



Annual Report 2020

Bell
FUND

CONTENTS

FINANCIAL
CONTRIBUTORS 3

CHAIR'S
MESSAGE 5

STATISTICS 8

PROMOTION AND
DISCOVERABILITY 16

FUNDED
PROJECTS 18

BOARD OF
DIRECTORS 50

ADMINISTRATIVE
STAFF 55

CONTACTS 56

MEASURING
SUCCESS 4/20/49

Q & A 7/15/17/
26/30/44

FINANCIAL CONTRIBUTORS

Bell Fund would like to thank the following financial contributors for their continued support.

Bell **BellMTS**

 **Northwestel**

CABLEVISION  **N**

LES FLEURISTES

With Bell Fund's production and discoverability support, short-form digital series (fiction) *Les Fleuristes* achieved international success on top of being featured on two French-language broadcaster streaming platforms: tv5unis and telequebec.tv.

Written and directed by:

Maxime Pouliot

Produced by:

Ugo Média

- Grand Jury Award for Best
Overall Series Webfest Berlin

- Best Supporting Actor
for Said Benyoucef
Melbourne WebFest

SHORT-FORM SERIES
MEASURING SUCCESS

LES FLEURISTES

On the eve of his retirement, reputed florist Ahmed hires his nephew Walid, an aspiring comic, to take over the family business.

CHAIR'S MESSAGE



NAVEEN PRASAD
CHAIR | INDEPENDENT

Producing Independent content has never been an easy endeavour. From development through to delivery, the whole process is full of risk and challenges. The steps required are many and rarely ever a straight path. We at Bell Fund recognize that your passion for great story telling has always come with much perseverance and toil. It has guided us not only on the individual programs we've developed but us as an organization as a whole. This has never been more true or important than now.

At no point in our shared history has our whole industry been impacted to such a degree. The current pandemic created a massive disruption and overall shift, forcing us all to adapt to new realities, be them for the short or long term. On March 13th, 2020 the Bell Fund, like so many others, moved its operations from our offices in Montreal and Toronto into our homes. What was thought to be temporary is now the new shared landscape.

What was apparent in the immediate was the need to both listen and be flexible. Working with producers, broadcasters and other platforms, we made every effort to appreciate everyone's unique situation and help find solutions that fit the new realities. The need to keep everyone connected was also important, so support to various outreach programs & virtual industry events was also increased. Our own implementations of online webinars for our programs as well as our 1 to 1 Sessions for first time applicants were very well received, so much that we intend to continue them going forward.

Through it all we managed to accomplish many things to be proud of this past year. 2020 saw us invest \$15.7 million bringing us to nearly \$250 million in contribution to the Canadian industry since our inception in 1997. By the numbers, and a testament to the resiliency of our industry, this past year our investment supported:

CHAIR'S MESSAGE

- 81 independent production companies
- 135 individual projects
- 33 Broadcast channels
- 8 Digital platforms
- 27 Industry events

As board chair, I've been witness to an incredible team at the Bell Fund who, with integrity and kind-heartedness, constantly work hard to serve our industry. On behalf of the entire Board, we deeply appreciate and thank Nancy, Chantal, Suzanne, Charles, Isabelle, Rachel, Allison as well as the many analysts and evaluators that collectively made all these achievements possible. I'd also like to thank Kevin Goldstein who recently stepped down from our board. His continued support and many contributions to our organization over the years were significant and most appreciated.

While there are signals that things will continue to improve, we acknowledge that, for many of our friends and colleagues in our industry, things continue to remain tough. Just like every production requires many hands, so do we as a community. Empathy and adaptability continue to be paramount. We all care about content so we must all equally care for the content creators and providers. It's a reciprocal relationship and one that needs unwavering support and encouragement to remain strong and succeed, now more than ever.

My best to you all,

Naveen Prasad
Chair, Bell Fund

DJ BURNT BANNOCK

Darcy Waite stars as Kevin Cardinal, aka DJ Burnt Bannock, a struggling Cree DJ who realizes that if he is going to achieve his dreams of success, he needs to make a mega move to prove to the world, and himself, that he is seriously talented. Too bad he's about to do it all wrong. Produced by Eagle Vision, the series is part of the short-form digital series (fiction) Production Program and will air on APTN Lumi.

Darcy is the creator, writer and star of *DJ Burnt Bannock*. His story editor (and the director of *DJ Burnt Bannock*) is Rebecca Gibson, Partner & Head of Development for Eagle Vision.

Q Why is comedy such a great genre for exploring challenging issues?

A **DARCY:** When I sat down to flush out *DJBB*, I wanted to tell a story of what I just went through in my mid 20's. My story is being an Indigenous person growing up in the city, having to connect to culture without having a tie to the community. There are a million ways to tell these stories, and each artist is going to tell them in their style. I'm a comedian. I enjoy telling these stories through comedy. As the Elders say, laughter is medicine.

Q Where did the idea for *DJ Burnt Bannock* come from?

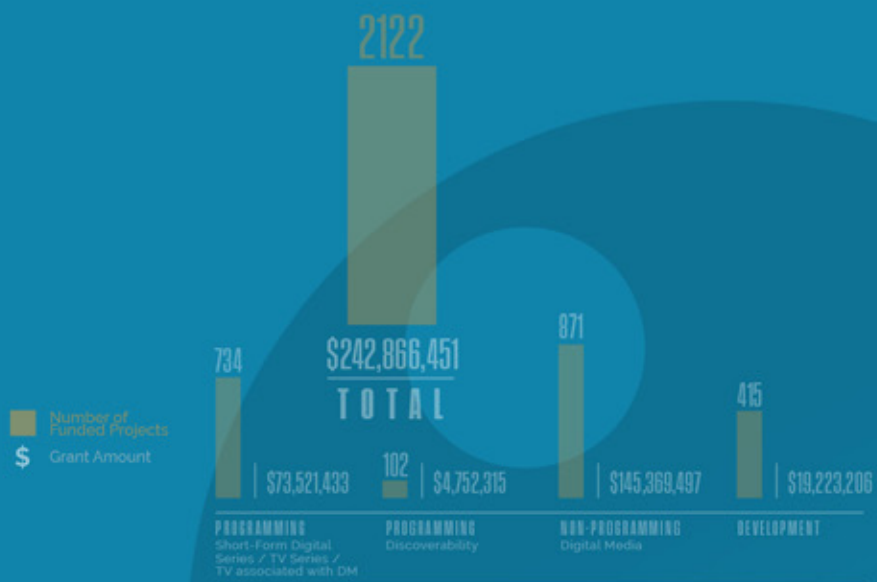
A **DARCY** (Creator, Writer, Star): I was producing my first feature with my friend Madison Thomas, and we had a bar scene where we needed some people to play DJs in the background. Me and my roommate ended up filling the roles. We had a blast. Then the ImagineNATIVE web series pitch came up, and I thought, "What would a series look like with these two characters?"

REBECCA (Story Editor and Director): When Darcy brought *DJBB* to us, we all felt that we needed to work on it. The show approaches some challenging topics, but it does it with humour. We all needed that release. We're very grateful and excited to get to make it.

Q&A



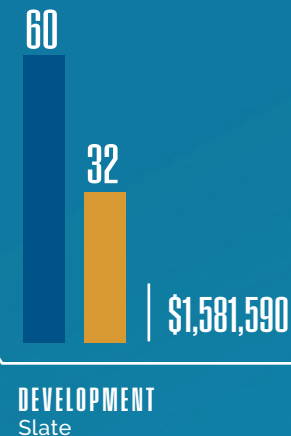
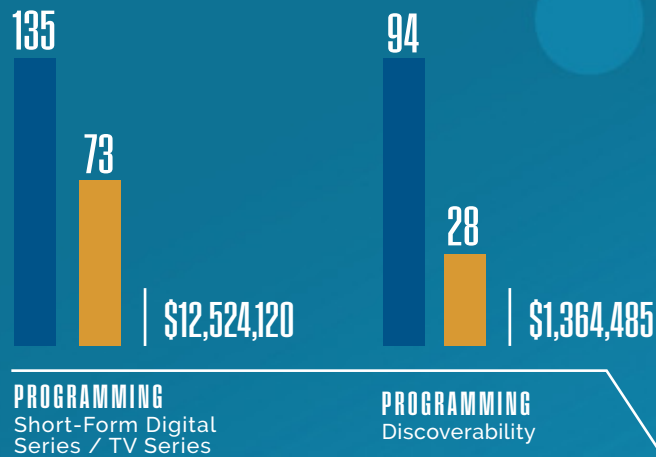
To learn more about **DJ Burnt Bannock's journey to the screen** go to <https://bellfund.ca/>



STATISTICS

STATISTICS

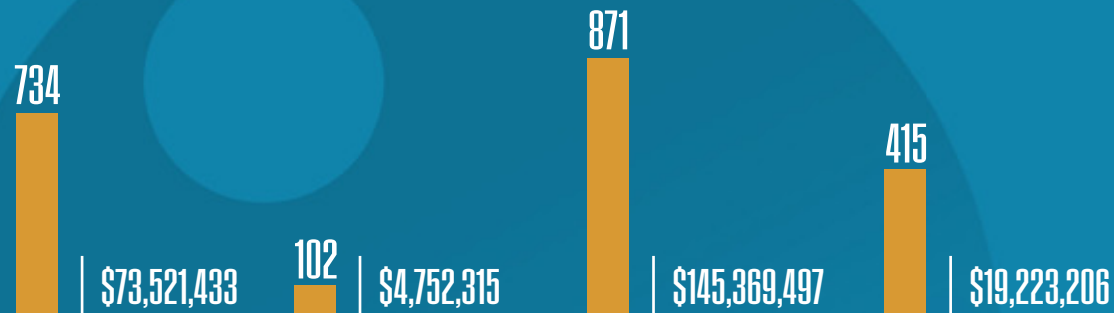
OVERVIEW 2020



In 2020, the Bell Fund provided contributions of over \$15 million to 133 projects, supporting development and audio visual programming. Included in this were 28 short-form digital series with 28 accompanying discoverability plans, 45 series for broadcast television and 32 development slates.

STATISTICS

OVERVIEW 1997 - 2020



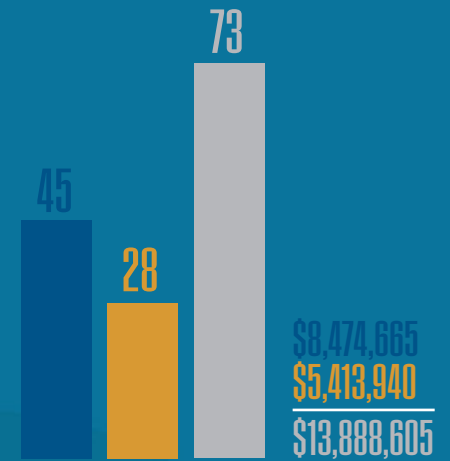
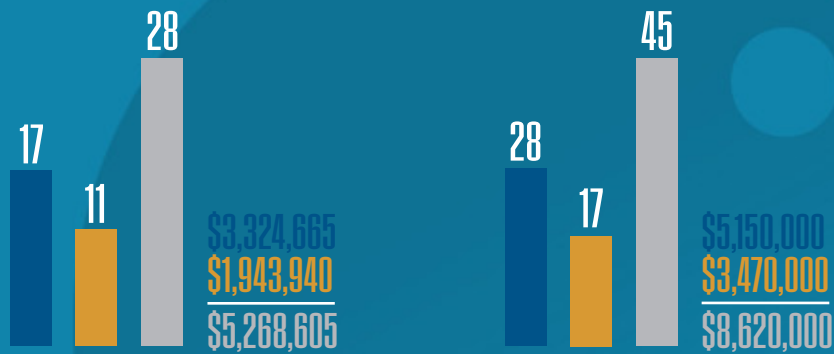
Number of Funded Projects
\$ Grant Amount



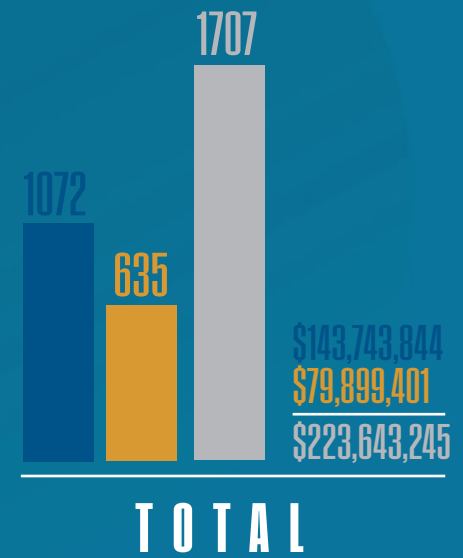
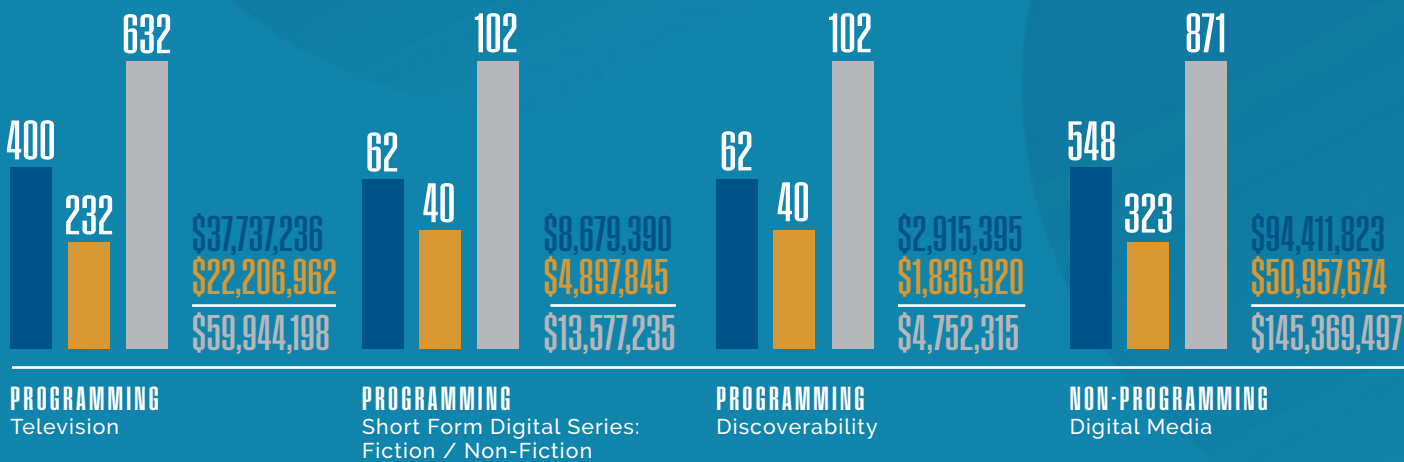
CORONER
Bell
FUND

