

The Bell Fund logo, featuring the words "Bell" and "FUND" stacked vertically. "Bell" is in a bold, sans-serif font, and "FUND" is in a smaller, all-caps, sans-serif font. A small orange square is positioned to the left of the word "FUND".

Bell
FUND

ANNUAL

REPORT

2021

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— MEASURING SUCCESS —

SHORT-FORM SERIES

FARM CRIME

From brazen lobster heists to contemporary horse rustling and invasive 'murder hornets', *Farm Crime* is a true crime-style documentary series investigating unconventional offences in farming and agriculture.

"As an original unscripted series, *Farm Crime* crosses the country to tell unique stories from communities we don't often hear from, and we could not do this without the Bell Fund. Their support has been instrumental in helping creative non-fiction series like ours grow and thrive in the competitive marketplace."

— Geoff Morrison, Creator, Big Cedar Films

Written by: **Geoff Morrison**

Directed by: **Maya Annik Bedward, Kat Jayme, Stephanie Joline, Alexandra Lazowich, Conor McNally, Geoff Morrison**

► **More than 20 nominations in national and international festivals including 3 Canadian Screen Awards**

► **Winner of 2 Toronto Webfest Awards including Best Canadian Series and Best Documentary Series**

**Bell
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— FINANCIAL CONTRIBUTORS —

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

Bell **BellMTS**

 Northwestel

CABLEVISION  N

— MEASURING SUCCESS —

SHORT-FORM SERIES

JE VOUDRAIS QU'ON M'EFFACE

Montreal. A working-class neighbourhood. An apartment building. Three tragic childhoods collide. Melissa, Eddy, and Karine live in the same building, and must contend with circumstances that even adults struggle to overcome.

"The Bell Fund has had a tremendous impact on our series. It is thanks to their support that it became a reality. We are happy to see that a story that touches on social issues can receive support to bring it to life. The discoverability support has also helped us to promote our series in a landscape with ever growing content offerings. We are very grateful for this trust and support."

– Eric Piccoli and Marco Frascarelli,
Executive Producers, Babel Films

Written by: **Eric Piccoli and Florence Lafond**, based
on the novel by **Anaïs Barbeau-Lavalette**

Directed by: **Eric Piccoli**

- ▶ **More than 15 awards and 30 nominations in national and international festivals in 2021**
- ▶ **Winner of 4 Gémmeaux Awards including Best Direction and Best Original Program or Series Produced for Digital Media: Drama**




FESTIVAL
des créations télévisuelles
LUCHON

Bell
FUND

CHAIR'S MESSAGE



NAVEEN PRASAD
Chair / Independent

A quarter billion dollars in funding over a quarter century

It's a noteworthy achievement, and certainly a marker that we as an organization are very proud of. However, it's not so much the statement on its own that is remarkable. Rather, it's by taking into consideration the thousands of individual projects supported, all the effort required that went into each one of them, and which then collectively adds up to that sum that truly makes this accomplishment significant.

Every single dollar that goes into supporting our industry requires immense focus and review. With hundreds of submissions received annually, each project is afforded the time to be examined and considered by a lean team of staff, analysts and evaluators who are guided by a set of thoroughly established (and continually re-examined) principles and criteria.

And all this is done across 3 separate funding programmes.

We are referred to as an Independent Production Fund, but we are keenly aware that supporting production means more than simply helping to finance gaps in a shooting budget. That is why our 3 main programmes: namely our Slate Development, Short Form Digital, and Long Form Television Programmes are all separate forms of assistance but meant to support Canadian producers' needs across all stages of content creation.

Now 4 full years in, our Slate Development programme is seeing its full potential realized with projects we supported at their early stage that are now getting greenlit and able to be supported under our TV Selective and Major Production Funder programmes. Our Short Form Digital series programme continues to be both an important incubator and marketing tool for great Canadian IP. Overall submissions to the Bell Fund in 2021 were at their highest levels yet, and while we may not be able to support every project or company, it demonstrates the value our fund continues to provide the Canadian Content Industry.

CHAIR'S MESSAGE

This past year alone our investments supported:

- 81 independent production companies
- 134 individual projects
- 31 Broadcast channels
- 6 Digital platforms
- 25 Industry events

On behalf of the board of directors, I want to express my thanks and appreciation to the entire staff and contractors of the Bell Fund who are led by our brilliant Executive Director, Nancy Chapelle. I also want to acknowledge and give thanks to our major benefactor BCE, who provides our financial support while still enabling our independent governance.

And to our stakeholders, the independent Canadian production community; it's an honour to be able to serve and support you. You are and will always be first in mind.

My best to you all,

Naveen Prasad
Chair, Bell Fund

Q&A DÉTOX

Détox is a series of six 10-minute episodes about Zach, a 17-year-old who enters rehab after causing his best friend to overdose. He ends up in a facility unlike any other, where unusual and colourful impact techniques are used to treat young people. There, Zach encounters a group of young people with various addictions, including the electrifying Lea, with whom he falls dangerously in love.

Patrick Bilodeau is the producer of *Détox*.

Q Your series deals with addiction, rehabilitation and redemption. Why explore these themes?

A The creator of the project, Nadia Paradis, worked in a center similar to the one featured in the series. It's what inspired the series in the first place. But beyond that, we wanted to show that addiction among young people is unfortunately a widespread issue that can have serious effects on their development and their families. We are hoping that the series will spark conversations and raise awareness about the situation. Our hope is to create a luminous series that radiates hope.

Q Your previous project, *Les Fleuristes*, was also supported by the Bell Fund. Can you tell us about your experience working with the Bell Fund and how it set the stage for you to be able to tell more stories like this one?

A The Bell Fund is an extremely important player in the digital series space in Canada. The Fund has been at the forefront of funding this type of content and has contributed to establishing Canada as a recognized specialist in short-form series.

More broadly, the Fund has also been, and continues to be, a central contributor to the development of new Canadian talent who, with this financial support, are able to create projects in a professional context.

Take me for instance: *Les Fleuristes* was the first series I ever produced, so it was an extremely important step in my career. The first is always the hardest to get funding for because, without concrete experience in producing a series, it's challenging to convince partners to trust us and invest in the project. We were lucky to have partners who believed in our team and in the project, notably the Bell Fund, which was the main financial contributor. This experience really helped me launch my career as a producer. It opened many doors for me and facilitated the production of future projects for my company.



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

**Bell
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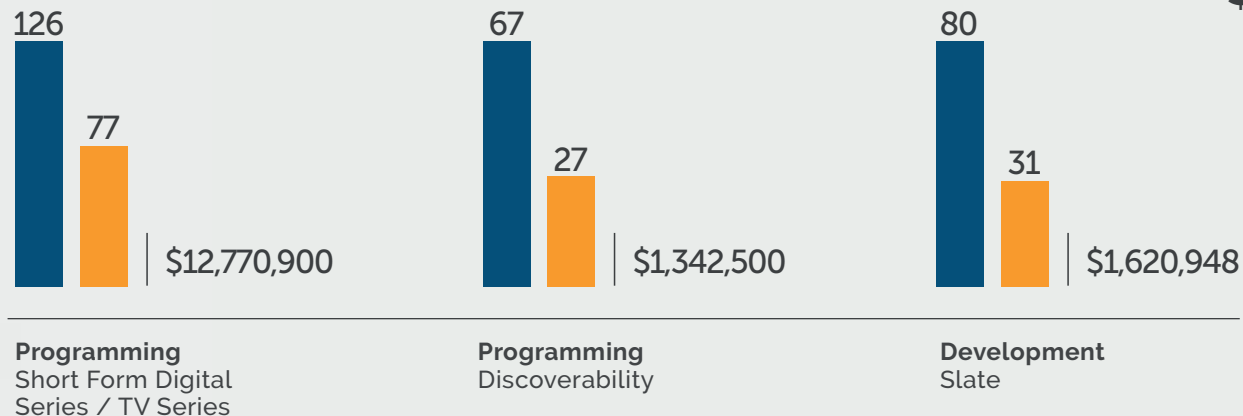




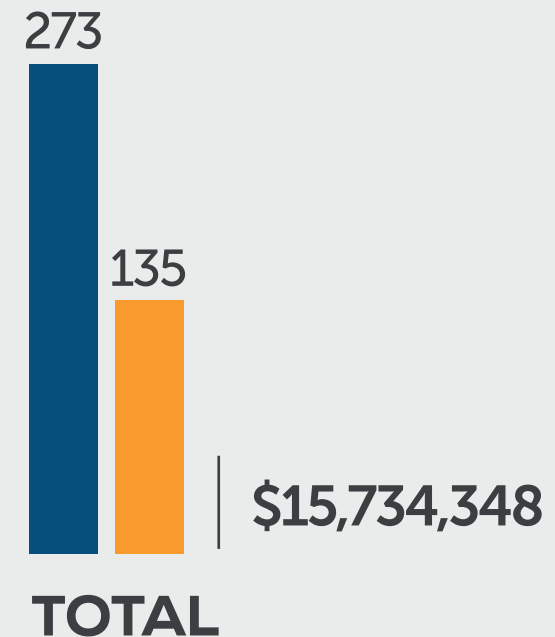
—STATISTICS—

STATISTICS

OVERVIEW 2021

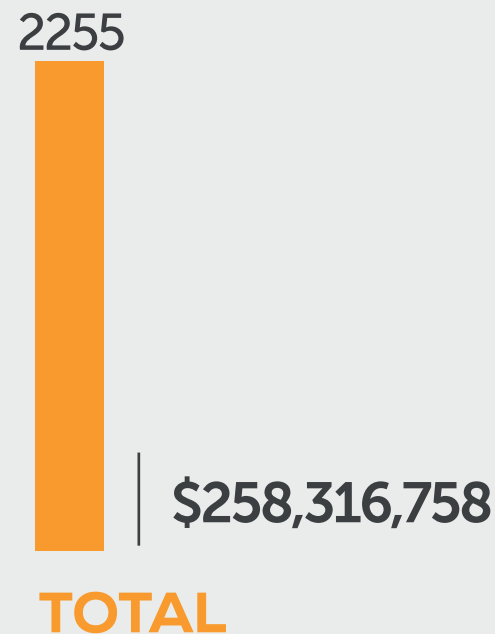
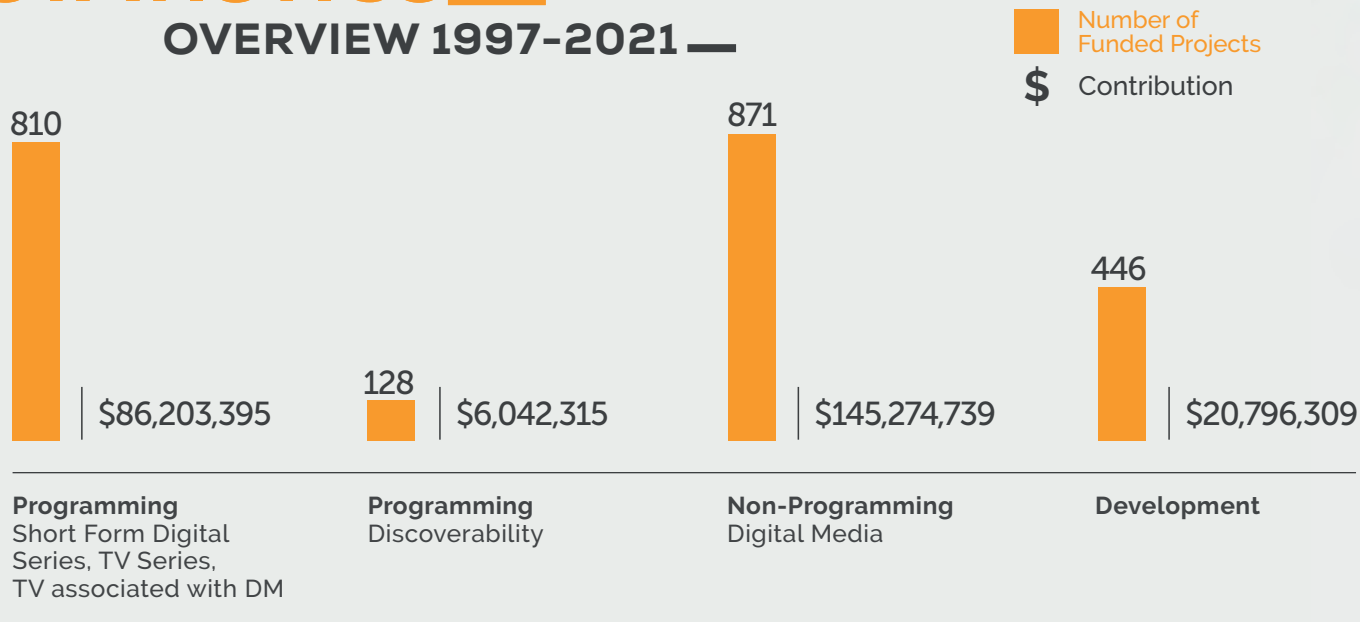


In 2021, Bell Fund provided financial contributions of almost **\$16 million** to **135** projects, supporting development and audio visual programming. Included in this were **27** short-form digital series with **27** accompanying discoverability plans, **50** series for broadcast television and **31** development slates.



