

**CANADA MEDIA FUND**

**Performance Envelope Working Group**

**Date: September 9, 2015**

**Topics for Discussion**

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**1. Introduction**

The CMF’s Performance Envelope (“**PE**”) Program provides funding predictability to both the broadcaster and production community by allocating funds to broadcasters at the beginning of each fiscal year based on selected (and weighted) performance criteria.

Further, through this process, broadcasters are able to choose which of their licensed projects will be submitted by the producer for funding approval, bringing the decision-making process as close as possible to market forces<sup>1</sup>.

Finally, due to the Program’s reliance on objective criteria and verifiable data (audience statistics and broadcaster licence fees), the PE Program provides both administrative efficiency for the CMF and transparency for the CMF’s stakeholders.

In 2015-2016, the PE Program represented seventy percent (70%) of the CMF’s Convergent Stream budget.

The results of the 2015-2016 PE Calculations can be seen in Appendix 1, Figure 1, while an overview of the 2015-2016 PE Calculation changes can be seen in Figure 3.

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<sup>1</sup> While this Envelope system applies to both Production and Development, this Working Group will solely focus on Production funding.

## 2. Overview - Seeking A More Balanced Approach

The PE Program was introduced over a decade ago, at a time when the broadcasting industry was substantially less consolidated and not yet vertically integrated with the broadcasting distribution sector.

Some stakeholders consider that in the current market, the advantages of the PE Program stated above must be weighed against a perceived imbalance in the system.

This imbalance applies both to the relation between broadcasters and the independent production sector, as well as the relation between large, vertically-integrated broadcasters and smaller independent broadcasters.

### a. Balance between Broadcasters and Producers

The CMF recognizes that as the Canadian media landscape continues to experience increased broadcaster consolidation, the substantial sums of money allocated through the PE Program, coupled with the requirement for a broadcaster license fee to trigger CMF funding, may contribute to some disparity in leverage between broadcasters and producers.

The CMF considers that three main avenues could be explored to address this issue:

- The addition of new funding triggers; and/or
- The reduction of the funding allocation to the PE Program and the introduction of new funding mechanisms; and/or
- The introduction of additional “safeguards” in the PE Program Guidelines.

### **Addition of New Funding Triggers**

Note: In this regard, the CMF’s actions are framed by the Contribution Agreement with the Department of Canadian Heritage (“DCH”), which currently mandates that broadcast license fees are the sole triggers for funding in the Convergent Stream. Any of the changes discussed in this section would first require a change in that document.

New outlets for content such as CraveTV, shomi, Tou.tv, Club illico and NFB.ca could be included as additional triggers to provide independent producers with supplementary sources of access to CMF funding.

As a starting point, such additional triggers could be limited to digital players that are related to either a Canadian broadcaster or BDU - with the possibility that triggers could be expanded over time to include digital outlets that are untethered to the conventional broadcast model.

The CMF however recognizes that supplementary triggers that are mostly related to consolidated groups may not entirely address the issue of imbalance, as these new triggers could be akin to “more doors to knock on in the same house”.<sup>2</sup>

Another challenge related to the introduction of additional triggers is that broadcaster triggers continue to be mandatory to access other relevant sources of financing outside of the CMF, including independent production funds and federal, provincial & territorial tax credits and other financing. Projects that would access CMF funding only would need to contend with shortfalls in production financing structures.

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<sup>2</sup> A further consideration would be whether such supplementary digital triggers would be able to grow Performance Envelopes themselves, as those digital entities would need to provide audience statistics to allow the CMF to perform the relevant PE Calculations. The CMF is aware that such a process may be facilitated by the recent set-top box working group initiated by the CRTC as a result of the *Let’s Talk TV* (“LTTV”) decisions.

## **Introduction of New Funding Mechanisms**

A second potential means to address the issue would be to redirect sums currently allocated to the PE Program to new funding mechanisms.

Such an alternative would however only be warranted if this (these) funding mechanism(s) were equally or better aligned with the CMF's strategic objectives and also responded to the CMF's requirements for market validation, transparency and administrative efficiency.

Further, as noted above, the Contribution Agreement requires a broadcast license trigger and this stipulation remains in force for all CMF Programs in the Convergent Stream, including any new initiatives.

The CMF recently commissioned a report that examined different financing models adopted by funding agencies internationally to respond to a rapidly changing media environment. Based on this research, the CMF anticipates to be in a position to discuss potential program proposals at the November 10<sup>th</sup> Working Group.

## **Introduction of Safeguards in the PE Program**

The PE Program currently contains a number of provisions that could be qualified as "producer safeguards", many of them included in the Eligible License Fee Requirements and Conditions section of the Program Guidelines.

Arguably, the CMF could introduce additional safeguards with the objective of striving towards more balance in the PE system. However, such measures would run counter to actions taken over the past few years, as the CMF has strived to adopt a more market-driven approach and sought to simplify its Guidelines.

These issues will be more fully addressed in the November 3<sup>rd</sup> Working Group pertaining to Eligible License Fees, License Fee Thresholds and Other Rights.

### **b. Balance between Large Broadcasters and Smaller Independent Broadcasters**

The CMF also recognizes the different challenges facing smaller broadcasters versus larger broadcasters in the current market.

One potential solution, proposed by certain stakeholders in prior years, to bridge the disparity between large and smaller broadcasters is to create a separate pool of PE funds for the latter. The CMF however maintains that such a change would represent a significant departure from the current market-reflective nature of the PE Program.

An additional hurdle facing this proposal is that smaller broadcasters would still have to report on Audience Success in order to fully benefit from the separate pool<sup>3</sup>. However, many smaller broadcasters do not subscribe to Numeris, with the result that there would remain significant disparity even within this separate pool.

The CMF did consider the possibility of facilitating (subsidizing) access to Numeris for smaller broadcasters so that their audience numbers could be accounted for in PE Calculations. However, after looking into this

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<sup>3</sup> It does not appear feasible that Audience Success factors could be removed entirely from PE calculations.

possibility in greater depth, the CMF has concluded that the potential gains achieved through reporting on audience numbers would not generate enough PE allocation for these broadcasters to justify the costs to be incurred.

Further, while the CMF continues to seek to ensure meaningful access by smaller broadcasters to the PE Program<sup>4</sup>, it is also important to view CMF funding in the aggregate.

As evidenced by the figures in Appendix 2, smaller broadcasters' access to *all* Convergent Stream funding has increased in the English market, as those smaller broadcasters have taken advantage of the range of CMF funding outside of the PE Program. Their access is however on the decline in the French market so that it may be advisable to adopt an asymmetrical approach to this issue.

### 3. Performance Envelope Calculations - Existing Factors

#### a. Audience Success: Original First Run (“OFR”) and Total Hours Tuned (“THT”)

As shown below, the Audience Success Factor receives over half the weight of the Performance Factors and is comprised of both OFR and THT.

Table 1 – Performance Envelope Factor by Market

ALL GENRES	ENGLISH ENVELOPES	FRENCH ENVELOPES
AUDIENCE SUCCESS – TOTAL HOURS TUNED	40%	40%
AUDIENCE SUCCESS – ORIGINAL FIRST RUN	15%	15%
HISTORIC PERFORMANCE	15%	25%
REGIONAL PRODUCTION LICENCES	20%	10%
DIGITAL MEDIA INVESTMENT	10%	10%

Despite the fact that THT receives the heaviest weight, the CMF considers it appropriate to discuss the ongoing relevance of the OFR factor in the current era of increasingly on-demand viewing.

That said, the CMF also recognizes the ongoing relevance of the initial rationale for implementing the OFR factor: encouraging the creation of original programming.

Initially, against the backdrop of the group licensing decisions of 2011, the CMF took a broad approach in its OFR interpretation and allowed corporate broadcaster groups to earn OFR credit for *all channels* a given program was initially broadcast on within the broadcaster group. The result of such a practice has meant that broadcasters with many channels possess a distinct advantage to earn OFR credit over broadcasters with fewer channels.

<sup>4</sup> The CMF recently implemented a number of measures aimed at helping smaller broadcasters, including the introduction of the ability for broadcasters to earn PE Calculation credit through the Convergent Digital Media Incentive (“CDMI”) and licensing projects which apply to selective CMF Programs.

