided as Word (.doc or .docx) files; photos should be in .jpeg or .tif files and should be sent to CBC Marketing and Communications via e-mail with the Program title clearly marked in the “Subject” line.

5.2 Deadline for submission of these materials to CBC is at least eight (8) weeks or unless otherwise identified by CBC Marketing and Communications, prior to the scheduled telecast date.

** Please also refer to “Show /Episodic Titles, Descriptions, Synopses” requirements to be delivered to the CBC Executive In Charge.

5.3 Unless otherwise agreed to in writing by CBC, Producer shall comply with CBC’s minimum Requirements: ** CBC’s Publicist requires a Contact List for all talent, managers, agents, and personal publicists for the purpose of media/event requests. **

1) New or returning series

   a) A complete cast and crew list;

   b) A complete list of credits including CBC’s credits as set out in the Agreement;

   c) Updated and approved biographical information on all cast, key production personnel (with Canadian spellings and grammatically correct); and preferred/approved cast headshot(s)
d) Key interviewees identified with contact information;
e) Series and season overview:
   i) Long form: Maximum 2000 words
   ii) short form Approx. 250 words
f) Episode loglines capturing the main theme and plotline(s) of the Program:
   i) short form “A”: maximum of 90 characters (including spacing)
   ii) short form “B”: maximum of 120 characters (including spacing)
   iii) Long form: 1 paragraph

2) Pilot or One-off (Documentary, Movie, Special, etc.)
   a) A complete cast and crew list;
   b) A complete list of credits including CBC credits as set out in the Agreement;
   c) Updated and approved biographical information on all cast, key production personnel (with Canadian spellings and grammatically correct);
   d) Key interviewees identified with contact information;
   e) Long (500 to 1,000 words) and short (250 words) synopsis; and
   f) Episode loglines capturing the main theme and plotline(s) of the Program:
      i) short form “A”: maximum of 90 characters
      ii) short form “B”: maximum of 120 characters
      iii) long form: 1 paragraph

6. AUDIO & VIDEO MATERIALS

6.1 The following materials shall be delivered to CBC Marketing and Communications for all programs, including a pilot or one-off documentary, movie, special, or new/returning series:
   a) A copy of each Scheduled Episode (Promo Master) shall be delivered to CBC Marketing and Communications no later than eight to twelve (12) weeks prior to the scheduled broadcast air date. Episodic screeners for media review purposes must be available no later than twelve (12) weeks prior to the scheduled broadcast, the producer must provide a “locked cut” if the final version is not available.
   • File-based delivery of each episode for promo production (required)
   • Files can be delivered via CBC’s Aspera account with the following specs:
     • Required Promo Master: DNX 145 files or MXF Op1A files / split track
     • Required Episodic Screeners for Publicity: H.264 1920 x 1080 stereo track mixed
     • ProRes HQ at 23.98 is acceptable.
     • Audio is not necessarily in 5.1 however we do need clean dialogue and IS
     b) A video clip package (minimum 10 minutes of footage + Trailer + Sizzle Reel + Clips) for use in long lead video-based promotion to be delivered four to six (4-6) months or more prior to the first scheduled broadcast air date (launch date). The Producer shall connect with CBC Marketing and Communications to discuss this package & associated timelines early in the process.
CBC Marketing and Communications will accept, if agreed upon in writing, trailers from productions, clips and supplied promos for review, collaboration and consideration of use in our campaigns (all supplied materials need approval of CBC Marketing and Communications before usage) based on agreed timelines.

c) Additional exclusive EPK material: behind-the-scenes footage of key scenes and pivotal stunts/effects, “B-roll”, “bloopers” and “deleted scenes”, audio and video cut clips as reasonably required by CBC, to be used as exclusive content for Promotion of the Program. Such materials will be provided at no cost to CBC, provided that Producer shall notify CBC in writing, upon delivery of such materials, if there are any payments required to be paid by an applicable collective agreement in connection with the use of the subject materials in connection with the Promotion of the Program. The producer is also required to clearly inform CBC if any elements (audio, including music, video or text) have not been cleared for broader promotional use.

6.2 In certain situations, Producer may be required to provide materials **more than sixty-four (64) weeks in advance of a Program’s (or an episode’s) first scheduled broadcast date.** In addition, in order to maximize the promotional opportunities of any new broadcast season, CBC will require abridged, mutually agreed-upon video and audio content, solely for promotional use. CBC would need to be in receipt of any additional promotional launch materials a minimum of ten to twelve (10 to 12) weeks in advance of any premiere broadcast date. CBC will advise Producer as soon as possible whether any such situations would apply to the Program in question.

7. **PROGRAM WORDMARK & LOGOS**

7.1 The following logo material will be delivered to CBC Marketing and Communications for all programs no later than twelve (12) weeks prior to the first scheduled broadcast air date:

a) Clean program logo;

b) EPS illustrator file; and

c) Animated logo provided in DNX-145 or animation codec formats. CBC shall not be obligated to use this logo.

** CBC Marketing and Communications can support Show Logo needs, if required **

7.2 These materials are to be provided to CBC Marketing and Communications via either an external hard drive or a memory stick.

8. **OTHER MATERIALS**

8.1 Upon CBC’s reasonable request, Producer shall also provide to CBC, at no additional cost other than the cost of duplication and delivery, any and all other promotional material that may have been created by or for Producer, the Program’s distributor(s) or any other broadcasters of the Program.
9. REQUIREMENTS CONCERNING TALENT

9.1 Subject to scheduling coordination, Producer shall ensure that key talent be available:
   a) for at least one photo shoot, as well as any supplemental photo shoots that may be reasonably required by CBC;

   b) for such promotional shoots as are deemed appropriate by CBC for the Promotion of the Program; and

   c) For media interviews, media sales events, upfronts, season launches, and other promotional appearances, including but not limited to, CBC promotions, social media engagements, Program promotion, syndication, CBC sales, client and agency launches, fan meet and greets and other events, etc. (as applicable) (collectively, “Talent Promotional Attendance”)

Producer shall use best efforts to retain the services of talent for Talent Promotional Attendance in consideration of any over-scale payments to talent already included in the Program budget. Any incremental payments to talent in connection with their participation shall be the sole responsibility of the Producer unless listed below or otherwise agreed to in advance by CBC in writing. To the extent that talent participates in the creation of sponsored original content or commercial creative that falls outside the realm of promotion of the Program, talent participation will be negotiated, contracted and compensated separately under the applicable collective agreement (please refer to the Media Sales Section of the Independent Producers’ Handbook for additional information).

9.2 CBC will cover direct expenses incurred in connection with Talent Promotional Attendance, provided such costs comply with CBC corporate policy and are not covered under the Program Budget, or covered by a third party such as a distributor or sponsor. CBC corporate policy requires that costs be limited to reasonable fair market costs for hair and makeup, taxicab (not limousine) travel, economy (not business class or first class) airfare, and per diems set forth in an applicable collective agreement. Any discretionary expenses requiring clarification should be submitted to CBC for pre-approval in advance of expenditure.

9.3 All talent must be briefed and adhere to CBC’s Social Media Guidelines and other provisions related to talent as set out in CBC’s Independent Producers’ Handbook; and

9.4 Draft and final copies of all contractual commitments made to talent, key interviewees and/or creative personnel regarding Promotion must be provided to CBC for pre-approval. Producer must provide a summary version of all talent contractual obligations, with copies to the Manager, CBC Marketing and Communications, CBC Production Planning Advisor, CBC Production Operations Supervisor, and Manager, Business & Rights.
9.5 Producer must also obtain from all key talent, and provide to CBC, the details of any pre-existing sponsorship, endorsement or commercial deals. Producer shall use best efforts to ensure that during the term of their engagement on the Program, talent will not enter into any additional sponsorship, endorsement or commercial deals without first obtaining CBC’s written consent. Please discuss any existing or proposed sponsorship, endorsement or commercial deals with the CBC Executive in Charge of Production assigned to your Program.

All promotional and/or product placement opportunities created by and for CBC are for the sole promotion of CBC and its Programs.

10. FESTIVALS AND COMPETITIONS

10.1 The Producer may not enter the Program in a festival or competition without CBC’s prior written approval.

10.2 If Producer informs CBC that it does not intend to enter the Program in a festival or competition, CBC may enter the Program in the festival or competition at CBC’s cost and expense and CBC will obtain the necessary clearances. Producer will advise CBC if the Program has been licensed outside of Canada in the event that the festival or competition being entered by CBC is outside of Canada, and Producer will assist CBC in obtaining any necessary consent from such foreign licensees.

