

10

10 Years of Stories that Move You



TELUS
Fund

Financing exceptional content that promotes
the well-being of people in their environment

ANNUAL REPORT
2022-2023

In 2013, TELUS Fund's founding board of directors gathered to answer a single, defining question. What would it take to stimulate the creation of high-quality health and wellness content that could reach and positively impact audiences?

Thus began a decade long journey of leadership, partnership, innovation, and learning.



money

The board of directors of TELUS Fund concluded that quality health and wellness content would need three essential ingredients.

The first was money. Meaningful investment was required to transform ideas into fully realized film, TV, and web content capable of reaching and engaging audiences.

Since 2013, contributions from TELUS Corporation have enabled TELUS Fund to provide more than **\$41M to 126 projects** that tell rich and diverse stories about health and well-being.

TELUS Corporation contributes a share of subscription revenue from TELUS Optik TV.

TELUS Health, a division of TELUS, is a leader in health innovation and technology. TELUS Fund's mandate is aligned with this important corporate priority.

A photograph of a person in a wheelchair being assisted by another person in a park-like setting. The person in the wheelchair is wearing a blue jacket and a blue hood. The person assisting them is wearing a blue puffer jacket and a grey beanie. They are standing on a grassy area with trees in the background. The image is overlaid with a dark blue and purple gradient background with wavy patterns.

