

Annual Report 2019



Fresh Takes in Canadian Television and Film

 **ROGERS**TM
Group of Funds

Cover photo: Hudson & Rex

Today, viewers have more programming than ever to choose from. And that makes it more important than ever to stand out. We're proud to support producers who are bringing fresh ideas to the table.



Robin C. Mirsky, Executive Director,
Rogers Group of Funds



Philip B. Lind, Vice Chairman,
Rogers Communications

In 2019, the Rogers Group of Funds committed more than \$25 million to 90 television and film productions that reflect the impressive diversity of this country.

Some of those productions are introducing fresh faces, telling overlooked stories or offering provocative perspectives. Some are scrutinizing emerging issues and trends. Meanwhile, others are putting exciting spins on familiar themes.

But that creativity isn't limited to the screen.

As the television and film industry continues to evolve rapidly and viewers' habits shift, successful production companies have to stay nimble. Canada's independent producers are masters of business innovation: breaking into untapped markets, negotiating co-production deals and engaging audiences through a host of non-traditional platforms.

Here at Rogers Group of Funds, we're also embracing change. In November, we launched an \$800,000 partnership with Creative BC to support documentary and factual content development in British Columbia. This new fund represents our first partnership with a provincial funding entity, and we're looking forward to the results.

Here's to bold new thinking – and great viewing.



Changing the script for **comedy** and **drama**

Today, Canadian comedy features fresh faces and serves up humour with plenty of bite, resonating with a whole new generation of viewers. Meanwhile, homegrown dramas are bringing new twists to age-old stories of crime, conflict, loss and redemption.

Photos from left to right: Running Home, Bit Playas, Tribal



A Canadian spin on a popular Austrian drama, **Hudson & Rex** follows the adventures of Newfoundland detective Charlie and his K9 partner, Rex. The charismatic duo has attracted millions of viewers, plenty of accolades and broadcasting deals in the U.K., Germany, France, Africa and beyond.

On the opposite coast, **Blood and Water** boasts a cast dominated by Asian-Canadians and a script that switches between English, Mandarin and Cantonese. Now in its third season, the hit drama about Vancouver's criminal underbelly has garnered multiple nominations from the Canadian Screen Awards and the Directors Guild of Canada. In Toronto, **Bit Playas** is also giving meaty roles

to characters of colour. The edgy web-based comedy series tells the tale of two out-of-work actors and the typecasting they face, audition after audition.

Meanwhile, a trio of productions are introducing viewers to Indigenous perspectives and politics. In the feature-length dramedy **Running Home**, the ghost of Six Nations hero Tom Longboat goads a single mother into running a marathon. The award-winning series **Tribal** tells fictionalized First Nation crime stories based on real-world cases. And in the drama series **Unsettled**, an Indigenous mother and son must navigate the complex realities of reserve life when they are forced to leave the big city.



Transforming our relationship with **nature**

It's time to rethink how we treat our planet. This year, Rogers-funded productions focused on everything from the food we eat and the plastic in our children's toys to how we deal with our trash and clean up our oceans.



Plastic is everywhere: handy and practical but toxic for the environment. **Ciao plastique** follows one family that is ditching the material for an entire year. As they organize birthday parties, buy school supplies and plan a camping trip, their decision forces them to rethink just about every aspect of their daily lives.

Shawn Bath sees how much plastic ends up in our oceans – as well as tires, batteries and old fridges. **Hell or Clean Water** follows the passionate but penniless eco-warrior's efforts to remove more than 15,000 pounds of trash from the harbours of Newfoundland and Labrador. Of course, one person's trash is another's treasure. **Scrap** explores

the odd and inspiring ways people are reimagining garbage – from a Thai family living in an airplane graveyard to a South Dakota rancher turning tractor scraps into sculptures.

What we put on our plates also impacts the planet. In **Colombe sauvage**, acclaimed Quebec chef Colombe St-Pierre sets out to create a more sustainable cuisine using local ingredients such as lichen and sea urchins. Meanwhile, in **First We Eat: Food Security North of 60**, award-winning filmmaker Suzanne Crocker challenges her family to eat only food grown, gathered or hunted around their Yukon hometown of Dawson City.



Challenging our perspectives

From beauty and aging to families and northern communities, Canadian filmmakers are challenging us to put aside preconceived notions, shake up old ideas and view our society in fresh ways.

Photos from left to right: Translating Beauty; Subjects of Desire; My Home, My Life; QANUILIRPITAA How Are We Now?



In North America, beauty standards are shifting towards black aesthetics and features – from tanned skin to fuller lips to ample “booty.” **Subjects of Desire** examines this change, deconstructing the roles that race and power play. **Translating Beauty** challenges the concept of beauty as well, this time through the lens of trans women trying to become their authentic selves.

Meanwhile, two Quebec documentaries tackle the issue of aging. In **La dernière maison**, host Annie-Soleil Proteau ponders the impact of social isolation on the elderly. **CHSLD mon amour** takes audiences inside a long-term care facility, highlighting the oftentimes brutal realities of what it means to grow old in Canada.

At the other end of the age spectrum, **My Home, My Life** follows children from a variety of cultural backgrounds and living situations. Some have divorced parents. Others are adopted. All celebrate the bonds that tie us together, inspiring us to expand our definition of family.

Lydia Audlaluk explores her own roots in **QANUILIRPITAA How Are We Now?**, offering a rare and intimate look at life in Canada’s North. Joining the largest Inuit health survey ever conducted, she visits Nunavik communities aboard an icebreaker, determined to dispel the negative stereotypes and preconceived ideas of her homeland.



Seeing **history** in a new light

Canadian documentaries are digging into the past – and what they turn up may surprise you. These productions are uncovering new information, shining a spotlight on hidden secrets and bringing forward new narratives.

Photos from left to right: The Bones, Into the Light with Cité Mémoire, FLQ—La traque



Today, zombies are a multi-billion-dollar industry. But **Black Zombie** traces their cultural origins back to 17th century Haitian folklore, revealing that the misrepresented monster is in fact a metaphor for slavery that's been appropriated by movies, TV shows and video games.

The Bones moves from the undead to the long-since dead, digging into the world of dinosaur bone trading. From poachers pillaging the fossil-rich Gobi Desert to celebrities bidding to buy a Tyrannosaurus skull, this documentary exposes a seedy side of paleontology.

Meanwhile, **Into the Light with Cité Mémoire** goes behind the scenes of the

largest permanent projection installation in the world. After dusk, the walls of buildings in Old Montreal come alive with projections of prominent figures from the city's past, shedding new light – literally – on Quebec's history.

