

A Profile of Documentary Production in Canada: 2012 - 2017

BY: Maria De Rosa and Marilyn Burgess
FOR: Documentary Organization of Canada

communications
mdr

DOC

DOCUMENTARY
ORGANIZATION OF CANADA
DOCUMENTARISTES
DU CANADA



Table of Contents

ACKNOWLEDGEMENTS	4
EXECUTIVE SUMMARY	6
INTRODUCTION.....	10
I. OVERVIEW.....	12
II. ECONOMIC IMPACT OF DOCUMENTARY PRODUCTION FROM 2012-2013 TO 2016-2017	16
III. TRENDS IN PRODUCTION: 2012-2013 TO 2016-2017	22
IV. TRENDS IN BUDGETS AND FINANCING.....	38
V. OVERVIEW OF DIGITAL DOCUMENTARIES	64
VI. AUDIENCES FOR CANADIAN DOCUMENTARIES	80
VII. CONCLUSION.....	88
ANNEX 1: APPROACH AND METHODOLOGY	90
ANNEX 2: LIST OF INTERVIEWEES.....	92
ANNEX 3: SURVEY QUESTIONS	94
ANNEX 4: PROFILE OF SURVEY RESPONDENTS	98
ANNEX 5: GLOSSARY OF TERMS.....	100
ANNEX 6: CITATIONS	102



Acknowledgements

The Documentary Organization of Canada (DOC) acknowledges the support of the following funders in the research and writing of this report: Ontario Creates, the Bell Fund, the National Film Board (NFB) and the Canadian Media Producers Association (CMPA).

The authors of this report wish to thank everyone who agreed to be interviewed for their generous participation in this project.

Special thanks to Mohamad Ahmad and Peter Mann of CAVCO for their contributions to the compilation and analysis of production data.

Any opinions, findings, conclusions or recommendations expressed in this material are those of the author and do not necessarily reflect the views of Ontario Creates, the Bell Fund, the National Film Board, the Government of Ontario or the Government of Canada. The funders, the Governments of Ontario and Canada and their agencies, and the CMPA, are in no way bound by the recommendations contained in this document.





Executive Summary

INTRODUCTION

This study provides a profile of the independent documentary production sector in Canada, in the English and French language markets, from the year 2012-2013 to 2016-2017.¹ For the purpose of this report, independent documentaries are defined as productions of original works of non-fiction that provide an in-depth critical analysis of a specific subject or point of view,² created by independent production companies (i.e., private companies not affiliated with a broadcaster or distribution company).

The data presented in this report are primarily derived from the broadcast and theatrical market sectors in Canada. Data on independent film and television production were obtained from the Canadian Audio-Visual Certification Office (CAVCO). These data reflect the CRTC's revised definition of documentaries introduced in broadcast year 2011-2012. The CRTC's new definition excludes productions of factual or reality-based entertainment³ and thus provides a greater degree of accuracy than was possible in previous years. The reference period for this study spans the years beginning in 2012-2013, the first year for which data are available based on the new definition of documentary, to 2016-2017, the last year for which data were available at the time the study was undertaken.

For the first time, this report also captures data on independent Canadian documentary production in the digital media sector. Although Canadian independent digital documentaries are now eligible for federal production tax credits, information on documentary digital production was not yet available from CAVCO for this study. For this reason, the study included an online survey of independent documentary producers' digital production activity.

These data were gathered through an online survey of Canadian documentary filmmakers and producers. The documentaries included for analysis in this report are professional independent Canadian documentary productions. In this report, digital documentaries are defined as single documentaries or documentary series that are intended to be distributed as linear streamed content (i.e. on a streaming media platform such as CBC Gem or Netflix); or interactive documentaries that are intended for use on interactive digital platforms (i.e. internet, mobile media, virtual reality, etc).

OVERVIEW

A number of trends, challenges and opportunities observed by this study are significant for the independent documentary production sector. Consolidation in the Canadian broadcasting system over the past two decades has resulted in

fewer players and, as shown by the data examined for this report, fewer documentary production opportunities in the Canadian audiovisual sector. A positive development in the environment is the increasing opportunity to produce for digital platforms. Opportunities also exist in the international marketplace. However, producers note the need to better exploit these opportunities.

ECONOMIC IMPACT

The documentary industry continues to be a vital contributor to the Canadian economy. Through a total of 6000 direct and spin-off jobs, the independent documentary production sector in Canada contributed \$324 million to Gross Domestic Product in 2016-2017 based on direct production spending of \$220M. However, as the volume of production has shrunk, so too the number of jobs created by the sector has declined, falling from a high of 5,557 full-time equivalent (FTE) jobs in 2008-2009, to a low of 2,363 FTE jobs in 2016-2017. The number of spin-off jobs created in the wider economy as a result of economic activity in independent documentary production declined proportionally.

This study finds that the total volume of Canadian documentary audiovisual production declined between 2012-2013 and 2016-2017, a trend that began in 2008-2009. Over the years examined in this report, the total volume of independent documentary production fell by 30%, driven by a declining number of documentary series, and reflected in fewer projects and hours of content produced.

Foreign investment in Canadian independent documentaries in the form of foreign pre-sales and distribution advances continues to provide evidence of international demand for Canadian documentaries. However, these foreign investments have not kept pace with foreign investment in the Canadian content sector as a whole.

PRODUCTION

Between the years 2012-2013 and 2016-2017 the volume of independent documentary production in the audiovisual market fell by 30%, driven by declining documentary television production, primarily but not exclusively in the English-language market. The number of hours of production also declined, as did the share of all hours of documentary content produced.

In the English-language market, the decline in the volume of documentary series production is countered by increased production of single episode documentaries and theatrical documentaries, though not at levels sufficient to compensate for lost documentary series production opportunities.

In the French-language market, broadcasters are commissioning fewer documentary series, though for now they continue to be the most important contributor to documentary production volume. Single episode documentaries and theatrical documentary production have increased somewhat in this market as well.

One encouraging sign is that the volume of theatrical documentary production has more than doubled since 2012-2013. Forty-nine English-language documentaries were produced for theatrical exhibition over the five-year period, with production budgets amounting to \$31,930,214.

This production was supported by a 67% increase in funding from all sources from 2012-2013 to 2016-2017. The most significant increases came from distributors⁴ and broadcasters, who tripled the licence fees they paid to English-language theatrical documentaries.

In the French-language market, 35 feature-length theatrical documentaries were produced with budgets totalling \$11 M. The share of financing contributed by public funds increased somewhat, while sources of private funding other than broadcasters increased by 160%. This is encouraging and to a certain extent helped to recover from the 62% decline in licence fees from private broadcasters in this market.

Another positive development is the place of documentaries on new digital platforms. For the first time, this report provides evidence, based on a survey of producers, that a market now exists for the production of digital native documentaries, with a reported production volume of almost \$20 million over two fiscal years for digital native documentaries produced primarily for commercial linear online streaming and interactive digital platforms.

BUDGETS AND FINANCING

A significant trend has been the decline in median Canadian broadcaster licence fees for English-language documentaries, particularly from private broadcasters. This may in part be accounted for by the declining number of series produced.

In the French-language market, financing for documentaries also declined. Unlike the English-language market, broadcaster licence fees from private broadcasters did not decline though other sources of financing did.

A trend towards higher average per-hour production budgets of English-language documentaries can be observed since 2014-2015, particularly for feature length documentaries.

Average budgets declined for French-language film and television documentaries in all formats.

DIGITAL DOCUMENTARIES

Producers are creating digital native documentaries for Internet-based commercial linear streaming and interactive digital platforms. Projects are being created in a wide range of digital formats and running lengths and there is great diversity in production budgets. For example, budgets for one-off independent digital documentaries ranged from \$25 K for a producer-financed production, to \$2.5 M for a feature-length documentary financed with funding from a mix of sources, including public funding, production tax credits and distributor financing.

The two most common sources of financing reported by producers are public funding and producer investments. However, producers are also accessing federal and provincial production tax credits, licence fees from broadcasters (CBC) and web-based platforms including Telus Storyhive and Optik, financing from distributors, from public and private funders, the National Film Board and sponsorships.

Distribution is taking place on broadcaster web-based platforms such as Gem, Crave, Arte Webdocs, as well as internet platforms such as Telus Storyhive, YouTube, Vimeo, Amazon Prime Video and Netflix.

AUDIENCES

Canadian documentaries are popular with Canadian television audiences. In the English-language market, television viewing of Canadian documentaries accounts for about half of all documentaries viewed, while in the French-language market viewing of Canadian documentaries accounts for over 70% of all documentary viewing.

Canadian documentaries are competitive with their foreign counterparts. Two Canadian theatrical documentaries, produced in English and French, respectively, were among the top ten documentaries at the Canadian box office in 2018. Three Canadian documentaries were among the top ten at the Canadian box office in 2017.

CONCLUSION

Within the context of declining levels of documentary production, it may be timely to examine the policy framework that supports the independent documentary sector. In defining programs of national interest, the CRTC recognized the cultural importance of continued investment in Canadian documentary, stating, “Drama programs and documentary programs are expensive and difficult to produce, yet are central vehicles for communicating Canadian stories and values.”⁴ In light of declining levels of documentary production, there may be reason to examine whether the regulations are having the intended impact on the independent documentary production sector.

With the right incentives, Canadian broadcasters could be encouraged to commission more Canadian independent documentaries. The CBC, as Canada’s public broadcaster, is in a privileged position to take a lead role in this regard particularly through CBC GEM. It is interesting to note that Bell Media’s CRAVE recently announced the commissioning of eight original documentaries and one original documentary series.⁵

The international market represents opportunities to leverage financing for the documentary sector. The development of an international strategy aimed at the promotion and branding of this sector would support its growth.

From an audience perspective, the independent Canadian documentary production industry is responding to digital disruption in the broadcasting system by making content for all platforms. There has never been a greater public appetite for documentaries.



Introduction

1. GOALS OF THE STUDY

The goals of the study are three-fold:

1. To provide a statistical profile of the Canadian documentary production sector;
2. To provide an analysis of the economic characteristics of the Canadian documentary production sector; and
3. To examine trends, challenges and opportunities with respect to documentaries.

2. METHODOLOGY

This study employed both qualitative and quantitative research methods, which include: a review of literature, statistical analysis of production data obtained from CAVCO and selected public funders and key informant interviews. An online survey of documentary producers was undertaken to provide additional data on digital documentary production. The study surveyed independent documentary producers who are members of the Canadian Media Producers Association (CMPA), the Documentary Organization of Canada (DOC) and recipients of the Bell Fund. A total of 112 Canadian independent documentary filmmakers/producers responded to the survey. A detailed description of the approach and methodology undertaken for this report is provided in Annex 1. Annex 2 provides a list of

interviewees while Annex 3 provides the survey questions and Annex 4 presents a profile of survey respondents.

Definition of Documentary Used in This Report

For the purpose of this study, documentaries are defined as original works of non-fiction, primarily designed to inform but that may also educate and entertain, providing an in-depth critical analysis of a specific subject or point of view. Documentaries may be produced for a variety of formats and content platforms including short or feature-length films, single television programs (“one-offs”), mini-series or TV series, that may be intended for distribution; via theatrical exhibition; television broadcast; or web-based linear, interactive or multi-platform video formats. Independently produced documentaries are documentaries created by private companies not affiliated with a broadcaster or a distributor.

This report provides the first profile of independent Canadian documentary production using data collected by CAVCO based on the CRTC’s revised definition of documentaries introduced in broadcast year 2011-2012.⁶ This initiative brought clarity to the documentary category and was seen as beneficial in addressing previous difficulties in generating data on documentaries. The new definition excludes factual entertainment,

reality-based and current affairs programs from the documentary category, and thus allows more accurate reporting. The current study relies on data beginning in 2012-2013, the first year for which robust information is available, based on the revised definition of documentary.

The CRTC defines documentaries as belonging to Category 2b) Long-form documentary programs, namely: "Original works of non-fiction, primarily designed to inform but may also educate and entertain, providing an in-depth critical analysis of a specific subject or point of view over the course of at least 22 minutes. These programs shall not be used as commercial vehicles. Further, programs that fall under the category 11(b) Reality television do not qualify as 2(b) programming."⁷

The Commission also notes that "docutainment" programs, gossip or entertainment talk shows, as well as lifestyle magazine shows generally fall under other program categories and are thus not considered within the definition of documentary.⁸

This study employed the following definition of digital documentaries: single documentaries or documentary series that are intended to be distributed as linear streamed content (i.e. on a streaming media platform such as CBC Gem or Netflix); or interactive documentaries that are intended for use on interactive digital platforms (i.e. internet, mobile media, virtual reality, etc.).

A glossary of terms is provided in Annex 5 of this report.

3. STRUCTURE OF THE REPORT

This report is divided into the following seven sections:

- I. Overview
- II. Economic Impact of Documentary Production From 2012-2013 to 2016-2017
- III. Trends in Production: 2012-2013-2016-2017
- IV. Trends in Financing: 2012-2013 to 2016-2017
- V. Overview of Digital Documentaries
- VI. Audiences for Canadian Documentaries
- VII. Conclusion



I. Overview

1. INTRODUCTION

This report provides clear evidence of continuing shifts in Canadian documentary production, financing and distribution as a result of digital transformation. The data point to an ongoing decline in audiovisual documentary production as fewer projects and fewer hours of documentary are being produced for television. The most significant decline has taken place in documentary series. At the same time, theatrical feature film documentary production volume has doubled, thanks in part to new funding opportunities. Evidence gathered through the online survey illustrates a vibrant documentary sector that is successfully pivoting to exploit the emerging market for digital documentaries. This report also provides evidence of the popularity of Canadian documentaries and of an industry that is poised to seize opportunities in international markets.

This section provides an overview of key trends affecting Canadian documentary production, challenges facing the documentary industry and emerging opportunities.

2. KEY TRENDS, CHALLENGES AND OPPORTUNITIES

2.1 Industry Consolidation

Consolidation in the Canadian broadcasting system over the past two decades has resulted in fewer players and, as shown by the data examined for this report, fewer opportunities for documentary producers in the audiovisual sector.

A significant trend has been the decline in Canadian broadcaster licence fees for English-language documentaries. As reported in *Getting Real 5*, a major impact of consolidation was the “collapse of the orderly marketplace, with fewer separate windows (i.e., conventional, pay-TV and specialty channels) being available to generate licence fees and revenue opportunities for documentary producers.”⁹ Where a producer might be able to negotiate licence fees for a number of individual broadcast windows, consolidation has led to a single negotiation with one broadcaster for multiple windows, reducing the value of fees that can be negotiated by producers.¹⁰ The data examined and interviews with producers conducted for this study confirm that industry consolidation is an ongoing challenge, particularly as regards a significant drop in licence fees for documentary series.

Financing is among the top challenges facing producers of screen-based content. Current financing models based on a requirement to attach a broadcaster are problematic because of the array of exploitation rights being taken by broadcasters. For example, some broadcasters are demanding streaming rights for up to six years. This is described as limiting the viability of distributor attachment to some projects.

For distributors of theatrical documentaries, the lack of access to ancillary rights can make monetizing a documentary too challenging, reducing the ability of distributors to take a risk on a film. According to producers, in some cases distributors may not provide minimum guarantees. The Standard Recoupment Policy on equity investments by the Canada Media Fund and Telefilm Canada is said to act as a disincentive to distributors because of their unfavourable position in the recoupment of revenues.

Not having access to their ancillary rights also constrains producers' ability to exploit their own intellectual property (IP) in other markets. A number of producers interviewed for this study do point out that the changes made by funders such as the Canada Media Fund and Telefilm Canada, to allow the attachment of unregulated Canadian streaming services ("over-the-top" or OTT services) to trigger their access to funding, is a step in the right direction. For some producers, it remains to be seen whether these services will contribute adequate licence fees.

2.2 Growing Opportunities on Digital Platforms

A positive development in the environment is the increasing opportunity to produce for digital platforms.

Since the publication of Getting Real 5 profiling the documentary sector from 2001-2002 to 2010-2011, much has changed in the digital media environment. Streaming video platforms have proliferated as audiences turn more and more towards on-demand viewing. This includes platforms operated by Canadian broadcasters and internet service providers (ISP). While television continues to dominate Canadians' viewing habits, the majority of Canadians have adopted internet-based video services.¹¹ At the same time, opportunities continue to exist for documentary productions destined for interactive platforms. In Canada the documentary production sector is evolving to seize new opportunities in the digital space. As such, producers are creating independent digital native documentaries for commercial linear streaming and interactive digital platforms.

The availability of public funding, tax credits and licence fees are encouraging more producers to undertake digital documentary productions. The Canada Media Fund, the Bell Fund and the National Film Board, whose funding is examined in this report, are important partners.

To finance their productions, independent documentary producers are accessing federal and provincial production tax credits, licence fees from broadcasters (such as CBC) and from web-based platforms (such as Telus Storyhive and Optik), financing from distributors, from public and private funders (including the CMF and the Bell Fund), the National Film Board and corporate sponsorships.

Distribution is commonly taking place on broadcaster web-based platforms such as CBC Gem, Crave, Arte Webdocs, as well as on internet platforms such as Telus Storyhive, YouTube, Vimeo, Amazon Prime Video and Netflix.

As reported by producers through the survey and interviews, there is a definite sense of opportunity but there are also challenges. It is clear that the new environment of national and international streaming VOD services able and willing to pay licence fees is perceived as an opportunity. In particular, producers mentioned their interest in producing for Netflix, Hulu or Amazon, though gaining access to commissioning editors is difficult. Broadcasters' online platforms provide new opportunities, such as the CBC GEM, which is said to be commissioning documentaries. Opportunities are also said to exist for virtual reality and location-based and augmented reality applications as well as 360-degree video.

At the same time, producers point to challenges in monetizing their content, particularly where they are unable to retain exploitation rights for additional markets or platforms.

Negotiating deals with the major streaming services like Netflix, Amazon and others can be difficult with respect to the retention of some exploitation rights. Exclusive global licensing can reduce the market power of producers, since the number of global players is small, and they are able to dictate market terms.

Outside of global platforms, producers note the advantages that exist to control their distribution rights so that they can sell their content to multiple specialist distributors. However, these must be carefully managed, as noted by producers surveyed who commented that while digital documentaries have the potential to reach a global audience, they have very little resale value once they are on-line.

Monetization of interactive documentary content for emerging Virtual Reality (VR) and Augmented Reality (AR) or other platforms continues to be a challenge, though some producers are optimistic that viable business models will emerge for these platforms.

2.3 Increased Support for Theatrically Released Documentaries

Canadian theatrical documentaries continue to attract audiences at film festivals and in cinemas. Theatrical releases continue to be important to the discoverability of documentaries on other platforms. Feature-length documentary producers interviewed for this study expressed the view that a theatrical release is still an essential driver of promotion, discoverability and revenues. However, it is difficult for documentary films to compete for the limited shelf space and audiences in Canadian multiplexes. As a result, many documentaries are said to enjoy only limited distribution with a small theatrical release and box office. Greater support for marketing in theatres is seen as essential to the success and discoverability of documentaries on all platforms.

As noted above, industry consolidation has had a negative impact on the ability of producers retain sufficient rights to attract distributors and gain access to theatrical and digital markets. It is therefore encouraging to note that Canadian distributors doubled their financing of theatrical documentaries in the five years examined, in spite of challenges noted by some producers and distributors. These investments may have been encouraged by increased financing from public funds.

2.4 New Opportunities in International Markets

Producers note the need to better exploit opportunities in the international marketplace. The Canadian documentary industry has strong potential in the global marketplace. Independent documentaries with compelling storylines and high production values appeal to an international audience. However, this too presents challenges for producers looking to the international market to finance their projects. International financing involves a more complicated and more expensive process of raising money, requiring expertise, international relationships and more frequent travel to close deals. Producers interviewed suggested that the development of an international strategy aimed at increasing international coproductions, promotion and sales of Canadian documentaries is timely to support the efforts of documentary producers to exploit international opportunities.

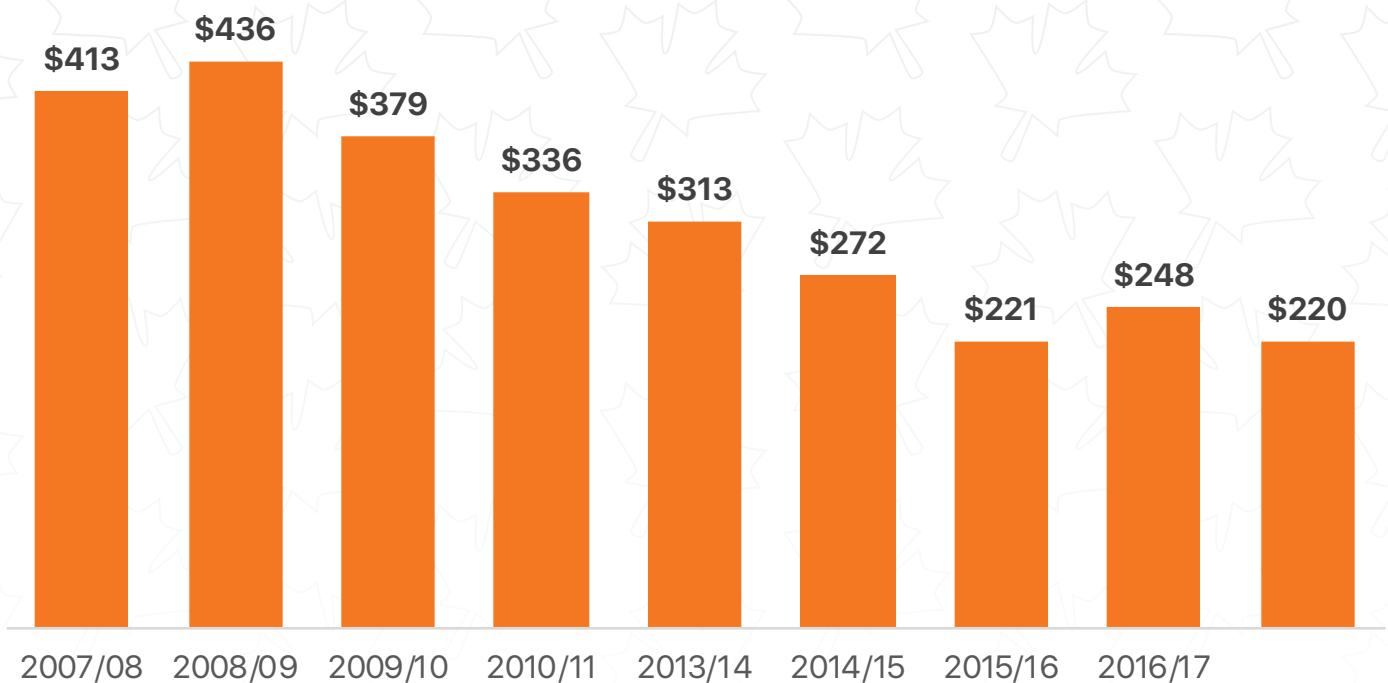
II. Economic Impact of Documentary Production from 2012-2013 to 2016-2017

1. TOTAL CANADIAN INDEPENDENT DOCUMENTARY PRODUCTION

Canadian independent documentary production contributes significantly to the Canadian creative economy. Between 2007-2008 and 2016-2017, the sector contributed a total of

\$2.8B in production activity. However, the annual value of this production year-over-year has suffered a precipitous decline since 2008-2009. In 2016-2017, the total volume of independent documentary production was about half of what it had been in 2008-2009.