Further, as a method to address the different reach and scheduling strategies of specialty channels, the definition of OFR for specialty channels was defined as three (3) airings of a project (or series of episodes that make up that project), within a period of seven (7) days - instead of just one (1) airing afforded to conventional channels.

While this modulated definition of OFR sought to address these distinctions, observation of the most recent audience submissions and current programming strategies demonstrates that the factor could begin to move away from rewarding content that is truly original.

Further, while the CMF recognizes that some broadcaster groups are strategically using other channels to “soft launch” some of their programming and airing those productions via conventional broadcast television at a later date – a legitimate method to build an audience - the CMF maintains that stricter parameters should be implemented in the OFR’s applicability to avoid distortion of the primary focus of the factor going forward.

Therefore, in an effort to balance, simplify and more appropriately reward original programming, the CMF proposes to adjust the definition of OFR in the following manner:

First, in connection with broadcaster groups, the CMF recommends a narrowing of the interpretation of OFR where credit could only be claimed by a maximum of two (2) stations (only one of which could be a conventional station) within a broadcaster group.

Second, the CMF proposes that the number of eligible airings of OFR be restricted to one (1) airing for conventional and specialty broadcasters in corporate groups and two (2) airings for those currently categorized by CMF as smaller independent broadcasters.

The CMF performed a simulation based on this option, the results of which are shown in Appendix 3. Generally speaking, the model shows gains for smaller broadcasters in both language markets.

#### *b. Historic Performance Factor*

The Historic Performance (“**HP**”) factor is intended to provide a measure of year-over-year funding stability for broadcasters and producers, and in that regard, contributes to providing greater predictability to the PE system.

That said, the CMF submits that of all current PE factors, HP is the most difficult to directly relate back to at least one the CMF’s strategic objectives. As such, in the spirit of ongoing improvement and simplification of the PE program, the CMF proposes that the Historic Performance Factor be gradually reduced and/or phased out - with the weight of the factor redistributed between Audience Success and DM Investment.

As shown in Appendix 4, the CMF is however aware that the reduction in HP may, proportionally speaking, more adversely affect certain smaller broadcasters, particularly in the French market, which could in turn exacerbate the imbalance between larger and smaller broadcasters.

For this reason, the CMF prefers to seek input from the Working Group on this issue before tabling an initial proposal for HP reduction.

#### *c. Regional and Digital Media Investment*

The CMF submits that both the Regional and Digital Media (“**DM**”) factors continue to directly align with both policy directive from DCH and the CMF’s strategic objectives.

Granted, the CMF does offer a range of Programs and Incentives outside of the PE system that are designed to support regional development and production, particularly in the English language market. However, due to the substantial amount of CMF funding allocated through the Regional factor – approximately 43.6M\$ in 2015-2016 (34.9 M\$ in the English market and 8.7 M\$ in the French market), the CMF holds that moving all regional funding into other CMF programs would be less aligned with the market and potentially more onerous administratively.

The CMF submits that the Regional factor strikes a balance of ensuring such production is taken into account in the most market-reflective of the CMF’s Programs, while being supplemented with other programs outside of the PE system that are tailored to specific regional communities or considerations.

With regards to the DM Investment factor, as supported by the data in Appendix 5, the CMF recommends keeping it as it aligns with current convergence requirements and is also a proven mechanism to help smaller broadcasters grow their PE allocations, particularly in the English language market. In the French market, while large broadcasters command the largest share of credit from this factor, smaller broadcasters still perform comparatively better in this factor than others.

#### **4. Performance Envelope Calculations – Stakeholder Proposals**

##### *a. Introduction of an Official Language Minority Community (“OLMC”) Factor*

In February 2015, the Quebec English-language Production Council (“**QEPC**”) proposed a number of measures, including the introduction of an Official Language Minority Community (“**OLMC**”) factor to “encourage more broadcaster commissions [on English-language productions in Quebec] and help counter the decline in broadcaster Performance Envelope spending in Quebec”.

Two of these measures, an increase in the budget of the Anglophone Minority Incentive (“**AMI**”) (from 3.5 M\$ to 4 M\$) and an increase in the maximum amount per project (from 750 K\$ to 800 K\$) have already been implemented for 2015-2016. The CMF also notes that AMI funding has from the outset been included in the calculation of all PE factors (excluding the DM factor, as the AMI applies only to television).

The QEPC however considers that the introduction of an OLMC factor remains necessary, in addition to the measures described above, in order to alter broadcaster behavior.

The CMF notes that the Alliance des producteurs francophones du Canada (APFC) has not requested a similar change for OLMC production in the French-language market.

Appendix 6, Figure 1 indicates that OLMC projects already earn a significant percentage of the Regional factor allocation in the English market, growing to 18.4% over the past 3 years.

Additionally, Figure 2 illustrates that funding to English OLMC projects increased to 12.7 M\$ in 2014-2015 (including 8.8 M\$ from the PE Program), the second highest amount over the past 5-year period, and almost 2.5 M\$ more than was spent on French OLMC projects (which receive substantially less from the PE Program).

Based on the foregoing, and the fact that the increased AMI allocation for 2015-2016 has already been entirely spent, the CMF submits that its current slate of measures to support OLMC production appear to be meeting their objectives, and that adding an additional factor with no evident measurable gain would add an unnecessary layer of complexity to an already dynamic system and run counter to the CMF’s ongoing goal of simplification.

## b. *Feature Film Audience Success Proposal*

In an effort to help foster greater television broadcaster participation in the financing of Canadian English-language theatrically released feature films, the Canadian Media Production Association (“**CMPA**”) has proposed a three (3) year pilot initiative consisting of a two-prong strategy: (a) a reduced licence fee threshold for feature films, reduced to the lesser of \$230K or 5% of the project’s Eligible Costs (which will be addressed at the November 3<sup>rd</sup> Working Group); and (b) a Feature Film Audience Success Proposal.

The proposal outlines that PE Calculations do not currently differentiate “between the success achieved by a television series (which typically has about 13 episodes per season and therefore the intrinsic capacity to build audiences over time) and that achieved by a one-off production like a feature film”.

As such, the argument for modifying the current system is based on the premise that the system “places productions like feature films at a disadvantage for purposes of calculating a broadcaster’s Performance Envelope and does not proportionately account for the added challenge of reaching comparable audience numbers”.

By extension, the current system “motivates broadcasters to focus their limited PE resources on series productions that will ultimately result in the biggest overall audience success and as a direct consequence, the largest possible Performance Envelope”.

The Feature film Audience Success Proposal would modify the PE Calculation methodology by introducing a “3X multiplier” to both OFR and THT Audience Success Factors as they relate to CMF-supported English-language Dramatic feature films. This multiplier would provide an additional bonus to broadcasters in PE Calculations, providing an additional incentive to participate in the commissioning of these feature film projects.

As illustrated in Appendix 7, over the course of the past five years, the CMF has supported a total of twelve (12) feature-length, English-language Dramatic projects. It is important to note that this number does not account for the smaller subset of films with a *theatrical* release.

The CMF acknowledges that the proposal is likely to lead to increased support by broadcasters for English-language Dramatic feature films and notes that the proposal is supported by Bell Media, CBC, Corus, Rogers Media, Shaw Media and Super Channel. The CMF also considers that the distinction between features and television is changing, and that in this rapidly changing market, it is important to ensure that content is made available on as many platforms as possible.

The proposal does, however, raise concerns that need to be addressed.

First, is whether the proposal (in particular, the multiplier<sup>5</sup>) should be extended to other genres (feature-length animation and documentaries for example), and to the French market, where the number of CMF-supported feature-length Dramatic projects is even lower than in the English Market (despite the already proportionally lower threshold). However, given the “pilot” nature of the proposal, this issue can perhaps be deferred to a later date.

A second concern is that, barring additional requirements in the PE Program, the credits earned through the Audience Success Factor would not necessarily be reinvested into future feature film projects: currently, there

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<sup>5</sup> Thresholds will be addressed at the November 3<sup>rd</sup> Working Group.

is no PE mechanism to ensure such targeted reinvestment, and allocation of CMF funds is at the discretion of each broadcaster (provided they meet their respective genre restrictions).

The final concern relates to whether the potential outcome of the proposed multiplier warrants the additional complexity to the system and the possibility that this decision will be used as a precedent by other stakeholders to request other audience multipliers.