10.3 On request, Producer shall supply any required materials (e.g. Digital Screeners or DVDs) at cost. If the Program is entered into a festival or competition by Producer or by CBC, it will be entered as Program produced by Producer in association with CBC, and Producer and CBC shall share in the recognition, publicity and attendant activities. In the event the Program is a co-production with a foreign broadcaster, regardless of where the festival or competition is based, the program should be entered as Program produced by Producer in association with CBC and foreign broadcaster, and Producer and both CBC and foreign broadcaster shall share in the recognition, publicity and attendant activities.

10.4 To the extent that any festival or competition awards are won in respect of the Program, CBC will receive at least one copy of the recognition plaque, statuette, certificate or other artifact, as applicable.

10.5 Producer shall be responsible for any costs associated with travel, accommodation, etc. related to attendance at events including but not limited to awards shows, festivals, competitions, etc. unless otherwise agreed upon by CBC.

Specific team contact details (including an e-mail address for the delivery of required materials) will be provided by the CBC Marketing and Communications Representative at the Program “kick-off” meeting, which will be scheduled prior to the commencement of principal photography. This also applies to Documentaries and Specials.
SOCIAL MEDIA ACTIVITY GUIDELINES & BEST PRACTICES FOR PRODUCTIONS/CAST

GENERAL TERMS AND RESPONSIBILITIES

“Social Media Activity” is defined as participation in social networking (Instagram, TikTok, Facebook, Twitter, etc.), media-sharing sites/applications (YouTube, Medium, etc), and any other sites, applications or platforms that encourage public networking, posting and sharing of digital content, comments, images or other media.

Social Media Activity is a form of Promotion under the CBC license agreement for independent productions, which means Producers have the responsibility to discuss your show’s social media plans and obtain written approval from both CBC Marketing and Communications, and the Executive in Charge of Production for your show, prior to undertaking Social Media Activity, including creating any new show-related accounts.

The decision to create show-specific social accounts should be made in consultation with CBC. Discussions about the objectives of these accounts, which platform(s) are best suited to your target audience, how many channels can be reasonably maintained, editorial voice, branding, etc. can and should be discussed and aligned with your CBC Marketing and Communications liaison.

If the Producer intends to retain a third-party social media agency to help with social media, please ensure that you consult with and inform your CBC Marketing and Communications liaison, and the Executive in Charge of Production. CBC retains the right to approve the third-party social media agency or producer.

Your production’s digital/social producer, production manager, or publicist should contact your show’s CBC Marketing and Communications liaison, and the Executive in Charge of Production as soon as possible to discuss social account creation, naming and password protocol, and develop a content calendar for engagement during production and broadcast.

Training for Producers and Cast and any other creative talent on any social media platform can be arranged with your CBC Marketing and Communications liaison, along with verification requests, if appropriate.

The strategy and plan for Social Media Activity for the program/series will be agreed upon between CBC’s Marketing and Communications team and the production. A CBC Marketing representative will be assigned to your show and will be available as a first point of contact to advise on any guidelines or questions around social or digital. It’s important for CBC and the Producer to work together to ensure that the approach to Social Media Activity is integrated, in terms of tone, consistency and other factors, to maximize the reach and success of the program.
Additionally:

- By default, CBC is to be set up as the co-administrator on all series social accounts, and must receive and maintain management access to such accounts for the entire time that the show remains under license. Production is responsible for running and maintaining said accounts, where applicable.

- The production commits to ensuring that each and every posting or social media interaction considers the implications of that activity on CBC’s corporate brand, reputation and content so that potentially harmful Social Media Activity is not undertaken. This activity includes daily moderation of comments made on social media posts by users, ensuring that harmful comments are removed or hidden in a timely manner. Submission guidelines outlining prohibited content can be found on the CBC website: [https://www.cbc.ca/aboutcbc/discover/submissions.html](https://www.cbc.ca/aboutcbc/discover/submissions.html)

- The production commits to upholding CBC values, including but not limited to, public service, excellence, creativity, teamwork, integrity, fairness, respect, compliance with laws, and avoidance/management of conflicts of interest.

- Creation and planning of social-first content that is planned by production should be discussed with CBC, to ensure proper branding, adherence to best practices, and any opportunities for organic collaboration (e.g. cross-posting/amplification from CBC brand accounts, adding GIFs to the CBC Giphy account, working with CBC content verticals such as CBC Arts or CBC Books) remain part of the social discussion and opportunities can be found for further promotion of the show.

- Division of responsibilities between the Producer and CBC must be made clear prior to social account launch. Determining who will undertake Social Media Activity on behalf of the production, including a point person from the production who will be responsible for communicating with CBC and ensuring that Social Media Activity is undertaken in accordance with this policy and in the broader framework of Promotion as per provisions of the license agreement in order to maximize the benefits of the activity.

- The production’s designated Social Media point person will work with CBC Marketing’s assigned Digital Producer to ensure the required promotional assets are able to be collected and/or delivered to CBC as part of the series’ Social Media Activity, and that all CBC branding guidelines and assets are in place.

- All social CTA and references to watch within Canada must be directed to CBC Linear or CBC Gem unless permission is granted otherwise from CBC.

- CBC reserves the right to audit existing social media accounts and review when it becomes necessary to close down show social media accounts that are not seeing steady growth or fan engagement.

- On occasion, CBC may create sponsored posts as part of a Media Solutions campaign. In the case of sponsored posts, our Media Solutions team will have the final say on timing and language of posts and will communicate this with production in advance.
CAST AND CREW INVOLVEMENT ON SOCIAL

Cast members can be integral to the success of a program’s promotional campaign, so it is no surprise their involvement in Social Media Activity related to productions licensed by CBC, is of key importance. Given their roles as public figures and brand ambassadors for the show and CBC, performers bear a special responsibility to uphold CBC’s values, both on their personal social media profiles and in relation to official Promotional activities. The golden rule in this context is that the cast should say in a social media context, only what they would be comfortable saying live on the radio or the television, so as not to impugn CBC’s brand, reputation and content. In addition, talent is encouraged to incorporate messaging into their social media profiles that indicates opinions expressed do not reflect those of the CBC, and agree not to use any CBC property to express any non-show related opinions.

In light of the above, Producers are strongly advised to attach these Guidelines for Social Media Activity to cast and director agreements and to discuss these guidelines with all members of the production team.
SOCIAL MEDIA TIPS AND GUIDELINES FOR CAST

Keep posts and updates on social platforms such as Facebook, Instagram, Twitter, and any other accounts, separate and distinct from each other. For example, a Facebook post that resonates, may not necessarily make a good tweet, and the same goes the other way around. Instagram is currently favouring video over photos, and the algorithm constantly shifts, so playing with different content and styles of posting on each platform is good practice. Also think about memes, quotes, and engagement questions that can display your own sense of fun and personality.

Provide value. It’s not necessary to always post only promotional messages or always try to get your audience to “click” on something. Make sure to provide a balance with content they can enjoy on the platform, from exclusive behind-the-scenes photos or videos (as long as they are cleared by production), or questions meant to engage a response from the audience.

Create social-first content. Think about sharing fan-made memes or official GIFs from the show. If you have ideas for original social content, please consult your production’s social lead or CBC Marketing liaison to discuss appropriate branding, tagging and/or messaging.

Haters and Negative comments. Do not respond to, defend, or especially, remove negative comments about the production. The fan community will moderate itself, and trying to censor these types of comments generally causes more problems than they solve. Hiding comments that could set off hateful or irrelevant discussion is also a good option. If this is an account connected to subjects or talent, or the comments being posted are a personal attack against subjects or talent, admins can delete/hide and block any ad hominem or abusive language/users. If a comment is of particular concern (e.g. hateful, threatening, libellous, etc.), please contact your production or CBC Marketing Digital Producer contact immediately. People may be rude and inappropriate. A response only encourages them — don’t argue or get defensive. **Again, if you run across anything that you see as harassment, please let your production contact or CBC digital contact know immediately.**

Submission guidelines outlining prohibited content can be found on the CBC website: [https://www.cbc.ca/aboutcbc/discover/submissions.html](https://www.cbc.ca/aboutcbc/discover/submissions.html)

Be authentic and transparent. This is essential on social — users can’t stand a lack of either. For example, if you’re someone who has an assistant or someone hired to tweet or write captions for you, tell your fans. If you’re going on vacation and won’t be tweeting, let everyone know. Be yourself and keep your followers in the loop, and all will be fine.

Talk about the show. It may seem a little obvious, but also easy to forget! Remember to tweet/post that your show/series is on, and tell them how, when and where they can watch it on CBC platforms.
Engage. People love seeing their names on their favourite actor’s or personality’s Twitter feed, and love getting their questions answered. Taking a moment out of your day can make someone’s whole week – or year.

Provide exclusives or insights. If you can, provide something special just for your social audience followers now and then. It could be as simple as a photo or video behind the scenes, or it could be a weekly series in which you go live to answer questions or do a quiz with fellow castmates, etc., or thoughts on how you prepared for the role, etc.