Figure 1: Total Canadian Independent Documentary Production (2007/08 – 2016/17) (in millions \$)



Source: CAVCO

Note: Data for fiscal year 2011-2012 were not provided as the new definition of documentary is reflected in the data beginning in fiscal year 2012-2013.

The Canadian independent documentary sector contributed 8% to the overall value of film and television production of Canadian content in 2016-2017. While this may seem impressive, it represents a decline from

2008-2009, when independent documentaries contributed 16% of all Canadian content production. Overall, independent Canadian content production has grown, but documentary production has declined.

Figure 2: Share of All Canadian Content Production: 2007-2008 to 2016-2017 (in millions \$)

Production	2007/08	2008/09	2009/10	2010/11	2012/13	2013/14	2014/15	2015/16	2016/17
Independent Documentary	\$413	\$436	\$379	\$336	\$313	\$272	\$221	\$248	\$220
All Genres Independent ¹²	\$2,509	\$2,679	\$2,498	\$2,458	\$2,311	\$2,398	\$2,622	\$2,522	\$2,804
Share	16%	16%	15%	14%	14%	11%	8%	10%	8%

Number of Projects	2007/08	2008/09	2009/10	2010/11	2012/13	2013/14	2014/15	2015/16	2016/17
Independent Documentary	568	548	526	391	388	382	382	378	341
All Genres Independent	1502	1281	1266	1108	1106	1137	1222	1218	1194
Share	38%	43%	42%	35%	35%	34%	31%	31%	29%

Hours	2007/08	2008/09	2009/10	2010/11	2012/13	2013/14	2014/15	2015/16	2016/17
Independent Documentary	2187	1925	1647	1424	1233	1371	1035	1054	865
All Genres Independent	9632	9552	7361	7667	7163	7000	7594	7059	6550
Share	23%	20%	22%	19%	17%	20%	14%	15%	13%

2. EMPLOYMENT

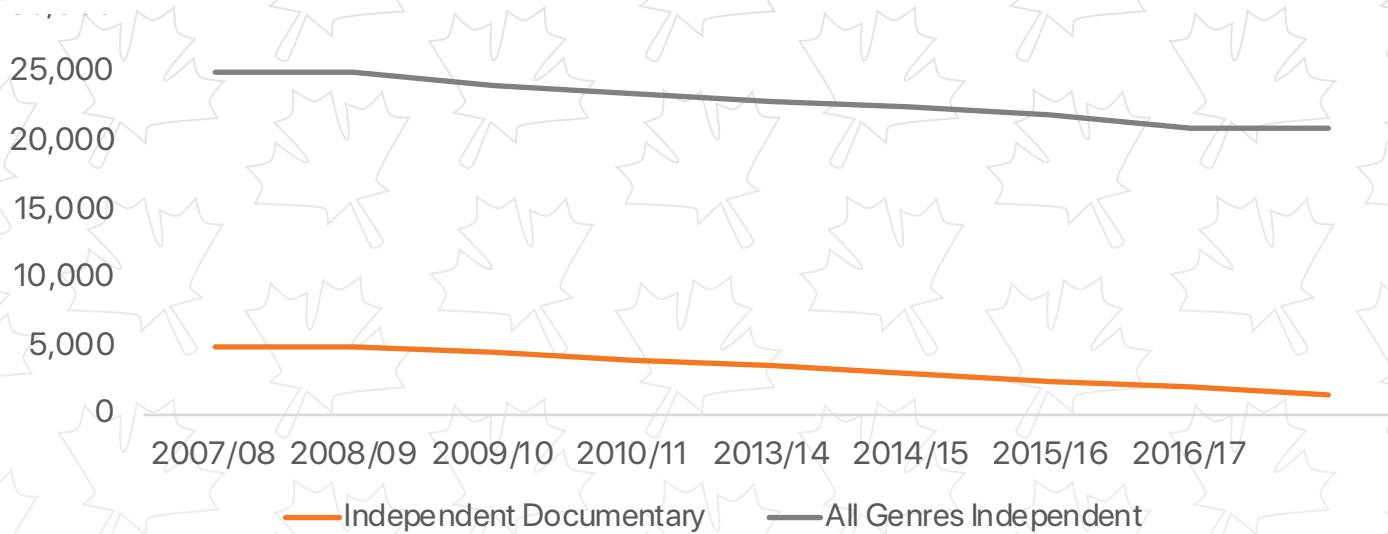
The decline in the number of direct jobs created in independent documentary production has continued since the publication of Getting Real 5 (2013). There was a slight bump in the total number of jobs created in 2015-2016, following which the number of jobs declined again. Overall, the number of direct full-time equivalent jobs created in documentary production has fallen from a high of 5,557 jobs in 2008-2009, to a low of 2,363 jobs in 2016-2017. The number of spin-off jobs created in the wider economy as a result of economic activity resulting from independent documentary production has also fallen off sharply.

Figure 3: Employment (Full-Time Equivalent Jobs)

Employment	2007/08	2008/09	2009/10	2010/11	2012/13	2013/14	2014/15	2015/16	2016/17
Direct Jobs	5,453	5,557	4,731	4,104	3,609	3,048	2,433	2,698	2,363
Sub-total spin-off jobs	8,392	8,552	7,281	6,316	5,553	4,691	3,744	4,152	3,636
Total	13,846	14,109	12,012	10,420	9,162	7,739	6,177	6,850	5,998

The number of jobs in the wider Canadian independent production sector has also declined over the past ten years. However, since 2012-2013, there has been a trend towards a greater number of jobs overall, though not in the documentary production sector.

Figure 4: Total Number of Direct Jobs in Independent Film and Television Production

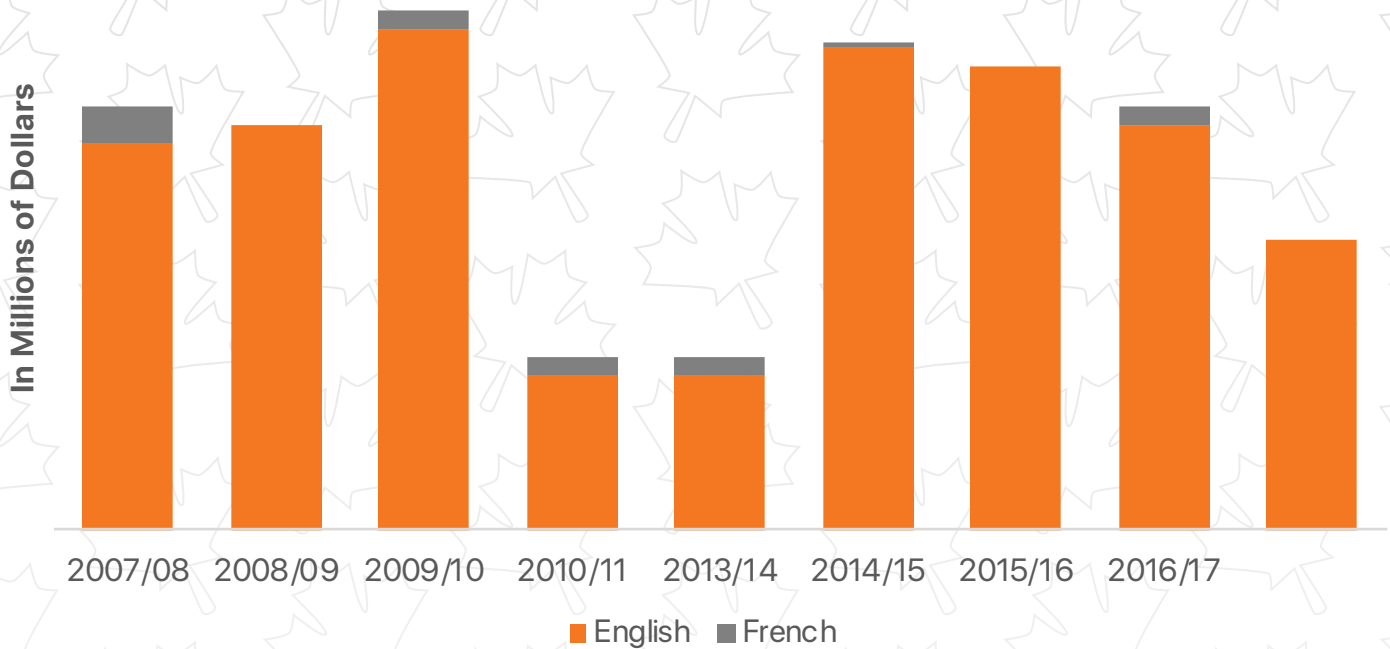


3. VALUE OF FOREIGN INVESTMENT IN CANADIAN DOCUMENTARY PRODUCTION

Foreign investment is measured in terms of the sum total of foreign pre-sales and distribution advances paid for Canadian independent documentary television programs and feature films. It provides an indicator of foreign demand for Canadian documentaries.

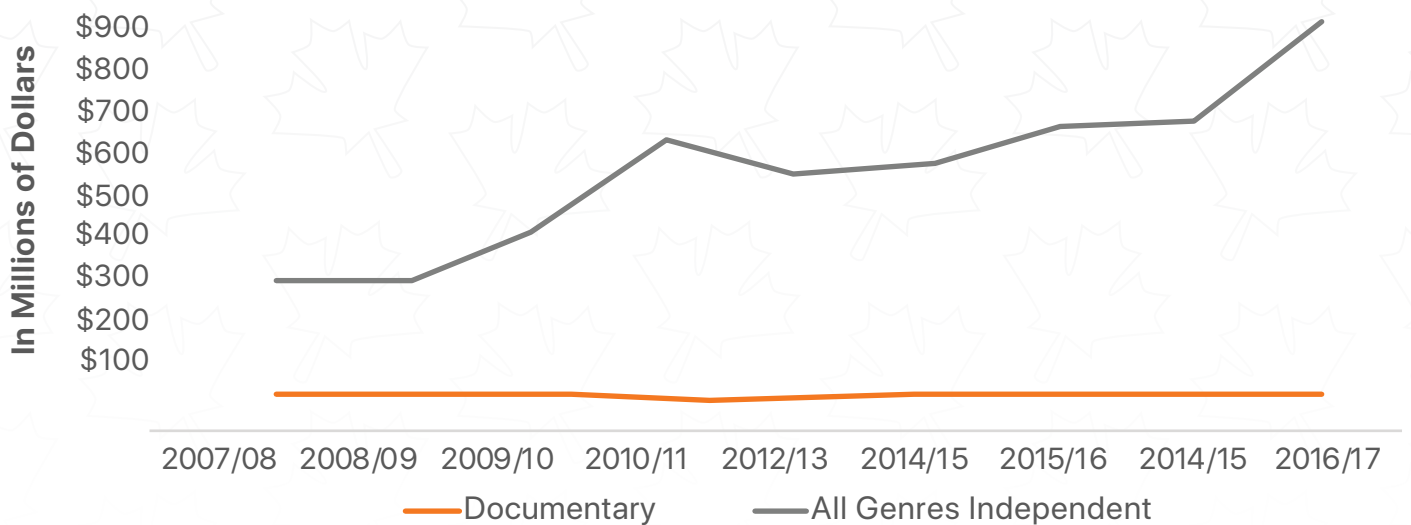
Foreign investment radically dropped in 2010-2011, down 57% from the previous year. Values stayed low in 2012-2013 and then rebounded in 2013-2014 to almost 2009-2010 levels. Foreign pre-sales and distribution advances remained high in the four years beginning in 2013-2014, though a decline in export value can be observed.

Figure 5: Foreign Investment in Canadian Independent Documentary Production



International financing of Canadian independent documentaries has not kept pace with increases to international financing for Canadian content production as a whole. The figure below illustrates the more significant increases for other genres of Canadian independent production, as compared to documentary..

Figure 6: Total Foreign Investment in Canadian Independent Production



4. SUMMARY OF THE ECONOMIC VALUE OF DOCUMENTARY FOR 2016-2017

Despite the declines occurring in Canadian documentary production volume and hours, this industry segment continues to represent an important sector in the Canadian film and television production industry. Through a total of 6,000 direct and spin-off jobs, the independent documentary production sector in Canada contributed \$324 million to Gross Domestic Product in 2016-2017 based on direct production spending of \$220M. We note however, that these values are approximately 60% of what they were in 2010-2011, on the publication of Getting Real 5.¹³

Figure 7: Economic Impact of Documentary Production in Canada, 2016/17

Direct	Employment (FTEs)	2,363
	Labour income (\$ millions)	\$110 M
	GDP (\$ millions)	\$124 M
Spin-off	Employment (FTEs)	3,636
	Labour income (\$ millions)	\$134 M
	GDP (\$ millions)	\$200 M
Total	Employment (FTEs)	5,999
	Labour income (\$ millions)	\$244 M
	GDP (\$ millions)	\$324 M



III. Trends in Production: 2012-2013 to 2016-2017

1. VOLUME OF DOCUMENTARY PRODUCTION

1.1 Overall Production Levels of Documentaries Have Declined

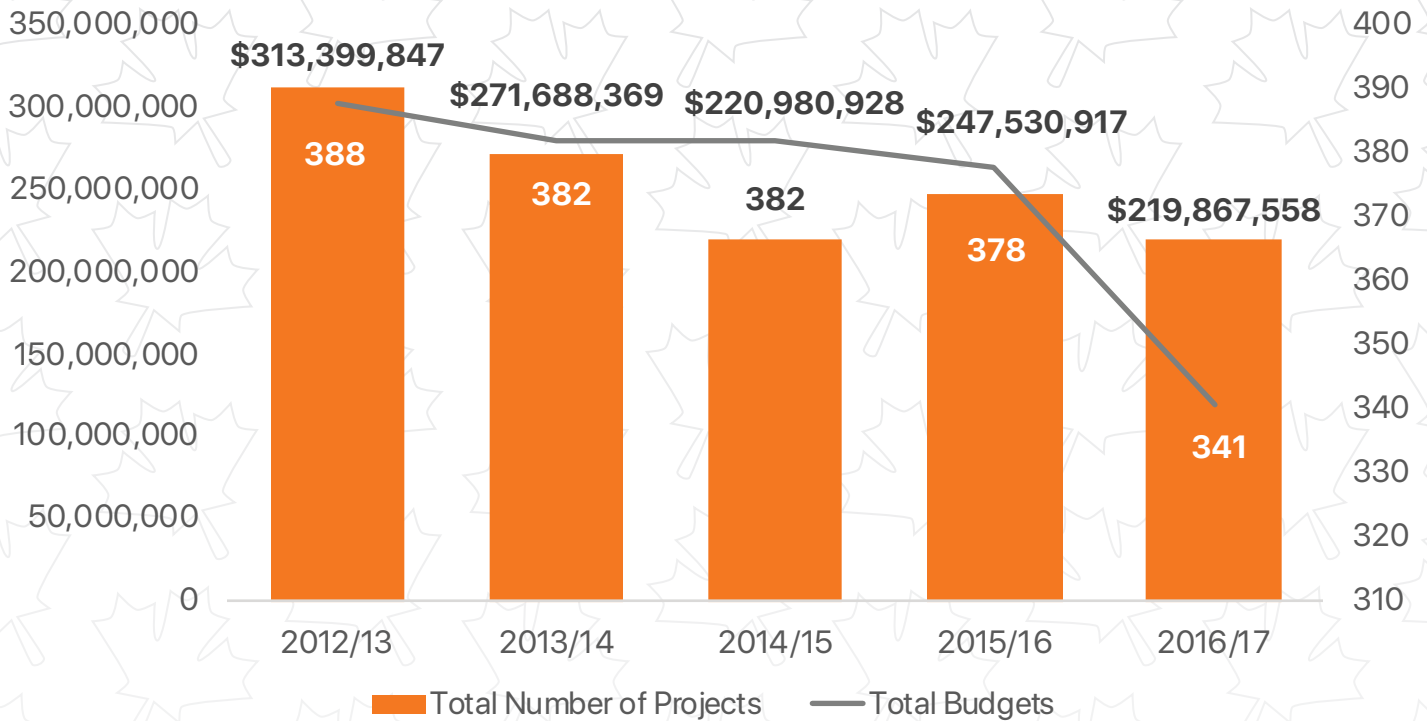
Since the publication of Getting Real 5,¹⁴ documentary production levels have continued their year-over-year decline, in terms of total budgets, the total number of projects, and the total number of hours of documentary content produced.

Figure 8: Total Canadian Independent Documentary Production, 2012/13 to 2016/17

	Total Budgets	Number of Projects	Number of Hours
2012/13	\$313,399,847	388	1233
2013/14	\$271,688,369	382	1371
2014/15	\$220,980,928	382	1035
2015/16	\$247,530,917	378	1054
2016/17	\$219,867,558	341	865

The overall volume of documentary production budgets, which totalled \$313 M in 2012-2013, declined by 30% to \$220 M in 2016-2017. This represents a decline from 14% of all Canadian content production budgets to only 8% over the five-year period, which means that documentary production is losing ground in the overall pool of Canadian production.

Figure 9: Total Volume and Number of Projects of Canadian Independent Documentary Production, 2012/13 to 2016/17



Documentary production contributed significantly to overall production in terms of the number of projects. These represented 35% of all projects in 2012-2013, and 29% in 2016-2017. However, the total number of documentary projects declined by 12% over the period, representing 47 fewer projects in 2016-2017 than in 2012-2013.

There were 368 fewer hours of documentary produced in 2016-2017 as compared to 2012-2013. The number of hours of production represented 13% of all Canadian content production, down from 17% in 2012-2013 to only 13% in 2016-2017. The average number of hours per project declined from 3.6 hours in 2013-2014 to 2.5 hours in 2016-2017.

Figure 10: Documentary Share of All Canadian Independent Production, 2012/13 to 2016/17

Volume of Production	Documentary	All Genres Independent	Share
2012/13	\$313,399,847	\$2,310,819,321	14%
2013/14	\$271,688,369	\$2,397,848,175	11%
2014/15	\$220,980,928	\$2,622,170,730	8%
2015/16	\$247,530,917	\$2,521,965,712	10%
2016/17	\$219,867,558	\$2,803,731,753	8%

Number of Projects	Documentary	All Genres Independent	Share
2012/13	388	1106	35%
2013/14	382	1137	34%
2014/15	382	1222	31%
2015/16	378	1218	31%
2016/17	341	1194	29%

Hours	Documentary	All Genres Independent	Share
2012/13	1233	7163	17%
2013/14	1371	7000	20%
2014/15	1035	7594	14%
2015/16	1054	7059	15%
2016/17	865	6550	13%

Total documentary production budgets declined by 33% in the English-language market, and by 20% in the French-language market. The total of documentary production budgets in other languages declined by 43% from 2012-2013 to 2016-2017.

Figure 11: Total Canadian Independent Documentary Production, by Language, 2012/13 to 2016/17

	2012/13	2013/14	2014/15	2015/16	2016/17
English	\$235,706,745	\$201,304,525	\$142,467,422	\$174,862,662	\$157,981,162
French	\$75,400,168	\$68,092,382	\$75,522,404	\$71,683,094	\$60,584,545
Other	\$2,292,934	\$2,291,462	\$2,991,101	\$985,161	\$1,301,851
Total	\$313,399,847	\$271,688,369	\$220,980,928	\$247,530,917	\$219,867,558

1.2 The Decline in Documentary Production Volume Has Taken Place in the Television Sector

The declining levels of documentary production occurred in the television sector. The total volume of television documentary production budgets declined by 33%, from \$306 M in 2012-2013, falling to only \$206 M in 2016-2017. The number of projects declined by 15%, from a total of 375 projects in 2012-2013 to 318 projects in 2016-2017.

Figure 12: Total Volume of Independent Documentary Television Production, 2012/13 to 2016/17

	Total Budgets	Number of Productions	Number of Hours Produced
2012/13	\$306,335,456	375	1215
2013/14	\$264,971,778	367	1349
2014/15	\$213,802,631	363	1005
2015/16	\$239,080,087	362	1031
2016/17	\$205,538,454	318	834

The overall volume of feature film documentary production is small, contributing only a fraction to overall production levels of Canadian documentaries. However, it is interesting to note that the volume of feature documentary production doubled from \$7 M in 2012-2013 to \$14 M in 2016-2017. The number of projects similarly increased, from 13 to 23.

