

Spotlight on

**WOMEN
WHO ARE
SHAPING
CANADIAN
TELEVISION
& FILM**

 **ROGERS**
Group of Funds

2018

SHINING A
SPOTLIGHT
MORE & MORE
WOMEN ARE
SHAPING THE
TELEVISION
& FILM WE
WATCH TODAY

Each year in our Annual Report, we have an opportunity to showcase the work of Canada's television and film producers. And each year reaffirms just how much creative talent exists in this country.



In 2018, the Rogers Group of Funds supported that talent by committing \$18.5 million to 116 productions from a diverse group of Canadian producers. A significant number of them are women – women who are creating globally recognized hit series, powerful documentaries, award-winning features and other great content.

Whether they're taking their place in the director's chair, the visual effects studio or the boardroom table, more and more women are shaping the television and film we watch today. To celebrate their achievements, we've chosen to highlight a few of the many Canadian women from coast to coast who are making an impact in our sector today.

As you'll see in the pages that follow, they're striking international deals, pioneering interactive digital content and finding bold new ways to tell stories. Some of them have been wowing audiences for decades. Others are earlier in their career. But each one of them is making Canadian film and television richer by bringing their voice, experience and perspective to our screens – and shaping Canadian culture as a result.

Brava!

Robin C. Mirsky, Executive Director, Rogers Group of Funds
& **Philip B. Lind**, Vice Chairman, Rogers Communications

CAPTURING THE ZEITGEIST INA FICHMAN

“I am always looking for stories that touch the hearts and minds of viewers; stories that are in the zeitgeist.”



Ina Fichman
President/Producer
Intuitive Pictures inc.

Ina Fichman's 25-year career boasts a slew of award-winning documentaries, films and interactive digital projects. It also includes co-founding groups like Women in Film and Television International to help push the entire industry forward.

You specialize in “creative documentaries.” What does that term mean to you?

For me, the creative documentary is a confluence of compelling content and innovative storytelling. Sometimes it's incredible characters and other times it's a fresh approach to meaningful issues.

How do you choose your projects?

What drives me is the challenge of making a film that's innovative, tells a great story and is pertinent for today's audiences. I also have to feel that I can bring something creatively and financially. It's not just enough to love the film – I need to see where I can fit in.

*What did you want to achieve with *Histoires intimes d'avortement*?*

I do not believe in making films solely to be “controversial.” However, asking profound questions and challenging the status quo is essential in today's media landscape. Even today, many women who have had abortions feel ashamed, and we wanted to lift this veil of secrecy.

How important is mentoring within the industry, especially for women?

It's essential. We absolutely need to support young women in our industry to give them the confidence to share their vision of the world, and we have a lot to learn from each other.

Rogers-funded projects in 2018: *Boîte Bleue*, *FANNY: The Right to Rock!*, *Histoires intimes d'avortement* and *Inside Lehman Brothers*

Inside Lehman Brothers

Inside Lehman Brothers pulls back the curtain on the shady and reckless practices behind the 2008 mortgage crisis – and issues a dire warning about how little big banks have actually changed.



“

I hope to be a voice that sparks dialogue in our society – that moves people and inspires them to see differently.”



Ann Shin
Executive Producer
Fathom Film Group

Since 1992, Ann Shin’s compelling documentaries have captured plenty of attention – including being shortlisted for an Academy Award. Meanwhile, her interactive projects have earned her a reputation as a creative pioneer.

What makes a powerful documentary?

My dad says more action scenes! Aside from action, I think a strong story makes a powerful documentary. I’m drawn to heroic human stories about overcoming challenges and stories with universal relevance.

When you look back on your career, what moments stand out?

Whenever I took a real risk, I ended up creating a memorable project and the experience altered me. For *The Defector*, I travelled embedded with North Korean defectors on the run, and their bravery has stayed with me. It was also heart-harrowing to plumb the depths of Najah and Zahed’s story in *My Enemy, My Brother*.

You’re currently working on *A.I. God and Smart Drugs*. Does the potential of technology excite or terrify you?

Yes to both. I’m uneasy about how we are developing powerful technologies without understanding the dangers or cultivating the moral and social constructs required to manage them well. Then there is the growing trend of relying on technology to tell us who we are, how we are and how we should be. It’s kind of terrifying and fascinating.

Rogers-funded projects in 2018:

A.I. God and Smart Drugs

FILMING THE FUTURE ANN SHIN

A.I. GOD 

Will artificial intelligence be the new godhead? While some have been warning of an A.I. apocalypse, *A.I. God* examines how others have started lining up to worship it.





For content makers, this is the best of times. There are more buyers of content globally than ever before.”



Julie Bristow
President & CEO
Bristow Global Media Inc.

First at CBC, now as an independent producer, Julie Bristow has been influencing how people watch television for 20 years. She has created 1,500+ hours of original content and pioneered new ways to reach viewers.

Where do you see opportunities for Canadian producers today?

We live in a world where creative teams and deals are being shaped every day, and we need to make content that competes globally. Canadians have the natural temperament and talent to build strong partnerships with producers, financiers, channels and funding agencies – at home and abroad. This is critical in today’s environment.

How can multi-platform content help engage viewers?

On every project, we find ways of amplifying the audience to the linear platform. We currently produce games, VR, social media campaigns, branded

content and everything in between. At its best, a well-conceived and executed multi-platform strategy deepens audience engagement to your content.

*How do you approach a project like **Cleared for Chaos: 9/11**?*

At a U.S. pitch meeting about new ways to tell the 9/11 story, we spoke about the musical *Come From Away*. We marvelled at how many planes landed at this relatively unknown airport in Gander. So we went and found those air traffic controllers, those reluctant heroes, and we told the story through their eyes.

Rogers-funded projects in 2018:

Cleared for Chaos: 9/11 and *Paranormal 911*

REACHING
VIEWERS

JULIE BRISTOW

Cleared for Chaos: 9/11 

Docudrama *Cleared for Chaos: 9/11* tells the gripping story of how air traffic controllers in the small town of Gander, Newfoundland pulled off the impossible on September 11, 2001.



Photo (detail): Karri North Photography



Photo (detail): Yvonne Wickham-Edwards

“

I'm inspired by everyday people who are trying to make this world a better place – people who refuse to sit quietly in the face of injustice.”



Alison Duke
Producer | Director
Oya Media Group

The co-founder and co-owner of Oya Media Group, Alison Duke brings diverse producers, directors, artists and audiences together on projects that drive positive social change.

What skills or qualities does a good producer need?

Things can get tense, so you have to be able to hold the ship together. Ultimately, you have to know how creative collaboration really works. It's a balancing act. You have to be a leader but also know when to follow your creative talent's lead.

How do you define success?

Having freedom to continuously tell the stories we want with proper budgets, at high levels, and seeing the impact our projects make on individuals and community. It's really amazing how this local story of *Mr. Jane and Finch* has captured the attention of the mainstream.

What do you hope audiences take away from Mr. Jane and Finch?

Don't underestimate our seniors, and understand that there is more than one narrative for any community. That it is important to be engaged politically, not just on election day but throughout the electoral process. We also want people to see the strength and impact communities can have when they are engaged in the right ways, by genuine and authentic leadership.

Rogers-funded projects in 2018:

Cool Black North and *Mr. Jane and Finch*

DRIVING CHANGE ALISON DUKE

◀ Mr. Jane and Finch

Mr. Jane and Finch follows Winston LaRose, an 80-year-old activist in Toronto's Jane and Finch neighbourhood, as he battles for a seat at the municipal council table.

DRAWING ON PASSION GABRIELA SCHONBACH

“I’m looking forward to the day it becomes normal to have women in key positions as a matter of course. And I don’t think that’s too far in the future.”



Gabriela Schonbach
Principal/Executive Producer
Omnifilm Entertainment Ltd.

Yoga masters. Arnold Schwarzenegger’s stunt double. Bush pilots in Canada’s North. Gabriela Schonbach’s award-winning productions have covered plenty of ground and attracted fans in more than 60 countries in the process.

What makes a really good factual series?

The best characters are the ones who don’t filter their emotions on camera. If you can find people that are willing to be themselves – flaws and all – you’ll be able to offer your audience terrific insights into new worlds.

What are the biggest challenges you face as an independent producer?

Staying motivated during the tough times when you’re working hard to gather support and financing for your big idea. Being passionate about what you’re doing is what gets you through – which means that it’s crucial to take on projects that you care deeply about.

What advice would you give young Canadian producers?

Never accept “no” for an answer when you’re trying to find support for your project. Keep trying. It only takes one executive or financier to see the value of your idea.

Any special moments to share from Wild Bear Rescue?

The best part of the show is when the yearlings are released back into the wild. It’s always a magical moment when a young bear takes its first steps towards freedom and independence!

Rogers-funded projects in 2018:

Wild Bear Rescue

Set in B.C., *Wild Bear Rescue* follows the adventures of Angelika and Peter Langen as they care for injured and orphaned bears at the world’s only rehab facility licensed to release grizzlies back into the wild.



“As producers, we are completely dependent on the rest of the team to help us get it right. At its best, this creates powerful creative collaboration.”



Merit Jensen Carr
Executive Producer
Merit Motion Pictures

Merit Jensen Carr has racked up an impressive slate of award-winning documentaries and dramas over the past 25 years, including Animal Planet's successful show, *Dr. Keri: Prairie Vet*.

Why is Canada such a documentary powerhouse?

One important reason is that so many of the documentary filmmakers I know are incredibly nimble. They've embraced innovation and change in really successful ways while still managing to be true to their Canadian identity and roots.

What are the benefits of being based in Manitoba?

The Province of Manitoba has stepped up to support the local film industry and sees us as a vital part of the provincial economy and the arts. Manitoba has been a perfect location for my company to develop and grow.

What makes Dr. Keri: Prairie Vet so popular?

Dr. Keri is a force of nature. I think audiences love to see a "Marlborough" style woman take on what many people would see as a man's job and do it so well.

What's the best piece of career advice you've received?

Don't be afraid to let people know what you don't know or to ask for help. Following that advice helped me to grow, to develop and to not be afraid to take chances.