STATISTICS

PRODUCTION PROGRAM 2020

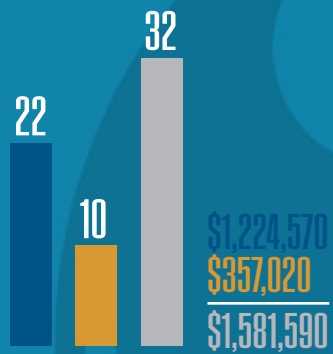


PRODUCTION PROGRAM 1997 - 2020



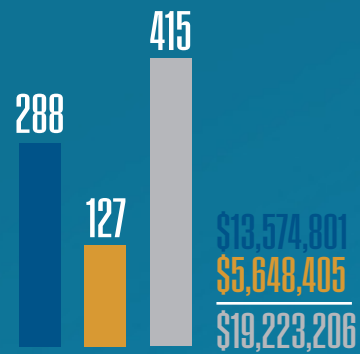
STATISTICS

DEVELOPMENT PROGRAM 2020

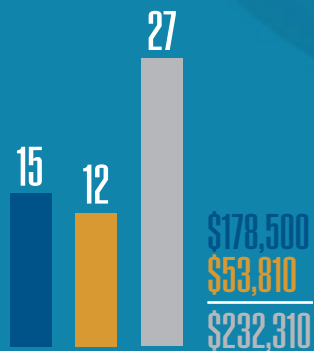


SLATE DEVELOPMENT

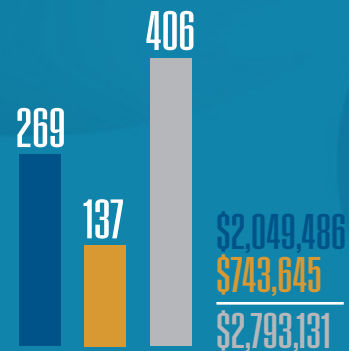
DEVELOPMENT PROGRAM 2001 - 2020



INDUSTRY DEVELOPMENT 2020



INDUSTRY / PROFESSIONAL DEVELOPMENT 2001 - 2020

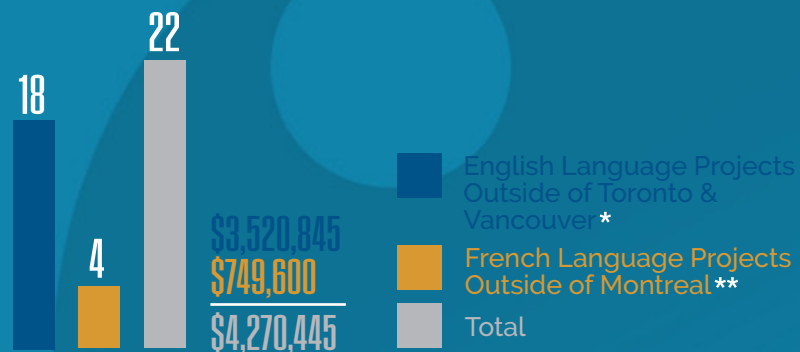


FRICK, I LOVE
NATURE

Bell
FUND

STATISTICS

PROJECTS IN REGIONS



* Alberta, BC (Burnaby, Hope & Merritt, Kamloops, Lower Mainland), Manitoba, Saskatchewan, Newfoundland and Labrador, North West Territories, Ontario (Hamilton, Kitchener, Milton, Sudbury, Various), Quebec, Yukon

** New Brunswick, Quebec (Gatineau, Wentworth, various regions)

OFFICIAL LANGUAGE MINORITY COMMUNITIES (OLMC)



ENTRE
DEUX
DRAPS

Bell
FUND

STATISTICS

MEASURING SUCCESS

The Bell Fund is committed to equity, diversity and inclusion. Our short-form and slate programs have seen steady growth in funding for emerging and established creator/producers, some of whom have struggled in our Industry to get their content financed and discovered. 2020 propelled us to reinforce our commitment to diversity and inclusion, both in our juries and the selection of funded projects. We remain committed to transparency with detailed program guidelines and assessment criteria readily available on our website. In 2020, we added webinars in French and English, enabling us to reach out to producers across the country while we remain physically apart. While all funding decisions are the responsibility of the Board, they are arrived at based on recommendations from an independent jury made up of qualified Industry professionals. The following assessment criteria are used when evaluating the project before the Board is asked to review and approve the recommendations.

Team, Content, Feasibility, Potential for Success and Discoverability

Since 2018 when we launched the short-form digital series program, we have been working with producers to assist them in finding and reaching audiences in Canada and abroad. More than just funding these activities, we have been providing them with much needed information necessary to reach and engage audiences. There continues to be a tremendous growth in the supply of content across a growing number of distribution platforms and it's more important than ever that producers gain a greater understanding about audience behaviours. In 2018 we partnered with Magnify Digital, funders (CMF, Shaw Rocket Fund, IPF) Creative BC and the CMPA to launch the cross-country Discoverability in Canadian Screen Media Funding Tour. The tour, the first of its kind, offered key insights on the topic of discoverability of audiences. We followed that up in 2019 with the National Discoverability Tour to further equip producers with insights and tools to better position their content for success in reaching and engaging audiences as well as positioning their funding applications for success. Combined, the two tours reached over 500 producers and their teams in cities across the country. Some of the key messages that came out of these tours were the lack of in-house expertise around audience development ; challenges with gathering and

analyzing multiple sources of audience data; access to information about best practices and trends; and finally a lack of standardization when it comes to measuring and reporting on discoverability. In 2020, a National Audience Data Initiative was launched with over 60 stakeholders, holding over 50 hours of collaborative discussions. While these discussions are ongoing, there was a strong desire among the CIPF's to collaborate. And so in 2021, The Bell Fund, Shaw Rocket Fund and TELUS Fund, in collaboration with Magnify Digital, will be launching The Audience Development Pilot Project . The aims of the project are to provide audience insights to increase the discoverability of Canadian content and to standardize audience development requirements and reporting. Producers will have access to Magnify Digital's new audience analytics platform, ViewerCentric, to aggregate and visualize audience data from multiple sources. This will enable producers to obtain audience intelligence in a timely manner and hopefully propel the discoverability of Canadian content.

KINDA TV

KindaTV launched on YouTube in 2014 under the name *VervegirlTV*. In 2016, the channel rebranded to *KindaTV* and launched the hit web series, *Carmilla*. Since then, the channel has grown to 266,000 subscribers and has become a hub for fun, high quality, female-fronted and LGBTQ+ content.

Shaftesbury launched *KindaTV* to be an incubator for discovering and fostering new Canadian content creators, both in front of and behind the camera, including Gwenlyn Cumyn, Karen Knox from Boss & Co., Katie Bird Nolan and Lindsay Tapscott at Babe Nation, and many more with the help of various programmes as part of the Bell Fund. Christina Jennings, is the CEO of Shaftesbury Inc, the company behind *KindaTV*.

Q How is *KindaTV* different from other broadcasters and streamers?

A We view *KindaTV* as an indie channel serving an underrepresented audience that does not typically see themselves on screen on traditional broadcasters and streamers. Similar to a larger broadcaster/streaming services, we both co-produce and fund some of the shows featured on the channel.

The immediacy of YouTube also offers us insight into our audience, by way of comments and analytics. This means that we are able to tailor our output towards what the community wants and to be in constant dialogue with them. We have the opportunity to push out content that speaks to niche audiences.

Q Can you tell us a bit about *Barbelle*, *Slo Pitch*, *Ghost BFF* and *Gay Mean Girls*?

A *Barbelle* was the first project we worked on with the Boss & Co creators. Their creative vision is in line with the values inherent to *KindaTV*. Plus, we love their sense of humour and authenticity. We later worked with them on *Slo Pitch*, which we think is the best web series of 2020.

Ghost BFF is an important project for *KindaTV*, working with the talented filmmakers at Babe Nation. We're proud of how it created a discussion surrounding some pretty difficult mental health topics and has been well received by fans.

Gay Mean Girls is a fun show that highlights the trials and tribulations of high school. It's a fan favourite and we can't wait for *KindaTV* fans to see Season 2, which the creators are in the process of developing.

Q&A



To learn more about **KindaTV** go to <https://bellfund.ca/>

**Bell
FUND**

PROMOTION AND DISCOVERABILITY

Our Industry Development program supports organizations in creating informative programming, panels and workshops to engage in discussions and issues relevant to the state of the Industry as well as the promotion of Canadian companies and their content.



SHINE TRUE

SHINE TRUE is an 8-part documentary series celebrating the trans and gender-non-conforming community by helping them overcome dysphoria and anxiety and getting them to a place where they can freely and finally present in the way they feel.

The series, produced by Vice Media Group and Michelle Mama (who also directs), will air on OutTV and is part of the TV Production Program at the Bell Fund.

Q How is the focus of *Shine True* different from more conventional makeover shows?

A VANESSA CASE (SVP Studio Canada, Vice Media Group): Our goal (with *SHINE TRUE*) was to create a completely unique but very necessary documentary series about transgender and gender-non-conforming people. While a makeover is part of each episode, that element is a light touch to the overall journey of our 8 participants and their very personal transformational stories.

MICHELLE: What sets *SHINE TRUE* apart from a conventional makeover show is the individuals we are profiling and their unique challenges. The trans and gender-non-conforming community are not just dealing with a surface / external spiff-up, but instead, they are in the process of an entire metamorphosis from the inside out. To that end, we worked as a documentary unit to understand the subjects' unique needs and intersections and provided guidance and experiences to gently guide them to become a truer version of themselves.

Q The series features members of the trans, queer, and gender-non-conforming community who have already experienced navigating this space. Why is it so important to feature role models like these for young people still discovering their gender identity?

A MICHELLE: The queer community is unique in that we often have to look outside of our birth families for support and guidance. Oftentimes one's birth family is not experienced with, and therefore not equipped to help a young person navigate, a non-conforming gender identity. To that end, it is crucially important (and often life-saving) to have queer elders to turn to who can meet you where you are at, not judge you, and give you the guidance you need to carefully navigate these difficult transitions and moments in life.

It was important to us to introduce our subjects to individuals who understood their identities as closely as possible, in ways even our hosts couldn't relate. For example, we brought in Hunter Shackleford, a Black Fat Activist, to meet with Prism because neither of our hosts shared those identities. We also introduced Azul to non-binary Mexican visual artist Vicente Ugartechea as neither of our hosts are Latinx or visual artists. It is these mentors that queer youth desperately need to help ground them and make them feel like they're not alone.

Q&A



To learn more about **Shine True** go to <https://bellfund.ca/>



FUND E D P R O J E C T S

SHORT-FORM DIGITAL SERIES

Provides financing for premium, original, digital linear series for online platforms reaching Canadian and global audiences. The program allocates funding to the production of fiction (drama, comedy and children's and youth,) and non-fiction (documentary, factual, lifestyle) series, along with funding for discoverability. Recommendations for funding are provided to the Board by an independent jury. This Program was developed to remove barriers to entry by eliminating the requirement for a broadcast licence and expanding allowable triggers to include social media platforms and other streaming services and digital platforms. One of the objectives of the Program is to support emerging and established creator/producers from under-represented and racialized communities who have not found a path to success in our Industry.

TV SERIES

Provides financing for the production of premium-quality, market-driven series for Canadian broadcasters and global audiences, in the genres of lifestyle, documentary, comedy and drama. The TV Selective Program finances series, licensed by private independent broadcasters and public broadcasters, which are recommended to the Board for funding by an independent jury. The Major Production Funder Program allocates funding to broadcaster envelopes that are determined by Canadian Programming Expenditure (CPE). In both cases, funding is paid directly to the Producer.

WOMEN IN KEY ROLES

The Bell Fund is committed to supporting a more inclusive industry across Canada. This includes continuing to work towards gender parity.

- 53% of key roles were held by women in the English Bell Fund supported short-form digital series in 2020.

- 48% of key roles were held by women in the French Bell Fund supported short-form digital series in 2020.



