



Canadian Television Fund

2006-2007 Guidelines

Documentary Programming

The COMPLETE Canadian Television Fund 2006-2007 Guidelines consist of:

Main Document (You must have this) and one of the following Guideline Modules as applicable to your production:

Broadcaster Performance Envelope Stream:

- Drama
- Children's and Youth
- Documentary
- Variety and Performing Arts

Special Initiatives Stream:

- Aboriginal-Language Productions
- French-Language Productions outside Quebec
- Development Financing
- Versioning Assistance

Nos Principes directeurs sont affichés en français sur notre site Internet à l'adresse suivante :
www.FondsCanadiendeTele.ca

A. Definition

Documentary: original work 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 30 minutes (less a reasonable time for commercials, if any). These programs shall not be used as commercial vehicles.

1. Auteur Point of View/Creative Documentaries (POV)

The CTF makes a distinction between “Factual Documentaries” as described above and “Auteur Point of View/Creative Documentaries (POV)”, for the purposes of tracking the incidence of the latter among projects supported.

The CTF will make a discretionary evaluation of what it considers a POV. As a starting point, the CTF will apply a very narrow and traditional interpretation of the above Documentary definition. In all cases, the filmmaker’s approach as much as the subject will determine whether the CTF regards the project as a POV. Specifically, the CTF will look at:

- Who the filmmaker (or filmmaker team) is. His/her track record and/or film background, regardless of whether they are an emerging or experienced filmmaker.
- The intent of the filmmaker in making the film.
- The research that has gone into the project.
- The production and post-production crew that is crafting the piece.
- In the case of arts auteur documentaries, how experimental is the filmmaker’s approach.
- The budget and the cost of the production.
- That it is a single work (or in rare situations—a limited series).
- Whether the project is licensed to air in a broadcast strand recognized or formatted for POV documentaries (e.g. “Rough Cuts”, “Witness”, “The View From Here”, “Zone Libre” and “L’œil ouvert”).
- Generally, a POV Documentary is not:
 - A docu-drama, docu-soap, historical re-enactment or performance piece with people playing themselves or with professional actors;
 - A factual project;
 - A profile or biography;
 - A segmented or capsular one-off or series;
 - A video “diary” of social events (e.g. a series on graduations or family reunions);
 - A project dependent on light “information” format; or
 - “Surveillance” television.

2. Series and Limited Series

Throughout this document, special consideration is given to “limited series”. A limited series is generally defined as being six episodes or less and will always handle a subject matter in its entirety and in a manner which results in a conclusion. As such, the intention is that the limited series will not be renewed. Multiple episode productions that do not meet these criteria will be considered a series for the purposes of the CTF’s evaluation.

3. Feature-Length Documentaries

Feature-length documentaries are defined as being of 75 minutes in length or more.

4. Ineligible Programming

Projects presenting information primarily for its entertainment value are not considered to be documentaries for CTF purposes. The descriptive characteristics and examples in each of the categories that follow should be read as interpretive guides and not definitional absolutes.

Following are examples of ineligible types of programming:

"How-to" Programming

"How-to" programming presents information or explores topics in order for the viewer, for example:

- to learn the methodology for accomplishing a task, project, or the like;
- to understand the manner in which an issue or situation can be resolved (e.g. improve one's finances or marital relations, help students deal with bullying and peer pressure, etc.);
- to gain a view or understanding towards achieving an objective;
- to receive information which enhances his/her skill development in a field; or
- to receive tips on how to accomplish tasks.

The presentation of the information above may be superficial or in-depth. Typically, "how-to" programming will be directive in approach and will draw conclusions for the viewer to aid them in fulfilling one or all of the points above and, as such, is results-oriented. As well, such programming often features a demonstration element(s) to illustrate how to achieve resolution of the matter at hand. Often, "how-to" programming will incorporate tips (either verbal or with on-screen supers) in order to condense information for the ease of consumption of the viewer.