Tag properly. Your show may have its own social account or hashtag, so when you tweet or post on Instagram, you can use either the @name of the show (if applicable), the relevant CBC brand account (e.g. @CBC, @CBCGem, @CBCComedy, @CBCDocs) or the hashtag for more recognition and discoverability.

When in doubt, reach out. If you are ever uncertain about anything related to social media activities, do not hesitate to contact your production or the CBC contact assigned to the series. We are here to help.

CBC SOCIAL MEDIA – GENERAL GUIDANCE AND GUIDELINES

As representatives of CBC, talent will be bound by elements of CBC’s Code of Conduct, in addition to CBC’s Social Media Guidelines, and CBC Media Solutions Guidelines pertaining to sponsorships. Producers should ensure that all talent are briefed on any applicable obligations and policies, and use best efforts to ensure their adherence.

Producers and talent are expected to uphold CBC values, including public service, excellence, creativity, teamwork, integrity, fairness, respect, compliance with laws, and avoidance of conflicts of interest. It is the Producer’s responsibility to help CBC ensure that all social media activities (i.e. postings or other interactions) undertaken by talent consider the implications for CBC’s corporate brand, reputation and content, so as to avoid potentially harmful impacts.

Please ensure talent is briefed on the applicable obligations detailed within these CBC Social Media Guidelines. Training for Producers and cast and any other creative talent on any social media platform can be arranged with your specific CBC Marketing and Communications liaison.
CBC Media Solutions Overview (Media Sales)

CBC Media Solutions is responsible for generating advertising income for CBC, a critical revenue stream for CBC to support the Canadian media industry in producing high-quality, homegrown content.

*All discussions with corporate partners and advertisers relating to programs airing on CBC must be done through CBC Media Solutions. Producers should NOT be engaging with advertisers or brands directly.*

CBC Media Solutions is the primary contact for producers regarding all matters relating to media sales activities around their Program, and to maximize its revenue potential, and welcomes the participation of Program producers in discussions of this type related to their Programs.

**I. Advertising Sales Overview:**

CBC Media Solutions generates revenue by selling the following items:

- TV commercial inventory (ad breaks in Programs), including closed captioning
- Digital advertising on CBC Gem, cbc.ca and CBC’s digital apps
  - Most commonly: leaderboard ads, big box ads, pre-roll ads, mid-roll ads
- Sponsorships of Programs and platforms
- Typically includes items such as billboards, lower thirds, bumpers, category exclusivity, titling where applicable, logo integration into websites & CBC Gem platform and home-page take-overs.
- Integration of brands, products and services into content
  - Ranging from static product placement to more active forms of integration such as brand usages, verbal mentions & when applicable, plot-connections
- Production of branded content (could be content for broadcast, websites or mobile)
- Leveraging talent and/or program with Sponsored social extension (i.e. live Facebook chats, tagged content on social platforms)
- Event partnerships
- Any other custom activations for a client brand, such as commercial creative, sponsored contests, etc.

**II. Key Considerations & Approvals:**

- The revenue potential of any CBC Program is tightly linked to the audience performance of the Program and CBC Media Solutions therefore puts the utmost importance on developing advertiser partnerships that will be constructive for the viewer experience and will help drive interest, audiences and/or website traffic for the Program.
- All custom creative or content developed by or for CBC Media Solutions deals follows the brand guidelines and standards laid out by the CBC Marketing and Communications team to remain consistent and helps build the Program’s brand.
CBC Media Solutions acknowledges that the Program assets are the intellectual property of the external production teams. Therefore, **Producers retain approval over the integration of brands into their Program and custom creative or content that goes beyond CBC’s promotional rights.**

**Program Talent has approval over their participation in custom commercial creative funded by advertisers. In the event that a sponsor secured by CBC for a specific program wishes for Talent from the program to participate in co-branded commercial time creative; the parties shall mutually agree on the details of the Talent’s participation in such that co-promotional activity will help support and drive audiences to the series.**

### III. Common Asks and Expectations of Independent Producers and Production Teams:

It is the intent of CBC Media Solutions to make your Program as successful as possible for the network from a revenue and advertiser partnership perspective without compromising the integrity of the Program.

As soon as a Program is confirmed to be on CBC’s schedule, the Content Marketing team within Media Solutions, in collaboration with CBC Marketing and Communications, will start assembling marketing materials so CBC Media Solutions can start selling the property to the media buying community. CBC Media Solutions is therefore one of the first groups at CBC to need materials and information about a new Program.

Here are the tools required from Producers so CBC is best positioned to get advertisers interested in buying ad space and/or partnerships against a Program.

**1. KEY DELIVERABLES**

**NEW PROGRAMS:**

CBC Media Solutions asks producers to provide as much information as possible about a Program **within three (3) weeks** of when pick-up is confirmed, including but not limited to:

- Program format and/or episode/segment descriptions.
- Descriptions of main characters or personalities.
- Lead talent bios and photographs that we can use in Sales material (until official photography is complete).
- Description &/or bios of the production team behind the Program (particularly any highlights of past well-known productions or off-camera talent including creators, directors or producers with strong credentials and past successes).
- Description and ideally photos of recurring sets.
- Shoot location details.
- Any good news tidbits about the show, ie. international sales, good press highlights, etc.
● Photography of Program – need images we can use in Sales material.
● Copy of the pilot (when applicable).
● Any promo reels, distribution sales reels or other video tools that could assist Media Solutions in educating the advertising community about the show.
● Key dates – creative development, pre-production, start of production, end of production, etc.

RETURNING PROGRAMS:

Please provide updates on any items from the list, particularly updates on next season’s content (format changes, cast changes, set changes) or good news we can share to get media buyers excited about the Program, such as new international distribution sales or awards won by the Program.

EXPERIENTIAL OFFERINGS:
The following elements are important tools to drive the media-buying business around a Program.

CBC asks our production partners to help facilitate a reasonable number of these items each year to be used for our agency contacts, advertising clients and/or consumers (often as prizing for contests).

These requests will be arranged collaboratively between CBC Media Solutions, CBC Marketing and Communications and the Executive in Charge of Production, and may include:

● Walk-on Roles
● Set Visits
● Meet & Greets with Talent and Crew
● Tickets to be in the audience (with applicable Programs)

* Pending Covid-19 restrictions and safety protocols some of the above items may not apply as CBC Media Solutions is making best efforts to limit those on set. This will be handled on a case-by-case situation with safety as our number one priority.

2. IN-PROGRAM INTEGRATIONS FOR BRANDS - IDENTIFICATION AND EXECUTION

Other than when there is a CBC Media Solutions integration deal with your Program, there should be no 'real' brand identities appearing in Program content. This includes but is not limited to: logos, taglines, advertising creative, product labels, store signage, and verbal mentions of brand names and products.

CBC Media Solutions strives to develop the most organic and natural brand integrations for its Programs. Therefore, Media Solutions welcomes suggestions from production teams on products and services that would be easy and natural to integrate into their Program.

The more information about formats and sets the producers can provide to CBC Media Solutions, the better equipped CBC Media Solutions will be to develop high-quality ideas for integrations.
CBC Media Solutions aims to sell integration deals in the window of time between confirmation of a Program’s pick-up or renewal and when the Program moves into production. CBC Media Solutions tries to lock integration deals in as early as possible so they can most easily be woven into the Program.

CBC Media Solutions will always consult with producers about a specific integration opportunity prior to the sale of the deal. Producers are welcome to provide recommendations about the optimal way for the brand, product or service to be integrated. Production teams and CBC Creative Executives retain creative control over the shape of the integrations in their Program content.

CBC Media Solutions offers advertisers a sliding scale of integrations (see the following graphics). The price of integrations increases as you move from left to right along the scale. In other words, deeper, more active forms of integration are more valuable to the brand and therefore can generate more revenue (per occasion):

- **Static Product Placement (Brand visuals)**
- **Product/Service usage (brand demonstration)**
- **Verbal Reference to brand**
- **Plot-connection integration**

---

**Guiding Principles**

CBC Media Solutions & Content Marketing only seeks to offer the highest-quality brand integrations, which means preserving the entertainment value, authenticity and integrity of the content while also delivering on brand expectations. Therefore, CBC Media Solutions & Content Marketing applies the following guiding principles when developing integration opportunities:

a. **Product/Service Match**
   - Is it believable that this product/service would appear in this program?

b. **Brand Match with Program**
   - Does the brand’s personality and desired message fit with the program’s brand?

c. **Natural & Clever, not Forced Scenarios**
   - Are the integration scenarios natural, seamless and believable in the program?

d. **Meets Brand Integration Expectations**
   - Do the scenarios deliver the forms and degree of exposure desired by client?

e. **Positive for Client Brand**
   - Does the integration position the brand favourably and drive the intended marketing objective?
BUSINESS PROCESS:

If CBC Media Solutions sells an integration deal, then:

- The Content Marketing group within Media Solutions will work closely with producers to ensure successful execution of the integration deliverables within Program content, including holding a Kick-Off meeting for producers to be fully briefed by client and/or agencies about expectations for the deal.