SHORT-FORM SERIES
MEASURING SUCCESS

JENSPLAINING



DÉCOLONISER L'HISTOIRE



TOKENS

Revenge of the Black Best Friend

21 ANNUAL REPORT
2020

PRODUCTION

SHORT-FORM DIGITAL SERIES FICTION

FUNDED PROJECTS

1111 - La mélancolite



Bruno Blanchet embarks on a 1,111 km fundraising journey to fight Melancholitis, a rare condition suffered by his friend Guy Jodoin and which presents as a serious case of "things were better before". Bruno wants to prove to him that he hasn't been forgotten, and that life is worth living in the present.

PC: **Must Média**
EP: **Véronique Dea**
P: **Véronique Dea**
G: **Comedy**
CL: **Boucherville / QC**
PL: **Montreal / QC**
BP: **ICI Tou.tv**

Avocado Toast the series season 2

Molly is back in Toronto with bad hair and undiagnosed adenomyosis. After a miscarriage, Elle leaves her company and assistant Jordan ... to join a cult. A dramedy where millennials try to navigate their way into the fulfilled lives their boomer parents always wanted for them.

PC: **Border2Border Entertainment**
EP: **Jefferson Mappin, Brad Danks, Philip Webb, Katherine Frost**
P: **Charlie David, Heidi Lynch, Perrie Voss**
G: **Comedy**
CL: **Toronto / ON**
PL: **Toronto / ON**
BP: **OutTVGo.com**



PC: **Production companies** / EP: **Executive Producers** / P: **Producers** / G: **Genre**
CL: **Company Locations** / PL: **Production Locations** / BP: **Broadcasters/Platforms**
All projects must be closed-captioned with described video.

**Bell
FUND**

Complètement Lycée!



In this parody of teen melodramas, Allie and her friends are going through all the typical teenage firsts: first kiss, first heartache, first party, first time a student overdoses on steroids... you know, all the usual stuff!

PC: **Productions ToRos**
EP: **Julie Snyder**
P: **Marc S. Grenier**
G: **Comedy**
CL: **Montreal / QC**
PL: **Montreal / QC**
BP: **Noovo.ca**

DJ Burnt Bannock

Cardinal, aka DJ Burnt Bannock, is a struggling Cree DJ who realizes that if he is going to achieve the mega success he dreams of he needs to make a mega move to prove to the world, and himself, that he is seriously talented. Too bad he's about to do it all wrong.

PC: **Eagle Vision**
EP: **N/A**
P: **Hannah Johnson**
G: **Comedy**
CL: **Winnipeg / MB**
PL: **Winnipeg / MB**
BP: **Lumi (APTN)**



Félix, Maude et la fin du Monde



On the day after a peculiar eclipse, Felix realizes he is the last human on Earth, until he meets Maude. Despite their differences, they have to learn to get along in order to survive, and to get to the bottom of what wiped humans off the face of the planet.

PC: **Trio Orange**
EP: **Carlos Soldevila**
P: **Julia Langlois**
G: **Drama**
CL: **Montreal / QC**
PL: **Laval / QC**
BP: **ICI Tou.tv**

From the Shadows

A horror series about a Métis-Cree hunting guide, stranded in the deep wilderness who finds herself at the mercy of a secluded religious sect that is harboring dark secrets and an ancient evil.

PC: **Hammer & Tong**
EP: **Sean Ronan**
P: **N/A**
G: **Drama**
CL: **Vancouver / BC**
PL: **Vancouver / BC**
BP: **APTN: Lumi**

PRODUCTION

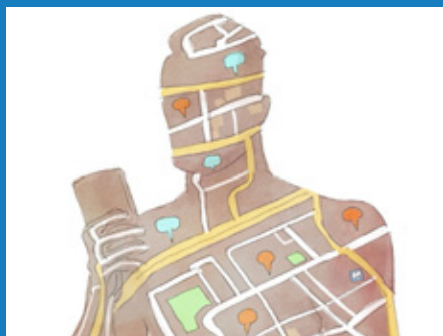
SHORT-FORM DIGITAL SERIES FICTION

FUNDED PROJECTS

Géolocaliser l'amour

Géolocaliser l'amour tells the story of Simon, a man in his early thirties who turns to dating apps to find his soulmate. He ends up getting lost, and running around all over Montreal, and leaving behind a little piece of his dignity each time.

PC: **Productions Version 10**
EP: **Caroline Gaudette**
P: **Caroline Gaudette**
G: **Comedy / Drama**
CL: **Bromont / QC**
PL: **Montreal / QC**
BP: **ICI Tou.tv**



Hello (Again)

A rom-com about an overworked line-cook who rescues a supernatural little girl; he is hurled back in time, where he needs to win back his ex-girlfriend to keep their breakup from happening again and again.

PC: **100 Dragons Productions**
EP: **Simu Liu, Nathalie Younglai**
P: **Teresa M. Ho**
G: **Comedy / Drama**
CL: **Toronto / ON**
PL: **Toronto / ON**
BP: **CBC Gem**

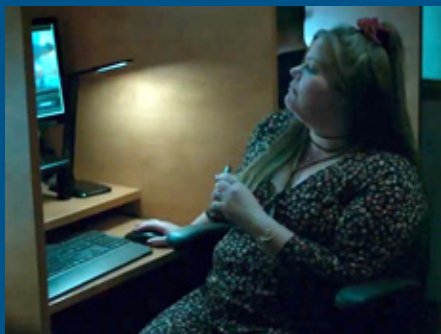
Félix, Maude et la fin du monde



Je ne suis pas un robot

A young investigative journalist goes undercover as an online content moderator. Hoping to uncover her next big story, she befriends the girl in the cubicle next door, never suspecting that behind her innocent appearance hides a dangerous woman who is deeply disturbed by her work.

PC: **Echo Media**
EP: **Luc Châtelain**
P: **Sarah Châtelain**
G: **Comedy / Drama**
CL: **Montreal / QC**
PL: **Montreal / QC**
BP: **telequebec.tv**



La Dump / The Dump season 3



This comedy series stars weird ugly puppets who, after being deported from the United States for disorderly conduct, now live in La Dump, a village located in Canadian sewers, with their adopted children and weird friends.

PC: **Jelly Bean Media**
EP: **Maude Morissette**
P: **Maude Morissette**
G: **Comedy**
CL: **Montreal / QC**
PL: **Montreal / QC**
BP: **www.facebook.com/LaDumpShow**

Less Than Kosher

Failing electro-Rockstar wannabe Viv rejected her Jewish roots long ago, but when her voice of gold lands her a job as a cantor at a synagogue, she rises to the challenge and confronts self-sabotaging tendencies and her own complicated relationships with family, music and Judaism to figure out who the hell she really is.

PC: **Filmcoop**
EP: **N/A**
P: **Emily Andrews**
G: **Comedy**
CL: **Toronto / ON**
PL: **Toronto / ON**
BP: **HighBall TV**



NarcoLeap



A sci fi series about Kelsey, a 25-year-old loner with narcolepsy, who is thrust into a world of espionage when she discovers that during her lucid dreams, she is commandeering the bodies of real people across the globe.

PC: **KGP Films**
EP: **Kate Green, Jon Cooksey**
P: **Kate Green**
G: **Drama**
CL: **Burnaby / BC**
PL: **Vancouver / BC**
BP: **HighBall TV**

Revenge of the Black Best Friend



A comedic anthology series that follows Dr. Toni Shakur, a self-help guru whose (self-proclaimed) mission is to end the entertainment industry's reliance on token Black characters, but what happens when a mission becomes a very profitable brand?

PC: **iThentic**
 EP: **N/A**
 P: **Amanda Parris**
 G: **Comedy**
 CL: **Toronto / ON**
 PL: **Greater Toronto Area, ON**
 BP: **CBC Gem**

Tokens season 2

Tokens is a tongue-in-cheek comedy about the actors of an on call casting agency, specializing in diversity, who find themselves randomly dispatched to productions desperate to hit their diversity quotas, often cast in a role they least expect.

PC: **A Token Entertainment Company**
 EP: **N/A**
 P: **Trinni Franke, Winnifred Jong**
 G: **Comedy**
 CL: **Kitchener / ON**
 PL: **Toronto / ON**
 BP: **Tokens On Call YouTube Channel, Binge Networks TV**



Watch TV



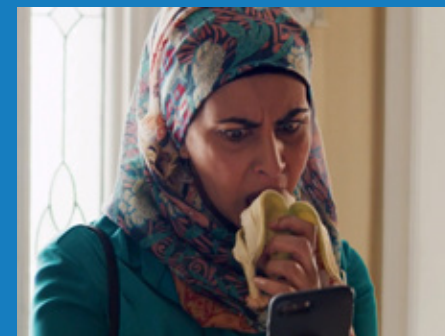
Watch TV hilariously reimagines Slow TV by infusing it with captivating characters, whimsical storylines, and meticulously crafted physical comedy.

PC: **Kelly&Kelly**
 EP: **Pat Kelly and Chris Kelly**
 P: **Lauren Bercovitch and Michael Grand**
 G: **Comedy**
 CL: **Vancouver / BC**
 PL: **Lower Mainland / BC**
 BP: **CBC Gem**

Zarqa

After learning her ex-husband is marrying a younger, skinny, white yoga instructor, Zarqa announces that she's coming to the wedding with her own cliché... a white brain surgeon named Brian. Now she just has to find him.

PC: **Fundamentalist films**
 EP: **Zarqa Nawaz, Claire Ross Dunn**
 P: **Liz Whitmere, Dawn Bird**
 G: **Comedy**
 CL: **Regina / SK**
 PL: **Regina / SK**
 BP: **CBC Gem**



LA BASE: LEX ET WASIU

La base: Lex et Wasiu is unlike the multitude of “opinion” web series that are already abundantly available online. Their experience of modern Quebec is just like that of most young people growing up in urban, multicultural, and multilingual environments: they are totally and completely *Québécois*, but they also own the fact that they aren’t exactly in sync with «mainstream» Quebec culture.

This series, which is back for a second season, is part of the short-form digital series program, is produced by Alexandra Cliche-Rivard of Impact Television and is streamed on ICI Tout.tv.

Q Hosts Lex and Wasiu are best friends in real life. How does this dynamic shape the show’s writing, approach, and presentation?

A They have been friends for a long time and their bond really comes through on screen. Beyond how it affects their approach to work, their natural connection shines brightest when they are hosting together, and sometimes it leads to some nice surprises!

Q How do you decide who to have on the show and which topics will be discussed?

A Themes for each episode are selected according to Lex and Wasiu’s personal experiences, points of view, or references. Then, we find the best guest to tackle the subject in an original and surprising way.

Q What is it that makes a show like yours so relevant and necessary in 2021?

A There are so many things! Mainly, because it entertains in a whole new way. The topics in each episode, the clashes between guests and questions, the stand-ups - each part of the show is both entertaining and educational all at once. And also because it’s important to make space for cultures beyond the one that dominates our screens. We can’t just say “make a space for them”; we have to give them all the space, which is to say they should helm a show, and not just be a guest, and decide on the topics, etc.

Q&A



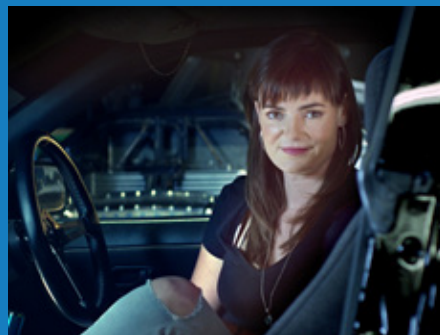
To learn more about
Lex et Wasiu
go to <https://bellfund.ca/>

**Bell
FUND**

ICI
comme
nulle part
ailleurs

PRODUCTION

Auto Aficionado



'From exotic super cars to a drag racing school bus in Lambton Shores, Ontario, 'Auto Aficionado' brings you Canada's coolest cars and the people who drive them. Explore remarkable inventions, iconic personalities, and the tantalizing aesthetics that ignite our passion for great machines.

PC: **N5 Pictures**
EP: **Ant Horasanli**
P: **Ant Horasanli, Nadeem Souman**
G: **Lifestyle / Factual**
CL: **Mississauga / ON**
PL: **Toronto, Mississauga, Milton, Innisfil / ON**
BP: **Petrol TV YouTube Channel**

SHORT-FORM DIGITAL SERIES NON-FICTION

FUNDED PROJECTS

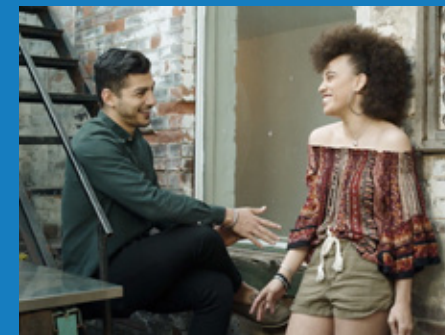
Canadiana Season 3

Adam Bunch is back on the hunt for the most incredible stories in Canadian history with *Canadiana*'s most ambitious season yet. From the jagged coast of Newfoundland, to the stormy shores of Haida Gwaii, uncover unbelievable tales of myth, horror, mystery, and wonder.

PC: **Unlikely Pear Productions**
EP: **Howard Frailberg**
P: **Ashley Brook**
G: **Documentary**
CL: **Toronto / ON**
PL: **BC, Manitoba, Ontario, Yukon**
BP: **Canadiana Youtube Channel**



Dating Unlocked



In *Dating Unlocked*, LGBTQ daters are matched and given the opportunity to accelerate the dating process. What if, on a first date, you were given a key to unlock parts of each other's lives that might otherwise be kept hidden for months, years or possibly forever? Will the truth lead to a second date or a stale mate?

