

CONTENT

● FINANCIAL CONTRIBUTION	3	● INDUSTRY DEVELOPMENT	20
● CHAIR'S MESSAGE	4	● EQUITY & INCLUSION	24
● STATISTICS	7	● FUNDED PROJECTS	32
● DISCOVERABILITY	16	● BOARD OF DIRECTORS	67
● MEASURING SUCCESS	6/12/14/15/18/22/30/43/61	● ADMINISTRATIVE STAFF	72

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

Bell **BellMTS**

 **Northwestel**

CABLEVISION 

 **STINGRAY**



NAVEEN PRASAD

Chair / Independent

There's something quite special I feel whenever I happen to see a completed Bell Fund supported project, regardless of the platform it's on. Not because of some sense of pride- bragging rights must remain exclusively reserved for the producers and their team who created the idea, made the plan, and through it all, ultimately realized it. Rather, when I see one of those productions, it's a moment when things come full circle; a throwback to those many months and often years earlier when I first heard about that project. It's a figurative 'hats off' to that team- a silently but warmly expressed, "nice one. you did it".

It's often easy to take all that we consume as audiences for granted. But having the privilege to serve the Canadian independent production community and content platforms, The Bell Fund is fully aware of all the hard work, the risk, and passion that went into it.

This year alone we heard from 172 production companies, with a third of them being new applicants to The Bell Fund. Each one is on that long, tough journey to get content produced.

That's why our team aims to speak with each of you, to gain a deep understanding of your project and vision, the challenges you face, and your overall company goals. It's why we continually re-examine our programs to adapt to your realities in an ever evolving but always challenging market.

Your content underpins the entire industry. Your journey is what leads us.

CHAIR'S MESSAGE

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's work, and commitment reflects everything we are and aim to do. I also want to acknowledge and give thanks to our major benefactor, BCE Inc. who enables our continued service to the Canadian production community as an independent not-for profit organization. Many thanks as well to Josée Daignault who recently stepped down from our board. Her continued support and many contributions to our organization over the years were significant and most appreciated.

We recently heard from many of you about the value you place in The Bell Fund, and some of it we've shared here as part of our overall Annual Report. I know I can speak for the entire board and staff that your kind words certainly mean a lot to us. And while we deeply appreciate the acknowledgements, it is your success that drives us most.

That's why, when that moment finally comes, what's ultimately most rewarding for us is knowing your vision is now available to the world.

My best to you all,

**Naveen Prasad
Chair, The Bell Fund**

MEASURING SUCCESS

YOUTUBE

ANIMALOGIC (You Tube)

1.82M SUBSCRIBERS / 55.3M VIEWS (Bell Fund supported seasons)



SECOND NATURE Seasons 1 and 2

For millions of years, animals across the globe have excelled at one thing – survival. This series examines the most extreme and fascinating examples of how plants and animals are forced to adapt to a harsh and changing planet earth.

ANIMALOGIC Seasons 3 and 5

Whether you love animals or are just curious about them, Animalogic breaks down what makes different animals unique and amazing. Animalogic goes in depth into each animal. What do they look like, where do they live, how do they hunt, what's special about them, how do they make it in this harsh world?



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.

STATISTICS

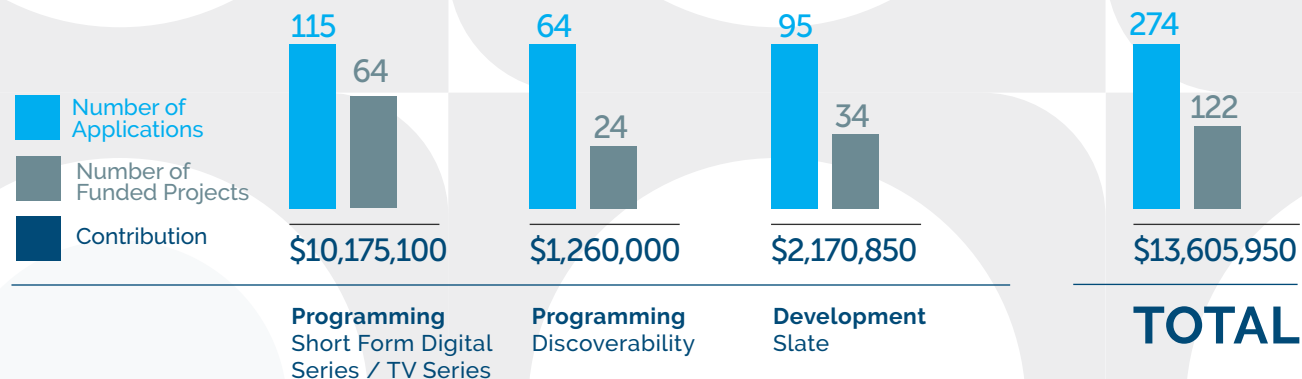
2022



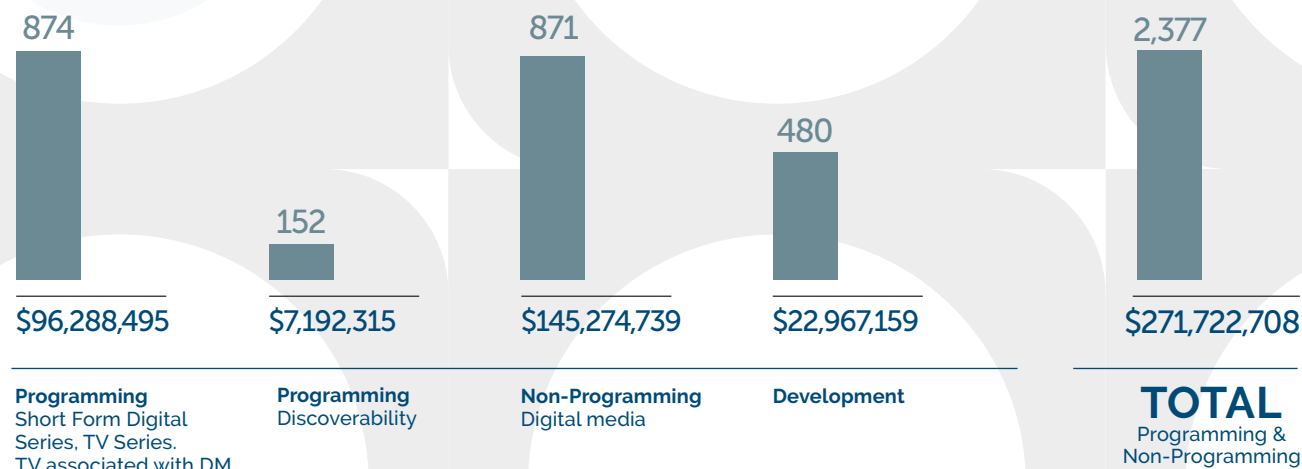
AVOCADO
TOAST

2022

In 2022, Bell Fund provided financial contributions of over **\$13.6** million to **122** projects, supporting development and audio visual programming. Included in this were **24** short-form digital series with **24** accompanying discoverability plans, **40** series for broadcast television and **34** development slates.

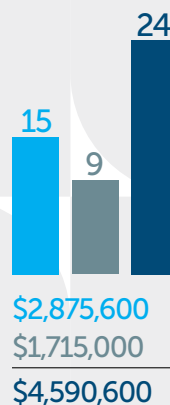


1997/2022

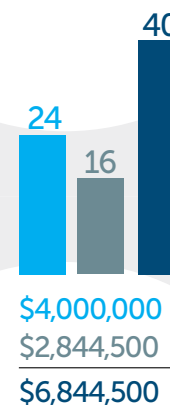


PRODUCTION PROGRAM

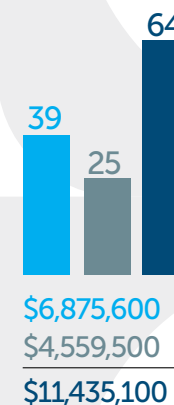
2022



Programming
Short Form Digital Series :
Fiction / Non-Fiction

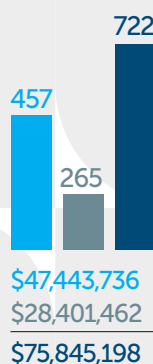


Programming
Television

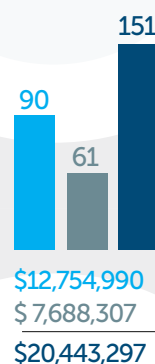


TOTAL

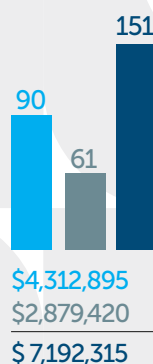
1997/2022



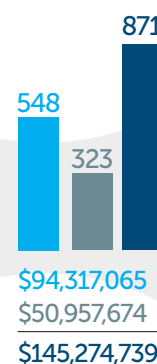
Programming
Television



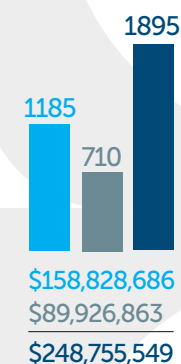
Programming
Short Form
Digital Series :
Fiction /
Non-Fiction



Programming
Discoverability



Non-
Programming
Digital Media Total

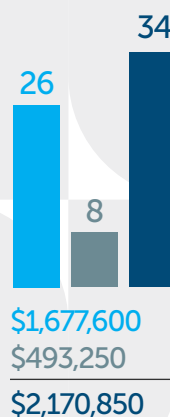


TOTAL
Programming &
Non-Programming

STATISTICS

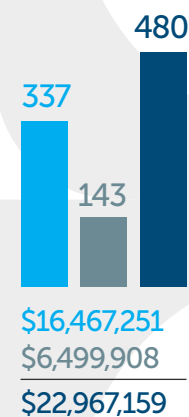
DEVELOPMENT PROGRAM

2022



Slate Development

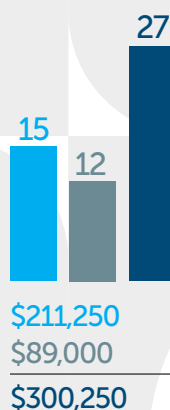
2001/2022



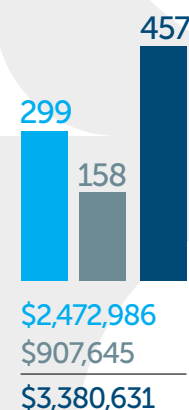
STATISTICS

INDUSTRY / PROFESSIONAL DEVELOPMENT

2022



2001/2022



STATISTICS

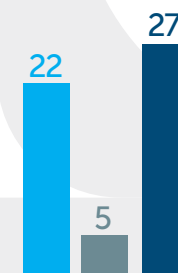
PROJECTS IN REGIONS

2022



* Alberta (Burnaby, Chilliwack, Whistler) Manitoba (Selkirk, Winnipeg) New Brunswick (Sipekne'katik, Pictou Landing First Nation, Listuguj, Carleton-sur-Mer, Gesgapegiag, QC / Mi'kma'ki, traditional territory of Mi'kmaq (includes NS, NB & QC)) Newfoundland (Carbonear, St. John's) Nova Scotia (Halifax) Ontario (Beamsville, Calendon, Cambridge, Collingwood, Erin, Guelph, Hamilton, Kenora, Niagara on the Lake, Northern Ontario, Seguin, Stratford) Quebec (Montreal) Saskatchewan (Regina, Saskatoon)

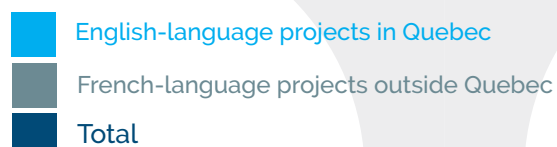
** Québec (Alma, Gatineau, Bas-St-Laurent, Côte-Nord, Frampton (Beauce), Îles-de-la-Madeleine, Mashteuiatsh-Lac-St-Jean, Québec, Saguenay)



STATISTICS

OFFICIAL LANGUAGE MINORITY COMMUNITIES (OLMC)

2022



GETTING TO KNOW...

