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We appreciate the opportunity to present our comments to the Canada Media Fund in advance of the next round of Guideline reviews being undertaken this fall.

In the previous round of Guidelines review in the fall of 2013, DOC participated in a similar manner. We filed an initial paper highlighting our positions and recommendations on issues such as the Broadcaster Performance envelopes (BPEs) and the English POV fund. And subsequent to the meetings of the working groups, we filed our final recommendations and concerns at the end of 2013. We'd like to thank you as we note that our documents are still available on the CMF website.

We are pleased to participate once again and also look forward to the discussions at the working group level. We have prepared this document to outline some areas of concern that we would like to bring forward for discussion in this next Guideline review.

1. The CMF since 2010

At the time of the announcement of the Canada Media Fund in 2010, Minister Moore explained that the fund was meant to support projects that would otherwise have a difficult time garnering market support. It was with this principle in mind that in 2013, DOC suggested that since the launch of the CMF, diversity of voices had been eroded within the Canadian television landscape. As you can imagine this is troubling for our membership.

In 2013, our comments were centered on the following:

- BPEs and the documentary genre within the convergent stream
- English POV Fund
- Digital Media
- Regional Balance
- Development Funding

The CMF issued 2014-15 Guideline revisions following the 2013 consultation process. Some of the concerns we expressed were addressed through these Guideline revisions, including:

- licence fee thresholds (LFT) for feature-length documentaries being set at 10%,
- changes to the POV fund, including increasing creative elements and removing the marquee points, and foreign scheduled broadcasters were, on a pilot basis, allowed to count towards LFTs
- crowdfunding was allowed to be part of the financing

We take these revisions as a good first step and applaud the CMF's efforts in these areas.

However, a number of our recommendations were not implemented in 2013. The CMF:

- did not address imbalance in BPEs which penalize one offs
- did not look at analysis of success and how audience impedes smaller networks who support documentaries
- did not address our request that they reinstitute incentives for broadcasters to exceed licence fee thresholds.

In 2015, DOC remains greatly concerned about the future of documentary programming in Canada, particularly for one-off documentaries. It is important to note here that the definition of one-off documentaries to which we refer does not include factual entertainment.

Since 2013, various new developments have shifted the broadcasting landscape and created much uncertainty. There are new and innovative players, offering streaming and digital delivery of Canadian and international programming to Canadians. There is a new directive and policy goals emanating from the regulator, the CRTC, through its deliberations stemming from the *Let's Talk TV* (LTTV) hearings last year. All these have implications for Canadian documentaries.

2. DOC's 2015 Focus

DOC's major focus at this time relates to one-off and limited series documentaries. We take no issue with the CMF funding of factual series. What concerns us is the degree to which these series dominate the CMF funds that are designated for documentary production. As we recommended in 2013, we continue to advocate "docu-soaps" not be eligible for CMF funding.

One-offs in any CMF-eligible genre are more difficult to finance than series in that genre. This was part of the purpose in initializing the English POV Fund, to provide for these documentary projects that were not being financed through the broadcaster envelopes.

Large Canadian broadcast groups dominate the Canadian broadcasting landscape and are generally not interested in one-offs. Their first goal is to maximize audiences for their programming, and series are the means to achieving that goal. Series can build audience over a relatively short initial period of time. We understand and appreciate their need to approach their programming accordingly.

However, while one-offs on television, whether feature films (scripted or unscripted) or movies-of-the-week, by their very nature do not accumulate the same kind of audience, this does not mean they are not a valued programming choice for audiences.

Other services have not shied away from feature-length and POV documentaries and instead look to documentaries to draw audiences. Netflix and other US-based streaming services such as Amazon and Hulu, are providing new opportunities for documentary producers. (See appendix for recent *Wired* magazine article: NETFLIX WANTS TO USHER IN A NEW GOLDEN AGE OF NONFICTION TV).

However, there is a cloud around this silver lining as these streaming services expect to take world rights, leaving few rights for the documentary producer to exploit.

Canadian specialty and digital services are starting to operate on a similar basis, taking world rights or producing documentaries in-house, including Blue Ant Media and Vice. This obviously will impact recoupment and for documentary producers becomes more of a fee-for-service arrangement. CMF decisions to allow smaller broadcaster groups with envelopes less than \$5M increased "flex" and an allowance to spend 100% of their envelopes on in-house production has further eroded opportunities for independent documentary producers and eliminated one of the key-entry points for emerging production companies.