- Content Marketing will discuss details of any possible financial compensation to independent producers separately, i.e. production hard costs.

See the Section within this Independent Producers’ Handbook titled “PRODUCT INTEGRATION & PRODUCT PLACEMENT RULES / GUIDELINES” for full details of these parameters.

3. FACILITATION OF THE USE OF SHOW TALENT

Talent is the primary way to get the media-buying industry interested in purchasing commercial deals against our Programs. Therefore the expectation is that talent is to be available for important CBC Media Solutions events. These requests will be arranged collaboratively between CBC Media Solutions and CBC Marketing and Communications and the Executive in Charge of Production and will include, but are not limited to:

- Fall Launch events
- Agency visits
- Important client events
- Other key promotional media sales events

Occasionally, CBC Media Solutions will seek the participation of talent in the production of additional content or custom commercial creative as part of an advertiser partnership. Additional content could take the form of webisodes, additional online or broadcast features, incremental episodes, etc. Commercial creative on the other hand are spots that run in commercial inventory time and/or online. Talent’s participation in custom commercial creative is subject to their approval and availability. There is a sliding scale of commercial creative forms:

- **Sponsored Program Promos**, bulk of message promotes program. Often edited pre-existing show footage. Spots are tagged with sponsor/brand message. Includes contest promos using pre-existing footage. Talent not delivering brand message.
- **Sponsored contest spot**, featuring talent delivering message to watch program/enter online.
- **Custom Co-Promotional Creative**, featuring talent, promotes both program or program website and advertiser brand. Talent may or may not deliver brand messages.
- **Brand sell spots**, message is entirely for advertiser’s brand, talent is face of campaign, talent may touch on brand message or product attributes.
- **Endorsement spots**, talent delivers brand message, including a positive personal opinion of product/brand.
Guiding Principles

When commissioning new content or creative that involves program talent, CBC Media Solutions & Content Marketing strives to design it so as to:

1. Drive interest and audience/traffic for their program
2. Raise the talent’s celebrity equity and personal brand (help build a Canadian Star System)
3. Preserve the integrity of talent – align only with constructive brands & brand messages
4. Be a good partner – compensate talent fairly

BUSINESS PROCESS:

If CBC Media Solutions sells a deal that involves commitments by talent:

a. The Content Marketing team within CBC Media Solutions will work closely with CBC Marketing and Communications, the talent and their agent/manager (as necessary) to ensure smooth execution of the deal components.

b. When CBC Media Solutions is enlisting talent for work that goes beyond the promotional commitments for their Program, talent will be incrementally compensated. Compensation is dictated by several factors including: a) the amount of brand messaging on the spot; c) the time & effort required by talent; and d) when & where the creative will run. Generally, however, compensation to talent increases as the creative moves from left to right along the sliding scale above.

d. Talent will be engaged under the principles outlined in the appropriate union contract (CMG, ACTRA, AFTRA NCA).

Due to the delicate nature of advertising & sponsorship partnerships, it is imperative that Producers:

- Ensure CBC is aware of any and all existing or contemplated sponsorship, endorsement or commercial deals that CBC Program talent may be or wish to be involved in. It will be the Producer’s responsibility to advise CBC of any existing deals and to obtain written CBC consent for any new talent sponsorship, endorsement and commercial deals.
- Educate their talent on the impact they can have on the revenue streams associated with their Program. CBC’s advertising partners perceive Program talent to be CBC representatives, so if talent denigrates their Program’s sponsor(s), or congratulates a sponsor’s competitor, it can have real and detrimental impacts on the Network and in turn, their Program’s ability to generate revenue.
4. ONGOING INFORMATION SHARING

CBC Media Solutions may ask producers or other key players from their production team to be available to help educate the Sales teams or agencies/clients on their property.

**Producers are asked to provide updates on the creative content of the Program and any “good news” highlights to CBC Media Solutions when a Program is renewed for an additional season.**

Producers are also asked to notify CBC Media Solutions of any segments that tie to potential advertisers (for instance, interviews with cast members of movies – our movie clients would book ads during that particular Program).

**CBC PRODUCT INTEGRATION & PRODUCT PLACEMENT GUIDELINES**

Integration of real-life brands into show content, whether in the form of verbal references or visual placements, is a necessary source of revenue for CBC to enable us to fund Canadian-produced content.

In order to preserve the value and effectiveness of the integrations paid for by CBC’s advertisers, CBC requires the commitment of its external production companies to not give exposure to any brands in show content unless it is part of a CBC Media Solutions product integration deal.

Therefore, product placement deals between the production team and a third party are not permitted in CBC Scripted Content shows that will air as a CBC broadcast.

Thank you in advance for your cooperation in creating an in-show environment that is uncluttered with real-life brands.

**CBC’s policy on product placement on UnScripted Content programs:**

*Producer shall not enter into any discussions with third parties or any arrangements to place a product or service in the Program or to obtain a product or service for the Program at no charge or at a discounted rate in exchange for branded exposure in the Program (“Product Placement”) without the prior written approval of CBC. Producer shall confirm that no such arrangements have been entered into by the Producer either directly or indirectly.*

**Brand Credit**

It is mandatory that an end credit outlining the integrated brand is added to the episode where the integration is sold.

**Consequently, CBC’s affiliated production companies should take the following approach towards products or services featured in their programs:**

1. **Use fictitious/generic brands in the series rather than real-life products or services.**

   Unless the brand has an integration deal negotiated through the CBC Media Solutions department, all efforts should be made to use generic/fictitious versions of products/services rather than real-life products/services in an attempt to reduce any unpaid exposure brands receive in the show.
2. If an exception needs to be made, you must seek approval from the CBC Media Solutions Department before using any real-life product/service in show content.

All branded products or services that a production company would like to use or reference in a show must be cleared by the CBC Media Solutions department as soon as you know you want to use them (recommended at the script-writing phase or earlier).

CBC may not be able to oblige use of the particular product if it could compromise an integration deal but CBC will strive to figure out a solution amenable to both CBC and the production team.

3. Even if approved by CBC to use a real-life product or service, no prominent exposure for the brand is permitted so you will still need to adhere to these guidelines of usage:

No logo close-ups or noticeable visibility for the brand on screen.

No product logos, labels, model names, manufacturer names, or other brand identities should be visible in the foreground of a frame.

Brand identities must be blurred, greeked out, turned away from the camera or concealed whenever possible (whether in foreground or background).

Product/service cannot be mentioned by name unless the product is synonymous with the product category (e.g. Kleenex).

There must never be the appearance that one product is being given preference over another, so where possible please use competing brands in the same product category (comparable products from two to three distinct parent companies). Strive to use competitive products equally in any given scene or episode. Even when competitive brands are being used, the branding of each should still be minimized with the tactics listed above.
INTRODUCTION / OVERVIEW

This schedule will provide an overview of the Program formats and Program deliverables required for delivery of each Program. Programs must be delivered via HD Broadcast File. Specific technical information and additional detail is in CBC’s Technical Specifications for Program Delivery, available HERE and is considered an integral part of your Broadcast Agreement with CBC.

POST-PRODUCTION / DELIVERY SCHEDULE

The Producer (or designate) must provide a post-production/delivery schedule (plus any and all revisions) to the CBC Executive in Charge of Production, the Director of Production and the CBC Manager of Production. This can be sent to unscripted.deliverables@cbc.ca If the Program’s Post-Production Supervisor leaves the Program prior to delivery of the complete Program, a “wrap report” must be provided to CBC, detailing all outstanding elements and/or issues, including contact information of all production personnel responsible for completing delivery.

DAILIES & SHOW CUTS

All dailies and cuts (rough cuts, fine cuts and picture lock cuts) are to be provided to CBC via a password-protected online delivery system, which must be tested in advance and approved by CBC. All cuts should be sent to the Executive in Charge of Production and COPIED to unscripted.deliverables@cbc.ca The Producer is responsible for ensuring that the complete Program (including promotional elements) is stored on LTO back-ups and kept in a remote and secure location for, at a minimum, the term of the Agreement. Additionally, Producer is responsible for ensuring that all data devices used during production (including memory cards or hard drives) are reformatted and/or erased at the completion of the production.

CBC CREATIVE NOTES ON SHOW CUTS

The Producer must allow for and build into their Post Production/Delivery Schedule a reasonable period of time for CBC to review and submit creative notes after receiving each rough cut, each fine cut, and each picture lock. A turnaround schedule for CBC creative notes is to be established with the CBC Executive In Charge.

