

## CANADA MEDIA FUND

### Performance Envelope Working Group

Date: October 6, 2014

#### Background

Performance Envelopes (PE's) are allocated using credit for eligible broadcasters within the four genres by calculation factors. Performance Envelope calculation factors have weights which determine the amount of PE budget to be allocated by competition within the factor (see Appendix B). The results of the 2014-2015 envelope calculations can be seen in Appendix A. The PE program was allocated 83% of the Convergent Stream budget, over \$260M, in 2014-2015.

The CMF is currently undergoing an evaluation of its programs by the Department of Canadian Heritage, which is scheduled for completion in February 2015. And, in the context of the Lets Talk TV proceeding, the CRTC is examining the future of television regulation in Canada, which touches upon the primary source of CMF revenue. As both of these undertakings may result in substantial change in the near future, it is deemed prudent to limit changes to CMF's programs for 2015-2016, with a more substantial review planned in the next year.

As a result, this Working Group will provide status updates and examine certain administrative issues within the PE system.

#### Modifications implemented in 2014-2015 PE and Development Envelope calculations and administration

- PE allocation credit can now be derived from eligible applications to the Aboriginal Program, the English POV Program, and the Francophone Minority Program.
- The definition of 'small' broadcasters, who receive additional flexibility in envelope (PE and development) usage, was expanded to include all broadcasters (broadcast ownership groups and independent broadcasters) with allocations up to \$5 million, as well as educational broadcasters.
- The limit on PE commitments to documentaries that meet only Essential Requirements #2 and #3 has been removed, given the elimination of former ER#1.

#### Topics for discussion for 2015-2016

- Calculation factors and weights
- Support for independent and educational broadcasters
- Convergent digital media production support

Status updates on genre flex usage and broadcaster-affiliated and in-house production funding with PE commitments can be found in Appendices G and H.

## Calculation Factors and Weights

PE calculation factors and weights were unchanged from 2013-2014 to 2014-2015. Given the environment described above, CMF staff is recommending the status quo for both factors and weights in 2015-2016 calculations.

During the 2013 working groups, the issue of increasing the factor weight for the Original First-Run factor was raised, however no change in weight was recommended. The results of the Audience Success factors in the 2014-2015 calculations (see Appendix C) show that the OFR factor weight continues to deliver a bonus of between 7 and 25 points to the share of envelope dollars awarded for original programming (depending on genre). The CMF is not proposing any changes to OFR in 2015-2016, but will continue to monitor broadcaster activity to ensure that the weight of this factor remains appropriate.

Also during last year's working groups, an issue was raised pertaining to the fact that broadcasters may receive PE credit for projects produced in one official language when the broadcast licence is for a version in the other official language. The issue was raised primarily for French-language envelopes, as this occurrence is much more limited in English-language envelopes. CMF is seeking stakeholders' input on this issue.

CMF has also received a proposal for an Official Minority calculation factor to provide an additional incentive for broadcasters licensing content from producers in OLMCs (beyond the Anglophone and Francophone Minority programs). Any such factor would need to shift weight away from another factor. For the same reasons mentioned above, it is not recommended to add a new factor this year.

## Support for Independent and Educational Broadcasters

Enabling a diversity of creative voices in one of the CMF's strategic objectives, and independent and educational broadcasters play a valuable role in this regard. In 2014-2015, broadcasters with allocations under \$5M and educational broadcasters were permitted 100% genre flexibility and were exempt from the affiliated/in-house production funding cap.

### *Selective credit in PE calculations*

Many independent and educational broadcasters expand their access to CMF funding through licensing projects applying to the selective programs (Aboriginal, English POV, and Francophone Minority). PE allocation credit in the Regional, Digital Media, and Historic Performance factors could be earned from all funded projects in the above-mentioned selective programs starting in the 2014-2015 calculations. Projects funded in the selective programs were always eligible for audience factor credit if they were broadcast in English or French. As well, if a project was funded through both the selective and PE programs, the subsequent credit was previously eligible for future envelope allocation. All first-come, first-served incentives including the English Regional Production Bonus (formerly English Production Incentive), Anglophone Minority, and Convergent Digital Media Incentive have provided envelope credit since each incentive was implemented.<sup>1</sup>

The inclusion of selective credit had positive benefits for some independent and educational broadcasters, while negative impacts were spread out amongst all other broadcasters.