Rogers-funded projects in 2018: *Dr. Keri: Prairie Vet – Season 2, March of the Polar Bears* and *Turtle Beach*

FOSTERING COLLABORATION MERIT JENSEN CARR



◀ **March of the Polar Bears**

March of the Polar Bears follows Canada's most iconic Arctic mammals as they embark on a journey across the rapidly shrinking sea ice of Hudson Bay.



“

By the time I was 25, I had played many significant Indigenous roles and none of them were written or produced by Indigenous people.”



Jennifer Podemski
Producer, writer, director, actor
CEO Redcloud Studios Inc

In 1999, Jennifer Podemski co-founded the first full-service production company owned and operated by Indigenous people. Today she is an award-winning actor and producer and runs her own studio.

What impact can great storytelling create?

Does a story exist if it isn't experienced by an audience? It's in that interaction that imagination is sparked – and when imagination is sparked, incredible things happen.

How would you describe the state of Indigenous television and film production in Canada?

Which comes first, the Indigenous content creator or the platform? I guess I would say the platform. I would not have a producing career were it not for APTN. I think other broadcasters really need to pick up the slack.

You mentor many Indigenous youth who want to pursue a career in this industry. What advice do you give them?

Most importantly, everything in life is follow-through. If you do not follow through, you will never see the results you desire.

What's the vision behind Future History?

Future History explores Indigenous knowledge revitalization. It is about how Indigenous people are reclaiming the knowledge that was taken from them – and by doing so, building stronger communities and a promise of a brighter future for all Canadians.

Rogers-funded projects in 2018:
Future History – Season 2

SPARKING IMAGINATION JENNIFER PODEMSKI



Future History

The popular documentary series *Future History* continues, visiting Indigenous communities across Canada to better understand the reclamation and revitalization movement unfolding today.



“

I consider myself privileged to be able to carry out my work as a producer of documentaries in the French language in Canada.”



Pauline Voisard
Présidente, productrice, scénariste
et réalisatrice
Productions Triangle

Since 1977, Pauline Voisard has amassed more than 100 productions to her credit. Today, the writer-turned-director-turned-producer continues to bring powerful stories to life as president of her own documentary film company, Productions Triangle.

What's your secret to such a long and productive career?

The team, the team, the team. To surround oneself with competent people, to always be willing to adapt, to keep an open mind in order to discover new subjects and people, to take time to refresh. Keeping the flame burning and loving what we do. It's the daily challenge.

What do you love most about creating documentaries?

The close working relationship with subject matters and with people. Getting to the heart of people, striving to show the invisible, to talk about social issues. The excitement of meeting people. Always learning! It never stops.

How have women changed the television and film industry over the past quarter-century?

Women have found their voice not only in documentaries but in fiction as well. As a result, television viewers and moviegoers are now enjoying subjects presented differently: through more intimate treatment, closer relations with people and stories that are more personal and yet remain universal.

Rogers-funded projects in 2018:

Prisons sans barreaux

GETTING PERSONAL PAULINE VOISARD

◀ Prisons sans barreaux

Isabelle, Kathya, Jean-François and Sylvain are among the growing number of individuals adversely affected by massive exposure to the chemicals and electromagnetic frequencies that now saturate our environment. A glimpse into the little-known world of environmental illness.

ENTRANCING AUDIENCES JILL KNOX GOSSE

“There’s something magical about filmmaking. I love the process of seeing a story transform from script to screen.”



Jill Knox Gosse
Producer
Wreckhouse Productions Inc.

Since starting her producing career in 2006, Newfoundland’s Jill Knox Gosse has earned accolades ranging from top prizes at international film festivals to an Export Award from the Newfoundland and Labrador Organization of Women Entrepreneurs.

How vibrant is the production scene in Newfoundland?

Incredibly vibrant. With TV shows like *Frontier*, *Little Dog*, *Caught* and *Hudson and Rex*, our production teams are always busy. And it’s not just the popular TV shows – we have smaller indie films that are incredibly exciting. Our little community is exploding with talent.

What international opportunities do you see for Canadian producers?

There are a lot of international opportunities in the form of co-productions. With treaties with 50 other countries, Canada is one of the leading co-production partners in the world.

*What attracted you to *Ride Like Hell*?*

Jenny Hawley. She’s an emerging St. John’s producer who reminds me of myself a little! She’s passionate about the story of *Ride Like Hell* and her enthusiasm for producing is infectious.

What do you love most about your job?

One of the most powerful and rewarding parts of the filmmaking process is watching other people’s reactions to a film. When you deeply move someone through a story and you know you were inherent to creating that magic, it is the most incredible feeling.

Rogers-funded projects in 2018:

Atlantic First Flight and *Ride Like Hell*

Ride Like Hell

Ride Like Hell follows Geordie Johnson, frontman for the band Big Sugar, as he confronts past secrets, self-destructive tendencies and the music industry itself.



“

I consider a project successful when it not only reaches an enthusiastic audience but also brings light and resonance to complex societal issues. I'm fulfilled when the protagonists feel proud to have participated in its creation.”



Stéphanie Verrier
President and Producer
Les Productions Flow Inc. / Les Films
Flow Inc.

As head of Les Productions Flow, Stéphanie Verrier works on documentaries, works of fiction and innovative digital projects. She also serves on the executive of Doc Québec, supporting fellow documentary makers.

What excites you about television and film in Canada?

Broadcasters and film distributors are experiencing a great upheaval with the increased popularity of digital broadcasting. For producers and filmmakers, this new reality allows the documentary genre to evolve, and it becomes an opportunity to reach a larger and more diversified audience.

What is the most satisfying aspect of your job?

The ability to create original works from conception to broadcast. Being surprised by unanticipated narratives while I'm filming. Having this opportunity to directly touch and influence the public.

Who are your mentors?

I do not have a particular mentor, but I belong to a small group of producers that I admire. This profession is demanding, and it is important to be able to share our experience and to support one another.

*What were the biggest challenges in producing *Prédateurs*?*

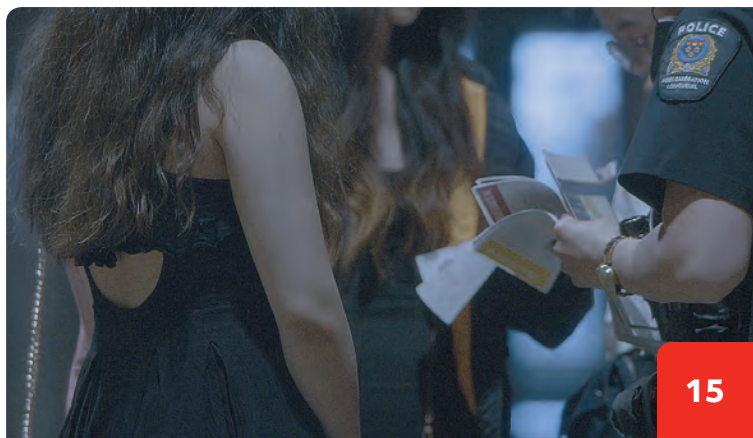
Prédateurs deals with a very sensitive issue: juvenile prostitution. We had to heighten public awareness while protecting the identity of the protagonists. These young people are vulnerable, and the documentary must not impair the work of the interveners.

Rogers-funded projects in 2018: *Prédateurs*

CREATING INSIGHTS STEPHANIE VERRIER

Prédateurs 

Prédateurs follows the new police chief of Longueuil, Quebec, as he takes a radically different approach to combatting juvenile prostitution.



Our Certified Independent Production Funds (CIPF)

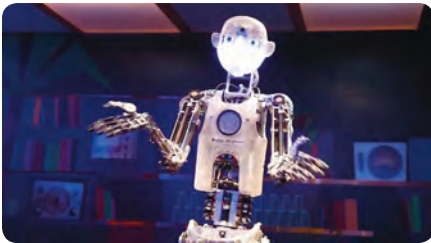
Canada is distinct in its diversity – boasting a dynamic mix of cultures, languages, geographies and stories. And for three decades, the Rogers Group of Funds has supported independent productions that reflect and celebrate that diversity.

In 2018, we invested \$11.5 million through our Cable Network Fund, Documentary Fund and the Theatrical Documentary Program we offer in partnership with Telefilm Canada. Those crucial dollars supported 91 productions and the creation of 227 hours of distinctly Canadian programming.

2018	Financing	# of Projects	# of Programming Hours
Cable Network Fund	\$7,641,315	32	143
Documentary Fund	\$3,453,570	55	78
Theatrical Documentary Program	\$437,500	4	6
Total CIPF	\$11,532,385	91	227

Must-see television

For almost two decades, the Rogers Cable Network Fund has helped independent producers in Canada create the kind of must-see television that viewers crave. Last year, our **\$7.6 million** investment breathed life into 32 new productions, creating 143 hours of diverse and engaging content.



A.I. God CC/DV

Fathom Film Group Ltd.

Ann Shin, Hannah Donegan

As we develop artificial intelligence that out-knows and out-creates humans, many people's first reaction is either fear or reverence. While some are warning of an A.I. apocalypse, others are lining up to worship it.

ONTARIO

Crave



Blown Away CC/DV

marblemedia Blown Away 1 Inc.

Matthew Hornburg, Mark Bishop, Donna Luke, Ron Carroll, Ajeeth Parkal

Ten glass-blowing artists from across North America complete in this reality series, which also offers a modern take on glass-blowing history.

ONTARIO

Blue Ant Media, Netflix



Photo: Kari North Photography

Cleared for Chaos: 9/11 CC/DV

Cleared for Chaos Productions Inc.

Julie Bristow, Marlo Miazga, Gary Lang

A two-hour premium documentary of the never-before-told behind-the-scenes stories of the complex choreography required of Gander's air traffic controllers on September 11, 2001 when America closed its airspace.

ONTARIO

Discovery Canada, Canal D, National Geographic International



Bad Blood – Season 2 CC/DV

Jelly Bean Productions Inc. and 9371 9391 Quebec Inc.

Mark Montefiore, Josée Vallée, Michael Konyves, Paula Smith, Alison Lea Bingeman, Simon Barry, Kim Coates, Peter Edwards, Antonio Nicaso

After the death of mob boss Vito Rizzuto, Declan Gardiner is now the King of the Montreal drug trade – until a new breed of *Mafiosi* arrive from Italy to wage war and wrestle the city from his grasp.