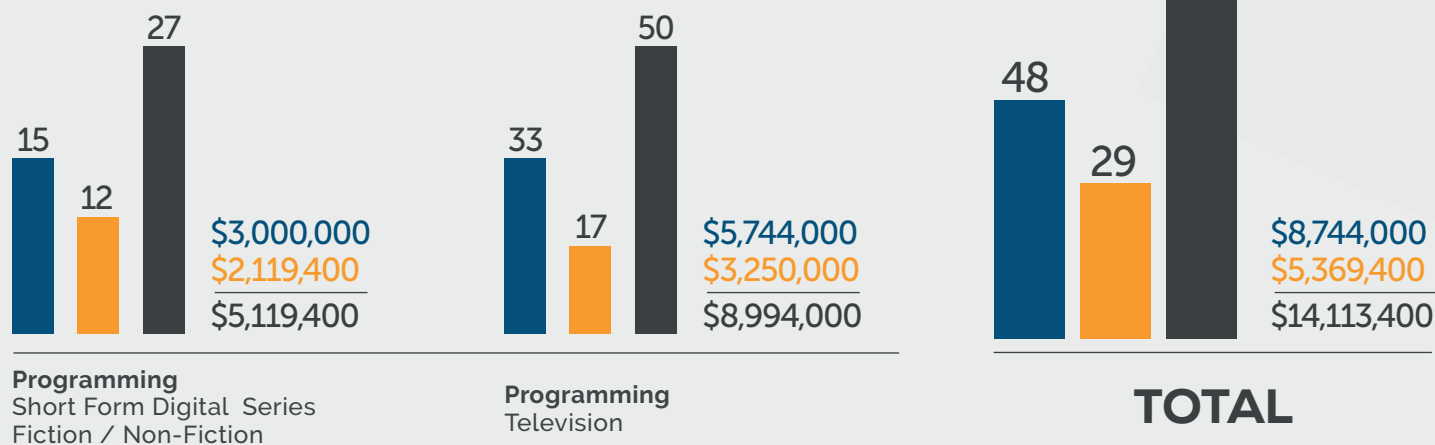
— STATISTICS —

OVERVIEW 1997-2021 —

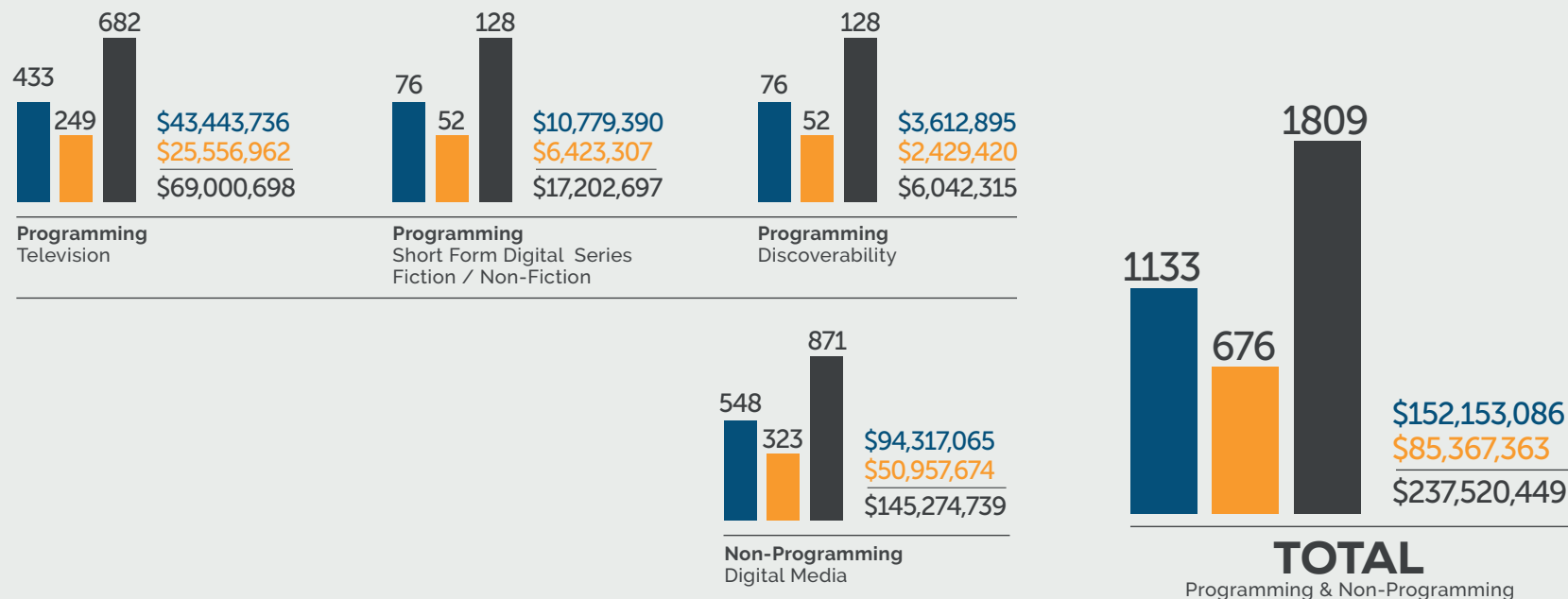


STATISTICS

PRODUCTION PROGRAM 2021

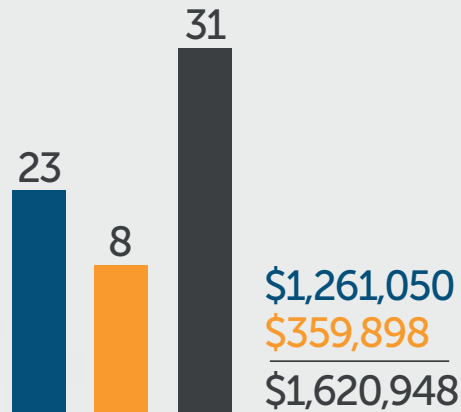


PRODUCTION PROGRAM 1997-2021



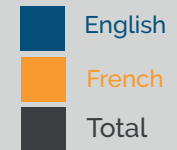
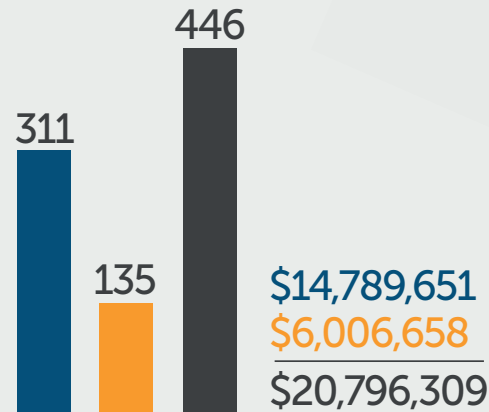
— STATISTICS —

DEVELOPMENT PROGRAM 2021 —

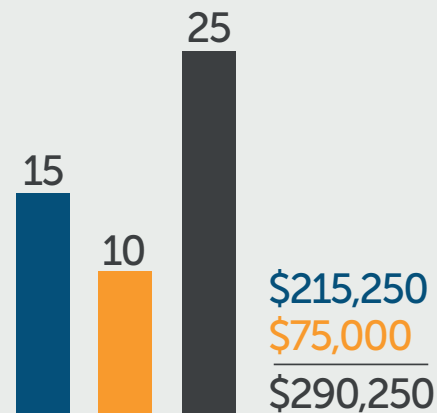


SLATE DEVELOPMENT

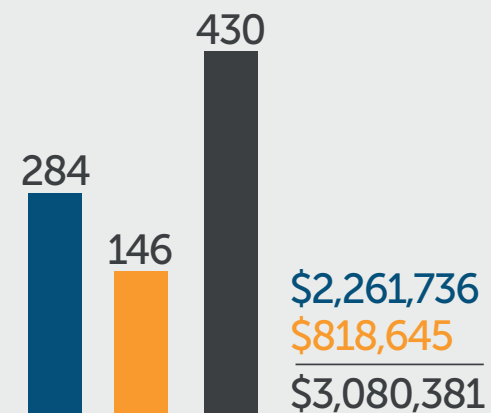
DEVELOPMENT PROGRAM 2001-2021 —



INDUSTRY DEVELOPMENT 2021 —

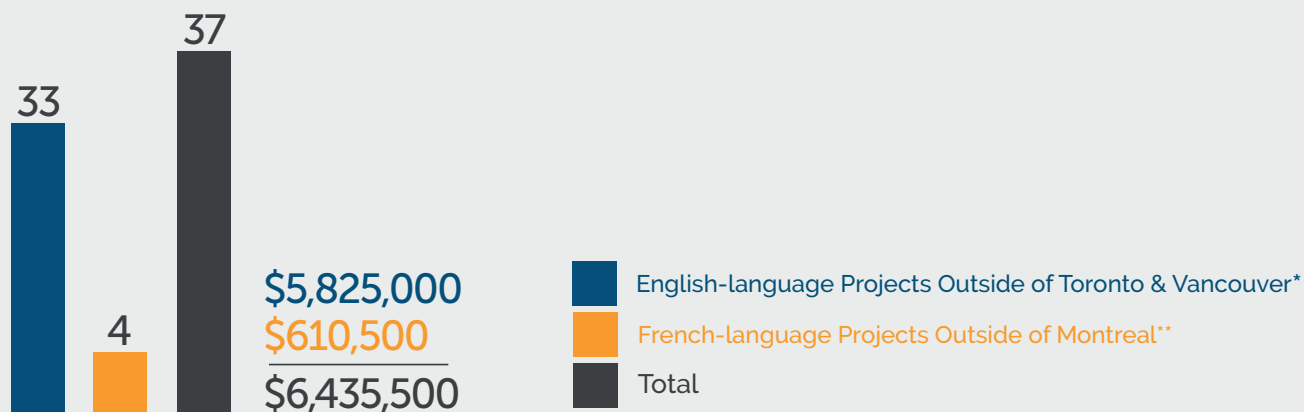


INDUSTRY/PROFESSIONAL DEVELOPMENT 2001-2021 —



STATISTICS

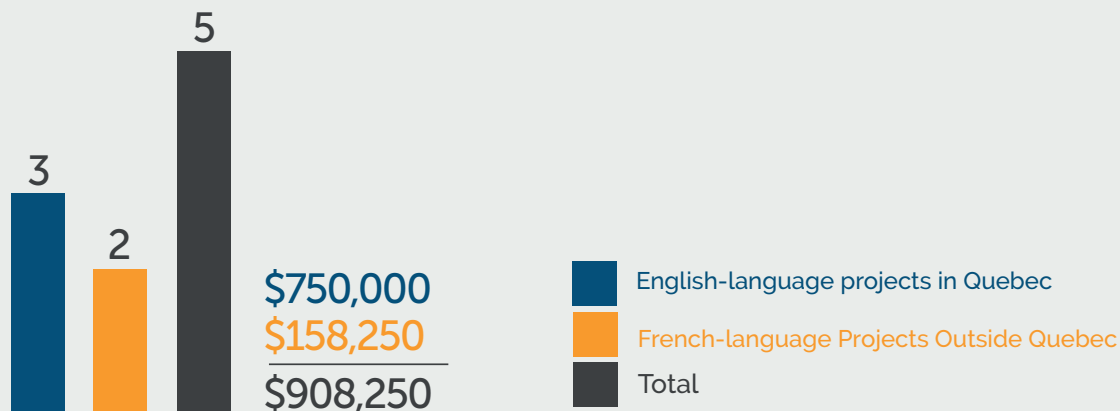
PROJECTS IN REGIONS 2021



* Alberta (Brocket, Calgary, Frank, High River, Siksika, Standoff) British Columbia (Agassiz, Burnaby, Fraser Valley, Hope, Kamloops, Kelowna, Langley, Merritt, Mission, Richmond, Surrey) Manitoba (Winnipeg) New Brunswick (Fredericton) Newfoundland (St. John's) Nova Scotia (Halifax, Yarmouth) Ontario (Beaverton, Brampton, Burlington, Cayuga, Cobourg, Coldwater, Cornwall, Dundas, Elmvalle, Hamilton, Innisfil, Janetville, London, Minden, Newtonville, Niagara Falls, Ottawa, Port Carling, Sarnia, Severn Bridge, Shannonville, Sudbury, The Blue Mountains, Thornbury, Tobermory, Trenton, Windsor) Quebec (Baie de Bic, Chisasib, Gesgapegiag, Quebec City, Waskaganish)

** Chicoutimi, Beaumont, St-Jérôme, Québec, Gatineau, Saint-Hyacinthe

OFFICIAL LANGUAGE MINORITY COMMUNITIES (OLMC) 2021



GUT JOB

—STATISTICS—

MEASURING SUCCESS—



Since launching our Programs five years ago, we have adapted our guidelines to respond to Industry needs. Accessibility has been a strategic priority for the Fund and our Programs continue to remove barriers to entry for Producers. Two of our four Programs support a platform-agnostic model. No longer do Producers need a broadcaster licence or development agreement as a market trigger to access funding. Today, Producers can apply to the Short-Form Digital Series Program with any platform accessible to Canadians, including social media platforms and online streamers. Market partners for the Slate Development Program range from linear broadcasters to distributors, online streamers, and digital platforms. We believe that this strategy positions Producers for success in Canada and the rest of the world. In 2021, we processed 206 applications (a 5 % increase over the previous year) while still in a time of great disruption. Of those applications, 108 were funded, resulting in 134 individual projects going into development or production. While this illustrates the demand for our programs it also reveals an over-subscription challenge.