The FLQ crisis is an important part of that history. **FLO–La traque** provides new insights into the mailbox bombings, kidnapped politicians and murder of the province's deputy premier that rocked Canada in 1970.

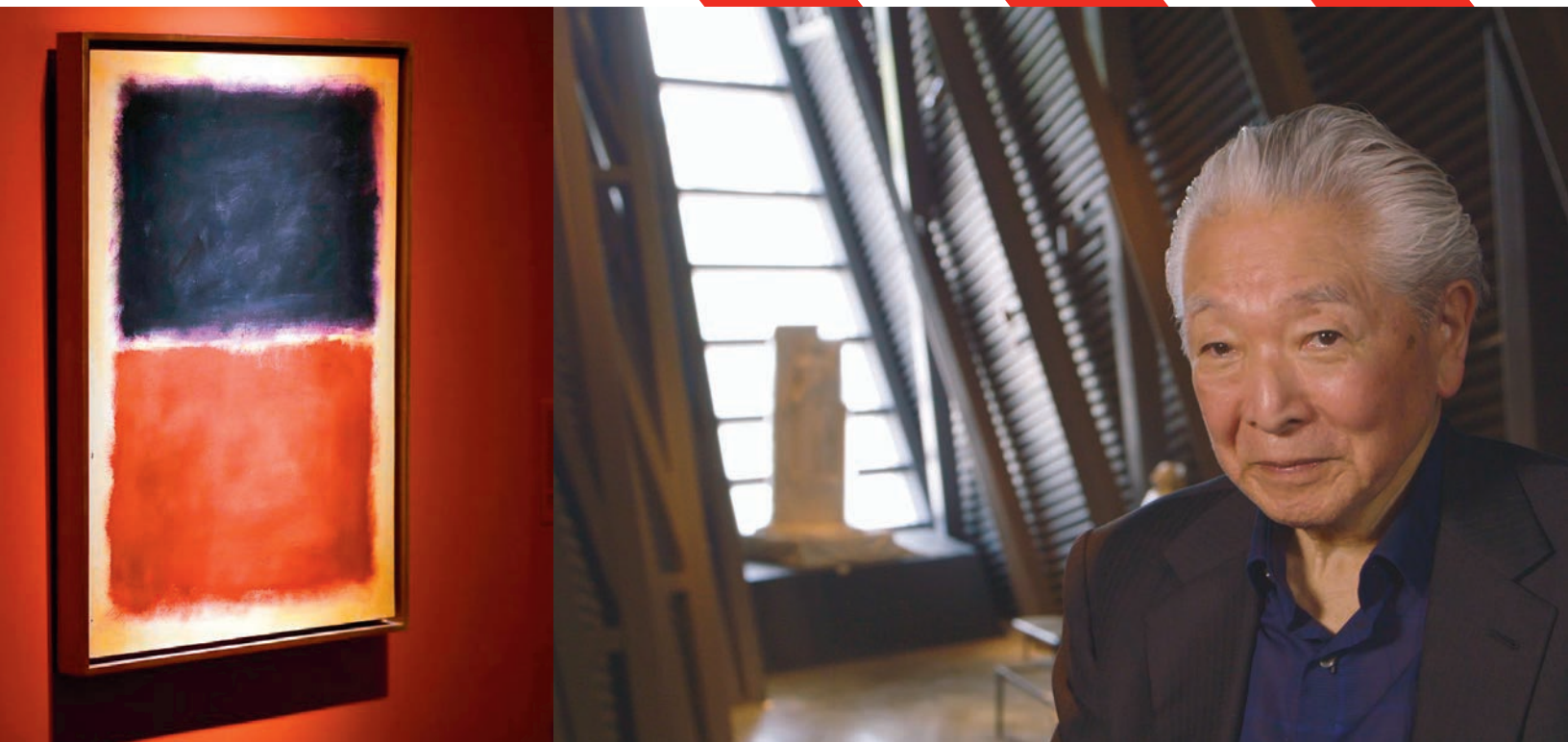
The Ghosts of Afghanistan tries to make sense of more recent violence, exploring what went wrong during a “war on terror” that killed and injured hundreds of Canadian soldiers yet achieved very little.



Shaping perceptions through art

From musical lyrics to museum façades, the arts add new dimensions to the world around us. With support from Rogers, Canadian producers are showing how architects, poets and performers help shape our daily experiences.

Photos from left to right: How It Feels to Be Free, Made You Look, Magical Imperfection



As two productions highlight, the arts can be a force for good. **Balancing Act** chronicles Cirque du Soleil's efforts to bring a new show from Canada to China that showcases what our cultures have in common. The hitch? The two countries are in the midst of a diplomatic deep-freeze. Meanwhile, **How It Feels to Be Free** tells the story of six African-American female performers in the mid-20th century who used their platform to advance black freedom and women's rights.

Thirty years ago, French president François Mitterrand envisioned an ultra-modern opera house on the site of the notorious Bastille prison. **Bastille!** revisits the story of the rookie Canadian architect controversially

tasked with creating it. Back in Canada, **Magical Imperfection** examines the radical designs of architect Raymond Moriyama, whose boyhood experience in an internment camp inspired elements of the Canadian War Museum and the Canadian Embassy in Tokyo.

Architecture isn't the only art form challenging traditional ideas. In **La guerre du slam**, five slam poets weave verses into vibrant displays of verbal mastery. Finally, **Made You Look** questions the price tags we attach to art, recounting the story of a forged paintings scandal in NYC that saw high-society collectors spending more than \$80 million on fakes.

Our Certified Independent Production Funds (CIPF)

It takes a team to bring a production to life – from casting directors and costume designers to producers and prop masters. The Rogers Group of Funds is proud to figure in that list. Since 1980, we’ve provided more than half a billion dollars in financing through our Cable Network Fund, Documentary Fund and Theatrical Documentary Program.

In 2019, we invested more than \$7 million to support 65 productions and 129 hours of new programming. Most importantly, we helped the country’s independent producers continue to put their uniquely Canadian stamp on the television and film industry.

2019	Financing	# of projects	# of programming hours
Cable Network Fund	\$3,984,614	21	73
Documentary Fund	\$3,060,936	44	56
Total CIPF	\$7,045,550	65	129

From dramas to documentaries to kids' TV, the Rogers Cable Network Fund empowers independent producers to create the kind of programming that keeps viewers glued to the screen. In 2019, we invested almost \$4 million in 21 productions, adding 73 hours of diverse content to cable channel lineups.



Artifice CC/DV

Innov8r (Artifact) Entertainment Inc.

Danny Webber, William Mintz, Bruce Cowley

Artifice follows a young man's journey to restore the legacy of his deceased grandfather, whose work was appropriated by a man who gained fame and success by claiming credit for thousands of paintings that were not his.

