

Annual Report | 2024

Standout television & film

Independently produced
in Canada



 **ROGERS**
Group of Funds

Bold. Original. Wildly watchable.

In 2024, the Rogers Group of Funds was proud to provide **\$7.33 million** to support **60** made-in-Canada productions.

A message from **Robin & Jan**

Canada's independent producers create standout television and film. They tell one-of-a-kind stories from across the country that keep viewers gripped. They showcase change-makers and trendsetters who aren't afraid to break new ground. They explore distinctive perspectives, passions and issues, all deeply rooted in the Canadian experience.

The result is authentically Canadian content that is attracting audiences and accolades here at home and around the world. At the same time, this made-in-Canada television and film creates made-in-Canada jobs, strengthening both our culture and our economy.

In 2024, the Rogers Group of Funds was proud to provide \$7.33 million to support 60 of those productions.



Robin C. Mirsky



Jan Innes

Our new Rogers Series Fund played a big part in that. Responding to the ever-evolving media landscape and the rise of streaming services, this multi-million-dollar equity investment supports Canadian series destined for both broadcast television and platforms like Netflix and Amazon Prime. And for creators who identify as Indigenous or members of a racialized community, it offers additional funds.

That's not the only way we championed diversity in 2024. We made a \$900,000 multi-year investment in the Rogers-Black Screen Office Script Development Fund for Black and racialized writers. Meanwhile, our Rogers Indigenous Film Fund Program helped 13 Indigenous filmmakers from British Columbia seize the spotlight.

But we're not just proud of Canadian television and film. We're loud about it too, ensuring independent producers find the audiences they deserve. Last year, that meant supporting more than a dozen different festivals and events and offering \$210,000 in high-profile prizes.

There's no question: audiences are hungry for standout viewing. And Rogers is more committed than ever to standing up for the incredible community of Canadian creators giving them exactly what they're looking for.

Robin C. Mirsky, Executive Director, Rogers Group of Funds
Jan Innes, Board Chair, Rogers Group of Funds

Game-changing

When it comes to standout athletic achievements, the 1980s Edmonton Oilers have earned a spot in the history books. **The Great Ones** chronicles the turbulent rise and fall of hockey's ultimate dynasty: a team that dominated the NHL for nearly a decade and redefined the game with their fast-paced style.

Today, women are also revolutionizing sport. **Striking Out the Boys** profiles pitching superstar Jaida Lee, the first female to compete on a male baseball team at the Canada Summer Games. And she's not the only woman breaking down gender barriers. In **The Pitch**, Olympic medalist Diana Matheson navigates boardrooms and locker rooms on her mission to launch Canada's first professional women's soccer league, with assists from legends like Christine Sinclair.

Changing the game can be an uphill battle. Sometimes literally, as **Emmène-moi** (Take Me Along) reveals. In the jungles of Réunion Island – a volcanic island east of Madagascar – 26 runners from Quebec carry teammate Samuel in his wheelchair over 166 mountainous kilometres in one of the world's toughest trail races. Powered by resilience and teamwork, the intrepid group is determined to cross the finish line together.



■ **Striking Out the Boys** | Island Horse Productions





■ Dress for Excess | D4E Productions Inc.

Trendsetting

Strike a pose! **The Supernaturals** shines a spotlight on the world's first all-Indigenous modelling agency. The documentary series takes audiences inside fashion shows and photo shoots, uncovers the hidden history of Indigenous design and inspires a whole new generation to take pride in their culture and identity.

Dress for Excess provides another behind-the-scenes look at the fashion industry, following the former editor of Vogue India, Bandana Tewari, as she confronts the ugly impacts of fast fashion. Her investigations reveal workers paid less than living wages. Luxury brands burning excess stock to avoid selling it at a discount. And an industry that's one of the biggest contributors to the global climate crisis.

It's time for a wholesale rethink of fashion, she says – buying less clothing, keeping it longer and respecting the artisans who make it.

She's not alone. In **Le frisson de la fripe** (The Thrill of the Thrift), two groups of high school students compete to create fashion collections made entirely from second-hand clothing. As the year-end fashion show approaches, they'll level up their sewing, upcycling and styling skills. And they'll discover how to make more responsible choices about the clothes they wear each day.



■ **The Supernaturals** | Fashionable Productions Inc. (left)
■ **Le frisson de la fripe** (The Thrill of the Thrift) | Productions Quenouille (right)



Transformative

Across Canada, Indigenous artists are honouring the past while forging bold paths forward.

The Siksika artists in **New Blood** do that through a dance-theatre performance celebrating the life of Vincent Yellow Old Woman, from his experiences in residential school to the challenges he faced as a young man, and how he ultimately became Chief of Siksika Nation.

Under the Arbor also focuses on the transformative power of dance, transporting viewers into the vibrant world of Powwow culture. The documentary unfolds over the course of the Powwow season, unveiling the triumphs, challenges and personal stories of the performers behind this cherished tradition.

Un caribou dans la lumière explores how music transformed the life of Florent Vollant, a residential school survivor and iconic Innu musician. Now, following a debilitating stroke, Vollant strives to record a new album and advocate for the Indigenous music that means so much to him.

Meanwhile, in **Tomson Highway: Permanent Astonishment**, the famed Cree playwright comes face to face with the people and places that shaped him over the course of seven decades, since his birth on a northern Manitoba snowbank.



■ Tomson Highway: Permanent Astonishment | White Pine Pictures

Passionate

Our passions drive us, set us apart and bring us together. Some are quirky. **A Lifetime in Photobooths** explores Meags Fitzgerald's obsession with photobooths – the increasingly rare machines she used to develop her drag king persona, HercuSleaze. **Captain Newfoundland** pays tribute to Geoff Stirling and his fantastical brand of psychedelic late-night television content from the 1970s.

Some passions are more universally shared, like the fondness for beloved Canadian children's author Robert Munsch. His diagnosis of aggressive dementia sparked an outpouring of grief and gratitude captured in **Love Forever: An Open Love Letter to Robert Munsch**.

Some drive us to put it all on the line. In **Crip Trip**, quadruple amputee Daniel Ennett chases his dreams of becoming a television director in a gonzo road trip to Toronto and New York City with his friend and full-time caregiver, Frederick.

And some drive us to reach for the stars, like the contestants in season four of the wildly popular **Canada's Got Talent**. With Rogers once again awarding \$1 million to the winner – the biggest cash prize in Canadian television history – contestants pull out all the stops to wow a panel of celebrity judges.



■ Crip Trip | Catapult Pictures Inc.



■ A Lifetime in Photobooths | EyeSteelFilm Inc.

Justice-driven

In 2023, 16-year-old Nekai Foster was shot in the head, the victim of a random attack on his way home from a neighbourhood basketball game. **Nekai Walks** shares his journey from tragedy to triumph, as the Toronto teen learns to walk again and joins the crusade against gun violence.

In **The Sickling**, Gabriel Badejo is on a crusade of his own. Born with sickle cell anemia – a fatal blood disease that mainly affects Black people like him – Gabriel endures a risky stem cell transplant and plenty of discrimination. In the process, he becomes a fierce advocate for better medical treatment and an end to prejudice against sickle cell patients.

The Pink Pill investigates discrimination of another kind. The documentary reveals the untold story of the fight to bring a female Viagra to market in a battleground where women's healthcare needs are consistently under-recognized, under-researched and underfunded.