In order to measure the potential impact of the multiplier, the CMF performed a simulation based on CMF-funded English-language Dramatic feature films funded in 2012-2013. The simulation, shown in Appendix 7, was run using 3 potential multipliers (3x, 5x and 10x) and results show that the impact of a 3x multiplier is relatively modest, particularly with respect to the OFR factor. However, the CMF understands that the impact of the proposal, if implemented, would likely be greater as broadcasters could adapt their licensing and scheduling behavior go forward.

Based on the foregoing, the CMF could either adopt the proposal (both components) for 2016-2017; or, given that PE calculations for 2016-2017 will be based on audience submissions for the 2014-2015 broadcast year, defer the decision on the Audience Success portion of the proposal until next year.

The CMF prefers to seek input from the Working Group on this issue before making its determination.

## 5. Performance Envelope Calculations - Genres & Flex

### a. Genres

As shown in Table 3 below, in 2015-2016, the CMF increased the VAPA genre allocation for 2015-2016 (and adjusted the remaining Genre shares to account for such increase).

Table 3 – Genre Allocations

	ENGLISH ENVELOPES	FRENCH ENVELOPES
<b>DRAMA</b>	60%	54%
<b>DOCUMENTARY</b>	16%	21%
<b>CHILDREN'S &amp; YOUTH</b>	21%	17%
<b>VARIETY &amp; PERFORMING ARTS</b>	3%	8%

The CMF submits that it is too soon to draw any conclusions or trends at this time and does not recommend any further changes to genre allocations at this time.

### b. Flex

As illustrated in Appendix 8, the Genre shares of PE commitments in both markets have not shown a substantial change over the past five years, even with the increase of flex to 50% in 2010-2011. Based on this data, and the fact that the CRTC's recent LTTV decisions did not affect broadcasters' Canadian Programming Expenditures (and expenditures on Programs of National Interest), the CMF submits that a move towards 100% flex would not necessarily have an adverse impact on certain Genres.



Further, broadening the 100% flex provision to all broadcasters would align with the CMF's ongoing objectives of harmonization and simplification.

An argument could however be made that this step would remove one of the sole advantages that small broadcasters currently hold in the PE Program.

## APPENDIX 1

Figure 1

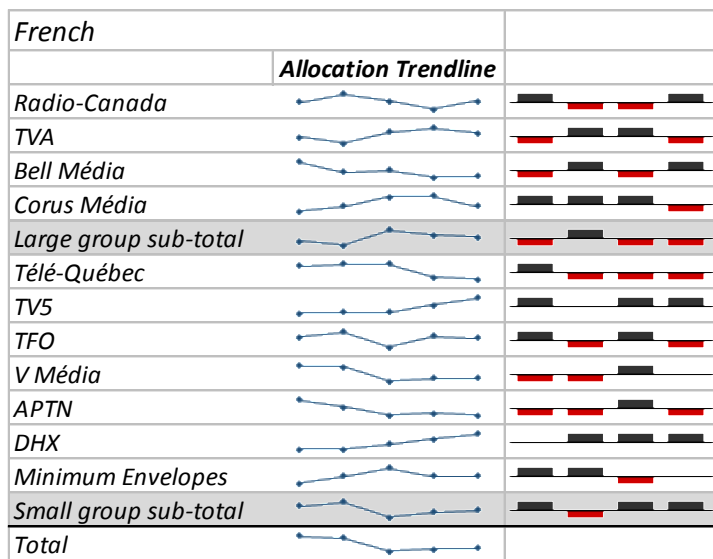
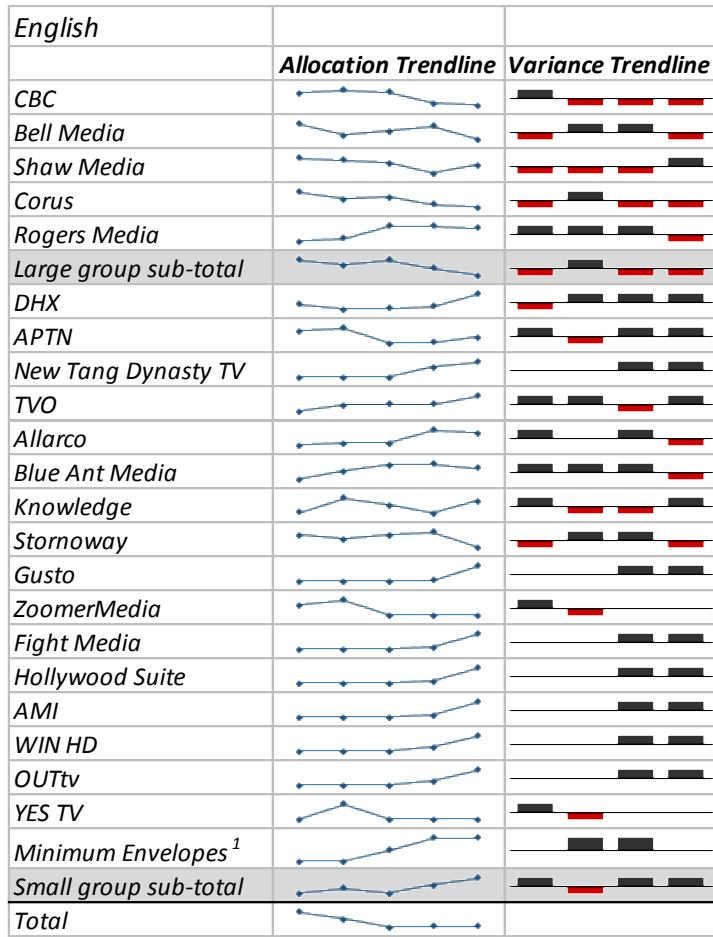
### Total Allocations 2011-2012 to 2015-2016, All Genres combined