ONTARIO

Documentary Channel



Blood and Water Season 3 CC/DV

Wu 3 Productions Inc.

Ira Levy, Michael McGuigan, Nat Abraham, Diane Boehme, Al Katrina, Paula J. Smith, Ben Lu, Felipe Rodriguez, Pilar Segura

When she discovers both her family business and her parents' lives are threatened by a ruthless gang lord, Anna Xie is forced to turn to a dangerous new ally for help.

ONTARIO

OMNI



The Bones CC/DV

Intuitive Pictures Productions Inc.

Ina Fichman

The Bones follows a Mongolian, a Frenchman and an American: one fighting to return bones to the place they were found, one transforming them into works of art and the last striving to bring dinosaurs back to life.

QUEBEC

Bell Media / Crave

\$4.0

million

21

projects

73

programming hours



Cheating Hitler: Surviving the Holocaust CC/DV

HLS Productions Inc.

Michael Kot, Steve Gamester, Heather Kohlmann, Sam Sniderman

Three survivors seek clues to unanswered questions from their pasts. Their stories share a warning from history, inspiring stories of survival, and a last chance to solve lingering mysteries.

ONTARIO

History



The Colour of Ink CC/DV

136469 Canada Limited o/a Sphinx Productions

Ron Mann, Anita Lee, Brian Johnson, Lea Marin

The Colour of Ink is about the power and beauty of our first analog medium. Filmed in seven countries, it follows the quest of Toronto artist Jason Logan, who makes ink with natural pigments foraged from the wild.

ONTARIO

Documentary Channel



The Concert That Broke Up The Beatles CC/DV

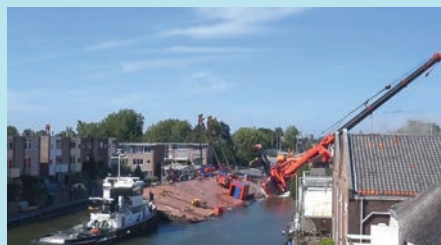
Screen Siren Pictures Inc./Chapman Films

Trish Dolman, Ron Chapman, D.A. Pennebaker, Chris Hegedus, Henry Less

A Beatle in crisis. A promoter with a crazy idea. A filmmaker fighting for access. These stories all collided at one of the greatest rock concerts in history, and it changed music forever.

BRITISH COLUMBIA, ONTARIO

Bell Media /Crave



Construction Fails Season 1 CC/DV

Yap General Purpose Productions Inc.

Elliott Halpern, Elizabeth Trojan, Karen McCairley

This series reveals the science behind construction and engineering accidents caught on camera. It uncovers the physics at play, combining the hilarity of the craziest construction mishaps with hard science.

ONTARIO

Discovery Canada



Dead Man's Switch: A Crypto Mystery CC/DV

0987800 BC Ltd.

Betsy Carson, Sheona McDonald

When the CEO of Canada's largest cryptocurrency dies under suspicious circumstances, he leaves behind a \$250 million mystery that highlights the hope, greed and corruption in the world of unregulated money.

BRITISH COLUMBIA

Documentary Channel



Doomsday Brothers Season 1 CC/DV

Portfolio Entertainment and N12 Productions

Lisa Olfman, Joy Rosen, Alain Dagenais

In a post-apocalypse, two dysfunctional survivalist brothers are hired to protect their hometown. Their best hope lies in finding a secret military super-bunker that could ensure the town's survival for the next 200 years.

ONTARIO, QUEBEC

Teletoon



Haunted Hospitals Season 2 CC/DV

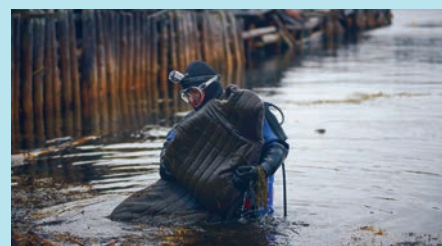
Haunted Hospitals Productions 2 Inc.

Julie Bristow, Marlo Miazga, Corinna Lehr

Haunted Hospitals tells chilling stories of paranormal activity inside hospitals, nursing homes, morgues and medical institutions. Each story, a nightmarish mix of paranormal encounter and hair-raising mystery, unravels the tale of a troubled soul.

ONTARIO

Blue Ant Media



Hell or Clean Water CC/DV

Little Heat Films Inc.

Lynne Wilson, Jill Knox-Gosse, Jenny Hawley, Cody Westman

Follow Shawn Bath as he cleans up more than 15,000 pounds of ocean trash from the harbours of Newfoundland and Labrador – and cleans out his bank account in the process.

NEWFOUNDLAND

Documentary Channel



How It Feels to Be Free CC/DV

Yap Films Inc.

Elliott Halpern, Elizabeth Trojan, Lacey Schwartz, Mehret Mandefro, Alicia Keys

A documentary about six trailblazing African-American female entertainers who challenged the entertainment industry's racist stereotypes, transforming themselves and their audiences.

ONTARIO

Documentary Channel, PBS/WNET Thirteen



The Howie Mandel Project CC/DV

Melbar Entertainment Group

Barry Avrich, Mark Selby

Follow the life of veteran comedian, actor and producer Howie Mandel, from his career as a carpet salesman to becoming one of the most famous and approachable entertainers in the world.

ONTARIO

Bell Media



Made You Look: A True Story About Fake Art CC/DV

11038443 Canada Inc.

Barry Avrich, Caitlin Cheddie, Jay Hennick

Made You Look: A True Story About Fake Art is a documentary about the largest art fraud in American history set in the super-rich, super-obsessed and super-fast art world of New York.

ONTARIO

Documentary Channel



Superfan CC/DV

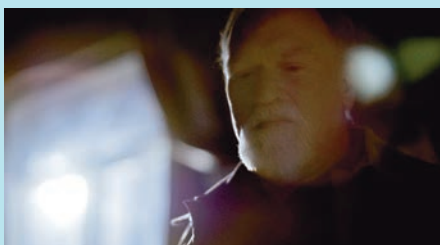
Good Karma Media Inc.

Vinay Virmani, Scott Moore

Meet Nav Bhatia: superfan of the Toronto Raptors, whose undiluted passion for the team and the sport of basketball shows how differences of race and religion disappear when we unite under a common banner.

ONTARIO

CBC



Killer in the Village CC/DV

Yap OTC Productions Inc.

Elliott Halpern, Elizabeth Trojian

Recounting the dark details of serial killer Bruce McArthur who murdered eight men in Toronto's Gay Village, this documentary reveals his origins, the events leading up to each murder, and the police investigation.