Figure 13: Total Volume of Canadian Independent Documentary Feature Film Production, 2012/13 to 2016/17

	Total Budgets	Number of Productions	Number of Hours Produced
2012/13	\$7,064,391	13	18
2013/14	\$6,716,591	15	22
2014/15	\$7,178,297	19	30
2015/16	\$8,450,829	16	23
2016/17	\$14,329,104	23	31

2. TRENDS IN ENGLISH-LANGUAGE PRODUCTION

2.1 English-Language Production Declined by One-Third

Over the five-year period examined in this report, English-language documentary production declined by about a third. The volume of budgets declined by 33%. At the same time, the total number of projects declined by 19%, from a high of 246 in 2012-2013, to only 200 in 2016-2017. The number of hours produced declined by 35%.

Figure 14: Overall Production Trends – English-language Canadian Independent Documentary Production, 2012/13 to 2016/17

	2012/13	2013/14	2014/15	2015/16	2016/17
Volume of Production	\$235,706,745	\$201,304,525	\$142,467,422	\$174,862,662	\$157,981,162
Number of Projects	246	225	209	217	200
Number of Hours	724	918	490	559	474

English-language Production by Province and Territory

Three provinces accounted for the majority of production volume. In terms of individual provinces and territories, Ontario hosts the largest volume of English-language independent documentary production, followed by Quebec, and British Columbia. In 2016-2017 English-language independent documentary production was worth \$74 M in Ontario. It totalled \$26 M in Quebec and \$19 M in British Columbia.

All three provinces saw important declines in the total production volume of documentary production between 2012-2013 and 2016-2017. Production volume fell by 43% in Ontario, by 45% in British Columbia, and by 35% in Quebec. The number of projects and the total number of hours produced also fell. This trend was repeated in Atlantic Canada, which saw an overall drop in production volume of 36%.

Production in the Prairie provinces and territories have been grouped together due to the small number of projects in each jurisdiction. However, taken together, these jurisdictions saw an increase in production, rising from a total of \$23 M in total production volume in 2012-2013 to \$33 M in 2016-2017. This is in part attributable to an increase of 54% in the total number of hours produced in 2016-2017.

Figure 15: Total Volume, Number of Projects and Hours Produced of English-language Canadian Independent Documentary Production, 2012/13 to 2016/17

Volume of Production	2012/13	2013/14	2014/15	2015/16	2016/17
Atlantic Canada	\$9,296,014	\$12,068,805	\$6,960,452	\$4,112,836	\$5,912,061
British Columbia	\$34,052,218	\$28,372,645	\$17,363,286	\$30,098,244	\$18,848,020
Ontario	\$129,663,085	\$113,344,736	\$91,195,784	\$92,958,736	\$74,233,350
Prairie Provinces and Territories	\$22,562,873	\$11,968,558	\$9,300,929	\$17,858,639	\$32,820,390
Quebec	\$40,132,555	\$35,549,781	\$17,646,972	\$29,834,207	\$26,167,340
Total	\$235,706,745	\$201,304,525	\$142,467,422	\$174,862,662	\$157,981,162

Number of Projects	2012/13	2013/14	2014/15	2015/16	2016/17
Atlantic Canada	17	17	16	10	17
British Columbia	39	33	27	27	23
Ontario	105	96	97	91	86
Prairie Provinces and Territories	53	50	46	56	44
Quebec	32	29	23	33	30
Total	246	225	209	217	200

Number of Hours	2012/13	2013/14	2014/15	2015/16	2016/17
Atlantic Canada	32	49	30	21	16
British Columbia	104	78	51	73	35
Ontario	366	557	291	243	188
Prairie Provinces and Territories	105	54	47	123	159
Quebec	117	179	72	99	76
Total	724	918	490	559	474

2.2 The Production Volume of Documentary Series Declined by a Half

Series (including mini-series) represent 69% of all independent Canadian English-language documentary production. Production of series and mini-series formats totalled \$631 M in the period from 2012-2013 to 2016-2017. The declining volume of series production is leading the overall declining value of English-language independent documentary production. The volume of production of series and mini-series formats continued its decline, which began a decade ago in 2009-2010¹⁵, falling by 49%, from \$183 M in 2012-2013, to \$93 M in 2016- 2017.

Single documentary episodes production totalled \$197 M from 2012-2013 to 2016-2017, and accounted for 22% of independent documentary production volume. Production of single episodes increased somewhat, though not sufficiently to offset overall declining production in documentary. Production levels varied, increasing by 27% overall over the five-year period, from \$35 M in 2012-2013 to \$44 M in 2016-2017.

The production volume of feature length documentaries intended for television and/or theatrical exhibition accounted for 9% of all documentary production by independent Canadian producers, totalling \$85 M in the five years examined. Between 2012-2013 and 2016-2017, the annual production volume of independent feature documentaries intended for television and exhibition more than doubled, from \$9 M in 2012-2013 to \$21 M in 2016- 2017. Among feature-length projects, there were 49 English-language documentaries produced for theatrical exhibition over the five-year period, with total budgets of \$31,930,214.

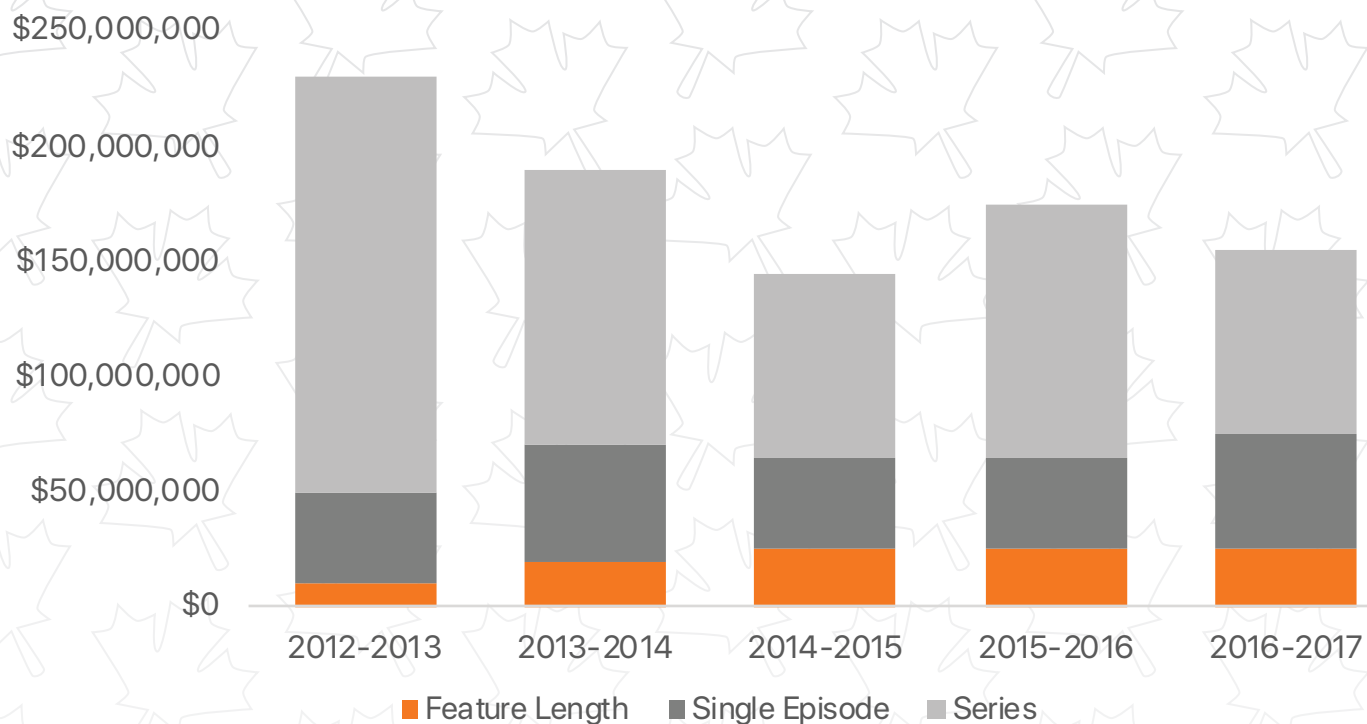
Figure 16: Total Volume of English-language Canadian Independent Documentary Production, by Format, 2012/13 to 2016/17

	2012/13	2013/14	2014/15	2015/16	2016/17
Series*	\$182,835,434	\$137,061,855	\$85,195,317	\$115,084,501	\$93,228,707
Single episodes	\$34,595,458	\$45,193,341	\$34,343,486	\$38,661,431	\$43,807,544
Feature length	\$8,954,859	\$15,443,818*	\$20,776,823	\$19,219,710	\$20,744,910

*Includes 2012-2013 for Quebec and Atlantic Regions

Note: An additional amount of \$17,175,323 representing the production budgets of documentary features, single episodes and series produced in Atlantic Canada was not included as year-by-year data was unavailable due to the small sample size.

Figure 17: Total volume of English-language Canadian Independent Documentary Production, by Format, 2012/13 to 2016/17¹⁶



The total volume of production of English-language independent Canadian documentary series fell by 64% in Ontario and 61% in British Columbia, the two most important production centres for English-language content. English-language independent documentary series production in Quebec also declined, by 46%.

Figure 18: Total Volume of Production of English-language Canadian Independent Documentaries by Format and By Region, 2012/13 to 2016/17

Series	2012/13	2013/14	2014/15	2015/16	2016/17
Atlantic Canada	n/a	n/a	n/a	n/a	n/a
British Columbia	\$23,886,115	\$17,689,229	\$7,366,018	\$22,178,589	\$9,322,098
Ontario	\$110,955,246	\$88,742,817	\$65,593,351	\$62,056,206	\$39,461,662
Prairie Provinces/ Territories	\$16,404,917	\$3,055,285	\$2,746,022	\$10,431,634	\$27,502,326
Quebec	\$31,589,156	\$27,574,524	\$9,489,926	\$20,418,072	\$16,942,621
Total	\$182,835,434	\$137,061,855	\$85,195,317	\$115,084,501	\$93,228,707

Single Episodes	2012/13	2013/14	2014/15	2015/16	2016/17
Atlantic Canada	\$3,189,980	\$3,295,031	\$3,874,655	\$2,215,816	\$4,495,161
British Columbia	\$5,435,739	\$6,533,080	\$4,718,358	\$3,814,615	\$7,668,375
Ontario	\$14,833,898	\$20,433,954	\$18,473,065	\$21,310,519	\$24,444,183
Prairie Provinces/ Territories	\$5,807,403	\$7,967,297	\$3,930,582	\$5,823,925	\$2,370,852
Quebec	\$5,328,438	\$6,963,979	\$3,346,826	\$5,496,556	\$4,828,973
Total	\$31,405,478	\$41,898,310	\$30,468,831	\$36,445,615	\$39,312,383

Feature-Length	2012/13	2013/14	2014/15	2015/16	2016/17
BC + Prairies and Territories	\$5,080,917	\$5,096,311	\$7,903,235	\$5,708,121	\$4,804,759
Ontario	\$3,873,942	\$4,167,966	\$7,129,368	\$9,592,011	\$10,327,505
Quebec + Atlantic		\$6,179,541*	\$5,744,220	\$3,919,579	\$5,612,646
Total	\$8,954,859	\$15,443,818	\$20,776,823	\$19,219,710	\$20,744,910

*Includes data for 2012-2013 and 2013-2014 combined.

Note: A total amount \$17,175,323 representing the production budgets of documentary features, single episodes and series produced in Atlantic Canada is not included as year-by-year data unavailable due to small sample size.

2.3 Documentary Coproduction Has Remained Stable

2.3.1 English-language Theatrical Documentary Coproduction

There were six international treaty coproductions in the documentary genre produced between 2012-2013 and 2016-2017. The total Canadian and foreign financial participation in these projects was \$15M. Over the five-year period examined, Canadian participation averaged 36% of total budgets, as compared to 64% of total budgets contributed by foreign financing.

Figure 19: Total English-language Independent Theatrical Documentary Treaty Coproductions, 2012/13 to 2016/17

Number of Films	Total Canadian Participation	%	Total Foreign Participation	%	Total Participation
6	\$5,446,796	36%	\$9,557,730	64%	\$15,004,526

Figure 20: Percentage of Canadian and Foreign Participation in English-language Independent Theatrical Documentary Treaty Coproductions, 2012/13 to 2016/17

	Share of Canadian participation	Share of Foreign participation
2012/13	30%	70%
2014/15	33%	67%
2015/16	67%	33%
2016/17	35%	65%

2.3.2 English-language Television Documentary Treaty Coproduction

There were 65 television documentary treaty coproductions from 2012-2013 to 2016-2017, accounting for \$58 M in Canadian production costs, which represents 44% of combined Canadian and foreign costs totalling \$132 M.

The total volume of treaty coproduction peaked in 2013-2014, with \$40 M for 15 projects. The volume of treaty coproduction was lowest in 2015-2016 at only \$11 M for 10 projects.

Figure 21: Total English-language Independent Television Documentary Treaty Coproductions, 2012/13 to 2016/17

	Total Budgets	Number of Projects
2012/13	\$30,809,848	12
2013/14	\$39,641,194	15
2014/15	\$32,987,316	16
2015/16	\$10,901,189	10
2016/17	\$18,094,197	12
Total	\$132,433,743	65

The Canadian share of participation in these treaty coproductions was relatively constant, varying from a low of 42% in 2013-2014 to a high of 53% in 2015-2016.

Figure 22: Share of Canadian and Foreign Participation in English-language Independent Theatrical and Television Documentary Treaty Coproductions Combined, 2012/13 to 2016/17

	Total Participation	Share of Canadian Participation	Share of Foreign Participation
2012/13	\$30,809,848	43%	57%
2013/14	\$39,641,194	42%	58%
2014/15	\$32,987,316	44%	56%
2015/16	\$10,901,189	53%	47%
2016/17	\$18,094,197	45%	56%
Total	\$132,433,743	44%	56%

3. TRENDS IN FRENCH LANGUAGE PRODUCTION

3.1 The Volume of French-Language Independent Documentary Production Has Declined

In the period from 2012-2013 to 2016-2017, the overall volume of French-language Canadian independent documentary production declined by 20%, from \$75 M in 2012-2013 to \$61 M in 2016-2017. During the same period, the number of hours produced declined by 23%, from 502 hours of documentaries produced in 2012-2013 to only 386 hours in 2016-2017. The number of projects and hours produced peaked in 2014-2015, though total budgets remained the same relative to 2012-2013.

Figure 23: Overall Production Trends – French-language Canadian Independent Documentary Production, 2012/13 to 2016/17

	2012/13	2013/14	2014/15	2015/16	2016/17
Volume of Production	\$75,400,168	\$68,092,382	\$75,522,404	\$71,683,094	\$60,584,545
Number of Projects	136	151	167	157	137
Number of Hours	502	444	531	490	386

The greatest volume of French-language independent documentary production took place in Quebec, accounting for 86% of all production budgets. Production in Quebec also accounted for 86% of all projects and 85% of the total number of hours produced.

The volume of production in Quebec declined by 19% over the five-year period, falling from \$63 M in 2012-2013 to \$52 M in 2016-2017. The number of hours produced similarly declined, from 447 hours in 2012-2013 to 319 hours in 2016-2017, a drop of 29%.

The number of projects produced in Quebec increased, peaking at 145 projects in 2014-2015. By contrast, the number of projects in all other Canadian jurisdictions fell by about a third (35%), from twenty-six projects in 2012-2013 to seventeen projects in 2016-2017.

Figure 24: Total Volume, Number of Projects and Hours Produced of French-language Canadian Independent Documentary Production, by Region, 2012/13 to 2016/17

Volume of Production	2012/13	2013/14	2014/15	2015/16	2016/17
Quebec	\$63,431,824	\$59,116,190	\$63,653,986	\$62,705,453	\$51,554,341
Other	\$11,968,344	\$8,976,192	\$11,868,418	\$8,977,641	\$9,030,204
Total	\$75,400,168	\$68,092,382	\$75,522,404	\$71,683,094	\$60,584,545

Number of Projects	2012/13	2013-20/14	2014/15	2015/16	2016/17
Quebec	110	131	145	134	120
Other	26	20	22	23	17
Total	136	151	167	157	137

Number of Hours	2012/13	2013/14	2014/15	2015/16	2016/17
Quebec	447	397	432	404	319
Other	54	47	99	86	67
Total	502	444	531	490	386

3.2 Series Continue to be Most Important Contributor to Production Volume But Levels are Falling

Series (including mini-series) represent 72% of all independent Canadian French-language documentary production. Production of series formats totalled \$252 M from 2012-2013 to 2016-2017. The volume of production of documentary series varied from year to year, peaking at \$57 M in 2014-2015. However, the trend was to declining volume in subsequent years, with production volume falling below 2012-2013 levels by 28% in 2016-2017.

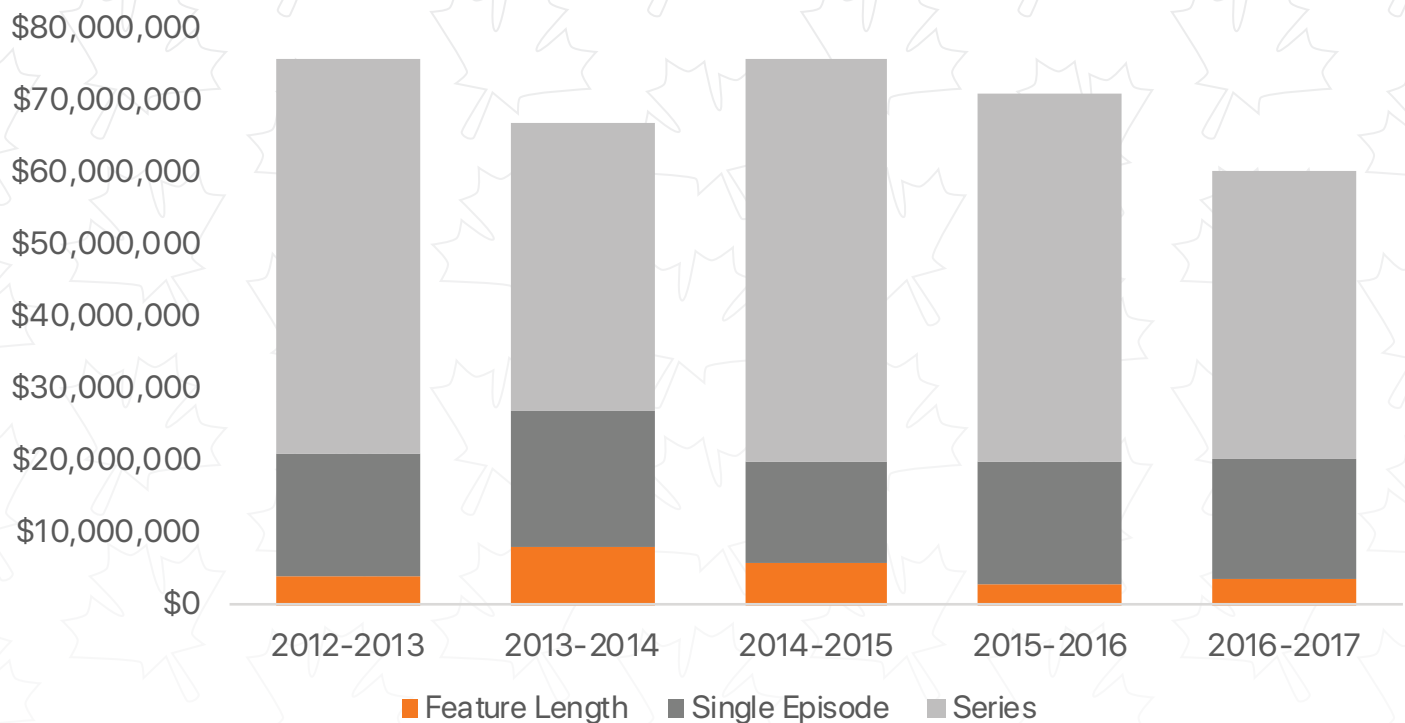
Total production of single documentary episodes totalled \$74 M accounting for 21% of all independent documentary production in the French-language market. On an annual basis, the production of single documentary television episodes in the French-language market remained relatively constant.

The production volume of feature length documentaries intended for television and/or theatrical exhibition accounted for 7% of all French-language independent documentary production, totalling \$25 M in the five years examined. Of these, a total 35 French-language feature-length theatrical documentaries produced, with budgets totalling \$11 M. The volume of feature-length projects intended for television and theatrical exhibition varied from year to year, with no clear trend.

Figure 25: Total Volume of French-language Canadian Independent Documentary Production, by Format, 2012/13 to 2016/17

	2012/13	2013/14	2014/15	2015/16	2016/17
Series	\$57,105,467	\$43,502,545	\$56,647,003	\$53,306,308	\$41,390,594
Single episodes	\$14,102,012	\$15,917,118	\$13,631,218	\$15,453,591	\$14,711,443
Feature length	\$4,192,689	\$8,388,255	\$5,244,184	\$2,923,195	\$4,024,624

Figure 26: Total Volume of French-language Canadian Independent Documentary Production, by Format, 2012-2013 to 2016-2017



The total volume of production of independent Canadian documentaries series and mini-series in Quebec varied from year to year, hitting a low point of \$33.8 M in 2016-2017.

The production of single episodes increased by 23% in the Province.

The total production volume of French-language feature-length documentaries intended for television and/or theatrical exhibition peaked at \$8.4 M, and returned to 2012-2013 levels in 2016-2017 of approximately \$4 M.

In other regions of the country, the volume of production of documentary series and single episodes declined, by 16% and 67%, respectively. There were no feature-length French-language documentaries produced outside Quebec.