Lifestyle Programming

"Lifestyle" programming presents information or explores topics in a manner which emphasizes the practical information aspect of the subject matter. While the programming is informative, it typically addresses topics in a superficial way such that depth of insight and critical analysis/commentary is rudimentary or absent. Usually, lifestyle programming reflects the aspirations of the viewer.

Like "how-to" programming, lifestyle programming often focuses on subject matter in which accomplishing practical objectives is illustrated, discussed, or explored. Practical information is shared with the primary goal of helping to achieve those objectives and thus, the aspirations of the viewer. Unlike "how-to" programming, lifestyle programming usually has a less linearly structured manner of conveying the information.

Lifestyle programming often contains elements of other ineligible genre forms (e.g. travelogue, how-to, reality television). The inclusion of these forms, while typically necessary to explore the subject matter in the desired manner, is indicative of an approach designed primarily for entertainment and the receipt of information with practical utility.

Reality (fully contrived)

- Reality show elements drive the program: competition, teams, set-up devices, prizes and conceits propel the "plot".
- Intent of the program is not conveyance of information but celebration, voyeurism, entertainment, sensationalism, etc.
- Examples: *The Amazing Race*, *Survivor*, *The Surreal Life*, *Occupation-double*, *Loft Story*, *Le Bachelor*.

Reality (less contrived)

- Line between fact and fiction is blurred as is between actuality and a set-up or contrivance.
- Lack of exploration of a real storyline beyond immediacy of events.
- Little or no establishment of context and story.
- Cinéma-vérité style is used as an excuse to suggest that in-depth treatment unfolds through following subjects through their experience/lives BUT the short time frame of exploration, the formulaic nature, and repetitive approach strip cinéma-vérité of its true Documentary contribution.
- Example: *Cops*, *Dog the Bounty Hunter*.

Reality/Lifestyle (Celebrity-based)

- Line between fact and fiction is blurred as is between actuality and a set-up or contrivance.
- Lack of exploration of a real storyline beyond immediacy of events.
- Celebrity-focused where entertainment value and sensationalism are at forefront.
- Examples: *The Osbournes*, *Growing Up Gotti*, *Michèle Richard*.

Lifestyle/Achievement

- Exploration of the topic is second to providing vicarious achievement of aspirations of the viewer.
- Often, the storyline is held together merely by an unveiling of a “result” which is the product of hosts/participants’ expertise.
- A program is a hybrid of ineligible elements and eligible ones such as “how-to” and Documentary.
- Examples: *Dogs with Jobs*, *Holmes on Homes*, *American Chopper*, *Antiques Roadshow*, *Pimp My Ride*, *The Dog Whisperer*, *Good Dog*, *Chef at Large*, *Myth Busters*, *Décore ta vie*, *Le grand ménage*, *Ma maison RONA*

Lifestyle/Contest

- Formulaic with contrivances and elements which emphasize entertainment and reduce exploration of topic in any in-depth manner or where the contest/prize element drives the viewer’s interest.
- Contest and prize need not be money but can just be the experience or exposure.
- Examples: *Blind Date*, *Eliminate*, *EX-treme Dating*, *SAS Jungle*, *Spy*, *Making the Cut*.

Lifestyle/Travelogue

- Exploration, often through a host, depends on visits, fleeting encounters, and superficial commentary.
- Lack of assessment of themes let alone analysis.
- Examples: *On the Road Again*, *The Thirsty Traveller*, *Sur la route des étoiles*, *Gilles Proulx Globe-Trotter*, *Rendez-vous motoneige*.

Lifestyle/Docusoap (previously entitled Docusoaps Type 2)

- Dependent on extreme formula and contrivances.
- Non-recurring characters.
- Location changes such that the setting is not an integral part of the storyline.
- Often, the storyline is held together merely by an unveiling of a “result” which is the product of subjects’ participation.
- Often the characters seek to be subjects to gain media or other exposure.
- Examples: *A Baby Story*, *An Adoption Story*, *A Wedding Story*, *Intervention*.