ONTARIO

OUTtv Network Inc.



Mother Truckers Season 1 CC/DV

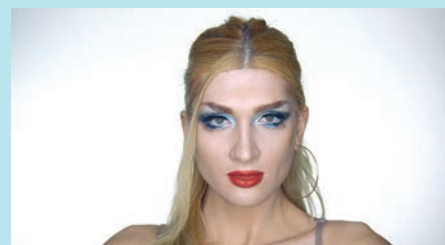
Prospero Pictures

Martin Katz, Karen Wookey, Lisa Meeches, Kyle Irving

A handful of indomitable women, thousands of miles of ice-filled tundra and a community in need ... this is the edge-of-your-seat ride called *Mother Truckers*.

ONTARIO

Discovery Canada



Translating Beauty CC/DV

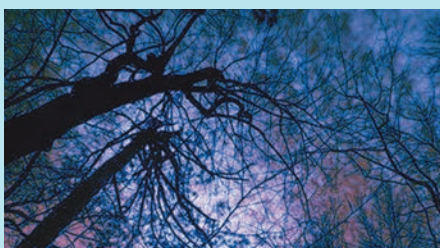
Yap Trans Nation Productions Inc.

Elliott Halpern, Elizabeth Trojian, Kevin O'Keefe, Sam Halpern, Graeme Blyth

This documentary explores beauty as a concept through the lens of trans women and how their unique connection to beauty is working to redefine unrealistic beauty standards for all women.

ONTARIO

OUTtv Network Inc., Ethnic Channels



Lands Enchanted Season 1 CC/DV

Rezolution Entertainment Inc.

Catherine Bainbridge, Christina Fon, Linda Ludwick, Ernest Webb, Daniel Morin, Lisa M. Roth, Claire MacKinnon

Lands Enchanted explores the tales behind mysterious places that transcend time and space – where Earth meets the supernatural. Cree host Ernest Webb meets storytellers who know the lore behind these enchanted places.

QUEBEC

APTN



Skymaster Down CC/DV

Skymaster Productions Inc.

Deborah Parks, Andrew Gregg, Shelley Saywell

Sixty-nine years ago, a U.S. air force plane with 44 people on board went missing in the Yukon. The families of victims and the people still searching for the aircraft drive this story of emotion and hope.

ONTARIO

Documentary Channel



Unsettled Season 1 CC/DV

Unsettled First Productions Inc.

Kathy Avrich-Johnson, Janice Dawe, Jennifer Podemski, Derek Diorio

Unsettled tells the story of an affluent urban Indigenous family who must reinvent themselves when they lose their fortune and are forced to move home to a northern Ontario First Nation.

ONTARIO

TVO, APTN

Each year, Canada's pioneering documentarians tell real stories that provoke, inspire and wow audiences. And each year, the Rogers Documentary Fund is there to back them up. In 2019, we invested more than \$3 million in 44 productions that bring light to truth in exciting ways.



Aurora Love CC/DV

Sagafish Media Inc.

Teresa Earle, Fritz Mueller

Honeymooners and a mother and son from Japan journey to Yellowknife, NWT in search of the northern lights, but instead they find much more: a reawakening to the deepest sense of being alive.

YUKON

Northwestel TV



Balancing Act CC/DV

City of Heaven Productions Inc.

Peter Raymont, Craig Thompson

Balancing Act follows acrobats from around the world as they converge on Hangzhou, China to stage a multi-million-dollar Cirque du Soleil spectacle designed to build a bridge between East and West.

ONTARIO

Bell Fibe



Bastille! CC/DV

Zoot Pictures Inc.

Leslea Mair, Leif Kaldor

A half-a-billion-dollar project, a crushing architectural challenge, an impossible deadline, two warring political titans and a blind competition that chose – the wrong guy?

MANITOBA

Knowledge Network, SRC, TVO

\$3.1

million

44

projects

56

programming hours



Black Zombie CC/DV

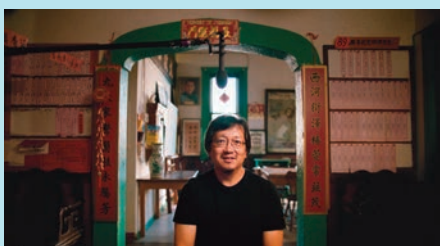
Black Zombie Productions Inc.

Maya Despres-Bedward, Kate Fraser, Jennifer Holness

Tracing the origins of the zombie from Haitian folklore to Hollywood horror, *Black Zombie* investigates its misrepresentations and reveals its connection to slavery and movements of resistance.

ONTARIO

Documentary Channel



British Columbia: A History CC/DV

1871 Productions Inc.

Leena Minifie, Trish Dolman

A landmark 4x60 docuseries that covers a wide range of the history of the place now known as British Columbia, using a pluralistic, multi-narrative approach that foregrounds the inclusive and diverse perspectives.

BRITISH COLUMBIA

Knowledge Network



Cheating Hitler: Surviving the Holocaust CC/DV

HLS Productions Inc.

Michael Kot, Steve Gamester, Heather Kohlmann, Sam Sniderman

Three Canadian Holocaust survivors seek clues to unanswered questions from their pasts. Their stories share a warning from history, inspiring stories of survival, and a last chance to solve lingering mysteries.

ONTARIO

History Channel



CHSLD mon amour CC/DV

9325-8317 Québec inc.

Patrick Fauqembergue

CHSLD mon amour documents a daily routine in a long-term care facility in Montreal, through the perspective of employees and the relatives of residents.

QUEBEC

Canal D



Ciao plastique CC/DV

2707915 Ontario Inc.

David Baeta, Philippe Burnet, Simon Madore

When a middle-class Quebec family attempts to lead a plastic-free life, things get complicated. Whether they're planning a children's party, buying school supplies or going on vacation, the most basic task becomes an epic adventure.

ONTARIO

SRC



Colombe sauvage CC/DV

Productions Lustitia inc.

Renée Claude Riendeau, Annie Beauchemin

Colombe sauvage follows Colombe Saint-Pierre, one of Quebec's most talented and engaged chefs, as she picks foods from the pantry of Mother Earth and untamed nature.

QUEBEC

Explora, SRC



The Concert That Broke Up The Beatles CC/DV

Screen Siren Pictures Inc./Chapman Films

Trish Dolman, Ron Chapman, D.A. Pennebaker, Chris Hegedus, Henry Less

A Beatle in crisis. A promoter with a crazy idea. A filmmaker fighting for access. These stories all collided at one of the greatest rock concerts in history, and it changed music forever.