English	SK Allocation					% Share					Share Point Variance year-over-year				SK Variance year-over-year			
	11-12	12-13	13-14	14-15	15-16	11-12	12-13	13-14	14-15	15-16	12-13	13-14	14-15	15-16	12-13	13-14	14-15	15-16
CBC	62,918	62,177	58,141	52,957	51,720	33.3	34.2	33.5	30.4	29.7	0.9	-0.7	-3.1	-0.7	-741	-4,036	-5,184	-1,237
Bell Media	39,866	33,335	33,510	35,695	30,291	21.1	18.4	19.3	20.5	17.4	-2.7	0.9	1.2	-3.1	-6,531	175	2,185	-5,404
Shaw Media	31,310	29,456	27,340	24,777	26,802	16.6	16.2	15.8	14.2	15.4	-0.4	-0.4	-1.6	1.2	-1,854	-2,116	-2,563	2,025
Corus	31,115	28,729	27,702	26,683	26,178	16.5	15.8	16.0	15.3	15.0	-0.7	0.2	-0.7	-0.3	-2,386	-1,027	-1,019	-505
Rogers Media	4,936	5,902	9,712	9,883	9,301	2.6	3.2	5.6	5.7	5.3	0.6	2.4	0.1	-0.4	966	3,810	171	-582
<b>Large group sub-total</b>	<b>170,145</b>	<b>159,599</b>	<b>156,405</b>	<b>149,995</b>	<b>144,292</b>	<b>90.1</b>	<b>87.8</b>	<b>90.2</b>	<b>86.1</b>	<b>82.8</b>	<b>-2.3</b>	<b>2.4</b>	<b>-4.1</b>	<b>-3.3</b>	<b>-10,546</b>	<b>-3,194</b>	<b>-6,410</b>	<b>-5,703</b>
DHX	5,508	4,690	4,679	4,905	6,135	2.9	2.6	2.7	2.8	3.5	-0.3	0.1	0.1	0.7	-818	-11	226	1,230
APTN	8,070	8,828	4,050	4,516	5,719	4.3	4.9	2.3	2.6	3.3	0.6	-2.6	0.3	0.7	758	-4,778	466	1,203
New Tang Dynasty TV	0	0	50	3,338	5,055	0.0	0.0	0.0	1.9	2.9	0.0	0.0	1.9	1.0	0	50	3,288	1,717
TVO	1,409	2,428	2,482	2,390	3,784	0.7	1.3	1.4	1.4	2.2	0.6	0.1	0.0	0.8	1,019	54	-92	1,394
Allarco	51	677	607	3,405	2,688	0.1	0.4	0.4	1.9	1.5	0.3	0.0	1.5	-0.4	626	-70	2,798	-717
Blue Ant Media	584	1,683	2,264	2,405	1,899	0.3	0.9	1.3	1.4	1.1	0.6	0.4	0.1	-0.3	1,099	581	141	-506
Knowledge	849	1,431	970	655	1,212	0.4	0.8	0.6	0.4	0.7	0.4	-0.2	-0.2	0.3	582	-461	-315	557
Stornoway	1,379	1,136	1,130	1,346	747	0.7	0.6	0.7	0.8	0.4	-0.1	0.1	0.1	-0.4	-243	-6	216	-599
Gusto	0	0	0	50	558	0.0	0.0	0.0	0.0	0.3	0.0	0.0	0.0	0.3	0	0	50	508
ZoomerMedia	998	1,005	415	603	499	0.5	0.6	0.3	0.3	0.3	0.1	-0.3	0.0	0.0	7	-590	188	-104
Fight Media	0	0	0	50	438	0.0	0.0	0.0	0.0	0.2	0.0	0.0	0.0	0.2	0	0	50	388
Hollywood Suite	0	0	0	50	328	0.0	0.0	0.0	0.0	0.2	0.0	0.0	0.0	0.2	0	0	50	278
AMI	0	0	0	50	302	0.0	0.0	0.0	0.0	0.2	0.0	0.0	0.0	0.2	0	0	50	252
WIN HD	0	0	0	50	262	0.0	0.0	0.0	0.0	0.1	0.0	0.0	0.0	0.1	0	0	50	212
OUTtv	0	50	50	50	226	0.0	0.0	0.0	0.0	0.1	0.0	0.0	0.0	0.1	50	0	0	176
YES TV	7	102	50	50	50	0.0	0.1	0.0	0.0	0.0	0.1	-0.1	0.0	0.0	95	-52	0	0
Minimum Envelopes <sup>1</sup>	N/A	50	180	230	315	0.0	0.0	0.1	0.2	0.2	0.0	0.1	0.1	0.0	N/A	130	50	85
<b>Small group sub-total</b>	<b>18,855</b>	<b>22,080</b>	<b>16,927</b>	<b>24,193</b>	<b>30,217</b>	<b>9.9</b>	<b>12.2</b>	<b>9.8</b>	<b>13.9</b>	<b>17.2</b>	<b>2.3</b>	<b>-2.4</b>	<b>4.1</b>	<b>3.3</b>	<b>3,225</b>	<b>-5,153</b>	<b>7,266</b>	<b>6,024</b>
<b>Total</b>	<b>189,000</b>	<b>181,679</b>	<b>173,332</b>	<b>174,188</b>	<b>174,509</b>	<b>100</b>	<b>100</b>	<b>100</b>	<b>100</b>	<b>100</b>					<b>-7,321</b>	<b>-8,347</b>	<b>856</b>	<b>321</b>
Value of 1 Share Point (\$K)						1,890	1,817	1,733	1,742	1,745								

French	SK Allocation					% Share					Share Point Variance year-over-year				SK Variance year-over-year			
	11-12	12-13	13-14	14-15	15-16	11-12	12-13	13-14	14-15	15-16	12-13	13-14	14-15	15-16	12-13	13-14	14-15	15-16
Radio-Canada	34,046	36,305	32,715	30,525	32,894	37.8	40.6	38.2	35.4	38.1	2.8	-2.4	-2.8	2.7	2,259	-3,590	-2,190	2,369
TVA	20,839	17,959	22,067	24,103	21,773	23.1	20.1	25.7	27.9	25.2	-3.0	5.6	2.2	-2.7	-2,880	4,108	2,036	-2,330
Bell Média	14,319	12,987	12,728	12,071	12,233	15.9	14.6	14.9	14	14.2	-1.3	0.3	-0.9	0.2	-1,332	-259	-657	162
Corus Média	5,105	5,409	5,769	5,844	5,282	5.7	6.1	6.7	6.8	6.1	0.4	0.6	0.1	-0.7	304	360	75	-562
<b>Large group sub-total</b>	<b>74,309</b>	<b>72,660</b>	<b>73,279</b>	<b>72,543</b>	<b>72,182</b>	<b>82.5</b>	<b>81.4</b>	<b>85.5</b>	<b>84.1</b>	<b>83.6</b>	<b>-1.1</b>	<b>4.1</b>	<b>-1.4</b>	<b>-0.5</b>	<b>-1,649</b>	<b>619</b>	<b>-736</b>	<b>-361</b>
Télé-Québec	8,102	8,410	7,992	6,343	6,089	9.0	9.4	9.3	7.4	7.0	0.4	-0.1	-1.9	-0.4	308	-418	-1,649	-254
TV5	1,177	1,364	1,312	2,159	3,238	1.3	1.5	1.5	2.5	3.7	0.2	0.0	1.0	1.2	187	-52	847	1,079
TFO	3,175	3,965	1,426	3,174	2,958	3.6	4.5	1.7	3.7	3.4	0.9	-2.8	2.0	-0.3	790	-2,539	1,748	-216
VMédia	1,997	1,874	963	1,104	1,123	2.2	2.1	1.1	1.3	1.3	-0.1	-1.0	0.2	0.0	-123	-911	141	19
APTN	1,282	875	517	611	552	1.4	1.0	0.6	0.7	0.6	-0.4	-0.4	0.1	-0.1	-407	-358	94	-59
DHX	0	16	79	177	234	0.0	0.0	0.1	0.2	0.3	0.0	0.1	0.1	0.1	16	63	98	57
Minimum Envelopes	N/A	100	126	120	135	0.0	0.1	0.2	0.1	0.1	0.1	0.1	-0.1	0.0	N/A	26	-6	15
<b>Small group sub-total</b>	<b>15,733</b>	<b>16,604</b>	<b>12,415</b>	<b>13,688</b>	<b>14,329</b>	<b>17.5</b>	<b>18.6</b>	<b>14.5</b>	<b>15.9</b>	<b>16.4</b>	<b>1.1</b>	<b>-4.1</b>	<b>1.4</b>	<b>0.5</b>	<b>871</b>	<b>-4,189</b>	<b>1,273</b>	<b>641</b>
<b>Total</b>	<b>90,042</b>	<b>89,264</b>	<b>85,694</b>	<b>86,231</b>	<b>86,511</b>	<b>100</b>	<b>100</b>	<b>100</b>	<b>100</b>	<b>100</b>					<b>-778</b>	<b>-3,570</b>	<b>537</b>	<b>280</b>
Value of 1 Share Point (\$K)						900	893	857	862	865								

APPENDIX 1 (continued)

Figure 2



## APPENDIX 1 (continued)

Figure 3

The CMF instituted a limited number of changes to the PE Calculations in 2015-2016:

- The allocation to the Variety & Performing Arts genre was raised in both the English and French markets.
- New Entrant broadcasters now have a three-year eligibility limit (effective retroactively, making 2015-2016 the *third* year) to grow their Envelope Allocation beyond the minimum \$50,000 amount or they will no longer be eligible for the PE Program.
- The practice of combining language PE Allocations for the \$5M “small Broadcaster Envelope threshold” no longer applies to single-channel, dual-language Broadcasters.
- The exemption to the Linguistic Market Restriction on the Regional Production Licences Factor for Broadcasters who are required to broadcast in both English and French as a condition of licence was removed.