Meanwhile, **À mon chevet** (By My Bedside) takes a critical look at medical care more broadly. Personifying Quebec's struggling health system as a patient in an intensive care unit, the film examines the historical and systemic issues that have led to the current crisis in health care – and what it will take to heal it.



■ **Nekai Walks** | Black King Entertainment Inc.





■ 50,000 First Dates: A True Story | Peacock Alley Entertainment Inc.

Heartfelt

Following a brain injury, 32-year-old Nesh Pillay wakes up with amnesia believing she is still a teenager.

50,000 First Dates: A True Story

follows Nesh as she rediscovers who she was and who she is now, while falling in love (again) with the fiancé she forgot she had.

Other productions excavate the past in different ways. Canadian director Ashley Da-Lê Duong brings her father's memoir to life in a moving film about the intergenerational legacy of the Vietnam War. In

Spring After Spring, Mimie Ho's three daughters wrestle with the loss of their mother – and whether to continue the annual Lunar New Year Parade she launched in 1973.

Celebrity chef Sash Simpson retraces his own roots in **Born Hungry**. The gritty yet life-affirming documentary sees Sash return to Chennai, India, where he grew up alone on the streets, eating from garbage bins, before ultimately being adopted by a Canadian couple.

But digging into family history can also unearth difficult truths – something filmmaker Andrew and his wife Lindsay learn in **Opposite Sides: The Freda & Jean Story**. While piecing together Andrew's grandmother's Holocaust experience, they discover that Lindsay's grandmother may have been part of a Nazi initiative to bring more “Aryan” children into the world.



■ **Spring After Spring** | Presented by Chifa Studios Inc.



CIPF

Certified Independent Production Funds

The Rogers Group of Funds has been supporting standout Canadian film and television for decades. Our CIPFs are one of the most powerful ways we do that. In 2024, our Rogers Documentary Fund and newly launched Rogers Series Fund invested more than **\$7.33 million** in **60** productions, adding **170** hours of content for audiences around the world to enjoy. That brings our total contributions since 1996 to more than **\$225 million**, helping independent creators across the country bring **1,875** productions to the screen.

2024	Financing	Projects	Programming Hours
Rogers Series Fund	\$4,345,000	12	95.5
Rogers Documentary Fund	\$2,989,537	48	75
Total CIPF	\$7,334,537	60	170.5



■ Hudson & Rex | Shaftesbury Development Inc.

\$4.35 million to 12 projects

Is your favourite show airing on TV or online? For productions supported by our newest fund, the answer is both. Launched in 2024, the Rogers Series Fund invests in standout shows destined for television and streaming services. In its inaugural year, the fund awarded **\$4,345,000** to **12** projects – from fan favourite **Hudson & Rex** to the suspense-packed docu-series **Narco Mennonites** to **Abroad**, sketch comedy that finds the funny in Canada's immigrant experiences.

Our 12 Rogers Series Fund 2024 recipients



Abroad, Season 4 CC/DV

Longhope Media Inc.

Lucy Stewart, Kevin Wallis, Meghan Hood, PJ Wilson, Isabel Kanaan, Wayne Testori

Abroad is a half-hour, CSA-nominated sketch series that focuses on the immigrant experience in Canada. Starring, co-created and co-written by comedian Isabel Kanaan, *Abroad* presents a hilarious look at how immigrants deal with living in this country.

ONTARIO
OMNI / Citytv+



Animal Nation CC/DV

2Ducks Productions Inc.

Jesse Bochner, Ari A. Cohen

Animal Nation is an expansive Canadian wildlife series exploring the conservation of seven keystone species and their deep connections to the land and the Indigenous communities that call them kin. Featuring: Bear, Caribou, Wolf, Buffalo, Eagle, Beaver and Salmon.

QUEBEC
APTNI / lumi



Canada's Got Talent, Season 4

CC/DV

McGillivray Entertainment Inc.

Scott McGillivray, Claire Adams, Angela Jennings, Nanci MacLean, Amy Blythe-McCuaig

Canada's Got Talent sets out to discover the most unique, skilled, heartwarming and show-stopping performers Canada has to offer.

ONTARIO
Citytv / Citytv+



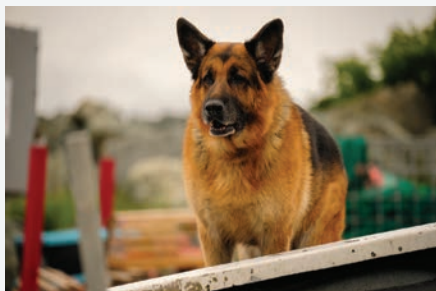
Crip Trip CC/DV

Catapult Pictures Inc.

Dylan Wertz, Frederick Kroetsch, Daniel Ennett, Rebecca Campbell, David Baron

Faced with institutionalization, limbless artist Daniel and his friend Fred embark on a chaotic road trip from Edmonton to New York to secure Daniel a TV directing job. Fred becomes Daniel's 24-hour caregiver, juggling art, commerce and their unraveling friendship as they race to find hope before the journey falls apart – and so do they.

ALBERTA
AMI-tv / AMI+, TVO



Hudson & Rex, Season 7 CC/DV

Shaftesbury Rex VII Inc. and Pope Rex Season 7 Inc.

Christina Jennings, Scott Garvie, Lisa Porter, Liz Levine, Oliver Bachert, Friedemann Goetz, John Reardon, Sherri Davis, Cal Coons

In the seventh season, Detective Charlie Hudson and his remarkable German Shepherd partner, Rex, place more trust than ever in their team and one another as they face unprecedented challenges. With Rex by their side, Superintendent Joe Donovan, Dr. Sarah Truong, and tech specialist Jesse Mills work together to solve even the most extraordinary crimes unfolding in St. John's.

ONTARIO/NEWFOUNDLAND & LABRADOR
Citytv / Citytv+



Narco Mennonites CC/DV

McGillivray Entertainment Inc.

Scott McGillivray, Angela Jennings, Nanci MacLean, Sherry Fynbo

Narco Mennonites is the unlikely true story of how Canadian Mennonites got into bed with Mexican cartels, becoming drug lords themselves under one family: the original Mennonite mob.

ONTARIO
Bell Media / Crave



Nazis: Threads of Evil, Season 1

CC/DV

Refuge 31 Films Inc.

Andrew Wall, Kathleen Easton, Kyle Bornais, Don McDonald

The epitome of evil, Hitler ignited a devastating world war that left Europe shattered and millions dead. This series focuses on key Nazi figures, providing an intimate look using archival photos, videos and reenactments creating a narrative spanning pre-war, wartime and post-war eras.

MANITOBA

Super Channel / Super Channel+



Northwoods Survival, Season 2

CC/DV

Blue Ant Studios Inc.

Matthew Hornburg, Mark Bishop, Donna Luke, Tara Elwood, Paul Kilback, Victor Kushmaniuk

Northwoods Survival follows a diverse group of young Canadians as they embark on a challenging four-season mission: to build a life in the vast and unforgiving Canadian wilderness and to thrive in these wild places they now call home.

ONTARIO

APTN / lumi, National Geographic



Sight Unseen, Season 2 CC/DV

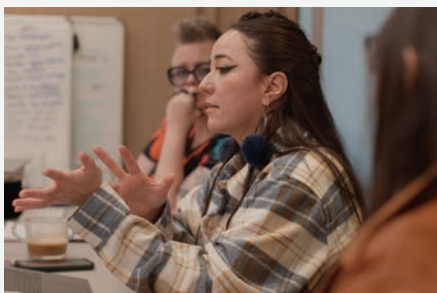
Sight Unseen S2 ON Inc. and Sight Unseen S2 Productions BC Inc.