PC: **Border2Border Entertainment**
EP: **Katherine Frost, Philip Webb, Brad Danks**
P: **Charlie David, Heidi Lynch, Perrie Voss**
G: **Lifestyle**
CL: **Toronto / ON**
PL: **Toronto / ON**
BP: **OUTtvGo**

PC: **Production companies** / EP: **Executive Producers** / P: **Producers** / G: **Genre**
CL: **Company Locations** / PL: **Production Locations** / BP: **Broadcasters/Platforms**
All projects must be closed-captioned with described video.

Décoloniser l'histoire

Décoloniser l'histoire sheds some light on lesser known chapters of Canadian history and aims to rid us of the colonial or racist biases that have changed our perception of racialized or indigenous people.

PC: **Picbois Productions**
EP: **Karine Dubois**
P: **Karine Dubois,**
Marie-Pierre Corriveau
G: **Documentary**
CL: **Montreal / QC**
PL: **Montreal / QC**
BP: **telequebec.tv**



Fragments



Men and women from all walks of life step into this mobile set to tell the tale of an event that changed their life. Together, their confessions form a dramatic structure that is as rich as it is wild – a family album of encyclopedic proportions

PC: **Urbania**
EP: **Philippe Lamarre,**
Raphaëlle Huysmans
P: **Annie Bourdeau**
G: **Documentary**
CL: **Montreal / QC**
PL: **Montreal / QC**
Allemagne, France
BP: **urbania.ca**

Frick, I Love Nature season 2

Frick, I Love Nature is a quirky, comedic nature show that explores the diverse and unbelievable world of natural history.

PC: **ZipLine Productions**
EP: **N/A**
P: **Stephen Robinson**
G: **Documentary**
CL: **Edmonton, AB**
PL: **Alberta, British Columbia,**
Northwest Territories,
Toronto / ON
BP: **CBC Gem**



Ici comme nulle part ailleurs



They decided to plunge headlong into the world of craft distilling for the challenge, because they are passionate, and because they want to do things their own way. Rose travels to the four corners of Québec to meet local distillers, eccentric characters that make you want to drink local.

PC: **1 ou 2 Cocktails**
EP: **Rose Simard**
P: **Rose Simard**
G: **Lifestyle**
CL: **Montreal, QC**
PL: **Various regions / QC**
BP: **facebook.com/1ou2cocktails**

Jensplaining season 2

Dr. Jen Gunter gets hilariously and unapologetically real about women's health, while disrupting the societal misconceptions that get in the way of accurate information.

PC: **Peacock Alley**
EP: **Carrie Mudd**
P: **Michael Henry**
G: **Lifestyle**
CL: **Toronto / ON**
PL: **Hamilton and Toronto / ON**
BP: **CBC Gem**



La base : Lex et Wasiu season 2



Lex and Wasiu are back for a second season of comedy clips. They get a kick out of sharing sociological observations as seen through their own unique, self-deprecating, lens.

PC: **Impact Television**
EP: **Alexandra Cliche-Rivard, Sofi Langis**
P: **Alexandra Cliche-Rivard**
G: **Lifestyle**
CL: **Montreal / QC**
PL: **Montreal / QC**
BP: **ICI Tou.tv**

Unknown Canada

Seasoned backpacker Andy Mo meets with an assortment of passionate locals in Western Canada, allowing viewers to experience the outdoor adventures, cultural diversity, and best-kept secrets that make the region so special.

PC: **Tattle**
EP: **Andy Mo**
P: **Andy Mo, Kimiya Shokoohi**
G: **Lifestyle**
CL: **Burnaby / BC**
PL: **Various locations around BC and Alberta**
BP: **Tattle Youtube Channel**

Vivre tous ensemble

This series focuses on Quebecers from diverse backgrounds, like Samina, Eduardo, Akli or Aïcha, who want to share their experiences and ideas with the majority. With each person playing a starring role in their own episode, *Vivre tous ensemble* is a celebration of cultural cohesion.

PC: **Eurêka! Productions**
EP: **France Choquette, Jean Roy**
P: **France Choquette, Jean Roy**
G: **Documentary**
CL: **Montreal / QC**
PL: **Montreal / QC**
BP: **savoir.media**



ZARQA

Zarqa is about a bitter, selfish Muslim woman who can't handle it when her ex-husband gets married to a younger, skinnier, white yoga instructor. So in a fit of vindictiveness, she decides to compete by telling everyone on Facebook, she's coming to the wedding with a white brain surgeon named Brian. Produced by Zarqa Productions and Fundamentalist Films, the series is part of the short-form digital series (fiction) Production Program and will air on CBC Gem.

Zarqa Nawaz (*Little Mosque on the Prairie*), who created the series, is set to write and produce *Zarqa* along with Claire Ross Dunn and Sadiya Durrani.

Q We've never seen a comedy from a Muslim woman's perspective on television before. Why do you think it's important that a story like this needs to be told?

A I think it's really important for representation because people need to see that Muslim women react to situations, surprise, surprise, in the same way any other woman would react. Because Muslim women have been racialized, people believe we are passive, are frequently victims of abuse, and don't have agency in our own lives.

From my *Little Mosque on the Prairie* days, I learned the more specific you can get, the more universal the issue or story becomes. And there is nothing more universal than a woman getting jealous when her ex-husband gets remarried to someone younger.

Q Why was it important to you that production for *Zarqa* take place in Saskatchewan? Why is it important to bring opportunities for production to communities like these?

A I lived in Saskatchewan, and at that time, the shows *Corner Gas* and *Little Mosque on the Prairie* both came out of this province. I believe that those two shows reinvigorated the television industry in this country and gave a lot of other shows the chance to succeed, because now people knew that it was possible to have ratings and success on Canadian television, and we never had that before.

So I feel like those two shows deserve recognition for their role in spurring on an industry that was kind of sputtering along. We need to diversify our economy in Saskatchewan. It can't just be oil and gas. We need art as well, and I believe in the 'if we start making it, they will come' philosophy. The government needs to rethink its policy or at least do something to encourage production in another way.

Q&A



To learn more about **Zarqa** go to <https://bellfund.ca/>



PRODUCTION

Backyard Builds season 4



Contractor Brian McCourt and designer Sarah Keenleyside deliver customized backyard spaces to homeowners.

PC: **Frantic Films**
EP: **N/A**
P: **Jeff Peeler, Kelly Wray, Jamie Brown**
G: **Lifestyle**
CL: **Toronto / ON**
PL: **Toronto / ON**
BP: **Corus, HGTV**

FUNDED PROJECTS TV PROGRAM

Project Bakeover

Renowned pastry chef, chocolatier, and entrepreneur, Steve Hodge, throws a lifeline to struggling bakery businesses. With only five days to turn things around, Steve will rely on his incredible baking skills and business acumen to get them back on track.

PC: **Entertainment One Television**
EP: **Jocelyn Hamilton & Toby Dormer**
P: **LeAnne Armano**
G: **Lifestyle**
CL: **Toronto / ON**
PL: **Toronto and Others / ON**
BP: **Corus Food Network Canada**



PC: **Production companies** / EP: **Executive Producers** / P: **Producers** / G: **Genre**
CL: **Company Locations** / PL: **Production Locations** / BP: **Broadcasters/Platforms**
All projects must be closed-captioned with described video.

Bête noire



Bête noire is about the collateral damage caused by the unforgivable act of a 16-year-old. With the help of the psychiatrist-coroner in charge of the investigation, the teen's mom tries to understand what led her son to commit such a heinous act.

PC: **Encore Télévision**
EP: **François Rozon, Vincent Gagné**
P: **Louis Bolduc**
G: **Drama**
CL: **Montreal / QC**
PL: **Montreal / QC**
BP: **Cours Média (Séries plus)**

Big Timber

Follows Kevin Wenstob, his wife Sarah and their crew as they work to keep their family's sawmill alive by logging a timber claim deep in the heart of Vancouver Island.

PC: **Big Timber Media**
EP: **Jesse Fawcett**
P: **David Freeman**
G: **Documentary**
CL: **Vancouver / BC**
PL: **Vancouver / BC**
BP: **Corus, History Television**



Big Timber season 2



Another season with Kevin Wenstob, his wife Sarah and their crew as they work on Vancouver Island, home to the best wood in the world and Kevin's making a big bet to get it.

PC: **Big Timber Media**
EP: **Jesse Fawcett**
P: **David Freeman**
G: **Documentary**
CL: **Vancouver / BC**
PL: **Vancouver / BC**
BP: **Corus, History Television**

Cheese: A Love Story season 1

Cheese: A Love Story is an exploration and celebration of one of the world's most beloved foods through the lens of an extreme cheese lover – a cheesy champion on a journey to uncover why this magical food affects so many of us so deeply.

PC: **Boat Rocker Media**
EP: **Cathie James, Lesia Capone**
P: **Scott Harper**
G: **Documentary**
CL: **Toronto, ON**
PL: **Switzerland, France, Montreal / QC, Quebec City / QC**
BP: **Corus, Food Network Canada**



Children Ruin Everything

The half-hour comedy about living with children follows Astrid and James, who struggle to find a balance between being mom and dad to two kids and being who they were before offspring. It explores the ways kids can tear down your life and, if you're lucky, replace it with something you have to admit is pretty okay, too.

PC: **New Metric Media**
 EP: **Wendy Litner, Mark Montefiore, Kurt Smeaton, Chuck Tatham**
 P: **Patrick O'Sullivan**
 G: **Comedy**
 CL: **Toronto / ON**
 PL: **Toronto / ON**
 BP: **Bell Media, CTV**

Corner Gas Animated season 4

A relatable, character-driven comedy with a fun, unusual bite. Picking up where the iconic Corner Gas sitcom left off, it revolves around gas station owner Brent Leroy and the colourful characters of Dog River, a tiny prairie town where everyone knows everyone's business... whether they want to or not.

PC: **Vérité Films Inc.**
 EP: **Brett Butt, Virginia Thompson**
 P: **Virginia Thompson**
 G: **Comedy**
 CL: **Vancouver / BC**
 PL: **Toronto / ON and Vancouver / BC**
 BP: **Bell Media, Comedy Network**



Coroner season 3



A new obstacle arrives for Jenny in the form of a detective set on unearthing her dark past. In a series of touching, personal, harrowing cases, unorthodox therapy sessions, and uncomfortable, messy and beautiful personal encounters, Jenny, and those around her, will come to understand the true meaning of what it means to be alive as they dance with death.

PC: **Muse Entertainment**
 EP: **Adrienne Mitchell, Morwyn Brebner, Jonas Prupas, Peter Emerson, Brett Burlock, Noelle Carbone**
 P: **Suzanne Colvin-Goulding**
 G: **Drama**
 CL: **Toronto / ON**
 PL: **Toronto / ON**
 BP: **CBC**

Departure season 2

Kendra Malley is brought in to investigate the deadly crash of a state-of-the-art train headed from Canada to the US. The further she looks, the more secrets she finds, as the controversial train is the lynchpin in an age-old debate over automation.

PC: **Shaftesbury Inc.**
 EP: **Christina Jennings, Scott Garvie, Malcolm MacRury, Paul Donovan, Alish McElmeel**
 P: **Julie Lacey, Patrick Cassavetti**
 G: **Drama**
 CL: **Toronto / ON**
 PL: **Toronto, GTA / ON**
 BP: **Corus, Global TV**



PRODUCTION

Drôles de Véronic



Accompanied by a group of homegrown talents, impersonator and singer Véronique DiCaire showcases her comedic talents through skits and whimsical segments with only one goal in mind: entertaining us!

PC: **Groupe Fair-Play**
 EP: **Michel St-Cyr, Guy Villeneuve, Rémon Boulerice, Michel Granger, Sandra Rossi**
 P: **Karine Proulx**
 G: **Comedy**
 CL: **Montreal / QC**
 PL: **Montreal / QC**
 BP: **Groupe TVA (TVA)**

FUNDED PROJECTS TV PROGRAM

Employable Me season 4

A documentary series that follows people with neuro diverse conditions such as autism and Tourette Syndrome as they search for meaningful employment. This uplifting, warm and insightful series draws on experts to uncover people's hidden skills and to match job seekers to roles that can harness their strengths.

PC: **Thomas Howe Associates Inc.**
 EP: **Penny Wheelwright, Thomas Howe**
 P: **Katie Lafferty**
 G: **Documentary**
 CL: **Toronto / ON**
 PL: **Toronto / ON**
 BP: **AMI & TVO**



SORTIE

Mentends-tu?

Bell
FUND

Entre deux draps



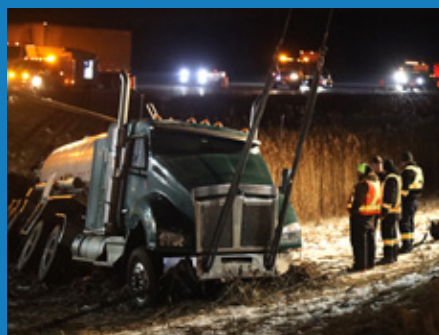
A sketch comedy series set around the daily lives of four couples and two roommates of different ages and backgrounds. Realistic in its approach, the show explores the different facets of life in a relationship from the intimate setting of the bedroom, one of the only places where one can truly be one's self.

PC: **Productions KOTV**
 EP: **Alain Chicoine, Louis Morissette, Louis-Philippe Drolet**
 P: **Mélanie Viau**
 G: **Comedy**
 CL: **Montreal / QC**
 PL: **Montreal / QC**
 BP: **Bell Média (Noovo)**

Heavy Rescue: 401 season 6

The men and women who fight to keep North America's busiest highway rolling are hitting the road for another winter and a whole new battle. Storms and pileups attack the 401, pushing first responders, heavy rescue crews and maintenance teams to their limits. Because closure is not an option.