---

<sup>1</sup> Except for CDMI, which did not provide credit in 2011-2012, its first year.

APTN received a 100% expansion of credit in Children’s & Youth and Documentary through the addition of projects from the Aboriginal Program. The impact was concentrated in historic performance and digital media, as the smaller licence fees within the program meant minimal impact in the regional factor. Had selective credit not been included in PE calculations, it is likely that APTN would have seen a loss in the 2014-2015 allocation compared to 2013-2014.

Low licence fees and small digital media component budgets minimized the value of English POV Program credit. The major licensees of POV projects, such as Super Channel and CBC, saw no significant impact on their allocations from the additional credit.

For French-language PE’s, the impact was muted by the fact that 53% of projects in the Francophone Minority program received both PE and selective funding.

TFO and TV5 did see gains in the Children’s & Youth, Documentary, and Variety & Performing Arts calculations through the inclusion of Francophone Minority credit. However, many of the Francophone Minority projects were also funded through the PE program.

Télé-Québec and Radio-Canada saw a negative impact in their Children’s & Youth allocations through the addition of Francophone Minority and Aboriginal regional factor credit. Other losses experienced by Télé-Québec were due to the absence of a regional drama licensed in 2013-2014.

*New entrant policy*

Another means of support for independent broadcasters is through the new entrant and minimum allocation policy, which was implemented in the 2012-2013 allocations. Broadcasters without any eligible credit in the system may apply for new entrant status. A minimum envelope of \$50K is provided to the eligible broadcaster applicant to allow it to meaningfully contribute to the licensing of CMF applications. Minimum envelopes are also allocated to broadcasters with PE factor credit that do not reach a \$50K allocation through the calculation process. A broadcaster receiving the \$50K minimum envelope is required to trigger and contribute funds to a least one project within the fiscal year of allocation or forfeit its right to a minimum envelope in subsequent years.

*Table : Minimum Envelope policy results*

	2012-2013	2013-2014	2014-2015
# of new entrants	3	4	7
# of broadcasters earning under \$50K allocation	1	4	8
Total # of minimum envelopes	4	8	15
\$ allocated (\$50K each)	200,000	400,000	750,000
% of total PE allocation \$	0.1%	0.2%	0.3%
# continuing from previous years	N/A	3	8

All of the four minimum envelope holders in 2012-2013 are continuing minimum envelope holders in 2014-2015. No minimum envelope holders, except for New Tang Dynasty, have been able to successfully grow their envelope over \$50K. See Appendix D.

Should CMF maintain the current policy or should the minimum envelope allocation be eliminated? Should earned envelopes of under \$50K be considered ineligible for an allocation, as they are too small to be usable?

### *Alternative methods*

Some proposals have been made to reserve a pool of PE allocations for independent and educational broadcasters in order to remove them from competition with vertically integrated large broadcasters, and/or to introduce distinct factors or weights for this separate pool of funds.

Such proposals have been discussed in past working groups and some stakeholders have sent letters to the CMF Board to argue for these changes. The CMF has chosen not to proceed in this direction and remains of the view that such changes are not advisable at this juncture.

First, as discussed in past working groups, it would be difficult to determine how to treat the CBC and Radio-Canada – who are neither small nor vertically integrated – under such a system. Secondly, the small broadcaster category is far from uniform, with some broadcasters benefitting from substantial access to other CMF incentives and selective programs, and others gaining limited or no such access.

Nonetheless, the CMF remains interested in receiving any new proposals that stakeholders may wish to bring forward on this issue.

## **Convergent Digital Media Production Support**

### *Digital Minimum target in Performance Envelopes*

As required by the Contribution Agreement with the Department of Canadian Heritage, the CMF must ensure an important share of funding goes to convergent projects with rich and substantial digital media components (“convergent DM projects”). Within the PE program, the share of convergent DM projects increased each year until 2013-2014 (see Appendix E). A majority share of funding for convergent DM projects is guaranteed, due to the digital minimum target spending of 60% of the fiscal year allocation, as set in the PE terms of use for each broadcaster. This target has been surpassed every year, including 2013-2014, with 74% of English market PE commitments and 75% of French market PE commitments going to convergent DM projects in 2013-2014. Pending any changes in the Contribution Agreement for 2015-2016, CMF is recommending the status quo for the 60% digital minimum target.