ONTARIO, QUEBEC

FX Canada, Citytv



Carter – Season 2 CC/DV

Collingwood TV Productions (II) Inc.

Michael Souther, Teza Lawrence, Garry Campbell, Andy Berman, Victoria Hirst

In Season 2, Harley Carter establishes roots as a celebrity P.I. and doubles down on his fame in a world where life continues to imitate TV.

ONTARIO

Bravo



D-Day 75 CC/DV

Yap D-Day Productions Inc.

Elliott Halpern, Elizabeth Trojan

D-Day 75 transports viewers to the beaches of Normandy on June 6th, 1944, through innovative CGI photogrammetry and compelling interviews with veterans on both sides who were on the ground throughout that fateful day.

ONTARIO

History Channel



Dr. Keri: Prairie Vet – Season 2

CC/DV

Merit Motion Pictures Inc.

Merit Jensen Carr, Mary Margaret Frymire, Alexa Rosentreter

Dr. Keri travels the rural roads of Manitoba in her high-tech mobile clinic. Whether it's town pets or farm animals, wild dogs or cat rescues, Keri's main mission is tending to the animals she loves.

MANITOBA

Animal Planet



Drive CC/DV

Sunday Night Entertainment Inc.

Scott Harper, Nida Marji

On the eve of a driverless future, this feature-length documentary looks lovingly into the rear-view mirror to tell the grand story of our romance with driving.

ONTARIO

Documentary Channel



Employable Me – Season 3

CC/DV

Thomas Howe Associates

Thomas Howe, Penny Wheelwright, Katie Lafferty, Stefanie Haist

Now in its third season, *Employable Me* features extraordinary job seekers who prove that having a disability or neurological condition shouldn't make them unemployable.

ONTARIO

AMI-tv, TVO



Enslaved: The Slave Trade As Told From the Ocean Floor CC/DV

AP Slave Ships Productions Ltd./Cornelia Street's Ships Ltd.

Ric Esther Bienstock, Sarah Sapper, Felix Golubev, Simcha Jacobovici, Samuel L. Jackson, LaTanya Richardson

In this six-part, non-scripted series about the transatlantic slave trade, the adventure of finding and diving sunken slave ships serves as a springboard for the historical tale. Hosted by Samuel L. Jackson.

ONTARIO

Documentary Channel, EPIX



FANNY: The Right to Rock! CC/DV

Adobe Productions International

Ina Fichman, Bobbi Jo Hart, Robbie Hart

The untold story about the iconic, first-ever all-woman rock band FANNY. Formed by three sisters in the 1960s, these musical pioneers have reunited to record a new album and promote their unique brand of feminism.

QUEBEC

Crave, Canal D



The Fence CC/DV

Tortuga Films Inc.

Viveka Melki, Adam Pajot Gendron

From the last surviving Canadian POWs of the battle of Hong Kong to right-wing modern-day Japan, *The Fence* is about memories that make you ache and a world history on the brink of extinction.

QUEBEC

Documentary Channel



Future History – Season 2 CC/DV

Future History Season 2 Inc.

Jennifer Podemski, Kris Nahrgang, Janice Dawe, Kathy Avrigh-Johnson, Geoff Ewart

A documentary series about Indigenous people who are reaching back into their history and harnessing their ancestral knowledge as a way to decolonize the current narrative and build a stronger, brighter future for their descendants.

ONTARIO

APTN



Gespe'gewa'gi – The Last Land

CC/DV

Rezolution Productions Inc.

Ernest Webb, Catherine Bainbridge, Christina Fon, Linda Ludwick, Greg Lawrence, Lisa M. Roth

Set against the beautiful backdrop of Canada's Gaspé Bay region, this documentary series is about the Mi'gmaq men and women of Listuguj who make their living on the water fishing for snow crab, lobster, shrimp and salmon.

QUEBEC

APTN



Gordon Lightfoot: If You Could Read My Mind CC/DV

Insight Lightfoot Ltd.

John Brunton, Gary Slaight, John Murray, Martha Kehoe, Joan Tosoni

An intimate exploration of the career, music and influence of Gordon Lightfoot. With unprecedented access, the film traces Lightfoot's transition from Christian choirboy to international star and Canadian icon.

ONTARIO

CBC, Documentary Channel



Greatest Horse CC/DV

Infield Fly Productions and Stream Scotland

Dugald Maudsley, Jonny Young, Gillian Main, Fiona White, Janice Forsyth, Marion Gruner

A feature-length documentary about one woman's personal and emotional journey to change the destiny of an entire breed, the Clydesdale horse – a quest that may ultimately change her own life forever.

ONTARIO

Documentary Channel, BBC Scotland



Hellfire Heroes – Season 2 CC/DV

10165697 Canada Inc.

Jacquelin Bouchard, Sylvie Desrochers, Nicola Merola, Charles Lafortune, Emmanuelle Weicha

Hellfire Heroes follows four firefighting crews in Western Canada as they battle raging wildfires, recover victims from fatal car crashes and provide medical assistance to people in need.

QUEBEC

Discovery Canada



Hudson & Rex CC/DV

Shaftesbury Rex I Inc. & Pope Rex Season I Inc.

Christina Jennings, Scott Garvie, Paul Pope, Julie Lacey

An action-packed police procedural drama featuring Charlie Hudson and his partner Rex, an extraordinary former K9 dog. With Charlie's deft detective work and Rex's keen canine senses, this crime-fighting duo is unstoppable.

ONTARIO, NEWFOUNDLAND & LABRADOR
Rogers Media



Influence CC/DV

EyeSteelFilm Inc. (Canada) + StoryScope Pty Ltd (South Africa)

Bob Moore, Neil Brandt, Mila Aung-Thwin, Daniel Cross

From the journalists who exposed Bell Pottinger – the world's most notorious reputation management firm – comes a globe-trotting investigation into the architects behind the "democracy industrial complex" and the dark art of geopolitical spin-doctoring.

QUEBEC

Documentary Channel, ARTE



Killjoys – Season 5 CC/DV

Killjoys IV Productions Limited

Ivan Schneeberg, David Fortier, Michelle Lovretta, Adam Barken, Karen Troubetzkoy, Stefan Pleszczynski

In Season 5, everything has changed. Our team members, who by now have become like a family, don't seem to even know each other. The Lady has taken everything from them. How can they possibly get it back?

ONTARIO

Space, SyFy (US)



Make It to the Moon: The Unsung Heroes of Apollo CC/DV

Moon Television Productions Inc.

Jocelyn Hamilton, Marnie Sugarman, Maria Knight, Scott Boyd, Jacqueline Carlos

Make It to the Moon tells the incredible story of four teams of unlikely visionaries recruited by NASA to achieve the technical miracles that put a man on the moon.

ONTARIO

Discovery Canada



Meat the Future CC/DV

Meat the Future Inc.

Janice Dawe, Chris Hegedus, Liz Marshall

Spanning three years, *Meat the Future* chronicles the potentially game-changing birth of a new food technology that can create "cell-based," "clean" and "cultured" meat – real meat without the need to raise and slaughter animals.

ONTARIO

Documentary Channel



The Murders CC/DV

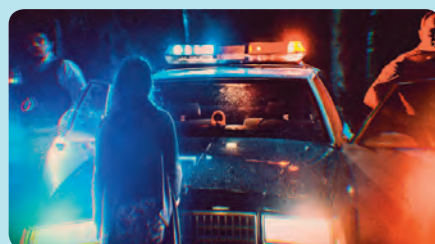
Murders Productions (VAN) Inc.

Arielle Boisvert, Jesse Prupas, Damon Vignale, Jessica Lucas, Jamie Goehring, Shawn Williamson, Michael Prupas

In *The Murders*, a rookie homicide detective's negligence in a fellow officer's death has her searching for redemption in her investigations.

BRITISH COLUMBIA

Rogers Media



Paranormal 911 CC/DV

Bristow Global Media Inc.

Julie Bristow, Marlo Miazga, Tara Elwood, Ryan Dias

A shocking number of 911 emergencies involve paranormal encounters. *Paranormal 911* is a gripping drama doc that thrusts viewers into the terrifying paranormal encounters of emergency responders.

ONTARIO

Blue Ant Media



A Place of Tide and Time CC/DV
6842887 Canada Inc.

Jean-Simon Chartier

At the eastern edge of Canada, small fishing communities fight to survive. Here, teenagers see exile as their only option, while the older generation refuses to accept the fate of the region.

QUEBEC
Documentary Channel, CBC



Ride Like Hell CC/DV
Little Heat Films Inc.

Jill Knox Gosse, Lynne Wilson, Jennifer Hawley, Cody Westman

A documentary following Big Sugar frontman Gordie Johnson through his struggles with mental health and the ups and downs of life in the music industry.

NEWFOUNDLAND
Documentary Channel



Trans Nation Celebration CC/DV
Yap Trans Nation Productions Inc.

Elliott Halpern, Elizabeth Trojjan, Kevin O'Keefe, Sam Halpern

Transgender icon Dr. Carys Massarella helps her patients overcome personal challenges and thrive through their transition. With Carys's guidance, their journeys culminate in amazing celebrations marking an important moment in their lives.

ONTARIO
OUTtv



Tribal CC/DV
Prairie Dog Film + Television

Ron E. Scott, Janet Hamley, Nancy Laing

A tribal police force oversees four North American native reserves that surround a large metropolis. The newly appointed chief struggles to find her identity while dealing with next-level crime and politics.

ALBERTA
APTN



Unabomber: The Mad Truth CC/DV
Yap Cabin Productions Inc.

Elliott Halpern, Elizabeth Trojjan

Unabomber explores the life of infamous eco-terrorist Ted Kaczynski. Using never-before-heard "lost tapes," this four-part groundbreaking documentary series investigates the "mad" truth behind Ted's actions.

ONTARIO
Netflix, ReelzChannel, Discovery Canada



A Vow to Mona CC/DV
Adobe Productions International

The remarkable story examines the life, ideas and work of human rights lawyer Payam Akhavan. The film follows Payam from Canada to Iran, Bangladesh, Bolivia and The Hague to chronicle his inspiring quests for justice.