## APPENDIX 2

### Broadcaster access to all convergent funding

	\$/K					%					
	2010-2011	2011-2012	2012-2013	2013-2014	2014-2015	2010-2011	2011-2012	2012-2013	2013-2014	2014-2015	
English											
PE	17,344	16,794	19,178	16,040	23,925	9.6	9.0	10.6	9.3	13.9	
Incentives	602	2,484	5,442	9,111	9,019	8.3	21.9	22.1	47.0	39.7	
Selective	6,411	6,966	7,438	5,490	7,027	98.2	91.4	92.9	85.5	84.2	
<b>Small broadcaster total</b>	<b>24,357</b>	<b>26,244</b>	<b>32,058</b>	<b>30,641</b>	<b>39,971</b>	<b>12.5</b>	<b>12.8</b>	<b>15.1</b>	<b>15.4</b>	<b>19.7</b>	
PE	163,447	169,494	160,990	156,779	148,330	90.4	91.0	89.4	90.7	86.1	
Incentives	6,638	8,849	19,192	10,267	13,717	91.7	78.1	77.9	53.0	60.3	
Selective	115	654	570	930	1,316	1.8	8.6	7.1	14.5	15.8	
<b>Large broadcaster total</b>	<b>170,200</b>	<b>178,997</b>	<b>180,752</b>	<b>167,976</b>	<b>163,363</b>	<b>87.5</b>	<b>87.2</b>	<b>84.9</b>	<b>84.6</b>	<b>80.3</b>	
Total	194,557	205,241	212,810	198,617	203,334						
French											
PE	19,468	16,041	16,539	12,351	13,308	21.8	17.7	18.5	14.4	15.3	
Incentives	528	610	989	551	1,378	28.5	36.8	16.2	8.8	23.5	
Selective	5,000	3,850	3,311	7,544	5,343	47.2	38.0	31.8	67.1	50.3	
<b>Small broadcaster total</b>	<b>24,996</b>	<b>20,501</b>	<b>20,839</b>	<b>20,446</b>	<b>20,029</b>	<b>24.6</b>	<b>20.1</b>	<b>19.7</b>	<b>19.8</b>	<b>19.3</b>	
PE	69,736	74,360	72,879	73,453	73,894	78.2	82.3	81.5	85.6	84.7	
Incentives	1,327	1,046	5,124	5,735	4,498	71.5	63.2	83.8	91.2	76.5	
Selective	5,588	6,290	7,100	3,691	5,288	52.8	62.0	68.2	32.9	49.7	
<b>Large broadcaster total</b>	<b>76,651</b>	<b>81,696</b>	<b>85,103</b>	<b>82,879</b>	<b>83,680</b>	<b>75.4</b>	<b>79.9</b>	<b>80.3</b>	<b>80.2</b>	<b>80.7</b>	
Total	101,647	102,197	105,942	103,325	103,709						

APPENDIX 3

1 OFR model (except for small specialties - 2 OFR retained)								
English								
Change in Allocation								
Row Labels	Sum of Children & Youth	Sum of Documentary Total	Sum of Drama	Sum of VAPA	SUM	Current Envelope	Change	
large	\$ (641,505)	\$ (69,294)	\$ 9,163	\$ 111	\$ (701,526)	\$ 144,291,906	-0.5%	
small	\$ 641,505	\$ 69,294	\$ (9,163)	\$ (111)	\$ 701,526	\$ 19,650,194	3.6%	
<b>Grand Total</b>	<b>\$ (0)</b>	<b>\$ 0</b>	<b>\$ (0)</b>	<b>\$ 0</b>				
Change in Allocation								
Row Labels	Sum of Children & Youth	Sum of Documentary Total	Sum of Drama	Sum of VAPA	SUM	Current Envelope	change	
conventional	\$ 29,582	\$ 305,141	\$ 415,398	\$ 111				
specialty	\$ (671,088)	\$ (374,435)	\$ (406,235)	\$ -				
specialty - small	\$ 641,505	\$ 69,294	\$ (9,163)	\$ (111)				
<b>Grand Total</b>	<b>\$ (0)</b>	<b>\$ 0</b>	<b>\$ (0)</b>	<b>\$ 0</b>				
Change in Allocation								
Row Labels	Sum of Children & Youth	Sum of Documentary Total	Sum of Drama	Sum of VAPA	SUM	Current Envelope	change	
AMI	\$ -	\$ -	\$ -	\$ -	\$ -	\$ 301,626	0.0%	
APTN	\$ 11,061	\$ 3,042	\$ (9,142)	\$ (112)	\$ 4,850	\$ 5,719,490	0.1%	
Bell	\$ 1,389	\$ 154,473	\$ (18,405)	\$ -	\$ 137,458	\$ 30,290,714	0.5%	
Blue Ant	\$ -	\$ 13,144	\$ (21)	\$ -	\$ 13,122	\$ 1,899,192	0.7%	
CBC	\$ 29,582	\$ 213,808	\$ 214,330	\$ 111	\$ 457,832	\$ 51,720,492	0.9%	
Channel Zero	\$ -	\$ -	\$ -	\$ -	\$ -	\$ 50,000	0.0%	
Corus	\$ (672,477)	\$ 1,736	\$ (47,863)	\$ -	\$ (718,604)	\$ 26,178,408	-2.7%	
Crossroads	\$ -	\$ -	\$ -	\$ -	\$ -	\$ 50,000	0.0%	
DHX	\$ 408,104	\$ -	\$ -	\$ -	\$ 408,104	\$ 6,134,636	6.7%	
Knowledge	\$ 8,382	\$ 45,087	\$ -	\$ -	\$ 53,468	\$ 1,211,584	4.4%	
Rogers	\$ -	\$ (45,324)	\$ 6,413	\$ -	\$ (38,911)	\$ 9,300,516	-0.4%	
Shaw	\$ -	\$ (393,988)	\$ (145,313)	\$ -	\$ (539,301)	\$ 26,801,776	-2.0%	
TVO	\$ 213,958	\$ 7,268	\$ -	\$ -	\$ 221,227	\$ 3,784,444	5.8%	
Zoomer	\$ -	\$ 753	\$ -	\$ 2	\$ 755	\$ 499,222	0.2%	
<b>Grand Total</b>	<b>\$ (0)</b>	<b>\$ 0</b>	<b>\$ (0)</b>	<b>\$ 0</b>				

1 OFR model (except for small specialties - 2 OFR retained)										
French										
Change in Allocation										
Row Labels	Sum of Children & Youth	Sum of Documentary Series	Sum of Documentary One-Off	Sum of Drama	Sum of VAPA	SUM	Current Envelope	Change		
large	\$ (285,523)	\$ (121,378)	\$ (15,685)	\$ (439)	\$ (1,982)	\$ (423,025)	\$ 72,181,332	-0.6%		
small	\$ 285,523	\$ 121,378	\$ 15,685	\$ 439	\$ 1,982	\$ 423,025	\$ 14,194,984	3.0%		
<b>Grand Total</b>	<b>\$ 0</b>	<b>\$ (0)</b>	<b>\$ (0)</b>	<b>\$ (0)</b>	<b>\$ 0</b>					
Change in Allocation										
Row Labels	Sum of Children & Youth	Sum of Documentary Series	Sum of Documentary One-Off	Sum of Drama	Sum of VAPA	SUM	Current Envelope	change		
conventional	\$ 39,705	\$ 117,503	\$ 59,525	\$ 34,388	\$ 22,772					
conventional - sr	\$ 271,633	\$ 50,696	\$ 13,688	\$ 437	\$ 1,971					
specialty	\$ (325,227)	\$ (238,881)	\$ (75,210)	\$ (34,826)	\$ (24,754)					
specialty - small	\$ 13,890	\$ 70,683	\$ 1,997	\$ 1	\$ 11					
<b>Grand Total</b>	<b>\$ 0</b>	<b>\$ (0)</b>	<b>\$ (0)</b>	<b>\$ (0)</b>	<b>\$ 0</b>					
Change in Allocation										
Row Labels	Sum of Children & Youth	Sum of Documentary Series	Sum of Documentary One-Off	Sum of Drama	Sum of VAPA	SUM	Current Envelope	change		
APTN	\$ -	\$ 204	\$ -	\$ 1	\$ 2	\$ 207	\$ 552,368	0.0%		
Bell	\$ (321,407)	\$ (166,143)	\$ (54,172)	\$ (5,777)	\$ (17,702)	\$ (565,201)	\$ 12,232,618	-4.6%		
Corus	\$ 2,385	\$ (64,525)	\$ -	\$ (9,617)	\$ -	\$ (71,757)	\$ 5,282,214	-1.4%		
DHX	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ 234,162	0.0%		
SRC	\$ 39,147	\$ 109,289	\$ 25,564	\$ 8,890	\$ 4,756	\$ 187,646	\$ 32,893,948	0.6%		
TFO	\$ 13,890	\$ 1,978	\$ 1	\$ -	\$ 6	\$ 15,875	\$ 2,958,216	0.5%		
TQ	\$ 271,633	\$ 50,696	\$ 13,688	\$ 187	\$ 1,186	\$ 337,389	\$ 6,089,204	5.5%		
TV5	\$ -	\$ 68,327	\$ 1,996	\$ -	\$ -	\$ 70,323	\$ 3,238,388	2.2%		
TVA	\$ (5,647)	\$ -	\$ 12,923	\$ 6,066	\$ 10,964	\$ 24,306	\$ 21,772,552	0.1%		
V	\$ -	\$ 174	\$ -	\$ 251	\$ 789	\$ 1,213	\$ 1,122,646	0.1%		
<b>Grand Total</b>	<b>\$ 0</b>	<b>\$ (0)</b>	<b>\$ (0)</b>	<b>\$ (0)</b>	<b>\$ 0</b>					