### *Digital Minimum target in Development Envelopes*

A 60% digital media commitment target is in effect for Development envelopes as well as for PEs, using the target of 60%. In 2013-2014, 81% of development commitments were to convergent projects with digital media second platforms. However, 7 out of 17 broadcasters with development envelopes in the English market and 3 out of 11 broadcasters in the French market did not meet the digital media commitment target in 2013-2014 because these broadcasters spent 60% or less of their envelopes. These broadcasters (all independent or educational) would have had penalties of around 60% of their 2014-2015 development envelopes<sup>2</sup>. Penalties were waived for 2014-2015 and some broadcasters chose not to receive 2014-2015 development allocations. An alternative method of setting the development target would be based on 60% of commitments rather than 60% of the allocation. If the target were determined by commitments, only one out of the 10 broadcasters earning penalties would have missed the digital minimum target. For 2015-2016, CMF recommends that the digital minimum target for development envelopes be set at 60% of commitments, measured at the end of the fiscal year. Any broadcaster that does not meet its target would be penalized on a dollar-to-dollar basis on the following year.

---

<sup>2</sup> From section D.2.2 of the Development Envelope Manual: If a broadcaster with a development envelope does not meet its obligation towards rich & substantial digital media content..., the CMF will impose a dollar-for-dollar penalty during the subsequent year's development envelope calculations.

### *Convergent Digital Media Incentive (CDMI)*

The CDMI was established in 2011-2012 to provide an incentive for the production of high-value convergent digital media. The 2013-2014 first-come, first served program saw the English allocation over-subscribed within one day and the program funds were pro-rated amongst that day's applicants. Access to CDMI was concentrated with a few broadcasters (see Appendix F) and that concentration had a significant impact on the 2014-2015 PE allocations through the Digital Media Investment factor. For 2014-2015 CDMI applications, English market broadcasters were limited to trigger 5 projects for the year and no more than 20% of the English allocation each and French market broadcasters were limited to trigger no more than 40% of the French allocation each. Also, the program allocation was split 50/50 into two opening dates, one in May and one on October 21. The first opening date allocation was greatly oversubscribed within the first day and the resulting pro-ration was severe, with each English applicant receiving approximately 32% of their request and each French applicant receiving 65% of their request. The results of the 2014-2015 first opening date by broadcaster can also be found in Appendix F. The new parameters for the program have resulted in a wider spread of funds amongst broadcasters, especially in Drama.

CMF is seeking stakeholder input on the optimal means to ensure and incent ongoing spend on convergent DM, while at the same avoiding the concentration issue experienced in 2013-2014 and administrative complexity of the current rules. Potential options for addressing these issues include:

- Raising the minimum budget level for applications
- Assigning genre allocations within CDMI
- Impose further limitations of the number of projects submitted and new dollar caps by broadcasters
- Eliminate the incentive and raise the DM factor weight
- Impose a minimum spending on DM in performance envelopes.