QUEBEC
CBC, Documentary Channel, SRC



Wild Bear Rescue – Season 3
CC/DV

Wild Bear 3 Productions Ltd.

Gabriela Schonbach, Michael Chechik, David Gullason, Brad Quenville

This documentary series follows the round-the-clock mission of the Langen family of northern B.C., who operate Northern Lights Wildlife Shelter: the world's only rehab facility licensed to release grizzlies back into the wild.

BRITISH COLUMBIA
Animal Planet



You Are Here: A Come From Away Story CC/DV

M.D.F. Productions Inc.

Peter Gentile, Bill House

An intimate feature documentary that goes deep into the community of Gander, Newfoundland, where 38 airliners carrying over 6,500 passengers were forced to land after the terrorist attacks on 9/11.

ONTARIO
HBO Canada, Crave

Since 2000, our Cable Network Fund has helped independent producers in Canada fill the television airwaves with unmissable content.

Real stories, real people

When it comes to telling real stories about real people, Canadian filmmakers have earned a reputation for excellence. In 2018, the Rogers Documentary Fund helped them maintain that distinction, investing **\$3.45 million** in 55 documentaries that will intrigue, inspire and inform audiences across the country.



L'Académie CC/DV
6842887 Canada Inc.

Jean-Simon Chartier, Isabelle Grégoire

In an old mining town, a basketball academy has become the benchmark in Canada and trains future NBA players. *L'Académie* follows some of the 60 young athletes in their journey of dreams and sacrifices.

QUEBEC
SRC, RDI



Atlantic First Flight CC/DV
Wreckhouse Productions Inc.

Lynne Wilson, Jill Knox Gosse, Aidan Mulcahy

Adventurer Peter McMillan recreates Alcock & Brown's historic first flight across the Atlantic in a 1919 Vickers Vimy biplane.

NEWFOUNDLAND & LABRADOR
Documentary Channel



A Bee's Diary CC/DV
Handful of Films Inc.

Niobe Thompson, Bernd Wilting, Dennis Wells

A Bee's Diary follows the trials and tribulations of a single worker bee from birth to death. Proprietary macro-imaging technology takes the audience into the insect's world, capturing the big drama hidden in this tiny cosmos.

ALBERTA
CBC



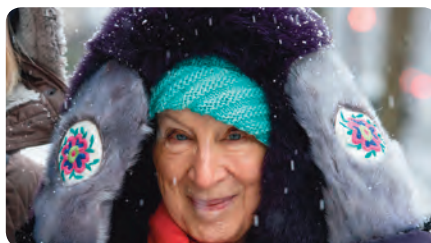
L'Anxiété: Poison d'une société stressée CC/DV

Lamarche à Vélo Productions Inc.

Valérie Bissonnette, Stéphanie Couillard, Claire Lamarche

L'Anxiété penetrates the world of anxiety as experienced by children and adults and explained by specialists. This unique sensory narrative portrays the complex feelings and states of mind as evidenced by those affected in their hard-hitting testimonies.

QUEBEC
Télé-Québec



Peter Bregg, Whitepine Pictures

Atwood Encounters CC/DV
Atwood Encounters Inc.

Peter Raymont, Nancy Lang, Peter Pearson

Celebrated author Margaret Atwood has the eyes of the world on her. Yet few know Margaret the person. This documentary offers an intimate portrait of one of the most influential thinkers and activists of our time.

ONTARIO
CBC, Documentary Channel, SRC



Betrayal CC/DV
Betrayal Films Inc.

Lena Macdonald, Noah Bingham

A political thriller about diamonds, weapons, international terrorism and espionage told through a harrowing story about family, love, violence and betrayal.

ONTARIO
CBC, Documentary Channel



Boîte bleue CC/DV

Intuitive Pictures Productions Inc.
and Norma Productions

Ina Fichman, Assaf Amir

Boîte bleue is an intimate portrait of Joseph Weits, one of the founders of the Jewish National Fund and the great-grandfather of the film's director. Through Joseph's 5,000-page diary, we come to understand his story.

QUEBEC

SRC, RDI, Knowledge Network



Borealis CC/DV

Primitive Entertainment Inc.

*Michael McMahon, Kristina McLaughlin,
Kevin McMahon*

Borealis tells the story of the fires of the snow forest. A vast wilderness and our largest storehouse of carbon, the boreal forest is driven by the fires of nature and threatened by those of humanity.

ONTARIO

TVO



Camp Papillon CC/DV

Productions Lustitia Inc.

*Renée Claude Riendeau, Annie
Beauchemin*

An immersion into life at North America's largest summer camp for people with intellectual and physical disabilities, where nearly one hundred young counsellors take charge of these excluded members of society for a summer.

QUEBEC

Canal D, AMI-tv



Cats: Under the Influence CC/DV

Good Human Productions Inc.

*Claire Freeland, Keely Booth, Michael
Margolis*

With online pictures and videos in the billions, cats officially rule the Internet. Join us to explore how the humble house cat has captured our hearts and imaginations, turning the World Wide Web into their personal playground.

ONTARIO

Citytv



Le code CC/DV

9249-7189 Québec Inc.

Karine Dubois, Marie-Pierre Corriveau

Le code demonstrates, from the viewpoint of the people concerned, that racism in Quebec is not a myth or a construct of the mind. Even though it is 2019, racism still causes casualties every day in Quebec.

QUEBEC

Télé-Québec



Cool Black North CC/DV

Second Time Around Productions Inc.

Aiken Scherberger, Suzanne Steeves

Cool Black North explores the unique and vibrant Canadian Black community and its role in our country's contemporary identity. Through a series of intimate profiles, we meet successful people across the country in a wide range of careers.

ONTARIO

Rogers Media



Copper CC/DV

Primitive Entertainment Inc.

*Michael McMahon, Kevin McMahon,
Kristina McLaughlin*

In *Copper*, celebrated documentary filmmaker Alan Zweig looks at the lives of police, on the job and off. Through intimate interviews with former officers, *Copper* answers everything you wanted to know about being a cop but were afraid to ask.

ONTARIO

TVO



David Foster: Now Playing CC/DV

Melbar Entertainment Group

*Barry Avrich, Jeffrey Latimer, Caitlin
Cheddie*

A fast-paced, star-packed and highly entertaining look back and look forward at David Foster's life as he prepares for his next act as a Broadway composer and producer.

ONTARIO

Bell Media



Debouttes CC/DV

Metafilms Inc.

Audrey-Ann Dupuis-Pierre, Estelle Robin You

Sister Aline, Sister Gisèle, Sister Marie-Paule, Sister Nicole and Sister Suzanne are Catholics and feminists who belong to a small community of ten rebel nuns. Aged between 75 and 101, they embarked on a process of radical transformation.

QUEBEC, FRANCE

SRC, RDI, France 2



Ernest Cormier et le défi de la modernité CC/DV

Les Films Perception Inc.

Paul Carvalho

Ernest Cormier was the most important Canadian architect of the first half of the twentieth century. This film profiles not only his work but also his intense, highly artistic and offbeat life with former artist's model Clorinthe Perron.

QUEBEC

SRC, RDI, ARTV



Fin – Ce qui reste de Mario CC/DV

Ad Hoc Films Bis

Luc Cyr

Fin – Ce qui reste de Mario is about a suicide: before, during and after. It's also a story that's the measure of a man and his friends.

QUEBEC

Télé-Québec



The First Animals CC/DV

Red Trillium Films Inc.

Deborah Parks, Andrew Gregg

Vital clues to the origins of all animal life on Earth are locked away in the Canadian Rockies. *The First Animals* takes viewers on a journey back in time to meet wild creatures the world has ever known.

ONTARIO

CBC, Documentary Channel



Food for Thought CC/DV

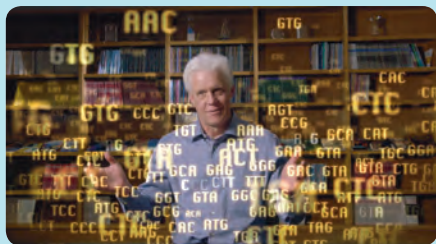
IF: Food Productions Inc.

Dugald Maudsley, Leora Eisen

When it comes to diet, we swallow a lot of advice. That's why a growing group of nutritionists and doctors is calling for a culinary coup. This documentary sorts through the latest science to create a new recipe for health.

ONTARIO

CBC



The Genetic Revolution CC/DV

Yap DNA Productions Inc.

Elliott Halpern, Elizabeth Trojan, Julia Nunes

The Genetic Revolution follows a group of scientists on the cutting edge of the exciting, rapidly evolving world of genetic engineering.

ONTARIO

CBC



Goreau's Ghosts CC/DV

Coral Movie Productions Inc.

Andrew Nisker, Diana Warmé

This feature documentary combines a hundred years of photography with the timely quest of marine biologist Dr. Tom Goreau, who inherited a family legacy to protect the world's coral reefs at a time when they have never faced greater threats.

ONTARIO

Documentary Channel



Haida Modern CC/DV

Shore Films Inc.

Kevin Eastwood, Tina Schliessler, Charles Wilkinson

The story of world-renowned Haida artist Robert Davidson. Born to what was once referred to as a "vanishing race," Robert became a key figure for Indigenous peoples in an artistic revival that influenced the culture of their oppressors as much as themselves.

BRITISH COLUMBIA

Knowledge Network



In the Footsteps of the Primates CC/DV

CC/DV

Primate Legacy Inc.

George Flak, Mark Starowicz, Diana Warmé, Caitlin Starowicz

The story of three young women inspired by Jane Goodall, Dian Fossey and Biruté Galdikas to live among the great apes, fighting to save the rainforests, our closest living primate cousins and the planet itself.

ONTARIO

CBC



Inconvenient Indian CC/DV

90th Parallel Productions Ltd.

Gordon S. Henderson, Stuart Henderson, Jesse Wenthe, Justine Pimlott, Anita Lee

This urgent feature documentary from Michelle Latimer (RISE, Nuuca) takes us on a journey into the mind of Thomas King: one of the world's foremost Indigenous intellectuals and one of our greatest storytellers.