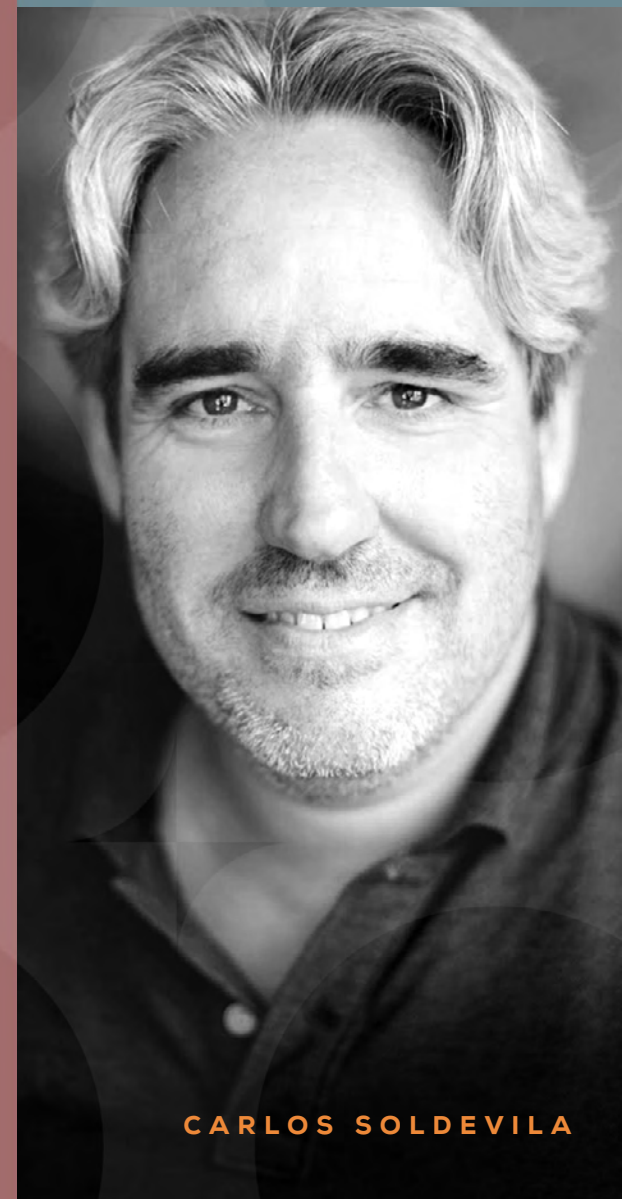
TRIO ORANGE

Trio Orange has been producing television, film and new media content since 2008. As a major player in the industry, we work with all Quebec broadcasters and several international partners. Our high-quality productions are seen and appreciated by audiences throughout Quebec and Canada, and are also widely featured globally (in more than 190 countries!). A few of our recent productions include series (*M'entends-tu?* by Florence Longpré (first broadcast on Télé-Québec, then on Netflix), *Le temps des framboises* by Florence Longpré and Philippe Falardeau (Club Illico)), youth series (*Cochon dingue* (Télé-Québec and TV5 Monde) and *Les cavaliers* (Yoopla and UNIS TV)), a TV magazine (*Les Poilus* (ICI Radio-Canada)), our first feature film (*Arsenault & fils*), a talk show (*La tour* (TVA)), and web magazine (*Pa t'mentir* (ICI tou.tv)).

We have been fortunate to have received funding from the Bell Fund on a number of occasions over the past 15 years. The Bell Fund supported three seasons of our hit series *M'entends-tu?* as well as our digital series *Félix, Maude et la fin du monde*, *Pa t'mentir* and *Ça prend pas la tchas à Papineau*. With a keen eye and a desire to make local talent shine, the Bell Fund supports projects that are as relevant as they are necessary and useful to society.

Over the years, the Bell Fund has not only made it possible for Trio Orange to grow and shine abroad while giving a voice to people and communities that are under represented on screen, it has also allowed us to explore new narrative genres.

The Bell Fund was a major financial contributor to the production of *M'entends-tu?* a bold project that charmed audiences with its unique tone, compelling characters and universal themes. After its initial broadcast on Télé-Québec, the series was acquired by the Netflix, Club Illico and Tou.tv web platforms, reaching viewers in 190 countries. The series has received numerous Géméaux awards, as well as honours at the Séries Mania festival (France) and the Banff Rockie Awards.



CARLOS SOLDEVILA

The ***Pa t'mentir*** TV series, skilfully brought to life by Schelby Jean-Baptiste, Keithy Antoine and Irdens Exantus, provided an opportunity to bring important issues to the screen, breaking down preconceived notions and myths about Afro-descendant communities in a new and refreshing way. The authenticity of the message and the execution has allowed the project to enjoy great press (more than twenty interviews with various media outlets) and to introduce new talents; new voices that want to build bridges between cultures and discuss sensitive subjects that are rarely addressed elsewhere.

For ***Félix, Maude et la fin du monde***, the Bell Fund's invaluable assistance gave our creators the opportunity to explore a genre that is largely untapped in our market: science fiction. The daring form and content of the series was recognized here and around the world, with 16 festival selections and 9 awards in total, in addition to being picked up by the France Télévisions and Radio-Télévision Belge Francophone digital platforms.

Finally, with a project like ***Ça prend pas la tchas à Papineau***, which is currently in production, we had the pleasure of working with Lex Garcia, an up-and-coming Hispanic creator, to bring his poetic first series to life. This touching story offers a glimpse into the reality of being a single father while immersing us in the heart of Montreal's Hispanic community. Here again, the Bell Fund is supporting a project that places characters from under-represented communities in leading roles on screen.

These few examples clearly demonstrate how the Bell Fund plays a very real role in the advancement of culture and cultural enterprises like ours. A fund like this one is a vital part of a healthy audio-visual industry, as it allows original and unique projects to emerge, but also enables companies like Trio Orange to bring to the fore a diversity of voices.

Thanks to financial support from the Bell Fund, Trio Orange has been able to produce series that might not have been possible otherwise. Broadcaster revenues have been declining for several years, which has affected funding structures and production budgets. This is especially true for digital projects, which have smaller budgets than television productions. The Bell Fund's contribution, particularly for digital series, is therefore essential to the industry. Its impact is felt in Quebec and Canada, but also internationally, as these quality projects have been able to travel and showcase Canadian culture and talent all over the world.



MEASURING SUCCESS

Everything we do is in service of Canadian Creator/Producers, committed to delivering Canadian stories well-told for audiences in Canada and around the world.

The Bell Fund is committed to supporting a more equitable, diverse, and inclusive industry across Canada. This means supporting:

- Screen-based creator/producers who identify as Black, Indigenous, and those from Racialized Communities;
- Screen-based creator/producers from underrepresented groups including but not limited to 2SLGBTQIA+ and persons with disabilities.
- Emerging, screen-based creator/producers and their teams.
- Gender parity.
- Regional representation and OLMC communities.

In 2022, we received applications from 172 eligible companies and of those companies, 33% were first-time applicants to the Fund. This is significant because many of these companies were producing their first series or developing their first slate of Canadian IP. Across all programs, 81 companies were approved for funding, supported by 23 distributors, 29 broadcasters and broadcaster digital platforms, and 6 with social media channels/ digital platforms as their distribution platforms.

We track these statistics to measure the effectiveness of our programs, including routinely reviewing all guidelines, assessment criteria, the delivery of application webinars and clinics, our juries, and their final recommendations to the Board for approval.

Removing barriers to access for Producers from Black, Indigenous, Racialized, and underrepresented communities, and providing them with a suite of tools to support successful applications to the Fund, has resulted in an increase in the number of emerging and mid-career creators being successful in their funding applications. Applications and funding statistics, for diverse communities and gender parity, can be found in the Equity and Inclusion section.

MEASURING SUCCESS

YOUTUBE

COOLEST THING, I'VE EVER MADE

159K SUBSCRIBERS / 14.4M VIEWS (Bell Fund supported seasons)

Profiles everyday people building extraordinary things.

Produced by Guy Georgeson



Over 53 years Jim Bishop built a 165 ft. Castle rock by rock, with only the help of a pick up truck, in the wilds of Colorado.



It took Kevin Stone, from Chilliwack B.C., 2 years to create a 17m tall, 5450 kg fire breathing dragon sculpture inspired by Game of Thrones.

AUDIENCE DEVELOPMENT AND DATA

Canadian content faces unprecedented competition. The ongoing growth of VOD platforms and explosion of FAST channels has made an already fragmented screen media marketplace even more congested. Audiences are inundated with content platforms and once they settle on a channel, the supply of shows, series, and video snippets is virtually endless. Causing original Canadian content to surface and connect with target audiences is an enormous and increasing challenge for our creators.

In 2020, Bell Fund set out to examine the audience development efforts and reach of short form digital content. Magnify Digital was engaged to onboard nine funded projects to their new audience analytics platform, ScreenMiner™ (then ViewerCentric), and to analyze the results. The exercise yielded interesting insights. The data suggested short form web series were able to drive significant viewership that in some cases rivalled broadcast numbers, especially when the funded projects were multi-season and distributed across multiple SVOD, AVOD and TVOD platforms, and comprised of robust complementary content.

In 2021, Bell Fund joined TELUS Fund and Shaw Rocket Fund to continue piloting ScreenMiner™ so producers could access audience intelligence and begin learning how to optimize the reach and engagement of funded projects. User feedback helped refine the functionality of the platform and resulted in the three funds aligning the audience development plans and ongoing reporting required from applicants.



MOYRA RODGER

DISCOVERABILITY

In 2022, Bell Fund was instrumental in reaching an agreement for CBC, SRC and APTN to provide VOD audience data directly to ScreenMiner™. This unprecedented arrangement provides standardized and clearly marked confidential viewership data to producers and funders alike.

To date, 48 projects supported by Bell Fund have onboarded to ScreenMiner™ earning over 17 million views of both primary and complementary content. Producers now enjoy enhanced functionality on the analytics platform, streamlined reporting, and they can see in near real time how audience development efforts are driving reach and engagement. As more projects and distribution platforms onboard, the database deepens and opens exciting opportunities for refining audience benchmarks and extracting best practices to help future projects build audiences.

The audience development and data work has been fruitful and exciting. It has also revealed there is much work to be done. Skills gaps persist amongst Canadian producers who are now required to build and track audiences. Support from additional funders and industry organizations for a national audience data strategy is needed to help the platform realize its full potential and create an unprecedented competitive advantage for Canadian content.

Moyra Rodger
CEO
Magnify Digital/ScreenMiner

GETTING TO KNOW...

BORDER2BORDER

How do we get it made? As producers who make shows regularly can attest - constant adaptation, market evaluation and agility are required to survive and thrive in this exciting (and often) confounding business. We do it *because* it's hard and *because* each project is a monumental, multi-year marathon. We do it because we believe what we have to say, show, and share has the power to move hearts and minds.

The overwhelming majority of producers in the Canadian Media Producers Association are small business owners with 1 or 2 full time employees. We know the grind of wearing multiple hats and building a village of teammates for each production, only to raze it within a few short weeks or months of production and start over – again and again. It's incredibly difficult and inherently risky (especially operating within years of pandemic, rising inflation and insurance safety nets that seem to grow bigger and bigger holes). And yet – the alchemy of manifesting a unique idea with a team of likeminded creatives is addictive – it's a rollercoaster and we can't imagine getting off.

I'm Charlie David, producer and owner of Border2Border Entertainment. We produce award-winning digital, film, and television projects for the 2SLGBTQIA+ audience. Border2Border Entertainment pursues a digital first strategy through the production and distribution of short and long form documentaries, scripted and lifestyle series, audiobooks, and branded video.

I used to be an actor and TV host and worked from someone else's script. Building my own production company and producing and directing allows me to not worry if my hair is out of place (usually) and instead, to identify what stories have been historically left out in our society. Who around our proverbial story-sharing fire has been quietly sitting in darkness uninvited to speak?



CHARLIE DAVID

Those are the folks I'm interested to learn from. To shine the light and hand the mic to underrepresented creators and make content for underserved audiences. It's not always easy (okay, never easy) and there are mistakes made, along with opportunities for learning and growth but I'm glad I bought a ticket and chose this rollercoaster.

We're making queer content, we're making accessible content with shows like **Womb Envy**, we're creating challenging conversations that change the dial on cis gendered, non-binary, trans and queer bodies. And most importantly, we're providing a BIG sand box in which to play and inviting more and more people to join us. We're working hard to ensure that at each stage of a production we're inclusive. We don't make the kind of stuff that most companies make and I'm proud of that – it sets us apart.



DATING
UNLOCKED

The Bell Fund has ensured we've had a solid foundation to experiment, to be daring, and to take some creative risks. For all of that, I'm humbled and grateful to be a recipient. The Bell Fund continues to be a strategic partner and cornerstone for the growth of my business and the creation of our series like **Avocado Toast**, **Dating Unlocked**, **Womb Envy** and **Drag Heals**.

This financial and educational support continues to make us a better, stronger competitor in this challenging industry. This rollercoaster can be terrifying, but it's also too much fun to get off. I'm thankful to have the Bell Fund holding our hand!

Charlie David, producer
Border2Border Entertainment



DRAG HEALS

INDUSTRY DEVELOPMENT

The **Industry Development Program** seeks out opportunities for partnerships with institutions, which, like the Bell Fund, are driven by a commitment to support a more equitable, diverse, and inclusive industry across Canada. Some partnerships are geared towards communities such as producer/creators who identify as Black, Indigenous, and those from racialized or underrepresented communities; and some focus on emerging producer/creators or gender parity; while other partnership initiatives support producer/creators in Canada's regions. Together with our partners from across Canada, we support Canadian creators to develop the skills to engage with their audiences and to create English and French language, premium quality, Canadian content for broadcast and digital platforms.