Charles Cooper, Virginia Rankin, Carolyn Newman, John Morayniss, Karen Troubetzkoy, Nikolijne Troubetzkoy, Shelley Eriksen, Derek Schreyer, Brendan Gall, Stefan Pleszczynski, Brent Crowell

This season on *Sight Unseen*, Tess and Sunny tackle a thrilling new case every week. Their unique relationship mines stories for sky-high stakes and fresh solves with Tess in peril battling the clock and Sunny spiraling as she guides Tess out of danger, often with seconds to spare.

ONTARIO AND BRITISH COLUMBIA

Bell Media / Crave



The Supernaturals CC/DV

Fashionable Productions Inc.

Joleen Mitton, Shane Belcourt, Patrick Shannon, Michael Grand

Supernaturals brings viewers behind the scenes of the world's first all-Indigenous modelling agency as founder Joleen Mitton (former international model) builds her agency and strives to redefine how Indigenous people are seen in fashion – an industry that has long excluded and tokenized them.

BRITISH COLUMBIA

APTN / lumi



Underbelly, Season 1 CC/DV

Shaftesbury Underbelly I Inc.

Christina Jennings, Scott Garvie, Stephen Amell, Robert Budreau, Graeme Stewart

In a quiet riverside town in the Thousand Islands, Officer Henry Roland (Stephen Amell) finds evidence linking a case of missing illegal substances to his childhood best friend, Tommy Hawley (Hamza Haq), with whom he shares a dark secret. As Henry embarks on a mission to save his friend, a ruthless British crime family, led by matriarch May Ferguson (Minnie Driver), is also on the hunt for the drugs and Tommy.

ONTARIO

Bell Media / Crave



Underdog Inc., Season 1 CC/DV

UDog (1) Productions Inc.

Matthew Shewchuk, René Brar, Jeffrey Kinnon, Yi Zhou, Amber Verville

Underdog Inc. is an 8x60 docu-series following Dale Kristensen, a 4'2" heavy-machinery operator who tackles jobs made for giants. Battling breakdowns, back-breaking labour and tough blue-collar living, Dale proves grit and determination supersede size – one challenging job at a time.

BRITISH COLUMBIA

AMI-tv / AMI+



\$2.99 million to 48 projects

Discover the dark underbelly of democracy in Ancient Greece. Follow the Ukrainian police and prosecutors building a war crimes case against Russian commanders. Witness a vast floating forest of seaweed in the heart of the Atlantic Ocean. Find out if dogs can talk. In 2024, the Rogers Documentary Fund invested **\$2,989,537** in **48** eclectic productions that shine a light on some of the most fascinating and thought-provoking true stories.

Our 48 Rogers Documentary Fund 2024 recipients



50,000 First Dates: A True Story CC/DV

Peacock Alley Entertainment Inc.

Carrie Mudd, Brent Hodge,
William Talmadge, Erin Sharp

When Nesh Pillay wakes up with memory loss thinking her fiancé JJ is an Uber driver, their rom-com-like story makes international headlines as “The Real-Life 50 First Dates Couple.” But can love exist without memories?

ONTARIO
Amazon Prime Video



À mon chevet CC/DV

Films Extérieur Jour Inc.

Jérémie Battaglia, Amélie Lambert
Bouchard

The documentary *À mon chevet* explores the deteriorating health system in Quebec by personifying it as a man in intensive care. It investigates the causes of its decline over time and seeks solutions to restore its health.

QUEBEC
Télé-Québec



Baie-James 1975 CC/DV

Picbois Productions Inc.

Ernest Webb, Catherine Bainbridge,
Karine Dubois, Marie-Pierre Corriveau

James Bay 1975 tells the story of Hydro-Québec's La Grande project clashing with Inuit and Cree efforts to protect their land. A gripping political thriller about activists challenging powerful forces for justice and identity.

QUEBEC
Historia



The Berg CC/DV

Hemmings Films Ltd.

Evan Ottoni, Greg Hemmings, Stephen Foster

The Berg is an expedition to document the life of an iceberg, beginning with its birth along the vast glacial ice shelves of Greenland to its inevitable end of life as it melts in the warming waters of Atlantic Canada.

NEW BRUNSWICK
Documentary Channel, ZDF



Born Hungry CC/DV

Melbar Entertainment Group

Jay Hennick, Barry Avrich, Mark Selby

From producer Priyanka Chopra Jonas: an inspiring true story about celebrity chef Sash. Adopted as a child by Canadian parents, he now returns to India in search of his lost family.

ONTARIO
Bell Media Crave



Can Dogs Talk? CC/DV

Ideacom International and Big Wave Productions

Josette D. Normandeau, Caroline Bacle,
Kirstie McLure, Emma Ross, Olly Bootle

Ever wondered what your dog is thinking? A groundbreaking study taps into the “talking pets” trend, using buttons to unlock how dogs communicate. If they can use language, it could revolutionize how we treat and interact with them.

QUEBEC
CBC, SRC, PBS Nova, ARTE



Captain Newfoundland CC/DV

86 Media House

Justin Taylor, Sam Sutherland, Dave Harris

When Geoff Stirling set about pioneering 24-hour television broadcasting, he filled the late-night hours when other stations went off the air with his own fantastical creations – visions of crop circles, pyramids, and his own comic book superhero, Captain Newfoundland.

ONTARIO
NTV



Un caribou dans la lumière CC/DV

Nikan Productions (III) Inc.

Kim O'Bomsawin, Alexandre Bacon, Florent Volland

Un caribou dans la lumière tells the story of Florent Volland, the iconic musician from the Innu nation. Co-founder of the acclaimed duo Kashtin, Florent is also known for his successful self-titled records and political activism in defence of his culture. Today, a stroke has rendered him immobile. As he begins a new chapter in his life, he feels the urgency to tell his story like never before.

QUEBEC
SRC



Les crimes du Nord (working title) CC/DV

Casadel Film

Patrick Francke-Sirois, Hélène Villemure

Crimes of the North explores Montreal's past history of organized crime. Across three fast-paced episodes exploring 100 years of crime, it uncovers clan wars, power shifts and Montreal's key role in international crime, featuring never-before-seen interviews and gripping historical insights.

QUEBEC
Historia



Photo: Kristina Ruddick

Don't Come Upstairs CC/DV

Good Pal Productions Inc.

John Fawcett, Alona Metzger, Joe Kicak

Fueled by a quest to heal his family, filmmaker/actor Mike Lobel (*Degrassi*) uncovers a decades-old secret through raw home videos, shocking stories and tough conversations. Will facing the truth bring closure – or more chaos?

ONTARIO
CBC



Doula (working title) CC/DV

Muse Entertainment Enterprises Inc.

Michael Kronish, Jonas Prupas, Courtney Dobbins, Meron Gaudet, Nathalie Bibeau

Doula delves into the nuanced story of Kaitlyn Braun, a 25-year-old social worker who convinced dozens of doulas to help her give birth to a stillborn baby, the result of a rape, only for them to learn none of it was real.

QUEBEC
Documentary Channel



Dress for Excess CC/DV

D4E Productions Inc.