CONTENT LENGTH

Total program length must include all viewer advisories (if required; please refer to the Viewer Advisories section of this HERE) closing credits and copyright notification, as well as any preview, tease or recap built into the program. CBC broadcasts in 29.70i, 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 the CBC Manager of Production directly to discuss delivery and timing as these methods of monitoring timecode do not apply.
ACT STRUCTURE

In the case of a 30- or 60-minute program where there are multiple act structure options, please consult with your CBC Production Executive to discuss the most appropriate act structure for your program. Each episode must follow the same act structure (some exceptions may apply please consult your CBC Executive In Charge of Production and Manager of Production Supervisor to discuss options).

STANDARD PROGRAM FORMATS FOR UNSCRIPTED SERIES

<table>
<thead>
<tr>
<th>On-Air Duration (in minutes)</th>
<th>Content Time (in minutes)</th>
<th>Credit Time (in minutes)</th>
<th>Total Program Length (in minutes)</th>
<th>Number of Commercial Breaks</th>
</tr>
</thead>
<tbody>
<tr>
<td>30:00</td>
<td>21:19</td>
<td>00:30</td>
<td>21:49</td>
<td>2 or 3</td>
</tr>
<tr>
<td>60:00</td>
<td>43:32</td>
<td>00:30</td>
<td>44:02</td>
<td>3 or 4</td>
</tr>
<tr>
<td>90:00</td>
<td>1:05:31</td>
<td>00:30</td>
<td>1:06:01</td>
<td>6</td>
</tr>
<tr>
<td>120:00</td>
<td>1:27:44</td>
<td>00:30</td>
<td>1:28:14</td>
<td>8</td>
</tr>
<tr>
<td>150:00</td>
<td>1:50:03</td>
<td>00:30</td>
<td>1:49:33</td>
<td>10</td>
</tr>
</tbody>
</table>

STANDARD PROGRAM FORMATS FOR FACTUAL DOCUSERIES

<table>
<thead>
<tr>
<th>On-Air Duration (in minutes)</th>
<th>Content Time (in minutes)</th>
<th>Credit Time (in minutes)</th>
<th>Total Program Length (in minutes)</th>
<th>Number of Commercial Breaks</th>
</tr>
</thead>
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</tr>
</tbody>
</table>

*All times listed above EXCLUDES all commercial blacks*

**IF you are unsure which program length you should be following please consult with your CBC Executive In Charge of Production and CBC Manager of Production.**

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 also no ;01 frame, you can use the ;02).

There must NOT be a commercial break between the last program segment and the end credit cards. Act lengths vary from show to show, but we prefer that acts one and two are longer. Please discuss act lengths with your CBC Production Executive.
SUSTAINING PROGRAMS
Sustaining programs have no breaks. Content length, opening and closing credit format and other delivery information for these Programs are created on a per-project basis. Sustaining programs may be formatted by CBC for commercial broadcast after the initial sustaining telecast.

SHOW EPISODE RECAPS
Show Episode Recaps may be required on continuing series. The number of act breaks and the presence and scope of the Recaps will be determined in consultation with the CBC Executive In Charge of Production or his/her delegate, at the CBC’s sole discretion. All Recaps must come out of program content time.

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.

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 descriptions. Adherence to these guidelines should be considered an integral part of 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. For specific details regarding CBC delivery for Described video, please refer to CBC’s Technical Specifications for Program Delivery, which can be found HERE.

ANIMATED TABS AND LOWER THIRDS
It is CBC policy to add Animated Tabs or Lower Thirds to all Programs telecast in Prime Time (7:00 PM to 11:00 p.m.). Animated Tabs are animations typically supered/appearing approximately ten (10) seconds after the beginning of each show segment, appearing on the lower third portion of the screen and lasting for approximately ten (10) seconds. Therefore please avoid any lower third supers that may impede these lower thirds.

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 a disclaimer within the Program content time.

PLEASE NOTE THAT CBC VIEWER ADVISORIES, LEGAL NOTICES AND DISCLAIMERS MUST CONSIST OF BOTH VIDEO (TEXT) AND AUDIO (VOICE-OVER) ELEMENTS.
**CBC SCREEN SAFE TITLE AREA**

CBC/Radio-Canada recommends, in accordance with SMPTE ST 2046-1:2009, the following Screen Safe Title Areas:

**AREA SPECIFICATION**

Safe Action: The main action shall be framed inside a central zone of height 93% by width 93% of the full HD picture.

Safe Titles: All titles shall be framed inside a central zone of height 90% by width 90% of the full HD picture.

Please refer to the following example: Safe Area: Screen Width = 1728px / Screen Height = 972px

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**PROGRAM TIMING/CUE SHEETS**

Producer is to provide to CBC, for all telecast programming, Program Timing/Cue Sheets which list the length for each block of show content and commercial blacks, with the time codes in and out where they appear. Please deliver Program Timing/Cue Sheets to the Production Operations Supervisor (via email) in Word or Document format.

Excel format, containing the following program information:

- Program start
- Act Breaks and lengths
- Commercial Blacks & lengths
- Start of Show Credits
- Program End
- Start and end of any Textless Elements
- Clean CBC and other end credit logos and/or wordmarks

Producer should also note any special effects which may be intentionally incorporated into the Program, such as colour treatments, alternate screen ratios, off-speed segments, scratches, etc.
SUPERS LIST
The Producer should provide CBC with a list of all Supers appearing within the Program (with accurate titles and spelling, as appropriate) with time code locators for every supered item. Please deliver Supers Lists via email in Word or Excel format to the Manager of Production Jodi Ganz.

AS PRODUCED SCRIPTS/TRANSCRIPTS
Producer is to provide for all telecast programming full show As Produced Scripts/Transcripts capturing all final dialogue appearing in each show/episode. Transcripts must include a time code 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 format to the Manager of Production Jodi Ganz.

SHOW EPISODIC TITLES, DESCRIPTIONS, SYNOPSISES
Producer is to provide to CBC final show/episode titles and show/episode descriptions/synopses for our CBC Telecast Scheduling Office to prepare for Linear TV broadcast and CBC Gem streaming - to be submitted using 200 characters or less per show/episode. Note that spaces and punctuation count towards the 200-character limit. As our audiences will be accessing this information, do not include any spoilers or details that may reveal sensitive plotlines, surprises, etc. This information must be provided to the CBC Executive In Charge and the CBC Manager of Current Production eight (8) weeks prior to launch on CBC Linear TV and/or CBC Gem streaming.

SHOW SLATE INFORMATION
CBC requires that certain key show information is to be included on all Broadcast Master Program slates and media labels. Please refer to the slate information template in ‘CBC’s Technical Specifications for Program Delivery’ HERE.

WEBSITE ADDRESSES
No website address, other than the CBC website address (cbc.ca) shall appear in the Program or the Program show credits without approval from your CBC Executive.

KEY ART OPTIONS:
Consider your key art in advance. It will be used to promote your show 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 program quickly and clearly. It can include a combination of photography, graphics, illustrations and title art.
CBC PRESENTATION CREDIT & HEAD CREDITS

Having a single-card network presentation credit at the beginning of a program is industry standard practice. This is extremely important as our programs are shown around the world, and CBC wants to make sure that CBC shows are recognized as such. The following is required:

“A CBC ORIGINAL” (in show font type)  Duration: 2 seconds

Preferably, this will run at the beginning of the program over the picture, but we are flexible about placement provided such placement is approved by CBC in writing, in advance. This could also run in the main title card sequence. Please include this in your picture lock. Generally, there should be no other corporate head credits for the producer or any distributor or other financial participant, unless otherwise agreed in writing by CBC. Credits must be approved by CBC. Please note the above branding must be included in all international and feature versions.

END CREDITS

End credits must be approved by the CBC Production Executive and Manager of Production. The credits must be exactly ;30 seconds (29.97 DF) in duration and over black. CBC shall receive a corporate logo and “produced in association” tail credit, which shall be an animated credit on a separate, single card and positioned immediately preceding or immediately following the producer’s corporate credit in the closing credit cards. In addition, CBC requires a separate, single card with “network representatives” tail credits for applicable CBC personnel. The Executive in Charge and Manager of Production must approve extended and embedded credits on Gem only prior to the show and coordination of delivery to be arranged in advance. Credits delivered with the Master must be BOTH full frame and a lower third version over black.

- Co-production animations can be found here HERE.
- The CBC brand elements should NEVER be colour-corrected or altered.
- Please contact the Manager of Production Jodi Ganz for the most recent CBC credit list.
**SUBTITLES**

Subtitles should be clearly legible and a maximum of two lines in length. Be aware of the subtitle length to avoid cutting into the on-screen CBC logo or “bug” (see “incorrect” visual sample below). (CBC logo “bug” reference can be found HERE)

![Correct Subtitles](image1)

Incorrect Subtitles

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>

**MUSIC CLEARANCES & MUSIC CUE SHEETS**

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 for title credit sequences. The Producer should also secure rights to source music for use on multiple distribution platforms in Canada.