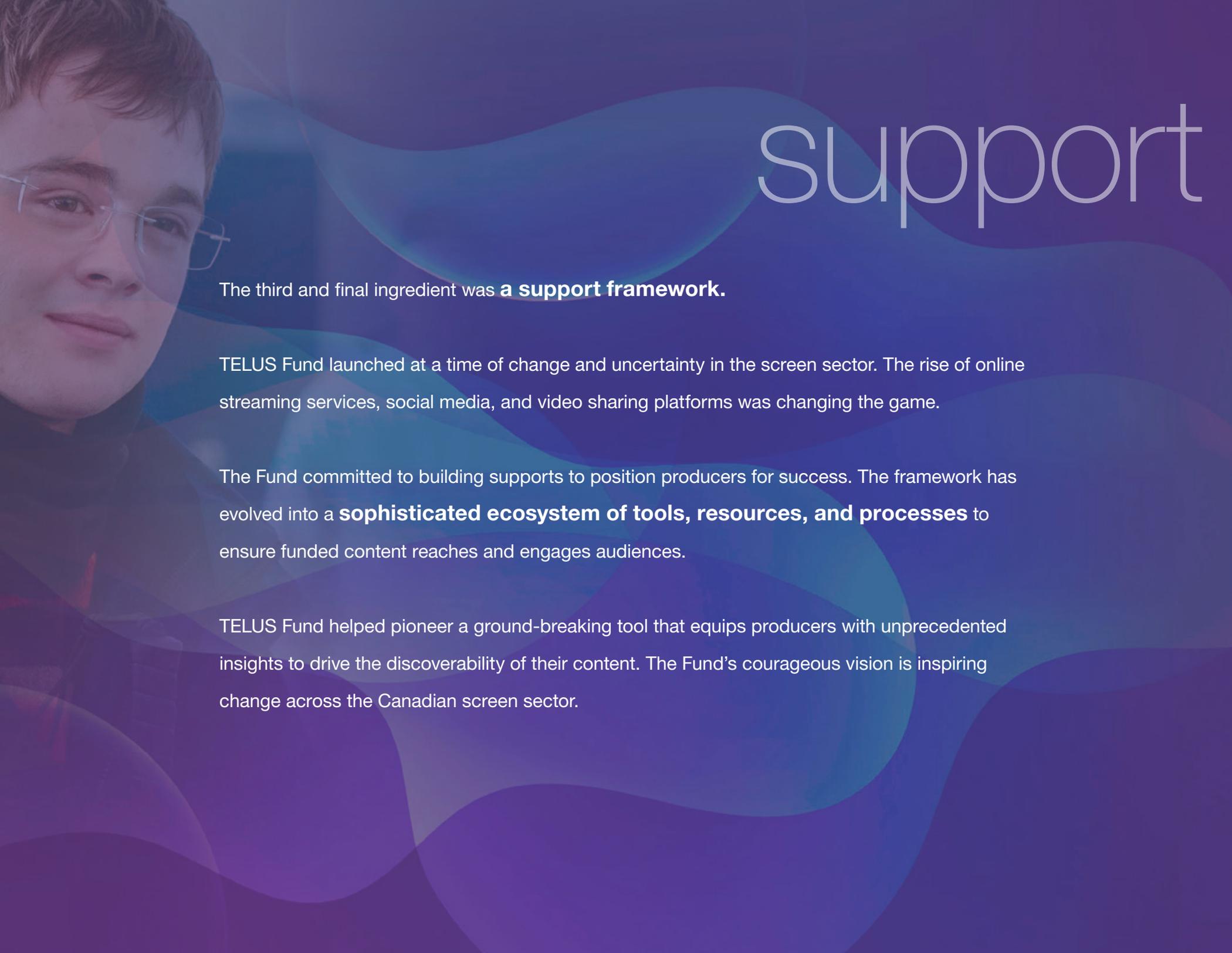
partnerships

Secondly, TELUS Fund would only be as strong as the **strength of its partnerships.**

Producing quality content for the screen is no easy feat. Telling health and well-being stories can be even more challenging. It takes a certain type of creator to bring these stories into being.

Over the past decade, TELUS Fund has partnered with over **100 extraordinary producers** from coast to coast. These intrepid and indefatigable creators have subsequently engaged hundreds of additional collaborators and courageous subjects willing to share their stories of struggle and triumph.

Each individual contributed to the collective strength required to create content that promotes the well-being of people in their environment.



support

The third and final ingredient was **a support framework.**

TELUS Fund launched at a time of change and uncertainty in the screen sector. The rise of online streaming services, social media, and video sharing platforms was changing the game.

The Fund committed to building supports to position producers for success. The framework has evolved into a **sophisticated ecosystem of tools, resources, and processes** to ensure funded content reaches and engages audiences.

TELUS Fund helped pioneer a ground-breaking tool that equips producers with unprecedented insights to drive the discoverability of their content. The Fund's courageous vision is inspiring change across the Canadian screen sector.



19M views

TELUS Fund's support didn't stop with finding and tracking audiences. They invested in building niche communities. **Stories for Caregivers** is one such initiative that has produced poignant content, had over **19M views** and become the **largest online community** of caregivers in the world.

Every year, TELUS Fund expands and improves the support framework, removing barriers and initiating opportunities for producers to succeed in telling and sharing powerful stories that educate, inform, inspire, and entertain.





money partnerships support

Money. Partners. Support. It was a deceptively simple recipe that has delivered extraordinary results.

In the past decade, the TELUS Fund portfolio of projects has earned **over 123 million views**, countless awards, and critical acclaim. The content has reached and impacted audiences across Canada and around the world with a range of stories that is as diverse as it is deep. Stories that **move you to think**. Stories that **move you to feel**. Stories that **move you to act**.

TELUS Fund credits the vision of the founding directors and thanks the countless partners and collaborators behind **10 years of stories that move you**.



MESSAGE FROM THE CHAIR, NINI BAIRD AND EXECUTIVE DIRECTOR, ELIZABETH FRIESEN

2022-23 is the 10th anniversary of TELUS Fund. Since 2013, Canadian creators have been inspiring us with their passion and fortitude, provoking us to think hard about important well-being issues, and calling us to join with them in taking action to improve well-being.

The “Stories that Move You” initiative celebrated the 10th anniversary by raising awareness of the portfolio of funded projects and inspiring new creative ideas.

We recognize three long term Directors who are completing their service in 2023. Their vision and leadership have provided Canadian production companies with access to the financing, resources, and tools they need to turn story ideas into quality content with the power to change the way we think, feel, and act.

TELUS Fund looks forward to building on this solid foundation and transforming the well-being of audiences in Canada and abroad for years to come.

Celebrating the people and partners behind
10 years of stories that move you.