## APPENDIX 4

Historic Performance shares compared to other factors, All Genres combined  
% Share of PE \$ earned

English																
HP Factor Weight = 15%																
	Positive / Negative Variance	11-12			12-13			13-14			14-15			15-16		
		HP	Other factors	Variance	HP	Other factors	Variance	HP	Other factors	Variance	HP	Other factors	Variance	HP	Other factors	Variance
CBC		37.7	32.5	5.2	36.2	33.8	2.4	34.8	33.4	1.4	33.5	30.0	3.5	33.0	29.1	3.9
Bell Media		19.6	21.4	-1.8	19.7	18.1	1.6	21.0	19.1	1.9	20.7	20.5	0.2	20.3	16.9	3.4
Shaw Media		16.9	16.5	0.4	16.8	16.1	0.7	16.7	15.6	1.1	15.7	14.0	1.7	15.3	15.4	-0.1
Corus		15.9	16.6	-0.7	15.7	15.9	-0.2	14.9	16.2	-1.3	15.6	15.3	0.3	16.1	14.8	1.3
Rogers Media		1.8	2.8	-1.0	2.0	3.5	-1.5	2.3	6.2	-3.9	2.7	6.2	-3.5	3.9	5.6	-1.7
Large group sub-total		91.9	89.8	2.1	90.4	87.4	3.0	89.7	90.5	-0.8	88.2	86.0	2.2	88.6	81.8	6.8
DHX		3.0	2.9	0.1	4.0	2.3	1.7	3.9	2.5	1.4	2.6	2.9	-0.3	2.0	3.8	-1.8
APTN		2.4	4.6	-2.2	2.7	5.3	-2.6	3.3	2.2	1.1	5.4	2.1	3.3	5.4	2.9	2.5
New Tang Dynasty TV		0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	2.3	-2.3	0.0	3.4	-3.4
TVO		0.9	0.7	0.2	1.0	1.4	-0.4	1.0	1.5	-0.5	1.3	1.4	-0.1	1.3	2.3	-1.0
Allarco		0.0	0.0	0.0	0.1	0.4	-0.3	0.1	0.4	-0.3	0.7	2.2	-1.5	0.8	1.7	-0.9
Blue Ant Media		0.1	0.3	-0.2	0.1	1.1	-1.0	0.1	1.5	-1.4	0.4	1.6	-1.2	0.6	1.2	-0.6
Knowledge		0.3	0.5	-0.2	0.3	0.9	-0.6	0.4	0.6	-0.2	0.4	0.4	0.0	0.4	0.8	-0.4
Stornoway		0.3	0.8	-0.5	0.4	0.7	-0.3	0.6	0.7	-0.1	0.5	0.8	-0.3	0.5	0.4	0.1
Gusto		0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.4	0.4	-0.4
ZoomerMedia		1.1	0.4	0.7	1.0	0.5	0.5	0.9	0.1	0.8	0.5	0.3	0.2	0.4	0.3	0.1
Fight Media		0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.3	-0.3
Hollywood Suite		0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.2	0.2	-0.2
AMI		0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.2	0.2	-0.2
WIN HD		0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.2	-0.2
OUTtv		0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.1	0.1	-0.1
Small group sub-total		8.1	10.2	-2.1	9.6	12.6	-3.0	10.3	9.5	0.8	11.8	14.0	-2.2	11.4	18.2	-6.8
Total		100.0	100.0		100.0	100.0		100.0	100.0		100.0	100.0		100.0	100.0	
Value of 1 Share Point (\$K)		\$284	\$1,606		\$272	\$1,543		\$260	\$1,471		\$260	\$1,475		\$261	\$1,480	

French																
HP Factor Weight = 25%																
	Positive / Negative Variance	11-12			12-13			13-14			14-15			15-16		
		HP	Other factors	Variance	HP	Other factors	Variance	HP	Other factors	Variance	HP	Other factors	Variance	HP	Other factors	Variance
Radio-Canada		39.2	37.4	1.8	39.0	41.3	-2.3	39.2	37.9	1.3	42.0	33.3	8.7	42.6	36.6	6.0
TVA		22.5	23.4	-0.9	22.2	19.5	2.7	23.1	26.7	-3.6	21.5	30.1	-8.6	23.0	25.9	-2.9
Bell Média		11.8	16.3	-4.5	12.6	14.4	-1.8	13.5	14.8	-1.3	12.1	14.2	-2.1	12.0	14.9	-2.9
Corus Média		6.5	6.4	0.1	6.2	6.8	-0.6	5.5	7.1	-1.6	5.1	7.3	-2.2	5.0	6.5	-1.5
Large group sub-total		80.0	83.5	-3.5	80.0	82.0	-2.0	81.3	86.5	-5.2	80.7	84.9	-4.2	82.6	83.9	-1.3
Télé-Québec		9.2	8.9	0.3	9.3	9.5	-0.2	9.2	9.4	-0.2	8.1	7.1	1.0	7.7	6.9	0.8
TV5		1.3	1.3	0.0	1.2	1.6	-0.4	1.2	1.7	-0.5	1.4	2.9	-1.5	2.0	4.3	-2.3
TFO		3.8	3.4	0.4	3.7	4.7	-1.0	3.3	1.1	2.2	5.5	3.1	2.4	4.3	3.1	1.2
V Média		4.0	1.6	2.4	3.9	1.5	2.4	3.4	0.9	2.5	2.9	1.2	1.7	2.1	1.0	1.1
APTN		1.7	1.3	0.4	1.9	0.7	1.2	1.6	0.3	1.3	1.4	0.5	0.9	1.3	0.4	0.9
DHX		0.0	0.0	0.0	0.0	0.0	0.0	0	0.1	-0.1	0	0.3	-0.3	0.0	0.4	-0.4
Small group sub-total		20.0	16.5	3.5	20.0	18.0	2.0	18.7	13.5	5.2	19.3	15.1	4.2	17.4	16.1	1.3
Total		100.0	100.0		100.0	100.0		100.0	100.0		100.0	100.0		100.0	100.0	
Value of 1 Share Point (\$K)		\$225	\$675					\$214	\$642		\$215	\$646		\$216	\$648	



APPENDIX 4 (continued)

Historic Performance as a share of total allocation, All Genres combined  
% Share of PE \$ earned by broadcaster

<i>English (factor weight 15%)</i>	<i>11-12</i>	<i>12-13</i>	<i>13-14</i>	<i>14-15</i>	<i>15-16</i>
<i>CBC</i>	17.0	15.9	15.5	16.5	16.7
<i>Bell Media</i>	13.9	16.1	16.3	15.1	17.5
<i>Shaw Media</i>	15.3	15.5	15.9	16.5	14.9
<i>Corus</i>	14.5	14.9	14.0	15.2	16.0
<i>Rogers Media</i>	10.6	9.2	6.1	7.0	11.0
<i>DHX</i>	15.2	23.2	21.8	14.0	8.7
<i>APTN</i>	8.3	8.3	21.3	31.3	24.4
<i>New Tang Dynasty TV</i>	N/A	N/A	N/A	0.0	0.0
<i>TVO</i>	17.6	11.1	10.0	14.3	9.1
<i>Allarco</i>	25.6	2.4	5.8	5.4	8.0
<i>Blue Ant Media</i>	6.5	1.2	1.0	3.9	8.7
<i>Knowledge</i>	9.8	6.2	10.3	16.5	8.2
<i>Stornoway</i>	6.3	10.2	13.5	9.5	18.2
<i>Gusto</i>	N/A	N/A	N/A	N/A	0.0
<i>ZoomerMedia</i>	31.1	27.2	53.4	19.6	22.4
<i>Fight Media</i>	N/A	N/A	N/A	N/A	0.0
<i>Hollywood Suite</i>	N/A	N/A	N/A	N/A	0.1
<i>AMI</i>	N/A	N/A	N/A	N/A	0.0
<i>WIN HD</i>	N/A	N/A	N/A	N/A	0.0
<i>OUTtv</i>	N/A	N/A	N/A	N/A	1.2