Mel D'Souza, Trish Dolman

Dress for Excess is a feature documentary that follows Bandana Tewari, global fashion insider and former editor at Vogue India, as she confronts the environmental impact and excess of the fashion industry head on.

BRITISH COLUMBIA
Bell Media Crave



The Drinking Game CC/DV

Noble Television Inc.

Nabil Mehchi, Frank Fiorito

The Nature of Things host Anthony Morgan is on a globe-trotting quest to find out what the risks of moderate drinking are. Putting his own body to the test, Anthony steps in the labs of the world's leading experts in the science of alcohol consumption.

QUEBEC
CBC



Droque du viol? CC/DV

Productions KOTV Inc.

Louis Morissette, Louis-Philippe Drolet, Mélanie Viau, Anouk Ste-Croix

Alors que la drogue du viol fait les manchettes plus que jamais, l'heure est au bilan. La journaliste Marie-Ève Tremblay s'intéresse aux nombreuses substances employées pour droguer des personnes à leur insu et aux lacunes du soutien offert aux victimes de soumission chimique.

QUEBEC
SRC



Emmène-moi CC/DV

Tapis Rouge Films Inc

Evelyne Lafleur Guy

Vingt-six coureurs québécois sont déterminés à transporter Samuel, atteint du syndrome de Louis-Bar, dans l'un des ultra-trails les plus difficiles du monde à l'île de la Réunion. Le film révèle toute l'entraide et la résilience dont l'équipe devra faire preuve.

Twenty-six Canadian runners are committed to carrying Samuel, who suffers from Louis-Bar syndrome, in one of the world's toughest ultra-trail races in Réunion Island. The film reveals the mutual support and resilience that the team must demonstrate.

QUEBEC
AMI-télé



Finding Jodi CC/DV

Studio BRB Productions Inc.

Ashley Glover, Jennifer Baynham, Chaya Ransen

Finding Jodi follows Jenni Baynham's mission to uncover the truth behind Jodi Henrickson's disappearance on Bowen Island in 2009. This real-time investigative documentary captures Jenni's relentless pursuit of answers to solve this unresolved case.

BRITISH COLUMBIA
Super Channel



Flow: The Force of Weather CC/DV

Primitive Entertainment Inc.

Michael McMahon, Kevin McMahon, Kay Siering

Flow: The Force of Weather is a deep dive into how global heating is altering the titanic currents of air, fire and water that govern life on Earth. Host Sarika Cullis-Suzuki follows intrepid scientists as they struggle to understand how these flows connect, how profoundly they're changing and how deeply that will impact our lives in the coming years.

ONTARIO
CBC



Fredy CC/DV

Périphéria Productions Inc.

Yanick Létourneau, Nathalie Cloutier

In 2008, Fredy, 18, was shot dead by police during a dice game, sparking Canada's largest racial riot. Seventeen years later, this film delves into the intimate scars left on his family and community.

QUEBEC
Natyf TV



Le frisson de la fripe CC/DV

Productions Quenouille

Louise Lalonde

Ce documentaire suit un groupe d'étudiants qui se sont mis d'accord pour n'acheter que des vêtements d'occasion tout au long d'un semestre scolaire.

This documentary follows a group of students who have pledged to only purchase second-hand clothes for an entire school semester.

PRINCE EDWARD ISLAND

TV5 Québec



The Great Ones CC/DV

The Great Ones Doc Inc.

Adam Scorgie, Shane Fennessey, Ryan Reynolds, Pollyanna Hardwicke-Brown

The Great Ones will explore the remarkable journey of the Edmonton Oilers during their dominant era in the 1980s, featuring an iconic cast of NHL legends, including the seven Hall of Fame players who defined the Oilers dynasty.

ALBERTA

Super Channel



Great White North CC/DV

Tell Tale Productions Inc.

Edward Peill, Ken MacDonald

With a never-before-seen explosion of great white shark encounters off Canada's East Coast, two world-renowned shark experts, along with an oceanographer and a multi-generational family of legendary fishermen, embark on a research expedition to unlock the secrets of the elusive toothy predators.

NOVA SCOTIA

Discovery Channel



Investigating Putin (working title) CC/DV

HitPlay Productions

Nadine Pequenez, Ole Tornbjerg, Lars Seidelin

A team of Ukrainian police – supervised by international experts – investigates war crimes and works with prosecutors to bring war criminals to justice. It's the first time in history war crimes are investigated and prosecuted in an active war zone.

ONTARIO

CBC



A Lifetime in Photobooths CC/DV

EyeSteelFilm Inc. and Gorgeous Mistake Productions Inc.

Daniel Cross, Mila Aung-Thwin, Valerie Shamash, Bob Moore, Walter Forsyth, Tanya Prede

Author Meags Fitzgerald travels across North America and Europe to explore a niche group of analogue photobooth operators. Often dressed as her drag king persona, HercuSleaze, she also hopes to uncover the hidden, queer history of photobooths.

QUEBEC

Bell Media Crave



Likely CC/DV

Perpetuum Films Ltd.

Josh Huculiak, Nathan Slaco

In 2014, a state of emergency was declared as the mine near Likely, B.C. spilled 25 billion litres of toxic water into waterways, creating Canada's largest disaster in history. Ten years later, concerns are growing about the potential downstream consequences.

BRITISH COLUMBIA

CBC



Lost Boy (working title) CC/DV
16287832 Canada Inc.

Michael Kronish, Jonas Prupas, Courtney Dobbins, Meron Gaudet, Nathalie Bibeau

The disappearance of a three-year-old boy draws an army of internet sleuths that puts his parents in the crosshairs, turns the family on itself and reveals what we've become in the true-crime era.

QUEBEC
Documentary Channel



Love Forever CC/DV
Antica Productions Ltd.
Geoff Siskind, Stuart Coxe

Love Forever is a poetic love letter to Canada's bestselling children's book author Robert Munsch. Through the personal stories of his fans and admirers, the film celebrates his profound impact on generations of readers.

ONTARIO
CBC, Documentary Channel



Nekai Walks CC/DV
Black King Entertainment Inc.
David Paperny, Rico King

Nekai Walks follows Nekai Foster, a 16-year-old gun violence survivor, as he trains to lead Toronto's march against gun violence. This documentary sheds light on systemic issues while inspiring change and community action.

ONTARIO
TVO



New Blood CC/DV
New Blood Films Inc.
Austin Ladouceur, Sheila Peacock, Peter Gabriel, Adam Solway, Dawn Nagazina, Kelsey Andrie

Chief Vincent Yellow Old Woman went to residential school at age five. Now, his grandkids and the next generation of Siksika Nation find healing through dance, theatre and the music of Peter Gabriel.

ALBERTA
CBC



Niagara, la chute? CC/DV
Moi & Dave Inc.
David Baeta, Thalia D'Aragon-Giguère, Simon Madore

Niagara: The Fall? is a 52-minute documentary that follows Frédéric Choinière and a group of tourists as they visit Niagara Falls, a Canadian destination that is both famously known and mysterious.

ONTARIO
SRC



North American Atlantis: Preserving the History of Tangier Island CC/DV
Yap Films Inc.

Elizabeth Trojan, Elliott Halpern

Tangier Island is a small, marshy island in Chesapeake Bay threatened by rising sea levels. Archeologists are in a race against time to document and save the island's unique African-American history before it vanishes beneath the waves.