ONTARIO

Bell Media



Inside Lehman Brothers CC/DV

Intuitive Pictures Productions Inc. & KM

Ina Fichman, Frederick Lacroix

Inside Lehman Brothers is the autopsy of a crime, by those who tried to prevent it from within. Mortgage brokers from California and a handful of New York executives called out these fraudulent transactions, but nobody listened to these whistleblowers.

QUEBEC

Documentary Channel, SRC, RDI



Just Call Me Ismail CC/DV

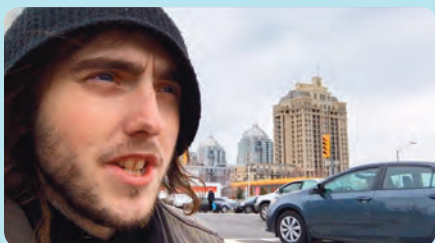
Frequent Flyer Films Inc.

Bryn Hughes, Michelle Shephard

Just Call Me Ismail is the gripping tale of one refugee who defied Somalia's merciless terrorist group and his relationship with the Canadian journalist who told his story, and in doing so, reluctantly became a part of it.

ONTARIO

TVO



Life of Rabbit CC/DV

Media Headquarters Film & Television Inc.

Robert Cohen, Melanie Brobyn

Life of Rabbit is a one-hour documentary that follows the ups and downs of opioid addict Peter "Rabbit" Saunders' journey towards recovery, while shedding new light on the opioid crisis.

ONTARIO

CBC, Documentary Channel



Living Colour CC/DV

Living Colour Productions Inc.

Judith Pyke

A fun and fascinating journey through the latest and most important discoveries in colour research. We'll follow scientists, watch experiments unfold and meet some extraordinary people who challenge the way we understand the very concept of colour.

BRITISH COLUMBIA

CBC



March of the Polar Bears CC/DV

MOPB Films Inc.

Merit Jensen Carr, Sally Ashcroft-Blake, Phil Fairclough, Martin de la Fouchardiere, Kelsey Eliasson

In the changing Arctic, a guide and a small team of filmmakers prepare for an epic journey: to follow polar bears on the sea ice of Hudson Bay and document their secret world.

MANITOBA

CBC, Documentary Channel



Le Monde Selon Amazon CC/DV

Films du Rapide-Blanc Inc.

Sylvie Van Brabant, Valérie Montmartin

Le Monde Selon Amazon dives into the world of Amazon, its story and view of the world. It offers a large social fresco backed up by an in-depth investigation where private lives meet the mega-machine.

QUEBEC

SRC, RDI



Photos: Juliet Lammers and Marianna Margaret

On the Line CC/DV

Blood Sweat and Films Inc.

Lauren Grant

One of the greatest sports rivalries of all time can be found between the Canadian and USA Women's Hockey teams. *On The Line* looks at what has fueled this rivalry and the need for domination.

ONTARIO

TSN



Prédateurs CC/DV

Les Productions Flow Inc.

Stéphanie Verrier

Le nouveau chef de police à Longueuil veut transformer la police telle qu'on la connaît aujourd'hui et la reconnecter avec la communauté. Ce documentaire suit, pendant un an d'accès exclusif, la nouvelle équipe spéciale de lutte contre l'exploitation sexuelle.

QUEBEC

Canal D



Prey CC/DV

Border City Pictures Inc.

Cornelia Principe, Matt Gallagher

The film follows a survivor and his lawyer as they pursue justice through civil courts and end up winning the largest financial settlement in a sexual abuse case against a church institution in Canadian history. A local story with global resonance.

ONTARIO

TVO



Red Fever



Prisons sans barreaux CC/DV

Productions Triangle Inc.

Pauline Voisard

Our environment is saturated with chemicals and electromagnetic frequencies. The adverse effects of these massive exposures affect a growing number of individuals. Among them are Isabelle, Kathya, Jean-François and Sylvain. A glimpse into the little-known world of environmental illness.

QUEBEC

Unis TV



Red Fever CC/DV

Rezolution Pictures International Inc.

Catherine Bainbridge, Christina Fon, Linda Ludwick, Ernest Webb, Annette Clarke, Claire MacKinnon, Lisa M. Roth, Kat Baulu

Red Fever takes us on a journey exploring cultural appropriation, trying to understand and uncover its complexity while showing why it is such an important and urgent topic to tackle today and why it has generated so many heated debates.

QUEBEC

TVO, SRC



Photo: Rolf Art

Révoltées CC/DV

Lowik Media Productions

Lucie Tremblay

Révoltées focuses on feminine values as it follows women who find themselves in the midst of the action. By surveying their doubts, their insights, strengths and weaknesses, to attempt to define feminine revolt.

QUEBEC

Télé-Québec



Putti – Sur la route de Jérusalem

CC/DV

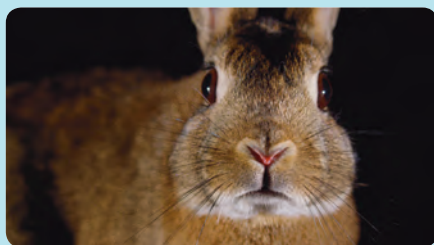
Artesian Films Inc.

Tamás Wormser

Uganda's Orthodox Jews seek official conversion to be recognized and move to the "Holy Land." The film follows a historic journey of hope – from a poverty-stricken village in lush Uganda to a barren land of prosperity in the hills of Judah.

QUEBEC

SRC, RDI



Remarkable Rabbits CC/DV

Remarkable Rabbits Inc.

Susan Fleming

Glorious cinematography and ground-breaking science combine in this nature documentary exploring the close relationship rabbits and hares have with the landscapes they call home.

ONTARIO

CBC, Documentary Channel, PBS



Peter Bregg, Whitepine Pictures

Robbie Robertson: Testimony

CC/DV

Robbie Documentary Productions Inc.

Peter Raymont, Jared Levine, Michael Levine, Andrew Munger, David Harris, Jeff Remedios

Inspired by Robertson's best-selling autobiography, this creative and highly cinematic film chronicles the life, the music and the passions of this great musician, placing him in his rightful place in the rock and roll canon.

ONTARIO

Crave



Les Rose CC/DV

Babel Films

Philippe-A. Allard, Colette Loumede

In 1970, the Rose brothers kidnapped Pierre Laporte and demanded the release of FLQ prisoners. Félix, Paul Rose's son, goes on a personal quest, reconsidering those events and exploring his family's heritage and history in the process.

QUEBEC

Groupe TVA



Seals of Sable CC/DV

Pinniped Productions Inc.

Teresa MacInnes, Kent Nason

On Canada's legendary Sable Island, the world's largest colony of grey seals gathers each year. *Seals of Sable* is their story of life and death, combined with science garnered by biologists who have studied them for over fifty years.

NOVA SCOTIA

CBC, Documentary Channel



Shadow of Dumont CC/DV

102050870 Saskatchewan Inc.

Kelly Balon, Anand Ramayya

With a sense of humour and curiosity, Métis filmmaker Trevor Cameron takes us into the world of the Métis and the life of their military leader – one of Canada's greatest unsung heroes – his great-uncle Gabriel Dumont.

SASKATCHEWAN

Citytv, APTN



Shelter from the Storm CC/DV

SFTS Productions Inc.

Ron Chapman, Phyllis Ellis, Colette Vosberg

We learn how a visionary group of Jewish immigrants fleeing oppression made a significant contribution to the development and building of Toronto's city landscape and helped shape it into one of the most successful, diverse, multicultural cities in the world.

ONTARIO

OMNI



SpiderMable The Film CC/DV

SpiderMable-Film Inc.

Kelly Wolfert, Braden Rooke

Six-year-old Mable Tooke captured the world's attention when she set out as "SpiderMable" to fight crime in Edmonton. Following Mable for three years, we document her transformation from cancer-fighter to celebrity superhero to impactful fundraising ambassador.

ALBERTA

AMI-tv



Tenir tête CC/DV

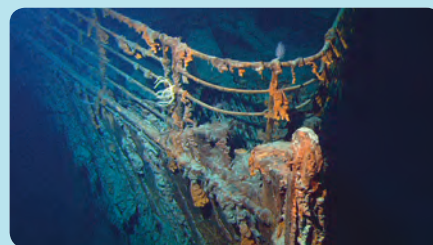
Productions InformAction II inc.

Nathalie Barton

Director Mathieu Arsenault and two other sufferers of bipolar disorder tell the story of their journey into mental illness and back, while the partners and family members who helped them through it tell the story as they experienced it.

QUEBEC

Unis TV



Titanic: Stories from the Deep CC/DV

Infinity Filmed Entertainment Group Ltd. and Partners in Motion

Dan Carriere, Ron Goetz, Shel Piercy, Cynthia Chapman, Theresa Piercy

The story of the Titanic fills the human imagination, and the sinking of the ship in 1912 remains one of the most powerful and profound events in human history.

BRITISH COLUMBIA

Bad Day HQ, UKTV, Viasat, Foxtel, Hollywood Suite



Photo: Glen Samuel

To The Worlds CC/DV

Bountiful Films Inc.

Maureen Palmer, Wendy Ord, Helen Slinger

To The Worlds follows an inspiring team of Kelowna-area women as they defy their years, gravity and sometimes their doctors to compete in the 2018 International Skating Union's Adult Figure Skating Competition in Oberstdorf, Germany.

BRITISH COLUMBIA

CBC, Documentary Channel



Turtle Beach CC/DV

Merit Motion Pictures Inc. and Renegade Pictures (UK)

Merit Jensen Carr, Natalie Wilkinson, Sandra Moore, Jo Young, Claire Bugden, Alexa Rosentreter

In a scientific and televisual first, world-renowned turtle scientists join the Olive Ridley species during its mass nesting on a beach in Costa Rica, providing the most accurate picture to date of conditions and hatching behaviour inside the nest.