Segmented Programming

- A program is segmented into multiple parts with no connection among the segments or only via a very broad theme or short comments by a host. Due to the lack of treatment of one subject over 30 minutes, there is an absence of the required in-depth exploration.
- A program is a mere compendium of examples with no analysis, context or storyline connecting them beyond a host offering rudimentary linkage.
- Example: *Thirty minute program on the theme of “Water” – One 12-minute segment is on water export to the USA; the second is about water pollution in Australia OR 30 minute show on clocks – 5 minutes on the clock used by Sir John A. Macdonald; 5 minutes on Halifax’s tower clock, etc. The program is represented to be a Documentary on historical clocks of Canada.*

Note: A Documentary which includes elements from ineligible formats, be they in a large or small proportion to the total program time, may be considered ineligible.

Eligible Programming

While the following two categories of programming share some superficial similarities to the foregoing ineligible categories, the CTF views these as eligible because they meet the Documentary definition.

Living Histories

- Where competition and selection of subjects is behind the scenes and where any prize or contest element is eliminated.
- Characterized by voluminous research.
- Window into the past through use of subject/characters (like a docu-drama brings alive the past through recreation).
- Examples: *Pioneer Quest*, *1900 House*, *Destination Nor'Ouest*.

Docusoap (Type 1)

- Not dependent on contrivances.
- Characters recur on future episodes.
- Location does not change and therefore, the setting is integral to the storyline.
- Examples: *Life's Little Miracles*, *Birth Stories*.

B. Essential Requirements

All Documentary projects applying for CTF participation must meet the Fund's Essential Requirements, presented in Section 1.3 of the Main Document of the 2006-2007 CTF Guidelines.

In order of importance, the Essential Requirements and exceptions are as follows:

- 1. The project speaks to Canadians about, and reflects, Canadian themes, subject matter or point of view.**
 - Documentaries whose eligibility relies on Canadian themes or subject matter, regardless of content and are factual documentaries (e.g. science, architecture, arts, history, social issues, medicine, etc.) must feature and focus on themes, subjects and/or events which are relevant to Canadians and must acknowledge and make prominent the use of Canadian experts, knowledge, talent, opinions or concepts.
 - Documentaries applying to the CTF whose eligibility relies on the auteur's point of view (as described above), regardless of content, must provide perspective, context and interpretation of relevant international events, themes or subjects, as seen through the eyes of a Canadian independent auteur filmmaker or creative team whose project provides, in the way the story is told on screen, a clear Canadian view of such events, themes or stories.
- 2. The project will be certified by the Canadian Audio-Visual Certification Office ("CAVCO") and has achieved 10/10 points (or the maximum number of points appropriate to the project), as determined by the CTF using the CAVCO scale.**
- 3. Underlying rights are owned, and significantly and meaningfully developed, by Canadians.**
- 4. The project is shot and set primarily in Canada. The project may be shot and set in a non-Canadian location provided that it is integral to the story being told.**

Please refer to the Main Document, Section 1.3.1 for details respecting the application of the Essential Requirements to official treaty co-productions.

2 ER Documentary projects

Broadcasters may licence documentaries through their CTF Broadcaster Performance Envelopes in the following manner:

1. A maximum of 40% of the initial Documentary allocation available to a broadcaster (i.e., prior to the use of any flex amounts) can be used to support project that meet Essential Requirements 2 and 3.
 - **Essential Requirement #2:** The project will be certified by the Canadian Audio-Visual Certification Office (CAVCO) and has achieved 10/10 points (or the maximum number of points appropriate to the project), as determined by the CTF using the CAVCO scale; and
 - **Essential Requirement #3:** Underlying rights are owned, and significantly and meaningfully developed by Canadians.

"2 Essential Requirement" productions are only eligible to receive a licence fee top-up contribution (up to a maximum of 20% of the budget and the applicable CTF contribution caps) from the Broadcaster Performance Envelope.

2. A minimum of 60% of a broadcaster's Documentary allocation must continue to be used, as in previous years, to support projects meeting all four of the Essential Requirements. These productions will continue to be eligible to receive both licence fee top-up contribution and equity investment from the Broadcaster Performance Envelope.