Academy of Cdn Cinema & TV - BC Creatives Panel
Académie du Cinéma et de la Télévision
Alliance Média Jeunesse
Atlantic Film Festival, FIN Partners
Cdn Media Producers Association, Prime Time Conference
Coalition M.E.D.I.A
Congrès AQPM
Documentary Organization of Canada - Get Real Report
FactualWEST Conference
Festival cinéma international de l'Abitibi
Festival Courts d'un soir
Gala ALLIA
Gala Prends ça court!
Halifax Black Film Festival, The Black Market
Lunenburg Doc Fest
Magnify Digital - "Build Your Audience" Webinar Series
Montreal Black Film Festival, The Black Market
National Screen Institute Series Incubator
National Screen Institute EAVE Access Program
On Screen Manitoba, All Access Conference
PEI Screenwriters' Bootcamp
PRIX NUMIX
Reelworld Screen Institute, E20 Program
Reelworld Screen Institute, Producer Program
RIDM
St. John's International Women's Film Festival
Toronto Black Film Festival, The Black Market
Toronto Webfest & Conference
Whistler Film Festival, Indigenous Fellowship
Whistler Film Festival, First Look
Women In Film & TV, Scripted Digital Series Incubator

INDUSTRY DEVELOPMENT

ACADEMY • ACADÉMIE
OF CANADIAN CINEMA & TELEVISION | CANADIENNE DU CINÉMA ET DE LA TÉLÉVISION

FIN
ATLANTIC INTERNATIONAL
FILM FESTIVAL

**PRIME
TIME
PRIME**

M·E·D·I·A·

AQPM
CINÉMA
TÉLÉVISION
WEB

DOC
DOCUMENTARY
ORGANIZATION OF CANADA
DOCUMENTARISTES
DU CANADA

**factual
WEST**

**FESTIVAL
CINÉMA**
ROUYN-NORANDA

**Courts
du Soir**

allia
alliance
des femmes des
industries créatives

**Prende ça
COURT!**
18^e Gala

**HALIFAX
BLACK
FILM FESTIVAL**

**LUNENBURG
DOC FEST**

magnify
DIGITAL

**FESTIVAL INTERNATIONAL
FILM BLACK
MONTREAL**

**National Screen
Institute**

**ALL
ACCESS**
ON SCREEN MANITOBA

**PEI
SCREENWRITERS'
BOOTCAMP**

**PRIX
NUMIX**

Reelworld
film festival + screen institute

FORUM

sjiwff
st. john's international
women's film festival

**TORONTO
BLACK FILM
FESTIVAL**

**whistler
FILM FESTIVAL**

FilmPEI

**screen
miner**

TOWF
T.O. WEBFEST

WIFT + WOMEN
IN FILM & TV
TORONTO

**Bell
FUND/21**

GETTING TO KNOW...

SCREEN SIREN

In 2022, Screen Siren Pictures celebrated our 25-year anniversary as an independent production company making distinctly Canadian feature films, documentaries and scripted television.

Founded in 1997 by producer/director Trish Dolman who then joined forces with industry veteran Christine Haebler in 2009, Screen Siren has carved out a niche as a leading producer of quality TV, film and digital projects that “change the conversation”. As two female producers living in Vancouver — far from the centre of the Canadian film Industry — developing projects for the domestic and international markets, we have had to forge a pretty big path to find success.

We certainly could not have found our way without the support of partners like the Bell Fund who have provided unique support in the development and production of the projects we make. Bell Fund was key to our expansion from a straight-ahead film and TV company to building our expertise, experience, and success designing digital campaigns that are unique, but go hand-in-hand with supporting our film and TV projects.

Our partnership with the Bell Fund began in 2016 when the Fund came on board ***Canada in a Day*** (based on Scott Free's *Life in a Day*), a feature documentary for Bell Media/CTV constructed from user-generated footage and videos shot by Canadians which we edited together to create a reflection of the modern face of Canada for the country's 150th anniversary. The support of Bell Fund enabled us to create a robust digital engagement campaign with CTV that galvanized the nation and netted over 13,000 video submissions. It was an incredible success – the completed film aired to over three million Canadians and won two Canadian Screen Awards – for best director and best editor. In short, this project would not have been successful without the Bell Fund convergent program that, at the time, supported both the TV project and a robust, accompanying digital media project.



TRISH DOLMAN



CHRISTINE HAEBLER

Next, Bell Fund came on board *Indian Horse*, a feature film based on Richard Wagamese's award-winning novel. Working with Animikii, a Victoria-based digital media company, we created an in-depth proposal for a robust interactive website and digital media campaign to engage the public in reconciliation. Not only did *Indian Horse* become the highest-grossing English Canadian feature film of 2018, winning more than 23 awards, but the #Next150 campaign has been adopted by schools across the country as an active way to participate in reconciliation.

Though the Bell Fund's convergent stream no longer exists, we have continued to work with the Fund through their Slate Development Program which has allowed us to option IP and provided critical early support for scripted series development.



CANADA
IN A DAY

Most recently, Bell Fund supported Marie Clements' feature film and series *Bones of Crows* for which Screen Siren is a minority partner and supporting producers. Again, Bell Fund stepped up when it mattered to support a unique and ambitious Indigenous-led project of national importance.



BONES OF
CROWS



INDIAN
HORSE

Bell Fund has supported Screen Siren Pictures and our related projects with just under \$1 million in funding across multiple projects since 2016. Our company's success can be directly attributed to the support of Bell Fund and for that we are incredibly thankful.

Bell
FUND/23

EQUITY & INCLUSION

The Bell Fund's guiding principles affirm its commitment to contribute to a more equitable, diverse, and inclusive industry across Canada in its capacity as independent production fund. This means supporting screen-based producers/creators from equity-seeking and sovereignty-seeking groups (including but not limited to those who identify as Black Indigenous and racialized; 2SLGBTQIA+ persons and persons with disabilities), gender parity, emerging screen-based producers/creators and teams, regional representation, and official language minority communities (OLMCs).

In 2022, Bell Fund led a series of initiatives targeted at reducing barriers to access to its funding programs, fostering data-driven learning and decision-making, and increasing collaboration and outreach.

Key Initiatives

- Partnerships with industry organizations serving underrepresented communities, sponsorship of initiatives, and participation in panels and presentations and roundtables.
- Implementation of new approaches and tools to bring an equity and inclusion lens to the funding process from application to evaluation.
- Collection and analysis of demographic data from applicants to development and production programs.

A revamped Self-identification process based on the Canada Media Fund's Persona-ID was launched in March. This process allows key creative personnel and company shareholders associated with an application to disclose demographic information directly, anonymously, and securely by filling out an online self-identification questionnaire. The updates resulted in increased accuracy, agency, and privacy in data collection and analysis; deepened the Fund's knowledge of diversity and inclusivity in relation to submitted and funded applications; and enhanced our team's ability to assess whether progress is being made in achieving the goals set out in our guiding principles.



VIRGINS!

INITIATIVES

Allia (WIFT)

- *Gala bénéfice 2022 -Award Présentation*

ACCT (Académie du Cinéma et de la Télévision)

- *Emerging writers Pitch*

Black Screen Office

- *Being Seen Collaborative Network Roundtable*

CMF

- *Equity &Inclusion in Data Collection Roundtable*

Caribbean Tales

- *Creators of Colour Incubator Presentation*

National Screen Institute

- *EAVE Digital Bootcamp Presentation*

Reelworld Film Festival

- *E20 Presentation*
- *Application clinic for E20, Producer and Black Entrepreneurs Programs*
- *Face-to-Face Discussions*
- *Funders Panel*

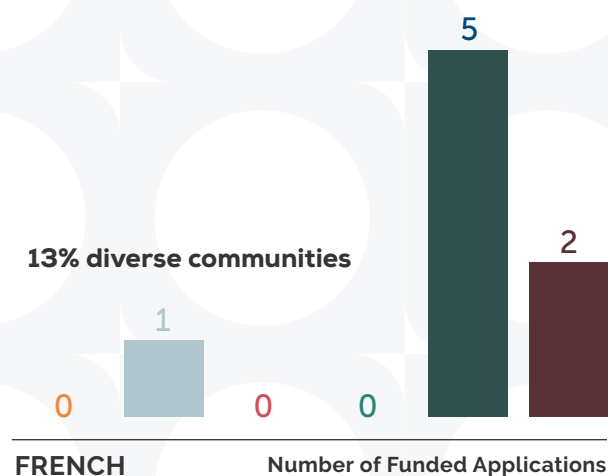
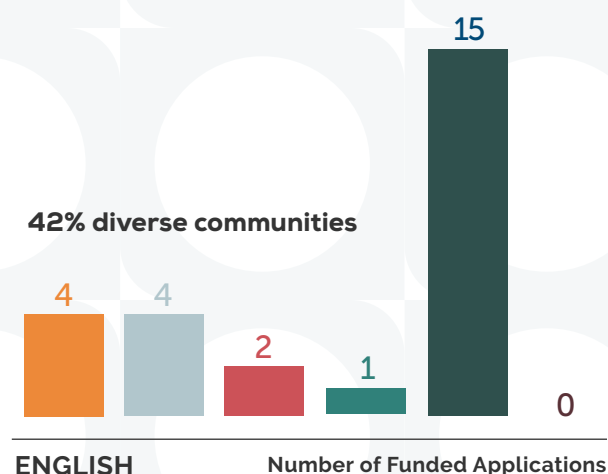
DIVERSE COMMUNITIES: RACE & ETHNICITY

Bell Fund committed \$3.3M to 27 companies led by Black, Indigenous individuals, or those from Racialized communities. There is no significant gap between the share of approved applications from diverse communities and the share of funding allocated to them. In terms of gender parity, \$4.7M was committed to 40 companies led by woman and gender diverse individuals. It is worth noting differences in gender representation among production programs. In the Short-Form Digital Series Program, 57% of program funds were committed to companies that are majority owned by women and gender diverse individuals (English 49% and French 70%). The share of funds committed to these companies in the TV programs (Selective and MPF Envelope) is 11% (English 14% and French 7%).

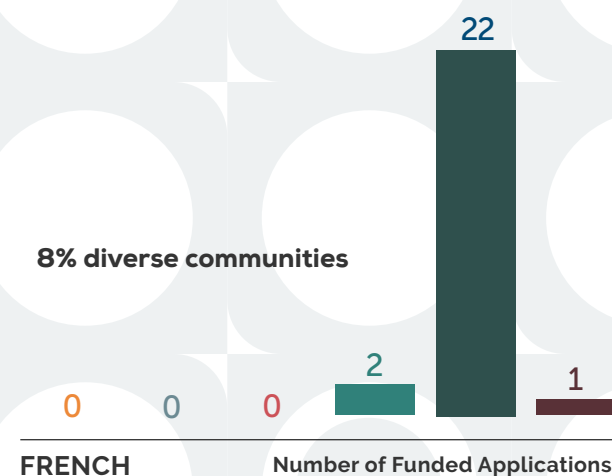
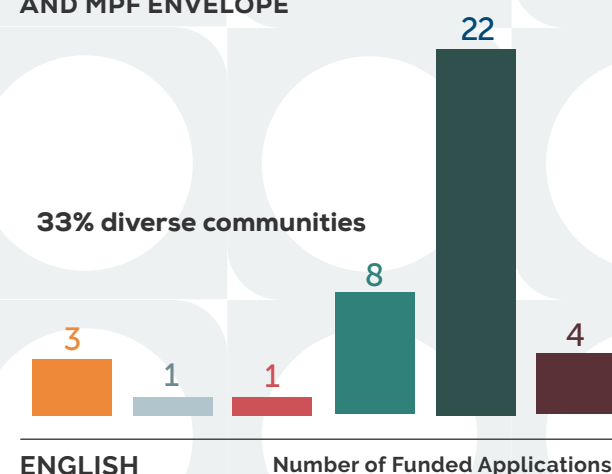
Majority ownership of approved applications



SLATE DEVELOPMENT PROGRAM



PRODUCTION PROGRAMS SHORT-FORM DIGITAL SERIES, TV SELECTIVE AND MPF ENVELOPE



* The category 'Bi or Multi Racial' designates companies in which ownership is evenly split among individuals who identify as White and individuals who identify as Indigenous, Black, and/or Racialized.

** The category 'No data' comprises the following situations: 1) owners indicated their preference not to disclose information about their race and ethnicity 2) owners did not complete Bell Fund's self-identification questionnaire.

DIVERSE COMMUNITIES: RACE & ETHNICITY

Majority ownership of approved applications



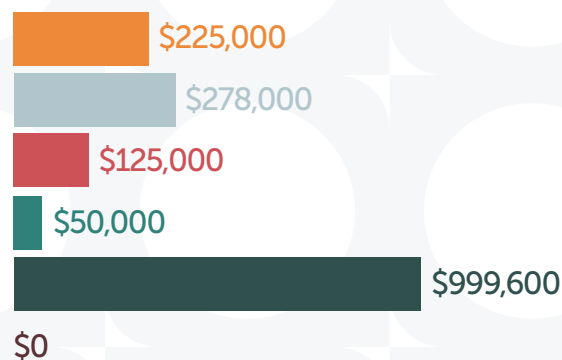
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***Slate Development program applications can range from 2-3 individual projects with a maximum Bell Fund contribution of \$25,000 each. Funds allocated to individual Slate companies are contingent to the number of projects in their slate.