MANITOBA

CBC, Documentary Channel, BBC, ARTE, Love Nature

To The Worlds

Photo: Pinstripe Productions/ Bountiful Films



A Vow to Mona CC/DV

Adobe Productions International
Robbie Hart

The remarkable story about the life, ideas and work of human rights lawyer Payam Akhavan. The film follows Payam from Canada to Iran, Bangladesh, Bolivia and The Hague to chronicle his inspiring quests for justice.

QUEBEC

CBC, Documentary Channel, SRC



Unabomber: The Mad Truth CC/DV

Yap Cabin Productions Inc.
Elliott Halpern, Elizabeth Trojan

Unabomber explores the life of infamous eco-terrorist Ted Kaczynski. Using never-before-heard "lost tapes," this four-part ground-breaking documentary series investigates the "mad" truth behind Ted's actions.

ONTARIO

Netflix, ReelzChannel, Discovery Canada



Les vieux copains CC/DV

7257244 Canada inc., filiale de
Anémone Films Inc.

Elisabeth Harvey, Loïc Guyot

For almost 20 years, a private daycare has been running within a long-term care facility. Over several months we follow the various activities in this establishment, where children and the elderly live together.

QUEBEC

TV5



The Woman Who Loves Giraffes

CC/DV

Pursuing Giraffe Adventures Inc.

Joanne P. Jackson, Alison Reid, Paul Zimic

Dr. Anne Innis Dagg re-traces the steps of her ground-breaking 1956 journey to South Africa to study giraffes in the wild, giving us an intimate look into the factors that destroyed her career and the forces that brought her back.

ONTARIO

Crave



Photo: Jean-Benoit Cyr

Under Thin Ice CC/DV

Galafilm Productions (Under Thin Ice) Inc.

Arnie Gelbart, Mario Cyr, Natalie Dubois

In *Under Thin Ice*, world-class underwater cinematographers Mario Cyr and Jill Heinerth take us on an incredible journey from Nunavut to Greenland to record how Arctic wildlife is adapting to the rapid climatic changes overtaking the world.

QUEBEC

CBC, Explora



Village of the Missing CC/DV

1962533 Ontario Corp.

Paul Kemp, Tad Munnings

The untold story of how serial killer Bruce McArthur was able to avoid arrest in Toronto's Gay Village for nearly a decade.

ONTARIO

CBC, Documentary Channel



Year of the Gun CC/DV

Parabellum Pictures Inc.

Janice Dawe, Marc de Guerre

A profound indictment of Toronto's self-image as an open, progressive and tolerant place, *Year of the Gun* looks at an incendiary problem of gun violence that threatens the safety of people living in Toronto.

ONTARIO

CBC, Documentary Channel

Theatrical Documentary Program

Bringing true stories to the big screen

To bring true stories to life on the big screen, Canadian filmmakers turn to the Theatrical Documentary Program. Last year, our public-private partnership with Telefilm Canada injected **\$437,500** into four documentaries sure to have audiences lining up at the box office.



The Corporate Coup d'État CC/DV

White Pine Pictures Inc.

Peter Raymont

Donald Trump is not the disease but the symptom of a bankrupt U.S. democracy that began selling its soul to big corporations decades ago.

ONTARIO

Super Channel



Gordon Lightfoot: If You Could Read My Mind CC/DV

Insight Lightfoot Ltd.

John Brunton, Gary Slaight, John Murray, Martha Kehoe, Joan Tosoni

Insight Productions' *Gordon Lightfoot: If You Could Read My Mind* is an intimate exploration of the career, music and influence of Gordon Lightfoot. With unprecedented access, the film traces Lightfoot's transition from Christian choirboy to international star and Canadian icon.

ONTARIO

CBC, Documentary Channel



Misogynie 2.0 CC/DV

9212-5913 Quebec Inc.

Guylaine Maroist, Éric Ruel

This documentary follows Léa Clemont-Dion, a PhD candidate in political science at Laval University, as she tries to understand the growing phenomenon of online misogyny – something she experienced first-hand after the release of her book 'Les Superbes'.

QUEBEC

SRC



Propaganda: The Art of Selling Lies CC/DV

Hawkeye Pictures Inc.

Aeschylus Poulos, Sonya Di Rienzo, Bernd Wilting, Mathias von der Heide, Jane Jankovic, Neil Tabatznik, Michael Robson

Director Larry Weinstein explores how we can be manipulated by those seeking power. The film looks at the impact of propaganda through various epochs and media – from ancient cave drawings, to totalitarian thought control, to jabs via Twitter. Featuring: Ai Weiwei ("Remembering"), Shepard Fairey ("Obama Hope" poster), Jim Fitzpatrick ("Viva Che" image) and more.

ONTARIO

TVO, ZDF/ARTE

Keeping the cameras rolling

Since 1980, Telefund has been providing the interim financing that producers need to keep projects moving forward while they wait for investor cheques to arrive. In 2018, our revolving fund supported 30 productions with **\$7 million** in loans.



Photo: Racheal McCaig

A Christmas Carol: The Family Musical with a Scrooge Loose!

Humbug Enterprises Inc.

Jonas Diamond, Ross Petty

ONTARIO

CBC, Family Channel



Photo: Blair Denman

Dust N' Bones

Drama Camp Productions Inc.

Leslie Bland

BRITISH COLUMBIA

APTN



Food for Thought

IF: Food Productions Inc.

Dugald Maudsley, Leora Eisen

ONTARIO

CBC



Dr. Keri: Prairie Vet – Season 2

Merit Motion Pictures Inc.

Merit Jensen Carr, Mary Margaret Frymire, Alexa Rosentreter

MANITOBA

Animal Planet



The First Animals

Red Trillium Films Inc.

Deborah Parks, Andrew Gregg

ONTARIO

CBC, Documentary Channel



Frères, fusils, festins

2626591 Ontario Inc.

David Baeta

ONTARIO

Unis TV



The First Animals



Goreau's Ghosts

Coral Movie Productions Inc.

Andrew Nisker, Diana Warmé

ONTARIO

Documentary Channel



Mind Set Go – Season 2

MI Productions II Inc.

Helen Schmidt, Margaret Mardrossian

ALBERTA

AMI-tv



Picture My Face

Picture My Face Productions Inc.

Douglas Arrowsmith

ONTARIO

TVO



Photo: C. Bodenès

Histoires intimes d'avortement

10525367 Canada Inc. (Intuitive Pictures Inc.)

Ina Fichman

QUEBEC

SRC



Photo: Yano Wickham-Edwards

Mr. Jane and Finch

10855022 Canada Inc.

Alison Duke, Ngardy Conteh George

ONTARIO

CBC, Documentary Channel



Political Blind Date – Season 2

PBD Productions II Inc.

Amanda Handy, Tom Powers, Mark Johnston

ONTARIO

TVO



A Kandahar Away

Kitab Productions Inc.

Shelley Saywell, Deborah Parks

ONTARIO

Documentary Channel



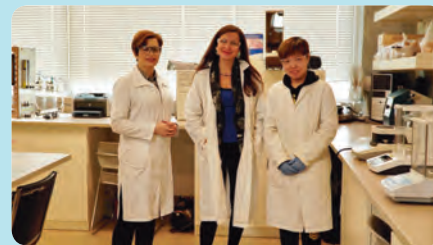
Narcoleap

Narcoleap Media Inc.

Kate Green

BRITISH COLUMBIA

Webseries



Power to the People

Real World Media Inc.

Denis Paquette, Carmen Henriquez

BRITISH COLUMBIA

APTN



Laughing and Crying

2480331 Ontario Ltd.

David Wells

ONTARIO

CBC, Documentary Channel



The New Corporation

Grant Street Productions Ltd.

Trish Dolman, Betsy Carson

BRITISH COLUMBIA

Bell Media



Photo: Claire Harvie

Prison Pump

2271120 Ontario Inc.

Ed Barreveld

ONTARIO

CBC, Documentary Channel



Pugly: A Pug's Life

PUGS MSF Inc.

Judy Holm, Michael McNamara, Aaron Hancox

ONTARIO
CBC Docs POV



Salt: The Search for the Sweet Spot

Salt MSF Inc.

Judy Holm, Michael McNamara, Aaron Hancox

ONTARIO
CBC



True Dating Stories – Season 2

TDS 2 Inc.

Matt King, Andrew Ferguson, Tyler Metcalf, Tinu Sinha, Andy King, Juliet Paperny, Brooks Gray

ONTARIO
CBC



Photo: Howard Davis

Red Snow

Zhoh Daatsik Productions Inc.

Lael McCall, Marie Clements, Michelle Morris

BRITISH COLUMBIA
CBC, APTN



Send Us Your Brother

Notice Pictures Inc. and NFB

Nisha Pahuja, Cornelia Principe, David Oppenheim, Andy Cohen, Anita Lee, Atul Gawande, Andrew Dragoumis

ONTARIO
TVO, Knowledge Network



Wheeler's Everest

Chiaro Productions Inc.

Martin de Valk

BRITISH COLUMBIA
Documentary Channel



Remarkable Rabbits

Remarkable Rabbits Inc.

Susan Fleming

ONTARIO
CBC, Documentary Channel, PBS



Smart Drugs

Fathom Smart Ltd.

Ann Shin

ONTARIO
Documentary Channel



The Woman Who Loves Giraffes

Pursuing Giraffe Adventures Inc.

Joanne P. Jackson, Alison Reid, Paul Zimic

ONTARIO
Crave



Running With Violet – Season 2

Running With Violet S2 Inc.

Paul Aucoin, Rebecca Davey, Marie-Claire Marcotte

ONTARIO
Webseries



Striking Balance

Striking Balance 2 Inc.

Yvonne Drebert

ONTARIO
TVO, Knowledge Network



Year of the Gun

Parabellum Pictures Inc.

Janice Dawe, Marc de Guerre

ONTARIO
CBC, Documentary Channel



Board of Directors

Over the course of his career, **WAYNE CLARKSON** (independent) has headed up some of Canada's most respected film and television institutions, including the National Film Theatre, the Ontario Film Development Corporation (now Ontario Creates), Toronto's Festival of Festivals (now the Toronto International Film Festival), the Canadian Film Centre and Telefilm Canada (as Executive Director).