<i>French (factor weight 25%)</i>	<i>11-12</i>	<i>12-13</i>	<i>13-14</i>	<i>14-15</i>	<i>15-16</i>
<i>Radio-Canada</i>	25.9	24.0	25.7	29.6	27.9
<i>TVA</i>	24.3	27.5	22.4	19.2	22.8
<i>Bell Média</i>	19.5	22.6	23.3	22.2	21.3
<i>Corus Média</i>	25.1	23.2	20.5	18.7	20.6
<i>Télé-Québec</i>	25.7	24.7	24.6	27.5	27.2
<i>TV5</i>	25.6	19.7	19.4	14.2	13.6
<i>TFO</i>	27.1	20.7	48.7	37.2	31.6
<i>V Média</i>	44.8	46.7	57.3	44.0	39.7
<i>APTN</i>	30.1	47.3	67.6	47.8	49.1
<i>DHX</i>	N/A	0.0	0.0	0.0	0.0

## APPENDIX 5

### Digital Media Investment factor shares

- All genres combined
- % Share of PE \$ earned

#### *English*

%	11-12	12-13	13-14	14-15	15-16
<i>Factor weight</i>	5	10	10	10	10
<i>CBC</i>	22.0	22.4	48.8	21.3	18.7
<i>Bell Media</i>	9.5	14.3	1.9	1.8	2.2
<i>Shaw Media</i>	12.5	0.0	5.7	6.2	3.3
<i>Corus</i>	12.2	15.4	8.8	8.7	4.9
<i>Rogers Media</i>	7.1	7.9	6.8	2.2	1.4
<i>Large group sub-total</i>	63.3	60.0	72.0	40.2	30.5
<i>DHX</i>	5.4	4.2	4.0	2.4	3.3
<i>APTN</i>	22.7	21.7	3.3	3.2	5.3
<i>New Tang Dynasty TV</i>	0.0	0.0	0.0	19.0	28.7
<i>TVO</i>	0.9	0.9	1.2	0.0	1.1
<i>Allarco</i>	0.0	1.1	2.2	17.7	11.5
<i>Blue Ant Media</i>	0.9	7.8	10.6	9.8	4.6
<i>Knowledge</i>	1.8	3.3	1.1	0.2	1.7
<i>Stornoway</i>	0.0	0.4	5.6	7.0	3.5
<i>Gusto</i>	0.0	0.0	0.0	0.0	2.7
<i>ZoomerMedia</i>	5.0	0.6	0.0	0.5	0.9
<i>Fight Media</i>	0.0	0.0	0.0	0.0	2.5
<i>Hollywood Suite</i>	0.0	0.0	0.0	0.0	1.9
<i>AMI</i>	0.0	0.0	0.0	0.0	0.0
<i>WIN HD</i>	0.0	0.0	0.0	0.0	1.5
<i>OUTtv</i>	0.0	0.0	0.0	0.0	0.3
<i>Small group sub-total</i>	36.7	40.0	28.0	59.8	69.5
<i>Total</i>	100.0	100.0	100.0	100.0	100.0
<i>Value of 1 Share Point (\$K)</i>	95	182	173	174	174

#### *French*

%	11-12	12-13	13-14	14-15	15-16
<i>Factor weight</i>	5	10	10	10	10
<i>Radio-Canada</i>	55.1	52.5	32.1	35.4	32.5
<i>TVA</i>	5.9	16.6	36.0	30.2	27.6
<i>Bell Média</i>	12.2	9.5	13.9	8.3	13.0
<i>Corus Média</i>	5.0	1.5	2.9	1.6	2.6
<i>Large group sub-total</i>	78.2	80.1	84.9	75.5	75.7
<i>Télé-Québec</i>	8.2	9.2	6.9	5.7	5.1
<i>TV5</i>	1.1	1.8	1.4	4.8	5.2
<i>TFO</i>	5.6	5.2	5.4	10.7	10.0
<i>V Média</i>	3.1	0.0	0.0	0.9	2.1
<i>APTN</i>	3.8	3.7	1.4	2.4	1.9
<i>DHX</i>	0.0	0.0	0.0	0.0	0.0
<i>Small group sub-total</i>	21.8	19.9	15.1	24.5	24.3
<i>Total</i>	100.0	100.0	100.0	100.0	100.0
<i>Value of 1 Share Point (\$K)</i>	45	89	86	86	86

## APPENDIX 6

Figure 1

OLM share within the Regional Factor, by market.

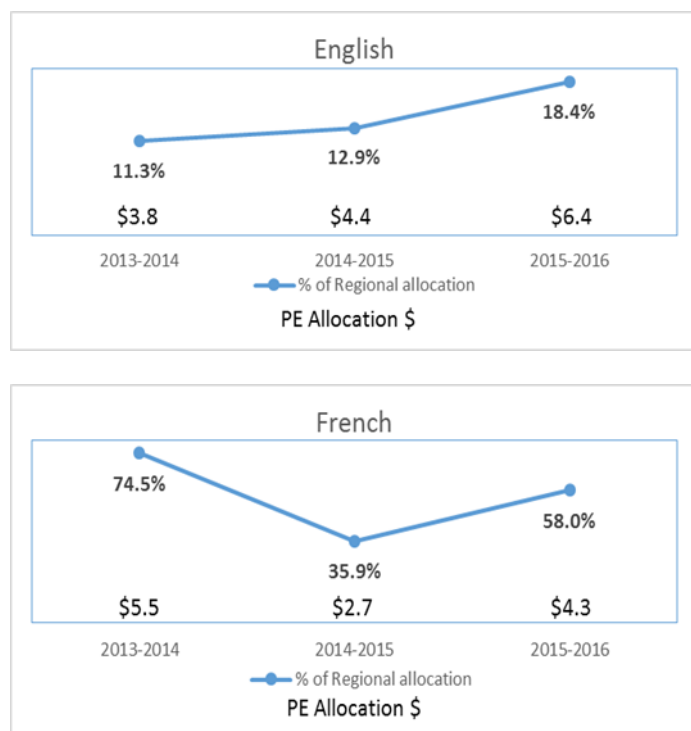


Figure 2

CMF funding to Official Minority Language regions by program (production)

	\$K					%				
	2010-2011	2011-2012	2012-2013	2013-2014	2014-2015	2010-2011	2011-2012	2012-2013	2013-2014	2014-2015
<i>English</i>										
PE Program	9,251	7,324	7,991	4,102	8,789	69.5	72.0	62.6	50.5	69.3
Anglophone Minority Incentive	N/A	N/A	N/A	3,000	3,301	N/A	N/A	N/A	36.9	26
English Production Incentive	3,857	2,266	3,566	N/A	N/A	28.9	22.2	28.0	N/A	N/A
English POV Program	210	557	1,204	697	600	1.6	5.5	9.4	8.6	4.7
Aboriginal Program	0	0	0	328	0	0.0	0.0	0.0	4.0	0.0
Convergent Digital Media Incentive	N/A	29	0	0	0	N/A	0.3	0.0	0.0	0.0
<b>Total</b>	<b>13,318</b>	<b>10,176</b>	<b>12,761</b>	<b>8,127</b>	<b>12,690</b>	<b>100.0</b>	<b>100.0</b>	<b>100.0</b>	<b>100.0</b>	<b>100.0</b>