The CMF audience data illustrates that Canadians are watching Canadian documentaries. (Please see chart on page 5). DOC requests that the CMF play a stronger role in protecting the documentary genre and in creating guidelines to support programming for one-off documentaries as an essential part of that genre.

3. Let's Talk TV - CRTC Decision

The CRTC has opened the door to radical changes for Canadian drama, and at the same time their recommendations will certainly impact independent producers of other genres of Canadian production. This is especially true for documentary producers. As you know, most one-off documentary producers are small companies that pursue "passion" projects which critically engage Canadians in a variety of topics ranging from biographies, history, the arts to pressing social issues. The demise of these producers and their productions would greatly reduce the diversity of voices in our system. Yet this is what the CRTC is suggesting with its goal to reduce the number of Canadian production companies providing programming to Canadian broadcasters.

At the same time, the CRTC has pushed the big broadcast groups in Canada to re-examine their entire stable of specialty channels and prepare to cut-off the financially weak. The new universe will be a pick-and-pay environment for Canadian cable and satellite operators, and there will no longer be genre protection for a channel. Most operators are owned by large media companies that also own broadcasting assets. And in the short term, this directive appears to be disrupting the production cycle as major Canadian broadcasters tied to cable, satellite or IPTV services are holding back in their licensing and development decision-making until the fallout settles. This has had a frightening ripple effect across the documentary production industry as a whole.

DOC's opinion certainly differs from that of the recent CRTC decision resulting from the LTTV hearings. At a related hearing, DOC was asked by the Chair that if broadcasters aren't licensing one-off documentaries, doesn't that mean there is little demand for documentaries?

DOC could NOT disagree more strongly. The decision-making by broadcasters is purely economically driven. While other distribution platforms are embracing documentaries to draw audiences, Canadian broadcasters have abandoned the one-off documentary in lieu of American simulcast programming or big budget dramas.

The CRTC's responsibility should be to serve Canadian audiences and to ensure that they are provided with Canadian programming that serves their interests and needs, as per our dog-eared Broadcasting Act. With a CRTC-led call in support of big budget generic drama series that will appeal to international audiences, who will be serving Canadians and providing a uniquely Canadian perspective, and delivering a diversity of voices?

In a landscape where the focus is on producing big budget international productions, not only will documentaries be a crucial source of in-depth, engaging, thought-provoking programming – both informative and entertaining - made by Canadian filmmakers, they will be a vital source of Canadian cultural content from across the country. These documentary programs will need support more than ever before from the CMF.

Another disturbing outcome from the LTTV decision is the removal of Terms of Trade from broadcaster conditions of licence. The CRTC has walked away from supporting producers in negotiations with broadcasters. This is critical for smaller documentary producers. We believe the CMF now has to take on this role. We recommend that if broadcasters want CMF funds they have to

adhere to fairness guidelines in negotiating with independent producers. It is not reasonable to expect that smaller independent producers and production companies will be able to successfully negotiate contracts with large vertical integrated broadcast groups. If for no other reason than to protect its own investment, CMF's role in maintaining reasonable terms of trade is essential.

4. DOC Issues and Discussion Points for 2015

During the upcoming year we would like to work with the CMF to explore more radical revisions to its Guidelines, understanding that the CMF will likely not be in a position to institute significant changes as a result of these consultations. We look forward to learning more about the CMF's position on guideline changes for 2016-17.

For now we are providing an outline of our issues and concerns to inform the CMF on topics we believe need to be discussed during the consultation process.

Areas that we would like to put forward for discussion in 2015 include:

- addressing imbalances in the current BPE calculations
- increased support for one-off documentaries and the documentary genre within the Convergent Stream
- Increased funding and improvements to the English POV Fund
- Regional Balance
- Development Funding for documentary
- Concerns regarding CMF's recent focus on recoupment
- CTRC decisions on Terms of Trade and removal of documentary genre protection
- CMF guideline changes to smaller broadcast groups and use of CMF envelopes for in-house production

We will touch on these areas in the following sections and look to engage in further discussions during the CMF's working group process.