Figure 27: Total Volume of Production of French-language Canadian Independent Documentaries by Format and by Region, 2012/13 to 2016/17

Series	2012/13	2013/14	2014/15	2015/16	2016/17
Quebec	\$48,098,502	\$37,726,538	\$46,295,572	\$45,956,507	\$33,802,907
Other	\$9,006,965	\$5,776,007	\$10,351,431	\$7,349,800	\$7,587,687

Single episode	2012/13	2013/14	2014/15	2015/16	2016/17
Quebec	\$11,140,633	\$13,001,398	\$12,114,230	\$13,825,750	\$13,726,810
Other	\$2,961,379	\$2,915,720	\$1,516,987	\$1,627,841	\$984,633

Feature Length	2012/13	2013/14	2014/15	2015/16	2016/17
Quebec	\$4,192,689	\$8,388,255	\$5,244,184	\$2,923,195	\$4,024,624
Other	\$0	\$0	\$0	\$0	\$0

3.3 Foreign Financing for International Treaty Coproductions Has Decreased

3.3.1 French-language Theatrical Documentary Coproduction

There were six French-language international treaty coproductions of feature-length theatrical documentaries produced in the years 2014-2015 to 2016-2017. There were no French-language documentary treaty coproductions in 2012-2013 and 2013-2014. The total Canadian and foreign financial participation in the six coproduction projects was \$3M. Canadian participation accounted for 59% of total budgets over the five-year period.

Figure 28: Total French-language Independent Theatrical Documentary Treaty Coproductions, 2012/13 to 2016/17

Number of Films	Total Canadian Participation	%	Total Foreign Participation	%	Total Participation
6	\$1,734,421	59%	\$1,230,277	42%*	\$2,964,698

*Percentages do not total 100 due to rounding.

The total share of Canadian participation in French-language theatrical documentary coproductions was substantially higher (79%) in 2014-2015 as compared to 2016-2017, when it represented 48% of budgets.

Figure 29: Share of Canadian and Foreign Participation in French-language Independent Theatrical Documentary Treaty Coproductions, 2012-2013 to 2016-2017

	Share of Canadian participation	Share of Foreign participation
2014/15	79%	21%
2015/16	66%	33%
2016/17	48%	52%
Total	59%	42%*

*Percentages do not total 100 due to rounding.

3.3.2 French-language Television Documentary Coproductions

There were 30 independent television documentary treaty coproductions from 2012-2013 to 2016-2017, totalling \$38,676,188 in production costs. Canadian costs accounted for 37% of total financial participation. The number and volume of coproduction was highest in 2012- 2013 at over \$12 M.

Figure 30: Total French-language Independent Television Documentary Treaty Coproductions, 2012-2013 to 2016-2017

	Total Budgets	Number of Projects
2012/13	\$12,063,163	7
2013/14	\$4,865,994	5
2014/15	\$7,735,347	6
2015/16	\$7,038,752	6
2016/17	\$6,972,931	6
Total	\$38,676,188	30

The Canadian share of participation in these treaty coproductions varied from 33% in 2012- 2013 to 47% the following year in 2013-2014. Foreign participation provided a majority share of financing in all years.

Figure 31: Share of Canadian and Foreign Participation in French-language Independent Theatrical and Television Documentary Treaty Coproductions Combined, 2012/13 to 2016/17

	Total Participation	Share of Canadian Participation	Share of Foreign Participation
2012/13	\$12,063,163	33%	67%
2013/14	\$4,865,994	47%	54%
2014/15	\$7,735,347	38%	62%
2015/16	\$7,038,752	37%	63%
2016/17	\$6,972,931	37%	63%
Total	\$38,676,188	37%	63%

4. SUMMARY FINDINGS

Our analysis shows that the volume of independent documentary production between 2012- 2013 to 2016-2017 fell by 30%. The number of hours of production also declined, as did the share of all hours of documentary content produced.

The declining levels of documentary production occurred in the television sector. This decline was felt in both language markets but was more significant in the English-language market.

English-language producers have increasingly turned to one-offs and theatrical documentaries in the absence of opportunities for series production. Some producers interviewed for this study point out that they have turned to the international market to do coproductions.

In the French-language market, series continue to be the most important contributor to production volume but the trend there too is one of decline. Our study reveals that as in the English-language market, French-language broadcasters are commissioning fewer series.

In both language markets, production of single episodes increased somewhat, though not sufficiently to offset overall declining production in documentary.

Between 2012-2013 and 2016-2017, the annual production volume of independent feature film documentaries intended for television and theatrical exhibition more than doubled though production volumes are much lower overall than in television.

IV. Trends in Budgets and Financing

1. TRENDS IN PRODUCTION BUDGETS

1.1 Average Budgets for English-language Documentaries Fluctuated

Average per-hour production budgets for English-language documentaries fluctuated over the five-year period, and a trend towards higher budgets can be observed since 2014-2015. Average per-hour budgets were highest for feature length documentaries, ranging from

\$390K in 2014-2015 to \$636K in 2016-2017, which may be accounted for by a slightly greater number of productions with higher budgets in that year.¹⁷ Production budgets averaged \$438K per hour overall.

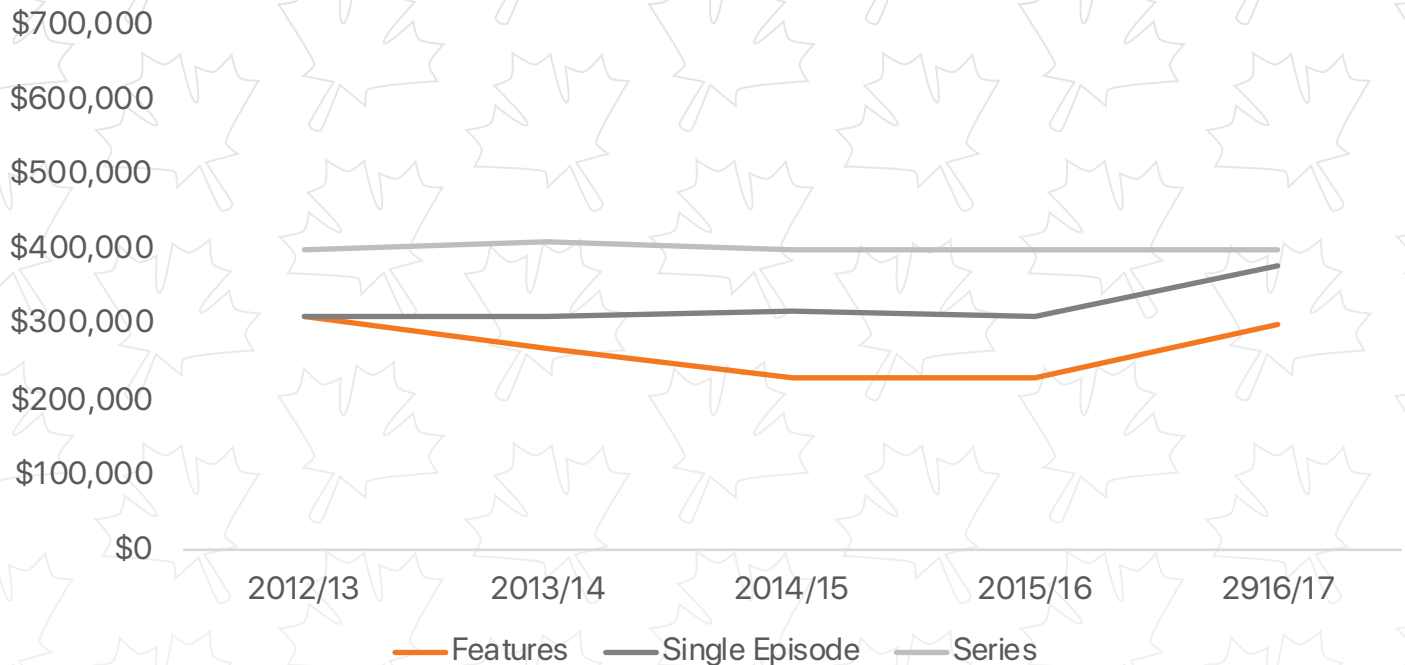
Average per-hour production budgets were lowest for documentary series, ranging from a low average per-hour budget of \$231K in 2014-2015 to \$317K in 2016-2017, and averaging

\$283K per hour overall. Over the five-year period, average per-hour production budgets for single episode documentaries averaged \$345K.

Figure 32: Average Per-hour Budgets, All Formats, English-language

	2012/13	2013/14	2014/15	2015/16	2016/17
Features	\$395,820	\$415,391	\$390,238	\$390,556	\$635,714
Single Episode	\$317,536	\$338,243	\$322,391	\$358,948	\$390,264
Series	\$313,513	\$258,582	\$231,307	\$286,556	\$316,636

Figure 33: Average per-hour Budgets, All Formats, English-language



Over the five-year period, 41% of documentary series had average per-hour production budgets situated in the \$250K to \$499K bracket. About a quarter (23%) had average per-hour production budgets of \$500K to \$749K. Figure 34 provides a breakdown by year.

Figure 34: Distribution by Budget Range of Per-hour Budgets, Series, English-language, 2012/13 – 2016/17

Series	2012/13	2013/14	2014/15	2015/16	2016/17
Under \$100K	3%	7%	6%	5%	2%
\$100K to \$249,999	18%	21%	27%	21%	23%
\$250K to \$499,999	45%	41%	50%	33%	34%
\$500K to \$749,999	31%	27%	12%	17%	22%
\$750K to \$999,999	0%	4%	5%	12%	13%
Over \$1M	3%	0%	0%	12%	6%
Total	100%	100%	100%	100%	100%

Forty percent of single episode documentaries had average per-hour budgets in the \$250K to \$499K range, and 30% had per-hour budgets in the \$500K to \$749K range. Figure 35 provides an annual breakdown.

Figure 35: Distribution by Budget Range of Per-hour Budgets, Single Episode, English-language, 2012/13 – 2016/17

Single Episode	2012/13	2013/14	2014/15	2015/16	2016/17
Under \$100K	3%	3%	2%	3%	2%
\$100K to \$249,999	15%	13%	16%	10%	10%
\$250K to \$499,999	42%	33%	39%	40%	43%
\$500K to \$749,999	29%	35%	32%	27%	30%
\$750K to \$999,999	11%	5%	5%	7%	7%
Over \$1M	0%	10%	5%	14%	8%
Total	100%	100%	100%	100%	100%

Average per hour budgets tended to be higher still for feature length documentaries. Over the five-year period, 36% of feature-length documentaries had average per-hour budgets higher than \$749K, including 21% with budgets greater than \$1 M. About half of feature-length documentaries had average per-hour budgets in the \$250K to \$749K range. Figure 36 provides an annual breakdown of the distribution of per hour budgets for feature-length documentaries.

Figure 36: Distribution by Budget Range of Per-hour Budgets, Features, English-language, 2012/13 – 2016/17

Feature Length	2012/13	2013/14	2014/15	2015/16	2016/17
Under \$100K	3%	2%	1%	1%	0%
\$100K to \$249,999	7%	6%	11%	11%	7%
\$250K to \$499,999	35%	36%	39%	35%	18%
\$500K to \$749,999	26%	17%	21%	33%	14%
\$750K to \$999,999	28%	10%	18%	12%	11%
Over \$1M	0%	28%	10%	8%	50%
Total	100%	100%	100%	100%	100%

Average production budgets of English-language treaty coproductions fluctuated from year to year, but a general trend towards higher per-hour budgets can be observed in Figure 37.

Figure 37: Average Per-hour Budgets, Film and Television, English-language, 2012/13 – 2016/17

Fiscal Year	Average Budget
2012/13	\$258,358
2013/14	\$369,555
2014/15	\$291,767
2015/16	\$330,265
2016/17	\$365,817
Total Average	\$323,144

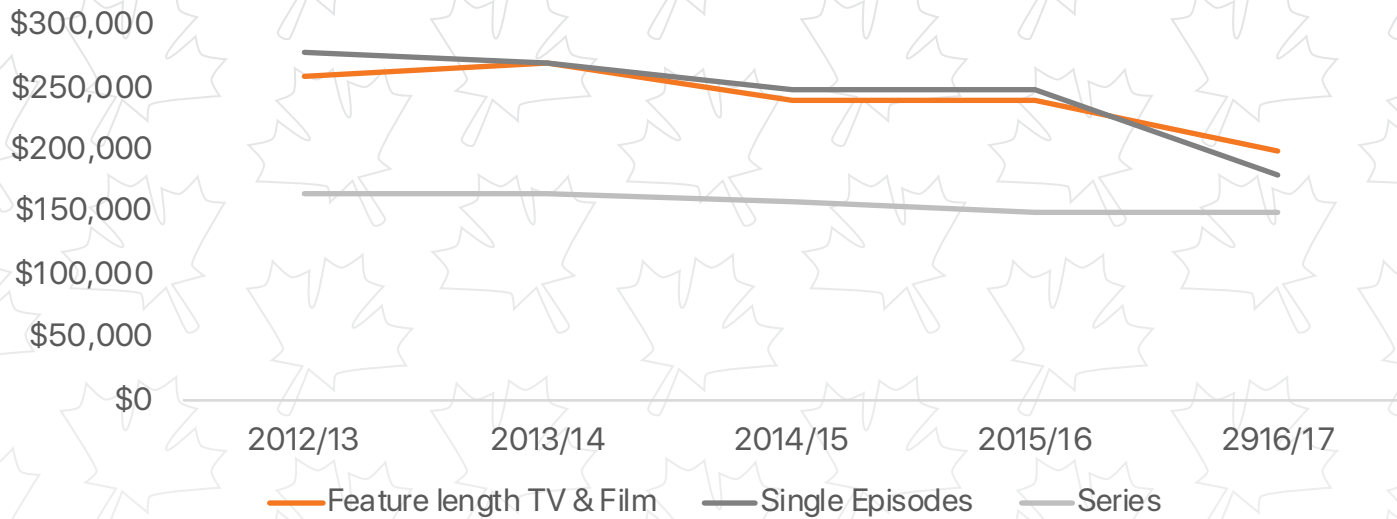
1.2 French-language Average Production Budgets Declined

The average per-hour production budgets of French-language film and television documentaries in all formats declined over the five-year period examined. Average per hour production budgets were highest for feature-length and single episode film and television documentaries, which averaged \$239K per hour, respectively, over the five-year period. Series had the lowest per-hour average budgets, averaging \$158K per hour over the five years. Per-hour budgets for series were lowest in 2015-2016 and 2016-2017.

Figure 38: Average Per-hour Budgets, All Formats, French-language, 2012/13 – 2016/17

	2012/13	2013/14	2014/15	2015/16	2016/17
Feature length TV and Film	\$264,556	\$268,444	\$230,928	\$249,771	\$188,926
Single Episodes (including one-offs)	\$274,690	\$264,699	\$220,812	\$208,142	\$234,347
Series	\$166,552	\$165,333	\$161,396	\$143,890	\$148,502

Figure 39: Average Per-hour Budgets, All Formats, French-language, 2012/13 – 2016/17



Sixty-three percent of documentary series had per hour budgets in the \$100K to \$249K range over the five years. In 2015-2016 and 2016-2017, per-hour average budgets were concentrated in the lower budget brackets, with no per hour budgets of \$500K or more.

Figure 40: Distribution by Budget Range of Per-hour Budgets, Series, French-language, 2012/13 – 2016/17

Series	2012/13	2013/14	2014/15	2015/16	2016/17
Under \$100K	10%	11%	11%	14%	7%
\$100K to \$249,999	59%	50%	62%	68%	78%
\$250K to \$499,999	14%	23%	9%	18%	15%
\$500K to \$749,999	9%	0%	5%	0%	0%
\$750K to \$999,999	8%	17%	6%	0%	0%
Over \$1M	0%	0%	8%	0%	0%
Total	100%	100%	100%	100%	100%

Half of all single episode documentaries had average per-hour budgets in the \$250K to \$499K range. Over the five years, average per hour budgets shifted to the lower range of \$100K to \$249K range.

Figure 41: Distribution by Budget Range of Per-hour Budgets, Single Episode, French-language, 2012/13 – 2016/17

Single Episode	2012/13	2013/14	2014/15	2015/16	2016/17
Under \$100K	2%	1%	4%	4%	2%
\$100K to \$249,999	22%	29%	46%	51%	45%
\$250K to \$499,999	68%	66%	43%	46%	41%
\$500K to \$749,999	8%	3%	7%	0%	7%
\$750K to \$999,999	0%	0%	0%	0%	5%
Over \$1M	0%	0%	0%	0%	0%
Total	100%	100%	100%	100%	100%

The vast majority of French-language feature length documentaries had per-hour production budgets in the \$100K to \$499K range. Fifty percent of all feature documentaries had average per-hour budgets in the \$250K to \$499K range. Forty-two percent were in the \$100K to \$249K range.

In 2013-2014 19% of projects had per hour production budgets of \$500K to \$749K.

Figure 42: Distribution by Budget Range of Per-hour Budgets, Features, French-language, 2012/13 – 2016/17

Feature Length	2012/13	2013/14	2014/15	2015/16	2016/17
Under \$100K	0%	1%	1%	0%	7%
\$100K to \$249,999	55%	37%	28%	39%	57%
\$250K to \$499,999	45%	43%	71%	61%	36%
\$500K to \$749,999	0%	19%	0%	0%	0%
\$750K to \$999,999	0%	0%	0%	0%	0%
Over \$1M	0%	0%	0%	0%	0%
Total	100%	100%	100%	100%	100%

1.2.1 French-language Treaty Coproduction Average Per-hour Budgets Declined

The average per hour production budgets of film and television treaty coproductions in the French-language market was highest in 2012-2013, at \$293K. In subsequent years, average per hour budgets fluctuated but stayed below \$240K.

Figure 43: Average Per-hour Budgets, Film and Television, French-language, 2012/13 – 2016/17

Fiscal Year	Average Budget
2012/13	\$292,503
2013/14	\$184,483
2014/15	\$238,595
2015/16	\$187,239
2016/17	\$210,142
Total Average	\$226,193

2. TRENDS IN THE FINANCING OF DOCUMENTARY PRODUCTION

2.1 Financing for English-Language Documentaries Declined Significantly

The total amount of financing of English-language independent documentaries declined from \$247 M in 2012-2013 to \$167 M in 2016-2017, reflecting the lower volume of production. The total amount of financing from private broadcasters has continued its decline observed in the previous economic profile of the documentary sector.¹⁸ From a high of \$78 M in 2012-2013, the total amount of financing from private broadcaster licence fees fell to only \$19 Million in 2016-2017, representing a total decline of 75%. Share of financing from private domestic broadcasters declined from a 31% share of all financing to English-language documentaries in 2012-2013 to 12% in 2016/17.

Other sources of financing have fluctuated. Over the five-year period, the share of financing from public broadcasters increased from 6% in 2012-2013 to 8% in 2016-2017, achieving a high of 9% in 2015-2016. Financing from public broadcasters in 2015-2016 achieved a high of \$17 million, with the greatest increase occurring in series financing. The CBC/Radio-Canada consistently represents a significant share of public broadcaster funding.¹⁹ Financing from Canadian distributors fluctuated, from a low of 11% in 2012-2013 to a high of 16% in 2014-2015 and again in 2016-2017.

The share of financing invested by production companies has doubled from 1% to 2%, though the overall amount has remained the same. The share of foreign financing increased from 4% in 2012-2013, peaking at 16% in 2014-2015. The share of financing contributed by the Canada Media Fund increased in the last two years, though the total amount was lower than in the first two years of the period. Funding from other funders doubled, from \$6 M to \$12 M.

Figure 44: Financing of English-language Documentary Production (All Formats), 2012/13 to 2016/17 (\$ M)

English	2012/13	%	2013/14	%	2014/15	%	2015/16	%	2016/17	%
Private Broadcaster	\$78 M	31%	\$45 M	21%	\$22 M	15%	\$22 M	12%	\$19 M	12%
Public Broadcaster	\$16 M	6%	\$12 M	6%	\$7 M	5%	\$17 M	9%	\$14 M	8%
Federal Tax Credit	\$26 M	10%	\$22 M	10%	\$15 M	10%	\$18 M	10%	\$16 M	10%
Provincial Tax Credit	\$41 M	16%	\$38 M	18%	\$26 M	17%	\$32 M	18%	\$23 M	14%
Production Company	\$3 M	1%	\$4 M	2%	\$3 M	2%	\$3 M	2%	\$3 M	2%
Canadian Distributor***	\$28 M	11%	\$29 M	14%	\$24 M	16%	\$24 M	13%	\$27 M	16%
Foreign	\$10 M	4%	\$25 M	12%	\$24 M	16%	\$20 M	11%	\$14 M	8%
Canada Media Fund	\$29 M	12%	\$20 M	10%	\$16 M	10%	\$31 M	17%	\$27 M	16%
Other public*	\$6 M	2%	\$4 M	2%	\$6 M	4%	\$7 M	4%	\$12 M	7%
Other private**	\$12 M	5%	\$10 M	5%	\$8 M	5%	\$9 M	5%	\$12 M	7%
Total	\$247 M	100%	\$209 M	100%	\$152 M	100%	\$184 M	100%	\$167 M	100%

*Other public includes NFB, Telefilm, provincial governments and other public agencies.

**Other private includes independent production funds, broadcaster equity and other private investors.

***Canadian distributor includes distributors that are related to a Canadian documentary production company.

2.1.1 Financing of English-language Documentary Series Fell by Half

The financing of English-language documentary series diminished by half between 2012-2013 and 2016-2017, from a high of \$199 M in total production budgets to \$99 M in 2016-2017, reflecting the drop in the volume of production. As the total volume of production declined, so did the total amount of funding provided by all investors declined, with two exceptions. Funding from foreign distributors increased from \$8 M in 2012-2013 to \$11 M in 2016-2017. Funding from public funders other than the CMF also increased, from \$4 M to \$9 M over the same period.

Funding from private broadcasters outside of investments made through the Canada Media Fund declined by 81%, from a high of \$70 M in 2012-2013 to a low of \$13 M in 2016-2017. The share of documentary series financing represented by these private broadcaster investments fell from 35% of financing in 2012-2013 to only 13% in 2016-2017.