Mr. Clarkson has received numerous industry awards, including the Clyde Gilmour Lifetime Achievement Award from the Toronto Film Critics Association and the Toronto Arts Award for contribution to Canadian cinema. He also has served on numerous boards and advisory groups, including the Toronto International Film Festival and the Federal Task Force for Feature Film Policy.

ALISON CLAYTON (independent) is a senior broadcasting executive with many years of experience in the production, distribution, programming and financing of Canadian television.

As an award-winning producer with Crawley Films, Ms. Clayton oversaw the production of more than 100 children's television programs, including two Gemini Award winners. During this time, Ms. Clayton was President of the Canadian Film and Television Association (now the Canadian Media Producers Association).

Her broadcasting experience includes the launch and management of The Biography Channel, G4 Tech TV and MSNBC Canada, as well as senior programming positions with The Family Channel, The Movie Network and MOVIEPIX.

Ms. Clayton is a director of the Canada Media Fund and a former member of the board of Outdoor Life Network and the Canadian Television Fund. Ms. Clayton is the board member responsible for Official Language Minority Communities (OLMCs) and their consideration in all funding decisions.

JAN INNES (independent) is a Board Director and Public Affairs specialist. She sits on the Board of Directors of Ports Toronto and the Billy Bishop Airport.

Ms. Innes worked for 25 years at Rogers Communications handling corporate communications, public affairs and government relations.

She completed the Directors Education Program at the Rotman School of Management.

With a long-time interest in film and television, Ms. Innes sat on the board of the Toronto International Film Festival for 15 years and is active today with Hot Docs, co-chairing a campaign committee.

PHILIP B. LIND, CHAIR (non-independent) is one of the founders of Rogers Communications Inc. and currently serves as its Vice Chairman. Mr. Lind was the founding Chairman of the Canada Media Fund, the central funding agency for television programming in Canada.

Mr. Lind has an interest in contemporary art and serves on the board of the Art Gallery of Ontario and the Vancouver Art Gallery. Mr. Lind is also a board member of CPAC – the only Canadian media network focused exclusively on politics, Parliament and public affairs.

From left:

Wayne Clarkson, Alison Clayton, Jan Innes,
Philip B. Lind, Mary Powers, Sally R. Warren

MARY POWERS (independent) is President of MPowers Communications, specializing in communications and marketing for content producers and distributors in the international content marketplace.

A media industry veteran, Ms. Powers spent a good deal of her career at CHUM Limited, where she directed all domestic and international communications, corporate branding and investor relations for what was then one of Canada's leading media companies. She then became SVP Corporate Communications for CTVglobemedia (now Bell Media), prior to launching her own company.

Active in numerous industry associations, she is a past Chair of both the Banff World Media Festival and the international marketing organization Promax, as well as a past board member of the Academy of Canadian Cinema and Television.

SALLY R. WARREN (independent) is a communications consultant and writer with a broad-based background in magazine editing, press relations and government regulation. From 1986 to 1997 she was a commissioner on the Canadian Radio-television and Telecommunications Commission.

Ms. Warren, who has served on numerous civic and community boards, continues her involvement with the Vancouver Library Foundation. In addition, she has joined the board of the Health Arts Society, an organization that has arranged over 12,000 professional musical performances in care residences across Canada.

Ms. Warren edited a Vancouver city magazine for 11 years and has written freelance for several U.S. and Canadian publications. Additionally, she wrote a non-fiction book that was published by HarperCollins and has been printed in 11 languages.

French Advisory Committee

Since 1997, **SUZANNE D'AMOURS** has been working as a consultant, mainly in the field of cinema and television, in the recording and entertainment industries and in the area of literary publishing. As part of her work, Ms. D'Amours has conducted numerous studies and contributed to the establishment of various financing programs, including tax credit programs related to cultural productions. Further, she writes reports for associations and organizations involved in cultural policy review or calls for comments by the CRTC.

PIERRE GANG is a film director whose movies have represented Canada in many international film festivals including Cannes and Locarno. His work in television has earned him numerous Emmy Award nominations including 10 nominations for his work on the television series *Armistead Maupin's Tales of the City*. For more than 9 years, Mr. Gang was Program Director of TV5 Canada, and he was instrumental in launching the UNIS television network.

For decades, **NICOLE MATHIEU BOISVERT** has been involved in the film industry as a producer of shorts, feature films and documentaries. After serving as vice-president of the Independent Distributors' Association and president of l'Association des producteurs de films du Québec, she was invited by the Quebec government to create la Société générale du cinéma (now SODEC). She presently specializes in film script analysis for writers, producers and investors. She has also published books for children and an essay on film censorship.

Discoverability & promotion

At the **Rogers Group of Funds**, we're proud to help independent producers bring their visions to life. But production is only one piece of the puzzle. For Canadian-made content to truly succeed, it needs to reach audiences – and that means promoting and distributing it as widely as possible.

In 2018, these efforts included:

- **Banff World Media Festival** – funding a \$25,000 prize awarded to the producer of the Jury's Choice for "Best Canadian Program"
- **Toronto Film Critics Awards** – funding a \$100,000 prize awarded to the filmmaker of the Critics' Choice for "Best Canadian Feature Film"
- **Vancouver International Film Festival** – funding a \$15,000 prize awarded to the filmmaker of the "Best Canadian Documentary"
- **Hot Docs** – funding a \$50,000 prize awarded to the filmmaker of the audience's choice for "Best Canadian Documentary"

We also provided sponsorships and grants to the following organizations and events to promote original Canadian content:

- **Canadian Media Producers Association's** annual Prime Time in Ottawa conference
- **Academy of Canadian Cinema & Television**
- **Doc Circuit Montréal**
- **Directors Guild of Canada**
- **Prix Gémeaux**
- **DOXA Documentary Film Festival**
- **The Rogers-DOC Luminary Awards**
- **Content Canada**
- **St. John's International Women's Film Festival**



Financial commitments

Certified Independent Production Funds*

2018	Rogers Documentary Fund	Rogers Cable Network Fund
Number of applications received and funded by Rogers	136/55	80/32
Regional project commitments	\$661,285	\$2,070,529
Indigenous language project commitments	\$0	\$371,717
Third-language project commitments	\$75,000	\$0
Commitments to English-language projects produced within Quebec	\$270,000	\$1,709,944
Commitments to French-language projects produced outside Quebec	\$0	\$0
English-language project commitments	\$2,785,385	\$7,641,315
French-language project commitments	\$1,105,685	\$0

Official Language Minority Communities (OLMCs)

As stated in our Rogers Documentary and Cable Network Fund guidelines, the Board of Directors will undertake consideration of all of Canada's regions as well as minority language communities in its funding decisions. The Rogers Group of Funds will continue its outreach to producers working in these communities, as well as to the associations representing their interests.

Rogers Documentary and Cable Network Fund Measurements for Success

When assessing the potential for success of a program, the Board of Directors will consider the following set of criteria for all applications received as part of its decision-making process:

Rogers Cable Network Fund

- producer track record
- international pre-sales/financing
- creative team
- audience appeal in Canada
- international audience appeal
- sales and distribution potential

Rogers Documentary Fund

- producer track record
- international pre-sales/financing
- creative team
- audience appeal in Canada
- international audience appeal
- sales and distribution potential
- film festival potential

* The number of applications received and funded does not include the projects funded by Rogers Theatrical Documentary Program (our partnership with Telefilm Canada).

Financial Statements

Financial Statements of

ROGERS DOCUMENTARY AND CABLE NETWORK FUND

Year ended December 31, 2018



KPMG LLP
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INDEPENDENT AUDITORS' REPORT

To the Board of Directors of Rogers Documentary and Cable Network Fund

Opinion

We have audited the financial statements of Rogers Documentary and Cable Network Fund (the Entity), which comprise:

- the statement of financial position as at December 31, 2018
- the statement of operations for the year then ended
- the statement of changes in net assets for the year then ended
- the statement of cash flows for the year then ended
- and notes to the financial statements, including a summary of significant accounting policies

(Hereinafter referred to as the "financial statements").

In our opinion, the accompanying financial statements present fairly, in all material respects, the financial position of the Entity as at December 31, 2018, 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 **"Auditors' Responsibilities for the Audit of the Financial Statements"** section of our auditors' report.

We are independent of the Entity in accordance with the ethical requirements that are relevant to our audit of the financial statements in Canada and we have fulfilled our other ethical 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 of Management and Those Charged with Governance for the Financial Statements

Management is responsible for the preparation and fair presentation of the financial statements in accordance with Canadian accounting standards for not-for-profit organizations, 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 Entity'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 Entity or to cease operations, or has no realistic alternative but to do so.

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

Auditors' 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 auditors' 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 the 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.



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- 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 Entity'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 Entity's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditors' 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 auditors' report. However, future events or conditions may cause the Entity 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 represent the underlying transactions and events in a manner that achieves fair presentation.
- 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.

A handwritten signature in black ink that reads 'KPMG LLP'. The signature is written in a cursive, stylized font and is underlined with a single horizontal stroke.

Chartered Professional Accountants, Licensed Public Accountants

Vaughan, Canada

March 19, 2019

ROGERS DOCUMENTARY AND CABLE NETWORK FUND

Statement of Financial Position

December 31, 2018, with comparative information for 2017

	2018	2017
Assets		
Current assets:		
Cash and cash equivalents	\$ 19,539,904	\$ 20,131,743
Harmonized sales tax receivable (note 5)	306,816	196,133
	<u>\$ 19,846,720</u>	<u>\$ 20,327,876</u>

Liabilities and Net Assets

Current liabilities:		
Accounts payable and accrued liabilities	\$ 32,000	\$ 32,000
Programming contribution commitments	10,021,448	8,986,929
Due to Rogers Telefund (note 4)	18,254	18,049
	<u>10,071,702</u>	<u>9,036,978</u>
Net assets:		
Rogers Documentary Fund	(552,411)	(633,222)
Rogers Cable Network Fund	10,327,429	11,924,120
	<u>9,775,018</u>	<u>11,290,898</u>
	<u>\$ 19,846,720</u>	<u>\$ 20,327,876</u>

See accompanying notes to financial statements.