## Appendices

### A: PE allocation trends

2014-2015 PE \$ and % Share Comparison with 2013-2014 Statistics							
English	2014-2015		2013-2014		Variance (+/-)		
	\$K	% Share	\$K	% Share	\$K	%	Share Points
CBC	52,957	30.4	58,141	33.5	-5,184	-8.9	-3.1
Bell	35,695	20.5	33,510	19.3	2,185	6.5	1.2
Corus	26,683	15.3	27,702	16.0	-1,020	-3.7	-0.7
Shaw	24,777	14.2	27,340	15.8	-2,563	-9.4	-1.6
Rogers	9,883	5.7	9,712	5.6	171	1.8	0.1
<b>Total Large Broadcaster Groups</b>	<b>149,995</b>	<b>86.1</b>	<b>156,405</b>	<b>90.2</b>	<b>-6,411</b>	<b>-4.1</b>	<b>-4.1</b>
Indep - Family	4,905	2.8	4,679	2.7	226	4.8	0.1
Indep - APTN	4,516	2.6	4,050	2.4	466	11.5	0.2
Indep - Allarco	3,405	1.9	607	0.4	2,799	461.9	1.5
Indep - New Tang Dynasty	3,338	1.9	50	0.03	3,288	6,576.0	1.9
Indep - Blue Ant	2,405	1.4	2,264	1.3	141	6.2	0.1
Indep - TVO	2,390	1.4	2,482	1.4	-92	-3.7	0.0
Indep - Stornoway	1,346	0.8	1,130	0.7	216	19.1	0.1
Indep - Knowledge	655	0.4	970	0.6	-315	-32.5	-0.2
Indep - Zoomer	603	0.3	415	0.2	188	45.3	0.1
Minimum Envelopes	630	0.4	280	0.1	130	n.a.	0.3
<b>Total Small Broadcaster Groups</b>	<b>24,193</b>	<b>13.9</b>	<b>16,927</b>	<b>9.8</b>	<b>7,267</b>	<b>42.9</b>	<b>4.1</b>
<b>Grand Total</b>	<b>174,188</b>	<b>100.0</b>	<b>173,332</b>	<b>100.0</b>	<b>856</b>	<b>0.5</b>	

2014-2015 PE \$ and % Share Comparison with 2013-2014 Statistics							
French	2014-2015		2013-2014		Variance (+/-)		
	\$K	% Share	\$K	% Share	\$K	%	Share Points
Radio-Canada	30,525	35.4	32,715	38.2	-2,190	-6.7	-2.8
Groupe TVA	24,103	27.9	22,067	25.7	2,036	9.2	2.2
Bell Média <sup>3</sup>	12,071	14.0	12,728	14.9	-657	-5.2	-0.9
Corus	5,844	6.8	5,769	6.7	75	1.3	0.1
<b>Total Large Broadcaster Groups</b>	<b>72,543</b>	<b>84.1</b>	<b>73,279</b>	<b>85.5</b>	<b>-736</b>	<b>-1.0</b>	<b>-1.4</b>
Indep - Télé-Québec	6,343	7.4	7,992	9.3	-1,649	-20.6	-1.9
Indep - TFO	3,174	3.7	1,426	1.7	1,748	122.6	2.0
Indep - TV5	2,159	2.5	1,312	1.5	847	64.6	1.0
Indep - V	1,104	1.3	963	1.1	141	14.6	0.2
Indep - APTN (F)	611	0.7	517	0.6	94	18.2	0.1
Indep - Family	177	0.2	79	0.1	98	124.1	0.1
Minimum Envelopes	120	0.1	126	0.2	-6	-4.8	-0.1
<b>Total Small Broadcaster Groups</b>	<b>13,688</b>	<b>15.9</b>	<b>12,415</b>	<b>14.5</b>	<b>1,273</b>	<b>10.3</b>	<b>1.4</b>
<b>Grand Total</b>	<b>86,231</b>	<b>100</b>	<b>85,694</b>	<b>100</b>	<b>537</b>	<b>0.6</b>	

<sup>3</sup> Includes MusiMax and MusiquePlus, pending CRTC approval of V's proposed acquisition of the channels (at April 1, 2014).

## B: PE Factors and Weights

The following tables illustrate the different factors and their respective weights used since the launch of the CMF.

English PE - % ("weight") of genre allocation	Audience Success (THT)	Audience Success (OFR)	Historic Performance	Regional Production Licences	DM Investment	Above Threshold Licences	Total
2010-2011	40	-	30	20	-	10	100
2011-2012 VAPA & Drama	40	15	15	20	5	5	100
2011-2012 C & Y and Doc	55	-	15	20	5	5	100
2012-2013	40	15	15	20	10	-	100
2013-2014	40	15	15	20	10	-	100
2014-2015	40	15	15	20	10	-	100