Figure 45: Financing of English-language Documentary Series Production, 2012/13 to 2016/17

	2012/13	%	2013/14	%	2014/15	%	2015/16	%	2016/17	%
Private Broadcaster Licence Fees	\$70 M	35%	\$37 M	24%	\$17 M	17%	\$18 M	15%	\$13 M	13%
Public Broadcaster Licence Fees	\$11 M	6%	\$5 M	3%	\$2 M	2%	\$10 M	8%	\$7 M	7%
Federal Tax Credit	\$21 M	11%	\$17 M	11%	\$10 M	11%	\$13 M	10%	\$10 M	10%
Provincial Tax Credit	\$32 M	16%	\$28 M	18%	\$16 M	17%	\$22 M	18%	\$13 M	13%
Production Company	\$2 M	1%	\$2 M	1%	\$1 M	1%	\$2 M	1%	\$1 M	1%
Canadian Distributor	\$26 M	13%	\$26 M	17%	\$20 M	21%	\$21 M	17%	\$22 M	22%
Foreign Distributor	\$8 M	4%	\$22 M	14%	\$21 M	22%	\$16 M	13%	\$11 M	11%
Canada Media Fund	\$18 M	9%	\$8 M	5%	\$4 M	4%	\$17 M	13%	\$12 M	12%
Other public*	\$4 M	2%	\$4 M	2%	\$2 M	2%	\$3 M	2%	\$9 M	9%
Other private**	\$6 M	3%	\$5 M	3%	\$2 M	2%	\$3 M	2%	\$2 M	2%
Total	\$199 M	100%	\$154 M	100%	\$95 M	100%	\$123 M	100%	\$99 M	100%

*Other public includes NFB, Telefilm, provincial governments and other public agencies.

**Other private includes independent production funds, broadcaster equity and other private investors.

In the English-language market, financing for single episode documentaries increased from a total of \$36 M in 2012-2013 to \$46 M in 2016-2017, an increase of 29%. Financing provided by Canadian and foreign distributors increased significantly over the five years, tripling from \$1 M in 2012-2013 to \$3 M in 2016-2017, respectively.

Figure 46: Financing of English-language Single Episode Documentary Production, 2012/13 to 2016/17

	2012/13	%	2013/14	%	2014/15	%	2015/16	%	2016/17	%
Private Broadcaster Licence Fees	\$6 M	18%	\$6 M	14%	\$5 M	13%	\$3 M	7%	\$5 M	11%
Public Broadcaster Licence Fees	\$4 M	12%	\$6 M	13%	\$4 M	10%	\$6 M	14%	\$6 M	13%
Federal Tax Credit	\$3 M	9%	\$4 M	9%	\$3 M	9%	\$4 M	10%	\$4 M	10%
Provincial Tax Credit	\$6 M	18%	\$9 M	20%	\$6 M	17%	\$7 M	17%	\$8 M	17%
Production Company	\$738K	2%	\$769K	2%	\$922 K	3%	\$1 M	3%	\$1 M	3%
Canadian Distributor	\$1 M	3%	\$2 M	4%	\$2 M	7%	\$1 M	4%	\$3 M	7%
Foreign	\$1 M	3%	\$2 M	4%	\$1 M	4%	\$3 M	8%	\$3 M	6%
Canada Media Fund	\$9 M	24%	\$11 M	25%	\$8 M	22%	\$10 M	25%	\$11 M	24%
Other public*	\$1 M	4%	\$1 M	3%	\$2 M	4%	\$2 M	6%	\$2 M	3%
Other private**	\$2 M	7%	\$3 M	6%	\$4 M	12%	\$3 M	8%	\$3 M	7%
Total	\$36 M	100%	\$45 M	100%	\$36 M	100%	\$41 M	100%	\$46 M	100%

2.1.2 Financing of Feature-Length English-language Documentaries Increased Significantly

Funding for English-language feature-length documentaries increased by 67% from 2012-2013 to 2016-2017. The most significant increases came from a tripling of public broadcaster licence fees) and public funds other than the CMF. Funding from Canadian distributors doubled in the five years.

Figure 47: Financing of Feature-length English-language Documentary Production (Film and Television), 2012/13 to 2016/17

	2012/13	%	2013/14	%	2014/15	%	2015/16	%	2016/17	%
Private Broadcaster Licence Fees	\$1 M	8%	\$913K	8%	\$1 M	6%	\$1 M	5%	\$1 M	5%
Public Broadcaster Licence Fees	\$301K	2%	\$753 K	7%	\$1 M	6%	\$2 M	8%	\$960 K	4%
Federal Tax Credit	\$1 M	10%	\$1 M	9%	\$2 M	8%	\$2 M	8%	\$2 M	8%
Provincial Tax Credit	\$2 M	17%	\$2 M	17%	\$4 M	16%	\$4 M	17%	\$3 M	13%
Production Company	\$355 K	3%	\$820 K	7%	\$697 K	3%	\$304 K	1%	\$527 K	2%
Canadian Distributor	\$985 K	7%	\$2 M	14%	\$1 M	7%	\$2 M	10%	\$2 M	8%
Foreign	\$703 K	5%	\$2 M	11%	\$2 M	10%	\$859 K	4%	\$207 K	1%
Canada Media Fund	\$2 M	15%	\$937 K	8%	\$4 M	19%	\$4 M	21%	\$4 M	17%
Other public*	\$908 K	7%	\$633 K	6%	\$3 M	14%	\$2 M	8%	\$3 M	12%
Other private**	\$4 M	26%	\$1 M	13%	\$2 M	11%	\$3 M	16%	\$7 M	29%
Total	\$14 M	100%	\$11 M	100%	\$21 M	100%	\$20 M	100%	\$23 M	100%

2.1.3 Financing for English-language Documentary Treaty Coproduction Declined From All Sources

Financing for the Canadian portion of English-language documentaries produced as international treaty coproductions fell by 56%. Financing from all sources fell, with the exception of public broadcasters and other sources of private investment. The share of financing from these sources also increased.

Figure 48: Financing of English-language Feature Documentary Coproduction, 2012/13 to 2016/17

	2012/13	%	2013/14	%	2014/15	%	2015/16	%	2016/17	%
Private Broadcaster Licence Fees	\$3 M	35%	\$3 M	31%	\$4 M	32%	\$1 M	22%	\$210K	7%
Public Broadcaster Licence Fees	\$0	0%	\$432 K	5%	\$178 K	2%	\$435 K	9%	\$641 K	20%
Federal Tax Credit	\$611 K	8%	\$772 K	9%	\$661 K	9%	\$496 K	11%	\$304 K	10%
Provincial Tax Credit	\$1 M	19%	\$2 M	18%	\$1 M	17%	\$727 K	16%	\$467 K	15%
Production Company	\$192 K	3%	\$174 K	2%	\$352 K	5%	\$39 K	1%	\$104 K	3%
Canadian Distributor	\$0	0%	\$379 K	4%	\$0	0%	\$105 K	2%	\$49 K	2%
Foreign	\$725 K	10%	\$209 K	2%	\$578 K	8%	\$60 K	1%	\$182 K	6%
Canada Media Fund	\$2 M	24%	\$2 M	21%	\$2 M	23%	\$2 M	31%	\$931K	29%
Other public*	\$0	0%	\$423 K	5%	\$215 K	3%	\$108 K	2%	\$200K	6%
Other private**	\$31 K	0%	\$190 K	2%	\$70 K	1%	\$205 K	4%	\$80 K	3%
Total	\$7 M	100%	\$9 M	100%	\$7 M	100%	\$5 M	100%	\$3 M	100%

2.2 Financing for French-language Documentary Declined

In the French-language market, financing for documentaries declined, by 18%, reflecting a decline in overall levels of production. Private broadcaster licence fees increased from their 2012-2013 volume as did their share of overall financing, which increased from 15% to 22% of all financing. The share of financing represented by the Canada Media Fund declined from 34% in 2012-2013 to 22% in 2016-2017. The total amount contributed by the CMF also declined, from \$25 M to \$14M in the same period.

Figure 49: Financing of French-language Documentary Production (All Formats), 2012/13 to 2016/17

	2012/13	%	2013/14	%	2014/15	%	2015/16	%	2016/17	%
Private Broadcaster Licence Fees	\$3 M	35%	\$3 M	31%	\$4 M	32%	\$1 M	22%	\$210K	7%
Public Broadcaster Licence Fees	\$0	0%	\$432 K	5%	\$178 K	2%	\$435 K	9%	\$641 K	20%
Federal Tax Credit	\$611 K	8%	\$772 K	9%	\$661 K	9%	\$496 K	11%	\$304 K	10%
Provincial Tax Credit	\$1 M	19%	\$2 M	18%	\$1 M	17%	\$727 K	16%	\$467 K	15%
Production Company	\$192 K	3%	\$174 K	2%	\$352 K	5%	\$39 K	1%	\$104 K	3%
Canadian Distributor	\$0	0%	\$379 K	4%	\$0	0%	\$105 K	2%	\$49 K	2%
Foreign	\$725 K	10%	\$209 K	2%	\$578 K	8%	\$60 K	1%	\$182 K	6%
Canada Media Fund	\$2 M	24%	\$2 M	21%	\$2 M	23%	\$2 M	31%	\$931K	29%
Other public*	\$0	0%	\$423 K	5%	\$215 K	3%	\$108 K	2%	\$200K	6%
Other private**	\$31 K	0%	\$190 K	2%	\$70 K	1%	\$205 K	4%	\$80 K	3%
Total	\$7 M	100%	\$9 M	100%	\$7 M	100%	\$5 M	100%	\$3 M	100%

*Other public includes NFB, Telefilm, provincial governments and other public agencies

**Other private includes independent production funds, broadcaster equity and other private investors.

2.2.1 Financing of French-language Documentary Series Declined

Financing of French-language documentary series declined from a high of \$58 M in 2012- 2013 to \$43 M in 2016-2017. Financing declined most from Canadian distributors (-85%) and from foreign sources (-98%).

Over the same period, funding from the CMF declined by 51%, falling from almost \$20 M in 2012-2013 to just under \$10 M in 2016-2017. Funding from public funds other than the CMF increased by 58%, from just under \$2 M in 2012-2013 to almost \$3 M in 2016-2017.

Figure 50: Financing of French-language Documentary Series, 2012/13 to 2016/17

	2012/13	%	2013/14	%	2014/15	%	2015/16	%	2016/17	%
Private Broadcaster Licence Fees	\$11 M	18%	\$9 M	21%	\$15 M	26%	\$15 M	28%	\$12 M	27%
Public Broadcaster Licence Fees	\$6 M	11%	\$4 M	10%	\$7 M	11%	\$7 M	12%	\$6 M	13%
Federal Tax Credit	\$6 M	10%	\$5 M	10%	\$6 M	10%	\$6 M	11%	\$5 M	11%
Provincial Tax Credit	\$10 M	17%	\$8 M	17%	\$10 M	17%	\$9 M	17%	\$7 M	15%
Production Company	\$2 M	3%	\$3 M	5%	\$1 M	2%	\$1 M	2%	\$937K	2%
Canadian Distributor	\$796 K	1%	\$547 K	1%	\$610 K	1%	\$183 K	0%	\$122 K	0%
Foreign	\$972 K	2%	\$86 K	0%	\$37 K	0%	\$847 K	2%	\$16 K	0%
Canada Media Fund	\$20 M	33%	\$13 M	30%	\$15 M	27%	\$13 M	23%	\$10 M	22%
Other public*	\$2 M	3%	\$2 M	4%	\$2 M	3%	\$2 M	4%	\$3 M	7%
Other private**	\$1 M	2%	\$758 K	2%	\$1 M	2%	\$726 K	1%	\$1 M	3%
Total	\$58 M	100%	\$45 M	100%	\$58 M	100%	\$56 M	100%	\$43 M	100%

*Other public includes NFB, Telefilm, provincial governments and other public agencies.

**Other private includes independent production funds, broadcaster equity and other private investors.

Overall, financing for single episodes of French-language documentaries increased by 11% over the five-year period from 2012-2013 to 2016-2017. The largest increase in funding came from other private funds.

Figure 51: Financing of French-language Documentary Single Episodes, 2012/13 to 2016/17

	2012/13	%	2013/14	%	2014/15	%	2015/16	%	2016/17	%
Private Broadcaster Licence Fees	\$742 K	6%	\$1 M	8%	\$2 M	15%	\$3 M	18%	\$2 M	12%
Public Broadcaster Licence Fees	\$2 M	15%	\$2 M	15%	\$2 M	14%	\$2 M	15%	\$3 M	17%
Federal Tax Credit	\$1 M	8%	\$1 M	9%	\$1 M	10%	\$2 M	10%	\$2 M	10%
Provincial Tax Credit	\$3 M	20%	\$3 M	20%	\$3 M	19%	\$3 M	19%	\$3 M	19%
Production Company	\$388 K	3%	\$873 K	6%	\$661 K	5%	\$372 K	2%	\$545 K	4%
Canadian Distributor	\$44 K	0%	\$72 K	0%	\$150 K	1%	\$93 K	1%	\$49 K	0%
Foreign	\$130 K	1%	\$0	0%	\$68 K	0%	\$152 K	1%	\$18 K	0%
Canada Media Fund	\$5 M	36%	\$5 M	34%	\$3 M	24%	\$4 M	23%	\$4 M	25%
Other public*	\$1 M	9%	\$953 K	7%	\$896 K	7%	\$980 K	6%	\$1 M	8%
Other private**	\$178 K	1%	\$191 K	1%	\$648 K	5%	\$695 K	4%	\$796 K	5%
Total	\$13 M	100%	\$15 M	100%	\$14 M	100%	\$16 M	100%	\$15 M	100%

*Other public includes NFB, Telefilm, provincial governments and other public agencies.

**Other private includes independent production funds, broadcaster equity and other private investors.

2.2.2 Financing of Feature-Length Film and Television French-language Documentaries Fluctuated

Financing for feature-length documentaries in the French-language fluctuated, reflecting fluctuations in the total volume of production. Funding from the Canada Media Fund declined by almost 50% from 795 K in 2012/13 to \$431 K in 2016-2017. However, the share of financing contributed by the CMF went up slightly over the same period, as financing from other sources, notably private broadcaster licence fees, declined. The latter fell by 62%. Other sources of private funding increased 160%.

Figure 52: Financing of Feature-length French-language Documentaries (Film and Television), 2012/13 to 2016/17

	2012/13	%	2013/14	%	2014/15	%	2015/16	%	2016/17	%
Private Broadcaster Licence Fees	\$339 K	9%	\$404 K	5%	\$644 K	12%	\$489 K	16%	\$130 K	12%
Public Broadcaster Licence Fees	\$385 K	10%	\$720 K	9%	\$296 K	6%	\$145 K	5%	\$377 K	17%
Federal Tax Credit	\$251 K	7%	\$584 K	7%	\$386 K	7%	\$193 K	6%	\$342 K	10%
Provincial Tax Credit	\$915 K	24%	\$2 M	23%	\$1 M	21%	\$513 K	17%	\$850 K	19%
Production Company	\$132 K	3%	\$762 K	10%	\$385 K	7%	\$189 K	6%	\$760 K	4%
Canadian Distributor	\$11 K	0%	\$255 K	3%	\$125 K	2%	\$30 K	1%	\$350 K	0%
Foreign	\$0	0%	\$99 K	1%	\$0	0%	\$0	0%	\$11 K	0%
Canada Media Fund	\$795 K	21%	\$918 K	12%	\$768 K	15%	\$365 K	12%	\$431 K	25%
Other public*	\$868 K	23%	\$2 M	21%	\$1 M	20%	\$744 K	25%	\$676 K	8%
Other private**	\$149 K	4%	\$779 K	10%	\$481 K	9%	\$344 K	11%	\$388 K	5%
Total	\$4 M	100%	\$8 M	100%	\$5 M	100%	\$3 M	100%	\$4 M	100%

2.2.3 Financing of French-language Documentary Treaty Coproduction Fluctuated

Financing for French-language coproductions of documentaries fluctuated, reflecting the fluctuating volume of coproduction. In 2016-2017, Canadian private broadcasters and Canadian distributors did not participate in French-language coproductions.

Figure 53: Financing of French-language Feature Documentary Coproduction, 2012/13 to 2016/17

	2012/13	%	2013/14	%	2014/15	%	2015/16	%	2016/17	%
Private Broadcaster Licence Fees	\$50 K	2%	\$0	0%	\$75 K	4%	\$100 K	5%	\$0	0%
Public Broadcaster Licence Fees	\$804 K	24%	\$456 K	33%	\$593 K	30%	\$509 K	26%	\$682 K	28%
Federal Tax Credit	\$351 K	11%	\$153 K	11%	\$228 K	11%	\$200 K	10%	\$257 K	11%
Provincial Tax Credit	\$651 K	20%	\$344 K	25%	\$473 K	24%	\$366 K	19%	\$462 K	19%
Production Company	\$153 K	5%	\$63 K	5%	\$57 K	3%	\$71 K	4%	\$182 K	8%
Canadian Distributor	\$125 K	4%	\$0	0%	\$0	0%	\$20 K	1%	\$0	0%
Foreign	\$521 K	16%	\$41 K	3%	\$43 K	2%	\$17 K	1%	\$34 K	1%
Canada Media Fund	\$477 K	14%	\$307 K	23%	\$540 K	27%	\$444 K	23%	\$618 K	26%
Other public*	\$194 K	6%	\$0	0%	\$0	0%	\$246 K	12%	\$88 K	4%
Other private**	\$0	0%	\$0	0%	\$0	0%	\$0	0%	\$75 K	3%
Total	\$3 M	100%	\$1 M	100%	\$2 M	100%	\$2 M	100%	\$3 M	100%

2.3 Broadcaster Licence Fees Have Declined

Broadcaster licence fees are a significant source of financing for Canadian documentaries. Public and private broadcaster licence fees represented 31% of all financing of English- and French-language documentary production for the five-year reference period. However, the proportion of financing of Canadian documentaries that comes from Canadian broadcaster licence fees has declined from 35% of all financing between 2006-2007 and 2010-2011.²⁰ Compared to other genres, the share of financing for broadcaster licence fees declined most for documentaries.

Licence fees from Canadian public and private broadcasters represented 38% in 2012-2013, dropping to between 29% and 27% in subsequent years.

Figure 54: Share of Total Financing from Public and Private Broadcaster Licence Fees, English- and French-language Independent Production

Genre	2012/13	2013/14	2014/15	2015/16	2016/17
Lifestyle/Human Interest	64%	57%	56%	57%	53%
VAPA	50%	52%	53%	57%	52%
Doc average	38%	29%	27%	28%	27%
Fiction	23%	24%	21%	24%	22%
Children	26%	22%	27%	22%	16%
Documentary Single Episode - English-language	30%	27%	24%	22%	25%
Documentary Series -English-language	43%	29%	21%	24%	22%
Documentary Single Episode - French-language	21%	22%	29%	33%	29%
Documentary Series - French-language	30%	32%	38%	42%	41%

Levels of broadcaster licence fees for documentary series declined significantly, falling from a high of \$99 M in 2012-13 to only \$37 M in 2016-2017, a drop of 62%. The share of financing represented by these licence fees also declined, from 40% of financing in 2012-2013 to only 28% in 2016-2017. Amounts remained relatively stable for single episodes, including features.

Figure 55: Share and Total Dollar Amount of Broadcast Licence Fees of Documentaries by Format

Total Volume of Production	2012/13	2013/14	2014/15	2015/16	2016/17
Series	\$245,003,632	\$188,880,175	\$145,599,032	\$170,371,826	\$134,819,301
Single episode and feature-length	\$50,990,403	\$62,949,920	\$49,016,028	\$55,016,185	\$58,752,349
Licence Fee Share of Financing	2012/13	2013/14	2014/15	2015/16	2016/17
Series	40%	30%	28%	30%	28%
Single episode and feature-length	28%	26%	25%	25%	26%
Broadcaster Licence Fees	2012/13	2013/14	2014/15	2015/16	2016/17
Series	\$98,583,875	\$56,482,147	\$40,623,061	\$50,270,109	\$37,391,946
Single episode and feature-length	\$14,024,743	\$16,278,062	\$12,374,915	\$13,898,843	\$15,224,906

2.3.1 Broadcaster Licence Fees for English-language Documentaries

The declining share of financing from Canadian broadcaster licence fees occurred in the English-language market. In this market, the share of financing contributed by broadcaster licence fees paid for documentary series saw the most significant decline, from 43% of financing in 2012-2013 to 22% in 2016-2017.

Median²¹ licence fees for documentary series in 2016-2017 were almost half the amount in 2012-13, falling by 46% over the five years. Indeed median licence fees for series were less than half their 2012-2013 levels in every year from 2013-2014 to 2015-2016. This trend may be attributable to the lower number of projects in these years.²² There were 98 series produced in 2012-2013, as compared to 71 in 2013-2014, declining to 61 in 2016-2017.