ONTARIO
Hollywood Suite



North Korea's Joy Division CC/DV

Fathom Film Group

Erica Leendertse, Ann Shin

After decades of silence, four North Korean women step forward to share astonishing stories of North Korea's secret pleasure squad, the "Joy Division," serving three generations of dictators and party elites.

ONTARIO
TVO



Opposite Sides: The Freda & Jean Story CC/DV

Opposite Sides Productions Inc.

Andrew Nisker, Diana Warmé

Witness the incredible story of two women forever linked by WWII: Freda, a Ravensbrück concentration camp survivor, and Jean, a participant in the Lebensborn Nazi eugenics program. Their descendants courageously investigate their pasts, revealing the extraordinary resilience of these women.

ONTARIO
Hollywood Suite



The Pink Pill CC/DV

Catalyst

Vibika Bianchi, Julie Bristow, Abby Greensfelder

The eye-opening story of women's healthcare trailblazers on a mission for female sexual satisfaction in a battleground where erectile dysfunction is a multibillion-dollar business while a little pink pill faces over a decade of pushback from the medical establishment.

ONTARIO
Paramount Plus



Pirates de l'art CC/DV

Babel Films Inc.

Philippe Allard, Mathieu Paiement, Marco Frascarelli

The name R  al Lessard once sent shockwaves through the art world. Indeed, this native of Mansonville, in Estrie, painted hundreds of forged paintings, signing them as Modigliani, Van Dongen or Picasso, which sold for tens of millions of dollars.

QUEBEC
Historia



The Pitch CC/DV

The Cutting Factory

Bryn Hughes, Mich  le Hozer, Nathalie Cook

After winning three consecutive Olympic medals, Canada remains the only top-10 nation where female soccer players must leave home to go pro. Frustrated by this, former medalist Diana Matheson launches a bold mission to establish Canada's first women's professional league by 2025.

ONTARIO
TVO



Power to the People: The Origins of Democracy CC/DV

Merit Motion Pictures Inc.

Merit Jensen Carr, Fabrice Est  ve, Rea Apostolides

How did a radical political experiment in ancient Athens shape Western civilization? *Power to the People: The Origins of Democracy* explores groundbreaking discoveries that reveal the triumphs and struggles of the world's first democracy.

MANITOBA
CBC, France T  l  visions



Reclaim My Skin CC/DV

Anukiri Ura Daka Pictures Inc.

Marie Clements, Trish Dolman, Steven Thibault, Ernest Webb, Catherine Bainbridge, Daniel Morin

Reclaim My Skin is a three-part documentary series that challenges stereotypes and authority while celebrating the resilience and resurgence of Indigenous female identity. *Reclaim My Skin* empowers Indigenous women and their allies with the knowledge of their true history.

BRITISH COLUMBIA
Knowledge Network



Sargassum CC/DV

Keep it in the Family Productions Inc.

Claude Barnes

Sargassum explores the beauty and complexity of a vital ocean ecosystem, revealing its ecological significance, challenges posed by its massive overgrowth in the Caribbean, and the urgent need for global action to protect our planet's fragile balance.

ONTARIO
Hollywood Suite



The Sickling CC/DV

1000000074 Ont Inc.

Jake Yanowski, Diana Warmé, Gabriel Badejo

Born with sickle cell disease, filmmaker Gabriel Badejo embarks on a deeply personal journey as he undergoes an experimental stem cell transplant, confronting both the hope of a cure from an incurable disease and a new sense of duty to represent a community still fighting for better care. *The Sickling* explores the global impact of the disease, shedding light on the racial disparities in health care and the resilience of those living with it.

ONTARIO
Documentary Channel



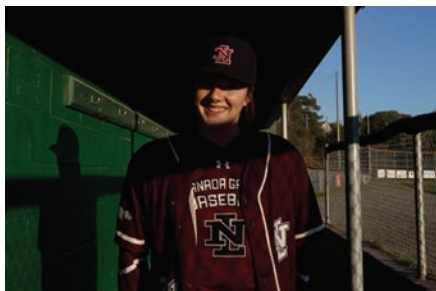
Spring After Spring CC/DV

Presented by Chifa Studios Inc.

Jon Chiang, Joanna Wong, Peter Planta

Three Chinese-Canadian sisters all defied their mother's wishes and became accomplished dancers. Each Chinese New Year they reunite to lead Vancouver's Chinatown Parade. As they come together, they must confront their own fractured identities and decide if their mother's legacy means continuing the parade.

BRITISH COLUMBIA
Knowledge Network



Striking Out the Boys CC/DV

Island Horse Productions

Dean MacDonald, Kelly Meadus, Kenneth J. Harvey

Jaida Lee changed baseball history by being the first female to compete on an all-male baseball team at the Canada Games. Since Jaida's triumph, the Canada Games added female baseball for 2025, and her legacy continues to inspire.

NEWFOUNDLAND AND LABRADOR
NTV



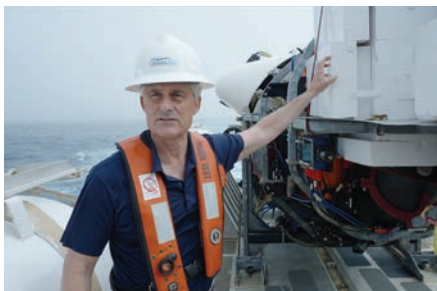
Taste of Longing CC/DV

Saaren Films Inc.

Paul Scherzer, Noura Kevorkian

Taste of Longing is a most unlikely true tale of how a neurodivergent woman from Manitoulin Island, Ontario ended up in a WWII prisoner of war camp in Singapore – and returned a hero.

ONTARIO
Hollywood Suite



The Titan Disaster CC/DV

Galafilm Productions Inc. & Renegade Stories

Arnie Gelbart, Alan Hayling, Natalie Dubois, Livia Simoka

With unique access to the U.S. Coast Guard's investigation and public hearings, this documentary delves into the OceanGate Titan submersible disaster, uncovering new insights, highlighting testimonies and featuring the first interview with Christine Dawood, wife and mother of two victims.

QUEBEC

CBC, BBC, Discovery Channel



Tomson Highway: Permanent Astonishment CC/DV

White Pine Pictures

Barbara Hager, Peter Raymont, Stephen Paniccia

Tomson Highway: Permanent Astonishment follows Canada's renowned Indigenous playwright on a journey that spans seven decades, from his birth on a snowbank in northern Manitoba to his latest creative endeavours as a writer, composer, musician and passionate advocate for his Cree language.

ONTARIO

Documentary Channel



Under the Arbor CC/DV

Under the Arbor Films

Hayley Morin, Mack Stannard

Under the Arbor follows Indigenous artists on the summer Powwow trail, capturing their triumphs, traditions and the deep bonds that sustain their journey. Through dance, drumming and storytelling, we witness the power of culture passed from one generation to the next.

BRITISH COLUMBIA

CBC



Untitled Vietnam Film CC/DV

Ba's Book Productions Inc.

Ina Fichman, Ashley Duong

A father writes a memoir to his daughter about his harrowing experiences of the Vietnam War and the Iranian Revolution. The daughter responds by making a film. The process of making this film in Vietnam becomes a bridge between their two worlds.