SLATE DEVELOPMENT PROGRAM

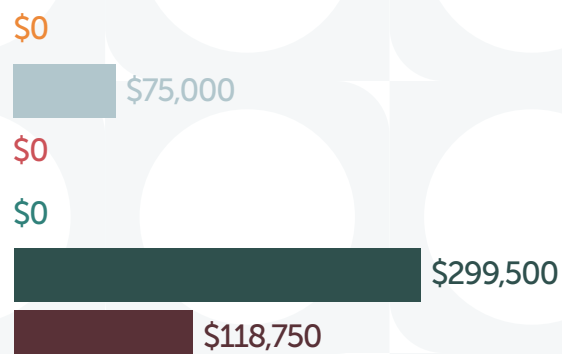
42% diverse communities



ENGLISH

Bell Fund Funding (\$)

15% diverse communities



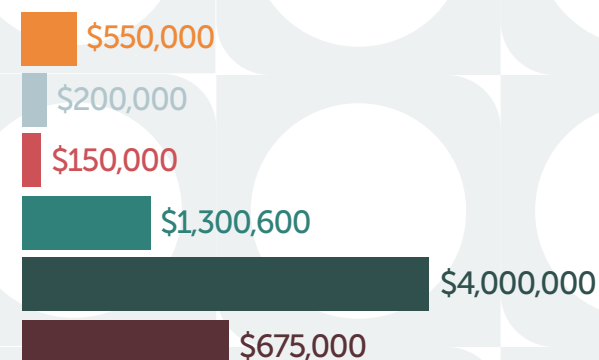
FRENCH

Bell Fund Funding (\$)

PRODUCTION PROGRAMS

SHORT-FORM DIGITAL SERIES, TV SELECTIVE AND MPF ENVELOPE

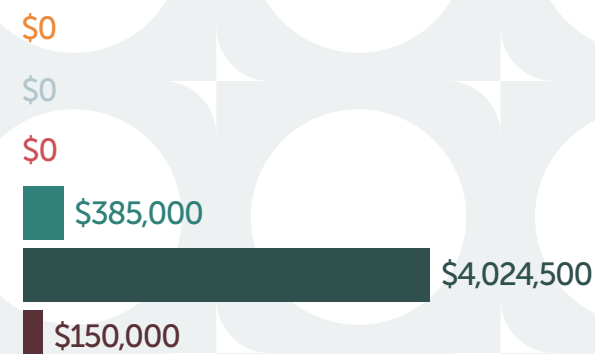
32% diverse communities



ENGLISH

Bell Fund Funding (\$)

8% diverse communities

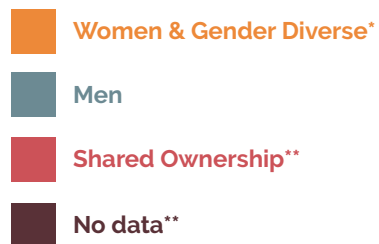


FRENCH

Bell Fund Funding (\$)

GENDER PARITY

Majority ownership of approved applications

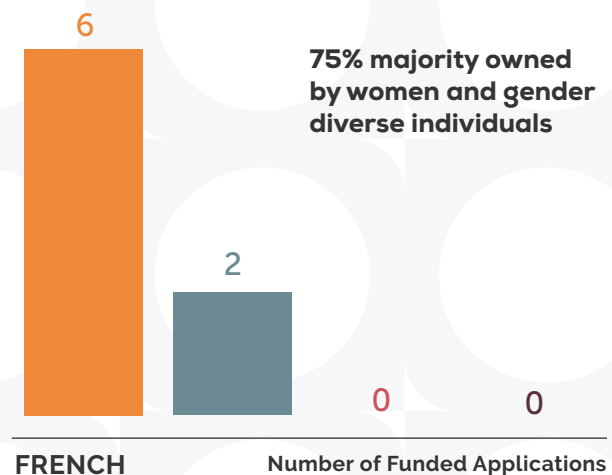
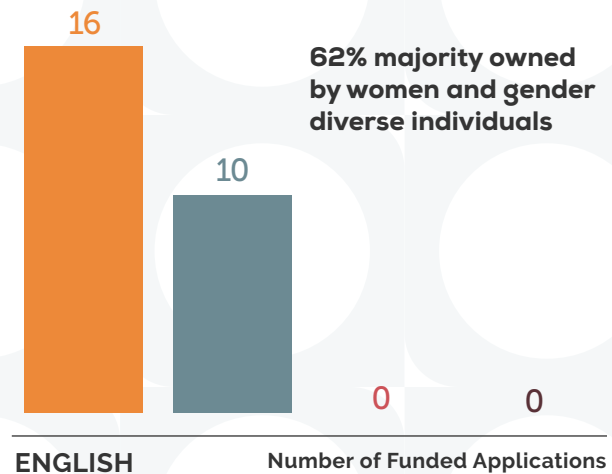


* 'Gender diverse' is an umbrella term that includes Two-Spirit, Non-Binary, Genderqueer, and Gender Non-Conforming individuals, as well as those who identify with other gender identities.

** 'Shared Ownership' designates companies in which ownership is evenly split between two groups: individuals who identify as women and gender diverse, and men.

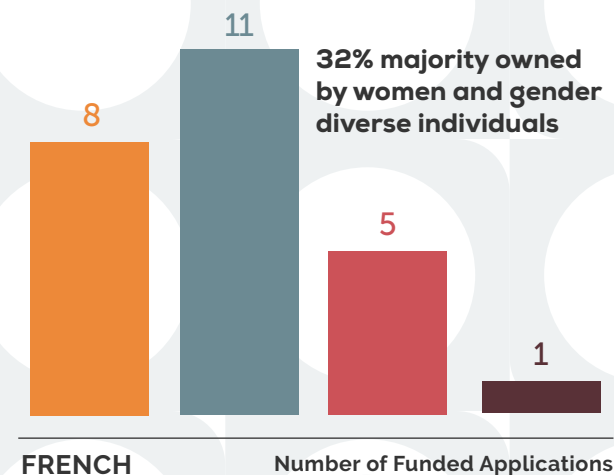
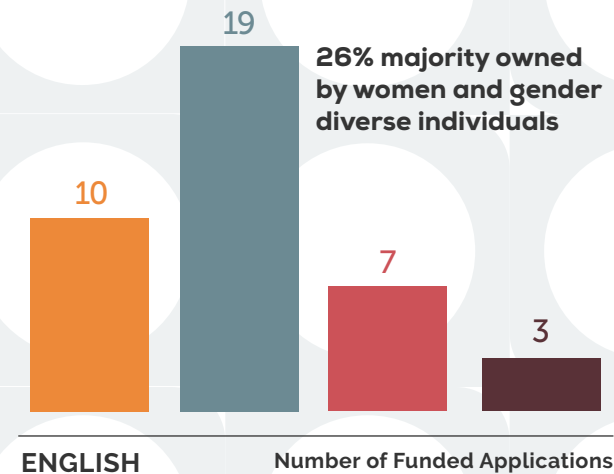
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SLATE DEVELOPMENT PROGRAM



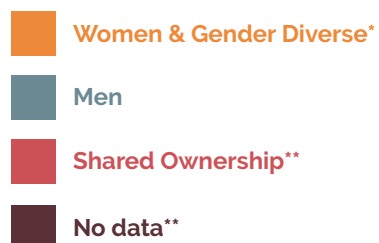
PRODUCTION PROGRAMS

SHORT-FORM DIGITAL SERIES, TV SELECTIVE AND MPF ENVELOPE



GENDER PARITY

Majority ownership of approved applications



* 'Gender diverse' is an umbrella term that includes Two-Spirit, Non-Binary, Genderqueer, and Gender Non-Conforming individuals, as well as those who identify with other gender identities.

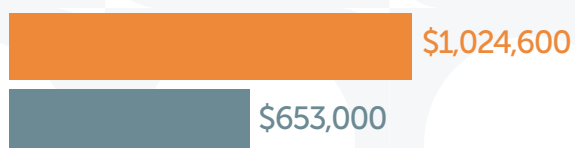
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SLATE DEVELOPMENT PROGRAM

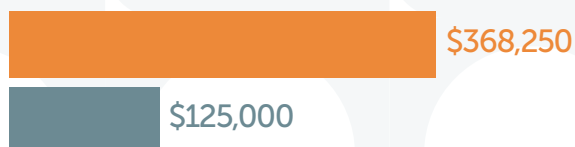
61% women and gender diverse individuals



ENGLISH

Bell Fund Funding (\$)

75% women and gender diverse individuals



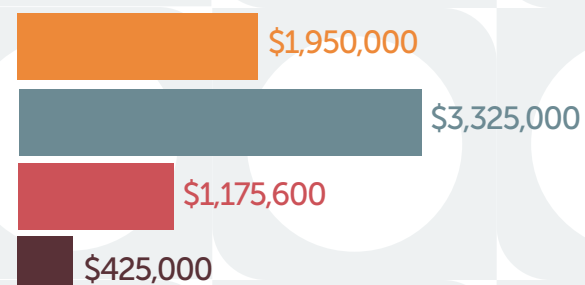
FRENCH

Bell Fund Funding (\$)

PRODUCTION PROGRAMS

SHORT-FORM DIGITAL SERIES, TV SELECTIVE AND MPF ENVELOPE

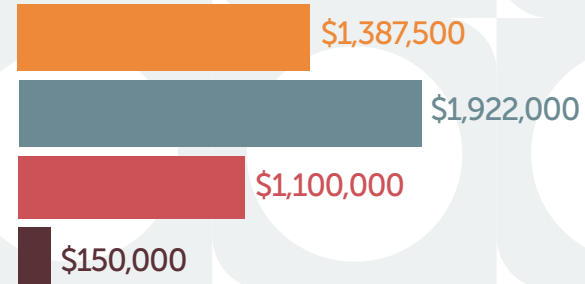
28% women and gender diverse individuals



ENGLISH

Bell Fund Funding (\$)

30% women and gender diverse individuals



FRENCH

Bell Fund Funding (\$)

GETTING TO KNOW...

TOKENS SEASON 1 & 2

Early in 2017 Winnifred Jong and I received the Talent to Watch (then called Microbudget fund) for a web series called TOKENS.

After successfully getting one piece of finance, naively we thought getting the rest of the financing shouldn't be too difficult. Cut to 2 years and 8 funding applications later, it was the launch of the Bell Funds Short-Form Digital Series program that got us across the line to make our first season a reality.

The show went on to be nominated for 4 Canadian Screen awards, winning Best Direction for a short series, win the CMPA's PrimeTime Pitching Showdown, play in more than 50 International festivals, collecting prizes for Best Comedy Series, Best Representation of Communities of Colour, winning at The Women's Comedy Festival and taking home multiple best director awards. After self-launching on YouTube, we also were able to get onto Samsung Smart TVs, Roku devices and then onto the new platform, Urbanflix. With the success of Season 1 we were able to finance a second season of the web series, again with Bell Fund support and grow the IP of the show into a new, longer format, which we are now taking to market, along with a second supported project. The Bell Fund has given us the opportunity to explore stories with our diverse and under-represented talent, and launch them on digital platforms around the world. Tokens Season 1 and 2 can now be watched world-wide on the Roku Channel.



TRINNI FRANKE



WINNIFRED JONG

Developing original content in Canada, or anywhere in the world really, is a long and expensive process, primarily borne by producers. It's work in the shadows that may never see the light of day. Often producers must whittle down their ownership of their original works, make tweaks to their authentic stories to fit into a format where it doesn't belong, to get the attention of broadcasters. There's little room or money for exploration or experimentation. If an original production survives all that and is made, then, when it is time to release, again, often a producer has to give up more rights in order to be licenced.

By investing in development, production and the marketing and distribution phases, the Bell Fund provides an opportunity to experiment with story, find concepts that don't fit into a neat television format, to give voice to characters very different to the ones we see time and again on screens. Then, crucially, the Bell Fund supports the launch of these shows if they cannot find a home on traditional screens. All this helps to grow the company that sustains producers and original story telling, providing opportunity for success without compromising ownership.



In an industry of constant change and with broadcaster budgets being stretched thinner than ever, a proof of concept is crucial for producers pitching original content. With the Bell Fund support of the production and release of our short series as well as the slate development, we have been able to provide that safe bet to distributors and digital platforms in order to get our show on screens.



Thanks to the Bell Fund we remain here in Canada, with the support we need to keep our company active, to share our stories with the world. Quite literally, we would not be here without the Bell Fund.

Trinni Franke, Producer

PRODUCTION

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) provide alternative distribution platforms for Producers to reach audiences with their short-form series. It is also important to respond to the changing consumption patterns of Canadian audiences.

The program allocates funding to produce premium-quality, original, linear video series in the genres of fiction (drama, comedy and children's and youth) and non-fiction (documentary, factual and lifestyle). Funding is also available for audience development plans. Many Producers are leveraging these short-form series as a proof of concept for developing longer form projects, while emerging producers might use their series as calling cards. In 2022, Producers had the support of 9 broadcaster digital platforms, 3 YouTube channels and 1 TikTok channel. A \$3.4M funding contribution from Bell Fund contributed to \$13.1 M in production volume.

While this program offers an avenue for Producers to create content at a modest price point, we have witnessed a steep increase in the cost of production. For English-language producers, series budgets have risen from an average of \$367,391 in 2019 to \$547,802 in 2022. This is a concerning trend as Producers now must secure multiple sources of financing before beginning production. The series are recommended by an independent jury and submitted to the Board for approval. 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, Black, and Indigenous communities as well as whether key positions are occupied by women.



FUNDED PROJECTS

PRODUCTION

SHORT FORM DIGITAL SERIES
NON-FICTION



DATING
UNLOCKED

FUNDED PROJECTS

PRODUCTION

SHORT FORM DIGITAL SERIES
NON-FICTION



AINARA'S BOOKSHELF

AINARA'S BOOKSHELF

Representation is important. Let's read, learn, and grow together... one diverse character at a time.

PC: Turtlebox Productions
EP: Ainara Alleyne, Kat Kelly Hayduk, Cam Hayduk, Shani Alleyne
P: Kat Kelly Hayduk
G: Factual
CL: Hamilton, ON
PL: Hamilton, Toronto, ON / New York, USA
BP: marbleKids YouTube Channel

DATING UNLOCKED SEASON 2

Daters compete in elimination-style relationship games to unlock the chance of a second date.

PC: Border2Border Entertainment
EP: Philip Webb, Katherine Frost, Brad Danks
P: Charlie Lubiniecki
G: Lifestyle
CL: Toronto, ON
PL: Toronto, ON
BP: OUTtvGo

FARM CRIME SEASON 3

From stolen sheep scandals to pigeon breeding Ponzi schemes, *Farm Crime* is a true crime documentary series investigating unconventional offences in farming and agriculture.

PC: Big Cedar Films Entertainment
EP: Geoff Morrison
P: Christina Carvalho, Geoff Morrison
G: Documentary
CL: Toronto, ON
PL: Various locations in BC, AB, SK, ON, PEI
BP: CBC Gem

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.