French PE - % ("weight") of genre allocation	Audience Success (THT)	Audience Success (OFR)	Historic Performance	Regional Production Licences	DM Investment	Above Threshold Licences	Total
2010-2011	30	-	45	10	-	15	100
2011-2012 VAPA & Drama	35	15	25	10	5	10	100
2011-2012 C & Y and Doc	50	-	25	10	5	10	100
2012-2013	35	15	25	10	10	5	100
2013-2014	40	15	25	10	10	-	100
2014-2015	40	15	25	10	10	-	100

### *Audience success - total hours tuned*

This factor was created to reward broadcasters with a proven track record of supporting CMF-funded projects that appeal to Canadian audiences. Whether this is the result of the calibre of the project that was triggered by the broadcaster, strong promotion and/or scheduling, the result is the same: Canadians spending more time viewing CMF-funded programming. Audience success - total hours tuned credit is based on total hours tuned to CMF-funded programs, for each broadcaster, commissioned or through acquisition, over the course of the most recent broadcast year. Total hours tuned are derived from BBM Canada audience measurements and include all persons aged 2+.

### *Audience success - original first run*

This factor was created in response to a directive from the Department of Canadian Heritage (DCH) to place an emphasis on the support of original, first-run television programming in prime time. The audience success – original first run factor is intended to provide further incentive for broadcasters to commission original programming and air these programs in their prime time schedules. Credit derived from eligible telecasts is calculated using the same methodology as that used for audience success – total hours tuned.

#### *Historic performance*

The historic performance factor is intended to provide a measure of year-over-year funding stability for broadcasters and producers. Broadcasters earn historic performance credit based on the amount of CMF funding committed to television projects to which they contributed an eligible licence fee. Credit for the historic performance factor is determined on the basis of the previous three fiscal years.

#### *Regional production licensing*

The regional production licensing factor rewards broadcasters who trigger television projects outside the production centres of Toronto and Montréal, thus contributing towards one of the CMF's strategic objectives, encouraging a diversity of voices. Broadcasters that license projects from the regions in one fiscal year receive credit in the next PE calculations.

#### *Digital media investment*

The digital media investment performance factor aims to encourage broadcasters to support "rich and substantial" (as defined in the Guidelines) digital media components to augment their television properties. Credit in the digital media investment factor in PE calculations is based on the combination of a broadcaster's eligible cash and CMF contributions to CMF-funded digital media components funded in the current year.

#### *French documentary*

The French documentary allocation was split between one-offs and series for calculation purposes, to differentiate between the two formats, and to encourage broadcasters to continue commissioning one-off documentaries. Despite this extra step in the process, broadcasters that participate in this genre receive a single, unified documentary envelope comprised of the amounts earned from these two program formats.



*C: Analysis of Audience Success and Original First Run Performance Envelope Factor Weights*

Factor Weights:	Audience Success (AS)	40%
	<u>Original First Run (OFR)</u>	<u>15%</u>
	Total combined factor weight share:	55%

ENGLISH 2014-2015 PE Allocation	1 <sup>st</sup> run % of AS	1 <sup>st</sup> run % of \$ allocated (AS +OFR)	Share point difference (% share AS+OFR - % share of AS)
Children's & Youth	7.4%	32.6%	+ 25.2
Documentary	20.3%	42.0%	+ 21.7
Drama	39.7%	56.1%	+ 16.4
Variety & Performing Arts	29.2%	48.5%	+ 19.3

FRENCH 2014-2015 PE Allocation	1 <sup>st</sup> run % of AS	1 <sup>st</sup> run % of \$ allocated (THT + OFR)	Share point difference (% share AS+OFR - % share of AS)
Children's & Youth	21.2%	42.7%	+ 21.5
Documentary Series	35.8%	53.3%	+ 17.5
Documentary One-Off	51.7%	64.9%	+ 13.2
Drama	73.9%	81.0%	+ 7.1
Variety & Performing Arts	58.9%	70.1%	+ 11.2

- The share of PE allocations awarded to original airings is significantly higher than the percentage share of THT, because the OFR factor weight competes for share among only original programming in contrast to THT for which share is derived from both original and repeats combined.
- The largest increase in share credit occurs in genres where there are smaller amounts of original airings claimed. For example, in English Children's & Youth, share of original airings is only 7.4%, but total share of PE allocations (from audience credit) is 32.6% -- a gain of more than 25 percentage points.
- The higher the share of original airings in audience success, the lower the impact of the OFR factor weight. For example, in French Drama, almost 74% of the credits in AS were as a result of original airings. When the OFR credit is added, it only adds an additional 7 percentage points to the overall share of envelope dollars awarded.
- Therefore, increasing the value of OFR (by decreasing the value of THT) has its highest impact on those genres where there is a smaller proportion of original airings being submitted for credit.