PC: **Great Pacific Media**
 EP: **Mark Miller, Todd Edward Serotiuk**
 P: **Mark Miller, Todd Edward Serotiuk**
 G: **Documentary**
 CL: **Vancouver, BC**
 PL: **Various cities in Ontario near Toronto / On**
 BP: **Bell Media / Discovery**



Highway Thru Hell season 10



Follows the operations of Jamie Davis Motor Trucking, a heavy vehicle rescue and recovery towing company based in Hope, British Columbia. Quiring Towing, Aggressive Towing, Mission Towing and Reliable Towing are also featured in the series. The show focuses on the hardships of operating along the highways of the BC Interior, especially the Coquihalla Highway.

PC: **Great Pacific Media**
 EP: **Mark Miller, Tim Gamble, Neil Thomas, David Way**
 P: **Mark Miller**
 G: **Documentary**
 CL: **Vancouver / BC**
 PL: **Hope and Merritt areas / BC**
 BP: **Bell Media (Discovery)**

Hotel Paranormal season 2

A documentary series that brings to life true encounters with the paranormal at some of the world's most haunted lodgings. Canadian comedy legend and truebeliever Dan Aykroyd guides viewers through this macabre world of haunted hotels, motels, hostels, and homestays.

PC: **Blue Ant Studios Canada Inc. (fka Saloon Media Inc.)**
 EP: **Michael Kot**
 P: **Sarah Zammit**
 G: **Documentary**
 CL: **Toronto / ON**
 PL: **Various / ON**
 BP: **Blue Ant (T&E)**

Hudson & Rex season 3



Set in St. John's, Newfoundland, this is an action-packed police procedural focused on the partnership between a dedicated Major Crimes detective, Charlie Hudson and his extraordinary partner Rex, a German Shepherd with heightened senses.

PC: **Shaftesbury**
EP: **Christina Jennings, Soctt Garvie**
P: **Paul Pope, Julie Lacey**
G: **Drama**
CL: **Toronto / ON**
PL: **St. John's / NF**
Ontario locations
BP: **Rogers (Citytv)**

Island of Bryan season 3

Season Three follows the rollercoaster ride of Caerula Mar Club's first year of business, from the Baeumler's quarantining on the island to re-opening the hotel doors and tackling ambitious projects with guests on site.

PC: **Si Entertainment**
EP: **N/A**
P: **Annelies McConnachie-Howarth, Don Cook**
G: **Lifestyle**
CL: **Toronto / ON**
PL: **Toronto / ON**
BP: **Corus, HGTV**



Jade Fever season 7



Follows the adventures of a renegade group of northern BC jade miners, headed by mine bosses Claudia and Robin Bunce. They live in the small, off-the-grid community of Jade City, located one hour south of the Yukon – British Columbia border.

PC: **Omnifilm Entertainment**
EP: **Michael Chechik, Gabriela Schonbach**
P: **David Gullason**
G: **Documentary**
CL: **Vancouver / BC**
PL: **Vancouver / BC**
BP: **Bell Media (Discovery)**

Jann season 3

Every Canadian has heard of singer Jann Arden. She had a string of huge hits in the '90s, and played to sold-out stadiums across the country. These days, although Jann is as talented as ever, she plays corporate gigs and community events and, to make ends meet, lives in the guest house while Air BnBing her actual house to other Canadian stars.

PC: **Seven24 Films**
EP: **Tom Cox, Jordy Randal, Jann Arden, Andrew Barnsley**
P: **Dean Bennett**
G: **Comedy**
CL: **Calgary / AB**
PL: **Calgary / AB**
BP: **Bell Media (CTV)**





PRODUCTION

Le Jour J



Julie Snyder is packing up the last 15 years of her life and getting ready for a new start! How will she manage the transition from a 10,000 sq. ft. house to a 2,500 sq. ft. condo? This collector of costumes, souvenirs, and children's toys will need a lesson in letting go.

PC: **Productions ToRos**
 EP: **Julie Snyder**
 P: **Marie-Pier Gaudreault**
 G: **Lifestyle**
 CL: **Montreal / QC**
 PL: **Montreal / QC**
 BP: **Bell Média (Canal Vie)**

FUNDED PROJECTS TV PROGRAM

Le trésor de Saint-Castin

The production crew is off to find Saint Castin and his treasure. Passionate research historians, anthropologists and archeologists who aren't afraid of getting their hands dirty try to uncover clues to help them find the treasure.

PC: **Niveau 12 média**
 EP: **Alain Dagenais**
 P: **Alain Dagenais**
 G: **Documentary**
 CL: **Montreal / QC**
 PL: **United States, Maritime Provinces**
 BP: **Corus Média (Historia)**

PC: **Production companies** / EP: **Executive Producers** / P: **Producers** / G: **Genre**
 CL: **Company Locations** / PL: **Production Locations** / BP: **Broadcasters/Platforms**
 All projects must be closed-captioned with described video.

L'Échappée season 5



Big changes at L'Échappée put Noémie, Robin and Félix to the test. Astrid's family is struck by a terrible event that has the whole community shaken. Still suspended, Richard struggles as he questions himself.

PC: **Amalga Créations Médias**
EP: **André Dupuy**
P: **André Dupuy**
G: **Drama**
CL: **Montreal / QC**
PL: **Montreal / QC**
BP: **Groupe TVA (TVA)**

Les beaux malaises 2.0

Some years have passed. We find Martin surrounded by family... but separated from Julie. Indeed, they are living apart and sharing custody of the kids. Martin takes advantage of his new single status to meet new people and have unique (!) sexual experiences.

PC: **Encore Télévision**
EP: **François Rozon, Vincent Gagné, Martin Matte**
P: **Vincent Gagné**
G: **Drama**
CL: **Montreal / QC**
PL: **Montreal / QC**
BP: **Groupe TVA (TVA)**



Les moments parfaits

A family story centered on the highs and lows experienced by Catherine, Louis, Philippe and their parents, Georges and Judith. And not far behind them is the next generation: Hugo, Charlotte, and Tristan, Catherine's children.

PC: **Encore Télévision**
EP: **François Rozon, Vincent Gagné**
P: **Jaime Alberto Tobon**
G: **Drama**
CL: **Montreal / QC**
PL: **Montreal / QC**
BP: **Groupe TVA (TVA)**

Letterkenny season 7

A half hour comedy series about a good old boy trying to protect his homegrown way of life on the farm against a world that is constantly evolving around him.

PC: **New Metric Media**
EP: **Mark Montefiore**
P: **Mark Montefiore**
G: **Comedy**
CL: **Sudbury / ON**
PL: **Sudbury / ON**
BP: **Bell Média (Comedy Network)**



L'homme qui aimait trop

Marc-André has a hectic and unusual life, to say the least. This polyamorous man splits his time between two families and a new lover. Despite his constant lies, ultra-precise planning, and a jam-packed schedule, the truth eventually comes to light.

PC: **Duo Productions**
EP: **Michel d'Astous, Anne Boyer**
P: **Michel d'Astous, Anne Boyer**
G: **Drama**
CL: **Montreal / QC**
PL: **Montreal and its surroundings / QC**
BP: **Bell Média (Vrak)**

Louis T veut savoir

Louis T. explains complex societal issues in laymen's terms and showcases researchers' work with a dash of his own special spice: humour.

PC: **Urbania**
EP: **Philippe Lamarre, Raphaëlle Huysmans**
P: **Annie Bourdeau**
G: **Documentary**
CL: **Montreal / QC**
PL: **Montreal / QC**
BP: **Savoir média**



Making It Home (w. t.) season 2



MAKING IT HOME is back for a second season, helping homeowners make strategic renovation moves with their money. Kortney Wilson is using her flipping expertise to turn fixer-uppers into dream homes – all while making smart investments into these families' biggest assets.

PC: **Scott Brothers Entertainment**
EP: **Josie Crimi, Kate Ruttan-Daigle, Drew Scott, Jonathan Silver Scott**
P: **Dora Fong**
G: **Lifestyle**
CL: **Toronto / ON**
PL: **Toronto / ON**
BP: **Corus, HGTV**

M'entends-tu? season 3

M'entends-tu? Transports us into Ada, Fabiola and Carolanne's world. All three are from extremely underprivileged backgrounds. Friendship, music and humour are the only tools they have to face the challenges of their hard-knock life.

PC: **Trio Orange**
EP: **Carlos Soldevila**
P: **Annie Sirois**
G: **Drama**
CL: **Montreal / QC**
PL: **Montreal / QC**
BP: **Télé-Québec**



Mud Mountain Haulers



Facing mud-soaked mountains, fierce competition, and the roughest time the industry's seen in decades, Craig LeBeau's got tough decisions to make. But this hard-ass logger always puts family and crew first, and Craig must start by burying the hatchet with his brother to keep his third-generation logging business alive.

PC: **Great Pacific Media**
 EP: **Mark Miller, Todd Edward Serotiuk**
 P: **Mark Miller, Todd Edward Serotiuk**
 G: **Documentary**
 CL: **Vancouver / BC**
 PL: **Kamloops / BC**
 BP: **Bell Media/Discovery**

Partir autrement entre amis (w. t.) season 8

Series shows that it's possible to travel sustainably while wandering off the beaten path.

PC: **Océan Télévision**
 EP: **Rémi St-Gelais**
 P: **Denise Landry**
 G: **Documentary**
 CL: **Saint-Lambert / QC**
 PL: **Various countries**
 BP: **TV5 Québec Canada**



Plan B season 3

Under the guise of a police drama, we follow along Mylène's psychological journey. A woman of the law, she also has an incredible power: she can travel to the past. In this season, through the exploration of anger, we discover our own humanity and our capacity for redemption.

PC: **Productions KOTV**
 EP: **Louis Morissette,
Louis-Philippe Drolet,
Alain Chicoine**
 P: **Marie-Claude Beaulieu**
 G: **Drama**
 CL: **Montreal / QC**
 PL: **Montreal / QC**
 BP: **SRC (ICI Télé)**

Pour toi Flora

This is the story of a First Nations brother and sister duo who spent their childhood, in the 1960s, in a residential school and who are now trying to make peace with their painful past.

PC: **Nish Media**
 EP: **Jason Brennan**
 P: **Jason Brennan**
 G: **Drama**
 CL: **Gatineau / QC**
 PL: **Gatineau / QC**
 BP: **Société Radio-Canada (ICI Télé)**

Pour toujours plus un jour season 2



Chuck and Delphine's trip is cut short by a sudden flare up of his illness. Chuck realizes that his impending death is taking up more and more space in his life. Meanwhile, Delphine will have to learn to pay more attention to her own needs. In facing this hurdle, the couple realizes that even with an increasingly limited playing field, the game is still fun.

PC: **Les productions Passez Go**
EP: **Marie-Claude Blouin**
Vicky Bounadère, Félix Tétreault
P: **Vicky Bounadère**
G: **Drama**
CL: **Montreal / QC**
PL: **Montreal / QC**
BP: **Bell Média (Noovo)**

Private Eyes season 5

Angie and Matt are back and better than ever, where the excitement of new and intriguing cases never ends and the smolder between Shade and Angie never dies.

PC: **Entertainment One Television**
EP: **James Thorpe, Alexandra Zarowny, Jason Priestley, Shawn Piller, Jocelyn Hamilton, Lloyd Segal, Tassie Cameron**
P: **Alex Jordan**
G: **Drama**
CL: **Toronto / ON**
PL: **Toronto / ON**
BP: **Corus (Global TV)**



Property Brothers: Forever Home season 2



Drew and Jonathan Scott are on a mission to help homeowners turn their houses into forever homes - a home where they can spend their lives and make lasting memories. Our homeowners aren't looking to flip their properties - they know their house is "the one" and have plans to grow old together.

PC: **Scott Brothers Entertainment**
EP: **Josie Crimi, Bree Tiffin, Jonathan Scott, Drew Scott**
P: **Sarah Sayami**
G: **Lifestyle**
CL: **Toronto / ON**
PL: **Calgary / AB**
BP: **Corus (HGTV Canada)**

Save My Reno season 4

Sebastian Clovis and Samantha Pynn are the dynamic new duo of home reno dream-makers; a fun-loving and savvy builder-designer team who help tapped out homeowners transform struggling spaces into spectacular places.

PC: **Great Pacific Media**
EP: **David Way, Mark Miller**
P: **Dana Johl**
G: **Lifestyle**
CL: **Vancouver, BC**
PL: **Toronto / ON**
BP: **Corus, HGTV**



Shine True



Be it a prom, a wedding or a Quinceañera - showing up and feeling like yourself is a universal struggle that proves particularly difficult for the genderqueer among us. With the support of trans activist/life coach LUCAS SILVEIRA and non- binary activist/fashion model RICHIE SHAZAM, each participant prepares both inside and out.

PC: **Vice Studio Canada**
EP: **Vanessa Case, Naveen Prasad**
P: **Michelle Mama**
G: **Documentary**
CL: **Toronto / ON**
PL: **Toronto / ON**
BP: **OUTtv**

Scott's Vacation House Rules season 2

With years of smart real estate investing and renovation experience, Scott will unlock the rental potential of even the most neglected properties, finding and transforming seemingly unlivable spaces into unique and buzz-worthy parcels of paradise.