4.1 Broadcaster Performance Envelopes

The following observation, made 2 years ago, still seems to be the case.

What we see at play is that the entire system is vulnerable, as broadcasters "game the system" to score audience success points within the BPE calculation instead of focusing on programming to address the wide range of interests of Canadian audiences.

From an overview of BPE funding to documentaries in 2014-15, it is apparent that factual entertainment series still dominate broadcaster documentary allocations through their envelopes.

From our review of CMF data for 2014-15, Shaw/Corus, Bell and Rogers accounted for 56% of documentary allocations in the BPEs, down from almost 60% in 2013-14. Rogers increased their documentaries commitments by more than \$1 million in 2014-15, at the same time Bell and Shaw were reducing theirs by more than \$1.8 million.

Even at first glance, it is easy to see from the data that factual series still dominate the broadcasters' collective spending on documentaries. We continue to echo our concerns regarding the lack of one-off documentaries being licensed through the BPEs by the main broadcasting groups. Once again we reiterate our deep concern over the inclusion by the BPE's of high budget documentary series which absorb the lion's share of their allocations and skews the numbers on the true spend on one-off

documentary.

In the final analysis, if the trend favouring large specialty broadcast groups licensing series is to be redressed, it will be done with the help of incentives offered to broadcasters to deliver more documentary programming, especially one-offs.

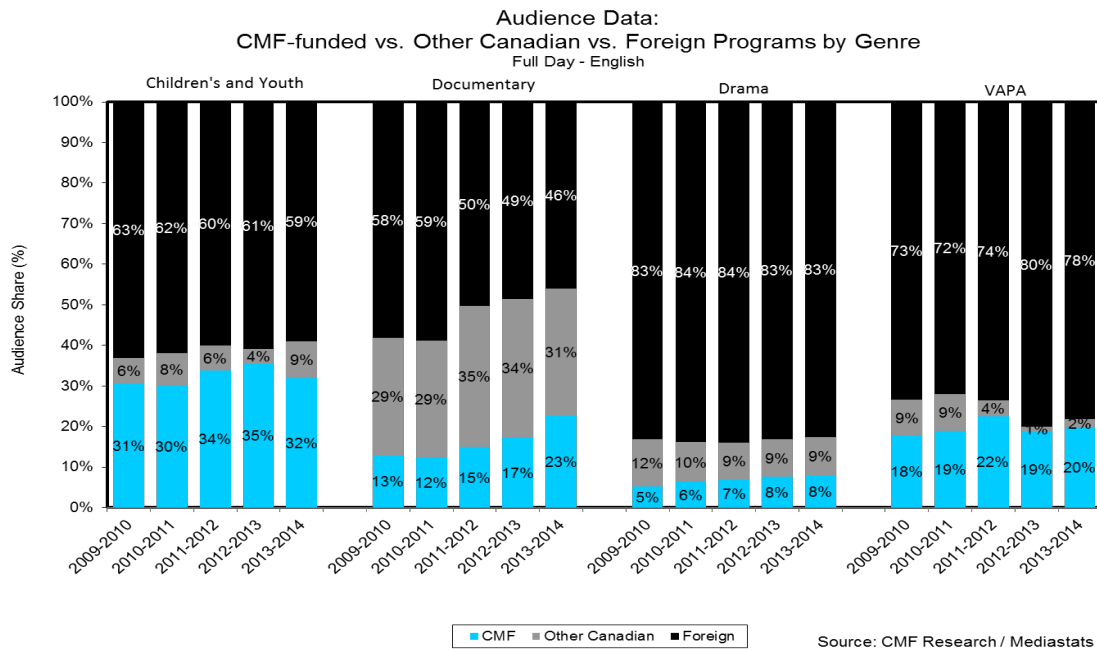
Research Request:

To ensure we are working from the same data during the consultations, we request that the CMF provide an analysis for the past 3 years of BPE funding to English and French-language documentaries and to break that down between series versus funding to one-offs, by broadcast channel.

Discussion Points and Recommendations for BPEs:

Audiences

DOC continues to be concerned about the impact of the audience factor within the BPEs. However, we want to point out that according to CMF audience data, documentary audiences have been growing over the past several years. In fact, based on the numbers below, when offered Canadian documentaries a majority of Canadian audiences preferred them to foreign-produced documentaries.