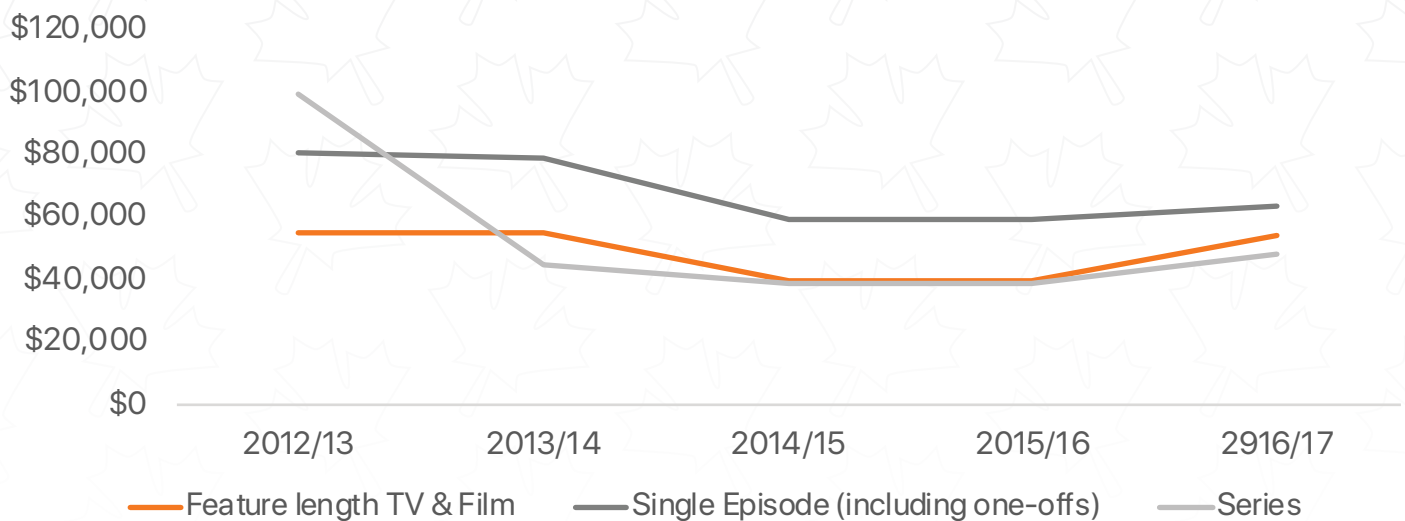
As noted above, consolidation in the broadcast industry has made it more difficult for independent producers to secure advantageous licence fees. Negotiations in the past that would have taken place between producers and multiple broadcasters for different broadcast windows are now often negotiated with a single buyer. Coupled with fewer opportunities to produce independent documentary series, these factors have contributed to declining licence fees.

Median licence fees for single episodes also declined from 2012-2013 levels, though they increased by 26% in the last year of analysis, 2016/2017.

Figure 56: Documentary Median Licence Fees Per- hour by Format, English-language (table)

	2012/13	2013/14	2014/15	2015/16	2016/17
Feature length	\$53,846	\$54,075	\$38,152	\$53,667	\$53,633
Single episode	\$82,985	\$76,596	\$60,071	\$68,591	\$104,500
Series	\$101,739	\$46,000	\$37,233	\$48,109	\$56,347

Figure 57: Documentary Median Licence Fees Per- hour by Format, English-language (titles)



The distribution of licence fees for series have shifted to lower brackets over the five years. Forty-six percent of licences were higher than \$250K in 2012-2013, as compared to 27% in 2016-2017. Licence fees varied in other brackets, but tended to increase in the lowest brackets of under \$100K.

Figure 58: Distribution of Series Documentary Licence Fees by Budget Range, English-language (per hour)

Series	2012/13	2013/14	2014/15	2015/16	2016/17
Over \$300K	32%	15%	15%	22%	7%
\$250K to \$299,999	14%	5%	13%	5%	17%
\$200K to \$249,999	8%	4%	10%	5%	17%
\$150K to \$199,999	14%	19%	8%	16%	26%
\$100K to \$149,999	17%	23%	17%	20%	10%
\$50K to \$99,999	11%	20%	18%	22%	19%
Under \$50k	5%	14%	20%	11%	5%
Total	100%	100%	100%	100%	100%

With respect to single episode documentaries, there was a clear trend toward lower licence fees. Only 5% of broadcast licences were worth \$250K or higher in 2016-2017, as compared to 20% in 2012-2013. Licences in the \$100K to \$200K range increased over the five years. These represented 49% of all licences in 2012-2013, which increased to 63% in 2016-2017.

Figure 59: Distribution of Single Episode Documentary Licence Fees by Budget Range, English-language (per hour)

Single Episode	2012/13	2013/14	2014/15	2015/16	2016/17
Over \$300K	15%	14%	12%	3%	3%
\$250K to \$299,999	5%	4%	3%	3%	2%
\$200K to \$249,999	5%	9%	2%	2%	13%
\$150K to \$199,999	20%	16%	21%	27%	27%
\$100K to \$149,999	29%	30%	34%	39%	36%
\$50K to \$99,999	17%	17%	17%	14%	12%
Under \$50k	8%	9%	11%	11%	7%
Total	100%	100%	100%	100%	100%

Licence fees for feature-length documentaries were concentrated in the lower fee ranges. The vast majority of licence fees were valued for less than \$150 K.

Figure 60: Distribution of Feature Documentary Licence Fees by Budget Range, English-language (per hour)

Feature length	2012/13	2013/14	2014/15	2015/16	2016/17
Over \$300K	0%	0%	0%	0%	0%
\$250K to \$299,999	0%	0%	0%	0%	19%
\$200K to \$249,999	0%	0%	12%	0%	0%
\$150K to \$199,999	29%	14%	0%	17%	11%
\$100K to \$149,999	0%	48%	30%	29%	8%
\$50K to \$99,999	62%	21%	41%	47%	50%
Under \$50k	10%	16%	18%	7%	12%
Total	100%	100%	100%	100%	100%

2.3.2 Broadcaster Licence Fees for French-language Documentaries

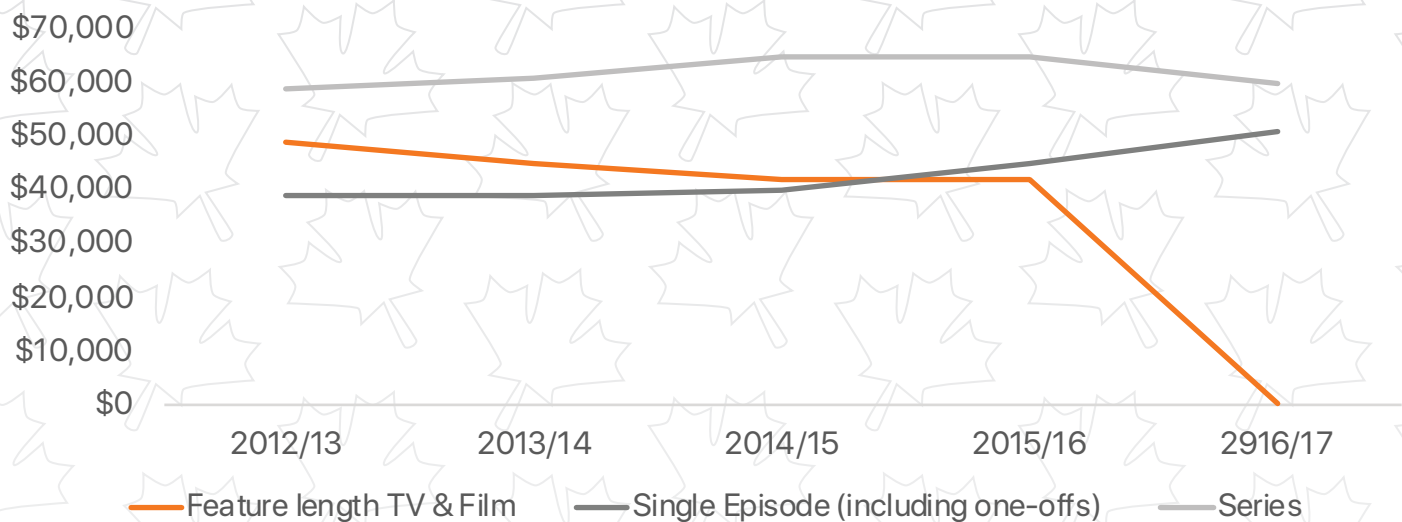
French-language documentaries increased their share of financing from Canadian broadcaster licence fees over the period examined. The share of financing contributed by broadcaster licence fees increased in the French-language market, from 30% of all financing to 41% of all financing.

Median licence fees increased slightly from 2012-2013 to 2015-2016. Licence fees for feature-length French-language documentaries were lower in 2016-2017.

Figure 61: Documentary Median Licence Fees Per- hour by Format, French-language

	2012/13	2013/14	2014/15	2015/16	2016/17
Feature-length	\$46,938	\$45,652	\$43,750	\$50,635	\$0
Single episode	\$57,389	\$62,562	\$65,000	\$65,159	\$61,750
Series	\$38,407	\$41,505	\$47,049	\$53,846	\$54,427

Figure 62: Documentary Median Licence Fees Per- hour by Format, French-language



Licence fees for French-language series were concentrated in the lower brackets, at less than \$150K. Few licences were offered in the higher per hour budget ranges. Over the five-year period examined, the proportion of licence fees in the \$50K to < \$100K doubled from 27% to 55% of all licence fees.

Figure 63: Distribution of Series Documentary Licence Fees, French-language (per hour)

Series	2012/13	2013/14	2014/15	2015/16	2016/17
Over \$300K	21%	24%	13%	0%	0%
\$250K to \$299,999	0%	0%	0%	0%	0%
\$200K to \$249,999	0%	0%	0%	0%	7%
\$150K to \$199,999	0%	0%	4%	0%	5%
\$100K to \$149,999	6%	6%	14%	17%	11%
\$50K to \$99,999	27%	23%	40%	57%	55%
Under \$50k	46%	47%	29%	26%	22%
Total	100%	100%	100%	100%	100%

Per hour budgets for single episodes were concentrated in the less than \$100K per hour brackets. In 2016-2017, more licences were awarded in higher brackets, including 11% in the \$250 to \$300 K range.

Figure 64: Distribution of Single Episode Documentary Licence Fees, French-language (per hour)

Single Episode	2012/13	2013/14	2014/15	2015/16	2016/17
Over \$300K	0%	0%	0%	0%	0%
\$250K to \$299,999	8%	0%	0%	5%	11%
\$200K to \$249,999	0%	0%	0%	4%	0%
\$150K to \$199,999	0%	4%	3%	3%	4%
\$100K to \$149,999	7%	6%	20%	8%	7%
\$50K to \$99,999	65%	68%	65%	68%	66%
Under \$50k	21%	22%	12%	12%	11%
Total	100%	100%	100%	100%	100%

Per hour budgets for feature documentaries in French were overwhelmingly concentrated in the less than \$100K per hour brackets. However, more licences in the middle brackets of \$100K to \$200K were awarded in the three years beginning in 2014-2015.

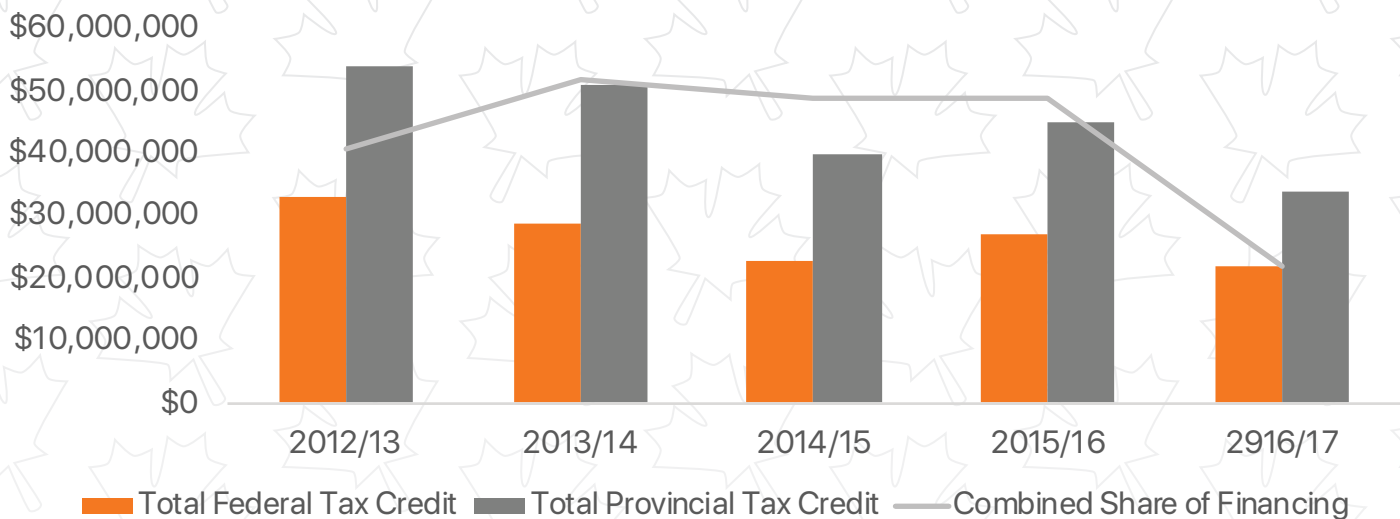
Figure 65: Distribution of Feature Documentary Licence Fees, French-language (per hour)

Feature Length	2012/13	2013/14	2014/15	2015/16	2016/17
Over \$300K	0%	0%	0%	0%	0%
\$250K to \$299,999	0%	0%	0%	0%	0%
\$200K to \$249,999	0%	0%	0%	0%	0%
\$150K to \$199,999	0%	0%	0%	0%	27%
\$100K to \$149,999	0%	0%	40%	35%	0%
\$50K to \$99,999	55%	81%	39%	48%	50%
Under \$50k	45%	19%	20%	16%	23%
Total	100%	100%	100%	100%	100%

2.4 Downward Trend in Production Tax Credits

The total financing contribution of federal and provincial tax credits fluctuated over the five-year period, though the general trend is downward. As the total volume of documentary production declined, so did the total contribution of federal and provincial tax credits. The share of financing represented by tax credits also declined, from a high of 29% in 2013-2014 to a low of 26% in 2016-2017.

Figure 66: Total Contributions of Producer Tax Credits



3. Summary Findings

The total amount of financing for independent documentary production for all formats declined significantly between 2012-2013 to 2016-2017.


A significant trend for the sector has been the decline in Canadian broadcaster licence fees for English-language documentaries. Private broadcasters have significantly reduced their financing of English-language documentaries. Compared to other genres, the share of financing for broadcaster licence fees declined most for documentaries. Public funding for feature-length documentaries other than from the Canada Media Fund increased for English-language production.

Average per-hour production budgets for English-language documentaries fluctuated over the five-year period, and a trend towards higher budgets can be observed since 2014-2015. Average per-hour budgets were highest for feature length documentaries, and average per-hour production budgets were lowest for documentary series.

In the French-language market, financing for documentaries also declined. Unlike the English-language market, broadcaster licence fees from private broadcasters did not decline but other sources of financing did. The median per-hour production budgets of French-language film and television documentaries in all formats declined over the five-year period examined.







V. Overview of Digital Documentaries

Canadian documentary filmmakers and producers are creating digital native documentaries for Internet-based commercial linear streaming and interactive digital platforms. This section provides the findings of a survey of Canadian independent documentary producers.²³ Half of all producers who responded to the survey (60 producers) said they had produced at least one digital documentary project in their two most recent fiscal years. This section examines the responses of thirty-nine documentary producers who provided detailed information on the volume of their digital production, its financing, distribution and monetization. The section goes on to discuss how national public and private funders - the Canada Media Fund, the Bell Fund and the National Film Board (NFB) - support the production of digital documentaries.

1. PRODUCTION TRENDS IN INDEPENDENT DIGITAL DOCUMENTARIES - ENGLISH AND FRENCH LANGUAGE MARKETS

In their last two fiscal years, thirty-nine (39) producers surveyed indicated that they produced at least one independent Canadian digital documentary production in the past two years. Thirty respondents were English-language producers, five were French-language producers and four were not specified.

The total budgets for these digital documentary productions was \$18.4 M. English-language documentaries accounted for 88% of all production volume and French-language productions accounted for 5% of the total volume of production reported by producers. This is no doubt due to the small number of producers reporting on French-language digital production. The remaining 6% of production budgets were in languages not specified.

Figure 67: Digital Documentaries Produced in the Last Two Fiscal Years

	Number of Producers	Total Production Budgets	Percentage of the Total Reported Volume of Production
English-language digital documentary producers	30	\$16,169,987	88%
French-language digital documentary producers	5	\$1,023,000	5%
Language of producer not specified	4	\$1,180,000	6%
Total digital documentary production	39	\$18,397,987	100%

Respondents reported a total of 16 single episode or “one-off” documentaries. Production budgets for single-episode independent digital documentaries ranged from \$25,000 to \$2.5 M. The average production budget was \$315 K. Two projects were French language, and two did not specify the language.

Figure 68: Number, Total and Average Production Budgets for Independent Digital Documentaries (Single Episodes)

	Number of Projects	Total Production Budgets	Average Production Budget
Single Episodes	16	\$5,043,236	\$315,202

At the lowest end of the scale, one production company self-financed their project with a budget of \$25,000. At the highest end of the scale, one feature documentary was produced with a total production budget of \$2.5 M, financed through funding from a public creative media industry fund, production tax credits, distributor financing and other private funding (bank loan, crowdfunding and private equity).

Twenty-three respondents reported producing more than one documentary. Twelve respondents reported producing two documentaries each, with total production budgets of \$3.5 M. These had average production budgets of \$146K.

Figure 69: Number, Total and Average Production Budgets for Independent Digital Documentaries (Multiple Productions)

	Number of Respondents	Total Production Budgets	Average Production Budgets
Two digital documentaries	12	\$3,493,000	\$145,542
Three to four digital documentaries	4	\$3,785,000	\$252,333
Five or more digital documentaries	7	\$6,076,751	\$59,576

Four respondents reported producing three to four documentaries. These had average budgets of \$252K. One producer reported total production budgets of \$2.5 M, financed primarily through a producer investment and production tax credits.

Seven producers reported producing multiple documentaries, involving five or more episodes. All of these producers reported accessing public funding for their projects. Three projects accessed federal and provincial tax credits. Average per episode production budgets varied from \$5K (for a project that received some public funding and a sponsorship) to \$500K for a series that had a broadcaster licence fee.

2. TRENDS IN FINANCING IN THE ENGLISH-LANGUAGE MARKET

2.1 Producer Investments are Critical for Financing

The three most commonly reported sources of financing for English-language digital documentaries are public funds, followed by producer investments and salary deferrals. Thirty percent of respondents also accessed a federal or provincial tax credit. The CBC was identified as a source of financing, as was the Telus Optik digital platform. The Telus Storyhive was mentioned as a source of private funds.

Figure 70: Sources of Production Financing for English-language Digital Documentaries Produced in the Last Two Fiscal Years

Sources of Production Financing	Percentage of Respondents
Public Fund for Creative Industries in Screen-Based Media	64%
Producer investment	61%
Deferral of salaries	39%
Federal production tax credit	30%
Provincial production tax credit	30%
Sponsorship	27%
Bank loan or other debt financing	18%
Distributor advance or investment	18%
Private equity	15%
Crowdfunding	12%
Broadcaster	12%
Other	9%
Arts Council Grant	9%
Digital platforms	6%
National Film Board	6%
Foundations	6%
Private Funds (i.e. Telus Storyhive)	3%

The vast majority (85%) of producers identified a producer investment as a source of development financing. Creative industries funds (i.e., Bell Fund, Canada Media Fund, provincial fund, etc.) were accessed by 39% of producers. Thirty-six percent of producers are developing their digital documentary projects without funding, using salary deferrals.

Figure 71: Sources of Development Financing for English-language Digital Documentaries Produced in the Last Two Fiscal Years

Sources of Development Financing	Percentage of Respondents
Producer investment	85%
Public Fund for Creative Industries in Screen-based Media	39%
Deferral of salaries	36%
Distributor investment	12%
Broadcaster	12%
Arts Council Grant	9%
Other Private Investment	9%

3. TRENDS IN FINANCING IN THE FRENCH-LANGUAGE MARKET

3.1 Producer Investments are Critical for Financing

Two-thirds of producers (67%) in the French-language market report using the federal tax credit to finance their production. Half of respondents indicated financing from a producer investment, provincial tax credits, and public creative industries funds. Other sources of financing included a rebate on services.

Figure 72: Sources of Production Financing for French-language Digital Documentaries Produced in the Last Two Fiscal Years

Sources of Production Financing	Percentage of Respondents
Federal tax credit	67%
Producer investment	50%
Provincial tax credit	50%
Public Fund for Creative Industries in Screen-based Media	50%
Distributor advance or investment	33%
Arts Council Grant	17%
Digital Platform	17%
Broadcaster	17%
Other	33%

The majority (67%) of producers finance their development using their own investments. One third also accessed broadcaster financing.

Figure 73: Sources of Development Financing for French-language Digital Documentaries Produced in the Last Two Fiscal Years

Sources of Development Financing – French-language Market	Percentage of Respondents
Producer investment	67%
Broadcaster	33%
Public Fund for Creative Industries in Screen-based Media	17%
Arts Council Grant	17%
Other	17%

4. TRENDS IN DISTRIBUTION AND MONETIZATION IN THE ENGLISH-LANGUAGE MARKET

4.1 Streaming Platforms are Primary Distribution Channel

Distribution of digital documentaries is taking place through a variety of channels, including Canadian and foreign broadcaster platforms such as CBC Gem, Crave, on YouTube, Amazon Prime Video and Netflix. Producer websites provide another distribution channel.

The most common (35%) primary distribution channel for Canadian digital documentaries was the website or app of a Canadian broadcaster. YouTube was the most commonly reported secondary platform (34%, followed by a website or app of a Canadian broadcaster (31%).

Figure 74: Primary Distribution Platforms for English-language Digital Documentaries Produced in the Last Two Fiscal Years

Primary distribution platform	Percentage of Respondents
Canadian Broadcaster website or app	35%
YouTube	25%
CBC Gem	15%
Company website	10%
Amazon	10%
Foreign Broadcaster website or app	5%

Figure 75: Other Distribution Platforms for English-language Digital Documentaries Produced in the Last Two Fiscal Years

Other distribution platforms	Percentage of Respondents
YouTube	34%
Canadian Broadcaster website or app	31%
Company website	24%
NFB.ca	10%
Crave TV	7%
Foreign Broadcaster website or app	7%
iTunes	3%
Amazon	3%
Netflix	3%
No other distribution platforms	14%

Producers are monetizing their content through a range of revenue streams. Thirty-eight percent of producers indicated that they are monetizing their content through educational sales. Advertising and revenue sharing²⁴ and events were reported by a quarter (24%) of producers. Other sources of monetization include online sales and rentals.