PC: **McGillivray Entertainment**
EP: **TBC**
P: **Rob Scott**
G: **Lifestyle**
CL: **Toronto / ON**
PL: **Regional Ontario / ON**
BP: **Corus, HGTV**



The Weather Files Season 2: Total Impact

This season goes inside the disaster through the eyes of real-life survivors, first responders and scientific experts, with gripping, first-hand accounts, dramatic original footage and cutting-edge science..

PC: **Blue Ant Studios Canada Inc. (fka Saloon Media Inc.)**
EP: **Michael Kot**
P: **Anna Sand**
G: **Documentary**
CL: **Toronto / ON**
PL: **Various in Canada, US, Europe**
BP: **Blue Ant Media (Cottage Life)**

Tous pour un chalet season 4

Several competing duos roll up their sleeves to renovate a dream cabin. They will have to live and work together to successfully complete each renovation stage of the largest cottage ever tackled in the show's history.

PC: **Zone3**
EP: **André Larin, Brigitte Lemonde**
P: **Francis Laforest**
G: **Lifestyle**
CL: **Montreal / QC**
PL: **Wentworth / QC**
BP: **Bell Média (Canal Vie)**



PRODUCTION

Transplant season 2



Bashir is a Syrian immigrant who came to Canada to make a better life for himself and his younger sister. Together they face the challenges of creating a new home and community, while still trying to preserve their identities.

PC: **DATSIT Sphère**
EP: **Jocelyn Deschenes, Bruno Dubé , Joseph Kay Virginia Rankin, Tara Woodbury, Josée Vallée**
P: **Stefan Pleszczynski**
G: **Drama**
CL: **Montreal / QC**
PL: **Montreal / QC**
BP: **Bell Media (CTV, Vrak)**

FUNDED PROJECTS TV PROGRAM

Voir la musique autrement

Blind, vision-impaired and disabled musicians from around the world share what inspired them to play music, how they perceive it, and how they managed to build their life around it.

PC: **Pimiento Médias**
EP: **Daniela Mujica, Orlando Arriagada**
P: **Daniela Mujica, Orlando Arriagada**
G: **Documentary**
CL: **Montreal / QC**
PL: **Various countries, Montreal / QC and Edmunston / NB**
BP: **Accessible Média (Ami Télé, AMI TV)**

Les beaux malaises 2.0



THE DUMP

The Dump, a series created and directed by Maude Morissette, tells the story of a family of ugly puppets: Beauty and Beard (Donald Trump's illegitimate son) and their multi-ethnic adopted children, Spoon and Spatula. These unique rejects live among a group of colourful friends in a strange underground village called *La Dump*.

A Canadian first: the bilingual series, available on YouTube and Facebook, was created entirely with special effects on a green screen. The show was funded through the short-form digital series program.

Maude wears many hats working on *The Dump*, which is currently in preproduction for season 3 : writer, art director, actor, director, and producer.

Q What does it feel like to lead a project as a producer/director while also being an emerging creator?

A To be honest, working on this project and representing it makes me feel nothing but pride. When I think about the series, about what's next, I have butterflies in my stomach. Any time someone notices the amount of work that goes into it, the incredibly talented people that help produce it, my heart soars. My whole life has revolved around this project for the last 6 years. My role, when it comes to production, beyond being the creator, is to captain the ship to make sure we stay on the right tack. Now, my job is to make sure the project goes where it must. I do it for the project, and the project does it for me. I want to see this series all over the world. It deserves it.

Q What are the advantages of having your show available on Facebook and YouTube?

A Creative freedom and the chance to speak without someone telling you you're not allowed to. That's rare in this day and age, and it's priceless.

It's also amazing to be able to reach a wider audience and not have any barriers, generally speaking. I'm happy to use the money I get through the Funds to create something that is accessible and free for everyone. I feel like the series lets me give back and start a conversation.

Q&A



To learn more about
The Dump
go to <https://bellfund.ca/>

**Bell
FUND**

SLATE DEVELOPMENT

Provides financing for a maximum of 3 projects in a slate to support the development of original IP to further the growth and success of independent production companies. Producers are not required to have a broadcaster attached and benefit from an expanded set of market partner eligibility criteria. Recommendations for funding are provided to the Board by an independent jury.

INDUSTRY DEVELOPMENT

The Fund seeks opportunities to support organizations to enhance activities including but not limited to training, events, conferences, and fellowships for the screen-based industry across Canada. Bell Fund contributions support initiatives aimed at emerging creators, under-represented and racialized communities, and discoverability training, helping creators to find and grow audiences.

100 Dragons Productions

P: Teresa Ho, Mishann Lau
G: Comedy Web Series
CL: Toronto, ON
MI: CBC Gem

Big Motion Pictures

P: Gillian Everill, David MacLeod
G: Drama TV Series, Documentary
CL: Chester, NS
MI: Cineflix Media Inc., Corus Entertainment

Fae Pictures

P: Shant Joshi, Lindsay Blair Goeldner
G: Sci-Fi/Drama TV Series, Dramatic Anthology Web Series
CL: Toronto, ON
MI: Tello Films, The Fantasy Network

A Token Entertainment Company

P: Winnifred Jong, Trinni Franke
G: TV Comedy Series, Sci-Fi Thriller TV series
CL: Kitchener, ON
MI: Binge Networks, Indiecan Entertainment

Blue Ant Studios Canada

P: Laura Michalchyshyn, Phillipa Kowarsky, Josh Bowen
G: Drama TV Series, Drama Web Series
CL: Toronto, ON
MI: CBC Gem, Blue Ant Media Solutions

Fenix Film & Television

P: Camille Beaudoin, Eric Rebalkin, Ian Barr, Kendra Kincade, Kaitlan Stewart
G: Drama TV Series, Documentary
CL: Edmonton, AB
MI: Super Channel

Alibi Entertainment

P: James Hyslop, Aaron Champion
G: Drama TV Series
CL: Toronto, ON
MI: Cineflix Media Inc.

Conquering Lion Pictures

P: Damon D'Oliveira, Clement Virgo
G: Drama TV Series
CL: Toronto, ON
MI: CBC, Red Arrow Studios

Happy Camper Media

P: Renaud Sylvain
G: Youth Animated TV Series
CL: Quebec, QC
MI: SRC

Beside

P: Jean-Daniel Petit
G: Documentary Web Series
CL: Montreal, QC
MI: Beside

Epic Story Media

P: Alex Bar, Ken Faier, Marlene Schmidt, Phil Ivansuic, Peter Ricq
G: Animated TV Series
CL: Quebec, QC
MI: Toonavision, Jetpack Distribution

Interalias Entertainment

P: Kelly Balon
G: Documentary Web Series
CL: Saskatoon, SK
MI: HG Distribution

KGP Films

P: Kate Green
G: Drama TV Series,
Dramatic Web Series
CL: Burnaby, BC
MI: HG Distribution

Orchestra

P: Dominic Faucher
G: Documentary Web Series, Podcast
CL: Gatineau, QC
MI: Beside, La Fabrique Culturelle

Riverbank Pictures

P: Aldo Di Felice Francis Mitchell,
David Mitchell
G: TV Documentary Series
CL: Toronto, ON
MI: TLN

Koze

P: Vincent Chabot
G: Drama TV Series, Documentary,
Comedy Web Series
CL: Longueuil, QC
MI: KO Distribution, Urbania,
Bell Média

Productions Version 10

P: Caroline Gaudette
G: Drama Web Series,
Youth Animated TV Series
CL: Montreal, QC
MI: SRC

Scenario Productions

P: Darby Wheeler, Rodrigo Bascunan,
Mark Fraser, Kwame Mason,
P. Frank Williams
G: Documentary
CL: Toronto, ON
MI: Bell Media CRAVE, BET Networks

Lopii Productions

P: Rennata Lopez, Georgina Lopez
G: Non-Fiction TV Series (Pre-School)
CL: Toronto, ON
MI: Sinking Ship Entertainment

Reality Distortion Field

P: Simon Barry, Stephen Hegyes,
David Turko
G: Comedy TV Series
CL: Vancouver, BC
MI: CBC Gem

Screen Door Entertainment

P: John Ritchie
G: Documentary, TV Series
CL: Vancouver, BC
MI: Bell Media CRAVE

M1 Films

P: Mike Wavrecan, Cody Graham
G: Comedic Web Series
CL: Victoria, BC
MI: Convo TV YT Channel

Rendez-vous télé

P: Philippe Allard
G: Documentary Web Series,
Lifestyle Web Series
CL: Montreal, QC
MI: Télé-Québec

Screen Siren Pictures

P: Trish Dolman, Christine Haebler
G: TV Series, Documentary
CL: Vancouver, BC
MI: Bell Media CRAVE,
Corus Entertainment

Sideways Dog Production

P: Jake Horowitz, Jane Loughman, Jeff Biederman
G: Anthology TV Series, Comedy TV Series, Drama TV Series
CL: Richmond Hill, ON
MI: OUTtv, Super Channel

Turtlebox Productions

P: Kat Kelly Hayduk, Cam Hayduk
G: Children TV Series
CL: Hamilton, ON
MI: Sinking Ship Entertainment, Westwind Releasing

She Said Films

P: Marie-Claire Marcotte, Rebecca Davey
G: Drama TV Series, Drama Web Series
CL: Toronto, ON
MI: Bell Media, OUTtv

UGO Multimédia

P: Patrick Bilodeau
G: Drama Web Series, Comedy Web Series
CL: Montreal, QC
MI: Télé-Québec, SRC (ICI Tou.tv)

Soapbox Productions

P: Kim Roberts, Nick Orchard, John Ritchie
G: Drama TV Series, Documentary
CL: North Vancouver, BC
MI: Cineflix Media Inc., eOne

Urbania

P: Annie Bourdeau
G: Documentary Web Series
CL: Montreal, QC
MI: SRC (ICI Tou.tv), Urbania, La Blogothèque

Tortuga Films

P: Adam Pajot Gendron
G: Documentary
CL: Rimouski, QC
MI: Bell Média

Zone3

P: Frédérique Traversy, Véronique Jacob
G: Comedy TV Series, Drama TV Series
CL: Montreal, QC
MI: Bell Média

WOMEN IN KEY ROLES

The Bell Fund is committed to supporting a more inclusive industry across Canada. This includes continuing to work towards gender parity.

- 50 % of English and French Bell Fund supported short-form digital series (fiction) in 2020 told strong female led stories.

SHORT-FORM SERIES
MEASURING SUCCESS

JE NE SUIS PAS UN ROBOT

NARCOLEAP

AVOCADO TOAST

BOARD OF DIRECTORS



CLARE BROWN | TREASURER | BELL

Clare is currently CFO of Pinewood Studios, a major film and television studio complex in Toronto and the largest of its kind in Canada. Before that, Clare was CFO of MindBeacon Group. MindBeacon is an innovator in the delivery of mental health care through both its clinics and the BEACON platform which provides treatment through digitally delivered therapist supported Cognitive Behavioural Therapy (CBT). Prior to joining MindBeacon, Clare was Senior VP Finance, TV with Bell Media. She was a key member of the transaction team for both acquisitions and divestitures, supporting regulatory processes, financial reporting and integration activities. Clare is a CPA (CA) and holds a Bachelor of Commerce from Queen's University.



DENISE COOPER | INDEPENDENT

Denise Cooper is a lawyer and strategic business advisor to publicly traded and privately held companies and leaders in the Canadian and international media and technology space. Her expertise is in the areas of corporate/commercial, mergers and acquisitions, corporate governance, privacy, film and television licensing, production and distribution, employment and intellectual property law, and she was recognized by L'expert in 2005 when she received the Top 40 Under 40 In-house Counsel Award. Previously, Denise was Vice President and General Counsel for Virgin Mobile Canada. Prior to that, Denise was Vice President, Business & Legal Affairs, General Counsel and Corporate Secretary for CHUM Limited. In addition to sitting as a director on the Bell Fund, Denise is currently a director of Interactive Ontario. Denise received her law degree (J.D.) from Osgoode Hall Law School (Toronto) and a Master of Law degree (LL.M.) from Columbia University (New York). She is a member of both the Ontario and New York State Bars.

BOARD OF DIRECTORS



JOSÉE DAIGNAULT | VICE-CHAIR | OLMC REPRESENTATIVE | INDEPENDENT

As a lawyer who holds an accreditation from the Institute of Corporate Directors (ICD), an MBA and a diploma of doctoral studies in international economic law from Panthéon-Sorbonne (Paris), Josée Daignault assists entrepreneurs in the growth and transfer of businesses. With her background in executive management and finance, she has been building her career path for more than 25 years as an entrepreneurial manager, notably in the media, entertainment and information technology industries.

Her diligence and natural leadership were recognized in 2005, with the Prix Relève Excellence du Réseau HEC, and in 2004 by the Réseau des Femmes d'affaires du Québec. Guided by the success of her judicious strategic interventions, she contributed to catapulting KOTV among the top-ranking television production companies and launched its print arm, KO Média, and collaborated in the establishment of the Véro & Louis Foundation. Prior to that, she was head of operations at Attraction Média as well as at Just For Laughs Group, and she worked with the president of the Quebecor Fund. She is a partner of Cult Nation Inc. and is Chair of the board of the Maison Théâtre.



PREM GILL | INDEPENDENT

Prem Gill is Chief Executive Officer of Creative BC, the organization designated by the Province of British Columbia to unite, sustain and grow British Columbia's dynamic and diverse creative sector, including motion picture, music and sound recording, interactive and digital media, and magazine and book publishing.

Bringing more than 20 years of experience in the digital media and entertainment industries, Prem has been named one of Canada's 100 most powerful women, Vancouver Magazine's "Power 50" and received the Community Catalyst award from the Greater Vancouver Board of Trade.