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, found within this Independent Producers’ Handbook.

Producer is to provide Music Cue Sheets to the CBC Manager of Production Jodi Ganz -including both source and composed music, providing information regarding adherence to CFM regulations and any fees paid to musicians.
LIST OF DELIVERABLES

DUE WITH ROUGH CUT

- VIEWER ADVISORIES: Please discuss viewer advisories with your Production Executive at this stage, if required, (more details HERE) 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.

DUE WITH FINAL BROADCAST DELIVERY

Must be sent with the broadcast master before we can technically accept the program.

- FINAL BROADCAST FILE: Please send with 5.1 surround sound, including CC and DV (please also send the .scc file separately and 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 Manager of Production to advise which email address at which you would like to receive the upload link. (Please see Appendix for delivery details).

- 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 a Word/Docs file). A sample credit list is HERE.

- SUPER LIST with timecode: The producer will 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/Doc or Excel/Sheets document and be in the order in which they appear in the program.

- 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 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 the clean screener 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.

- **VOD VERSION OF FINAL MASTER**: In some (but not all) cases, you may be required to deliver a second master file for VOD purposes. Please speak with your CBC Manager of Production prior to delivery to determine if it’s required with your project (different delivery specs apply and can be in Appendix C & D).

- **FINAL ANNOTATED TRANSCRIPT (if required)** 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. Again, 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 them via email in Word/Docs or PDF format.

- **TITLE KEY ART/LEAD IMAGE/FONT PACKAGE**: Please provide your lead image, title graphics and font package for your key art. Please see details in the Marketing and Communications section.

- **LOG LINES, SYNOPSIS & STILLS** with spreadsheet: If final versions were not already sent with the fine cut, please send them as soon as possible.

- **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. We require two versions of each excerpt: • 1. Main: from the final graded master, with final sound mix/narration • 2. Textless split track: from the final graded master, no supers, captions, etc., with split track audio Delivery specs: • 1080p • mp4 video file • h.264 codec • 20 mbps • HD in native frame rate • Stereo • Don’t fade in/out • Captions in .scc or .srt file format (all video clips must be delivered with caption files)

- **TRAILER including CAPTION FILES** (Two versions): Your program 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. We require two versions of the trailer: • 1. 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 • 2. HD MP4 h.264 Stereo version: Same delivery specs as excerpts above

- **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.
FINAL MASTER DELIVERY

CBC requires all Program providers to use electronic file delivery methods.

FINAL SHOW MASTER SCREENERs x 2
Producer is responsible for providing at the time of Final Show Delivery of each Episode of the Program to CBC 1 (one) Digital Screener File of the broadcast master of the Program to the CBC Executive In Charge of Production and the CBC Manager of Production Jodi Ganz. This Digital Screener must be a .mp4 or .mov file (approx.. 3 Gigabytes for a 1-hour program, 30 minute program or Feature Film). The delivery method may be via Google Drive, WeTransfer, Dropbox, or physical USB Drive). Producer is also required to deliver:

- CLEAN 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 the clean screener but with burnt-in timecode.

FTP DELIVERY

FTP delivery is done via Aspera and an email invitation is required for access. For details on FTP transfers, please contact your CBC Manager of Production.

FILE NAMING CONVENTION
CBCUnscripted_Series_Episode_Description of File

Example:
CBCUnscripted_TellingOurStory_EP1_BroadcastMaster
CBCUnscripted_TellingOurStory_EP1_OnlineScreener
CBCUnscripted_TellingOurStory_EP1_Transcript
CBCUnscripted_TellingOurStory_EP1_MusicCueSheet

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 accents, special character or space
- The maximum length of the complete file name must not exceed 40 characters
APPENDIX
Please see CBC’s Technical Delivery specs for delivery which can be found HERE. Please note that we are requiring all deliveries to add on the Master Delivery Channel 9 and 10 Stereo mix now in addition to what is listed in this document.
APPENDIX B: CHECKLIST FOR DELIVERABLES

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
☐ SYNOPSIS (Series & Episodic) x2
☐ LOGLINES (Series & Episodic) x 2
☐ SELECTED PHOTOS (SERIES + EPISODIC) No behind the scenes please
☐ PHOTO/STILL SPREADSHEET

Due with PICTURE LOCK
☐ ANNOTATED TRANSCRIPT (from picture lock to CBC Production Executive, if required)
☐ PROMO FOOTAGE (if required)
☐ FINAL DIGITAL ARTICLES AND VIDEOS (if required)

To arrive with FINAL BROADCAST MASTER at least 8 weeks before telecast.
☐ LOWER THIRD VERSION OF CREDITS (at tail of master – before textless)
☐ TEXTLESS VIDEO (at tail of master)
☐ CREDIT LIST
☐ SUPER LIST with time code
☐ ACT TIMING SHEET with time code
☐ CLEAN SCREENER OF FINAL BROADCAST MASTER
☐ BITC SCREENER OF FINAL BROADCAST MASTER

REMAINING DELIVERABLES To arrive at least 6-8 weeks before telecast.
☐ VOD VERSION OF FINAL MASTER (ONLY if required per specs)
☐ FINAL ANNOTATED TRANSCRIPT with time code (if required)
☐ FINAL SHOW TRANSCRIPT with time code
☐ TITLE KEY ART/LEAD IMAGE/FONT PACKAGE
☐ SCREEN GRABS (10-15)
☐ EXCERPTS incl CAPTION FILES
☐ TRAILER incl CAPTION FILES
☐ BIOGRAPHICAL INFO
☐ COMPLETE INTERVIEWEE LIST: Including title/affiliation and contact information
☐ 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 unscripted.deliverables@cbc.ca
## APPENDIX C: SAMPLE BROADCAST FILE FORMAT

This page is based on a *one-hour* program and four-act structure. *Check with your CBC Production Executive to see if your one-hour program should be four or five acts.

<table>
<thead>
<tr>
<th>TIMECODE</th>
<th>DURATION</th>
<th>AUDIO</th>
<th>VIDEO</th>
<th>COMMENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>(at start)</td>
<td>(hh:mm:ss:ff)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>09:59:30:00</td>
<td>00:00:05:00</td>
<td>Reference tones</td>
<td>Slate</td>
<td></td>
</tr>
<tr>
<td>09:59:35:00</td>
<td>00:00:20:00</td>
<td>Vocal Track ID/Pink Noise</td>
<td>Black</td>
<td></td>
</tr>
<tr>
<td>09:59:43:00</td>
<td>00:00:03:00</td>
<td>Silence</td>
<td>Colour bars (audio/video synchro)</td>
<td>Technical Specifications for Program Delivery</td>
</tr>
<tr>
<td>09:59:44:02</td>
<td>00:00:01</td>
<td>ACT ONE</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10:00:00:00</td>
<td>00:00:02:00</td>
<td>Viewer Advisory VO</td>
<td>ACT ONE</td>
<td>Discuss act lengths w/ CBC Executive</td>
</tr>
<tr>
<td></td>
<td>or 00:00:10:00</td>
<td>VO of Viewer Advisory if required</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>00:00:02:00</td>
<td>Silence</td>
<td>2 seconds of black</td>
<td>Commercial Break 1</td>
</tr>
<tr>
<td></td>
<td>As above</td>
<td>Viewer Advisory VO</td>
<td>Viewer Advisory</td>
<td>As above if required</td>
</tr>
<tr>
<td></td>
<td>ACT TWO</td>
<td>ACT TWO</td>
<td>Discuss act lengths with your CBC Executive</td>
<td></td>
</tr>
<tr>
<td></td>
<td>00:00:02:00</td>
<td>Silence</td>
<td>2 seconds of black</td>
<td>Commercial Break 2</td>
</tr>
<tr>
<td></td>
<td>As above</td>
<td>Viewer Advisory VO</td>
<td>Viewer Advisory</td>
<td>As above if required</td>
</tr>
<tr>
<td></td>
<td>ACT THREE</td>
<td>ACT THREE</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>00:00:02:00</td>
<td>Silence</td>
<td>2 seconds of black</td>
<td>Commercial Break 3</td>
</tr>
<tr>
<td></td>
<td>As above</td>
<td>Viewer Advisory VO</td>
<td>Viewer Advisory</td>
<td>As above if required</td>
</tr>
<tr>
<td></td>
<td>ACT FOUR</td>
<td>ACT FOUR</td>
<td>*Discuss with CBC Production Executive if 1 hr program should be 4 or 5 act structure. Series must be consistent across all eps.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>10:43:38:00</td>
<td>00:00:30:00</td>
<td>Credit Audio (if applicable)</td>
<td>Full frame credits (Cards over black)</td>
</tr>
<tr>
<td></td>
<td>10:44:08:00</td>
<td>00:00:05:00</td>
<td>Silence</td>
<td>Black</td>
</tr>
<tr>
<td></td>
<td>10:44:13:00</td>
<td>00:00:30:00</td>
<td>Silence</td>
<td>Lower third credits</td>
</tr>
<tr>
<td></td>
<td>10:44:43:00</td>
<td>00:00:02:00</td>
<td>Silence</td>
<td>Textless Slate</td>
</tr>
<tr>
<td></td>
<td>10:44:45:00</td>
<td></td>
<td>Textless Elements</td>
<td>Textless Elements</td>
</tr>
</tbody>
</table>