Allocation for One-Offs

We return to our recommendation from 2013 that a portion of the documentary funding in broadcaster envelopes be allotted to license one-off documentaries, from within the broadcasters' BPE documentary genre allocations. POV films are a sub-category in the one-off genre and the POV fund should not be seen as the ONLY way to finance and support one-off documentaries.

Educational Networks and Small Broadcasters

We continue to argue that the audience factors continue to impact the size of educational networks' envelopes and that factor is influencing their decisions. As a result we have seen the opportunities for one-off POV documentaries significantly reduced. Both TVO and Knowledge Network have moved away

from programming POV documentaries. The current system not only failed to provide the incentives needed to support these strands, in many cases the broadcasters saw their envelopes actually shrink due to this choice in programming. CMF's failure to rectify this imbalance in the envelope calculation has had a serious negative impact on producers of POV documentaries.

It is the measure of success based on audience that still penalizes the smaller channels that do support docs, both commercial and educational. These channels need to have a different formula applied to them for envelope calculations. They are instrumental in preserving the genre, which we deem an original Canadian art form.

We would like to explore further options for supporting smaller independent and educational broadcasters in the BPEs.

We suggest that CMF's current envelope calculations put too much weight on audience ratings. We propose that the system for rating be adapted to recognize the value of programming that delivers Canadian cultural content and programs in the public interest and reward broadcasters for programming such programs. In particular we believe that one-off documentaries need increased CMF support because they promote Canadian culture, diverse voices, regional perspectives and subjects that are in the public interest. We suggest that it is now more vital than ever that CMF guidelines protect these programs given the current trend toward large international programming.

Digital Media

As we pointed out in 2013, when it comes to documentaries, filmmakers and producers are engaging with their audience on social media at the moment of the project's inception and we urge the CMF to consider this an allowable digital media (DM) activity. This is how filmmakers and producers are building their audience, which meets the CMF's objective of having projects reach a wide audience.

The audience engagement strategies employed by documentary filmmakers and producers directly impact the ability of the project to reach the market once it is completed. Social media presence and audience engagement campaigns builds awareness for a project, creates buzz and expands the audience before the project is completed and enhances distribution activities after the project is completed. This is an asset to both the filmmaker/producer and the broadcaster.

As an example, *The Ghosts In Our Machine* had a traditional DM component (interactive documentary funded through the Bell Fund). The project continues to have a strong social media presence. Attached is the impact report prepared by the producers of *The Ghosts In Our Machine* that illustrates and reinforces the value and significance of audience impact and engagement through social media and online activities.

Audience engagement campaigns have become critical to documentary producers and we urge the CMF to broaden its approach to the digital media component for documentaries in both the BPEs and in the POV Fund. We look forward to discussing this in more detail during the working groups.

(As an aside, but important to note, are the recent changes to the digital media tax credit in Ontario. Under the new rules, documentary projects will now rarely qualify for the provincial DM tax credit, and we need the CMF to re-think the mandatory DM component tied to POV documentaries.)

Recoupment

We are concerned that the CMF's proposed standardized recoupment schedule will have a negative impact on independent producers of one-off documentaries. DOC understands the economic imperative behind recoupment but it should be considered only one factor of success, not the only factor. Documentaries are a hybrid of cultural significance as well as small business job creators. Each production employs many individuals and of course documentary producers would like to recoup from their projects. In particular, projects that have strong Canadian content are often less likely to sell in the international market but they are important to Canadian audiences. We would hope that CMF recoupment policies would not be detrimental to producers who create this type of programming. We welcome the opportunity to meet with CMF to discuss this more fully.

We believe that CMF's policies need to comprehend changes in the current system that make recoupment increasingly difficult and address them. Streaming services such as Netflix and Amazon, digital multichannel networks like Vice, and Canadian broadcasters are all wanting world rights in exchange for their licence fees, or to own the projects outright. This eliminates any possibility of recoupment for the CMF and the producer. Smaller broadcasters such as Blue Ant and Vice are producing their own content in-house which is also impacting independent documentary production.