BRITISH COLUMBIA, ONTARIO

Bell Media / Crave



Cottagers & Indians CC/DV

1962533 Ontario Corp.

Paul Kemp, Kurt Spenrath

A First Nation man is reclaiming his Indigenous right to plant thousands of acres of wild rice on Pigeon Lake. Local homeowners are furious. The governments won't act – so there's going to be a dust-up.

ONTARIO

Documentary Channel



Cynara CC/DV

Frequent Flyer Films Inc. / 2715077 Ontario Inc.

Michelle Shephard, Bryn Hughes, Sherien Barsoum

The justice system is put on trial as a defence team and an investigative journalist challenge the first-degree-murder conviction of a mother accused of killing her disabled daughter.

ONTARIO

Documentary Channel



Dead Man's Switch: A Crypto Mystery CC/DV

0987800 BC Ltd.

Betsy Carson, Sheona McDonald

When the CEO of Canada's largest cryptocurrency dies under suspicious circumstances, he leaves behind a \$250 million mystery that highlights the hope, greed and corruption in the world of unregulated money.

BRITISH COLUMBIA
Documentary Channel



La dernière maison CC/DV

Télévision illimitée II inc.

Marie-Pier Poulin, Benoit Clermont, Jean-Philippe Dion, Mathew Mckinnon

In *La dernière maison*, host Annie-Soleil Proteau wonders about the fate reserved for our elders. She uses poise and compassion to address questions tied to aging, elder health and end-of-life care.

QUEBEC
TVA



La détresse au bout du rang CC/DV

9249-7189 Québec inc.

Karine Dubois, Marie-Pierre Corriveau

Every day in Quebec, three agricultural businesses stop their operations. For these small producers, the dismantling of the family farm is often the loss of a life's work. This documentary explores this silent tragedy.

QUEBEC
Canal D



Enfant de Daesh CC/DV

Rendez-vous télé

Philippe-A. Allard, Mathieu Paiement

Already devastated by the tragic destiny of their little brother and old friend who left Canada to join ISIS, Leil and Raed now hope to save his baby child, born in a war zone.

QUEBEC
Télé-Québec



Photo: Alex Hakonson

First We Eat CC/DV

Drift Productions Inc.

Suzanne Crocker

Filmmaker Suzanne Crocker, living just south of the Arctic Circle, bans all grocery store food from her house for one year, putting food security to the test in the far North.

YUKON
Northwestel



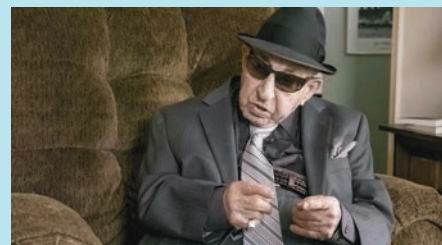
FLQ – La traque CC/DV

Productions Esperamos II inc.

Guy Villeneuve, Michel St-Cyr, Marie-Claude Morazain

Quel a été le rôle de la police pendant la crise d'Octobre, aurait-elle pu éviter les abus et les événements tragiques? Bâti autour des témoignages des policiers, ce documentaire tentera de répondre à ces questions.

QUEBEC
Historia



Gangster Gold CC/DV

Yap Films Inc.

Elliott Halpern, Elizabeth Trojan

This documentary follows the hunt for Dutch Schultz's buried fortune, weaving together the treasure hunters' quests with the history of Dutch Schultz, New York City and upstate New York in the 1930s.

ONTARIO
WNET Thirteen / PBS, Bell Media



The Ghosts of Afghanistan CC/DV

Galafilm Productions (Afghan) Inc.

Arnie Gelbart, Natalie Dubois

Canadian war correspondent Graeme Smith returns to Afghanistan to investigate how the "good war" went bad. How did we get into this war? How did it go wrong? What does the future hold for the Afghan people?

QUEBEC
TVO, Knowledge Network, SRC



Gilles Villeneuve: à toute vitesse CC/DV

GV Legend Production 1 Inc.

Stephan Gabriele

Buckle up! This documentary tells the riveting story of the legendary Formula One driver Gilles Villeneuve – one of the most exciting Grand Prix winners in the history of racing.

ALBERTA
RDI / SRC



In Kingdom of the Tide, Dr. Sarika Cullis-Suzuki probes the secrets of the intertidal zone and the creatures that survive in this extraordinarily tough environment.



La guerre du slam CC/DV

9252-0824 Québec inc.

Jean Fugazza

The rules are strict: three minutes max, no music and no accessories. At the end of the league season, the Quebec winner heads to the world cup in Paris. Welcome to the world of competitive slam poetry.

QUEBEC
UNIS TV



Into the Light With Cité Mémoire CC/DV

Janice Zolf Productions Inc. and Films du Rapide-Blanc inc.

Sylvie Van Brabant, Janice Zolf

Into the Light delves behind the scenes of Cité Mémoire, the world's largest projection installation, an immersive multi-media experience that combines theatre, circus, technology and art, told first-hand by its internationally renowned creators.

ONTARIO
CBC Absolute Quebec



Made You Look: A True Story About Fake Art CC/DV

11038443 Canada Inc.

Barry Avrich, Caitlin Cheddie, Jay Hennick

Made You Look: A True Story About Fake Art is a crime documentary about the largest art fraud in American history, set in the super-rich, super-obsessed and super-fast art world of New York.

ONTARIO
Documentary Channel



Hear! Here! A Musical Geographic CC/DV

Vertical Productions Inc.

Ann Bernier

Nova Scotia's Old Man Luedecke and Leslie Robinson, an Indigenous musician who grew up in the First Nation Algonquin community of Kipawa, explore the rich musical community of North Preston, Nova Scotia.

NOVA SCOTIA
CBC



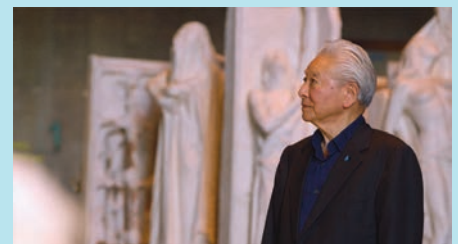
Kingdom of the Tide CC/DV

IF: Rockpool Productions Inc.

Dugald Maudsley, Simon Williams, Gillian Main

Kingdom of the Tide explores the intertidal zone: an astounding underwater world of bizarre creatures locked in a struggle for survival intimately linked to the health of our oceans.

ONTARIO
CBC



Magical Imperfection: The Life and Architecture of Raymond Moriyama CC/DV

Smoke Lake Productions Inc.