Figure 76: Sources of Monetization for English-language Digital Documentaries Produced in the Last Two Fiscal Years

Sources of Monetization	Percentage of Respondents
Educational sales	38%
Advertising/Revenue sharing	24%
Events	24%
Commissioning fees	21%
Sponsorship	17%
Paywall and subscriptions	10%
Other	21%

Half (51%) of producers reported gross revenues of \$2000 or less.

Figure 77: Gross Revenues from English-language Digital Documentaries Produced in the Last Two Fiscal Years

Gross Revenues	Percentage of Respondents
< \$1000	41%
\$1000 to \$2,000	10%
\$2,000 to \$5000	14%
\$5,000 to \$10,000	17%
> \$10,000	17%

5. TRENDS IN DISTRIBUTION AND MONETIZATION IN THE FRENCH-LANGUAGE MARKET

5.1 Less Reliance on Secondary Distribution Platforms

The primary distribution platforms for French-language digital documentaries are Canadian broadcaster websites or app, the foreign broadcaster platform Arte Web-docs, a distributor platform and Indigenous platform Wapikoni Mobile. Most respondents are not distributing their content on a secondary platform. Those that do are using Youtube and Vimeo.

Figure 78: Primary Distribution Platforms for French-language Digital Documentaries Produced in the Last Two Fiscal Years

Primary Distribution Platform - French-language Market	Percentage of Respondents
Canadian Broadcaster website or app	40%
Foreign Broadcaster website or app	20%
Distributor platform	20%
Wapikoni Mobile	20%

Figure 79: Other Distribution Platforms for French-language Digital Documentaries Produced in the Last Two Fiscal Years

Other Distribution Platform - French-language Market	Percentage of Respondents
I am not distributing my web-based documentaries on any other platforms.	80%
YouTube	20%
Vimeo	20%

The majority of producers (60%) reported educational sales as a source of monetization (80% of respondents).

Figure 80: Sources of Monetization for French-language Digital Documentaries Produced in the Last Two Fiscal Years

Sources of Monetization – French-language	Percentage of Respondents
Educational sales	60%
Advertising/Revenue sharing	20%
Ancillary products	20%
Events	20%

Most respondents (80%) reported educational gross revenues of less than \$1000.

Figure 81: Gross Revenues from English-language Digital Documentaries Produced in the Last Two Fiscal Years

Gross Revenues – French-language	Percentage of Respondents
< \$1000	80%
\$1000 to \$2,000	0%
\$2,000 to \$5000	0%
\$5,000 to \$10,000	20%
> \$10,000	0%

6. DIRECT FUNDING FOR DIGITAL DOCUMENTARIES

6.1 Direct Funding from the Canada Media Fund

The Canada Media Fund provides support for interactive and linear streamed content on digital platforms through both its Convergent and Experimental funding streams. In 2017- 2018, the CMF launched the Web Series program through its Experimental stream to allow more flexibility for projects funded.²⁵ For this report, data were available for the years from 2010-2011 to 2017-2018. All years have been included in the analysis which follows.²⁶

Direct Funding from the CMF Convergent Stream

From 2010-2011 to 2017-2018, the CMF supported a total of 101 convergent digital documentary projects, with total budgets of \$54M. The CMF supported 74 English-language projects, 20 French-language projects, and 7 projects in Indigenous languages. English- language production accounted for \$43.4 M, while French and Indigenous production accounted for \$10.5 M.

Figure 82: Number of Digital Documentaries Produced with Funding from the CMF Convergent Stream, 2010-2011 to 2017-2018²⁷

Language	2010-2011	2011-2012	2012-2013	2013-2014	2014-2015	2015-2016	2016-2017	2017-2018	Total
Indigenous	3	1	1	1	0	0	1	0	7
English	2	0	9	10	17	14	15	7	74
French	3	2	3	3	4	1	3	1	20
Total	8	3	13	14	21	15	19	8	101

Figure 83: Total Budgets (in \$) of Digital Documentaries Produced with Funding from the CMF Convergent Stream, 2010-2011 to 2017-2018

Language	2010-2011	2011-2012	2012-2013	2013-2014	2014-2015	2015-2016	2016-2017	2017-2018	Total
English	810K	0	4.8 M	8.3M	9.9M		8.8M		32.6M
All Languages*	2.9M	1.2M	6.1M	10.6M	11.6M	7.5M	9.9M	4.1M	53.9M

*Due to the low number of projects, it is not possible to separate data on French-language projects.

A sampling of two projects supported through the Convergent stream revealed financing from the CMF and from broadcasters, and in the English-language market, private investment.

Direct Funding From the CMF Experimental Stream

Between the years 2010-2011 to 2017-2018, the CMF supported twelve digital documentary productions through the Experimental Stream. Three quarters of projects (9 in all), were produced in the English-language, two were French-language and one was bi-lingual.

Figure 84: Number of Digital Documentaries Produced with Funding from the CMF Experimental Stream, 2010-2011 to 2017-2018²⁸

Language	2010-2011	2011-2012	2012-2013	2013-2014	2014-2015	2015-2016	2016-2017	2017-2018	Total
Bilingual	0	0	1	0	0	0	0	0	1
English	0	0	2	0	1	1	1	4	9
French	1	0	0	1	0	0	0	0	2
Total	1	0	3	1	1	1	1	4	12

Total production budgets supported through the CMF's Experimental stream were lower in 2017-2018, accounting for \$1.8 M in production, as compared to 2012-2013, when production budgets of documentaries funded through the Experimental Stream totalled \$2.9 million.

Figure 85: Total Budgets (in \$) of Digital Documentaries Produced with Funding from the CMF Experimental Stream, 2010-2011 and 2017-2018²⁹

	2012-2013	2017-2018	Total
All languages	2,935,506	1,832,609	8,616,428

Projects supported through the experimental stream were destined for a variety of distribution platforms. An examination of two projects revealed that a project destined for a broadcaster platform was financed with a mix of broadcaster licence, tax credits, and funding from the CMF and the Bell Fund. A second project, created for a Virtual Reality platform had a significant producer investment and funding from the CMF.

Direct Funding From the Documentary Web Series Program

In 2017-2018, the CMF provided support for two English-language documentary web series, intended for distribution on the CBC and YouTube platforms. Total CMF funding amounted to \$289,908.

6.2 Direct Funding from the Bell Fund

In 2018, the Bell Fund launched the Short-form Digital Series Non-Fiction program to support scripted non-fiction for online video distribution. In 2018, the Bell Fund supported a total of eight documentary web series, with total budgets of \$1.9 M, for which the Bell Fund provided \$1.1 million in funding.

Other funders included English- and French-language broadcasters, as well as the Telus Fund and Ontario Creates. Distribution platforms included CBC Gem, Tou.tv, Télé-Québec Canal Savoir, Canal Vie, Quisurf, Urbania.ca, YouTube and Facebook. Projects accessed both domestic and international distributors.

Figure 86: Total Number of Documentaries Web Series Produced with Funding from the Bell Fund in 2017-2018³⁰

	Total	English		French	
	Projects	Projects	Percentage	Projects	Percentage
Total Applications	64	36	56%	28	44%
Total Funded	28	17	61%	11	39%
Documentaries Funded	8	5	63%	3	38%

Figure 87: Total Budgets (in \$) of Documentary Web Series Produced with Funding from the Bell Fund, 2017-2018

	Total		English		French	
	Amount	Amount	Percentage	Amount	Percentage	
Total Budgets	5,899,815	4,046,763	69%	1,853,052	31%	
Total Funding	4,373,126	3,023,340	69%	1,349,786	31%	
Documentary Budgets	1,855,115	1,267,818	68%	587,297	32%	
Documentary Funding	1,083,000	675,000	62%	408,000	38%	

6.3 Digital Documentary Production Supported by the National Film Board

The National Film Board of Canada is actively involved in digital documentary production, and has, for some years been exploring the full potential of new technologies and online platforms to tell stories and engage new communities. These productions take many forms, including interactive websites, installations, immersive experiences (virtual reality or 360-degree cinema) and applications for mobile platforms. The NFB³¹ has also invested in short content for social media platforms.

In the digital space, the NFB works with both emerging and established documentary filmmakers through its various studios and programs. In 2017-2018 reported that 40% of its digital productions were by emerging documentary storytellers.³²

As well as producing digital documentaries in-house, the NFB invests in coproductions with the Canadian private sector, with international coproducers, and with institutional partners including universities, museums, foundations, institutions, and public cultural spaces.

From 2012-2013 to 2016-2017, the National Film Board produced a total of 61 digital projects with total production budgets of \$14.8 million. These productions included interactive websites, installations, mobile applications and immersive experiences.

Figure 88: Total Number of Projects and Total Budgets of NFB Digital Productions, by Year, 2012- 2013 to 2016-2017

	Number of Projects	Total Budgets
2012-2013	11	\$3,228,763
2013-2014	13	\$2,335,207
2014-2015	18	\$4,688,810
2015-2016	12	\$3,312,638
2016-2017	7	\$1,198,745
Total	61	\$14,764,163

Source: National Film Board, production data.

In the English-language market, the NFB produced a total of 27 digital documentary projects, with total budgets of \$6.6 M. Twenty-six French-language projects had total production budgets of \$6.7 M. The NFB also produced a smaller number of projects that were either bi-lingual, multi-lingual or without dialogue, with total budgets of \$1.5 M.

Figure 89: Number of Projects and Total Budgets of NFB Digital Productions, by Language of Production, 2012-2013 to 2016-2017

	Number of Projects	Total Budgets
English-language	27	\$6,551,956
French-language	26	\$6,732,509
Other*	8	\$1,479,698
Total	61	\$14,764,163

*Other refers to projects that were produced in French and English (bi-lingual), in multiple languages, or having no dialogue. Source of data: National Film Board, production data.

Production budgets ranged from less than \$50K to over \$1 M. The average production budget of English-language digital documentaries was \$243 K. Forty-one percent of all English-language projects had budgets between \$100K and \$250K.

Figure 90: Percentage of English-language Digital Documentaries Produced by the NFB, by Budget Range and by Language, 2012-2013 to 2016-2017

Budget Range	Percentage of Projects
< \$50,000	19%
\$50,000 to \$100,000	19%
> \$100,000 to \$250,000	26%
> \$250,000 to \$500,000	15%
>\$500,00 to \$750,000	22%
> \$1 M	0

Source: National Film Board, production data.

The average production budget of French-language digital documentaries was \$259 K. About half (54%) of French-language projects had budgets between \$100K and \$250K.

Figure 91: Percentage of French-language Digital Documentaries Produced by the NFB, by Budget Range and by Language, 2012-2013 to 2016-2017

Budget Range	Percentage of Projects
< \$50,000	19%
\$50,000 to \$100,000	15%
> \$100,000 to \$250,000	31%
> \$250,000 to \$500,000	23%
>\$500,00 to \$750,000	8%
> \$1 M	4%

Source: National Film Board, production data.

The NFB coproduced 20 digital documentary projects with Canadian producers from 2012- 2013 to 2016-2017. These had total production budgets of \$4.5 million.

Figure 92: Number and Total Volume of National Film Board Domestic Coproductions, 2012-2013 to 2016-2017

	No. of Projects	Total Budgets
English-language	12	\$2,759,456
French-language	6	\$1,369,683
Other*	2	\$332,535
Total	20	\$4,461,674

*Other refers to projects that were produced in French and English (bi-lingual), in multiple languages, or having no dialogue.

Source : National Film Board, production data.

7. SUMMARY FINDINGS

While the sample of producers surveyed for this report was small, our findings provide evidence that a market now exists for the production of digital documentaries. Our survey found a production volume of almost \$20 million for digital documentaries over two fiscal years.

Producing for linear platforms is more viable today due to the availability of public funding, tax credits and licence fees. These conditions are encouraging more producers to take risks in the digital space. Half of all producers surveyed have produced a digital documentary in their two most recent fiscal years. Sixty percent indicated having at least one digital documentary in development.

Our study shows that digital documentaries are being produced in a range of formats, of different budgets and evolving financial structures. Production budgets range from under \$25 K to over \$1 M.

In the majority of cases, financing is being provided by public funders and by producer investments. The CMF, the Bell Fund, and the NFB, whose funding is examined in this report, are important partners in the production of Canadian digital documentaries.

The most often reported distribution channels reported by producers were on broadcaster web-based platforms such as CBC Gem, Crave, Arte Webdocs, as well as Internet platforms such as YouTube, Vimeo, Amazon and Netflix.



VI. Audiences for Canadian Documentaries

1. OVERALL TRENDS IN DOCUMENTARY VIEWERSHIP

Canadian audiences are said to be watching Canadian documentaries in increasing numbers, either at home or at the cinema.³³ A study conducted by Hot Docs in 2018 on the viewership of documentaries found that documentary viewership among Canadians is strong, with 55% of those surveyed watching more documentaries than three years ago.³⁴ More Canadians are watching at home than at movie theatres or film festivals. Television continues to be the primary channel for watching documentaries. However, Canadians are equally watching documentaries on Internet platforms, primarily Netflix and YouTube.³⁵

2. TELEVISION AUDIENCES

2.1 Canadian Documentaries Are Popular with Canadian Audiences

Canadians are said to spend a significant number of hours each week watching Canadian documentaries. In 2017, English-language Canadian documentaries accounted for an average of 12.3 million hours of viewing by Canadians per week. According to the CRTC's Communications Monitoring Report, viewing of documentaries on all English language television increased in 2017 as compared to 2012.³⁶ In the French-language market, Canadian documentaries accounted for an average of 4 million hours of viewing per week.³⁷

Figure 93: Average weekly viewing hours (million) for Canadian documentaries by Canadian television services, by language market, 2017³⁸

Canadian Documentaries	
English	12.3
French	4

Source: CRTC

Canadian documentaries account for about half of all time spent viewing documentaries in the English-language market, and over 70% of time spent viewing documentaries in the French-language market.

2.2 Canadian Documentaries Attract Half of All Documentary Viewing in the English-language Market

In 2016-2017, English-language Canadian television programs accounted for 38% of all viewing measured over the full day (“full-day viewing”) in the English-language market and for 37% of viewing of during peak hours.

Canadian documentaries performed well, accounting for just over half of all viewing of documentaries, ahead of foreign-produced documentaries, from 2012-2013 to 2016-2017. The share of viewing captured by Canadian documentaries funded by the CMF increased over the five-year period, from 17% in 2012-2013 to 23% in 2016-2017. A combination of stronger audiences and more airings of documentary series programs are said to have driven the share increase, including programs such as *The Nature of Things* and *Canada: The Story of US*.

Viewing of Canadian documentaries during peak viewing hours was similar, with Canadian documentaries accounting for about half of all viewing, and the share of viewing of CMF- funded documentaries increasing from 17% to 25%.

Figure 94: Share of Full-Day Viewing of Documentaries Airing on English-language Television in Canada, 2012-2013 to 2016-2017

	CMF-funded Documentaries	Other Canadian Documentaries	Total Canadian Documentaries	Foreign Documentaries
2012-2013	17%	34%	51%	49%
2013-2014	23%	31%	54%	46%
2014-2015	22%	32%	54%	46%
2015-2016	20%	32%	52%	48%
2016-2017	23%	29%	52%	48%

Source: CMF

Figure 95: Share of Viewing of Documentaries Airing During Peak Hours on English-language Television in Canada, 2012-2013 to 2016-2017

	CMF-funded Documentaries	Other Canadian Documentaries	Total Canadian Documentaries	Foreign Documentaries
2012-2013	17%	32%	49%	51%
2013-2014	21%	27%	48%	52%
2014-2015	22%	27%	49%	51%
2015-2016	20%	30%	50%	50%
2016-2017	25%	27%	52%	48%

Source: CMF

2.3 Canadian Documentaries Attract Over Seventy Percent of All Documentary Viewing in the French-language Market

In the French-language market, Canadian television programs capture a greater share of viewing. Canadian programs continued to account for the majority of viewing in 2016-2017, with a 59% share of full-day viewing of French-language television broadcasts. In peak hours, Canadian programs captured 62% of all viewing of French-language television.

Full-day viewing of Canadian documentaries accounted for over 70% of all viewing of documentaries between 2012-2013 and 2016-2017. The reclassification of *Salut Bonjour*, from documentary to general entertainment, led to a five-year low in viewing shares in 2016-2017 (73%). The share of full-day viewing captured by CMF-funded documentaries correspondingly increased as a result of this reclassification, slightly more than doubling from 9% in 2012-2013 to 20% in 2016-2017.

Viewing of Canadian documentaries on French-language television increased during prime time, from 72% of all viewing of French-language documentaries in 2012-2013 to 74% in 2016-2017. This increase was in part due to the increase in viewing of CMF-funded documentaries, which increased their share of viewing in peak hours from 13% in 2012-2013 to 21% in 2016-2017. This 9% increase in viewing during peak hours exceeded the 5% increase in the number of hours scheduled, indicating a strong performance by CMF-financed documentaries during peak viewing hours.

Figure 96: Share of Full-Day Viewing of Documentaries Airing on French-language Television in Canada, 2012-2013 to 2016-2017

	CMF-funded Documentaries	Other Canadian Documentaries	Total Canadian Documentaries	Foreign Documentaries
2012-2013	9%	68%	77%	23%
2013-2014	11%	67%	78%	22%
2014-2015	11%	67%	78%	22%
2015-2016	13%	66%	79%	21%
2016-2017	20%	53%	73%	27%

Source: Canada Media Fund

Figure 97: Share of Viewing of Documentaries Airing During Peak Hours on French-language Television in Canada, 2012-2013 to 2016-2017

	CMF-funded Documentaries	Other Canadian Documentaries	Total Canadian Documentaries	Foreign Documentaries
2012-2013	13%	59%	72%	28%
2013-2014	15%	58%	73%	27%
2014-2015	16%	57%	73%	27%
2015-2016	19%	53%	72%	28%
2016-2017	21%	53%	74%	26%

Source: Canada Media Fund

3. THEATRICAL AUDIENCES

3.1 Canadian Theatrical Documentaries are Competitive with Their Foreign Counterparts at the Canadian Box Office

Canadian feature films face very stiff competition at the box office, primarily from American film productions, which benefit from significant marketing campaigns in Canada. They also face stiff competition from the best foreign films from around the world, which also enjoy significant visibility, typically from notoriety gained at festivals or in other markets. Both English- and French-language Canadian documentaries are competitive with their foreign counterparts and figured amongst the top ten documentary box office earners in 2018 and 2017.

Overall, the market for theatrical documentaries at the cinema is modest. Documentaries showing in Canadian theatres in 2018 grossed between approximately \$200K and \$1 million. The top earning film grossed just under \$1 million. The top-grossing documentary of 2017 earned less than \$700K.

Among the top ten documentaries exhibited in Canadian theatres in 2018, two films were Canadian. The English-language *Anthropocene: The Human Epoch* (2018) ranked fifth, while the French-language, *La terre vue du Coeur* (2018) ranked ninth overall.

Figure 98: Top 10 Documentaries Exhibited in Canadian Theatres - 2018

Rank	Title	Country of Origin	Original language
1	Three Identical Strangers	UK	English
2	Free Solo	USA	English
3	Fahrenheit 11/9	USA	English
4	Won't you Be My Neighbor?	USA	English
5	Anthropocene: The Human Epoch	Canada	Multi-language
6	Burn the Stage: The Movie	South Korea	Korean
7	RBG	USA	English
8	They Shall Not Grow Old	UK-New Zealand	English
9	La terre vue du coeur	Canada	French
10	Maria By Callas	France	English-French

Source: Canadian Heritage³⁹

Of the top 20 Canadian documentaries exhibited in 2018 in Canadian theatres in 2018, four were English-language, four were French-language, and two were shot in multiple languages.

Figure 99: Top 10 Canadian Documentaries Exhibited in Canadian Theatres - 2018

Rank	Title	Country of Origin	Original language
1	Anthropocene: The Human Epoch	Canada	Multi-language
2	La terre vue du coeur	Canada	French
3	Sharkwater Extinction	Canada	English
4	Pauline Julien, intime et politique	Canada	French
5	La part du diable	Canada	French
6	The Accountant of Auschwitz	Canada	English
7	Cielo	Chile-Canada	Spanish-English-French
8	Quand les pouvoirs s'emmêlent	Canada	French
9	Prosecuting Evil: The / Extraordinary World of Ben Ferencz	Canada	English
10	The Woman Who Loves Giraffes	Canada	English

Source: Canadian Heritage

Three Canadian documentaries were among the top ten grossing documentaries in 2017. Two English-language documentaries, *Long Time Running* and *The Gardener*, ranked sixth and fifth, respectively. The French-language *L'érotisme et le vieil âge* ranked tenth.

Figure 100: Top 10 Documentaries Exhibited in Canadian Theatres - 2017

Rank	Title	Country of Origin	Original language
1	<i>Born in China</i>	UK-China-USA	English
2	<i>I Am Not Your Negro</i>	USA-France	English
3	<i>Kedi</i>	Turkey-USA	Turkish
4	<i>An Inconvenient Sequel: Truth to Power</i>	USA	English
5	<i>Human Flow</i>	Germany	English
6	<i>Long Time Running</i>	Canada	English
7	<i>The Gardener</i>	Canada	English
8	<i>Visages, villages (Faces Places)</i>	France	French
9	<i>Sachin: A Billion Dreams</i>	India	Tamil
10	<i>L'érotisme et le vieil âge</i>	Canada	French

Source: Canadian Heritage

Among the top ten grossing Canadian documentaries exhibited in Canadian theatres in 2017, six were English-language films, and four were French-language films. However, the cumulative earnings of the French-language film *Le gout d'un pays*, released late in 2016, put it in third place, after *The Gardener*.