CMF has a key role to play in ensuring that opportunities exist within the system for small producers and production companies from across the country to fairly recoup their investments. It is also important to note that production centres across Canada, with significant investment from provincial gov't agencies, have been created based on this essential business model and are relying on CMF policies and guidelines to support their sustainability.

Research Request:

DOC requests that the CMF provide a detailed review of implications of recoupment policy on small producers. In particular we want to ensure that any negative implications are well discussed before the recoupment policy becomes entrenched in the Guidelines.

5.2 English POV Fund:

The POV allocation has been modestly increased since 2013, but a number of our recommendations have yet to be implemented. There is a serious problem with the POV fund when the only broadcasters to trigger POV projects in 2014-15 were Super Channel and CBC's *documentary* channel.

We recommend a broad overview of the fund, including the valuation grid - what is working and what is not.

We recommend that:

- The triggers be less restrictive.
- Licence fees over threshold (LFOT) should be returned to the evaluation grid or bonused.
- The DM component should NOT be mandatory but should be bonused
- Marketing/promotion factors be revised in recognition of the fact that there is limited funding in the system to support it. CMF's current low cap on marketing costs allowable within the budget is particularly unreasonable given the high cost of marketing a POV feature doc.

Triggers

DOC previously recommended that LFOT was an example of a valid incentive for broadcasters in the

POV envelope. It worked, especially for regional producers. Licence fees dropped dramatically and financing gaps increased when the LFOT incentive was removed from the evaluation process. We would like to open that up to discussion once more.

In 2014, DOC released a report on alternative financing for documentaries, entitled *Growing the Pie – Alternative Financing and Canadian Documentary*. The paper finds that some producers are turning to crowdfunding, equity investment, international co-productions, corporate branding and third sector investment (NGOs and foundations) to secure financing. Although not necessarily “alternative” - except maybe for crowdfunding - these approaches are decidedly not traditional.

The conclusion of the report notes that while innovative practices help **bridge** budget gaps, and the resulting new partnerships can add value beyond a monetary one, the dollar value remains too modest to replace the lynchpin in the current Canadian funding model - the broadcaster licence.

Evaluation Grid

Licence fees over threshold was a valuable incentive that assisted POV and doc filmmakers in general in closing their financing gap. Now there is zero incentive for broadcasters to provide license fees above threshold. This is problematic, especially for regional producers. We recommend returning to an incentive for licence fees over threshold. It worked and licence fees dropped dramatically when it was removed.

Digital Media Component

As mentioned, the DM component is difficult for smaller documentary filmmakers. While a DM component may make sense for some projects, it is not applicable to all. The extra time and expense is usually borne by the producer. We recommend a bonus system for DM in the POV Fund and for one off documentaries.

Marketing and Promotion

Marketing a one-off documentary requires significant resources that are difficult to finance in the current system. We recommend the CMF open up to allow a higher percentage of marketing expenses for POV and one off feature documentary projects.

5.3 Regional and Linguistic Balance

DOC continues to advocate for regional and linguistic balance in all CMF funds. In particular, regional incentives are critical to ensuring documentaries from across the country get made and seen.

Research Request:

DOC requests that the CMF provide a breakdown of regional funding to documentaries, broken out by series versus one-offs in the BPEs, and by region for the POV fund.

5.4 Development Funding

Development funds are important for documentary producers. We request to see CMF data on developing funding to documentaries, especially one-offs. We believe that there are no significant development funds being made available to documentary producers. The number of documentary applicants for CMF’s Regional Pre-development Fund is a demonstration of the high level of need for documentary development funding. This fund is a strong first step at addressing this issue but further initiatives need to be taken to guarantee that development funds are channeled to documentary producers.

DOC requests that the CMF provide a breakdown of development funding to documentaries, broken out by series versus one-offs in the BPEs, and by region for the POV fund.

Summary

We strongly believe that there is sufficient evidence to support our assertion that there is a strong appetite for one-off docs on Canadian television when they are given a place in the primetime schedule and promoted adequately. In addition to this we propose that CMF recognize the inherent cultural value of one-off documentaries to Canadian audiences and ensure they have a place in the broadcast schedule. We request that CMF's revise its envelope calculations and audience factor weighting so that it rewards channels that program independently produced one-off documentaries.