We made several changes to our guidelines and assessment criteria to make our Programs more accessible for all Producers. This includes placing a greater emphasis on representation and access for underrepresented, racialized and Indigenous Producers/Creators. First-time applicants are now required to complete a one-on-one session with the Bell Fund to increase their chances of success with the application process. We completed over two hundred one-on-one sessions in 2021 for the short-form and slate programs. We also increased the number of webinars we deliver, enabling the Fund to reach out to Producers while we continue to remain physically apart. We remain committed to transparency with detailed program guidelines and assessment criteria readily available on our website. While all funding decisions remain the responsibility of the Board, recommendations are provided to the Board by independent juries drawn from the industry.

The Bell Fund, along with The Shaw Rocket Fund and The TELUS Fund, also renewed our partnership agreement with Magnify Digital for the support of ViewerCentric, an innovative audience analytics platform. The goal of this initiative is to continue helping Canadian producers increase the discoverability of their content while expanding a national database of standardized audience data. Equipping producers with data and insights will allow them to optimize their audiences in Canada and beyond.

Removing barriers to access for underrepresented, racialized, and Indigenous producers and providing a suite of tools to Producers has resulted in a significant increase in the number of emerging and mid-career creators, many of whom were first-time applicants, being successful in their funding applications.

LAZY LEGS

While navigating the pressures of adult life, Ian, a 20-something with cerebral palsy, tries to find love and purpose in a world not designed for wheels.

Sean Towgood is the creator, co-writer and star of the upcoming CBC Gem comedy series *Lazy Legs*. Lucy Stewart is executive producing the series, along with her colleague at Longhope Media, Kevin Wallis.

Q It's rare to see a series where the lead character lives with a disability. Why is this kind of on-screen representation so important in today's world?

A I want us to get to a point on screen where no one bats an eye when they see someone in a wheelchair, and I would like to see representation advance to the point where the chair is one minor aspect of the character. This show will be a step toward that representation. Like other underrepresented groups, people with disabilities are living their lives and contributing to society in pretty ordinary ways. It would be great to see them included in the stories we see. It sounds like a cliché, but I want young people with disabilities to see what's possible. Here we're highlighting the barriers and challenges individuals with cerebral palsy and their families face, and doing it with humour and truth. This project will help to raise awareness and will ultimately help Canadians be more inclusive in their homes, schools and workplaces.

Q Can you speak to the importance of institutions like the Bell Fund in supporting a series like this, and what it means for creators wanting to tell this kind of story?

A The Bell Fund and institutions like it are essential in ensuring that these stories get told. I can't stress this highly enough. Their advocacy in the Canadian media ecosystem supports a greater variety of narratives and points of view.



To learn more about
Lazy Legs
go to <https://bellfund.ca/>

— MEASURING SUCCESS —

SUPPORTING WOMEN-LED COMPANIES

TINA KEEPER

Tina Keeper is a Cree actor, activist, former MP, and Producer of original, Indigenous content. She is best known for her work on the hit television series *North of 60's*. To collaborate in the development and production of Indigenous film and TV, Tina partnered with Buffalo Gal pictures in 2010 to create Kistikan Pictures. Kistikan received TV funding in 2021.



PATRICIA SIMS

From swimming with wild dolphins and whales in oceans around the world to getting up close and personal with ravens in Haida Gwaii and elephants in Thailand, Patricia Sims has kept a passionate eye on conservation. Her B. C. company Canazwest received Slate development funding in 2021.



JOANNE FORGUES

Joanne Forgues first worked in the business world before turning to film. In 1993, she moved to production at Prisma, developing and producing television series such as *Urgence* and *Back to Sherwood*. In 2000, she founded Productions Casablanca and produced several successful series including *Série noire* and *C'est comme ça que je t'aime*. Productions Casablanca received TV funding in 2021.



PROMOTION AND DISCOVERABILITY

The Industry Development Program seeks out opportunities for partnerships with like-minded institutions such as the Fabienne Colas Foundation and the Reelworld Screen Institute. Through these partnerships we supported Black Film Festivals in Toronto, Montreal and Halifax and the Reelworld E20 Program in support of emerging creators who identify as Black, Indigenous, and People of Colour. We support fellowships such as the Whistler Film Festival Indigenous Filmmaker Fellowship and professional development such as Le pitch des scénaristes which supports French-speaking, racialized, screenwriters. Together with these partners, and many more across Canada, we support emerging and racialized Canadian creators to develop the skills to develop and produce quality, Canadian content for broadcast and digital platforms.



interactive ontario



LE 11 SEPTEMBRE ET MOI

In an intimate setting, artists talk about their lives before and after 9/11. They perform comedy, songs, music, slam poetry, and dance inspired by the event. Through them, we learn the real-world impact that 9/11 had on an entire generation, and particularly on children of Arab descent. Part documentary, part variety show, the series goes from storytelling to reflection, from laughter to emotion.

Karine Dubois is the producer behind *Le 11 septembre et moi*.

Q The events of September 11th had a devastating impact on so many lives and profoundly influenced perceptions of Arab and Muslim communities, even to this day. Can you explain why you felt now was the time to explore the lives of artists and others who were affected by these events?

A The idea came to us when we realized that artists who are now in their early thirties and who are prominent figures in the art world were young teenagers at the time of the attacks. Having one's identity attacked, while going through the already charged life stage that is adolescence, struck us as a significant life experience.

Moreover, they are now old enough to talk about it with some perspective and are established enough to handle any criticism that might come as a result of them speaking out.

While in the research phase, we were surprised to discover that many of them had never taken the time to stop and reflect on the immense impact the attacks had on their identity and on their art.

Q You have received support from the Bell Fund for previous projects such as: *Les brutes*, *Trafic*, *Décoloniser l'histoire*, *Citoyens du futur* and others. Can you tell us about your experience working with the Bell Fund? How did it help set the stage for you to develop your projects and how was its support instrumental in making your projects come to fruition?

A The Bell Fund has funded some of Picbois' most daring projects. It is a key partner for our company. The Fund understands our reality as producers and knows how to be agile and adapt its programs to a constantly evolving landscape. The analysts who study our projects do a great job and they know how to ask the right questions.

The discoverability funds have been a real game changer for us as a company. They've allowed us to develop a high level of expertise in target audiences, online marketing, impact campaigns, etc. We now have a full-time resource working on the discoverability of our productions, thanks in large part to the Bell Fund.



To learn more about
Le 11 septembre et moi
go to <https://bellfund.ca/>



— FUNDED PROJECTS —

MEASURING SUCCESS

SLATE DEVELOPMENT

OVERLORD AND THE UNDERWOODS

A half-hour comedy about a typical North American family whose lives change drastically when a distant relative moves in from another galaxy – Overlord, the 2nd-most wanted villain in the universe.

"The Bell Fund helps ensure independent Canadian producers have the resources and support to invest in developing content. With the support of the Bell Fund to develop and write our pilot, marbledmedia was able to secure international broadcasters to commission our primetime family comedy series *Overlord and the Underwoods*. Aliens, robots, and incredible VFX surrounding a hilarious BIPOC family – all made possible due to the Bell Fund!"

– Mark Bishop, co-CEO and Executive Producer, marbledmedia

Created by: **Ryan Wiesbrock and Anthony Q. Farrell**

Directed by: **Joyce Wong, Casey Walker, Melanie Orr, Steve Wright, April Mullen,**

Anthony Q. Farrell, Lisa Rose Snow

Produced by: **marbledmedia and Cloudco Entertainment**

▶ **Canadian Screen Awards
Nominations for Best Lead Actor:
Comedy and Best Supporting
Actress: Comedy**

▶ **Canadian Screen Awards
Nomination for Best Visual
Effects**



SHORT-FORM DIGITAL SERIES PROGRAM

Launched in 2017, one of the key objectives in the design of the **Short-Form Digital Series Program** was to support emerging and established mid-career Producers/Creators who struggle to find a path to success in our Industry. Removing barriers to entry, by eliminating the requirement for a broadcast licence as well as expanding allowable triggers (incl. social media platforms and other streaming services and digital channels), provided alternative distribution platforms for Producers to reach audiences with their short-form series. It was also important to respond to the changing consumption patterns of Canadian audiences. In 2021, the pandemic continued to reveal the systemic barriers in our Industry and, as a response, we updated our guiding principles to ensure that women as well as underrepresented, racialized, and Indigenous communities are prioritized.

The program allocates funding to produce premium, original, linear video series for online platforms, reaching Canadian and global audiences, in the genres of fiction (drama, comedy and children's and youth) and non-fiction (documentary, factual and lifestyle). Funding is also available for discoverability. Many Producers are leveraging these short-form series for opportunities to develop longer form projects which is one of the many successes of this program. Recommendations for funding are provided to the Board for approval by an independent jury. As part of the assessment criteria, projects are evaluated on the track record of the applicant company and creative team; and the extent to which the creative team includes individuals from underrepresented, racialized and Indigenous communities as well as key positions occupied by women.

DÉTOX



After causing his best friend's psychosis, Zach, 16, enters a rehab centre that employs unusual and colorful techniques.

PC: **UGO Multimédia**
EP: **Shawn Bedford, Nathalie Vézina, Lisa Tremblay**
P: **Patrick Bilodeau**
G: **Drama**
CL: **Montreal, QC**
PL: **Montreal, QC**
BP: **TV5unis.ca**

ENTRELACÉS



In this series, each episode features a different couple. Together, through parallels and by proxy, they encapsulate Michel and Marie's relationship...because in the end, we are all a little bit like Michel or a little bit like Marie.

PC: **Productions Bien Joué**
EP: **François Robidoux-Descary, Sébastien Iannuzzi, Gabriel Bergeron**
P: **François Robidoux-Descary**
G: **Drama**
CL: **Montreal, QC**
PL: **Greater Montreal, QC**
BP: **Telequebec.tv**

FUNDED PROJECTS

PRODUCTION SHORT-FORM DIGITAL SERIES FICTION

EZRA



After fleeing the dark and demonic chains of his shadowy old home, Ezra, a killer gay vampire, takes a leap of faith and enters the modern world. A new-age take on a classic coming out story, Ezra Grey navigates his own insecurities and supernatural tribulations in the human world.

PC: **Hell Yes Entertainment**
EP: **Luke (Hutchie) Hutchinson**
P: **Mary Assenza**
G: **Comedy**
CL: **Toronto, ON**
PL: **Toronto, Greater Toronto Area (Hamilton, Mississauga), ON**
BP: **OUTtvGo**

GAY MEAN GIRLS **SEASON 2**



When school newspaper member Savannah Lin pursues a story about Gay Prom Royalty, she uncovers a queer "safe space" with more than a few skeletons in its closet. After becoming enmeshed with its leader, Savannah must choose between betraying her community and the integrity of her voice.

PC: **Obvious Allegory**
EP: **Borga Dorter, Jordan Barker, Steph Ouaknine**
P: **Maddy Falle**
G: **Drama, Comedy**
CL: **Toronto, ON**
PL: **Toronto, ON**
BP: **Kinda TV YouTube Channel**

HOMESCHOOLED



Two homeschooled 16 year old intellectuals, Farzanah and Greta, set out to make a documentary showcasing what home education is really like. The documentary, and their friendship, take an unexpected turn when Farzanah enrolls in a "real" high school for the first time.

PC: **Portfolio Entertainment**
EP: **Lisa Olfman, Joy Rosen, Karen Knox, Gwenlyn Cumyn**
P: **Lauren Evans**
G: **Comedy**
CL: **Toronto, ON**
PL: **Toronto, Greater Toronto Area, ON**
BP: **CBC Gem**

I HATE PEOPLE, PEOPLE HATE ME



Perpetually disturbed by the world around them, two twenty-somethings navigate their lives as outliers in Toronto's queer community. While the pair have their share of grievances with fellow queers and society at large, instances have begun to arise where the two must turn a magnifying glass on themselves, for a change.