Figure 101: Top 10 Canadian Documentaries Exhibited in Canadian Theatres - 2017

Rank	Title	Country of Origin	Original language
1	Long Time Running	Canada	English
2	The Gardener	Canada	English
3	L'érotisme et le vieil âge	Canada	French
4	Rumble: The Indians Who Rocked the World	Canada	English
5	La ferme et son état	Canada	French
6	Gulistan, Land of Roses	Canada	English
7	Expo 67 Mission impossible	Canada	French
8	Black Code	Canada	English
9	Le dernier soufflé, au Coeur de l'hôtel-Dieu de Montréal	Canada	French
10	Angry Inuk	Canada	English
3	Le gout d'un pays	Canada	French

Source: Canadian Heritage





VII. Conclusion

In the five years since the Documentary Organization of Canada (DOC) published *Getting Real 5*, the landscape of documentary production - how it is financed, produced, and distributed, has evolved in step with a changing industry.

This study provides a profile of Canadian independent documentary production with its principle focus on long-form⁴⁰ documentary productions intended for the theatrical and/or television markets and for Internet-based streaming or download services.

The findings of the report confirm on the one hand the challenges facing our sector, and on the other hand tremendous opportunities for its growth.

There is no doubt that the independent documentary production sector is being impacted by the consolidation of the Canadian broadcasting system. The funding of documentary production in Canada has never been more challenging. This report reveals that between the years 2012-2013 and 2016-2017, the total volume of independent documentary production fell by 30%, driven by a declining volume of documentary series production, and reflected in fewer projects and hours of content produced. Another significant trend has been the decline in Canadian broadcaster licence fees for documentaries.

On the other hand, the vibrancy of the sector is reflected in the how filmmakers are embracing global digital transformation with content for expanding platforms, evidence of their ingenuity and resilience. This report also finds that the sector is increasingly looking to the international marketplace for financing and distribution in response to declining opportunities in the domestic market. In short, the Canadian documentary production sector continues to be a key contributor to the Canadian economy through the jobs it creates every year and its contribution to the country's GDP.

We believe that it may be timely to examine the policy framework of support for the independent documentary sector.

Despite the fact that long-form documentaries are defined as programs of national interest by the CRTC, it may be necessary to examine whether this policy is having the intended impact on the independent documentary production sector.⁴¹ The CRTC recognizes the cultural importance of continued investment in Canadian documentary, stating, "Drama programs and documentary programs are expensive and difficult to produce, yet are central vehicles for communicating Canadian stories and values."⁴²

From a public funding perspective, it is clear that more should be done to provide incentives to Canadian broadcasters to commission more Canadian independent documentaries. The CBC in its role as our national public broadcaster could take a lead role in this regard particularly through its CBC Gem platform.



Annex 1:

Approach and Methodology

This study employed both qualitative and quantitative research methods, which include: a review of literature, statistical analysis of production data and key informant interviews.

Review of Literature

A literature review was conducted, focused on publicly available data and reports prepared by other experts on the topic of independently-produced Canadian film and television documentary production.

Statistical Analysis of Data

In compiling a statistical profile of independent documentary production, the consultants analyzed production data on independent film and television documentary production obtained from the Canadian Audio-Visual Certification Office (CAVCO). This data covers the five-year reference period from 2012-2013 to 2016-2017.

CAVCO is responsible for the certification of all Canadian productions as domestic productions for the purpose of qualifying for federal tax credits. The organization defines a documentary production as follows:

- A production is identified as a documentary if it meets the definition set out in our guidelines:
- Documentary: An original work of non-fiction, primarily designed to inform but which may also educate and entertain, providing an in-depth critical analysis of a specific subject or point of view.
- This is assessed based on information within the file including, but not limited to, the synopsis and the copy of the production viewed by CAVCO.

The statistical analysis was consistent with previous analyses, in order to allow for long-term trend analysis. For example, it includes production, financing and budget trends by language, region, by sub-genre (mini-series, series, single episode, theatrical feature films). Financing trends considered the sources of domestic financing, including trends in broadcaster licence fees, distributor advances and financing from digital platform services; tax credits, direct public funding and philanthropic funding; and internationally through co-production, foreign pre-sales and distributor advances.

Based on the review of data, the consultants developed an overview of key industry characteristics with respect to the financing, budgets and total volume of documentaries overall, by language, by region, by platform (film or television) and foreign pre-sales and distributor advances data permitting

This study builds on and aligns with previous editions of Getting Real in terms of scope, methodology and indicators that will allow for consistent analyses over time. The study provided analyses consistent with those undertaken in Getting Real 5.

This study was also guided by similar methodologies utilized in the annual industry profile published each year by the CMPA. In the study, we worked with the same data set as Profile 2017: An Economic Report on the Screen-based Media Production Industry in Canada. In the study, we worked with the same data set, provided by CAVCO, and applied the same macro-economic multipliers used in the Profile, as well as the same industry averages with respect to average industry salary levels. This allowed us to make reliable comparisons with the overall industry in terms of Gross Domestic Product and creation of full-time equivalent employment created.

Although Canadian independent digital documentaries may now be eligible for federal production tax credits, information on documentary digital production was not yet available from CAVCO for this study. For this reason, the study included an online survey of independent documentary producers' digital production activity.

Online Survey of Web-based Documentary Producers

A survey was undertaken of English- and French-language documentary producers who are members of DOC, the CMPA and recipients of the Bell Fund. The goal of the survey was to gather information on independent documentary production and distribution intended for online platforms as well as to gain an understanding of the challenges, opportunities and trends with respect to producing documentaries. The consultants developed a short questionnaire (10 questions), which was administered online. A total of 112 producers responded to the survey.

For the purpose of the survey, digital documentaries were defined as single documentaries or documentary series that are intended to be distributed as linear streamed content (i.e. on a streaming media platform such as CBC Gem or Netflix); or interactive documentaries that are intended for use on interactive digital platforms (i.e. internet, mobile media, virtual reality, etc). Every effort was made to ensure that the documentaries included for analysis are professional independent Canadian documentary productions. Two respondents provided information on documentaries produced for corporate clients, which were removed from the analysis.

Interviews with Key Informants

The consultants conducted 12 interviews with key informants to gather qualitative evidence of the current challenges and opportunities facing the sector. Interviewees were drawn from amongst stakeholders in the Canadian independent documentary production industry.

A scenic landscape featuring a calm lake in the foreground, snow-capped mountains in the background, and a dense forest of trees. The scene is framed by a thick orange horizontal line at the bottom. In the top right corner, there are several large, vibrant autumn leaves in shades of orange, yellow, and brown, some overlapping the orange line.

Annex 2:

List of Interviewees

Nathalie Bourdon, National Film Board

Karine Dubois, Picbois

Nancy Chapelle, Bell Fund

Nathalie Clermont, Canada Media Fund

Connie Edwards, Soleado

Ina Fichman, Intuitive Pictures

Judy Holm, Markham Street Films

Merit Jensen Carr, Merit Motion Pictures


Michael Jorgensen, Myth Merchant Films

Robert Lang, Kensington Communications

Angelique Richer, Mustang Production

Robin Smith, KinoSmith





Annex 3:

Survey Questions

SURVEY QUESTIONS

1. Please select the statement that best corresponds to you. Select only one:

- An independent creator/producer or showrunner of documentaries in which I own the rights
- Registered private corporation that produces documentaries
- Other [Go to end of survey]

2. Number of years of experience creating/producing documentaries: _____

3. What province or territory are you headquartered in? Select only one:

- Drop down list of provinces and territories

4. What is the primary language market that you produce documentaries for?

Select all that apply:

- English
- French
- Other [please specify]

5. What platforms do you produce documentaries for? Select all that apply:

- Theatrical exhibition
- Television broadcasting
- Linear streaming platforms (web and/or mobile)
- Interactive digital media platforms

6. Do you currently have any digital documentaries in development?

- Yes
- No

7. In the past two years, did you produce any digital documentaries?

- Yes
- No [Go to question 16]

8. In the past two years (i.e. your last two completed fiscal years), how many digital documentaries did you produce? _____

9. What was the total amount of the production budgets for these digital documentaries? _____

10. What were the sources of financing for your digital documentaries produced in the past two years? Select all that apply:

- Arts Council Grant
- Bank loan or other debt financing
- Crowdfunding
- Deferral of salaries
- Distributor advance or investment
- Federal tax credit
- Provincial tax credit
- Producer investment
- Public Fund for Creative Industries (i.e., Bell Fund, Canada Media Fund, Provincial Fund, etc.)
- Sponsorship

11. What are the sources of development financing for your digital documentaries currently in development? Select all that apply:

- Producer investment
- Deferral of salaries
- Arts Council Grant
- Distributor investment
- Public Fund for Creative Industries (i.e., Bell Fund, Canada Media Fund, Provincial Fund, etc.)

12. What is the primary distribution platform for your digital documentary content? Select only one:

- Gem
- Tou.tv
- Arte Web-docs
- NFB.ca
- Crave TV
- YouTube
- Canadian Broadcaster website or app [please specify _____]
- Foreign Broadcaster website or app [please specify _____]
- Company website
- iTunes
- Hulu
- Amazon
- Netflix
- Other _____

13. In addition to your primary online distribution platform, are you distributing your digital documentaries on any other platforms? Select all that apply:

- Gem
- Tou.tv
- Arte Web-docs
- NFB.ca
- Crave TV
- YouTube
- Canadian Broadcaster website or app [please specify _____]
- Foreign Broadcaster website or app [please specify _____]
- Company website
- iTunes
- Hulu
- Amazon
- Netflix
- Other _____

I am not distributing my web-based documentaries on any other platforms.

14. How are you monetizing your digital documentaries? Select all that apply:

- Advertising/Revenue sharing
- Ancillary products
- Commissioning fees
- Educational sales
- Events
- In-app purchases
- Licence fees
- Paywall and subscriptions
- Sponsorship

15. What were the gross revenues earned by your digital documentaries in the past two completed fiscal years?

- Less than \$1000
- \$1000 to \$2,000
- \$2,000 to \$5000
- \$5,000 to \$10,000
- Greater than \$10,000

16. Please rank the following in terms of challenges facing documentary production, marketing and distribution:

- Availability of private financing
- Availability of public financing
- Ability to make advantageous deals with platforms or distributors
- Access to foreign markets
- Other

17. What are the opportunities for documentary production today, including television, theatrical and digital documentaries?

18. May we contact you to ask any follow-up questions based on your responses to this survey?

- Yes

Name: _____ Phone: _____ Email: _____

- No

Annex 4:

Profile of Survey Respondents

A total of 112 producers responded to the survey. Half (50%) of respondents identified as an independent creator/producer or showrunner of documentaries in which they own the rights. 37% identified as a Registered private corporation that produces documentaries.

Respondent Type	Responses	
An independent creator/producer or showrunner of documentaries in which I own the rights	50%	56
Registered private corporation that produces documentaries	37%	41
Other	13%	15

The majority of respondents were from Ontario (39%) and Quebec (23%). Sixteen percent of respondents are from British Columbia.

Province or territory of respondent headquarters	Responses	
Alberta	9%	10
British Columbia	16%	18
Manitoba	2%	2
New Brunswick	2%	2
Newfoundland and Labrador	3%	3
Northwest Territories	0%	0
Nova Scotia	4%	4
Nunavut	0%	0
Ontario	39%	44
Prince Edward Island	0%	0
Quebec	23%	26
Saskatchewan	1%	1
Yukon	2%	2
Total	100%	112

Respondents are very experienced producers. 59% have more than 10 years experience creating/producing documentaries and 29% have between 5 and 10 years of experience.

Number of Years of Experience Creating/Producing Documentaries	Responses	
> 5 years	13%	14
5 - 10 years	29%	32
11-15 years	22%	25
16 - 20 years	17%	19
> 20 years	20%	22
Total	100%	112


Respondents produce primarily for the English- and French-language markets. 76% of respondents produce for the English-language market, and 15% produce for the French- language market. Ten producers (9%) produce for both. Six English-language producers indicated that they also produce for other language-markets, including Cree, Persian, Hindi, Bengali, Italian and Spanish.

Primary language market in which respondents produce documentaries	Responses	
English	76%	85
French	15%	17
English and French	9%	10
Total	100%	112

The vast majority (90%) of respondents produce documentaries for television broadcast. Just over half of respondents produce documentaries for theatrical exhibition (55%) and linear streaming platforms (54%). Almost half of respondents produce documentaries for interactive digital media platforms (44%).

Sixty percent of respondents have at least one digital documentary currently in development. Half (50%) of all respondents produced a digital documentary in the past two years.

Platforms for which respondents produce documentaries	Responses	
Television broadcasting	90%	101
Theatrical exhibition	55%	61
Linear streaming platforms (CBC Gem, Tou.tv, NFB, Facebook, Netflix, Amazon Video, etc)	54%	60
Interactive digital media platforms (Dedicated website, Mobile app, etc)	44%	49



Annex 5: Glossary of Terms

Atlantic Canada: The provinces of New Brunswick, Prince Edward Island, Nova Scotia and Newfoundland.

Broadcaster-affiliated producer: A broadcaster-affiliated production company is a private production company that is affiliated (as set out in the Canada Business Corporations Act) with a broadcasting company.

Canadian content production: Production certified as Canadian content by CAVCO or the CRTC.

CAVCO: Canadian Audio-Visual Certification Office

CAVCO-certified production: Productions certified as “Canadian” for the purpose of accessing the Canadian Film or Video Production Tax Credit (CPTC). It does not include foreign productions that use the Film or Video Production Services Tax Credit (PSTC), which must also get certification from CAVCO, but are not considered “Canadian” productions.

CBC: Canadian Broadcasting Corporation. Canada’s English-language national public broadcaster.

Children’s programming: Children’s Programming includes programs produced for children and teenagers under 18 years of age.

Documentary Production: Original works of non-fiction, primarily designed to inform but may also educate and entertain, providing an in-depth critical analysis of a specific subject or point of view.

Digital Documentary: Documentary productions that are intended to be distributed as linear streamed content (i.e. on a streaming media platform such as CBC Gem or Netflix); or interactive documentaries that are intended for use on interactive digital platforms (i.e. internet, mobile media, virtual reality, etc).

Direct jobs: Jobs that are directly involved in the production of television programs and feature films. Direct jobs refer to jobs at production companies, or production jobs at television broadcasters.

Direct public funding: Loans, equity investments, licence fees, grants, and contributions from government sources, including the CBC. Direct public funding excludes tax credits.

Foreign Investment in Production: The value of international participation in the Canadian production industry.

Feature-length documentary: Documentary with a running length of 75 minutes or more.

Full-time equivalent (FTE) jobs: The number of jobs in an industry, if it is assumed that all workers work on a full-time basis. The number of full-time equivalent jobs in an industry is typically fewer than the total number of jobs, as many jobs are done on a part-time basis.

In-house Programming: In-house Programming comprises projects produced and owned by a Canadian Broadcaster.

Independent production: Production created by private companies (i.e. not affiliated with a broadcaster or distribution company).

Indirect jobs: Jobs created in other industries through the economic activity generated in the film and television production industry. It includes all jobs created outside of production companies and broadcasters, and jobs across all other sectors of the economy, such as the services, retail, and construction sectors.

Indirect public financing: Non-direct forms of government financial support, including tax credits or rebates that reduces the tax owed by production companies.

International treaty co-production: Production developed jointly by production companies in treaty countries. These productions are considered to be indigenous in both countries, and are thus fully entitled to legislative and regulatory benefits in their respective countries. The objective of treaty co-productions is to maximize the efficient use of available public incentives in each treaty nation.

Licence Fee: The fee a broadcaster pays a production company to acquire the right to exhibit a given production with a specific set of terms (e.g., territory, period of time, language, number of broadcasts).

NFB: National Film Board

POV documentary: A documentary told with an authorial voice or subjective point of view (POV) that shapes the story line. Also known as auteur documentaries because of their similarities to the auteur film movement.

Prairie Provinces and Territories: Comprises Alberta, Manitoba, the Northwest Territories, Nunavut, Saskatchewan and the Yukon.

Private Broadcaster: a privately owned corporation that broadcasts television programs commercially

Public Broadcaster: Broadcaster that provides public service broadcasting, funded by government

Single-episode program: In the documentary genre, most single-episode program productions are also known as one-offs. They are stand-alone programs under 75 minutes, since feature films are generally 75 minutes or longer.

Series production: A documentary series of programs containing more than six episodes. Series productions are predominantly destined for television and are usually renewable.

SRC: Société Radio Canada. Canada's French-language national public broadcaster.

Theatrical documentary: A documentary production whose primary release window is a theatrical release. Theatrical documentaries are usually feature-length documentaries.

Volume of production: Total expenditures on film or TV productions in Canada (i.e., the sum of all Canadian production budgets).

Annex 6:

Citations

¹ Documentaries produced by independent production companies (i.e. privately owned and not affiliated with a broadcaster) and certified as Canadian content by the Canadian Audio- Visual Certification Office. 2016-2017 was the last year for which data were available for this report.

² Documentaries include short or feature films, single television programs ("one-offs") or series, intended for theatrical exhibition, television broadcast or web-based distribution via online linear video, interactive or multi-platform formats.

³ *Getting Real 5*, page 20.

⁴ In our interviews with producers it was noted that some Canadian distributors are actually entities related to Canadian documentary production companies.

⁵ "Crave Announces New Original Documentary Series, WE'RE ALL GONNA DIE " The Lede, April 29, 2019, retrieved from <https://www.bellmedia.ca/the-lede/press/crave-announces-new-original-documentary-series-were-all-gonna-die/>.

⁶ *Getting Real 5*, page 20.

⁷ CRTC, Television Program Categories, retrieved from <https://crtc.gc.ca/canrec/eng/tvcat.htm>.

⁸ IBID.

⁹ *Getting Real 5*, Page 17.

¹⁰ This was also a finding of *Getting Real 5*, page 17.

¹¹ CRTC, Communications Monitoring Report 2018, retrieved from <https://crtc.gc.ca/eng/publications/reports/policymonitoring/2018/cmr4c.htm#s90i2>.

¹² All Genres Independent includes documentary productions.

¹³ *Getting Real: An Economic Profile of the Canadian Documentary Production Industry, Volume 5 ("Getting Real 5")*, page 32. It is important to note that *Getting Real 5* captures economic activity of broadcaster affiliated companies in addition to independent production.

¹⁴ *Getting Real 5*, Op. Cit.

¹⁵ IBID, page 37.

¹⁶ 2013-2014 data for feature-length TV and film productions data for Quebec includes data for 2012-2013. Note: A total amount \$17,175,323 representing the production budgets of documentary features, single episodes and series produced in Atlantic Canada is not included as year-by-year data unavailable due to small sample size.

¹⁷ Source: CAVCO.

¹⁸ *Getting Real 5*, Op. Cit.

¹⁹ Source: CAVCO.

²⁰ IBID, page 66.

²¹ To allow comparisons with previous years, the median licence fee is used in this analysis. This provides a better indication of how licence fees are distributed than a simple average (mean).

²² Source: CAVCO.

²³ Survey of Documentary Filmmakers and Producers, undertaken by the Documentary Organization of Canada for this report, 2019.

²⁴ In revenue sharing, content creators earn revenues from advertisements served on their content by their web platform. One example of this is YouTube's revenue sharing Partner Program.

²⁵ Canada Media Fund website: <https://www.cmf-fmc.ca/en-ca/programs-deadlines/programs/web-series-program>.

²⁶ In the tables representing CMF funded activity (Figures 84 to 87), some cells have been left blank where

the number of projects is low and the risk of revealing commercial information is increased.

²⁷ CMF-funded digital documentaries based on analysis of Convergent stream documentaries with budgets over \$250,000.

²⁸ CMF-funded digital documentaries based on analysis of Experimental stream project synopses.

²⁹ Data for other years have been excluded due to the low the number of projects so as not to compromise the confidentiality of commercial information.

³⁰ Data for other years have been excluded due to the low the number of projects so as not to compromise the confidentiality of commercial information.

³¹ Source: National Film Board, production data.

³² National Film Board, Annual Report 2017-2018.

³³ Hot Docs, 2018 Documentary Audience Research, September 2018, retrieved from http://assets.hotdocs.ca.s3.amazonaws.com/doc/HD18_Doc-Audience-Report_rev1.pdf. ³⁴ IBID

³⁵ IBID

³⁶ Documentaries refers to programs classed as Category 2(b) by the CRTC.

³⁷ CRTC, Communications Monitoring Report 2018, Op. Cit.

³⁸ Source : CRTC, Communications Monitoring Report 2018, Op. Cit.

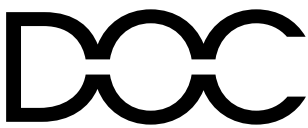
³⁹ Data provided by Canadian Heritage was obtained directly from the Motion Pictures Theatre Association of Canada. Certification of Canadian films by CAVCO or the CRTC was not verified.

⁴⁰ Long form documentaries does not refer to features, but rather to the CRTC's definition, in which a long-form documentary is suitable for programming in a half-hour television broadcast or longer. Source: CRTC, Television Program Categories, retrieved from <https://crtc.gc.ca/canrec/eng/tvcat.htm>.

⁴¹ According to CRTC Monitoring Report 2018, PNI expenditures include expenditures in any of the

following program categories: long-form documentary (category 2b); drama and comedy (category 7); French-language music, dance, and variety programming (categories 8 and 9); and English-language award shows (subset of category 11).

⁴² CRTC Group Licensing Decision



DOCUMENTARY
ORGANIZATION OF CANADA
DOCUMENTARISTES
DU CANADA

docorg.ca | info@docorg.ca

 @DOCorg

 facebook.com/DOCorg