*D: List of 2014-2015 Minimum envelope holders*

**English**

Afroglobal Network	entered in 2013-2014 (\$30K English, \$20K French)
AMI (Accessible Media Inc.)	new entrant
Channel Zero	entered in 2012-2013
CTS	entered in 2013-2014 (but had envelopes in previous years)
Ethnic Channels Group	entered in 2013-2014
Fight Media	new entrant
Gusto TV	new entrant
Hollywood Suite	new entrant (earned some PE credit but did not reach \$50K)
OUTtv	entered in 2012-2013
Salt and Light Catholic Media	new entrant
Weather Network	entered in 2013-2014
Wild TV	new entrant
WIN HD TV Canada	new entrant

**French**

Afroglobal Network	entered in 2013-2014
Canal Savoir	entered in 2012-2013
Groupe Serdy (Évasion)	entered in 2012-2013

*E: Share of Performance Envelope funding to convergent projects with rich & substantial digital media components*

English-language PE - % of total commitments	2010-2011	2011-2012	2012-2013	2013-2014	Trendline
Children's & Youth	92	85	86	82	
Documentary	24	32	42	35	
Drama	71	74	80	79	
Variety & Performing Arts	0	84	76	92	
<b>Overall</b>	<b>66</b>	<b>74</b>	<b>76</b>	<b>74</b>	

French-language PE - % of total commitments	2010-2011	2011-2012	2012-2013	2013-2014	Trendline
Children's & Youth	69	82	86	71	
Documentary	50	48	57	54	
Drama	74	84	87	84	
Variety & Performing Arts	53	66	72	72	
<b>Overall</b>	<b>66</b>	<b>71</b>	<b>79</b>	<b>75</b>	

*F: % share of CDMI funding access by language market of broadcaster*

English

2013-2014

	%	Children's & Youth	Documentary	Drama	Variety & Performing Arts	
New Tang Dynasty Television		31	1	48	0	
Super Channel		0	0	38	0	
Shaw Media		0	0	14	0	
CBC		25	0	0	0	
Corus		44	0	0	0	
Blue Ant		0	38	0	58	
Stornoway		0	61	0	42	
Total		100	100	100	100	
Total \$K		2,942	3,302	2,927	793	9,964

2014-2015 to date

	%	Children's & Youth	Documentary	Drama	
New Tang Dynasty Television		32	0	14	
Super Channel		0	0	14	
Shaw Media		0	11	16	
CBC		0	0	47	
Corus		32	0	0	
Blue Ant		0	24	0	
Stornoway		0	38	0	
Knowledge		3	0	0	
WIN HD TV		12	0	0	
Fight Media		0	14	0	
Gusto TV		0	8	0	
Family		15	0	0	
Bell Media		6	5	9	
Total		100	100	100	
Total \$K		971	1,943	1,086	4,000

French  
2013-2014

French	Children's & Youth	Documentary	Drama	Variety & Performing Arts	
Radio-Canada	66	86	33	100	
Bell Média	31	0	0	0	
TFO	3	0	0	0	
TV5	0	14	0	0	
TVA	0	0	62	0	
Télé-Québec	0	0	5	0	
Total	100	100	100	100	
Total \$K	347	800	2,704	583	4,434

2014-2015 to date

French	Children's & Youth	Documentary	Drama	Variety & Performing Arts	
Radio-Canada	0	17	45	100	
Bell Média	100	33	0	0	
TFO	0	50	0	0	
TVA	0	0	47	0	
V	0	0	5	0	
Télé-Québec	0	0	3	0	
Total	100	100	100	100	
Total \$K	137	652	1,017	194	2,000