FUNDED PROJECTS

PRODUCTION

SHORT FORM DIGITAL SERIES
NON-FICTION



PA T'MENTIR

LE RESTO D'APRÈS

Post-cuisine delves into the current independent restaurant revolution by stepping into the kitchens and minds of Quebec restaurateurs.

PC: Picbois Productions
EP: Karine Dubois,
Marie-Pierre Corriveau
P: Karine Dubois
G: Documentary
CL: Montreal, QC
PL: Montreal, Bas-St-Laurent,
Cote-Nord, QC
BP: Mordu.ca

LES RACINES DU HIP-HOP AU QUÉBEC

Inspired by Félix B. Desfossés' discoveries on the origins of hip-hop in Quebec, veteran rapper Imposs is joined by contemporary rap artists on a quest to find the pioneers of the genre in the province in order to give them the recognition they deserve but never received.

PC: Major Productions
EP: Mélissa Major
P: Mélissa Major
G: Documentary
CL: Rouyn-Noranda, QC
PL: Montreal, QC
BP: Telequebec.tv

PA T'MENTIR SEASON 2

In the second season of *Pa t'mentir*, Schelby, Keithy and Irdens tackle touchy subjects with heart and candor, and push their reflections further with the help of their guests, ranging from artists to thinkers to scholars.

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

SECOND NATURE SEASON 2

Examines the most extreme and fascinating examples of how plants and animals are forced to adapt to a harsh and changing planet earth.

PC: Blue Ant Digital
EP: Sue Haas
P: Dylan Dubeau
G: Documentary
CL: Toronto, ON
PL: Toronto, ON
BP: Animalogic YouTube Channel

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.

FUNDED PROJECTS

PRODUCTION

SHORT FORM DIGITAL SERIES
NON-FICTION

TALENT D'ICITTE

Talents d'icitte is a cultural magazine in which Gaël Comtois and comedian Garihanna Jean-Louis have the pleasure of presenting up-and-comers from various cultural communities along with the established Quebec figures who guided their careers in various fields such as music, arts, entrepreneurship, sports, journalism and politics

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

THE NATURE OF DESIGN

Explores the fascinating world of biophilic designs, which connect people and architecture with nature. This exciting new series uncovers public and private spaces that manage to incorporate nature in the most remarkable ways.

PC: **Bee Video Production**
EP: **Brigitte Sachse**
P: **Brigitte Sachse, Rob Lindsay**
G: **Documentary, Factual**
CL: **Toronto, ON**
PL: **Toronto, ON / Vancouver, BC / Singapore, Mexico**
BP: **Blue Ant Media – The Green Channel**



DÉCOLONISER L'HISTOIRE

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.

FUNDED PROJECTS

PRODUCTION

SHORT FORM DIGITAL SERIES
FICTION

STUDIO



TOKENS
SEASON 2

FUNDED PROJECTS

PRODUCTION

SHORT FORM DIGITAL SERIES
FICTION

REVENGE OF THE BLACK BEST FRIEND

20H30 CHEZ MATHIEU

A group of high school friends, once tightly knit and now in their mid-thirties, find themselves reunited following the sudden death of their friend Mathieu. Back at his parents' house, they take turns recalling the events of their legendary last high school party.

PC: Bien Joué Films
EP: Sébastien Iannuzzi, Gabriel Bergeron
P: Sébastien Iannuzzi, Gabriel Bergeron
G: Comedy, Drama
CL: Montreal, QC
PL: Montreal, QC
BP: Noovo.ca

ÇA PREND PAS LA TCHAS À PAPINEAU

Ça prend pas la tchas à Papineau is a lively drama with North African, Haitian and Latin accents. This heartfelt series explores the nuances of fatherhood, masculinity and free will with nuance through Jojo, a single father who works in a barbershop.

PC: Trio Orange
EP: Julia Langlois
P: Frédérique St-Pierre
G: Comedy, Drama
CL: Montreal, QC
PL: Montreal, QC
BP: ICI Tou.tv

CŒUR VINTAGE

Coeur Vintage follows the (mis)adventures of a lonely heart who feels out of step with the times. Candid and self-deprecating, the series is centered around the emotional ups and downs of Pauline, a childless woman in her mid-forties who is as endearing as she is nostalgic... and comically lost in her quest for meaning!

PC: Zone3
EP: Brigitte Lemonde
P: Corine Trudel
G: Comedy, Drama
CL: Montreal, QC
PL: Montreal, QC
BP: ICI Tou.tv

FUNDED PROJECTS

PRODUCTION

SHORT FORM DIGITAL SERIES FICTION

D DOT H

Hannah is ready to bury her dream of completing her late-father's research until she meets Doug, a wild-eyed stranger who knows things he shouldn't, and claims he learned them from her. The unlikely duo joins forces to race her uncle Dr. Slate and the shadowy Severon to unlock interdimensional travel.

PC: **Bottom of my Shoe Productions**
EP: **Lisa Meeches, Hannah Johnson**
P: **Meegwun Fairbrother, Stephen Ground, Sarah Koehnu**
G: **Comedy, Drama**
CL: **Winnipeg, MB**
PL: **MWinnipeg & Selkirk, MB**
BP: **APTN Lumi**

FIVE FINGERS OF FURY: IDLE HANDS

A hand is sucked into its phone and must journey through the land of the internet, defeating the four "Idle Hands" to return to its body, before it's lost and forgotten forever..

PC: **Pong Basic Productions**
EP: **Erin Mussolum**
P: **Daniel Irving, Josh Aries**
G: **Children, Comedy, Drama**
CL: **Vancouver, BC**
PL: **Vancouver & Burnaby, BC**
BP: **DanielandJosh TikTok Channel**

HOW TO FAIL AS A POPSTAR

A coming-of-age series about a queer, brown boy with a huge voice doing everything he can to become a Pop Star - as told by the queer trans, feminine woman that boy becomes, looking back on how and why that dream was never realized.

PC: **Sphere Media Toronto**
EP: **Jennifer Kawaja, Elise Cousineau, Caroline Habib**
P: **Laura Perlmutter**
G: **Children, Comedy**
CL: **Toronto, ON**
PL: **Toronto, ON**
BP: **CBC Gem**



SHADOW OF THE ROUGAROU

FUNDED PROJECTS

PRODUCTION

SHORT FORM DIGITAL SERIES
FICTION

GÉOLOCALISER L'AMOUR



JASON

Intimidated after moving to the city, a rez Indian gets romantically involved with his sister's best friend, an urban Indian woman twice his age; against the wishes of his family and friends.

PC: TDEP Productions &
Sir Perphoulous Films
EP: Andrew Genaille
P: Tanis Parenteau,
Jessica Wadsworth
G: Drama
CL: Hope, BC
PL: Chilliwack, BC
BP: APTN Lumi

LA DERNIÈRE COMMUNION

After selling their monastery, Peter, Paul and John, three religious brothers, decide to break away from the Church and reinvent themselves in their golden years. As they embark on their journey of the cross, what once seemed like the apocalypse turns out to be a long-awaited redemption.

PC: Roméo & Fils
EP: Martin Henri
P: Marina Khoury,
Béatrice Moukhaiber
G: Drama
CL: Montreal, QC
PL: Montreal, QC
BP: Telequebec.tv

LES MAL-AIMANTS

Les Mal-Aimants is an offbeat poetic dramatic comedy with quirky characters. It chronicles the initiatory journey of a young woman with social anxiety who is forced to face the outside world. In so doing, she breaks free from her interdependent relationship with her narcoleptic brother.

PC: Les Productions
St Laurent web
EP: Lou Bélanger,
Marieme Ndiaye
P: Lou Bélanger,
Marieme Ndiaye
G: Comedy, Drama
CL: Montreal, QC
PL: Montreal, QC
BP: Telequebec.tv

MACY MURDOCH

When a mysterious rival uses a time machine to frame her world-famous ancestor, Detective William Murdoch, of a murder he didn't commit, 14-year-old Macy travels back in time to re-examine the clues and determine the real perpetrator of the crime.

PC: Shaftesbury Development
EP: Christina Jennings,
Scott Garvie,
Jennifer Mccann
P: Alex House, Davin Lengyel
G: Children, Drama
CL: Toronto, ON
PL: Toronto, ON
BP: CBC Gem

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.

FUNDED PROJECTS

PRODUCTION

SHORT FORM DIGITAL SERIES FICTION

MY DEAD MOM

Emmy is trying to live her best life...if her dead mother would JUST. STOP. TALKING. She's dead, but she's still disappointed.

PC: LoCo Productions
EP: Lauren Corber, Wendy Litner
P: Lauren Corber
G: Comedy
CL: Toronto, ON
PL: GTA, ON
BP: Bell Media - Crave

NEAR OR FAR

Explores the unexpected betrayals between Sadie and Lauren, twin sisters from an immigrant family, as they embark on drastically different paths for the first time.

PC: Harlow Entertainment
EP: Caitlin Brown, Duana Taha, Emma Szalai
P: Caitlin Brown, Vanessa Magic
G: Children, Drama
CL: Toronto, ON
PL: Northern Ontario & Montreal, QC
BP: CBC Gem

NESTING

Since the romantic comedy dream hasn't panned out for best friends Anna and Rosa: no house, no partner, no baby; they go hunting for a baby daddy to knock them up so they can parent together in a new version of family.

PC: Project Undertow
EP: Anna Hardwick, Rosa Laborde
P: Tara Ellis, Michael Kessler, Allana Harkin
G: Comedy
CL: Toronto, ON
PL: Toronto, ON
BP: Bell Media - Crave



ZARQA

FUNDED PROJECTS

PRODUCTION

SHORT FORM DIGITAL SERIES
FICTION



VIDANGES

STORIES FROM MY GAY GRANDPARENTS

After Grandma and Grandpa survive a near-death experience, it catapults them to come out of the closet and grab life by the boars. With the help of their big-city grandkids, they make up for lost time as they finally start to live life as gaily as possible.

PC: Play Management Media
EP: Scott Farley,
Andrew McCann,
Perrie Voss
P: Andrew McCann Smith
G: Comedy
CL: Toronto, ON
PL: GTA, ON
BP: KindaTV YouTube Channel

ZARQA SEASON 2

Zarqa's pursuit of a holier-than-thou, social influencer's clout backfires when she gets cancelled, sending her life spiraling out of control as she claws her way out of her latest disaster.

PC: FUNdamentalist Films
EP: Zarqa Nawaz
P: Zarqa Nawaz,
Ell McEachern,
Hannah Hermanson
G: Comedy
CL: Regina, SK
PL: Regina, SK
BP: CBC Gem

Every person has a story, but unfortunately, not every person is given the opportunity to share it with others. But since its inception in 1997, the Bell Fund, a non-profit organization, has encouraged and supported the dreams and stories of independent producers across Canada, helping them share their stories with growing audiences.

As an organization, Bell Fund works to support screen-based producers/creators who identify as Black, Indigenous and People of colour, as well as creators from underrepresented groups such as 2SLGBTQ+ and peoples with disabilities. With this in mind, it made perfect sense that Bell Fund would connect with APTN, the world's first national Indigenous broadcaster in the world.

APTN launched in 1999 as the first national Indigenous broadcaster in the world. A respected non-profit and charitable broadcaster, the network shares authentic stories in English, French and a variety of Indigenous languages with nearly 10 million Canadian households. In 2019, the network launched APTN lumi, the first Indigenous-focused streaming service in Canada which tells Indigenous stories in a variety of genres and languages.

The mission of APTN lumi is to be the leading source of authentic Indigenous stories that connects APTN to digital audiences across Canada. The network is a caretaker of these stories, nurturing the storyteller community and encouraging Indigenous peoples to use their voice and express themselves in all digital formats. This is primarily accomplished by sharing Indigenous stories told by Indigenous people, both in front of and behind the camera and ensuring these storytellers are celebrated.

Since 2019, Bell Fund has provided financial support to many APTN lumi productions, which support emerging Indigenous talent within a growing Indigenous filmmaking community. Six brand-new series—all created, written or produced by Indigenous people—recently received funding from Bell Fund:

APTN



LISA DUCHARME

D Dot H follows the adventures of Doug and Hannah, an unlikely duo who join forces to race against evil and unlock the secrets of interdimensional travel. According to the series producers Fairbrother and Murdock, the set and storyline might not have been possible with regular TV production and without more financial support. But the Digital Short Form series, made possible through Bell Fund, allows these creators to play with almost-experimental narratives that would perhaps be too risky or costly on a TV budget.

In **DJ Burnt Bannock**, a struggling Cree DJ must prove to the world—and himself—that he has what it takes to make it big.

Gravestone: The Gambler follows what happens when a gambler finally realizes his dream of hitting the jackpot—and the nightmare that quickly follows.

Jason is a coming-of-age series about a young Indigenous man who moves from the rez to the big city and becomes romantically involved with a woman twice his age.

The spine-tingling **Shadow of the Rougarou** follows the story of a young Métis-Cree woman who returns to her childhood home to confront her past.



TALES FROM
THE REZ

Tales from the Rez is an upcoming series that features adaptations of popular Blackfoot traditional tales and urban legends. Thanks to the financial support received from Bell Fund, this informative series will be available to APTN lumi audiences, ensuring that traditional Indigenous tales and legends are shared with future generations.



DJ BURNT
BANNOCK



SHADOW OF
THE ROUGAROU

These fantastic, thought-provoking shows were made possible by support from Bell Fund, elevating these unique Indigenous stories and giving them a platform, APTN lumi, where they can be heard and enjoyed by all. These success stories will help attract more Indigenous creators and storytellers to Bell Fund and connect them with the resources and support it offers. As a result, Canadians from coast to coast to coast can only look forward to even more rare and essential stories from underrepresented voices in the years to come.