Scott Calbeck, David Hoffert

Magical Imperfection tells the story of world-renowned Canadian architect Raymond Moriyama. Imprisoned in his own country in the 1940s because of his race, he found the strength to combat injustice by devoting his career to social justice and equality.

ONTARIO
TVO



Murder in the Cove CC/DV

Tell Tale Media Inc.

Edward Peill, Erin Oakes

What happens when members of a tight-knit community kill one of their own? *Murder in the Cove* examines the vigilante killing of Philip Boudreau, a well-known lobster poacher.

NOVA SCOTIA

Documentary Channel



Nature's Cleanup Crew CC/DV

2667582 Ont. Inc./Kensington Communications

Robert Lang

Nature's Cleanup Crew tells the story of the busy urban scavengers who live among us, recycling the mountains of waste our consumer society leaves behind. To us, it's garbage. To them, it's dinner.

ONTARIO

CBC



Photo: Nathalie Ouellet

QANUILRIPITAA How Are We Now? CC/DV

Cayenne Medias Inc.

Luc Lainé, Orlando Arriagada

QANUILRIPITAA How Are We Now? is a documentary filmed aboard the Canadian icebreaker Amundsen, transformed into a floating clinic as part of the largest Inuit health survey ever conducted.

QUEBEC

CBC, SRC



Queen of the Deuce CC/DV

Storyline Entertainment Inc.

Ed Barreveld, Valerie Kontakos, Despina Pavlaki

Queen of the Deuce tells the story of Chelly Wilson, a trailblazing entrepreneur and unconventional matriarch, who escaped the Holocaust, came to America and built an empire based on desire.

ONTARIO

Documentary Channel



Rare Bird Alert CC/DV

Dream Street RBA Pictures Inc.

Timothy M. Hogan, Rick Le Guerrier

In Canada, one in five people is an active birder. This documentary travels the country and beyond to explore extreme birding, focusing on a diverse group of deeply dedicated Canadian "lifers."

NOVA SCOTIA

CBC



Records CC/DV

Primitive Entertainment Inc.

Daniel Lanois, Michael McMahon, Kristina McLaughlin, Felicity Justrabo, Kevin McMahon

Records is a film about the power of music and the people who live for it, focusing on obsessive record collectors who spend their lives surrounded by music.

ONTARIO

TVO



Scrap CC/DV

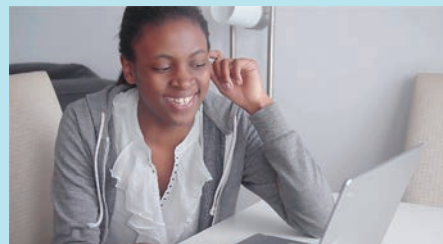
H2L Scrap Inc.

Stacey Tenenbaum, Sergio Kirby

Discover the vast and strangely beautiful places where things go to die, and meet the people who collect, restore and recycle the world's scrap.

QUEBEC

Documentary Channel



Seuls CC/DV

9249-7189 Québec inc.

Karine Dubois, Marie-Pierre Corriveau

They left Iran, Burundi and Uganda because their lives were threatened. Alone now, they came to Canada as unaccompanied minors. Meet Afshin (now 46), Alain (now 24) and Patricia, who arrived just a few months ago.

QUEBEC

Télé-Québec



SMALA CC/DV

Sagafish Media Inc.

Teresa Earle, Fritz Mueller

Iceland's ancient sheep roundup reveals the unreasonable choices of hardy modern-day farmers who must take great risks and accept marginal livelihoods while hanging on to their Viking traditions.

YUKON

Northwestel TV



Speechless CC/DV

Good Soup Productions Inc.

Ric Esther Bienstock

What is lost in education – and society – when we can no longer express ideas for fear of reprisal or recrimination? *Speechless* examines one of the most electric and polarizing issues of our time – free speech on campus.

ONTARIO

Documentary Channel



Go, kid, go! *Year of the Goat* takes viewers inside the little-known world of goat shows, where winning can make all the difference for struggling family farms.



Spirit to Soar CC/DV

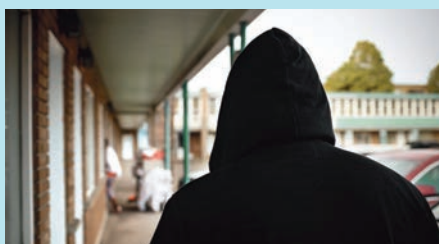
Spirit to Soar Productions Inc.

Tanya Talaga, Stuart Cox, Nida Marji

Spirit to Soar is the cinematic retelling of the devastating story about First Nations youth who came to Thunder Bay to attend high school and died under mysterious circumstances.

ONTARIO

CBC



Trafic CC/DV

9249-7189 Québec inc.

Karine Dubois, Marie-Pierre Corriveau

Trafic is an investigative documentary that offers insight into the inner workings of juvenile prostitution. With unprecedented access, the team draws a portrait of a little-known universe said to be as old as time.

QUEBEC

Télé-Québec



Unloved CC/DV

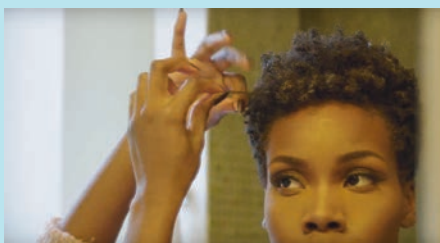
White Pine Pictures Inc.

Barri Cohen, Peter Raymont

Part detective story, part social history, *Unloved* follows the filmmaker as she uncovers the truth about Alfie and Louis, her two long-dead half-brothers, who were institutionalized at the Ontario Hospital School in Orillia in the 1950s.

ONTARIO

Documentary Channel



Subjects of Desire CC/DV

Hungry Eyes Media Inc.

Sudz Sutherland, Jennifer Holness

Subjects of Desire is a thought-provoking feature documentary that examines the cultural shift in beauty standards towards embracing Black aesthetics and features. The film deconstructs what we understand about race and the power behind beauty.

ONTARIO

TVO



Traversées CC/DV

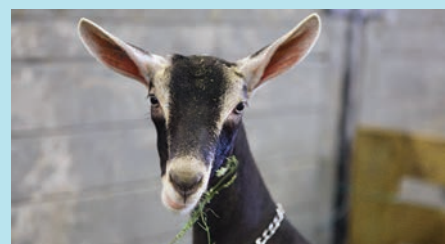
Les Films Denali inc.

Florence Pelletier, Samuel Trudelle, Caroline Côté

Three women from across Quebec embark on a multi-sport expedition following the Koroc River in Nunavik. Travelling together against adversity, this journey soon becomes one of self-discovery for each woman.

QUEBEC

Télé-Québec



Year of the Goat CC/DV

Goats MSF Inc.