Quebec as a % of regional funding	19.1	13.8	14.0	9.9	15.2
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	\$K					%				
	2010-2011	2011-2012	2012-2013	2013-2014	2014-2015	2010-2011	2011-2012	2012-2013	2013-2014	2014-2015
<i>French</i>										
Francophone Minority Program	8,440	10,208	9,917	9,883	9,657	81.0	88.8	94.9	95.8	93.8
PE Program	1,980	1,293	531	436	635	19.0	11.2	5.1	4.2	6.2
Convergent Digital Media Incentive	N/A	0	0	0	324	N/A	0.0	0.0	0.0	3.1
<b>Total</b>	<b>10,420</b>	<b>11,501</b>	<b>10,448</b>	<b>10,319</b>	<b>10,292</b>	<b>100.0</b>	<b>100.0</b>	<b>100.0</b>	<b>100.0</b>	<b>100.0</b>

## APPENDIX 7

### Number of CMF-supported feature-length projects

2010-2011 to 2014-2015

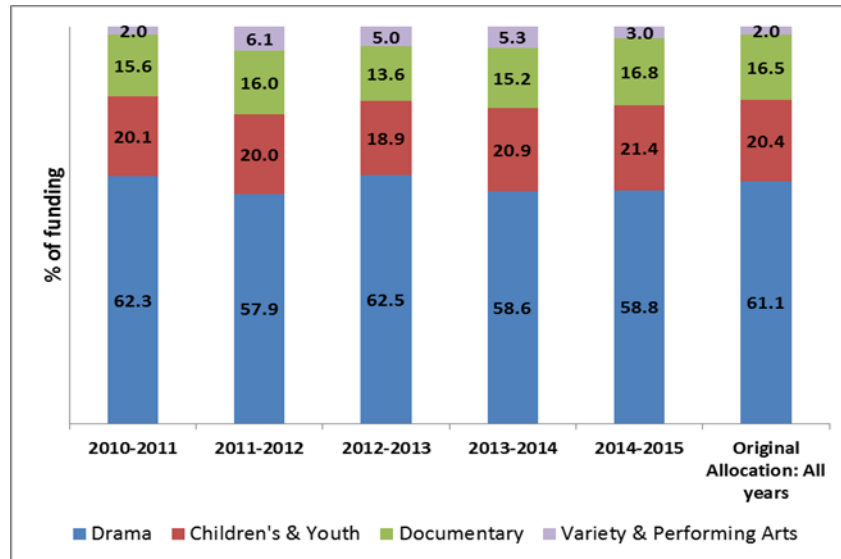
	<i>Drama</i>	<i>Children's &amp; Youth</i>	<i>Documentary</i>	<i>Variety &amp; Performing Arts</i>	<i>Total</i>
English	12	2	133	4	151
French	9	5	49	26	89
Aboriginal	2	1	3	0	6
<b>Total</b>	<b>23</b>	<b>8</b>	<b>185</b>	<b>30</b>	<b>246</b>

<b>2012-2013 Broadcast Year AS-THT Simulation v.3 (CMF Financed Only)</b>											
Theatrical Film Credits (CMF Only)	projected share of broadcaster's THT	projected \$ value of Theatrical Film THT Credit per broadcaster				projected % of PE (THT) for Theatrical Film relative to all THT submitted for credit					
		THT	x1 THT	x3 THT	x5 THT	x10 THT	x1 THT	x3 THT	x5 THT	x10 THT	
CBC Total	1782.5	1.0%	\$ 139,397	\$ 417,151	\$ 690,739	\$ 1,359,422	0.3%	1.0%	1.6%	3.2%	
City Total	204.2	0.3%	\$ 15,970	\$ 48,208	\$ 80,286	\$ 160,269	0.0%	0.1%	0.2%	0.4%	
CTV Total	937.8	0.8%	\$ 73,338	\$ 220,491	\$ 366,221	\$ 726,195	0.2%	0.5%	0.9%	1.7%	
Global Total	0.0	0.0%	\$ -	\$ -	\$ -	\$ -	0.0%	0.0%	0.0%	0.0%	
M / Movie Central	1064.7	17.0%	\$ 83,269	\$ 250,171	\$ 415,325	\$ 822,625	0.2%	0.6%	1.0%	1.9%	
<b>Grand Total</b>	<b>3989.2</b>	<b>0.7%</b>	<b>\$ 311,974</b>	<b>\$ 936,021</b>	<b>\$ 1,552,571</b>	<b>\$ 3,068,511</b>	<b>0.7%</b>	<b>2.2%</b>	<b>3.6%</b>	<b>7.2%</b>	
Drama Total THT in 2012-2013	540367.7										
Drama Total THT incl. Theatrical Movies (projected)	544356.9										
Total AS-THT Credit Value	\$ 42,571,666										
<b>2012-2013 Broadcast Year AS-OFR Simulation (CMF Financed Only)</b>											
Theatrical Film Credits (CMF Only)	projected share of broadcaster's OFR	projected \$ value of Theatrical Film OFR Credit per broadcaster				projected % of PE (OFR) for Theatrical Film relative to all OFR submitted for credit					
		OFR	x1 OFR	x3 OFR	x5 OFR	x10 OFR	x1 OFR	x3 OFR	x5 OFR	x10 OFR	
CBC Total	0.0	0.0%	\$ -	\$ -	\$ -	\$ -	0.0%	0.0%	0.0%	0.0%	
City Total	204.2	8.2%	\$ 15,129	\$ 45,256	\$ 75,210	\$ 149,347	0.1%	0.3%	0.5%	0.9%	
CTV Total	0.0	0.0%	\$ -	\$ -	\$ -	\$ -	0.0%	0.0%	0.0%	0.0%	
Global Total	0.0	0.0%	\$ -	\$ -	\$ -	\$ -	0.0%	0.0%	0.0%	0.0%	
M / Movie Central	105.9	6.2%	\$ 7,846	\$ 23,470	\$ 39,004	\$ 77,453	0.0%	0.1%	0.2%	0.5%	
<b>Grand Total</b>	<b>310.1</b>	<b>0.1%</b>	<b>\$ 22,975</b>	<b>\$ 68,726</b>	<b>\$ 114,214</b>	<b>\$ 226,800</b>	<b>0.1%</b>	<b>0.4%</b>	<b>0.7%</b>	<b>1.4%</b>	
Drama Total OFR in 2012-2013	214388.3										
Drama Total OFR incl. Theatrical Movies (projected)	214698.4										
Total AS-OFR Credit Value	\$ 15,906,635										
Source: CMF Research											

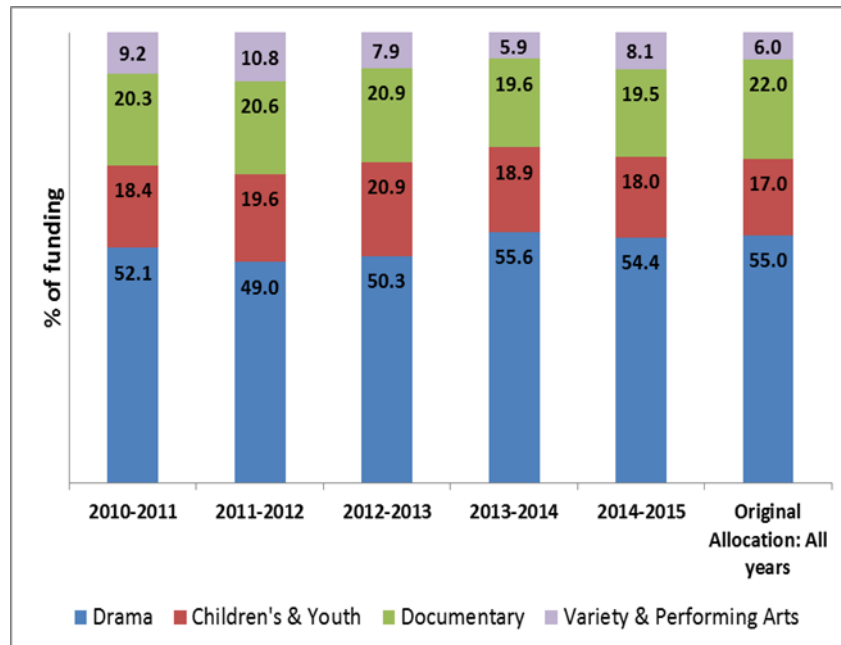
## APPENDIX 8

### Genre Shares of Performance Envelope commitments: 5 years

#### English



#### French



## APPENDIX 9

### Broadcaster-affiliated and In-house commitment trends by applicant type

#### - PE commitments to Convergent production by language of broadcaster