QUEBEC

TVO



Visionary Gardeners, Season 3 (301-305) CC/DV

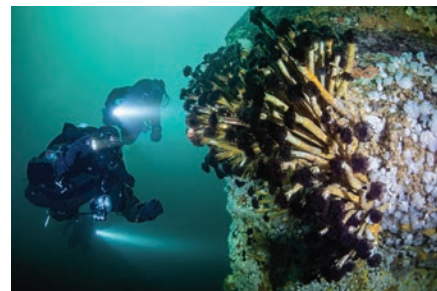
291 Film Company Inc.

Ian Toews, Mark Bradley, Beverley Shenken, Moses Znaimer

Visionary Gardeners follows the expansive minds of those who have brought their personal innovations and visions to gardening.

BRITISH COLUMBIA

Vision TV



Wild Canadian Waters: Life on the Edge CC/DV

Wild Canadian Productions Ltd.

David Allen, Gaby Bastyra, Jeff Turner, Oliver Twitch

Wild Canadian Waters: Life on the Edge is a landmark series exploring North America's northernmost coastlines. Told by the people who live and work on the coasts, the series examines the insights animals offer to understand this rapidly changing world.

BRITISH COLUMBIA

CBC, PBS, ARTE

Creative BC + Rogers Documentary and Factual Development Fund

Launched in 2021 in partnership with Creative BC, the Documentary and Factual Development Fund offers crucial support to made-in-B.C. documentaries before they've been greenlit by a broadcaster or streamer. By providing much-needed funding in a project's early stages, the unique program helps creators overcome common financial barriers. In 2024, we contributed **\$210,000** to **14** projects, with an ongoing focus on diverse voices that have been historically excluded.

Beyond Sacred Sites

111776142 Canada Inc.

Burger Month

Juxt Films Inc.

Gamer

Lake Tide Media Inc.

Guts

Grand Scheme Productions

J is for Jihad

Luminus Films Ltd.

Joe

Habitat Productions Inc.

Murder in Glendon

Wapanatahk Media Inc.

My Friend Harry

Studio Cairns Films Ltd.

Notes of an Exile

DehDeh Films Limited

Richard Wagamese: The Last Chapter

Sea to Sky Entertainment Inc.

Simple Pine Box

Ben Cox Film Ltd.

The South Asian Dress Quest

Viva Mantra Films Inc.

The Wild Horses of the Chilcotin

Qiyus Productions Ltd.

This Third Place

Giuliana Bertuzzi Producing Services Inc.



Rogers Indigenous Film Fund (RIFF) Program

Also launched in 2021, RIFF provides up to **\$20,000** to Indigenous creators from British Columbia who are in the early stages of developing a new film project. Administered in partnership with Creative BC, the program offers other supports as well, such as coaching, mentorship and professional development opportunities. Our latest RIFF round invested **\$232,075** in **13** productions, helping amplify the voices and perspectives of Indigenous storytellers across the country.

âniskê

Brianne Island

Before I Go

Daniel Wilson-Brown

Vision Quest Communications Inc.

A Bloom in a Bentwood Box

Dustin McGladery

Don't Look Down

Kelvin Redverse

IndigiFilm

Dreamer

Tamara Bell

Lowd Television Productions Inc.

Headhunter (working title)

Lindsey Willie

Lindsey Mae Willie

Homelands

Ritchie Hemphill

Bronfree Films

Iht'a'ū'a (Let's Trade)

Michael Bourquin

Rez Dog Productions

Kinikinik (working title)

Renae Morriveau

Nimohitotan

Hayley Morin

Riel

Rob Labas

Unbroken Bonds: the Story of Survivors

Randy Fred

Tsawalk Media Ltd.

Wihtiko X

Jaysen Cardinal Villeneuve



Rogers-Black Screen Office Development Fund

This program – launched by the Black Screen Office in partnership with the Rogers Group of Funds and the Canadian Independent Screen Fund – nurtures Black writers and writers from racially diverse communities. In 2024, we provided **\$300,000** to support **11** original television series and **4** documentaries. We also renewed our support for this vital initiative, committing an additional **\$900,000** in multi-year funding, bringing our total investment to **\$1.65 million**.

Scripted

Area Boys

Taf Diallo

Black Enough

Kanja Chen

Brokers

Renuka Singh

Chez ma mère

Anneke Munita Ihle

The Helper

Tally Yong Knoll

Lakeside FC

Alice Wang

The Morenos

Alexander Nunez

The Munts

Berend McKenzie

Runners

Jagjiwan Sohal

Sentinel

Elyne Quan

virgins!

Aden Abebe

Documentary

Finding My Way Back to You

Kamika Bianca Guerra-Walker

Lettres à ma mère

Mylène Augustin

MAiD in Canada

Azra Rashid

Transparenthood

Weiye Su

Rogers Group of Funds 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 contributions to Canadian cinema. In 2020, he became an inductee into the Playback Hall of Fame. 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, CHAIR (independent) is a board director and public affairs specialist. Ms. Innes worked for 25 years at Rogers Communications handling corporate communications, public affairs and government relations.

She joined the Board of Directors of Rogers Communications in 2021.

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 a long-time member of Hot Docs' Founders Circle.



ROSEMARY SADLIER O.Ont. (Order of Ontario) (independent) is a renowned diversity, inclusion, and equity consultant, social justice advocate, researcher, writer, and international speaker specializing in Black History, anti-racism, and women's issues.

With a remarkable 22-year tenure as President of the Ontario Black History Society, she spearheaded the establishment of February as Black History Month nationwide and secured the recognition of August 1st as Emancipation Day. Ms. Sadlier played a pivotal role in the creation of the national day for the Hon. Lincoln Alexander and has provided expert input to various organizations, including the UN Rapporteur on Race Relations, the Royal Ontario Museum, the Canadian Museum of Human Rights, Historica and the Bi-National Study of the Underground Railroad.

She has been recognized with honorary doctorates from the University of Toronto and OCAD. As an educator, she has contributed to African Canadian curriculum development, national exhibits, and publications, authoring seven books on African Canadian history. Committed to social justice, Ms. Sadlier uses the lens of Black history to educate and empower others.



KAREN TANAKA (independent) is a business development advisor with many years of experience in technology, media and partnerships. With a focus on designing systems for sustainable growth and enduring impact, Ms. Tanaka applies her insights across diverse sectors. Most recently, Ms. Tanaka leveraged her passion for community building as the Chief Operating Officer of the Vancouver Chinatown Foundation. Under her leadership, the Chinatown Foundation launched various programs, notably the acclaimed Chinatown Storytelling Centre – a community hub dedicated to the cultural revitalization of Vancouver’s historic Chinatown through the power of storytelling.

Prior to joining the Chinatown Foundation, Ms. Tanaka held senior leadership roles at Immersive Media, Xerox and Centrinity. She completed the Directors Education Program at the Rotman School of Management.

Ms. Tanaka is a member of the Bob & Michael’s Place’s Advisory Committee, a social housing project in Vancouver’s Downtown Eastside, and is a director of the Nikkei Place Foundation. Ms. Tanaka is the former vice-chair of the Alzheimer Society of British Columbia.



SUSAN WHEELER is Vice-President, Regulatory, Broadcasting for Rogers Communications Inc. and has worked in Canadian broadcasting for over 20 years. Susan’s experience and expertise in broadcast regulation combined with

her strong legal and business background ensures an informed perspective on issues of cultural policy and content financing and monetization across both the audio and audio-visual sectors.