PC: **Turbo Bobbi Creative**
EP: **Evan Dell'Aquila, Lisa Filipelli**
P: **Jeff So**
G: **Comedy**
CL: **Toronto, ON**
PL: **Toronto, ON**
BP: **CBC Gem**

FUNDED PROJECTS

PRODUCTION SHORT-FORM DIGITAL SERIES FICTION

JE VOUDRAIS QU'ON M'EFFACE **SEASON 2**



Two years have passed since the eviction notice. Karine, Mélissa and Eddy are about to finish their last year of high school. But in this neighbourhood, where violence and insecurity converge, getting a diploma is not always an easy task, and moving on to the adult world can even prove to be risky.

PC: **Babel Films**
EP: **Philippe-A. Allard, Mathieu Paiement, Eric Piccoli, Marco Frascarelli**
P: **Marco Frascarelli, Eric Piccoli**
G: **Drama**
CL: **Montreal, QC**
PL: **Montreal, QC**
BP: **ICI Tou.tv**

LAZY LEGS



Ian, a 20-something with cerebral palsy, navigates the pressures of adult life in a world not designed for wheels. A dramedy that shakes up the prevailing views on what it means to be living with a disability in the 21st century.

PC: **Longhope Media**
EP: **Lucy Stewart, Kevin Wallis, Sean Towgood**
P: **Lucy Stewart, Kevin Wallis, Cassidy Civiero, Meghan Hood, PJ Wilson**
G: **Comedy**
CL: **Toronto, ON**
PL: **Toronto, ON**
BP: **CBC Gem**

NATURALISATIONS



A group of friends decide to sponsor a refugee. This new responsibility will change their lives forever.

PC: **Couzin Films**
EP: **Ziad Touma**
P: **Ziad Touma**
G: **Drama**
CL: **Montreal, QC**
PL: **Montreal, QC**
BP: **Crave**

PETROL **SEASON 3**



Returns with the third season of the high-octane hit series. A trio of exotic car thieves must evade police and a relentless detective.

PC: **N5 Pictures**
EP: **Ant Horasanli**
P: **Sara Martins, Nadeem Soumah**
G: **Action, Adventure**
CL: **Mississauga, ON**
PL: **Greater Toronto Area, Innisfil, Cayuga, Shannonville, ON**
BP: **Petrol TV YouTube Channel**

FUNDED PROJECTS

PRODUCTION SHORT-FORM DIGITAL SERIES FICTION

SAINT-JEAN-DU-LAC



After her resume is rejected a dozen times, hard-working (but somewhat awkward) Bénédicte lands a job as director of tourism for St-Jean-du-Lac, a village that has seen better days. Along with Charles-Thomas, her slacker employee, she tries her best to revitalize tourism in the area.

PC: **Pimiento Médias**
EP: **Orlando Arriagada**
P: **Paola Arriagada-Nunez**
G: **Drama**
CL: **Montreal, QC**
PL: **Greater Montreal, QC**
BP: **Noovo.ca**

STREAMS FLOW FROM A RIVER



A freak snowstorm traps a dysfunctional Chinese Canadian family together in their rural Albertan hometown, forcing them to confront the events a decade prior that tore them all apart.

PC: **Fae Pictures**
EP: **Shant Joshi**
P: **Lindsay Blair Goeldner**
G: **Drama**
CL: **Toronto, ON**
PL: **Hamilton, ON / Frank, Calgary, AB**
BP: **Super Channel Online**



— STREAMS FLOW FROM A RIVER —

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**

25

FUNDED PROJECTS

PRODUCTION SHORT-FORM DIGITAL SERIES FICTION

TALES FROM THE REZ



Uncle Randolph, an Elder with one foot in the living world and one foot in the spirit world, introduces this horror-comedy anthology series adapted from popular Blackfoot traditional tales and urban legends.

PC: **Blackfoot Nation Films**
EP: **Julian Black Antelope**
P: **Colin Van Loon**
G: **Horror, Comedy**
CL: **Siksika, AB**
PL: **Calgary, Siksika, Brocket, Standoff, AB**
BP: **APTN lumi**

THE LADY PRESIDENT



Tells the story of Denham Jolly, a determined yet uncertain student from Jamaica, who finds 'refuge' in activist powerhouse Violet Williams' boarding house. He quickly becomes her mentee and learns tactics to fight anti Black cases in 1950's Canada.

PC: **Caribbean Tales Media Group**
EP: **Frances-Anne Solomon**
P: **Nicole Brooks, Frances-Anne Solomon**
G: **Comedy, Drama**
CL: **Toronto, ON**
PL: **Toronto, ON**
BP: **CaribbeanTales-TV**

VIDANGES

In a dystopian Montreal, where trash takes up all the space, an entrepreneurial mother will do anything to protect her son and preserve her former way of life, except curb her consumption.

PC: **Koze**
EP: **Vincent Chabot**
P: **Valérie Naud**
G: **Comedy**
CL: **Longueuil, QC**
PL: **Montreal, QC**
BP: **ICI Tou.tv**

VIRGINS!



Follows four 20-something year-old East African women in Toronto, awkwardly navigating adulthood as millennials and love & relationships as virgins.

PC: **Miskeen Media**
EP: **Babe Nation, Katie Bird Nolan, Lindsay Tapscott**
P: **Aden Abebe & Fonna Seidu**
G: **Comedy, Drama**
CL: **Toronto, ON**
PL: **Toronto, Greater Toronto Area, ON**
BP: **CBC Gem**

FUNDED PROJECTS

PRODUCTION SHORT-FORM DIGITAL SERIES FICTION



— I HATE PEOPLE, PEOPLE HATE ME —

WOMB ENVY



When a gay burnt-out party boy's estranged straight smalltown best friend shows up expecting him to play daddy to her pregnant belly, even a beautiful blind lover and fairy drag queen can't stop the womb envy - an Mpreg romantic comedy.

PC: **Border2Border Entertainment**

EP: **Brad Danks, Philip Webb, Andrew Morris**

P: **Charlie David**

G: **Comedy**

CL: **Toronto, ON**

PL: **Toronto, ON**

BP: **OUTtvGo**

STREAMS FLOW FROM A RIVER

Streams Flow From A River is a short-form scripted series that tells the story of a working class, Chinese Canadian immigrant family who are forced to confront their past traumas while stuck in their parents' home during a snowstorm in rural Alberta. *Streams Flow From A River* is part of the Short-Form Digital Series (Fiction) Production Program and will air on Super Channel Online.

Shant Joshi, a queer, Indo-Canadian film and TV producer and president of Fae Pictures produced the series created by writer Christopher Yip.

Q The mission of Fae Pictures is to “decolonize Hollywood by creating stories for, by, and about queer, trans, and BIPOC people”. How do you hope to bring about this change?

A I grew up loving, consuming, and watching film and TV from an industry that entertained me, taught me about the lives of others, and helped me find a feeling of belonging amongst like-minded audiences. It was an impactful and critical experience in my upbringing and helped me understand the world around me. But as I grew up, I realized that film and TV was only telling half the story. The other half was yet to be told and needed to be told by those who lived those stories. As a producer, I found that I held certain privileges in accessing capital, resources, and power to decide what stories I wanted to see told, and I decided we would tell the stories that nobody has ever told before. Why? Because if you know someone's story, it's hard for you to hurt them, oppress them, colonize them.

Q Can you speak to the importance of the Bell Fund in supporting a series like this, and what it means for creators wanting to tell this kind of story?

A Because our stories have rarely been told before, there is no template of success from which we can point to the potential trajectory of our project. While there are similar projects out there, the level of risk to financially back never-before-seen projects is high. We need institutions like the Bell Fund who recognize the need to introduce Canadian audiences to never-before-seen stories and open up our understanding of the world around us. Bell Fund has given us the backing and the platform for us to be able to grow our careers, company, and continue to tell the stories we believe need to be told.



To learn more about
Streams Flow From A River
go to <https://bellfund.ca/>

MEASURING SUCCESS

SUPPORTING DIVERSE VOICES

BONES OF CROWS

Bones of Crows is a five-part limited series told through the eyes of Cree Matriarch Aline Spears, as she survives Canada's residential school system to continue her family's generational fight in the face of systemic starvation, racism, and sexual abuse. The series unfolds over 100 years with a cumulative force that propels us into the future



VIRGINS!

Living in an easy access culture obsessed with sex and immediate gratification, this show follows the lives of four 20-something year-old women who are too modest for the big city (Toronto) and too provocative for the African homes they come from. Oh, and they're all virgins.



PA T'MENTIR

Haitian personalities in Quebec, Shelby Jean-Baptists, Irdens Exantus, and Keithy Antoine attempt to demystify some of the taboos associated with black and multi-ethnic communities in the hopes of moving us into a more inclusive world.



FUNDED PROJECTS

PRODUCTION SHORT-FORM DIGITAL SERIES **NON-FICTION**



— EDGE OF FRAME —

DÉCOLONISER L'HISTOIRE **SEASON 2**



Sheds some light on lesser-known chapters of Canadian history and aims to rid us of the colonial or racist biases that have altered our perception of racialized and 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**

EDGE OF FRAME



A Canadian photographer battles natural elements, urban hazards, and his own patience in order to capture the beauty of urban wildlife and highlight the delicate balance between humans and their environment.

PC: **Sandbox Agency – Digital Media Services**
EP: **Boaz Beer**
P: **Laura Fox and Boaz Beer**
G: **Lifestyle**
CL: **Toronto, ON**
PL: **Vancouver, BC / Calgary, AB / Toronto, Niagara Falls, ON / Quebec, QC / Saint John, NB**
BP: **Narcity Canada YouTube Channel**

FUNDED PROJECTS

PRODUCTION SHORT-FORM DIGITAL SERIES NON-FICTION

FLORALOGIC SEASON 2



Exploring the magical world of plants and fungi, each episode focuses on a species with unique evolutionary adaptations. From carnivorous plants to mind-controlling fungi, this series brings you the most amazing plant species in the world.

PC: **Blue Ant Media**
EP: **Sue Hass**
P: **Andres Salazar**
G: **Documentary**
CL: **Toronto, ON**
PL: **Toronto, ON**
BP: **Love Nature SVOD and Animalogic YouTube Channel**

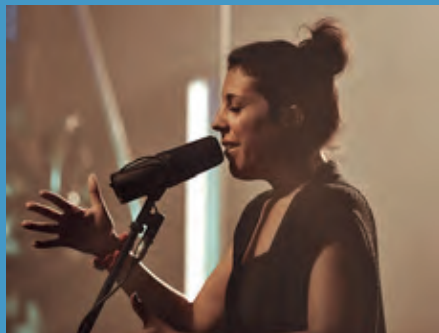
KILLJOY COMEDY



Canada's queer & racialized funniest people talk punching up, not down, to get laughs.

PC: **Titular Productions**
EP: **Shana Myara**
P: **Shana Myara**
G: **Documentary**
CL: **Vancouver, BC**
PL: **Vancouver, BC**
BP: **OUTtvGo**

LE 11 SEPTEMBRE ET MOI



Artists recount their "before" and "after" stories of September 11th, 2001. At times funny and others moving, they deliver performances and confide in each other about this event that has impacted them and shaped them as creators.

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

LES CHEMINS DE TRAVERS



This series, narrated by Nicolas Ouellet, presents twelve eclectic and unvarnished stories of transformation: people who decided to reconsider their way of life, their work, their connection with nature or their social engagement.

PC: **BESIDE Média**
EP: **Jean-Daniel Petit, Catherine Métayer**
P: **Camille Montreuil**
G: **Documentary**
CL: **Montreal, QC**
PL: **Various locations, QC**
BP: **Beside.media, telequebec.tv**

FUNDED PROJECTS

PRODUCTION SHORT-FORM DIGITAL SERIES NON-FICTION

PA T'MENTIR



Schelby Jean-Baptiste and his accomplices take an informed look at sensitive current events alongside artists and engaged citizens. Their objective is to break down certain taboos related to black and multiethnic communities and to open a dialogue in order to build bridges between cultures.

PC: **Trio Orange**
EP: **Carlos Soldevila**
P: **Annie Sirois, Julie Lavallée**
G: **Lifestyle**
CL: **Montreal, QC**
PL: **Montreal, QC**
BP: **ICI Tou.tv**

PHILO POP



Various social phenomena are examined through the lens of comedian Philippe-Audrey Larrue-St-Jacques. With its eclectic visuals, young guest stars and funky treatment, the series delves into some 2,500 years of philosophical thought to put today's concerns into perspective.