On behalf of the Board:

s/Phil Lind Chair, Board of Directors

ROGERS DOCUMENTARY AND CABLE NETWORK FUND

Statement of Operations

Year ended December 31, 2018, with comparative information for 2017

	2018	2017
Revenue:		
Contributions from Rogers Communications Canada Inc.	\$ 8,701,420	\$ 8,604,663
Recoveries from programming and productions	1,213,873	1,178,508
Investment	317,920	171,267
	10,233,213	9,954,438
Expenditures:		
Programming contribution commitments	11,292,575	9,292,053
General and administrative	456,518	464,774
	11,749,093	9,756,827
Excess of revenue over expenditures (expenditures over revenue)	\$ (1,515,880)	\$ 197,611

See accompanying notes to financial statements.

ROGERS DOCUMENTARY AND CABLE NETWORK FUND

Statement of Changes in Net Assets

Year ended December 31, 2018, with comparative information for 2017

			2018	2017
	Rogers Documentary Fund	Rogers Cable Network Fund	Total	Total
Net assets, beginning of year	\$ (633,222)	\$ 11,924,120	\$ 11,290,898	\$ 11,093,287
Excess of revenue over expenditures (expenditures over revenue)	80,811	(1,596,691)	(1,515,880)	197,611
Net assets, end of year	\$ (552,411)	\$ 10,327,429	\$ 9,775,018	\$ 11,290,898

See accompanying notes to financial statements.

ROGERS DOCUMENTARY AND CABLE NETWORK FUND

Statement of Cash Flows

Year ended December 31, 2018, with comparative information for 2017

	2018	2017
Cash flows from (used in) operating activities:		
Excess of revenue over expenditures (expenditures over revenue)	\$ (1,515,880)	\$ 197,611
Change in non-cash operating working capital:		
Decrease in contributions receivable from Rogers Communications Canada Inc.	—	729,423
Decrease (increase) in harmonized sales tax receivable	(110,683)	67,746
Increase (decrease) in programming contribution commitments	1,034,519	(390,507)
Increase (decrease) in due to Rogers Telefund	205	(156,660)
Increase (decrease) in cash and cash equivalents	(591,839)	447,613
Cash and cash equivalents, beginning of year	20,131,743	19,684,130
Cash and cash equivalents, end of year	\$ 19,539,904	\$ 20,131,743

See accompanying notes to financial statements.

ROGERS DOCUMENTARY AND CABLE NETWORK FUND

Notes to Financial Statements

Year ended December 31, 2018

The Rogers Documentary and Cable Network Fund (the "Fund") is a not-for-profit organization incorporated without share capital under the laws of Canada. The Fund's mission is to foster, promote, develop and finance the production of Canadian television programming by means of two separate independent production funds established for that purpose: the Rogers Documentary Fund and the Rogers Cable Network Fund. The Fund receives all of its contributions from Rogers Communications Canada Inc. ("RCCI"), a wholly owned subsidiary of Rogers Communications Inc. The Fund is exempt from taxes under Section 149(1)(l) of the Income Tax Act (Canada). The Fund is registered with the Canada Revenue Agency for purposes of the harmonized sales tax ("HST").

1. Operations:

The Fund receives contributions from RCCI, a broadcast distribution company, pursuant to conditions of licenses granted to such distribution undertakings by the Canadian Radio-television and Telecommunications Commission (the "CRTC"). Broadcast distribution undertakings are required to contribute 5% of their gross broadcasting revenue to Canadian programming with 1% to 3.2% to be contributed to production funds.

Additionally, the Fund receives contributions from RCCI related to its Video-on-Demand ("VOD") and Sports Pay-per-View ("Sports") programming licenses. Contributions from the VOD and Sports programming licenses are 2.5% and 3.33% of its gross broadcasting revenues, respectively.

2. Significant accounting policies:

(a) Basis of presentation:

The financial statements have been prepared by management in accordance with Canadian accounting standards for not-for-profit organizations ("ASNPO") set out in Part III of the Chartered Professional Accountants of Canada Handbook - Accounting.

(b) Use of estimates:

The preparation of financial statements in accordance with ASNPO requires management to make estimates and assumptions that affect the reported amounts of assets and liabilities and disclosure of contingent assets and liabilities at the date of the financial statements and the reported amounts of revenue and expenditures during the year. Actual results could differ from those estimates.

ROGERS DOCUMENTARY AND CABLE NETWORK FUND

Notes to Financial Statements (continued)

Year ended December 31, 2018

2. Significant accounting policies (continued):

(c) Revenue recognition:

The Fund follows the restricted fund method of accounting for contributions from broadcast distribution companies. Contributions are recognized as revenue when received or to a lesser extent receivable if the amount to receive can be reasonably estimated and collection is reasonably assured, for the latter, the receivable is recorded only when the contribution payment is not received on the current month mostly due to delays on the RCCI Accounts Payable system, a receivable reversal is recorded the subsequent month when the payment is actually received.

Recoveries from programming and productions are recognized when received due to the unpredictability of amounts to be received.

Investment income is recognized in the year in which the revenue is earned.

(d) Programming contribution commitments:

Programming contribution commitments are expensed in the year in which the Fund determines that the application for project funding meets the criteria specified in its guidelines and the Fund approves the contribution amount requested by the applicant. The Fund typically remits the amount committed within 6 to 18 months after the approval for funding, provided all payment conditions are met and all supporting documentation is submitted by the funding recipient. In certain instances, the actual amounts paid differ from the original commitment. Adjustments for these differences are recorded in the year determined. During 2018, an aggregate of \$630,310 (2017 - \$219,388) of adjustments was recorded to decrease programming contribution commitments initially established in prior years.

Included in the programming contribution commitments is \$500,000 (2017 - \$575,851) related to the Theatrical Documentary Program ("TDP"), associated with Telefilm Canada ("Telefilm"). The goal of the TDP is to broaden the range of Canadian feature-length documentaries for theatrical distribution in English and French in Canada. Telefilm is a Crown corporation reporting to Canada's federal government through the Minister of Canadian Heritage. Telefilm's mandate is to finance and promote through their various funds and programs Canada's audiovisual industry.

ROGERS DOCUMENTARY AND CABLE NETWORK FUND

Notes to Financial Statements (continued)

Year ended December 31, 2018

2. Significant accounting policies (continued):

Additionally, in accordance with CRTC broadcasting policy 2016-343, the Fund committed \$253,000 (2017 - \$228,000) for "Promotion and Discoverability", a new channel of funding established in fiscal 2017. The goal of this initiative is to benefit stakeholders involved in the creation of Canadian content and make their projects the most successful as possible while being visible and available on multiple platforms. Essentially, the projects will be properly promoted prior to being discovered by a large audience.

(e) Cash and cash equivalents:

The Fund considers all highly liquid investment instruments with a maturity of three months or less at the time of purchase to be cash equivalents.

(f) Financial instruments:

Financial instruments are recorded at fair value on initial recognition and are subsequently recorded at cost or amortized cost, unless management has elected to carry the instruments at fair value. The Fund has not elected to carry any such financial instruments at fair value.

Transaction costs incurred on the acquisition of financial instruments measured subsequently at fair value are expensed as incurred. All other financial instruments are adjusted by transaction costs incurred on acquisition and financing costs, which are amortized using the straight-line method.

Financial assets are assessed for impairment on an annual basis at the end of the fiscal year if there are indicators of impairment. If there is an indicator of impairment, the Fund determines if there is a significant adverse change in the expected amount or timing of future cash flows from the financial asset. If there is a significant adverse change in the expected cash flows, the carrying value of the financial asset is reduced to the highest of the present value of the expected cash flows, the amount that could be realized from selling the financial asset or the amount the Fund expects to realize by exercising its right to any collateral. If events and circumstances reverse in a future year, an impairment loss will be reversed to the extent of the improvement, not exceeding the initial carrying value.

ROGERS DOCUMENTARY AND CABLE NETWORK FUND

Notes to Financial Statements (continued)

Year ended December 31, 2018

3. Fair values of financial instruments:

The carrying amounts of cash and cash equivalents, accounts payable and accrued liabilities, programming contribution commitments and due to Rogers Telefund approximate their fair values due to the short-term nature of these financial instruments.

4. Related party transactions:

The Fund has entered into an agreement with Rogers Telefund, a related party due to its common management, whereby Rogers Telefund provides administrative services to the Fund. The amounts are recorded at the exchange amount, as agreed to by the parties and are non-interest bearing and due on demand. As required by the CRTC, total administrative expenditures incurred by the Fund in any particular year may not exceed 5% of revenue of the Fund. During 2018, Rogers Telefund provided administrative services of \$246,426 (2017 - \$183,541) to the Fund. During the year ended December 31, 2018, the Fund did not exceed the 5% threshold. As at December 31, 2018, the balance due to the Rogers Telefund amounted to \$18,254 (2017 - \$18,049).

5. Harmonized sales tax receivable:

HST receivable comprises the net input tax credit receivable recorded by the Fund with respect to HST, pertaining to the equity payments made, net of recoveries earned in accordance with the equity investment agreement for financial support provided to a producer of specific programming or programs.

6. Capital management and economic dependence:

The Fund includes cash and cash equivalents and net assets in its capital management consideration. The Fund's objectives when managing capital are to safeguard its ability to continue as a going concern and continue to execute its mandate.

The Fund monitors these items to assess its ability to fulfill its ongoing financial obligations. The Fund relies primarily on contributions to fund its operations and makes adjustments to its budgeted expenditures in light of changes. The Fund is not subject to externally imposed capital requirements.

The Fund is dependent on contributions from RCCI for continued operations.

ROGERS DOCUMENTARY AND CABLE NETWORK FUND

Notes to Financial Statements (continued)

Year ended December 31, 2018

7. Financial risks:

(a) Liquidity risk:

Liquidity risk is the risk that the Fund will be unable to fulfill its obligations on a timely basis or at a reasonable cost. The Fund manages its liquidity risk by monitoring its operating requirements. The Fund prepares budget and cash forecasts to ensure it has sufficient funds to fulfill its obligations. There has been no change to the risk exposures from 2017.

(b) Credit risk:

Credit risk refers to the risk that a counterparty may default on its contractual obligations resulting in a financial loss.