## G: Flex usage

Each PE genre is allocated an amount, according to the allocation share shown below, which is divided amongst broadcasters in the PE calculation. In the years shown, broadcasters with allocations \$2.5M and above had 50% of the allocation to use in any genre (the "flex" amount). The other 50% must be used for the assigned genres. Allocations of less than \$2.5M could be used in any of the four genres, i.e., they had 100% "flex". The table below shows significant positive shifts in genre shares from original allocation to final commitments each year in English and French Variety and Performing Arts and French Children's and Youth (except for 2013-2014 in French VAPA). French Drama in 2013-2014 had the first increase in share of commitments since the start of CMF, previously, funds moved through flex to other genres. By contrast, notable negative shifts can be seen every year in English and French Documentary.

	Commitments (\$M)			
	10-11	11-12	12-13	13-14
<b>English Market</b>				
Children's & Youth	36.5	37.7	34.2	36.2
Documentary	28.4	30.2	24.6	26.4
Drama	113.1	109.3	113.2	101.3
Variety & Performing Arts	3.6	11.5	9.0	9.2
<b>Total English PEs</b>	<b>181.6</b>	<b>188.7</b>	<b>181.0</b>	<b>173.1</b>
<b>French Market</b>				
Children's & Youth	16.5	17.6	18.6	16.2
Documentary	18.2	18.5	18.7	16.8
Drama	46.8	44.1	44.8	47.6
Variety & Performing Arts	8.3	9.7	7.1	5.1
<b>Total French PEs</b>	<b>89.8</b>	<b>89.9</b>	<b>89.2</b>	<b>85.7</b>
<b>Total</b>	<b>271.4</b>	<b>278.6</b>	<b>270.2</b>	<b>258.8</b>

	% Share Allocation	% Share Commitments				Share Point variance Allocation vs. Commitments			
		10-11	11-12	12-13	13-14	10-11	11-12	12-13	13-14
<b>English Market</b>									
Children's & Youth	20.4	20.1	20.0	18.9	20.9	-0.3	-0.4	-1.5	0.5
Documentary	16.5	15.6	16.0	13.6	15.2	-0.9	-0.5	-2.9	-1.3
Drama	61.1	62.3	57.9	62.5	58.6	1.2	-3.2	1.4	-2.5
Variety & Performing Arts	2.0	2.0	6.1	5.0	5.3	0.0	4.1	3.0	3.3
<b>Total English PEs</b>	<b>100.0</b>	<b>100.0</b>	<b>100.0</b>	<b>100.0</b>	<b>100.0</b>				
<b>French Market</b>									
Children's & Youth	17.0	18.4	19.6	20.9	18.9	1.4	2.6	3.9	1.9
Documentary	22.0	20.3	20.6	20.9	19.6	-1.7	-1.4	-1.1	-2.4
Drama	55.0	52.1	49.0	50.3	55.6	-2.9	-6.0	-4.7	0.6
Variety & Performing Arts	6.0	9.2	10.8	7.9	5.9	3.2	4.8	1.9	-0.1
<b>Total French PEs</b>	<b>100.0</b>	<b>100.0</b>	<b>100.0</b>	<b>100.0</b>	<b>100.0</b>				

*H: Share and \$ Value of In-house and Broadcaster-affiliated PE funding by language of broadcaster – share of total language market commitments*

Shares of funding remain below 4%.

<b>English-language PE</b>	<b>2010-2011</b>	<b>2011-2012</b>	<b>2012-2013</b>	<b>2013-2014</b>	<b>4-year Average</b>
% In-house	0.7	0.6	0.4	1.0	0.7
% broadcaster-affiliated	1.7	2.4	2.8	3.0	2.5
Total %	2.4	3.0	3.2	4.0	3.2
<i>Total \$M</i>	4.2	6.2	5.8	6.9	5.8
<b>French-language PE</b>					
% In-house	0.9	2.3	1.1	0.6	1.2
% broadcaster-affiliated	1.7	1.9	0.6	0.4	1.2
Total %	2.6	4.2	1.7	1.0	2.4
<i>Total \$M</i>	2.3	4.2	1.6	0.8	2.2