For many years, Prem has championed Canadian creativity as a representative and spokesperson to media, industry and government at all levels. As CEO of Creative BC, Prem is responsible for delivering a wide range of programs and services that will expand B.C.'s creative economy to reach its economic, social and creative potential both at home and globally.

BOARD OF DIRECTORS



KEVIN GOLDSTEIN | BELL

For nearly two decades, Kevin Goldstein has provided strategic advice on legal, regulatory and public policy issues to both domestic and international companies operating in the rapidly evolving communications sector. In his current role as Vice-President, Regulatory Affairs, Content and Distribution at BCE, Kevin is responsible for all regulatory matters for the media and broadcast distribution divisions of Canada's largest communications company. In addition, he manages copyright issues across the company. Kevin joined BCE following its acquisition of CTVglobemedia, where he had held the position of Vice-President, Regulatory Affairs since 2007. Prior to that, he was Director, Regulatory Affairs, Radio & Television for CHUM Limited. Kevin holds a Bachelor of Arts (1995) and a Bachelor of Laws (1998) from the University of Manitoba.

In 2013, he was recognized as one of the leading lawyers in Canada under the age of 40 by Lexpert Magazine.



BRAD PELMAN | INDEPENDENT

Brad Pelman is an executive producer, advisor, consultant and filmed content distribution expert with over 27 years of experience. He has held positions previously with Sony Pictures, Lionsgate Entertainment, Maple Pictures and Alliance Films. Presently he is President of Creator Rights Co. where he is working with content creators to develop, finance and produce their filmed entertainment projects. Pelman has been on the board of directors of the National Screen Institute (NSI) since 2009 having served as Co-Chair and presently Vice Chair of the Board. NSI is a Winnipeg MB based school dedicated to training the next generation of Canada's content creators through practical real-world placement and workplace experience sharing initiatives. He joined the Bell Fund Board in November of 2019.

BOARD OF DIRECTORS



NAVEEN PRASAD | CHAIR | INDEPENDENT

Naveen Prasad is a media executive and content producer. He is the Co-Founder of Impossible Objects, a film and television production company he launched in 2017. He also served as the President of the VICE Media Group in Canada, having stepped down in 2020. Prior to VICE, Prasad was the EVP & GM of Elevation Pictures. He was also previously the SVP of Television & Digital at both eOne and Alliance Films.

Prasad's producing credits include Executive Producer of the Netflix Original series BETWEEN, as well as RIVER, which won Best First Feature Film at the 2016 Canadian Screen Awards. He also Executive Produced the documentary LONG TIME RUNNING which had a Gala Presentation at the 2017 Toronto International Film Festival. While at Vice, he also Executive Produced the critically acclaimed DARK SIDE OF THE RING, the CBC original series GOOD PEOPLE, the Crave original feature RAT PARK, WAR CONTINUED for CGTN, and the upcoming OutTV/FUSE Networks original SHINE TRUE.

In addition to currently chairing The Bell Fund, Prasad served as a past board member for Hollywood Suite, CAFDE, and the Reelworld Film Festival. Prasad also makes time for various other industry advisory activities including sitting on both the CMF's Industry Roundtable and Ontario Creates' Screen Advisory Committee. He has also worked in ad hoc advisory capacities with The Academy of Canadian Cinema and Television, Fin Partners' co-production market, and The Banff Media Festival. In 2015 he was invited to speak to the Canadian House of Commons' Standing Committee on Canadian Heritage to discuss the future of media and Canadian content.



PIERRE RODRIGUE | BELL

Pierre Rodrigue has worked in the broad sector of culture and communications for nearly 40 years, and is recognized both for his experience as a manager and for his reputation as part of several professional and social networks. An attorney by training, he has run companies that market cultural products and has also held a number of positions in radio, television, digital media and telecommunications. Since September 2015, he has been the main representative for BCE-Bell with French-speaking elected officials at the federal, provincial and major municipal levels, as well as with chambers of commerce and community and business leaders in Quebec. Pierre Rodrigue has sat on the board of directors of several charitable organizations in the cultural sector. He is currently chairman of the board of Musicaction and Maison St-Gabriel and is a board member of the Fondation 24 heures Tremblant [Tremblant's 24-hour race]. He is also a Corporate Director. Lastly, he is a founding partner of The Orpailleur vineyard.

BOARD OF DIRECTORS



JOHANNE SAINT-LAURENT | INDEPENDENT

Johanne has more than 25 years of experience in the broadcasting sector, and more specifically in television. She has had a successful career at Astral Media, where she held various senior management positions. Over the course of her career, she has overseen numerous departments, including Finance, Human Resources, Legal and Regulatory Affairs, Information Technology, Commercial Routing and broadcast technical services. In 2002, she was promoted to Senior Vice-President, Commercial Affairs and General Manager, thus involving her more in the strategic development and operations on the Quebec television market for about ten specialty services. Johanne holds a Bachelor's degree in Business Administration - (Finance) as well as a Master's degree in Business Administration - MBA from Université de Sherbrooke. She has served on numerous boards of directors, including the Rendez-vous du cinéma du Québec, the Harold Greenberg Fund, the Canadian Association of Broadcasters, the Canadian Satellite Users Association and the Research Foundation from the Université de Sherbrooke. Johanne was also a founding member of Quebec Cinéma. She also sits on the Board of Directors of Accessible Media Inc.

ADMINISTRATIVE STAFF



NANCY CHAPPELLE
EXECUTIVE DIRECTOR
Toronto Office



CHANTAL CÔTÉ
DEPUTY DIRECTOR
Montreal Office



ALLISON TUBOSA
OFFICE AND
COMMUNICATIONS
ASSISTANT
Toronto Office



ISABELLE DORÉ
COORDINATOR AND
BUSINESS ANALYST
Montreal Office



**RACHEL
FELDBLOOM-WOOD**
BUSINESS ANALYST
Toronto Office



SUZANNE LACEY
DEPUTY DIRECTOR
Toronto Office



CHARLES ZAMARIA
FINANCIAL DIRECTOR
Toronto Office

C O N T A C T S

T O R O N T O O F F I C E

2, Carlton St, Suite 1710
Toronto, Ontario, M5B 1J3
Tel: 416 977-8154
E-mail: info@bellfund.ca

M O N T R E A L O F F I C E

4067, Saint-Laurent blvd, bureau 303A
Montreal, Quebec, H2W 1Y7
Tel: 514 845-4418
E-mail: info@fondsbell.ca

FINANCIAL STATEMENTS

BELL FUND

December 31, 2020

INDEPENDENT AUDITOR'S REPORT

To the Directors of the
Bell Fund

Opinion

We have audited financial statements of Bell Fund, which comprise the statement of financial position as at December 31, 2020, and the statements of operations, statement of changes in net assets and cash flow statement for the year then ended, and notes to the financial statements, including a summary of significant accounting policies.

In our opinion, the accompanying financial statements present fairly, in all material respects, the financial position of Bell Fund as at December 31, 2020, and its results of operations and its cash flows for the year then ended in accordance with Canadian accounting standards for not-for-profit organizations.

Basis for Opinion

We conducted our audit in accordance with Canadian generally accepted auditing standards. Our responsibilities under those standards are further described in the *Auditor's Responsibilities for the Audit of the Financial Statements* section of our report. We are independent of the organization in accordance with the ethical requirements that are relevant to our audit of the financial statements in Canada, and we have fulfilled our other responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Responsibilities Management and Those Charged with Governance for the Financial Statements

Management is responsible for the preparation of the financial statements in accordance with Canadian accounting standards and for such internal control as management determines is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, management is responsible for assessing the organization's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless management either intends to liquidate the organization or to cease operations, or has no realistic alternative but to do so.

Those charged with governance are responsible for overseeing the organization's financial reporting process.

Auditor's Responsibilities for the Audit of the Financial Statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with Canadian generally accepted auditing standards will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

As part of an audit in accordance with Canadian generally accepted auditing standards, we exercise professional judgment and maintain professional skepticism throughout the audit. We also:

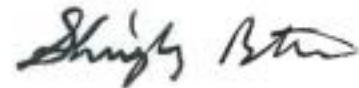
- Identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.

Shrigley • Battrick

CHARTERED PROFESSIONAL ACCOUNTANTS

- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Company's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by management.
- Conclude on the appropriateness of management's use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the organization's ability to continue as going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial statements or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the organization to cease to continue as a going concern.
- Evaluate the overall presentation, structure and content of the financial statements, including the disclosures, and whether the financial statements represents the underlying transactions and events in a manner that achieves fair presentation.

We communicate with those charged with governance regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.



Toronto, Ontario
March 29, 2021

Chartered Professional Accountants
Licensed Public Accountants

Bell Fund

STATEMENT OF FINANCIAL POSITION

| December 31 | 2020 \$ | 2019 \$ |
|--|-------------------|-------------------|
| ASSETS | | |
| OPERATING FUND | | |
| Cash | 1,366,754 | 189,369 |
| Term deposits, at fair value [note 7] | 9,249,843 | 8,299,176 |
| Investments, at fair value [note 7] | 6,453,142 | 6,152,575 |
| Accounts receivable [notes 4 and 7] | <u>1,139,107</u> | <u>2,286,075</u> |
| | 18,208,846 | 16,927,195 |
| RESTRICTED DEVELOPMENT FUND | | |
| Investments, at fair value [note 7] | <u>11,694,305</u> | <u>10,203,290</u> |
| Total assets | 29,903,151 | 27,130,485 |
| LIABILITIES AND FUND BALANCES | | |
| OPERATING FUND | | |
| Accrued liabilities | 28,409 | 43,666 |
| Fund balance [note 3] | <u>18,180,437</u> | <u>16,883,529</u> |
| | 18,208,846 | 16,927,195 |
| RESTRICTED DEVELOPMENT FUND | | |
| Fund balance [note 3] | <u>11,694,305</u> | <u>10,203,290</u> |
| Total liabilities and fund balances | 29,903,151 | 27,130,485 |

see accompanying notes

Approved by the Board:


Director


Director

Bell Fund
STATEMENT OF OPERATIONS

| Year ended December 31 | 2020 \$ | 2019 \$ |
|---|-------------------|-------------------|
| OPERATING FUND | | |
| Revenue | | |
| Contributions | 13,525,936 | 12,985,483 |
| Recovery of project grants | 113,660 | 110,180 |
| Investment income | <u>502,072</u> | <u>2,079,525</u> |
| | <u>14,141,668</u> | <u>15,175,188</u> |
| Expenses | | |
| Administration | 695,831 | 753,186 |
| Restricted Fund Program expenses | 228,384 | 225,464 |
| Governance and other expenses | 81,882 | 110,546 |
| Investment management | <u>39,008</u> | <u>36,476</u> |
| | <u>1,045,105</u> | <u>1,125,672</u> |
| Income from operations before funding distributions | 13,096,563 | 14,049,516 |
| Funding distributions [note 6] | <u>11,799,655</u> | <u>13,860,432</u> |
| Earnings (loss) from operations for the year | <u>1,296,908</u> | <u>189,084</u> |
| Earnings (loss) and increase (decrease) of net assets for the year | <u>1,296,908</u> | <u>189,084</u> |
| RESTRICTED DEVELOPMENT FUND | | |
| Unrealized gain (loss) on investments | 1,491,015 | 203,290 |
| Increase (decrease) in net assets for the year | <u>1,491,015</u> | <u>203,290</u> |
| Total increase (decrease) in net assets for the year | <u>2,787,923</u> | <u>392,374</u> |

see accompanying notes

Bell Fund

STATEMENT OF CHANGES IN NET ASSETS

| Year ended December 31 | 2020 | 2019 |
|--|------------|------------|
| | \$ | \$ |
| <hr/> | | |
| OPERATING FUND | | |
| Balance, beginning of year | 16,883,529 | 16,694,445 |
| Earnings (loss) and increase (decrease) in net assets for the year | 1,296,908 | 189,084 |
| <hr/> | | |
| Balance, end of year | 18,180,437 | 16,883,529 |
| <hr/> | | |
| RESTRICTED DEVELOPMENT FUND | | |
| Balance, beginning of year | 10,203,290 | 10,000,000 |
| Increase (decrease) in net assets for the year | 1,491,015 | 203,290 |
| <hr/> | | |
| Balance, end of year | 11,694,305 | 10,203,290 |

see accompanying notes

Bell Fund
STATEMENT OF CASH FLOWS

| Year ended December 31 | 2020 \$ | 2019 \$ |
|--|---------------------|---------------------|
| OPERATING FUND | | |
| Operating Activities | | |
| Cash received from contributions and investment income | 15,295,817 | 14,000,877 |
| Cash paid to suppliers | (1,060,852) | (1,128,333) |
| Cash paid for funding distributions | <u>(11,799,655)</u> | <u>(13,860,432)</u> |
| Cash provided by (used in) operating activities | <u>2,435,310</u> | <u>(987,888)</u> |
| Investing Activities | | |
| Proceeds on sale of investments | 5,240,283 | 19,030,451 |
| Purchase of investments | <u>(6,498,208)</u> | <u>(17,928,952)</u> |
| Cash provided by (used in) investing activities | <u>(1,257,925)</u> | <u>1,101,499</u> |
| Increase (decrease) in cash during the year | 1,177,385 | 113,611 |
| Cash, beginning of year | 189,369 | 75,758 |
| Cash, end of year | 1,366,754 | 189,369 |

see accompanying notes

Bell Fund

NOTES TO FINANCIAL STATEMENTS

December 31, 2020

1. NATURE OF ORGANIZATION

Bell Fund [the "Organization"] was incorporated as a not-for-profit corporation under the Canada Business Corporations Act on September 2, 1997. In February 2014, the Organization changed its name from Bell Broadcast and New Media Fund to Bell Fund.