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1. Who we are

The TELUS Fund is a Certified Independent Production Fund authorized by the Canadian Radio-television and Telecommunications Commission (“**CRTC**”) to administer required contributions from TELUS Communications Inc. (“**TCI**”) in support of Canadian programming. TELUS Fund contributes to the development of a robust Canadian production sector by supporting the creation of compelling high-quality content for Canadian and global audiences in accordance with the CRTC’s Broadcasting Regulatory Policy *CRTC 2016-343* (the “**CIPF Policy**”).

TELUS Fund is a not-for-profit organization, governed by a Board of Directors that operates at arm’s length to industry and government. All directors are Canadian and at least two-thirds are independent of TCI. The Board is solely responsible for delivering the mandate of TELUS Fund and rendering funding decisions according to published evaluation criteria. With only 5% of contributions from TCI allocated to administration costs, TELUS Fund

is a lean and nimble organization, able to quickly respond to the rapidly changing media landscape.

Last year, the number of directors increased from six to nine as part of a strategy for Board renewal that continued in fiscal year 2022-23. TELUS Fund would not be possible without the dedication of distinguished directors who volunteer their time to render funding decisions and oversee operations. TELUS Fund recognizes the unique contributions of founding directors Nini Baird (Chair), Michel Bélec (Board Secretary) and long-term director Dr. Mike Evans whose terms end in 2023. Their vision and guidance have laid a strong foundation for future funded projects to achieve measured success. Biographies for all the directors are available on [TELUS Fund’s website](#).

TELUS Fund is able to quickly respond to the rapidly changing media landscape.



Nini Baird, C.M.

Board Chair
(Independent Director,
West Vancouver, BC)



Dr. Mike Evans

Board Member
(Independent Director,
Toronto, ON)



Jack Shute

Board Member
(Independent Director,
Vancouver, BC)



Nelson Kwan

Board Vice-Chair
(Independent Director,
Richmond, BC)



Carissa McCart

Board Member
(TELUS Representative,
Vancouver, BC)



Benoit Simard

Board Member
(TELUS Representative,
Montreal, QC)



Michel E. Bélec

Board Secretary (TELUS
Representative, Vancouver, BC,
and responsible for representing
Official Language Minority
Community in funding decisions)



Andra Sheffer

Board Member
(Independent Director,
Toronto, ON)



Dr. Thomas Ungar

Board Member
(Independent Director,
Toronto, ON)

2. What we do

TELUS Fund's mandate is **to finance exceptional content that promotes the well-being of people in their environment**. We are looking for stories that will move the audience to think, feel, and take action to improve their well-being.

TELUS Fund uses a broad definition of well-being that includes the physical, mental, emotional, and spiritual dimensions of health, and the conditions in which people find themselves (*Figure 1*). The global conditions that impact the well-being of people are ripe for storytelling. Changes in our climate, food, economies, and energy are impacting us all. Calls for action, innovation,

and equitable access to health services are stimulating international collaborations and research. Digital penetration is transforming the relationships amongst doctors, patients, and the healthcare system. Social networking platforms, blogs,

wearable devices, and applications have normalized sharing personal health information and are contributing to more engaged and empowered citizens. The storylines that are brought to life with TELUS Fund's support are as

41.3M to TV programs, feature length films, web series, and special initiatives.

diverse as these many conditions in our environment that are influencing well-being.

3. How we do it

There is no secret recipe for selecting quality content with the greatest potential to improve the well-being of people, but our experience has shown that with adequate funding, resources and expertise, Canadian production companies possess the entrepreneurial passion and motivation required to compete and succeed in global markets.

TELUS Fund achieves its mandate by connecting Canadian production companies to essential financing from the idea stage through to commercialization. The Board of Directors has allocated \$41.3M since launching TELUS Fund in 2013:

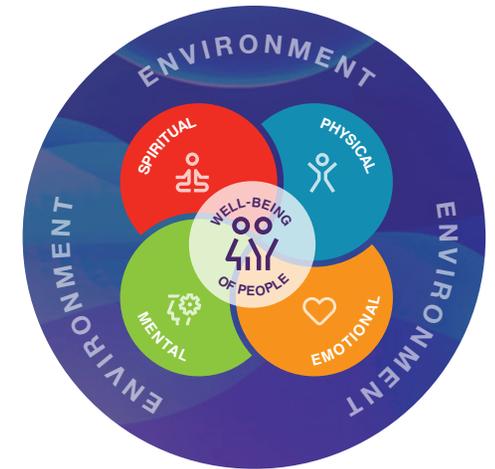


FIGURE 1



ABOUT ANTHONY S1

When Julie finds new love, she joins a unique family and becomes stepmother to two children, including Antoine, a boy with complex special needs.