Susan has held a number of director and executive board member positions in the cultural sector, including the director and chair of the Canadian Association of Broadcasters (CAB), the Canadian Broadcasters Rights Agency (CBRA) (a copyright collective for private broadcasters), and music funding agency the Foundation to Assist Canadian Talent on Recordings (FACTOR). Most recently, she has joined the boards of the Rogers Group of Funds and the Polaris Music Prize, where she is delighted to have the opportunity to support Canadian and Indigenous film and television creators and music artists.

Rogers Group of Funds French Advisory Committee



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.



After a stellar career in advertising as a producer (Films 24) and head of production (Cossette Communication-Marketing), **NICOLE GIROUX** was reading the script of Léo

for Jean-Claude Lauzon when she realized the creative dimension was her calling! She freelanced as a script consultant before joining Telefilm Canada in 1997 as content analyst for the feature film and television units. The following year she was named head of feature films at the Montreal office. In 2000 she went back to freelancing as a creative content specialist. With 30+ years of working with leading producers and scriptwriters, she has also undertaken specific mandates for financial partners Telefilm, SODEC and Radio-Canada. Nicole has extensive experience in evaluating projects based on their presentation and creative team.

Discoverability & promotion

Standout productions deserve big audiences. And audiences deserve to know about great made-in-Canada film and television. That's why the Rogers Group of Funds doesn't just support the making of those productions – we also promote them by funding festivals, prizes and the organizations that champion Canadian creators.

In 2024, we funded prizes at these major festivals:

- Banff World Media Festival – funding of \$25,000 for the winner of the “Rogers Prize for Excellence in Canadian Content”
- Hot Docs Canadian International Documentary Festival – funding of \$50,000 for the “Rogers Audience Award for Best Canadian Documentary”
- Toronto Film Critics Association Awards – funding of \$120,000 for the winner and runners-up of the “Rogers Best Canadian Film Award” and the “Rogers Best Canadian Documentary Award”
- Vancouver International Film Festival – funding of a \$15,000 prize for “Best Canadian Documentary”

We also provided grants and sponsorships to the following events and organizations:

- Academy of Canadian Cinema & Television
- Banff World Media Festival
- Canadian Media Producers Association (annual Prime Time in Ottawa conference)
- Content Canada
- Doc Institute
- DOXA Documentary Film Festival
- Hot Docs
- Prix Gémeaux
- Reelworld Film Festival
- RIDM (Les Rencontres internationales du documentaire de Montréal)
- Rogers-DOC Luminary Award
- St. John's International Women's Film Festival
- Toronto Film Critics Association Awards
- VIFF (Vancouver International Film Festival)



Financial commitments

Certified Independent Production Funds 2024	Rogers Documentary Fund	Rogers Series Fund
Number of applications received and funded by Rogers	130/48	27/12
Regional project commitments	\$729,537	\$900,000
Indigenous-language project commitments	\$0	\$600,000
Third-language project commitments	\$0	\$0
Commitments to English-language projects produced within Quebec	\$425,000	\$200,000
Commitments to French-language projects produced outside Quebec	\$117,000	\$0
English-language project commitments	\$2,197,537	\$4,345,000
French-language project commitments*	\$792,000	\$0

* Rogers Series Fund is English only

Measurements for Success Rogers Documentary Fund and Rogers Series Fund

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:

Both funds:

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

Rogers Documentary Fund only:

- film festival potential

Official Language Minority Communities (OLMCs)

As stated in our Rogers Documentary and Series 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.

Financial Statements of Rogers Documentary and Cable Network Fund

And Independent Auditor's Report thereon

Year ended December 31, 2024

**KPMG LLP**

Bay Adelaide Centre
333 Bay Street, Suite 4600
Toronto, ON M5H 2S5
Canada
Telephone 416 777 8500
Fax 416 777 8818

INDEPENDENT AUDITOR'S 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, 2024
- 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, 2024, and its results of operations and its cash flows for the year then ended in accordance with Canadian accounting standards for not-for-profit organizations.

Basis for Opinion

We conducted our audit in accordance with Canadian generally accepted auditing standards. Our responsibilities under those standards are further described in the **"Auditor's Responsibilities for the Audit of the Financial Statements"** section of our auditor's 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.

KPMG LLP, an Ontario limited liability partnership and member firm of the KPMG global organization of independent member firms affiliated with KPMG International Limited, a private English company limited by guarantee. KPMG Canada provides services to KPMG LLP.

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.

Auditor's Responsibilities for the Audit of the Financial Statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion.

Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with Canadian generally accepted auditing standards will always detect a material misstatement when it exists.

Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of 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.



Page 3

- 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 auditor's report to the related disclosures in the financial statements or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the 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 single horizontal line that starts under the 'K' and ends under the 'P'.

Chartered Professional Accountants, Licensed Public Accountants

Toronto, Canada

March 17, 2025

ROGERS DOCUMENTARY AND CABLE NETWORK FUND


Statement of Financial Position

December 31, 2024, with comparative information for 2023

	2024	2023
Assets		
Current assets:		
Cash and cash equivalents	\$ 15,176,003	\$ 17,239,568
Harmonized sales tax receivable (note 5)	186,175	125,519
	\$ 15,362,178	\$ 17,365,087
Liabilities and Net Assets		
Current liabilities:		
Accounts payable and accrued liabilities	\$ 38,950	\$ 35,000
Programming contribution commitments	8,287,544	9,899,066
Due to Rogers Telefund (note 4)	—	20,843
	8,326,494	9,954,909
Net assets:		
Rogers Documentary Fund	921,818	660,574
Rogers Cable Network Fund	6,080,901	6,749,604
Rogers Series Fund	32,965	—
	7,035,684	7,410,178
	\$ 15,362,178	\$ 17,365,087

See accompanying notes to financial statements.

On behalf of the Board:

 Chair, Board of Directors

ROGERS DOCUMENTARY AND CABLE NETWORK FUND

Statement of Operations

Year ended December 31, 2024, with comparative information for 2023

	2024	2023
Revenue:		
Contributions from Rogers Communications Canada Inc.	\$ 5,787,056	\$ 6,276,267
Rogers/Shaw tangible benefits	311,244	—
Recoveries from programming and productions	1,420,723	1,505,068
Investment	801,617	878,176
Interest income	—	13,407
	8,320,640	8,672,918
Expenditures:		
Programming contribution commitments	8,152,537	8,234,102
General and administrative	542,597	536,789
	8,695,134	8,770,891
Excess of expenditures over revenue	\$ (374,494)	\$ (97,973)

See accompanying notes to financial statements.

ROGERS DOCUMENTARY AND CABLE NETWORK FUND

Statement of Changes in Net Assets

Year ended December 31, 2024, with comparative information for 2023

	2024			2023	
	Rogers Documentary Fund	Rogers Cable Network Fund	Rogers Series Fund	Total	Total
Net assets, beginning of year	\$ 660,574	\$ 6,749,604	\$ —	\$ 7,410,178	\$ 7,508,151
Excess of revenue over expenditures (expenditures over revenue)	261,244	(668,703)	32,965	(374,494)	(97,973)
Net assets, end of year	\$ 921,818	\$ 6,080,901	\$ 32,965	\$ 7,035,684	\$ 7,410,178

See accompanying notes to financial statements.