PC: **Zone3**
EP: **Brigitte Lemonde**
P: **Martine Arsenault**
G: **Lifestyle**
CL: **Montreal, QC**
PL: **Montreal, QC**
BP: **Telequebec.tv**

THE CARTOONS THAT SHAPED US



Follows Canadian voice acting star, Eric Bauza as he explores the world of cartoons and how they shaped the way we see the world. Each episode he meets with experts and takes us on a deep dive through cartoon archives from multiple eras to consider the ways these classics were a reflection of the times and how those times are changing.

PC: **Fathom Film Group**
EP: **Ann Shin**
P: **Hannah Donegan**
G: **Documentary**
CL: **Toronto, ON**
PL: **Toronto, ON / Los Angeles, CA (USA)**
BP: **CBC Gem**

VIVRE TOUS ENSEMBLE SEASON 2



Spotlights immigrant Quebecers from diverse backgrounds, like Tassia, Mirindra, Alëna and Luciano, who want to share their experiences and ideas with the majority. Here's to another season celebrating social cohesion!

PC: **Eurêka! Productions**
EP: **France Choquette, Jean Roy**
P: **France Choquette, Jean Roy**
G: **Documentary**
CL: **Montreal, QC**
PL: **Montreal, Gatineau, Saint-Hyacinthe, QC**
BP: **Savoir.media**

THE NEW FAME

Produced and written by Marylou Mintram (Cree name Standing Rainbow Woman), *The New Fame* is part of Bell Fund's Slate Development Program and is set to air on CBC.

Set against the fast-paced, vibrant backdrop of Gen-Z Toronto, *The New Fame* will follow Chantel, a First Nation business student with a passion for makeup glam. This series will show the good, the bad and the ugly of what it's like to be a social media influencer. In a world of drama, cancel culture, greed, self-image, identity, anxiety, clout chasing, and competition, can you build a name for yourself without losing yourself in the process?

Q Why is this series important for the representation of Indigenous youth in today's society?

A In *The New Fame*, part of Chantel's story reflects some realities I faced as a youth living in the city, the concerns I met, and how I wish I saw someone like Chantel on screen to help comfort me as I journeyed through this urban lifestyle. I know I said this before, but representation truly does matter. I would love to present positive Indigenous characters for youth to look up to and inspire their stories. But more importantly, seeing an Indigenous lead going through life on screen through a mainstream network reassures Indigenous youth that they matter.

Q Can you speak to the importance of institutions like the Bell Fund in supporting a series like this, and what it means for creators wanting to tell this kind of story?

A This project was made possible due to the contributions received from the Bell Fund. So I say, kinana'skomitina'wa'w (I thank you) for seeing me as a producer-writer equal to my peers in this industry. Bell Fund does not have an alternative envelope that provides funding for creators like me, such as having an Indigenous stream or separate envelope. I applied through the same envelope that everyone else did. By being a part of the same mainstream allocation, I was offered a development budget that I could work with to make this project happen. I am encouraged to submit to envelopes made for Indigenous creators. However, they often provide less resources as non-Indigenous, with the same expected outcome. Yet we are asked to do the same thing, in producing quality work, which can be done, in a much more effective way when equitable opportunities are available. I appreciate that Bell Fund sees that and supports BIPOC producers, writers, and content.



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



TV PROGRAM(S)

The **TV Program(s)** support Producers by providing financing to deliver premium-quality, market driven Canadian IP for English and French language, Canadian broadcasters.

The **TV Selective Program** allocates funding to produce series in the genres of lifestyle, documentary, comedy, and drama, licensed by private independent broadcasters and public broadcasters and recommended to the Board for approval by an independent jury.

The **Major Production Funder Program** provides funding envelopes to English and French, private broadcaster groups. While broadcasters commit the funds to specific series, the money is paid directly to the Producer who is the copyright holder.

The Fund encourages Broadcasters to seek out Canadian Producers from across Canada. Underrepresented, racialized and Indigenous groups are prioritized and in 2022, as part of the assessment criteria, projects will be evaluated on the track record of the applicant company and creative team; and the extent to which the creative team includes individuals from underrepresented, racialized and Indigenous communities as well as key positions occupied by women.

ACTING GOOD



After falling flat on his face in the big city, Paul tries to slip back into life on the rez as if nothing happened, but his family is not having any of it.

PC: **Big Makwa Pictures (Kistikan Pictures)**
EP: **Phyllis Laing**
P: **Tina Keeper, Jennifer Beasley**
G: **Comedy**
CL: **Winnipeg, MB**
PL: **Winnipeg, MB**
BP: **Bell Media (CTV Comedy)**

BIG FOOD BUCKET LIST SEASON 3



Host John Catucci takes viewers on a one-of-a-kind food adventure across North America as he checks buzz-worthy, crazy, delicious food off his bucket list.

PC: **Lone Eagle Entertainment**
EP: **Michael Geddes, Rachel Horvath**
P: **Tanya Blake**
G: **Lifestyle**
CL: **Kleinburg, ON**
PL: **Regional ON / QC / BC / NF / NS / USA**
BP: **Corus (Food Network Canada)**

FUNDED PROJECTS

PRODUCTION TV PROGRAM

BONES OF CROWS



A psychological drama told through the eyes of a Cree Matriarch as she survives Canada's residential school system to continue her family's generational fight in the face of systemic starvation, racism, and sexual abuse.

PC: **Ayasew Ooskana Pictures (Screen Siren, Grana, Marie Clements)**
EP: **Trish Dolman, Christine Haebler, Sam Grana, Marie Clements**
P: **Marie Clements**
G: **Drama**
CL: **Vancouver, BC**
PL: **Greater Vancouver, Regional BC / Winnipeg, MB**
BP: **CBC, SRC**

BUSH WRECK RESCUE



A rollicking docuseries that follows motorheads in BC and Alberta obsessed with turning abandoned trucks, buses and heavy equipment into custom gems.

PC: **Omnifilm Entertainment**
EP: **Brian Hamilton, David Gullason, Gabriela Schonbach, Cathy Schoch**
P: **David Gullason, Cheryl Binning, Giuliana Bertuzzi**
G: **Documentary**
CL: **Vancouver, BC**
PL: **Kelowna, Fraser Valley, BC / High River, AB**
BP: **Bell Media (Discovery)**

C'EST COMME CA QUE JE T'AIME SEASON 2



This season, last summer's mistakes will not be repeated. Huguette and the others are now professionals. The "business" is thriving, diversifying (prostitution, drugs), and power is being consolidated. The stakes are higher, the enemies are fiercer, and the rifts within the group are deepening.

PC: **Productions Casablanca**
EP: **Joanne Forgues, Jean-Marc Casanova**
P: **Joanne Forgues, Catherine Faucher**
G: **Drama**
CL: **Montreal, QC**
PL: **Greater Montreal, QC**
BP: **Société Radio-Canada (ICI Télé)**

CHILDREN RUIN EVERYTHING SEASON 2



A comedy about living with children and 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: **Mark Montefiore, Kurt Smeaton**
P: **Beth Iley, Alison Richards**
G: **Comedy**
CL: **Toronto, ON**
PL: **Toronto, Hamilton, ON**
BP: **Bell Media (CTV)**

FUNDED PROJECTS

PRODUCTION TV PROGRAM

CORONER SEASON 4



Jenny Cooper gets answers from the dead, not just about who they were and who wronged them, but also about the world we're living in today, the fears, the dangers, and the strides ahead.

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

COUPLES À BOUTTE SEASON 2



A team follows five couples as they go through life's ups and downs together. They explore themes such as infidelity, the birth of a child and co-parenting, all while taking an intimate look at relationships in 2022.

PC: **Sphère Média**
EP: **Bruno Dubé, Robert Montour, Josée Vallée, Renée Mouchawar, Mélanie d'Astous**
P: **Marie-Hélène Tremblay, Sarah Bussière**
G: **Documentary**
CL: **Montreal, QC**
PL: **Montreal, QC**
BP: **Bell Média (Noovo)**

DEPARTURE SEASON 3



After three hundred passengers and crew aboard a large ferry perish in a devastating disaster off the coast of Newfoundland, Kendra and her FTSA team arrive to investigate.

PC: **Shaftesbury & Pope Productions**
EP: **Scott Garvie, Christina Jennings, Jackie May, Vincent Shiao**
P: **John Krizanc, Bruce M. Smith**
G: **Drama**
CL: **Toronto, ON / St. John's NL**
PL: **Toronto, ON / St. John's, NL**
BP: **Corus (Global TV, Séries Plus)**

DES IDÉES DE GRANDEUR DANS MA COUR SEASON 8



Seasoned and resourceful designers offer solutions to create outdoor living spaces that exceed expectations! Whether they are dealing with a tiny balcony in the city or a large lot in the suburbs, they are tasked with creating a room that will serve as an extension of the house.

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

FUNDED PROJECTS

PRODUCTION TV PROGRAM

DIGGSTOWN SEASON 3



Marcie Diggs, a star corporate lawyer and her colleagues at Halifax legal aid work directly in the community, to find justice for their diverse clients exploring issues of racism, poverty, and gender bias.

PC: **Circle Blue Films & Freddie Films**
EP: **Amos Adetuyi, Floyd Kane, Karen Wentzell, Brenda Greenberg**
P: **Amos Adetuyi, Floyd Kane, Karen Wentzell, John Calvert**
G: **Drama**
CL: **Halifax, NS**
PL: **Halifax, NS**
BP: **CBC**

DRAG HEALS SEASON 3



Drag artists combine their deeply personal stories with the glitter of drag to create cathartic performances for a live audience in this documentary series.

PC: **Border2Border Entertainment**
EP: **Brad Danks, Philip Webb**
P: **Charlie David, Nickolaos Stagias**
G: **Documentary**
CL: **Toronto, ON**
PL: **Toronto, ON**
BP: **OUTtv**



— DRAG HEALS —

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**

FUNDED PROJECTS

PRODUCTION TV PROGRAM

ELLES



Bold and determined groups of women from all over the world are challenging the status quo to build a brighter future that represents them. This series documents their desire to emancipate themselves and gives viewers an insider's view of their initiatives.

PC: **Picbois Productions**
EP: **Karine Dubois**
P: **Karine Dubois, Marie-Pierre Corriveau**
G: **Documentary**
CL: **Montreal, QC**
PL: **Various countries**
BP: **TV5 Québec Canada (TV5)**

ENQUÊTES INCENDIES SEASON 2



A team of highly skilled investigators invites viewers along as they work on emotionally charged fire investigations. They leave no lead unfollowed and no stone unturned.

PC: **Picbois Productions**
EP: **Karine Dubois**
P: **Karine Dubois, Marie-Pierre Corriveau**
G: **Documentary**
CL: **Montreal, QC**
PL: **Montreal, QC**
BP: **Bell Média (Canal D)**

ENTRE DEUX DRAPS SEASON 2



This sketch comedy series is set around the daily lives of four couples and two roommates of varying ages and backgrounds. In a realistic tone, the show explores the different facets of relationship life from the intimate setting of the bedroom, one of the only places where people can truly be themselves.

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

ESPÈCES D'ORDURES

Through a world tour that takes us to ten of the world's largest cities, our host showcases the greenest, most innovative, and most effective initiatives to stem the tide of waste.

PC: **Balestra Productions, Écho Média**
EP: **Mark Chatel, Luc Châtelain**
P: **Mark Chatel, Luc Châtelain**
G: **Documentary**
CL: **Ottawa, ON / Montreal, QC /**
PL: **Various countries**
BP: **TV5 Québec Canada (TV5)**

FUNDED PROJECTS

PRODUCTION TV PROGRAM

ENCOUNTER UFO



Are we alone? Or is there life out there? It is perhaps our greatest mystery. And the moment of truth is drawing near. This is not the X-Files. These are the experiences of regular people, all around the world.

PC: **Blue Ant Studios**
EP: **Pam McNair, Nick Crowe, Betty Orr, Michael Kot, Paul Kilback**
P: **Brian Rice**
G: **Documentary**
CL: **Toronto, ON**
PL: **Winnipeg, MB / Halifax, NS / Cobourg, Hamilton, Dundas, ON**
BP: **Blue Ant (T&E)**

FAMILY LAW SEASON 2



A lawyer and recovering alcoholic struggles to put her career and family back together after hitting rock bottom. Forced to serve her probation at her estranged father's firm, she forges new relationships with her half-siblings.

PC: **Seven24 Films**
EP: **Tom Cox, Jordy Randall, Erin Haskett, Susin Nielsen**
P: **David Valteau**
G: **Drama**
CL: **Calgary, AB**
PL: **Vancouver, Langley, BC**
BP: **Corus (Global TV)**

FARMHOUSE FACELIFT SEASON 2



Billy, a craftsman contractor, and Carolyn, a designer, tackle the toughest farmhouse renovations for their clients, bringing stunning designs and customized modern conveniences to each new project.