Judy Holm, Michael McNamara, Aaron Hancox

Follow four families over a season leading up to the Royal Winter Fair's Dairy Goat Competition. It's an expensive hobby for some, an all-consuming passion for others – but all simply love their goats.

ONTARIO

CBC

Since 1980, Telefund has offered bridge financing, giving producers the cashflow they need until money from investors and broadcast agreements arrive. As those advances are repaid, the revolving fund supports other projects – including the 25 productions we supported in 2019 with \$18,265,729 in low-interest loans.



Akilla's Escape

1992101 Ontario Inc.

Jake Yanowski, Charles Officer

ONTARIO
CBC

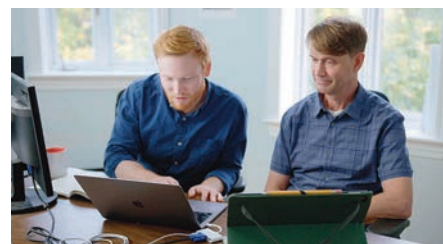


The Amazing Gayl Pile: Last Resort

AGP5 Inc.

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

ONTARIO
CBC



Artificial Intelligence & Public Opinion

IMO DOCS Inc.

Tom Powers, Peter Gombas

ONTARIO
TVO

\$18.3

million

25

projects

79

programming hours



Balade Season 2

2666971 Ontario Inc.

David Baeta, Philip Burnet, Simon Madore, Virginie Corneau St-Hilaire

ONTARIO
TV5



Coppers

2664040 Ontario Inc.

Kristina McLaughlin, Kevin McMahon, Michael McMahon

ONTARIO
TVO



Hipsters of the Holy

Notice (JARK) Pictures Inc.

Cornelia Principe, Nisha Pahuja

ONTARIO
CBC

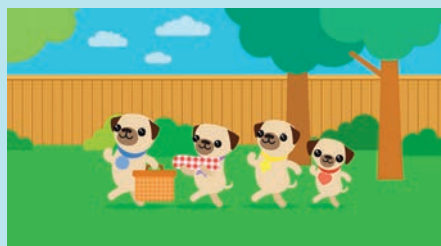


Bit Playas Season 1

Bit Playas Inc.

Matthew King, Andrew Ferguson, Tyler Metcalf, Aurora Browne, Andy King, Nigel Downer, Kris Siddiqi, Tinu Sinha, Juliet Paperny

ONTARIO
CBC

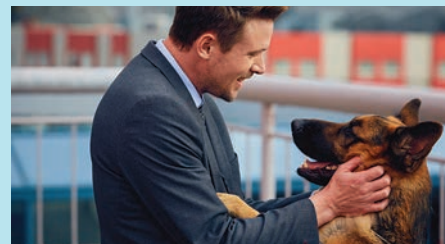


Cutie Pugs ABC Season 1

Cutie Pugs ABC Productions Inc.

Maria Kennedy

ONTARIO
TVO, Knowledge Network



Hudson & Rex Season 2

Shaftesbury Rex II Inc. and Pope Rex Season 2 Inc.

Christina Jennings, Scott Garvie, Paul Pope

ONTARIO, NEWFOUNDLAND
RMI



British Columbia: A History

1871 Productions Inc.

Leena Minifie, Trish Dolman

BRITISH COLUMBIA
Knowledge Network



Dr. Keri: Prairie Vet Season 3

Merit Motion Pictures

Shereen Jerrett, Alexa Rosentreter, Merit Jensen Carr

MANITOBA
Animal Planet



Jade Fever Season 6

Jade 6 Productions Inc.

David Gullason, Cheryl Binning, Gabriela Schonbach

BRITISH COLUMBIA
Discovery Canada



Ciao plastique

2707915 Ontario Inc.

David Baeta, Philippe Burnet, Simon Madore

ONTARIO
SRC



Free Roaming: The Secret World of Outdoor Cats

FR MSF Inc.

Judy Holm

ONTARIO
TVO, Knowledge Network



Just Call Me Ismail

2727458 Ontario Inc.

Bryn Hughes, Michelle Shephard

ONTARIO
TVO



In just three decades, half the world's coral reefs have disappeared. *Reef Rescue* follows the race to uncover secrets of “super corals” that could save this precious ecosystem.



Kingdom of the Tide

IF: Rockpool Productions Inc.

Dugald Maudsley, Simon Williams,
Gillian Main

ONTARIO
CBC



Political Blind Date Season 3

PBD Productions III Inc.

Tom Powers, Mark Johnston, Amanda Handy

ONTARIO
TVO



She Walks with Apes

Primate Legacy Inc.

George Flak, Mark Starowicz, Diana
Warmé, Caitlin Starowicz

ONTARIO
CBC



There's No Place Like This Place, Anyplace

There's No Place Like This Place Inc.

Ali Weinstein

ONTARIO
CBC



Mind Set Go Season 3

MI Productions III Inc.

Helen Schmidt, Margaret Mardrossian

ALBERTA
AMI, CHEK



Reef Rescue

Merit Motion Pictures

Merit Jensen Carr, Sally Blake, Rocky
Collins, Ruth Johnston, Paul G. Allen

MANITOBA
Documentary Channel, Arte



Tribal Season 1

Tribal Productions Ltd.

Ron E. Scott, Janet Hamley, Adam Frost,
Nancy Laing

ALBERTA
APTn



Photo: K. North Photography

My Home, My Life

Lopii MHMLI Productions Inc.

Georgina Lopez, Rennata Lopez

ONTARIO
TVO



Running Home

Running Home Productions Inc.

Laura Milliken, PJ Thornton, Paula
Devonshire

ONTARIO
Bell Media



Year of the Goat

Goats MSF Inc.

Judy Holm, Michael McNamara, Aaron
Hancox

ONTARIO
CBC

Discoverability and promotion

Great TV programs and films deserve big audiences. That's why the Rogers Group of Funds doesn't just help fund the creation of Canadian-made content. We also support efforts to promote and distribute it – helping productions enthrall audiences across the country and around the world.

In 2019, we made hidden gems less hidden through these efforts:

- **Banff World Media Festival** – funding of \$25,000 for the winner of the “Rogers Prize for Excellence in Canadian Content”
- **Toronto Film Critics Awards** – funding of \$100,000 for the winner of the “Rogers Best Canadian Film Award”
- **Vancouver International Film Festival** – funding of a \$15,000 prize for “Best Canadian Documentary”
- **Hot Docs Canadian International Documentary Festival** – funding of \$50,000 for the “Rogers Audience Award for Best Canadian Documentary”

Meanwhile, we also leveraged the promotional expertise of several organizations by providing grants and sponsorships. Those partners included:

- **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**



Board of Directors

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



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 Chairman of CPAC – the only Canadian media network focused exclusively on politics, Parliament and public affairs.