Release date: 19-Jan-23 | Episodes: 10 x 30 min

COMEDIHA! TÉLÉVISION PRINTEMPS 2020 INC.
COMEDIHA! INC. [WEBSITE](#) ▶

- \$38.5M has been allocated to the creation of scripted drama and unscripted factual TV programs, feature-length films, and web series (“**Programming**”). This financing has also supported the creation of related assets such as press materials, webisodes, screening and discussion guides, podcasts, and newsletters (“**Complementary Content**”). *Section 4.1i Funding decisions* outlines the decision-making process and project funding results.
- \$2.8M has been allocated to special initiatives that increase audiences for the entire portfolio of projects and ensure Canadian production companies have access to sophisticated audience analytics tools and resources. *Section 4.1ii Special initiatives* highlights initiatives underway and their measured success.

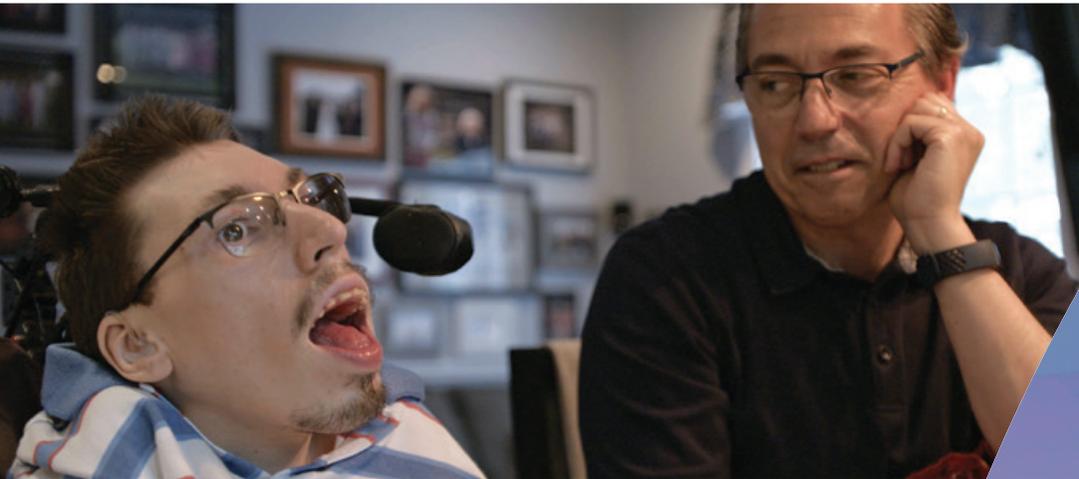
123M views only scratches the surface of the impact that funded projects have had on audiences.

projects and a positive trend in the measured success of recently premiered funded projects.

TELUS Fund is proud to report that funded projects have accumulated more than 123M views. *Section 4.2 Learn from the results* describes the reach and viewership of funded

TELUS Fund’s mandate demands the highest quality standard in projects selected to receive financing. Before applying for financing, applicants must first obtain written support from qualified health organizations to ensure audience choices are positively impacted. This high standard has resulted in critical recognition for funded projects including earned media and nominations for prestigious awards and screening invitations from festivals around the world. Metrics such as audience reach, viewership, engagement, awards, festival invitations, and earned media only scratch the surface of the impact that funded projects have had on audiences. *Section 4.2iii Positive impact* summarizes extensive research underway to deepen our understanding of the success of a funded project, its critical reception, and its impact on audiences.