FUNDED PROJECTS

PRODUCTION

TV PROGRAM

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. Series are recommended by an independent jury and submitted to the Board for approval.

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

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



FUNDED PROJECTS

PRODUCTION

TV PROGRAM



C'EST COMME ÇA
QUE JET'AIME
SEASON 2

FUNDED PROJECTS

PRODUCTION

TV PROGRAM



THE PORTER

ALI BUDD

Ali Budd and her team push the limits – and budgets – of a luxe clientele, looking for one-of-a-kind designs.

PC: Nikki Ray Media Agency
EP: Tanya Linton, Mike Sheerin, Cara Volchoff
P: Cara Volchoff
G: Lifestyle
CL: Toronto, ON
PL: Seguin, Collingwood, ON / USA / Italy / Costa Rica
BP: Corus (HGTV)

ALL IN WITH BRYAN

Contractor and entrepreneur Bryan Baeumler takes on a new challenge of helping others who are risking it all for their live/work Dream Projects. Bryan travels to unexpected locations as they encounter major roadblocks in their journeys.

PC: SI Entertainment
EP: Frank Halbert
P: Jessica Benchemam
G: Lifestyle
CL: Toronto, ON
PL: Toronto, ON
BP: Corus (HGTV)

BRIA MACK GETS A LIFE

A comedy series that follows Bria Mack, a 25-year-old Black woman, as she navigates adulthood in a predominantly white world – which is made all the more difficult, but also more tolerable – by Black Attack, her invisible hype girl.

PC: New Metric Media
EP: Mark Montefiore, Sasha Leigh Henry, Tania Thompson
P: Angelique Knights, Tamar Bird
G: Lifestyle
CL: Toronto, ON
PL: Toronto, ON
BP: Bell Media (Crave)

FUNDED PROJECTS

PRODUCTION

TV PROGRAM

CHROMOSOME Y

Chromosome Y tells the story of Zav. She is a talented young musician who was born in a boy's body and dreams of breaking into the music industry. To achieve this goal, she must learn to accept herself, stand up for herself, and face her conservative family and community.

PC: UGO Multimédia, Aimer Films
EP: Nathalie Vézina, Lisa Tremblay
P: Patrick Bilodeau
G: Drama
CL: Montreal, QC /
New Westminster, BC
PL: Montreal, QC
BP: TV5 (Unis)

CLUB SOLY SEASON 2

At a time when the news that reaches us is filtered through the lens of social media and the comments left by anybody and everybody, Arnaud and his friends delve into current trends, while poking fun (sometimes gently, sometimes, not so much) at those who set them and those who buck them, which is to say: us.

PC: Encore Télévision
EP: François Rozon, Vincent Gagné
P: Zita Lawson
G: Comedy
CL: Montreal, QC
PL: Montreal, QC
BP: Bell Média (Noovo)



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/48

FUNDED PROJECTS
PRODUCTION
TV PROGRAM



MAKING IT HOME WITH KORTNEY AND KENNY

DES IDÉES DE GRANDEUR DANS MA COUR SEASON 9

More than ever, the team wants to get back to work to create exteriors that will make you never want to come back inside!

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

ENTRE DEUX DRAPS SEASON 3

A sketch comedy show depicting the day-to-day life of four couples and two roommates of varying ages and backgrounds, set in the privacy of their bedroom.

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

ÊTRE ADO

Être Ado follows ten teenagers from different backgrounds over a period of five years. 5 guys, 5 girls. They live in the greater metropolitan area, in the suburbs, on a farm, or in the Saguenay-Lac-St-Jean region. They are Quebecers by birth and by adoption.

PC: **Productions KOTV**
EP: **Alain Chicoine, Louis Morissette, Louis-Philippe Drolet**
P: **Mélanie Viau**
G: **Documentary**
CL: **Montreal, QC**
PL: **Montreal, Alma, Gatineau, Asteuiastsh, Saguenay, QC**
BP: **Télé-Québec**

FUNDED PROJECTS

PRODUCTION

TV PROGRAM



FARMHOUSE FACELIFT SEASON 3

Siblings Billy Pearson and Carolyn Wilbrink are a professional renovation team who grew up on their family's farm, learning firsthand how to restore, and reclaim the charm of heritage homes.

PC: **Be Collective Media**
EP: **Andrea Gorfolova,**
Marc Kell Whitehead
P: **Jessica Vanderkooij**
G: **Lifestyle**
CL: **Toronto, ON**
PL: **Niagara on the Lake, Erin,**
Caledon East, Cambridge,
Guelph, Beamsville, ON
BP: **Corus (HGTV)**

FRAGMENTS

Fragments tells the story of a group of old friends who, after more than 30 years apart, are reunited by chance. Did their dreams come true? Did they live up to their hopes and aspirations? Did they become who they wanted to be? The present, the past and the future come together seamlessly in this "philosophical chronicle".

PC: **Amalga Créations Média**
EP: **André Dupuy**
P: **André Dupuy**
G: **Drama**
CL: **Montreal, QC**
PL: **Montreal, QC**
BP: **Radio-Canada (ICI Télé)**

GESPE'GEWA'GI: THE LAST LAND SEASON 2

A fun and exciting look at Mi'kmaq fisheries and their connection to the people, their traditions, and their homeland.

PC: **Rezolution Pictures**
EP: **Ernest Webb, Catherine**
Bainbridge, Christina Fon,
Linda Ludwick,
Greg Lawrence
P: **Lisa M Roth, Catherine**
Bainbridge, Christina Fon,
Linda Ludwick
G: **Documentary**
CL: **Outremont, QC**
PL: **Sipekne'katik,**
Pictou Landing First Nation,
NS, Listuguj,
Carleton-sur-Mer,
Gesgapegiag, / Mi'kma'ki,
traditional territory of
Mi'kmaq (includes NS,
NB & QC)
BP: **APTN**

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.

FUNDED PROJECTS

PRODUCTION

TV PROGRAM

GUT JOB SEASON 2

Trusted coach, Sebastian Clovis, is on a mission to guide homeowners through the biggest renovation of their lives, bringing his creativity, support, and talented team to each project. Together they design, demolish, rebuild, and beautify their nightmare properties into jaw-dropping dream homes!

PC: Shoots and Leaved Media
EP: Ayanna Augustine,
Sebastian Clovis, Matthew Hoos
P: Matthew Hoos
G: Lifestyle
CL: Toronto, ON
PL: Toronto, ON
BP: Corus (HGTV)

HOARDER HOUSE FLIPPERS SEASON 2

Three teams of fearless flippers take on the worst hoarder houses they can find and transform them for maximum profit.

PC: Anaid Productions
EP: Margaret Mardrossian,
Helen Schmidt,
Jennifer Little,
Sophie Morgadinho
P: Suzy Choueiri
G: Lifestyle
CL: Vancouver, BC
PL: Winnipeg, MB /
Greater Montreal, QC
BP: Corus (HGTV)



FUNDED PROJECTS

PRODUCTION

TV PROGRAM



MANUEL DE LA VIE SAUVAGE

I HAVE NOTHING!

A show about amateur abilities and enormous ambitions. The returnable series follows Carolyn Taylor (BARONESS VON SKETCH) on her eternal quest to escape the familiar and pursue her wildest dreams. Even when she doesn't have the talent, or skills (or basic knowledge) to realize them.

PC: Saloon Media
EP: Laura Michalchyshyn, Sam Sniderman, Aileen Gardner, Vibika Bianchi, Julie Bristow, Carolyn Taylor, Zachary Russell
P: Aileen Gardner, Maureen Riley
G: Drama, Comedy
CL: Toronto, ON
PL: Toronto, ON
BP: Bell Media (Crave)

LA CLÉ DESCHAMPS

In *La clé Deschamps*, Martin Deschamps' reflects on the importance of music in the careers of disabled artists.

PC: Iprod média
EP: Isabelle Maréchal
P: Marie-Hélène Fortier
G: Documentary
CL: Montreal, QC
PL: Rawdon, QC
BP: AMI (Ami-Télé)

LATE BLOOMER

A new comedy series created by and starring comedic sensation Jasmeet Raina, aka JusReign. The series is inspired by his real-life experiences navigating new-found internet fame, dating, spirituality, culture, and his dysfunctional (yet loving) family.

PC: Pier 21 Films
EP: Laszlo Barna, Nicole Butler, Vanessa Steinmetz, Karen Tsang, Jasmeet Raina, Shebli Zarghami, Ricky Dhawan
P: Robbie David
G: Comedy
CL: Toronto, ON
PL: Toronto, ON
BP: Bell Media (Crave)

FUNDED PROJECTS

PRODUCTION

TV PROGRAM



STYLED

LE BONHEUR SEASON 2

In this second season of *Le Bonheur*, François continues on his never-ending pursuit of a better future. Odds are that the trials and tribulations he and his family go through in these 12 episodes will keep us laughing... uncomfortably, yet again!

PC: Aetios Productions
EP: Fabienne Larouche, Michel Trudeau
P: Fabienne Larouche, Michel Trudeau, Sébastien Pigeon, Sylvie Lacoste
G: Comedy, Drama
CL: Shefford, QC
PL: Montreal, QC
BP: Groupe TVA (TVA)

LE JOUR J SEASON 2

Julie, a seasoned businesswoman, bought a hotel in the Magdalen Islands. She's renovating it to be able to host her teams and to rent it out as a vacation rental. Always ahead of the trends, Julie introduces us to Quebec artisans and designers.

PC: Productions ToRos
EP: Julie Snyder, Marie-Pier Gaudreault
P: Madeleine Cantin
G: Lifestyle
CL: Montreal, QC
PL: Montreal, Magdalen Islands, QC
BP: Bell Média (Noovo)

L'ÉCHAPPÉE SEASON 7

Through police investigations, family dramas and stories of love and friendship, season 7 of *L'Échappée* explores the challenges faced by young offenders living in custody and the daily lives of the residents of the small village of Sainte-Alice

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

LES BOMBES

Les bombes are four strong women who hit rock bottom and end up together at the Carpe Diem therapy center. Les Gorgeous are also four curvy women who have problems, just like everyone else, BUT their weight isn't one of them.

PC: Productions Sovimage
EP: Sophie Deschênes
P: Sophie Deschênes
G: Comedy, Drama
CL: Montreal, QC
PL: Montreal, QC
BP: Corus (Séries Plus)

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.

LES MOMENTS PARFAITS SEASON 2

When an event shakes up a tightly knit family's past and future, members from three generations are forced to ask themselves if their own life is what it should be and if they're really doing everything they can to bring in more life, more... perfect moments.

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

LES ORIGINES DE NOTRE MÉDECINE

Les origines de notre médecine is a veritable medical epic, an opportunity to go back in history and discover the events, places and people who influenced how various illnesses and diseases are treated.

PC: **Groupe PVP**
EP: **Vincent Leroux**
P: **Sonia Bérubé**
G: **Documentary**
CL: **Matane, QC**
PL: **Québec, Montréal, QC**
BP: **Savoir Média**



SHORSEY

FUNDED PROJECTS
—
PRODUCTION
—
TV PROGRAM



LANDS ENCHANTED

LES YEUX FERMÉS

In the fall of 1994, Simon went to the convenience store and never came back. The following day, his body was fished out of the river. Twenty-seven years later, his sister Élise tries to understand why he threw himself off the bridge.

PC: Aetios Productions
EP: Sébastien Pigeon,
Fabienne Larouche,
Michel Trudeau,
Sylvie Lacoste
P: Fabienne Larouche,
Michel Trudeau
G: Drama
CL: Shefford, QC
PL: Montreal, QC
BP: Radio-Canada (ICI Télé)

LOUIS T VEUT SAVOIR SEASON 3

Through this documentary series, comedian Louis T bridges the gap between regular people and researchers. He is on a mission to learn more on divisive subjects, or topics he struggles to understand. Each episode brings together popular science and humor!

PC: URBANIA
EP: Raphaëlle Huysman,
Philippe Lamarre
P: Annie Bourdeau
G: Documentary
CL: Montreal, QC
PL: Montreal, QC
BP: Savoir Média

MAKING IT HOME WITH KORTNEY AND KENNY SEASON 3

Back for a third season, helping homeowners make strategic renovation moves with their money. Kortney Wilson is using her flipping expertise to turn fixer-uppers into dream homes.

PC: Scott Brothers
Entertainment
EP: Josie Crimi, Jonathan Scott,
Drew Scott
P: Christina Velocci
G: Lifestyle
CL: Toronto, ON
PL: Nashville, TN
BP: Corus (HGTV)

MISSION UNEXPLAINED

Military women and men share tales of terrifying, unexplained events, from the front lines. From mystifying lights to vanishing civilians, terrifying apparitions, mechanical mysteries and more, this documentary series launches viewers into the action in a uniquely visceral way.

PC: Saloon Media
EP: Aileen Gardner,
Julie Bristow, Heather
Findlay, Sam Sniderman,
Laura Michalchysyn
P: Christie Callan-Jones
G: Documentary
CL: Toronto, ON
PL: Hamilton, ON / Buffalo, NY
BP: Blue Ant Media (T&E)

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.

FUNDED PROJECTS

PRODUCTION

TV PROGRAM



**WONG &
WINCHESTER**

MUD MOUNTAIN HAULERS SEASON 3

A docu-series set in the high mountains of BC, where giant logs and big paydays beckon men and women to take huge risks. No one is willing to go steeper or deeper than veteran loggers Brent and Craig Lebeau or the Glover family.