PC: **Be Collective Media**
EP: **Andrea Gorflova, Marc Kell Whitehead**
P: **Vincenzo Lettieri**
G: **Lifestyle**
CL: **Toronto, ON**
PL: **Beaverton, Coldwater, Janetville, and other regional locations, ON**
BP: **Corus (HGTV)**

GUT JOB



Sebastian Clovis is on a mission to guide homeowners through the biggest renovations of their lives. Together, they design, demolish, rebuild, and beautify nightmare properties into jaw-dropping dream homes!

PC: **Great Pacific Media**
EP: **David Way**
P: **Dana Johl**
G: **Lifestyle**
CL: **Vancouver, BC**
PL: **Hamilton, Stouffville, Pickering, Toronto, ON**
BP: **Corus (HGTV)**

FUNDED PROJECTS

PRODUCTION TV PROGRAM



— CHILDREN RUIN EVERYTHING —

HEAVY RESCUE: 401 SEASON 7



The men and women who keep North America's busiest highway rolling are hitting the road for another winter and new battles with storms and pileups. Because closure is not an option.

PC: **Great Pacific Media**
EP: **David Way, Wendy McKernan, Todd Serotiuk**
P: **Wendy McKernan**
G: **Documentary**
CL: **Vancouver, BC**
PL: **Sarnia, London, Windsor, Hamilton, Cornwall, Toronto, ON**
BP: **Bell Media (Discovery)**

HIGHWAY THRU HELL SEASON 11



Follows the operations of heavy vehicle rescue and recovery towing companies from Hope, BC and the hardships of operating along the highways of the BC Interior, especially the Coquihalla Highway.

PC: **Great Pacific Media**
EP: **Wendy McKernan and David Way**
P: **Wendy McKernan**
G: **Documentary**
CL: **Vancouver, BC**
PL: **Hope, Agassiz, Mission, Merritt, BC**
BP: **Bell Media (Discovery)**

FUNDED PROJECTS

PRODUCTION TV PROGRAM

HOARDER HOUSE FLIPPERS



Three teams of expert hoarder house flippers set to work transforming a hoarded disaster of a property into real estate gold.

PC: **Anaid Productions**
EP: **Margaret Mardirossian, Helen Schmidt, Jennifer Little**
P: **Sophie Morgadinho**
G: **Lifestyle**
CL: **Vancouver, BC**
PL: **Toronto, ON / Montreal, QC / Winnipeg, MB**
BP: **Corus, HGTV**

HÔTEL



Still reeling from her daughter's death, Victoria, who owns a Montreal hotel, must find a replacement for Jenny, who was general manager. When she offers the job to Sarah, Jenny's twin brother William is outraged. Little does Sarah know, William will do anything to make her life a living hell.

PC: **Productions Sovimage**
EP: **Sophie Deschênes**
P: **Sophie Deschênes**
G: **Drama**
CL: **Montreal, QC**
PL: **Montreal, QC**
BP: **Groupe TVA (TVA)**

HUDSON & REX SEASON 4



Centred on the partnership between a major crimes detective and his hardworking dog at a fictional St. John's police department, this is a procedural drama with a twist.

PC: **Shaftesbury & Pope Productions**
EP: **Christina Jennings, Scott Garvie, Peter Mitchell**
P: **Paul Pope**
G: **Drama**
CL: **Toronto, ON / St. John's, NL**
PL: **St. John's, NL**
BP: **Rogers Media (Citytv and FX)**

ISLAND OF BRYAN SEASON 4



Bryan and Sarah Baeumler's great family adventure continues after re-opening, Caerula Mar Club. With the effects of the pandemic waning, they can finally set up their new home base.

PC: **Si Entertainment**
EP: **Frank Halbert**
P: **Annelies McConnachie-Howarth**
G: **Lifestyle**
CL: **Toronto, ON**
PL: **USA / Bahamas**
BP: **Corus (HGTV)**

FUNDED PROJECTS

PRODUCTION TV PROGRAM

L'AIR D'ALLER

Four sick friends are moved to live life to the fullest when they learn that one of their own could die before the end of the summer. This is a series that tackles taboos, challenges stereotypes, and calls into question the way in which healthy people view the sick.

PC: **URBANIA**
EP: **Philippe Lamarre, Raphaëlle Huysmans**
P: **Annie Bourdeau**
G: **Drama**
CL: **Montreal, QC**
PL: **Montreal, QC**
BP: **Télé-Québec**

LANDS ENCHANTED



A documentary series, in both the Cree and English language, that explores the tales behind mysterious places that transcend time and space. Cree host Ernest Webb journeys to communities across Quebec to meet storytellers who know the lore behind these enchanted places.

PC: **Rezolution Pictures**
EP: **Catherine Bainbridge, Ernest Webb, Christina Fon, Linda Ludwick**
P: **Philippe Chabot, Joanne Robertson**
G: **Documentary**
CL: **Outremont, QC**
PL: **Waskaganish, Gesgapegiag, Baie de Bic, Chisasibi, QC**
BP: **APTN**

LAST CHANCE VETS



It takes a village to save a pet. That's the rallying cry of the Regional Animal Protection Society (RAPS) of Richmond, BC, which offers low-income pet families access to world-class vets and state-of-the-art facilities.

PC: **Tyson Media Productions**
EP: **Tyson Hepburn**
P: **Megan Cameron**
G: **Documentary**
CL: **Vancouver, BC**
PL: **Richmond and Vancouver, BC**
BP: **Bell Media (Animal Planet)**

L'ÉCHAPPÉE SEASON 6



The search for Marie-Louise continues, but hopes are dwindling by the day. At L'Échappée, the arrival of new residents cements the friendship that has developed between Manu, Fabien and Olivier. Jade and Jean-Simon's project takes off and is a great success.

PC: **Amalga Créations Médias**
EP: **André Dupuy**
P: **André Dupuy**
G: **Drama**
CL: **Montreal, QC**
PL: **Pointe-Claire, Grand Montreal, QC**
BP: **Groupe TVA (TVA)**

LÉO



Leo, who was able to take charge of his life to overcome his loneliness and become the man he always wanted to be, has become a beacon for his family, lighting their path in their multiple, amusing, and strangely human quests.

PC: **Encore Télévision**
EP: **François Rozon, Vincent Gagné**
P: **Isabelle Thifault**
G: **Drama, Comedy**
CL: **Montreal, QC**
PL: **Ville Ste-Martine, Varennes, Greater Montreal, QC**
BP: **Groupe TVA (TVA)**

LITTLE BIRD

A dramatic series about an Indigenous woman on a journey to find her birth family and uncover the hidden truth of her past. Now in her 20s, she longs for the family she lost and is willing to sacrifice everything to find them.

PC: **Rezolution Pictures**
EP: **Jennifer Podemski, Hannah Moscovitch, Elle Máijá Tailfeathers, Zoe Hopkins, Jeremy Podeswa, Kim Todd, Nicholas Hirst, Christina Fon, Catherine Bainbridge, Linda Ludwick, Ernest Webb**
P: **Tanya Brunel, Jessica Dunn, Philippe Chabot**
G: **Drama**
CL: **Montreal, QC**
PL: **Winnipeg, MB / Montreal, QC**
BP: **Bell Media (Crave)**

MANUEL DE LA VIE SAUVAGE



This psychological thriller draws on the autobiographies of entrepreneurs to tell the story of the breakneck expansion of a Montreal startup and the turbulent rise of its ambitious CEO. Conflicts of loyalty, moral dilemmas and family tragedy are all on the agenda.

PC: **Productions KOTV**
EP: **Louis Morissette, Louis-Philippe Drolet, Alain Chicoine, Mélanie Viau, Catherine Auclair, Marie-Hélène Lebeau-Taschereau**
P: **Marie-Claude Beaulieu**
G: **Drama**
CL: **Montreal, QC**
PL: **Montreal, QC**
BP: **Corus Média (Séries Plus)**

FUNDED PROJECTS

PRODUCTION TV PROGRAM

MUD MOUNTAIN HAULERS



Facing mud-soaked mountains, fierce competition, and the roughest time the industry's seen in decades, Craig LeBeau must bury the hatchet with his brother to keep his third-generation logging business alive.

PC: **Great Pacific Media**
EP: **David Way, Wendy McKernan, Todd Serotiuk**
P: **David Way**
G: **Documentary**
CL: **Vancouver, BC**
PL: **Kamloops, BC**
BP: **Bell Media (Discovery)**

MYSTERIES FROM ABOVE



A documentary series that investigates mysteries from the revealing vantage point of drones including a rare super colony of penguins hiding on an Antarctic Island. Drones have changed the landscape of exploration, allowing navigators to access remote or hard-to-reach locations.

PC: **Blue Ant Studios**
EP: **Betty Orr, Michael Kot, Tara Elwood**
P: **Tara Elwood**
G: **Documentary**
CL: **Toronto, ON**
PL: **Regional, ON / USA / Europe**
BP: **Blue Ant Television (Cottage Life)**

NOUS



Their names are Camille, Alexis, Margaux, Thibault and Anaïs. They were born in the same hospital, a few days apart. Twenty-four years later, fate brings them together revealing who they are to one another and sealing their friendship.

PC: **Duo Productions**
EP: **Anne Boyer, Michel D'Astous**
P: **Anne Boyer, Stéphane Jacques**
G: **Drama**
CL: **Montreal, QC**
PL: **Montreal, QC**
BP: **Groupe TVA (TVA)**

PROJECT BAKEOVER SEASON 2



Renowned pastry chef, chocolatier, and entrepreneur, Steve Hodge, throws a lifeline to struggling bakery businesses relying on his incredible baking skills and business acumen to get them back on track.

PC: **Entertainment One Television**
EP: **Jocelyn Hamilton, Toby Dormer**
P: **Anne Watt**
G: **Lifestyle**
CL: **Toronto, ON**
PL: **Trenton, Tobermory, Elmvale, Woodbridge, Toronto, ON / Fredericton, NB / Surrey, Burnaby, BC / Montreal, QC**
BP: **Corus (Food Network Canada)**

FUNDED PROJECTS

PRODUCTION TV PROGRAM

RECONSTRUIRE LE CORPS



In the company of extraordinary surgeons, discover the fascinating and little-known world of functional plastic surgery, its unique procedures, and the patients whose journeys are often long and punctuated with pitfalls.

PC: **Groupe PVP**
EP: **Vincent Leroux**
P: **Vincent Leroux, Sonia Bérubé**
G: **Documentary**
CL: **Matane, QC**
PL: **Quebec, QC**
BP: **Accessible Média inc. (AMI-Télé),
Société Radio-Canada (Explora)**

RÉNOS À P'TITS PRIX



Interior designers Brigitte Poitras and Mariepier Edwar have teamed up to transform rooms in need of a refresh. They use simple and inexpensive tricks to show that you can update your decor... without breaking the bank.

PC: **Trinome & filles**
EP: **Christine Simard, Valérie Beaulieu**
P: **Christine Simard, Valérie Beaulieu**
G: **Lifestyle**
CL: **Montreal, QC**
PL: **Montreal, QC**
BP: **Bell Média (Canal Vie)**

ROCK SOLID BUILDS SEASON 2



In Newfoundland, third-generation builder Randy Spracklin and his team battle the island's rugged terrain and notoriously harsh weather to pull off historic renovations and jaw-dropping builds.

PC: **Cineflix**
EP: **Kim Bondi**
P: **Kim Bondi**
G: **Lifestyle**
CL: **Toronto, ON**
PL: **St. John's, NL**
BP: **Corus (HGTV)**

SCOTT'S VACATION HOUSE RULES SEASON 3



Real estate expert and contractor Scott McGillivray offers the ultimate road map to renovation and rental success. With years of smart real estate investing and renovation experience, he unlocks the rental potential of even the most neglected properties.

PC: **McGillivray Entertainment**
EP: **Andrew McGillivray, Scott McGillivray, Kelly Wray, Angela Jennings**
P: **Bernice Kim**
G: **Lifestyle**
CL: **Toronto, ON**
PL: **Minden, Port Carling, Thornbury, Severn Bridge, Toronto, ON**
BP: **Corus (HGTV)**

FUNDED PROJECTS

PRODUCTION TV PROGRAM

SEARCHING WITH SANG



Follows celebrated writer, food literacy advocate, and renowned chef Sang Kim on urban, Canadian, culinary adventures. Driven by his connections to diverse communities, Sang explores how integral food is to our social fabric, and how we can take lessons from the kitchen to grow a more inclusive society.

PC: **Riverbank Pictures**
EP: **Rick Bergmann, Aldo Di Felice**
P: **Francis Mitchell, David Mitchell**
G: **Documentary**
CL: **Clarksburg, ON**
PL: **Ottawa, Hamilton, Thunder Bay, Newtonville, the Blue Mountains, ON**
BP: **TLN**



— SEARCHING WITH SANG —

SHORESY



From the world of Letterkenny, comes a 12 comedy focused on Letterkenny's most beloved and hated hockey player, Shoresy. Shoresy leaves Letterkenny to try to win a ship in Northern Ontario, with the Sudbury Bulldogs.