We are concerned that without additional support from the CMF for one-off documentaries, we will no longer be able to produce engaging, informative, entertaining, and culturally specific Canadian documentaries. It is essential that CMF ensure that this type of programming continue to have a place in the Canadian system and that their guidelines recognize and support the unique and valuable nature of documentary production to Canadian audiences.

We therefore recommend the following:

- 1) that BPE envelope calculations be less weighted on audience ratings;
- 2) increased funding to features within the POV Fund, changes to the DM requirement, greater flexibility for admissible financing and elimination of the cap on marketing funds within the feature film budget;
- 3) that the CMF return to its previous envelope cap for broadcaster in-house production;
- 4) that CMF needs to play a role in supporting Terms of Trade and genre protection;
- 5) a review of CMF funding policies and guidelines for feature documentaries;
- 6) that CMF find new ways to provide increased support for one-off documentaries and consider them an essential part of the Canadian broadcast schedule because they play a unique role in presenting Canadian cultural programming, diversity, regional programming, and programs in the public interest.

We look forward to discussing these issues and recommendations at the CMF working groups, and request that the highlighted CMF data be provided on a timely basis.

Thank you.

Attached Appendices

1. Netflix article from Wired Magazine – May 25, 2015
2. The Ghost in the Machine – Impact Assessment

Appendix 1

NETFLIX WANTS TO USHER IN A NEW GOLDEN AGE OF NONFICTION TV

Wired Magazine

- AUTHOR: JULIA GREENBERG.
- DATE OF PUBLICATION: MAY 25, 2015

FRANCIS MALLMANN LIVES off the grid. Way off the grid. To find him, you'd have to fly to Argentina, drive 100 miles down a dirt road, and enter the Lago La Plata. You'd cross your fingers, row across the lake, and hope to stumble onto his island. If you found him, he'd be drinking red wine, watching an open fire, and grilling the best lamb you've ever eaten.

"My big draw in life," Mallmann might tell you, "since I was very young was freedom. The freedom of believing only in myself and not letting myself be led by anybody. I wanted to be my own. I wanted to do whatever I wanted." He lives in Patagonia, cooks over an open flame in the snow, and encourages dinner guests to eat outside under a blanket. Mallmann is a badass—and he's one of the most renowned chefs in the world.

He's also one of six incredible chefs featured in Netflix's first original non-fiction series, *Chef's Table*, that launched at the end of April. You might not be able to fly to Argentina, but you can certainly hear his story on the show. Each episode centers on one chef's life, style, and artistic inspiration. There's no host, very little shouting, and a lot of artful close-ups of exquisitely designed meals. It's unlike any cooking or food show you've seen on network TV. That's because it comes from Netflix.

As Netflix expands rapidly beyond the US and increasingly develops its own original films and shows, nonfiction is its newest ambition—and it wants to be different. Traditionally, documentaries have targeted niche audiences, defiantly unconcerned with commercial success. They don't attract nearly as many viewers on the big or small screen as their commercial-minded Hollywood counterparts.

Netflix thinks it can change that dynamic, drawing big audiences to nonfiction fare using the same algorithms and data it's relied on to engineer hits like *House of Cards*. In the process, the company aspires to become a paradise for filmmakers by offering big budgets, artistic freedom, and access to a massive audience of subscribers trained to watch what Netflix tells them they'll like.

Telling the Story

Documentaries always have been a part of Netflix's offerings. The streaming giant has licensed hundreds of nonfiction features, some of which may not have been as widely watched or discussed had they not made their way onto the service. *Seaworld takedown doc Blackfish* made a big splash in headlines when it first aired on CNN in the fall of 2013, but it continued to dominate our conversations and collective conscience after it landed on Netflix later that year. "People who have never watched a documentary in their life are watching them on Netflix," chief content officer Ted Sarandos boasted at a recent conference.

Thanks to its unique ability to put new content in front of huge numbers of potential viewers, Netflix is betting it can get you to watch more documentary film and television—and it's using your streaming habits to help it choose what it offers you. In the past two years, the streaming service has gone beyond licensing nonfiction features to aggressively acquiring new originals to distribute. After releasing *The Other One: The Long, Strange Trip of Bob Weir* Friday, it will add *Hot Girls Wanted* to its slate later this week. And now it's developing its own original

documentaries from pitch to premiere, including Chef's Table and the upcoming What Happened, Miss Simone?