**Total Content Time:** 54:02 (including credits, viewer advisories & copyright; excludes commercial blacks)

**Total Run Time:** 44:08 (includes above and commercial blacks)

- **All timecodes above, in this guide and final timings must be 29.97i drop frame.** This is the frame rate CBC broadcasts (we will be converting to this frame rate at our end from your native frame rate delivery) Please ensure your editor is monitoring drop frame before you lock picture to confirm timecodes are 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. Commercial blacks should be exactly 2 seconds.**
- **Act lengths vary from show to show, but we prefer acts one and two be longer. Please discuss act lengths with your CBC Production Executive.**
- **The above sample is based on a 60-minute program (with 4-act structure. Please adjust depending on your program, length and act structure, as discussed with your CBC Production Executive.**
APPENDIX D: VOD/ITUNES/NETFLIX/GOOGLE PLAY DELIVERY SPECS CHECKLIST

If CBC requires that you submit a separate ProRes 422 (HQ) file for premium transactional VOD platforms (iTunes, Netflix, GooglePlay). Pre-formatted file delivery helps to ensure the highest possible quality and allows us sufficient time to address potential QC issues.

HD TV Source Profile (Deliver all content in a Quicktime .mov file container)
- Apple ProRes 422 (HQ)
- ITU-R BT.709 color space
- VBR at 176-220 Mbps
- 1920 x 1080 square pixels
- Native frame rate of original source (23.976, 25, 29.97 frame rates supported)
- Start timecode at 00:00:00:00

Audio Source Profile Surround
- LPCM, 24-bit, 48kHz (No AAC)
- Surround Channels (in order - 8 separate tracks): L, R, C, LFE, Ls, Rs, Lt, Rt
- Stereo Only Channels: L, R (if unavailable, in Surround)

Closed Captioning
- Must be a separate/sidecar file (not embedded)
- Text in EIA 608/708 format (in mixed case, NOT all caps)
- Scenarist SCC file required (.scc file extension)
- CC timecode frame rate must be 29.97 drop frame (independent of video source frame rate)
- CC start timecode at 00:00:00:00
- Synchronization within 1/2 second of audible dialogue
- CC must be in “Pop-On” style
- CC must not obscure burned-in text

TV Content Considerations
- No bugs or logos (as overlays)
- No ratings or advisories
- No bars & tone, slate
- 1 second of black at the beginning and end of the show
- Commercial blacks must be exactly 2 seconds or exactly 1 second
- No web addresses/callouts or hashtags (including credits & title cards)
- Language must not be censored (audio & CC)

DELIVERY QUESTIONS CONCERNING VOD/ ITUNES/ NETFLIX/ GOOGLEPLAY:
Calum McLeod    Phone: (416) 205-5988    E: calum.mcleod@cbc.ca
Supervisor - CBC Production Solutions, Media Tech & Infrastructure Services
Export Settings:
Format: H.264 (MP4)
Resolution: At least 1920x1080 (or higher if footage is native to a higher resolution)
*Never anything below 720*
Frame Rate: Frame rate native to the footage (YouTube can handle up to 60fps)
Field Order: Progressive (never interlaced)
TV Standard: NTSC
Profile: High
Level: 4.2
Render at Maximum Depth: ON

Bitrate Settings:
Bitrate Encoding: VBR, 1 Pass

For High Quality: Target Bitrate 50 Mbps - 62 Mbps
For Med Quality: Target Bitrate 32 Mbps - 36 Mbps
Use Maximum Render Quality: ON

If given high processing power and time: VBR, 2 Pass, at 36 Mbps is ideal

Audio:
Codec: ACC
Channels: Stereo or 5.1 (FL, C, FR, SL, SR, SUB)
Audio Quality: High
Bitrate: 320 kbps (as high as possible)
db: Audio normalized to 0db or -1db

* Audio should be normalized to 0db without peaking. Basically, as loud as possible. *

Recommended audio bitrates for uploads
Type Audio Bitrate
Stereo 384 kbps
5.1 512 kbps
APPENDIX F: MARKETING & COMMUNICATIONS - MEDIA DELIVERY SPECIFICATIONS

The purpose of this document is to define the optimum file formats that are acceptable for promotional use on all CBC platforms.

For any incoming media, we would like full broadcast quality. CBC Communications can transcode to any needed format.

- **Frame size** should be HD (1920x1080) or UHD (3840x2160). 4k is also acceptable. Social Media aspect ratios like 9x16, 1x1, and 4x5 must be pre-approved by a CBC Communications Producer or Creative Manager before delivery or major production work takes place.

- **Frame rate** should be 23.98p, 29.97p, or for HD 29.97i (59.94i). If material is only available at 25 fps we can do a frame conversion but prefer OFR (Original Frame Rate). For purely Social Media files, please use 29.97p. If you have a completed show with high-quality frame rate conversion (pull-down) we can accept this also. Please avoid any conversion that creates frame smearing.

- **Colour space** should be REC 709 (HDTV normal colour space). If you are sending LOG footage, you must tell us what LOG colour space you used i.e. ARRI, RED, SONY, CANON and which flavour you used (i.e. SLOG3.cine, SLOG2, etc.) If you are sending REC 2020 or HDR material this must be clearly indicated. If you have a working LUT for your LOG footage please supply it. This will help us see what you are seeing.

- **Codec** should be XDCAM 50 422HD or better. Full-quality ProRes and DNxHR are excellent and preferred choices. ProRes 422HQ is widely used as a mastering codec. File type should be MXF (.mxf) or QuickTime (.mov). Avoid mp4 or H.264 if possible.

*If mp4 files are all we can get, then they must be at least 1920x1080, the minimum bit rate is 15 Mbps VBR. AAC audio bitrate should be 256 kbps or higher. However, we would prefer one of the broadcast codecs. Final show masters must never be delivered in mp4 (H.264) format.*

- **Audio** should be full rez 48k/24-bit. Stereo or 5.1 Surround Sound audio. As a fallback, we can accept 44.1k/16-bit audio.
  * 5.1 Surround Sound track order should be SMPTE standard (L,R,C,Lfe,Ls,Rs)
  * 1K Tone audio reference level is -20 dBFS.
  * For completed shows, promos and trailers Dialogue Norm: -24 LKFS with True Peak allowable to -8 dBFS

- **Audio STEMS.** Please provide audio mix stems if possible.
  * Stereo stems are acceptable for Dialogue, Music and SFX.
  * 5.1 Surround Sound SFX or Music stems are preferable to preserve intensive sound design work.
  * 5.1 Surround Sound stems should clearly describe the channel format configuration If delivery is contained in a Pro Tools session.
  * Pro Tools sessions must bounce (render) any tracks with plug-ins. Please provide a stereo audio mix as a reference guide.
  * Wav interleaved audio files must follow SMPTE (L,R,C,Lfe,Ls,Rs) track order.
  * Mono files must be clearly labeled >>>>> (Promo name_SFX Stem_L)
• **Media File Naming.** Please give your files meaningful names. This should include season and episode, if applicable. Calling files “episode 1” or “promo” is not helpful. Use something similar to “StillStanding_S16_E07 Promo Copy” or “Bollywed_S01_Trailer”. Feel free to use upper and lower case letters and numbers.

For special characters use only “-, _, +” (That is dash, underscore, or the plus symbol.) Other special characters can be mangled or transposed by various computer transfer systems.

Do not use the special characters “%,. $, /” (That is per cent sign, dollar sign, forward slash, back slash) under any circumstances.

• **Camera Specs for Shoots.** Footage should be shot at 23.98p fps. UHD (3840x2160) or 4K frames size. * Colour space should be LOG. You must slate or identify which LOG space you are shooting in (i.e. ARRI, RED, CANON, SONY). You must also state which flavour of that colour space (i.e. Sony SLOG2 or Sony SLOG3.cine).

* REC 709 colour space is acceptable for certain shoots, check with the CBC Producer or Creative Manager.
* If 23.98p fps is impossible 29.97p fps is acceptable.
* 29.97i (1080i) should be avoided.
* Audio should be recorded at 48k 24-bit PCM (WAV) or better.