French Advisory Committee

MARY POWERS (independent)

Mary Powers is President of MPowers Communications, specializing in communications and marketing in the international content marketplace. The company's diverse client roster has included multiplatform content producers and distributors, broadcasters, studios, industry trade conferences and associations.

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

Recognized for her contributions to numerous industry and arts organizations, Ms. Powers is Past Chair of the Banff World Media Festival and the international content marketing association Promax, and a past board member of the Toronto Symphony Orchestra and the Academy of Canadian Cinema and Television, among others.

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.

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 nine 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.

Financial commitments

Certified Independent Production Funds

2019	Rogers Documentary Fund	Rogers Cable Network Fund
Number of applications received and funded by Rogers	99/44	67/21
Regional project commitments	\$657,936	\$705,621
Indigenous-language project commitments	\$0	\$200,000
Third-language project commitments	\$0	\$500,000
Commitments to English-language projects produced within Quebec	\$300,000	\$248,589
Commitments to French-language projects produced outside Quebec	\$150,000	\$0
English-language project commitments	\$2,176,936	\$3,284,617
French-language project commitments	\$884,000	\$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 our 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

Financial Statements of Rogers Documentary and Cable Network Fund

And Independent Auditors' Report thereon
Year ended December 31, 2019



KPMG LLP
Vaughan Metropolitan Centre
100 New Park Place, Suite 1400
Vaughan ON L4K 0J3
Canada
Tel 905-265-5900
Fax 905-265-6390

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, 2019
- 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, 2019, 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.



- 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. Below the signature is a horizontal line that starts under the "K" and ends under the "P", with a small upward tick at the end.

Chartered Professional Accountants, Licensed Public Accountants

Vaughan, Canada

March 18, 2020

ROGERS DOCUMENTARY AND CABLE NETWORK FUND

Statement of Financial Position

December 31, 2019, with comparative information for 2018

	2019	2018
Assets		
Current assets:		
Cash and cash equivalents	\$ 20,545,933	\$ 19,539,904
Harmonized sales tax receivable (note 5)	89,661	306,816
	<u>\$ 20,635,594</u>	<u>\$ 19,846,720</u>
Liabilities and Net Assets		
Current liabilities:		
Accounts payable and accrued liabilities	\$ 32,000	\$ 32,000
Programming contribution commitments	8,389,905	10,021,448
Due to Rogers Telefund (note 4)	19,311	18,254
	<u>8,441,216</u>	<u>10,071,702</u>
Net assets:		
Rogers Documentary Fund	(84,522)	(552,411)
Rogers Cable Network Fund	12,278,900	10,327,429
	<u>12,194,378</u>	<u>9,775,018</u>
	<u>\$ 20,635,594</u>	<u>\$ 19,846,720</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, 2019, with comparative information for 2018

	2019	2018
Revenue:		
Contributions from Rogers Communications Canada Inc.	\$ 8,158,926	\$ 8,701,420
Recoveries from programming and productions	1,412,282	1,213,873
Investment	401,918	317,920
	<u>9,973,126</u>	<u>10,233,213</u>
Expenditures:		
Programming contribution commitments	7,058,971	11,292,575
General and administrative	494,795	456,518
	<u>7,553,766</u>	<u>11,749,093</u>
Excess of revenue over expenditures (expenditures over revenue)	\$ 2,419,360	\$ (1,515,880)

See accompanying notes to financial statements.

ROGERS DOCUMENTARY AND CABLE NETWORK FUND

Statement of Changes in Net Assets

Year ended December 31, 2019, with comparative information for 2018

			2019	2018
	Rogers Documentary Fund	Rogers Cable Network Fund	Total	Total
Net assets, beginning of year	\$ (552,411)	\$ 10,327,429	\$ 9,775,018	\$ 11,290,898
Excess of revenue over expenditures (expenditures over revenue)	467,889	1,951,471	2,419,360	(1,515,880)
Net assets, end of year	\$ (84,522)	\$ 12,278,900	\$ 12,194,378	\$ 9,775,018

See accompanying notes to financial statements.

ROGERS DOCUMENTARY AND CABLE NETWORK FUND

Statement of Cash Flows

Year ended December 31, 2019, with comparative information for 2018

	2019	2018
Cash flows from (used in) operating activities:		
Excess of revenue over expenditures (expenditures over revenue)	\$ 2,419,360	\$ (1,515,880)
Change in non-cash operating working capital:		
Decrease (increase) in harmonized sales tax receivable	217,155	(110,683)
Decrease (increase) in programming contribution commitments	(1,631,543)	1,034,519
Increase in due to Rogers Telefund	1,057	205
Increase (decrease) in cash and cash equivalents	1,006,029	(591,839)
Cash and cash equivalents, beginning of year	19,539,904	20,131,743
Cash and cash equivalents, end of year	\$ 20,545,933	\$ 19,539,904

See accompanying notes to financial statements.

ROGERS DOCUMENTARY AND CABLE NETWORK FUND

Notes to Financial Statements

Year ended December 31, 2019

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 1.7% 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, 2019

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 2019, an aggregate of \$ 710,902 (2018 - \$630,310) of adjustments was recorded to decrease programming contribution commitments initially established in prior years.

Additionally, in accordance with CRTC broadcasting policy 2016-343, the Fund committed \$ 341,000 (2018 - \$253,000) 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.

ROGERS DOCUMENTARY AND CABLE NETWORK FUND

Notes to Financial Statements (continued)

Year ended December 31, 2019

2. Significant accounting policies (continued):

(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.

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 2019, Rogers Telefund provided administrative services of \$ 270,435 (2018 - \$246,426) to the Fund. During the year ended December 31, 2019, the Fund did not exceed the 5% threshold. As at December 31, 2019, the balance due to the Rogers Telefund amounted to \$ 19,311 (2018 - \$18,254).

ROGERS DOCUMENTARY AND CABLE NETWORK FUND

Notes to Financial Statements (continued)

Year ended December 31, 2019

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.

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 2018.

(b) Credit risk:

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

Rogers is a proud Canadian company dedicated to making more possible for Canadians each and every day. Our founder, Ted Rogers, purchased his first radio station, CHFI, in 1960. We have grown to become a leading technology and media company that strives to provide the very best in wireless, residential, and media to Canadians and Canadian businesses. Our shares are publicly traded on the Toronto Stock Exchange (TSX: RCL.A and RCL.B) and on the New York Stock Exchange (NYSE: RCI).



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