Like Mallmann, legendary American singer and songwriter Nina Simone was a free spirit. What Happened, Miss Simone? an original from Netflix launching on June 26, pieces together the artist's rise to fame in the mid-20th century, her participation in the civil rights movement, her complicated family life, and her later self-imposed exile. Simone's story is told largely through archival footage of her concerts, TV interviews, letters, and diary entries, as well as more recent insights from friends and family. "There had been so much appropriation of Nina, and that was something she struggled with her whole life," director Liz Garbus says. "I wanted to go to her, listen to her, and find from her how to tell her story."

When Garbus brought a pitch for Miss Simone to Netflix, she says, they aggressively pursued it and emphatically signed on to produce and distribute the feature before it had even been written. Garbus sees Netflix as an exciting new model for producing and distributing documentaries. "Studios are making very particular kinds of movies. There are a couple of genres that work for them, a couple of price points that work for them," she says. "But some of the best filmmakers in the world are working with these new kinds of distribution models. They're filling a necessary hole."

David Gelb, the creator of Chef's Table, says Netflix provided him with more creative freedom than he had experienced before. On TV, shows are dependent on advertising and pressured to seek high ratings from the outset. Gelb says Netflix's business model allows greater flexibility under fewer pressures. "With Netflix, it's all subscribers," he says. "It costs you nothing to click on a show and see if you like it. We're able to settle in and find our audience without having to pander. Netflix is able to take a risk on something a little different."

Secret to Attention

But Netflix isn't choosing what originals to produce based purely on the tastes of its own executives. The company sits on a vast amount of data that helps guide it in determining what to try—and what their subscribers might like. "It's a cross-section of art and science," says Lisa Nishimura, vice president of original documentary and comedy programming at Netflix. "We're going to be really smart about engaging what we know, utilizing it to help directionally guide us." Nishimura says Netflix has seen huge interest in its food shows and features, so it knew Chef's Table had strong potential to attract viewers. Data isn't everything—Gelb had directed Jiro Dreams of Sushi, which became hugely popular after it was licensed by Netflix, which meant Nishimura already admired Gelb's work and had a good sense of how viewers might respond to more of it.

Rare archival footage reveals the inner life of legendary artist and activist Nina Simone in Netflix's new original documentary, What Happened, Miss Simone?

Netflix's algorithm also plays a distinct role in how Netflix users find what they will watch. "Our algorithm is really a beautiful part of our secret sauce," Nishimura says. "Our ability to recommend documentaries at the right time on the right device following the right preceding programs is very exciting." That sauce, whose exact recipe is highly protected by Netflix's team, determines what genres pop up in users' Netflix feed, what shows are recommended, and what pairings are made. "The hope is that the way the metrics work, if you're interested in music, and watched, say, Walk the Line, maybe Miss Simone will come up. Or if you're interested in a film about Nina then you might get drawn into a film about the civil rights movement," Garbus says. "It creates a really individualized interest-driven experience. I think it's great that as a viewer you can come across things you never expected."

And you can end up places you might never expect. Mallmann is cooking at the tip of Argentina. Simone runs off to live in Liberia and France. Chef's Table also features chefs from the US, Japan, Italy, Australia, and Sweden. This cultural mix is not coincidental. Netflix has been clear that it has ambitions far beyond its American roots, already expanding its service to more than 50 countries and 20 million international subscribers.

What's more, Netflix often releases its new originals at the same time for everyone, everywhere, meaning Swedes and Chileans alike can follow Simone's story simultaneously. "It's cool having them all come out at the same time," Gelb says. "If you do a search on Twitter, you see people are enjoying it in all different languages." It's also more cost efficient for Netflix to fund a show or feature that viewers all over the world can enjoy. Everyone everywhere, at any time and any place on any device, can sail away with Mallmann and sing with Simone. And, if everything goes according to Netflix's plan, that's only the start of its journey into nonfiction—an excursion that only ends when its audience runs out of appetite.

Appendix 2

A copy of the 34-page Impact Assessment for The Ghost in the Machine can be downloaded [here](#).