The Organization is dependent upon financial contributions from Bell TV and related companies and operates to encourage and increase the production of Canadian content for domestic broadcasting and other digital platforms.

In addition, an endowment was provided by BCE-CTV Benefits to encourage the development of screen based content and professional development activities.

The Organization is exempt from income taxes under Section 149(1) of the Income Tax Act (Canada).

2. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

The financial statements have been prepared in accordance with Canadian generally accepted accounting principles for not-for-profit organizations and include the following significant accounting policies.

Financial statement presentation

The financial statements have been prepared on a restricted fund basis. The fund balances are described as follows:

Operating Fund

All the operations of the Organization are included in the Operating Fund and include contributions from Bell TV and related companies, investment income, operating and administrative expenses, funding distributions and realized and unrealized investment gains and losses on investments held by the Operating Fund as well as any realized and unrealized investment gains or losses on investments held by the Restricted Development Fund as allocated by the Board.

Bell Fund

NOTES TO FINANCIAL STATEMENTS

December 31, 2020

2. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (continued)

Restricted Development Fund

The Restricted Development Fund represents the endowment received from BCE-CTV Benefits of \$10,000,000. The fund is restricted by the Board. Income earned on the Restricted Development Fund is the property of the Operating Fund and consequently, is included in the Operating Fund. Unrealized investment gains and losses on investments held by the Restricted Development Fund are included in this Fund or may be allocated to the Operating Fund by the Board at its discretion. As this fund does not have a cash balance, a statement of Cash Flows is not provided.

Special Projects Fund

The Special Projects Fund represents an appropriation by the Board from the Operating Fund. The Board accumulates these appropriations in the Special Projects Fund to be used to fund Board approved projects including research and other special projects to enhance the overall mandate and public awareness of the Organization. The Board limits the Fund Balance of the Special Projects Fund to \$750,000 at any time. Should the circumstances warrant it in any year, the Board may transfer any or all of the unused funds in the Special Projects Fund back to the Operations Fund.

Measurement Uncertainty

The preparation of financial statements in conformity with Canadian generally accepted accounting principles requires management to make estimates and assumptions that affect the reported amount of assets and liabilities, disclosure of contingent assets and liabilities at the date of the financial statements and the reported amounts of revenues and expenses during the period. Such estimates include the ultimate realization of the fair value of the investments. Actual results could differ from the estimates.

Cash - Operating Fund

Cash is defined as cash in bank less outstanding cheques.

Investments - Operating Fund and Restricted Development Fund

Investment transactions are recorded on the settlement date and the investments are recorded at fair value. The investments are comprised of Canadian and foreign equity pooled funds and fixed income securities including pooled funds, treasury bills, bonds, debentures and notes.

Valuation

The fair value of investments as at the financial reporting period end is determined as follows:

- a) Securities listed upon a recognized public stock exchange are valued at their bid prices for investments owned.

NOTES TO FINANCIAL STATEMENTS

December 31, 2020

2. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (continued)

- b) Short-term notes, treasury bills and bonds are valued at the average bid quotations from recognized investment dealers.

Transaction costs

Transaction costs are incremental costs other than portfolio fees that are directly attributable to the acquisition, issue or disposal of an investment, which include fees and commission paid to agents, advisors, brokers and dealers, levies by regulatory agencies and securities exchanges, and transfer taxes and duties. The Organization does not incur such transaction costs.

In the Statement of Cash Flows for the Operating Fund, the proceeds on sale of investments and the purchase of investments have been shown net of short-term investment transactions consisting of bank term-deposits, Canadian treasury bills and Government of Canada bonds with maturities under 365 days.

Revenue recognition- Operating Fund and Restricted Development Fund

The Organization uses accrual accounting whereby interest revenue is recognized as earned, dividend revenue is recognized as received, contribution revenue from Bell TV and related companies is recognized based on the monthly commitments, and realized gains and losses on investment transactions are recognized on the settlement date.

Realized and unrealized gains and losses from investment transactions are calculated on an average cost basis.

Funding distributions- Operating Fund

The financing agreements entered into by the Organization with independent production companies and professional development organizations contain specific milestones that must be achieved by the companies and organizations in order for them to be entitled to funds. The Organization recognizes, as funding distribution expense in the Statement of Operations, its obligations under those agreements when the specific milestones have been achieved. Funding commitments for projects with unachieved milestones are reflected in the commitments note to the financial statements.

Capital Assets

The Organization expenses all capital assets that are immaterial in cost. Such capital assets would generally be office furniture and equipment and computer equipment of a replacement nature for existing capital assets. If, in any year, capital assets additions exceed the above noted limit, they would be capitalized and amortized over their estimated useful life of three to five years on a straight line basis.

NOTES TO FINANCIAL STATEMENTS

December 31, 2020

3. OBJECTIVES, POLICIES AND PROCESSES FOR MANAGING CAPITAL

The Organization's capital is comprised of the net assets invested in unrestricted funds represented by both the Operating Fund and the Special Projects Fund as well as the externally restricted funds represented by the Restricted Development Fund.

The Organization invests the unrestricted funds to ensure that the organization has administrative facilities suitable for management to administer its various programs on an annual basis while maintaining the investments in the Restricted Development Fund as required by the external restriction.

Management prepares budgets which are reviewed, approved and monitored by the Board of Directors. Investments are made based upon the estimated timing of funding requirements and material investment decisions are approved by the Board of Directors.

4. ACCOUNTS RECEIVABLE

The accounts receivable consist primarily of amounts due from Bell TV and accrued interest income on investments.

5. RELATED PARTY TRANSACTIONS

In addition to the contributions from Bell TV and the accounts receivable from this company that is separately disclosed in the financial statements, the Organization paid an honorarium and professional fees of \$7,500 (2019 - \$7,500) to the Chairman of the Board and honoraria of \$25,000 (2019 - \$25,835) to Directors other than the Directors who are employees, officers or directors of Bell Canada, BCE and their related companies. The transactions are recorded at the exchange amount.

Bell Fund

NOTES TO FINANCIAL STATEMENTS

December 31, 2020

6. COMMITMENTS

During 2019, the Organization authorized funding for ongoing projects and development activities that were not completed. As a result, at year-end, there existed commitments to pay certain amounts as follows:

| | Commitment Outstanding \$ | Paid \$ | Outstanding at year-end \$ |
|---|---------------------------------|------------------|----------------------------------|
| Funding authorized in 2020 | | | |
| Industry Development Grants | 232,310 | (157,810) | 74,500 |
| Short Form Non-Fiction Grants | 2,061,440 | (425,760) | 1,635,680 |
| Short Form Fiction Grants | 3,207,165 | (440,300) | 2,766,865 |
| Slate Grants | 1,581,590 | (1,282,188) | 299,402 |
| Television-Envelope Grants | 5,750,000 | (1,332,500) | 4,417,500 |
| Television-Selective Grants (public) | 1,250,000 | (325,000) | 925,000 |
| Television-Selective Grants (private) | <u>1,620,000</u> | <u>(736,000)</u> | <u>884,000</u> |
| | 15,702,505 | (4,699,558) | 11,002,947 |
| Funding authorized in 2019 not yet paid | 7,396,685 | (4,768,970) | 2,627,715 |
| Funding authorized in 2018 not yet paid | 2,764,975 | (1,975,409) | 789,566 |
| Funding authorized in 2017 not yet paid | 343,825 | (137,838) | 205,987 |
| Funding authorized in 2016 not yet paid | 350,000 | (96,650) | 253,350 |
| Funding authorized in 2015 not yet paid | 127,520 | (28,420) | 99,100 |
| Funding authorized in 2014 not yet paid | 31,560 | (31,560) | - |
| Funding authorized in 2013 not yet paid | 50,000 | (50,000) | - |
| Funding authorized in 2012 not yet paid | 11,250 | (11,250) | - |
| | 26,778,320 | (11,799,655) | 14,978,665 |

The Organization has operating lease commitments for office facilities and equipment with annual lease payments in each of the following years of approximately:

| | \$ |
|------------|-------------|
| 2021 | 57,680 |
| 2022 | 55,186 |
| 2023 | 43,718 |
| 2024 | 44,708 |
| Thereafter | 15,014 |
| | 216,306 |

NOTES TO FINANCIAL STATEMENTS

December 31, 2020

7. FINANCIAL INSTRUMENTS

a) Risk exposure and management

The Organization's investment activities expose it to a variety of financial risks, as defined in section 3856 of the CPA Canada Handbook. The Organization's exposure to financial risks is concentrated primarily in its investment portfolio and the significant relevant risks are discussed below.

b) Concentration of investment risk for investment portfolio

Concentration risk arises when the Organization invests in a limited number of individual securities or in securities within a limited number of industry sectors.

At year-end, the Organization's portfolio of investments aggregating \$18,147,447 (2019 - \$16,355,865), being the Operating Fund of \$6,453,142 (2019 - \$6,152,575) plus the Restricted Development Fund of \$11,694,305 (2019 - \$10,203,209), includes a number of individual investments and industry sectors within the broad classification of equities, fixed income bonds and debentures and pooled funds. The Board of Directors of the Organization seeks to minimize the potential adverse effects of these risks by engaging an independent professional investment manager to manage the portfolio, diversifying the investment portfolio and by providing the investment manager with specific investment guidelines against which the performance of the portfolio is monitored. The Organization's portfolio of investments are held for safekeeping by an independent trust company which provides the Organization with a monthly report, based on the settlement date, of investment transactions by the investment manager.

In addition, the Organization invests in term deposits with a Canadian financial institution which amounted to \$9,249,843 at year-end (2019 - \$8,299,176).

The Organization is satisfied that there is no significant exposure from loss on the realization of its investment portfolio due to concentration of the investments either in a limited number of individual investments or in a particular industry sector.

c) Credit risk

Credit risk is the risk that a counterparty to a financial instrument will fail to discharge an obligation or commitment that it has entered into with the Organization including the trading of securities and the collection of receivables.

All investment transactions are in securities listed on a recognised Canadian stock exchange and are executed with an approved broker. To minimize the possibility of settlement default, securities are exchanged for payment simultaneously through the facilities of a central depository and/or clearing agency.

Bell Fund

NOTES TO FINANCIAL STATEMENTS

December 31, 2020

7. FINANCIAL INSTRUMENTS (continued)

The Organization is satisfied that there is no significant exposure to losses from credit risk for the investment portfolio.

Other financial assets include the receivables, which represent accrued interest on bonds held in the investment portfolio and contributions due from Bell TV, and term deposits with a Canadian financial institution, and accordingly, the Organization does not have significant exposure from the collection of the receivables.

d) Currency risk

Currency risk arises when the fair value of financial instruments denominated in a currency other than the Canadian dollar, which is the Organization's reporting currency, fluctuate due to changes in exchange rates.

At year-end, the Organization's portfolio of investments does not include any investments denominated in foreign currencies, primarily US dollars, and which are converted to their Canadian dollar equivalent at the year-end exchange rate.

The Organization is satisfied that there is no significant exposure to losses from currency risk for the investment portfolio.

e) Interest rate risk

Interest rate risk arises when the fair value of interest-bearing financial instruments fluctuates due to changes in the prevailing levels of market interest rates. Cash, short-term deposits, accounts receivable and accrued liabilities do not expose the Organization to significant amounts of interest rate risk.

Fixed rate Canadian income funds represent 35% (2019 - 37%) of the portfolio of investments and are primarily invested in one large fund sponsored by a Canadian financial institution.

The underlying investments of Canadian financial institution sponsored fund, which is within the fixed rate Canadian income funds, are a number of bonds and debentures issued by various government and corporate entities and are for different maturity dates.

The Organization is satisfied there is no significant exposure to losses from interest rate fluctuations.

NOTES TO FINANCIAL STATEMENTS

December 31, 2020

7. FINANCIAL INSTRUMENTS (continued)

f) Liquidity risk

Liquidity risk arises when the Organization encounters difficulty in meeting its financial obligations as they come due.

At the end of the year, the Organization's portfolio of investments includes 2% (2019 - 2%) of Canadian short term interest bearing securities plus the term deposits shown as a separate line item on the Statement of Financial Position.

The Organization is satisfied that there is no significant exposure from liquidity risk.

g) Other price risk

Market risk is the risk that the fair value or cash flows of a financial instrument will fluctuate due to changes in market prices. Market risk comprises three types of risk: currency risk, interest rate risk and other price risk (the first two of which have been discussed in 7d and 8e above).

Other price risk is the risk that the value of financial instruments will fluctuate as a result of changes in market prices whether caused by factors specific to an individual investment, its issuers, or other factors affecting all instruments traded in a market or market segment. All investments present a risk of loss of capital. This risk is managed through the careful selection of investments and other financial instruments within the parameters of the Organization's investment strategy and is monitored as set out in 7b above. The Organization does not invest in options, futures or other derivative contracts. The Organization's most significant exposure to price risk arises from its investments in equity securities which at year-end represented 63% (2019 - 51%) of the investment portfolio.

As set out in 7b above, the Organization employs a professional investment manager and reviews the performance of the manager against specific investment criteria. The investment portfolio is represented by securities traded on a recognized stock exchange and, by its the long-term nature and diversity, does not include any material dollar amount of securities with significant terms or conditions that would materially affect the amount, timing or certainty of future cash flows.