PC: **Spinner Productions (New Metric Media)**
EP: **Mark Montefiore**
P: **Kara Hafidson**
G: **Drama, Comedy**
CL: **Toronto, ON**
PL: **Sudbury, ON**
BP: **Bell Media (Crave)**

FUNDED PROJECTS

PRODUCTION TV PROGRAM

STYLED



Best friends Nicole Babb and Caffery Van Horne are a design dream team based in Toronto who squeeze every cent out of a property's potential, transforming lacklustre listings into first-rate real estate for sellers.

PC: **Great Pacific Media**
EP: **David Way**
P: **Dana Johl**
G: **Lifestyle**
CL: **Vancouver, BC**
PL: **Burlington, Brampton, Toronto, Greater Toronto Area, ON**
BP: **Corus (HGTV)**

THE DIAMONDS OF BEISBOL



Follows amateur Canadian women baseball players in Havana, Cuba for an intense week of training with some of the best players in the world and explores the challenges they face as players in a machismo society.

PC: **TLN Media Group**
EP: **Aldo Di Felice**
P: **Antonella Brundo**
G: **Documentary**
CL: **Toronto, ON**
PL: **Toronto, ON / Cuba**
BP: **TLN**

PAMELA ANDERSON'S GARDEN OF EDEN



Iconic star Pamela Anderson leaves her Hollywood life behind, and returns to her roots on Vancouver Island, to embark on a massive restoration of her grandmother's property.

PC: **Boathouse Media (Jesse Fawcett Group)**
EP: **Jesse Fawcett**
P: **Rob Hardy**
G: **Lifestyle**
CL: **Vancouver, BC**
PL: **Vancouver Island, Ladysmith, BC**
BP: **Corus (HGTV)**

TRADING UP



Celebrated builder and blue-collar hero Mandy Rennehan, mentors a handful of lucky trade trainees whilst renovating and flipping properties in and around her hometown of Yarmouth, Nova Scotia.

PC: **Scott Brothers Entertainment**
EP: **Andrew Scott, Jonathan Silver Scott, Josie Crimi**
P: **Jessica Vander Kooij**
G: **Lifestyle**
CL: **Toronto, ON**
PL: **Yarmouth, NS**
BP: **Corus (HGTV)**

TRANSMISSION IMPOSSIBLE SEASON 4



As they continue to breathe new life into stunning muscle cars in their St-Jérôme, Beaumont and Saguenay workshops, the restorers at Transmission Impossible travel to the four corners of Quebec to deliver revamped cars to their customers, discover forgotten models and search for rare parts.

PC: **PR3 Médias**
EP: **Richard Samson**
P: **Richard Samson**
G: **Documentary**
CL: **Quebec, QC**
PL: **Chicoutimi, Beaumont, St-Jérôme, QC**
BP: **Corus Média (Historia)**

UNE AFFAIRE CRIMINELLE



Tells the story of a mother's tragic 14-year fight to clear her son's name of a murder he did not commit. It is also the tale of a major crimes investigator who always suspected a relative was involved in the case, but who never said a thing.

PC: **Productions Sovimage**
EP: **Sophie Deschênes**
P: **Sophie Deschênes**
G: **Drama**
CL: **Montreal, QC**
PL: **Montreal and surrounding areas, QC**
BP: **Bell Média (Crave, Noovo)**

TRANSPLANT SEASON 3



Exploring themes of rebirth and renewal, and freedom vs duty, Bash continues to overcome numerous obstacles as he advances as a resident doctor and assimilates to York Memorial Hospital, while juggling family responsibilities.

PC: **Sphère Média**
EP: **Jocelyn Deschênes, Joseph Kay, Tara Woodbury, Stefan Pleszczynski, Bruno Dubé, Virginia Rankin, Josée Vallée, Mark Ellis, Stephanie Morgenstern, Adam Barken. (Co-EPs)**
Mélodie d'Astous, Rachel Langer, Julie Puckrin, Joseph Kay
P: **Anne-Marie Léveillé**
G: **Drama**
CL: **Montreal, QC**
PL: **Montreal, QC**
BP: **Bell Media (CTV)**

WOMB ENVY

When a gay, burnt-out party boy's estranged, straight, small-town best friend shows up expecting him to play daddy to her pregnant belly, even a beautiful, blind lover and fairy drag queen can't stop the womb envy.

Charlie David is a producer and owner of Border2Border Entertainment, which produces and promotes a unique brand of award-winning, critically acclaimed digital, film, and television projects for the LGBTQ and Ally audience.

Champagna, a Toronto drag queen who worked on Border2Borders' television series *Drag Heals*, created the concept for the show and Mark Keller is the screenwriter.

Q What inspired you to tell this story and why did you feel it was important to explore these themes?

A My mandate and mission at Border2Border Entertainment is really to shine the light and hand the mic to underrepresented creators and make content for underserved audiences. We are making queer content, we're making accessible content, we're creating conversations that change the dial on cis gendered, non-binary, trans and queer bodies. And most importantly to me, we're providing a BIG sandbox in which to play and inviting more and more people to join us.

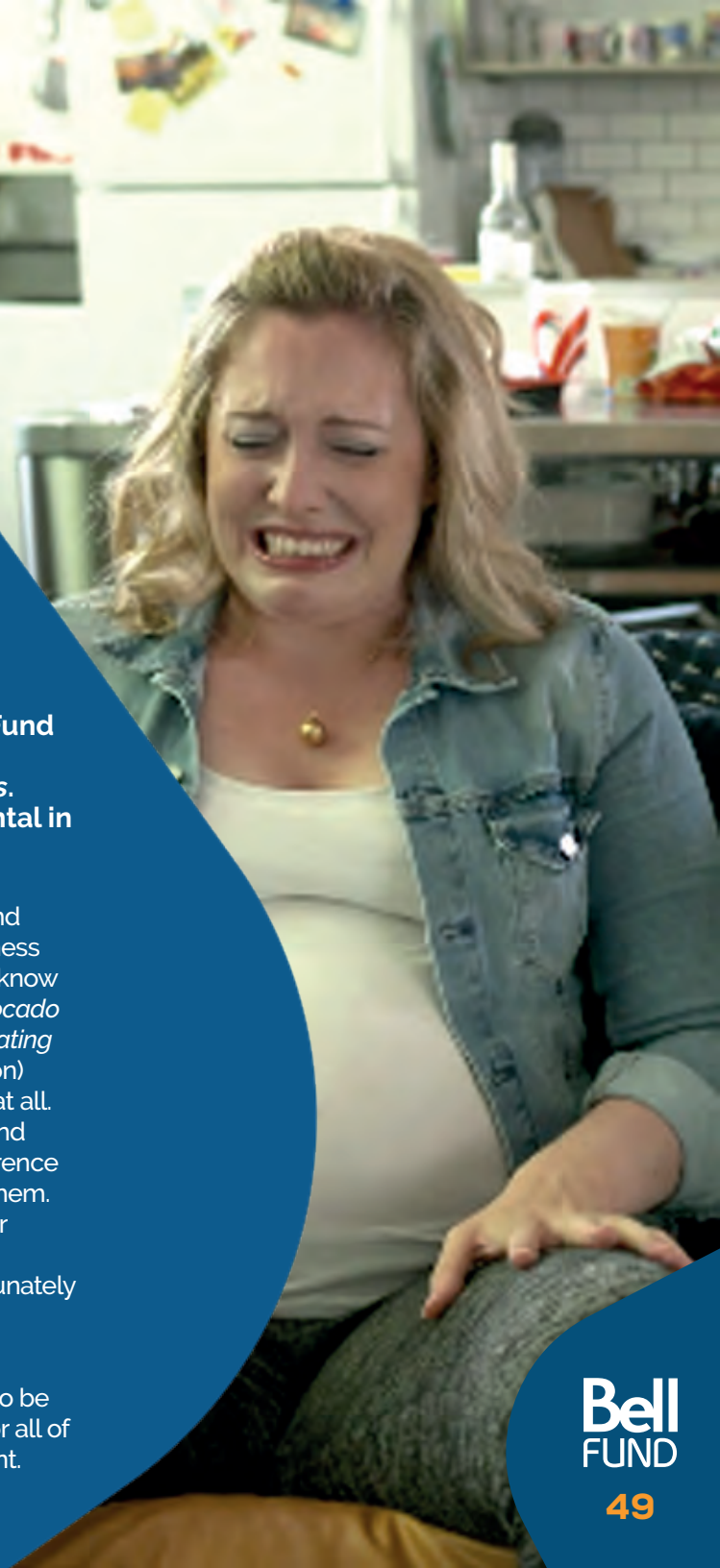
Q You have received support from Bell Fund for previous projects such as *Avocado Toast*, *Dating Unlocked* and *Drag Heals*. How has their support been instrumental in seeing these projects come to life?

A The Bell Fund has been a strategic partner and incredible support for the growth of my business and the creation of our work. I honestly don't know that it would have been possible to make *Avocado Toast* the series (now in its second season), *Dating Unlocked* or *Drag Heals* (now in its third season) without the Bell Fund. I don't say that lightly at all. Having the support for both the production and marketing of these stories has been the difference between them getting made or not making them. When we speak of LGBTQ content, homes for shows created with and by women and with persons with disabilities, there are still unfortunately huge barriers and very few homes.

The Bell Fund has ensured we've had a solid foundation with these shows to experiment, to be daring, and to take some creative risks and for all of that I'm humbled and grateful to be a recipient.



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



FUNDED PROJECTS

DEVELOPMENT SLATE DEVELOPMENT

SLATE DEVELOPMENT PROGRAM

The **Slate Development Program** provides financial support to Canadian independent production companies for the development of a slate (maximum of three projects) of original intellectual property ("IP"). Producers can apply with projects at various stages of development. The objective of the Program is to grow and foster the independent production industry with a focus on up and coming emerging and mid-career creators from underrepresented, racialized, and Indigenous communities. Producers benefit from an expanded set of market partner eligibility criteria which does not require a broadcaster development agreement to secure funding. Slates are recommended to the Board for approval by an independent jury.

BAD FEM PRODUCTIONS

P: Michael Goldsmith, Leah Johnston
G: Children's TV Series, Drama TV Series
CL: Truro, NS
MI: Attraction Distribution
CBC, Super Channel

BLUE ANT STUDIOS CANADA

P: Michael Kot, Melissa Williamson,
Betty Orr, Pam McNair
G: Drama TV Series, Lifestyle TV Series
CL: Toronto, ON
MI: Blue Ant Television, Blue Ant Media

BUFFALO GAL PICTURES

P: Phyllis Laing, Jennifer Beasley
G: Drama TV Series, Comedy TV Series
CL: Winnipeg, MB
MI: Breakthrough Entertainment

CATAPULT PICTURES

P: Rebecca Campbell,
Bonnie Thompson,
Frederick Kroetsch
G: Documentary TV Series, Feature
Documentary
CL: Edmonton, AB
MI: Flame Distribution,
The Green Channel

BIG TIME DECENT PRODUCTIONS

P: Matt Shewchuk, Rene Brar
G: Comedy TV Series
CL: Burnaby, BC
MI: Fugitive TV

BOAT ROCKER MEDIA

P: David Fortier, Ivan Schneeberg,
Kerry Appleyard, Lynne Kamm,
Mark Bacci, Emily Hurson
G: Comedy TV Series, Drama TV Series
CL: Toronto, ON
MI: Boat Rocker Rights

CANAZWEST PICTURES

P: Patricia Sims
G: Feature Documentary,
Factual TV Series
CL: Victoria, BC
MI: The Green Channel

CONNECT 3 MEDIA

P: Lynne Kamm, Pablo Salzman,
Jeremy Boxen, Mederic Albuoy,
Stephen Finney
G: Comedy TV Series, Drama TV Series
CL: Montreal, QC
MI: Cineflix Media

FUNDED PROJECTS

DEVELOPMENT SLATE DEVELOPMENT

COMEDIHA!