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

PAMELA'S GARDEN OF EDEN SEASON 2

Follows iconic screen star Pamela Anderson as she leaves her Hollywood life behind, returns to her roots on the coast of Vancouver Island, and embarks on a massive restoration of her grandmother's legacy property.

PC: Fireworks Media Group Canada
EP: Jesse Fawcett, Robert Hardy
P: Robert Hardy
G: Lifestyle
CL: Vancouver, BC
PL: Vancouver, BC / Los Angeles, CA
BP: Corus (HGTV)

PROPERTY BROTHERS: FOREVER HOME SEASON 3

Drew and Jonathan Scott are on a mission to help homeowners turn their houses into Forever Homes – a home where they can spend their lives and make lasting memories.

PC: Scott Brothers Entertainment
EP: Josie Crimi, Jonathan Scott, Drew Scott
P: Sarrah Sayami
G: Lifestyle
CL: Toronto, ON
PL: Los Angeles, CA
BP: Corus (HGTV)

FUNDED PROJECTS

PRODUCTION

TV PROGRAM

ROCK SOLID BUILDS SEASON 3

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 Media
EP: Tanya Blake, Christle Leonard
P: Tanya Blake
G: Lifestyle
CL: Montreal, QC
PL: Carbonear NL
BP: Corus (HGTV)

SARAH'S MOUNTAIN ESCAPE

Sarah and her husband overhaul a 5,000-square-foot Bavarian-style lodge, set amidst majestic mountains in Whistler, BC, turning it into a luxury vacation rental.

PC: Insight Productions
EP: John Brunton, Erin Brock, Sarah Richardson
P: Jessica Benchemam
G: Lifestyle
CL: Toronto, ON
PL: Whistler, BC / Toronto, ON
BP: Corus (HGTV)

SEARCHING WITH CHEF SANG SEASON 2

Season two follows Chef Sang Kim as he embarks on a quest across Canada, teasing out stories about the food traditions and the people allied to them, illuminating the eclectic and diverse nature of our shared culinary landscape.

PC: Riverbank Pictures
EP: Aldo di Felice
P: Francis Mitchel, David Mitchel, Sang Kim
G: Documentary
CL: Clarksburg, ON
PL: Vancouver, BC / St. John's, NL / Chatham, ON / Saskatoon, SK
BP: TLN



POUR TOI FLORA

FUNDED PROJECTS
PRODUCTION
TV PROGRAM



DEPARTURE

SHELVED

A workplace comedy that follows the employees and patrons of an underfunded, inner-city public library as they go about their lives in this unassuming and extraordinary place.

PC: Counterfeit Pictures
EP: Anthony Q. Farrell, Anton Leo, Shane Corkery, Dan Bennett
P: Colin Brunton
G: Comedy
CL: Toronto, ON
PL: Toronto, ON
BP: Bell Media (CTV)

STAYING INN: HOTEL JULIE

A new renovation series following up-and-coming designer Autumn Hachey as she tackles her biggest project yet – an 18th century inn with 9 suites, in the picturesque city of Stratford.

PC: Alibi Entertainment
EP: James Hyslop, Heidi Schorn
P: Jo Virgo
G: Lifestyle
CL: Toronto, ON
PL: Stratford, ON
BP: Bell Media (CTV Life)

STYLED SEASON 2

Best friends Nicole Bab and Caffery Van Horne are the duo who help homeowners transform their drab dwellings into first-rate real estate.

PC: Great Pacific Media
EP: David Way
P: Dana Johl
G: Lifestyle
CL: Burnaby, BC
PL: Toronto, GTA, ON
BP: Corus (HGTV)

SULLIVAN'S CROSSING

When Neurosurgeon Maggie Sullivan's world is turned upside down, after her business partner is indicted for fraud, she seeks refuge in Sullivan's Crossing, Nova Scotia where her estranged father, Sully Sullivan runs a campground.

PC: Topsail Productions, Urban Post Productions, Reel World Management, Fremantle
EP: Roma Roth, Christopher E. Perry, Robyn Carr, Michela DiMondo, Hillary Martin
P: Michael Volpe, Mark Gingras
G: Drama
CL: Bedford, NS / Toronto, ON
PL: Halifax, NS
BP: Bell Media (CTV)

FUNDED PROJECTS

PRODUCTION

TV PROGRAM

THE DIG DETECTIVES

A unique archaeology and true crime series featuring renowned archaeologist Ciprian Ardelean and his team as they investigate some of the biggest murder mysteries in history, many of which have a news-making social justice dimension.

PC: Yap Films
EP: Elliott Halpern
P: Elizabeth Trojan
G: Documentary
CL: Toronto, ON
PL: Toronto, ON
BP: Blue Ant Media
(Smithsonian Channel)

THE SPENCER SISTERS

After being fired from the police force, Darby Spencer reluctantly returns to her childhood home to form a detective agency with the unlikely partners – her socialite mother Joan.

PC: Entertainment One Television,
Buffalo Gal Pictures
EP: Jocelyn Hamilton,
Phyllis Laing
P: Jennifer Beasley
G: Drama
CL: Toronto, ON / Winnipeg, MB
PL: Winnipeg, MB / Kenora, ON
BP: Bell Media (CTV)



FUNDED PROJECTS

PRODUCTION

TV PROGRAM



NOUS

UN ZOO PAS COMME LES AUTRES

SEASON 5

This season, Emily and Clifford embark on two major adventures: they travel to California and Africa to learn more about the natural habitats of the creatures who live there, and to do their part to protect the local wildlife.

PC: **Sphère Média**
EP: **Bruno Dubé, Renée Mouchawar, Mélanie D'Astous, Natasha Melillo**
P: **Isabelle Fortier**
G: **Documentary**
CL: **Montreal, QC**
PL: **Frampton (Beauce), QC**
BP: **Groupe TVA (Casa)**

WONG & WINCHESTER

A light and fun procedural. It's the story of the unlikely partnership between Marissa Wong (bitter ex-cop turned private investigator) and Sarah Winchester (fresh-out-of-university with the naivety to prove it).

PC: **Productions Pixcom**
EP: **Nicola Merola, Charles Lafortune, Sylvie Desrochers**
P: **Nathalie Cecyre**
G: **Drama**
CL: **Montreal, QC**
PL: **Montreal, QC**
BP: **Rogers (Citytv)**

GETTING TO
KNOW...

MAJOR PRODUCTIONS

I was born in southern Quebec and decided to settle in a rural area. Some would say that's a bold move! Major Productions was established in 2018 in Abitibi-Témiscamingue. As a producer based far from major urban centers, I have a somewhat different approach. My goal as a founder, is to produce quality documentaries, from Rouyn-Noranda, for the Canadian market. I want to tell stories that feature little-known parts of history, new social, historical and cultural perspectives, stories that present an enlightened view of the world, stories that are moving and sensitive and relevant. I also want to shine a light on regional talents and histories, on communities that are often under-represented. To offer, as a woman entrepreneur, and emerging producer, a perspective of the world that we don't see on screen so often, and to get more women and people from various backgrounds involved in the team.

The Bell Fund has played a key role in shaping my business. The production funding I received from the Short-Form Digital Series program for *Les racines du hip-hop au Québec* will help me to bring a project to life that is rooted in cultural richness and diversity, and to position my production company in the Canadian audio-visual industry. A number of features have touched on the history of Québec hip hop, but a reference work has never been produced. This is timely, as hip hop is as popular as ever, and the general public, sensitive to many social movements that aim to make space for minority groups, is eager to take a fresh look at its history. The series aims to give a voice to the founders who remained in the shadows, to connect contemporary hip hop artists to those who came before them, and to get fans excited for future seasons. By supporting Major Productions, the Bell Fund has stepped up to the plate and proven its commitment to supporting diverse stories, exciting works, and collaborations across Canada.



MÉLISSA MAJOR

The funding I received from the Slate Development program was also critical to the creative development of my projects. This phase is crucial for emerging producers to remain competitive in an ever-changing media landscape. The trust and dynamic support of the Bell Fund team allowed me to focus on a format that I wanted to explore further, the web series. Their support also has a multiplier effect, bringing new ideas and skills to bear on new projects.

I want to commend the Bell Fund. Without them, Canadian producers would not be able to craft important cultural stories and bring web series such as *Les racines du hip-hop au Québec* to Canadian audiences.



BLONDIE B.
AU SPECTRUM
FÉV. 84

FUNDED PROJECTS

DEVELOPMENT

SLATE DEVELOPMENT

The **Slate Development Program** provides financial support to Canadian independent production companies for the development of up to 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 emerging and mid-career creators from Black, Indigenous, racialized, and underrepresented communities. In 2022, 46% of slate applicants were first-time applicants to the Bell Fund which was a 23% increase over the previous year. Producers benefit from an expanded set of market partner eligibility criteria, which does not require a broadcaster development agreement to secure funding. The Program facilitated connections between 34 production companies and 41 market partners including 10 broadcasters, 5 broadcaster digital platforms, 23 distributors and 3 digital platforms. Slates are recommended by an independent jury and submitted to the Board for approval.



STAY TOONED

3B CONTENT

P: Tara Ellis
G: Drama TV Series,
Drama Podcast
CL: Toronto, ON
MI: Bell Media,
CBC Podcasts

ADANI PICTURES

P: Rua Wani,
Jessica Adams,
Andrew Moir
G: Comedy Web Series,
Documentary
CL: Mississauga, ON
MI: KindaTV YouTube
Channel, Shoreline
Entertainment,
CBC Documentary
Channel

ALIBI ENTERTAINMENT

P: James Hyslop,
Aaron Champion,
Laura Good,
Caitlin Langelier,
Alejandro Alcoba
G: Drama TV Series,
Drama Web Series
CL: Toronto, ON
MI: Cineflix Media,
CBC Gem

FUNDED PROJECTS

DEVELOPMENT

SLATE DEVELOPMENT

APARTMENT 11 PRODUCTIONS

P: Jonathan Finkelstein,
Chantal Lafleur
G: Drama TV Series,
Drama Children's TV Series
CL: Montreal, QC
MI: Bell Media, Crave
Attraction Distribution,
Super Channel

BALLINRAN ENTERTAINMENT

P: Craig Thompson, Wei Hu,
Megan Follows, David A. Moses,
Keira Loughran
G: Drama TV Series,
Documentary,
Documentary TV Series
CL: Stratford, ON
MI: Cineflix Rights UK Limited,
CBC, Rogers-OMNI

CARIBBEAN TALES INC.

P: Frances-Anne Solomon,
Nicole Brooks,
Laura Friedmann,
Maya Bastian
G: Drama TV Series,
Drama Web Series,
Comedy Web Series
CL: Toronto, ON
MI: Afroglobal Television,
CaribbeanTales-TV,
Capital Motion
Picture Group

CARPEDIEM FILM & TV

P: Marie-Claude
Beauchamp
G: Children's TV Series
CL: Outremont, QC
MI: SRC, Pink Parrot Media

CERES PRODUCTIONS

P: Rebecca Davey
G: Comedy Web Series,
Comedy TV Series,
Drama Children's TV Series
CL: Toronto, ON
MI: H Gagnon Distribution,
OUTtv, Sinking Ship
Entertainment

DEVONSHIRE PRODUCTIONS

P: Melissa Williamson,
Paula Devonshire, Jason Ryle,
John Galway, KC Bascombe,
David Ray, Sylvia Leung,
Ian Barr
G: Drama TV Series
CL: Toronto, ON
MI: Blue Ant Media, Corus

EAGLE VISION

P: Lisa Meeches, Kyle Irving,
Rebecca Gibson,
Cynthia Murdock
G: Drama TV Series,
Comedy TV Series,
Children animated
TV series
CL: Winnipeg, MAN
MI: Migizi Distribution Inc.