ROGERS DOCUMENTARY AND CABLE NETWORK FUND

Statement of Cash Flows

Year ended December 31, 2024, with comparative information for 2023

	2024	2023
Cash flows from (used in) operating activities:		
Excess of expenditures over revenue	\$ (374,494)	\$ (97,973)
Change in non-cash operating working capital:		
Decrease (increase) in harmonized sales tax receivable	(60,656)	369,361
Decrease in programming contribution commitments	(1,611,522)	(1,469,238)
Increase (decrease) in due to Rogers Telefund	(20,843)	661
Increase in accounts payable and accrued liabilities	3,950	—
Decrease in cash and cash equivalents	(2,063,565)	(1,197,189)
Cash and cash equivalents, beginning of year	17,239,568	18,436,757
Cash and cash equivalents, end of year	\$ 15,176,003	\$ 17,239,568

See accompanying notes to financial statements.

ROGERS DOCUMENTARY AND CABLE NETWORK FUND

Notes to Financial Statements

Year ended December 31, 2024

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 three separate independent production funds established for that purpose: the Rogers Documentary Fund, the Rogers Cable Network Fund and the newly Rogers Series Fund that was launched in 2024. The Fund receives all its contributions from Rogers Communications Canada Inc. ("RCCI"), and Shaw Satellite Services Inc., both wholly owned subsidiaries 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 and Shaw Satellite Services Inc., a terrestrial broadcast distribution company and direct to home broadcast distribution company respectively, pursuant to conditions of licenses granted to such distribution undertakings by the Canadian Radio-television and Telecommunications Commission (the "CRTC"). Terrestrial 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. Direct to Home broadcast distribution undertakings are required to contribute 5% of their gross broadcasting revenue to Canadian programming with 4.1% to be contributed to production funds.

In 2024, the Fund received a net contribution of \$2,930,847 from RCCI and net contribution of \$2,856,209 from Shaw Satellite Services Inc.

Also, in 2024, to comply with the Broadcasting Decision CRTC 2022-76 related to the Tangible Benefits committed by Rogers Communications Inc. after the acquisition of Shaw Communications Inc. shares, the Fund received \$311,244, which represents the first of seven consecutive annual payments the Fund will receive until completion of the committed amount of \$2,178,711 in year 2030.

Additionally, the Fund receives contributions from RCCI related to its Rogers on Demand ("ROD"), Shaw Pay-per-View (On Demand) ("PPV") and Sportsnet PPV ("Sports") programming licenses. Contributions from the ROD, PPV and Sports programming licenses are 2.5% of its gross broadcasting revenues.

ROGERS DOCUMENTARY AND CABLE NETWORK FUND

Notes to Financial Statements (continued)

Year ended December 31, 2024

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.

(c) Revenue recognition:

The Fund follows the restricted fund method of accounting for contributions from broadcast distribution companies. Contributions and tangible benefits 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. This is 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.

ROGERS DOCUMENTARY AND CABLE NETWORK FUND

Notes to Financial Statements (continued)

Year ended December 31, 2024

2. Significant accounting policies (continued):

(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 2024, an aggregate of \$185,000 (2023 - \$700,730) of adjustments was recorded to decrease programming contribution commitments initially established in prior years. Also, in accordance with CRTC broadcasting policy 2016-343, the Fund committed \$395,000 (2023 - \$314,000) for "Promotion and Discoverability", a 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 larger audience. During 2024, an aggregate of \$60,000 (2023 - \$5,000) was recorded to decrease the Promotion and Discoverability initially established. Of the total adjusted, \$5,000 is explained by a lower than budgeted amount in the invoice received from VIFF (Vancouver International Film Festival), \$50,000 for cancellation of the Hot Docs School Program and \$5,000 as the Fund withdrew its support for the Factual West event.

On December 4, 2023, Robin Mirsky – Executive Director of the Fund – presented at the CRTC hearing where discussions about the development of a regulatory framework regarding contributions to support Canadian content were held and announced that the Cable Network Fund retired at the end of 2023 and was replaced in 2024 by a new fund: the Rogers Series Fund.

ROGERS DOCUMENTARY AND CABLE NETWORK FUND

Notes to Financial Statements (continued)

Year ended December 31, 2024

2. Significant accounting policies (continued):

The main purpose of the Rogers Series Fund is to make Canadian productions more attractive, encouraging partnerships between Canadian broadcasters and large streamers, who are presently the key drivers for funding and exhibition of media realities. This Fund will accept application of scripted, unscripted, and/or documentary series where the applicant must engage both a broadcast commitment from a private Canadian broadcaster and a licence from a private streamer. The streamer must be viewed and available to all Canadian audiences, be registered with the CRTC as per CRTC 2023-329 Broadcasting Order, be privately held, and be required to contribute financially (either directly or as part of an ownership group) to the Canadian broadcasting system. Guidelines for the Rogers Series Fund were released in early 2024, informing the new eligibility criteria, terms and conditions and required documents among other relevant information. It was determined that two application deadlines will be opened, in June and October, following the same pattern used for the Rogers Cable Network Fund.

Simultaneously, the Fund will continue providing financial assistance to all the remaining Rogers Cable Network Fund projects approved by the Board up to December 2023, until each individual commitment is entirely fulfilled or adjusted if necessary.

In 2024, the third instalment of \$250,000 for "The Rogers Indigenous Filmmakers Fund" in association with Creative BC was paid. The purpose of this Fund, for which Rogers agreed to contribute \$250,000 each year for a period of four years, is to provide direct access to script development funding to Indigenous creators. The Fund will also provide Indigenous storytellers the opportunity to develop scripted or unscripted content in English and/or French for the domestic and international market. One hundred percent (100%) of the annual proceeds of the Fund will be allocated to Indigenous content creators by way of grant less an annual administration fee. Creative BC shall be responsible for the administration of the Fund which includes managing the application process, overseeing the selection process and administering the disbursements of the grants, and in doing so Creative BC is entitled to an annual administrative fee of \$37,500.

Finally, in 2024, the first instalment of \$300,000 was paid to "The Rogers/BSO TV Script Development Fund" in association with The Black Screen Office ("BSO") and The Canadian Independent Screen Fund ("CSIF"). This is an extension of the previous agreement that expired in 2023. Per the terms of the new agreement, Rogers will contribute \$300,000 each year for three years. The purpose of this Fund is to provide direct access to script development funding to Black People and People of Color ("BPOC") creators. The Fund also provides BPOC storytellers the opportunity to develop scripted or unscripted content in English and/or French for the international market.

ROGERS DOCUMENTARY AND CABLE NETWORK FUND

Notes to Financial Statements (continued)

Year ended December 31, 2024

2. Significant accounting policies (continued):

(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.

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.

ROGERS DOCUMENTARY AND CABLE NETWORK FUND

Notes to Financial Statements (continued)

Year ended December 31, 2024

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 contribution revenue of the Fund. During 2024, Rogers Telefund provided administrative services of \$304,558 (2023 - \$312,568) to the Fund. During the year ended December 31, 2024, the Fund did not exceed the 5% threshold. As at December 31, 2024, the balance due to the Rogers Telefund amounted to zero (2023 - \$20,843).

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 and Shaw Satellite Services Inc. for continued operations.

ROGERS DOCUMENTARY AND CABLE NETWORK FUND

Notes to Financial Statements (continued)

Year ended December 31, 2024

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 2023.

(b) Credit risk:

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

About Rogers Communications Inc.

Rogers is Canada's leading communications and entertainment company and its shares are publicly traded on the Toronto Stock Exchange (TSX: RCI.A and RCI.B) and on the New York Stock Exchange (NYSE: RCI).

For more information, please visit rogers.com or investors.rogers.com.