P: Nathalie Bigaouette,
François Lapointe, Lenny Jo Goudreau,
Sylvain Parent-Bédard
G: Drama TV Series, Comedy TV Series
CL: Quebec, QC
MI: Bell Média

CONQUERING LION PICTURES

P: Noah Segal, Vinay Virmani,
Damon D'Oliveira, Clement Virgo,
Berhard Stampfer
G: Drama TV Series
CL: Toronto, ON
MI: Elevation Pictures, CBC

GROUPE PVP

P: François Trudel, Vincent Leroux
G: Youth Animated TV Series
CL: Matane, QC
MI: SRC Distribution, Gaumont

LITTLE ENGINE MOVING PICTURES

P: Ben Mazzotta, George Canyon,
Maria Kennedy, Suzy Choueiri
G: Children's TV Series
CL: Toronto, ON
MI: Big Bad Boo Studios

LONGHOPE MEDIA

P: Isabel Kanaan, Lucy Stewart,
Kevin Wallis
G: Comedy TV Series
CL: Toronto, ON
MI: OMNI Television

FATHOM FILM GROUP

P: Ann Shin
G: Documentary TV Series
CL: Toronto, ON
MI: Domino Content

FORTÉ ENTERTAINMENT

P: Mitchell Gabourie, Andrea Gabourie,
Mitch Gabourie
G: Factual TV Series,
Documentary TV Series
CL: Toronto, ON
MI: Boat Rocker Rights

LARUE DISTRIBUTION

P: Z. Russell, K. Sievwright,
Andrew Ferguson, Matt King
G: Feature Documentary
CL: Toronto, ON
MI: LaRue Entertainment

PASS THROUGH PRODUCTIONS

P: Jessie Anthony, Hayley Gray,
Eva Thomas, Juno Rinaldi
G: Lifestyle TV Series, Drama TV Series
CL: Vancouver, BC
MI: Lark Productions, OMNI

HUNGRY EYES MEDIA

P: Sudz Sutherland, Jennifer Holness,
Vanessa Mitchel
G: Documentary TV Series
CL: Toronto, ON
MI: CBC, Corus Media

MARBLE MEDIA

P: Mark Bishop, Matt Hornburg,
Carrie Paupst Shaughnessy,
AJ Trauth, Angelica Mendizabla,
Duana Taha
G: Drama TV Series, Comedy TV Series
CL: Toronto, ON
MI: Distribution 360

PICBOIS PRODUCTIONS

P: Karine Dubois, Marie-Pierre Corriveau
G: Docu/Variety Web Series,
Documentary TV Series
CL: Montreal, QC
MI: Télé-Québec, Corus

FUNDED PROJECTS

DEVELOPMENT SLATE DEVELOPMENT

PRODUCTIONS KOTV

P: Louis Morissette, Louis-Philippe Drolet,
Alain Chicoine, Anouk Ste-Croix,
Mélanie Viau
G: Documentary TV Series,
Drama TV Series
CL: Montreal, QC
MI: KO Distribution

REZOLUTION PICTURES INTERNATIONAL

P: Catherine Bainbridge, Linda Ludwick,
Ernest Webb, Christina Fon,
Daniel Morin, Lisa M. Roth,
Markus Hill
G: Feature Documentary
CL: Outremont, QC
MI: CBC, CBC Documentary Channel

TURTLE BOX PRODUCTIONS

P: Kat Kelly Hayduk, Cam Hayduk,
Jennifer Daley
G: Children's TV Series
CL: Hamilton, ON
MI: Family Channel

PRODUCTIONS L'ENTREPÔT

P: André Roy
G: Documentary
CL: Dieppe, NB
MI: SRC

SCENARIO PRODUCTIONS

P: Darby Wheeler, Rodrigo Bascunan,
Soko Negash, Lana Mauro
G: Documentary TV Series
CL: Toronto, ON
MI: Federal Films

UGO MULTIMÉDIA

P: Patrick Bildoeau
G: Drama Web Series
CL: Montreal, QC
MI: TV5

RAINY STORM PRODUCTIONS

P: Marylou Mintram, Ryan Cooper
G: Drama TV Series
CL: Peguis, MB
MI: Corus, CBC

SOAPBOX PRODUCTIONS

P: Nick Orchard
G: Feature Documentary
CL: North Vancouver, BC
MI: FilmOption International

URBANIA TV

P: Philippe Lamarre,
Raphaëlle Huysmans
G: Drama TV Series, Documentary
TV Series, Drama Web Series
CL: Montreal, QC
MI: SRC, Corus, Urbania Productions

REAL GOOD BET PRODUCTIONS

P: Jason Arsenault, Jeremy Larter
G: Comedy TV Series,
Feature Documentary
CL: Charlottetown, PEI
MI: Level Film, CBC

TOBO

P: Florence Roche
G: Children's TV Series
CL: Montreal, QC
MI: Télé-Québec, Bayam

— MEASURING SUCCESS —

SLATE DEVELOPMENT

ABROAD

Created by Isabel Kanaan, Kevin Wallis and Wayne Testori and starring Isabel Kanaan, *Abroad* is a sketch show that focuses on the Canadian immigrant experience. *Abroad* takes a humorous look at how young immigrants think, perceive, and deal with living in this country.

"Bell Fund's Slate Development support was absolutely transformative for us as a company. Newly created, we didn't have the resources to fully develop projects. We were able to commission additional scripts for *Abroad* which further honed the style and comedic tone of the series, and secured our greenlight."

– Lucy Stewart, Executive Producer,
co-founder Longhope Media

Written by: **Byron Abalos, Isabel Kanaan, Monica Garrido, Nour Hadidi, Mona Hersi, Josette Jorge, Aliya Kanani, Paloma Nunez, Wayne Testori and Kevin Wallis.**

Directed by: **Kara Harun and Carly Heffernan**



BOARD OF DIRECTORS



CLARE BROWN | Treasurer / Bell Media

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 divestures, 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.



LENORE GIBSON | Bell

Lenore is Senior Legal Counsel at BCE Inc., Canada's largest communications company. In this role, she provides regulatory and copyright advice for both its media (Bell Media) and broadcast distribution (Bell TV) divisions. Lenore joined BCE following its acquisition of CTVglobemedia in 2011 and was previously at CHUM Limited prior to its purchase by CTVglobemedia in 2007. In addition to sitting as a director of the Bell Fund, Lenore is a director of the Canadian Association of Broadcasters, recently serving as its Chair, and is also the current Chair of the Radio Starmaker Fund. Lenore holds a Bachelor of Arts (1992) and a Bachelor of Laws (1996) from the University of Western Ontario.

BOARD OF DIRECTORS



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.



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 CLOTHES MINDED.

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—



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Toronto Office



CHANTAL CÔTÉ

Deputy Director
Montreal Office



ABIGAIL BORJA

Office and
Communications
Assistant
Toronto Office



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Coordinator and
Business Analyst
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FINANCIAL STATEMENTS

BELL FUND

December 31, 2021

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, 2021, 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, 2021, 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.
- 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 24, 2022

Chartered Professional Accountants
Licensed Public Accountants


Bell Fund
STATEMENT OF FINANCIAL POSITION

December 31	2021 \$	2020 \$
ASSETS		
OPERATING FUND		
Cash	51,947	1,366,754
Term deposits, at fair value [note 7]	8,199,951	9,249,843
Investments, at fair value [note 7]	7,058,117	6,453,142
Accounts receivable [notes 4 and 7]	<u>1,233,800</u>	<u>1,139,107</u>
	16,543,815	18,208,846
RESTRICTED DEVELOPMENT FUND		
Investments, at fair value [note 7]	<u>12,000,000</u>	<u>11,694,305</u>
Total assets	28,543,815	29,903,151
LIABILITIES AND FUND BALANCES		
OPERATING FUND		
Accrued liabilities	97,357	28,409
Fund balance [note 3]	<u>16,446,458</u>	<u>18,180,437</u>
	16,543,815	18,208,846
RESTRICTED DEVELOPMENT FUND		
Fund balance [note 3]	<u>12,000,000</u>	<u>11,694,305</u>
Total liabilities and fund balances	28,543,815	29,903,151

see accompanying notes

Approved by the Board:


Director


Director

Bell Fund

STATEMENT OF OPERATIONS

Year ended December 31	2021 \$	2020 \$
OPERATING FUND		
Revenue		
Contributions	13,989,830	13,525,936
Recovery of project grants	301,309	113,660
Investment income	<u>943,169</u>	<u>502,072</u>
	<u>15,234,308</u>	<u>14,141,668</u>
Expenses		
Administration	712,367	695,831
Restricted Fund Program expenses	212,785	228,384
Governance and other expenses	168,074	81,882
Investment management	<u>42,223</u>	<u>39,008</u>
	<u>1,135,449</u>	<u>1,045,105</u>
Income from operations before funding distributions	14,098,859	13,096,563
Funding distributions [note 6]	<u>16,624,364</u>	<u>11,799,655</u>
Earnings (loss) from operations for the year	<u>(2,525,505)</u>	<u>1,296,908</u>
Earnings (loss) and increase (decrease) of net assets for the year	<u>(2,525,505)</u>	<u>1,296,908</u>
RESTRICTED DEVELOPMENT FUND		
Unrealized gain (loss) on investments	1,097,221	1,491,015
Increase (decrease) in net assets for the year	<u>1,097,221</u>	<u>1,491,015</u>
Total increase (decrease) in net assets for the year	<u>(1,428,284)</u>	<u>2,787,923</u>

see accompanying notes

Bell Fund

STATEMENT OF CHANGES IN NET ASSETS

Year ended December 31	2021 \$	2020 \$
OPERATING FUND		
Balance, beginning of year	18,180,437	16,883,529
Earnings (loss) and increase (decrease) in net assets for the year	(2,525,505)	1,296,908
Transfer (to) from Restricted Development Fund	791,526	-
Balance, end of year	16,446,458	18,180,437
RESTRICTED DEVELOPMENT FUND		
Balance, beginning of year	11,694,305	10,203,290
Increase (decrease) in net assets for the year	1,097,221	1,491,015
Transfer to Operating Fund	(791,526)	-
Balance, end of year	12,000,000	11,694,305

see accompanying notes

Bell Fund

STATEMENT OF CASH FLOWS

Year ended December 31	2021	2020
	\$	\$
OPERATING FUND		
Operating Activities		
Cash received from contributions and investment income	15,208,563	15,295,817
Cash paid to suppliers	(1,135,449)	(1,060,852)
Cash paid for funding distributions	<u>(16,624,364)</u>	<u>(11,799,655)</u>
Cash provided by (used in) operating activities	<u>(2,551,250)</u>	<u>2,435,310</u>
Investing Activities		
Proceeds on sale of investments	27,959,453	5,240,283
Purchase of investments	<u>(26,723,010)</u>	<u>(6,498,208)</u>
Cash provided by (used in) investing activities	<u>1,236,443</u>	<u>(1,257,925)</u>
Increase (decrease) in cash during the year	(1,314,807)	1,177,385
Cash, beginning of year	1,366,754	189,369
Cash, end of year	51,947	1,366,754

see accompanying notes

Bell Fund

NOTES TO FINANCIAL STATEMENTS

December 31, 2021

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, 2021

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.

Bell Fund

NOTES TO FINANCIAL STATEMENTS

December 31, 2021

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.

Bell Fund

NOTES TO FINANCIAL STATEMENTS

December 31, 2021

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 \$12,500 (2020 - \$7,500) to the Chairman of the Board and honoraria of \$34,000 (2020 - \$25,000) 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, 2021

6. COMMITMENTS

During 2021, 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 2021			
Industry Development Grants	290,250	(243,875)	46,375
Short Form Non-Fiction Grants	1,960,500	(640,500)	1,320,000
Short Form Fiction Grants	3,158,900	(696,670)	2,462,230
Slate Grants	1,620,948	(1,319,398)	301,550
Television-Envelope Grants	5,850,000	(2,487,500)	3,362,500
Television-Selective Grants	<u>3,144,000</u>	<u>(1,784,500)</u>	<u>1,359,500</u>
	16,024,598	(7,172,443)	8,852,155
 Funding authorized in 2020 not yet paid	 10,798,803	 (7,123,488)	 3,675,315
Funding authorized in 2019 not yet paid	2,630,077	(1,780,177)	849,900
Funding authorized in 2018 not yet paid	739,566	(400,896)	338,670
Funding authorized in 2017 not yet paid	157,932	(78,510)	79,422
Funding authorized in 2016 not yet paid	214,600	(45,000)	169,600
Funding authorized in 2015 not yet paid	<u>50,647</u>	<u>(23,850)</u>	<u>26,797</u>
	30,616,223	(16,624,364)	13,991,859

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

	\$
2022	55,186
2023	43,718
2024	44,708
Thereafter	15,014
	158,626

NOTES TO FINANCIAL STATEMENTS

December 31, 2021

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 \$19,058,117 (2020 - \$18,147,447), being the Operating Fund of \$7,058,117 (2020 - \$6,453,142) plus the Restricted Development Fund of \$12,000,000 (2020 - \$11,694,305), 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 \$8,199,951 at year-end (2020 - \$9,249,843).

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, 2021

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 direct holdings of investments denominated in foreign currencies. The organization does hold investments in certain pooled funds which are denominated in Canadian currency, and if any of these funds contain underlying investments denominated in foreign currencies, these are converted to their Canadian dollar equivalent.

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 38% (2020 - 35%) 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.

Bell Fund

NOTES TO FINANCIAL STATEMENTS

December 31, 2021

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% (2020 - 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 60% (2020 - 63%) 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.