ENCORE TÉLÉVISION

P: François Rozon,
Vincent Gagné
G: Drama TV Series,
Documentary TV Series
CL: Montreal, QC
MI: Corus, Groupe TVA

EVA THOMAS

P: Eva Thomas,
Jennifer Podemski
G: Drama TV Series
CL: Wallaceburg, ON
MI: Bell Media

FAE PICTURES

P: Shant Joshi, Aeschylus Poulos,
Sonya di Rienzo,
Andria Wilson Mirza
G: Drama TV Series,
Comedy TV Series,
Animated Comedy TV Series
CL: Toronto, ON
MI: Super Channel,
CBC Comedy,
Bell Media -Crave

GORGEOUS MISTAKE PRODUCTIONS

P: William Forsyth,
Mila Aung-Thwin,
Bob Moore, Daniel Cross
G: Documentary
CL: Dartmouth, NS
MI: Super Channel,
Syndicado, EyeSteel
Film Distribution

FUNDED PROJECTS

DEVELOPMENT

SLATE DEVELOPMENT

HAMMER & TONG

P: Sean Ronan,
Jordan Waunch
G: Animated Web Series,
Documentary TV Series
CL: Vancouver, BC
MI: APTN, APTN Lumi

HONALEE PRODUCTIONS

P: Tina Pehme, Kim Roberts,
Gethin Scourfield,
Nora Ostler, Alec Spiteri
G: Drama TV Series
CL: Vancouver, BC
MI: Level Film, Vortex Media,
Story First

HUSK MEDIA

P: Andrew Akman,
Morwyn Brebner,
Leslie Stafford, Brendon
Sawatzky, Ellen Vanstone,
Amber Sekowan-Daniels,
Floyd Kane
G: Drama TV Series
CL: Toronto, ON
MI: Cineflix Rights

IDEACOM INTERNATIONAL

P: Josette D. Normandeau
G: Documentary TV Series,
Documentary
CL: Montreal, QC
MI: Cineflix Rights

LARK PRODUCTIONS

P: Erin Haskett, Trey Anthony,
Sherry White
G: Drama TV Series,
Comedy TV Series
CL: Vancouver, BC
MI: Corus,
Universal International
Studios, Bell Media

LOCO MOTION PICTURES

P: Lauren Corber, Marvin Kaye,
Elizabeth Whitmere,
Rob Shapiro,
Grace Lynn Kung
G: Comedy TV Series
CL: Toronto, ON
MI: Warner Bros

MAJOR PRODUCTIONS

P: Mélissa Major
G: Documentary Web
Series, Documentary
Podcast,
Factual Digital Series
CL: Rouyn-Noranda, QC
MI: Télé-Québec,
Groupe TVA, Facebook

MAKE BELIEVE MEDIA

P: Lynn Booth,
Amy Saeun Baek,
Marnie Valmores,
Marielle Valmores, Adhel Arop
G: Documentary TV Series
CL: Vancouver, BC
MI: Entertainment One
International

NOBLE TELEVISION

P: Frank Fiorito, Nabil Mehchi,
Sylvia Wilson
G: Documentary Web Series,
Documentary TV Series
CL: Montreal, QC
MI: CBC, CBC Gem,
Bossa Nova Media

OMNIFILM ENTERTAINMENT

P: Brian Hamilton,
Elizabeth Schofield,
Gerald Auger,
Penny Gummerson
G: Drama TV Series
CL: Vancouver, BC
MI: Abacus Media Rights,
Corus

PAMPLEMOUSSE PRODUCTIONS

P: France Beaudoin,
Isabelle Vaillancourt
G: Drama TV Series,
Documentary,
Factual TV Series
CL: Longueuil, QC
MI: AMI-télé, SRC

FUNDED PROJECTS

DEVELOPMENT

SLATE DEVELOPMENT

PRODUCTIONS OCHO

P: Daniela Mujica
G: Documentary TV Series,
Factual Web Series,
Documentary
CL: Montreal, QC
MI: Corus, Télé-Québec,
Photogram

PRODUCTIONS TOROS

P: Julie Snyder,
Marie-Pier Gaudreault
G: Documentary TV Series,
Comedy Web Series
CL: Montreal, QC
MI: Bell Média

RACHEL BOWER PRODUCTIONS

P: Rachel Bower
G: Documentary
CL: Dartmouth, NS
MI: Moving Images
Distribution

SIL ENTERTAINMENT

P: Mel D'Souza, Nick Ware,
Trish Dolman
G: Documentary
CL: Vancouver, BC
MI: Knowledge Network,
TVF International,
CBC Documentary
Channel

SUNFLOWER STUDIOS

P: Tamar Bird,
Kelly Fyffe-Marshall,
Iva Golubovic, Sasha Henry
G: Drama TV Series,
Comedy TV Series
CL: Ajax, ON
MI: CBC

TIMELESS PICTURES

P: Ronny Kurland,
Alexander Glua,
Marley Emerich,
Ben Silverman
G: Comedy TV Series,
Drama TV Series
CL: Vancouver, BC
MI: Electric Entertainment

TOAST STUDIO

P: Raphaël Martin
G: Comedy TV Series,
Drama TV Series
CL: Montreal, QC
MI: Bell Média

WINDOW DREAMS PRODUCTIONS

P: Shreya Patel,
Rabiya Mansoor,
Rakhi Mutta, Trinni Franke,
Mona Hersi, Teresa M. Ho
G: Comedy TV Series
CL: Sarnia, ON
MI: Bell Média

YAP FILMS

P: Elizabeth Trojan,
Elliot Halpern
G: Documentary,
Documentary TV Series
CL: Toronto, ON
MI: Fremantle, DriveTV,
Cineflix

BOARD OF DIRECTORS



CLARE BROWN | Treasurer / Bell

Clare is a senior finance leader with experience in the media, broadcasting and technology sectors. She has overseen both corporate and operational finance teams, and has extensive experience with financial reporting, budgeting and forecasting, M&A and financing. She is currently VP Finance with McGillivray Entertainment Inc. 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, as well as venture-funded startups. 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. Prior to entering private practice, Denise was Vice President and General Counsel for Virgin Mobile Canada. Prior to that, she spent 14 years at CHUM Limited, where she served as Vice President, Business & Legal Affairs, General Counsel and Corporate Secretary. In addition to sitting as a director on the Bell Fund, Denise is currently a director of Interactive Ontario. Denise received her Bachelor of Laws Degree (J.D.) from Osgoode Hall at York University (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. Her strategic and adapted interventions with the Juste pour Rire, Attraction Media and KOTV groups have contributed to positioning these companies among top-ranking television production companies. Her involvement also led her to launch the Véro & Louis Foundation, to Chair the board of the Maison Théâtre until 2022 and to accompany families in business. Today, she is a partner in the Cult Nation group and guides the expansion and diversification of the entire company.



LENORE GIBSON | Bell

Lenore is Assistant General 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 is designated by the Province of British Columbia to focus on uniting, sustaining and growing British Columbia's dynamic and diverse creative sector including motion picture, music and sound recording, interactive and digital media, and magazine and book publishing.

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. She brings more than 20 years of experience from the digital media and entertainment industries to her current role as CEO, where she 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 30 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 eventually produce their filmed entertainment projects. Pelman joined the board of directors of the National Screen Institute (NSI) in 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. Pelman joined the Bell Fund Board in November of 2019 and serves on the programming committee.



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.

BOARD OF DIRECTORS



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 marketing cultural products and has also held a number of management positions in radio, television, digital media and telecommunications.

Since September 2015, he has been Bell Canada's primary representative to Francophone elected officials at the federal, provincial and municipal levels, as well as to chambers of commerce and leaders in the Quebec business community. A Certified Corporate Director (CCD), Pierre Rodrigue has sat on the board of directors of several charitable and cultural organizations. He is currently chairman of the board of Musicaction and Les Filles Électriques in addition to being a board member of Fondation 24 heures Tremblant [Tremblant's 24-hour race], La Fédération des chambres de commerce du Québec, Cinémania, Bell Fund and Maison St-Gabriel. Lastly, he is a founding partner of The Orpailleur vineyard.



JOHANNE SAINT-LAURENT | Independent

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

ADMINISTRATIVE STAFF



NANCY CHAPELLE

Executive Director
Toronto Office



CHANTAL CÔTÉ

Deputy Director
Montreal Office



ABIGAIL BORJA

Operations and
Communication
Coordinator
Toronto Office



**ÉLIE MICHAUD
ALEXIS**

Coordinator and
Business Analyst
Montreal Office



**RACHEL
FELDBLOOM-WOOD**

Business Analyst
Toronto Office



SUZANNE LACEY

Deputy Director
Toronto Office



CHARLES ZAMARIA

Financial Director
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FINANCIAL STATEMENTS

BELL FUND

December 31, 2022

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, 2022, 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, 2022, 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, 2023

Chartered Professional Accountants
Licensed Public Accountants

Bell Fund

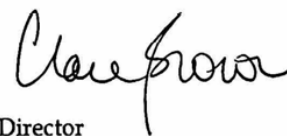
STATEMENT OF FINANCIAL POSITION

December 31	2022 \$	2021 \$
ASSETS		
OPERATING FUND		
Cash	415,123	51,947
Term deposits, at fair value [note 7]	5,000,000	8,199,951
Investments, at fair value [note 7]	5,623,896	7,058,117
Accounts receivable [notes 4 and 7]	<u>2,194,148</u>	<u>1,233,800</u>
	13,233,167	16,543,815
RESTRICTED DEVELOPMENT FUND		
Investments, at fair value [note 7]	<u>10,000,000</u>	<u>12,000,000</u>
Total assets	23,233,167	28,543,815
LIABILITIES AND FUND BALANCES		
OPERATING FUND		
Accrued liabilities	27,358	97,357
Fund balance [note 3]	<u>13,205,809</u>	<u>16,446,458</u>
	13,233,167	16,543,815
RESTRICTED DEVELOPMENT FUND		
Fund balance [note 3]	<u>10,000,000</u>	<u>12,000,000</u>
Total liabilities and fund balances	23,233,167	28,543,815

see accompanying notes

Approved by the Board:


Director


Director

Bell Fund

STATEMENT OF OPERATIONS

Year ended December 31	2022 \$	2021 \$
OPERATING FUND		
Revenue		
Contributions	13,479,994	13,989,830
Recovery of project grants	304,101	301,309
Investment income	<u>799,336</u>	<u>943,169</u>
	<u>14,583,431</u>	<u>15,234,308</u>
Expenses		
Administration	735,497	712,367
Restricted Fund Program expenses	245,169	212,785
Governance and other expenses	108,112	168,074
Investment management	<u>37,209</u>	<u>42,223</u>
	<u>1,125,987</u>	<u>1,135,449</u>
Income from operations before funding distributions	13,457,444	14,098,859
Funding distributions [note 6]	<u>16,105,513</u>	<u>16,624,364</u>
Earnings (loss) from operations for the year	<u>(2,648,069)</u>	<u>(2,525,505)</u>
Earnings (loss) and increase (decrease) of net assets for the year	<u>(2,648,069)</u>	<u>(2,525,505)</u>
RESTRICTED DEVELOPMENT FUND		
Unrealized gain (loss) on investments	<u>(2,592,580)</u>	<u>1,097,221</u>
Increase (decrease) in net assets for the year	<u>(2,592,580)</u>	<u>1,097,221</u>
Total increase (decrease) in net assets for the year	<u>(5,240,649)</u>	<u>(1,428,284)</u>

see accompanying notes

Bell Fund

STATEMENT OF CHANGES IN NET ASSETS

Year ended December 31	2022 \$	2021 \$
OPERATING FUND		
Balance, beginning of year	16,446,458	18,180,437
Earnings (loss) and increase (decrease) in net assets for the year	(2,648,069)	(2,525,505)
Transfer (to) from Restricted Development Fund	(592,580)	791,526
Balance, end of year	13,205,809	16,446,458
RESTRICTED DEVELOPMENT FUND		
Balance, beginning of year	12,000,000	11,694,305
Increase (decrease) in net assets for the year	(2,592,580)	1,097,221
Transfer to Operating Fund	592,580	(791,526)
Balance, end of year	10,000,000	12,000,000

see accompanying notes

Bell Fund
STATEMENT OF CASH FLOWS

Year ended December 31	2022 \$	2021 \$
OPERATING FUND		
Operating Activities		
Cash received from contributions and investment income	13,140,756	15,208,563
Cash paid to suppliers	(1,194,392)	(1,135,449)
Cash paid for funding distributions	<u>(16,105,513)</u>	<u>(16,624,364)</u>
Cash provided by (used in) operating activities	<u>(4,159,149)</u>	<u>(2,551,250)</u>
Investing Activities		
Proceeds on sale of investments	7,700,295	27,959,453
Purchase of investments	<u>(3,177,970)</u>	<u>(26,723,010)</u>
Cash provided by (used in) investing activities	<u>4,522,325</u>	<u>1,236,443</u>
Increase (decrease) in cash during the year	363,176	(1,314,807)
Cash, beginning of year	51,947	1,366,754
Cash, end of year	<u>415,123</u>	<u>51,947</u>

see accompanying notes

Bell Fund

NOTES TO FINANCIAL STATEMENTS

December 31, 2022

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.

NOTES TO FINANCIAL STATEMENTS

December 31, 2022

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, 2022

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, 2022

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 \$15,255 (2021 - \$12,500) to the Chairman of the Board and honoraria of \$39,059 (2021 - \$34,000) 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, 2022

6. COMMITMENTS

During 2022, 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 2022			
Industry Development Grants	300,250	(245,900)	54,350
Short Form Non-Fiction Grants	1,775,000	(363,000)	1,412,000
Short Form Fiction Grants	2,815,600	(993,500)	1,822,100
Slate Grants	2,170,850	(1,739,375)	431,475
Television-Envelope Grants	4,724,500	(2,603,750)	2,120,750
Television-Selective Grants	2,120,000	(1,055,000)	1,065,000
	13,906,200	(7,000,525)	6,905,675
 Funding authorized in 2021 not yet paid	8,841,405	(5,912,120)	2,929,285
Funding authorized in 2020 not yet paid	3,472,815	(2,217,595)	1,255,220
Funding authorized in 2019 not yet paid	845,364	(488,644)	356,720
Funding authorized in 2018 not yet paid	292,017	(210,810)	81,207
Funding authorized in 2017 not yet paid	79,422	(79,422)	-
Funding authorized in 2016 not yet paid	169,600	(169,600)	-
Funding authorized in 2015 not yet paid	26,797	(26,797)	-
	27,633,620	(16,105,513)	11,528,107

*Commitment Outstanding represents outstanding commitments carried-forward from the previous year, and any adjustments to project commitments made in the current year.

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

	\$
2023	43,718
2024	44,708
Thereafter	15,014
	103,440

NOTES TO FINANCIAL STATEMENTS

December 31, 2022

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 \$15,623,896 (2021 - \$19,058,117), being the Operating Fund of \$5,623,896 (2021 - \$7,058,117) plus the Restricted Development Fund of \$10,000,000 (2021 - \$12,000,000), 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 \$5,000,000 at year-end (2021 - \$8,199,951).

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, 2022

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 30% (2021 - 38%) of the portfolio of investments and are primarily invested in one large fund sponsored by a Canadian financial institution.

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

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

NOTES TO FINANCIAL STATEMENTS

December 31, 2022

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% (2021 - 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 58% (2021 - 60%) 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.