For series (including limited series), all episodes must meet all 4 Essential Requirements in order for the series to qualify as 4ER programming.

The CTF will consider projects that do not clearly meet ER #1 and ER #4 as 2ER projects.

The CTF will not grant 4ER status to past 4ER projects which better fit as 2ER projects. For clarity, the CTF will not grandfather ER status.

C. English-Language Broadcaster Performance Envelopes

Licence Fee Threshold

In order to be eligible for CTF funding, a production must have received eligible licence fees that equal or exceed the applicable threshold identified in the table on the following page. The definition of eligible licence fees can be found in Section 6.5 of the Main Document.

For official treaty co-productions, CTF licence fee thresholds will be calculated on the greater of the Canadian portion of the production's global budget and the level of Canadian participation as certified by Telefilm Canada's International Co-productions Department.

CTF Contribution

Broadcasters can decide what proportion of their envelope to assign to an eligible production, up to a specified maximum amount. This maximum envelope contribution is directly linked to the amount of licence fees paid by the broadcaster, as detailed in the table below.

For official treaty co-productions, the CTF contribution will be calculated on the lesser of the Canadian portion of the production's global budget and the Canadian portion of the global final costs.

CTF financing is not meant to displace other sources of funding, but rather to act as a lever for increased contributions from other sources.

English-Language Broadcaster Performance Envelopes

Budget	Licence Fee Threshold	Historical Average Licence Fee	Maximum Envelope Contribution
Six episodes or less and less than \$400,000 per hour	The lesser of 30% and \$100,000 per hour	37%	\$1.25 for every \$1.00 of licence fee
Seven episodes or more and less than \$400,000 per hour	The lesser of 40% and \$100,000 per hour	45%	\$1.00 for every \$1.00 of licence fee
\$400,000 or more per hour	\$100,000 per hour	\$127,364 per hour	\$1.50 for every \$1.00 of licence fee

D. French-Language Broadcaster Performance Envelopes

Licence Fee Threshold

In order to be eligible for CTF funding, a production must have received eligible licence fees that equal or exceed the applicable threshold identified in the table on the following page. The definition of eligible licence fees can be found in Section 6.5 of the Main Document.

For official treaty co-productions, CTF licence fee thresholds will be calculated on the greater of the Canadian portion of the production's global budget and the level of Canadian participation as certified by Telefilm Canada's International Co-Production Office.

CTF Contribution

Broadcasters can decide what portion of their envelope to assign to an eligible production, up to a specified maximum amount. This maximum envelope contribution is defined as a set percentage of the budget, as detailed in the table below. There is also a contribution cap that applies to all productions in this genre. The CTF Contribution Cap is also shown in the table on the following page.

For official treaty co-productions, the CTF contribution will be calculated on the lesser of the Canadian portion of the production's global budget and the Canadian portion of the global final costs.

CTF financing is not meant to displace other sources of funding, but rather to act as a lever for increased contributions from other sources.

French-Language Broadcaster Performance Envelopes

Budget	Licence Fee Threshold	Historical Average Licence Fee	Maximum Envelope Contribution	CTF Contribution Cap
Less than \$100,000 per hour	35%	41%	35%	\$700,000 per series
\$100,000 to \$400,000 per hour	20%	29%	47%	\$700,000 per series
More than \$400,000 to \$750,000 per hour	15%	21%	47%	\$700,000 per series
More than \$750,000 per hour	10%	13%	50%	\$700,000 per series
Feature-length Documentary \$100,000 to \$750,000	12%	23%	50%	\$375,000
Feature-length Documentary more than \$750,000	10%	19%	50%	\$500,000

E. Licence Terms and Conditions

Licence agreements must meet the CTF's Licence Fee Requirements and Conditions presented in Section 6.5 of the Main Document of the 2006-2007 CTF Guidelines. Only the licences within the following Term requirements will be considered eligible for the purposes of accessing a contribution from a Broadcaster Performance Envelope.

Term*	6 years
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* In the aggregate and including both exclusive and non-exclusive terms.