• **Post-Audio Spec for Mixing.** If post-audio mixing is to be done at CBC all audio files provided for post-audio must be separated audio stems or field recordings. Clean Dialogue, Clean Music, & Clean SFX will allow greater flexibility for our post-audio engineers.

* Wav. & .aiff are preferred. 48k 24-bit or better
* Embedded Avid .aaf and pro-tools sessions are also acceptable.
* Audio Reference Level: -20 d BFS
* Dialogue Norm: -24 LKFS with True Peak allowable to -8 dBFS
* 5.1 Surround Sound SFX or Music stems are preferable to preserve intensive sound design work.
* 5.1 Surround Sound stems should clearly describe the channel format configuration if delivery is contained in a Pro Tools session.
* Pro Tools sessions must bounce (render) any tracks with plug-ins. Please provide a stereo audio mix as a reference guide.
* Wav interleaved audio files must follow SMPTE (L,R,C,Lfe,Ls,Rs) track order.
* Mono files must be clearly labelled >>>>>> (Promo name_SFX Stem_L, Promo name_SFX Stem_R, Promo name_Music Stem_L, Promo name_Music Stem_R)
APPENDIX G: DELIVERING MEDIA FILES TO CBC MARKETING AND COMMUNICATIONS

1) You will receive an email from Aspera Faspex provided by the CBC Marketing and Communications Team. You may need to check your spam or junk mail folder if the email does not appear in your inbox.

2) Click on the URL at the bottom of the email and you will be taken to the "package upload" page.

3) Once you are on the “package upload page”, enter the name of the material in the title field. This is what we will see when we get notified once the package arrives, so make sure the title is clear as to what the contents are.

You can enter the video format and/or audio tracks present in the material you are sending, as well as notes, but this is optional.
You will now need to upload your content. This can be done by browsing to a file or folder by clicking the "Browse to File" or "Browse to Folder" buttons. You can also drag & drop files or folders to where it says "Drop Files and Folders Here".

4) Depending on how large your material is, you will need to wait until it has finished uploading to the Aspera Server. Once it has been uploaded, you will see the name of the files & folders that you want to send. If everything is there, hit the "Send Package" icon to send it.

Once the package arrives, we will get an email notification that it has been received on our end.
APPENDIX H:  

CBC CONTACTS

CONTACTS FOR QUESTIONS CONCERNING PROMOTIONAL NEEDS, FESTIVALS OR ANY MARKETING AND COMMUNICATIONS (MARCOMMS) REQUIREMENTS:

Jaclyn Yurek  
Senior Manager, Marketing  
E:  jaclyn.yurek@cbc.ca

Simon Bassett  
Manager, Public Relations  
E:  simon.bassett@cbc.ca

CONTACTS FOR QUESTIONS CONCERNING MARKETING AND COMMUNICATIONS TECHNICAL SPECIFICATIONS:

Jason Mulcahy  
Senior Communications Officer  
Phone: 416-205-3781  
jason.mulcahy@cbc.ca

Shannon Latham  
Senior Media Librarian Content Management & Preservation  
Phone: 416-205-2511  
shannon.latham@cbc.ca

CONTACTS FOR QUESTIONS CONCERNING SOCIAL MEDIA ACTIVITY:

Adina Goldman  
Executive Producer, Digital  
CBC Marketing and Communications  
adina.goldman@cbc.ca

Allen Martin  
Producer, Digital  
CBC Marketing and Communications  
allen.martin@cbc.ca

CONTACT FOR QUESTIONS CONCERNING CBC MEDIA SALES ACTIVITIES AND REQUIREMENTS, APPROVALS CONCERNING THE USE OF PRODUCTS & SERVICES:

Justin Lockhart  
Manager, Content Marketing  
Media Solutions  
P. 647-519-6089  
justin.lockhart@cbc.ca

Kristin Hosick  
Director, Content Marketing  
Media Solutions  
P: 647-402-0967 / Cell: 289-242-3601  
kristin.hosick@cbc.ca

CONTACT FOR POST PRODUCTION QUESTIONS:

Jodi Ganz  
Manager of Production  
416-205-8864 / Cell 416-729-3450  
jodi.ganz@cbc.ca
APPENDIX I: SHIPPING AND MAILING INFORMATION

Please ensure that all packages delivered to CBC are CLEARLY LABELED with the following information:

PROGRAM TITLE
GENRE (i.e. UnScripted Content: Drama, Comedy or Kids’ CBC)

CBC CONTENT MANAGEMENT AND PRESERVATION
205 Wellington Street West
Room S1F100
Toronto, ON M5V 3G7

Please forward any materials for CBC Marketing and Communications, CLEARLY LABELED to:

CBC MARKETING AND COMMUNICATIONS
Attention: CBC Marketing and Communications Manager
205 Wellington Street West
Toronto, ON M5V 3G7
RE: PROGRAM TITLE (GENRE)
APPENDIX J: CBC PRODUCTION INSURANCE REQUIREMENTS
(per “Schedule D” of the CBC Long Form Agreement):

Insurance Requirements:

D1.02 Producer agrees to obtain policies of insurance, subject to CBC’s approval, in respect of the Program and the rights granted herein, which will be underwritten by an established insurer specializing in film and television insurance for:

a) death, injury, illness and disability of the: executive producer(s), producer(s), director(s), principal performer(s)/host/narrator and other key creative personnel;
b) loss or destruction of the master tape, original negatives, or equivalent digital copies of the Program in an amount equal to the Budget;
c) commercial general liability insurance on an occurrence basis with a minimum limit of $5,000,000 covering death, injury, damage to property, loss and such other perils as are from time to time included in the usual “all risks” endorsement; and
d) errors and omissions insurance on a claims-made basis with a minimum limit of $1,000,000 per occurrence and $3,000,000 aggregate covering infringement of copyright, chain of title, title clearance, libel and slander and invasion of privacy.

D1.03 Policies insuring against Sections D1.02 a), b) and c) above will become effective on the first day of principal photography and will be kept in full force and effect until delivery to and acceptance by CBC of the Program. Policies insuring against Section D1.02 d) will become effective on the first day of principal photography and will be kept in force and effect until the expiry of the Term. Copies of certificates evidencing these policies will be delivered to CBC forthwith upon the commencement date of the policy. Producer hereby undertakes to renew or extend the errors and omissions insurance policy for the Program prior to the expiry of its initial term, and to maintain such coverage until the expiry of the Term in accordance with the requirements of this Section D1.02-1.05. Producer further undertakes to provide to CBC copies of an insurance policy certificate evidencing the foregoing, prior to three (3) months prior to expiry of said policy.

D1.04 The policies set forth in Section D1.02 and the certificates relating thereto will:

a) provide that, if any of the perils insured against materialize, the insurance proceeds will be sufficient to permit full recovery of loss including, in respect of policies under Section D1.02 a) and b), any required re-shooting for completion of the Program;
b) not contain any exclusions which may affect CBC’s rights herein, including music clearance, title clearance and cast coverage, unless otherwise agreed to by CBC in writing;
c) name the Canadian Broadcasting Corporation as an ‘additional insured’;
d) contain a requirement that the insurance companies will notify CBC at least 30 business days prior to any material change to, or the cancellation of, the policies, and with respect to the policy under Section D1.02 (d), expiration of the policy.

D1.05 The policies set forth in Sections D1.02 (a), (b) and (c) will contain a waiver of subrogation clause in favor of the Canadian Broadcasting Corporation. The policy set forth in Sections D1.02 (c) will contain a cross liability clause. Producer will not knowingly do, or permit to be done, any act or thing whereby the policy or policies of insurance become in whole or in part void or voidable.
APPENDIX K: APM PRODUCTION MUSIC LIBRARY ACCESS

APM Music
Production Music Catalog Access

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 L: CBC POST PRODUCTION / DELIVERY SCHEDULE TEMPLATE

Our CBC Manager of Production is responsible for tracking post production schedules and show assets/deliverables for our entire inventory of CBC UnScripted Content productions. The Post Production/Delivery Schedule template or similar grid format is required.

![Post Production/Delivery Schedule Template](image)

<table>
<thead>
<tr>
<th>Episode #</th>
<th>Shooting Dates</th>
<th>Editor(s)</th>
<th>Rough Cut To CBC</th>
<th>Rough Cut Notes Due From CBC</th>
<th>Fine Cut To CBC</th>
<th>Fine Cut Notes Due From CBC</th>
<th>Final Cut Notes Due From CBC</th>
<th>Official Index Lists</th>
<th>On-Line</th>
<th>Preview Notes To CBC</th>
<th>Sound Edit</th>
<th>Cversion</th>
<th>Package / Titles</th>
<th>Mix</th>
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<th>Preview Notes To CBC</th>
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**SHOW NAME**

Post Production / Delivery Schedule
(updated as of DATE)

Notes

![CBC Unscripted Production Guide](image)