Canada is a rich mosaic of languages, regions, genders, environments, workplaces, communities, and subcultures. Creators who reflect this diversity are best situated to authentically portray well-being issues of importance to their community and solutions suited to its needs. Ninety-four percent (94%) of funded projects in 2022-23 had at least one Canadian from an equity deserving group filling a key leadership position in the project team. *Section 4.2iv Equity Diversity and Inclusion* reveals the diversity of project teams and efforts underway to ensure funded projects incorporate the varied and complex stories of Canadians.



AGING BY DESIGN

Flip the script on aging. Let’s do better.

Release date: 12-Sep-22 | Episodes: 7 x 3–6 min

BLACK BOX PRODUCTIONS LTD.    WEBSITE 

4. Our strategic priorities

TELUS Fund's Board of Directors has identified three strategic priorities: increase audience success, learn from the results, and share intelligence

(*Figure 2*). This virtuous cycle has guided TELUS Fund's decisions and activities since the CIPF Policy was updated in 2016. The measured success of funded projects confirms there is strong demand for well-being content from audiences who are embracing new ways of consuming content across multiple platforms and channels.

TELUS Fund's support was crucial in ensuring well-being content is viable and discovered.

4.1 Increase audience success

Increasing audience success begins with receiving quality applications from Canadian production companies. In 2022-23, TELUS Fund received 172 applications: 68 submissions for development, production, and discoverability financing, and 104 creative ideas in response to a Special Call for Web Series.

i. Funding decisions

Canadian production companies request financing for their TV programs, feature-length films, and web series at three stages: development, production, and discoverability. Submissions are prioritized according to published evaluation criteria informed by the best practices of projects already in the market. The most competitive submissions demonstrate strong demand from key partners whose support helps ensure audiences will discover and be positively impacted by the content. Key partners for well-being content include, for example: Platforms committed to making the well-being content accessible to Canadians; Expert Organizations to ensure integrity and completeness in the treatment of the subject matter; and Audience Partners with large online influence to help reach the target audiences.

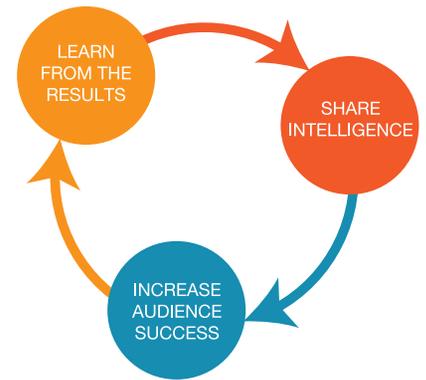


FIGURE 2



ANYTHING FOR FAME

Anything For Fame focuses on the mental and physical health challenges youth face when competing for recognition on social media platforms.

Release date: 28-Apr-23 | Episodes: 1 x 90 min

NORTH OF NOW FILMS INC. [WEBSITE >](#)

In fiscal year 2022-23, the Board of Directors selected 23 projects to receive financing (34% of 68 submissions). Very few submissions to the TELUS Fund include license fees from Canadian broadcasters sufficient

Stories for Caregivers is the only initiative of its kind worldwide.

to trigger financing from other funding organizations. The amount and percentage of TELUS Fund's commitments to project financing underline our essential role in ensuring

project budgets and launch campaigns are adequately resourced to create, promote, and develop audiences on multiple distribution platforms in global markets:

- 11 applications received commitments for development financing in the average amount of \$24K and sixty-six percent (66%) of the development budget. An average of \$4K was allocated toward helping the producer secure marketing expertise **to create** the comprehensive audience development plan.
- 11 applications received commitments for production financing in the average amount of \$200K and fourteen percent (14%) of the production budget. An average of \$75K was allocated toward helping the producer

secure marketing expertise **to execute** the comprehensive audience development plan and create ample Complementary Content to support the launch campaign.

- 1 project received a discoverability financing commitment of \$150K or seventy-five percent (75%) of the discoverability budget to refresh the well-being content and sustain marketing efforts.

Special Call for Web Series

In 2022-23, TELUS Fund launched season 5 of Stories for Caregivers ("**S4C**") program. This program includes a special call for English language web series ideas targeted to Canadians caring for someone living with a health condition. Six creative ideas (6% of 104 applications) received development financing to create a pilot episode and advance their project plan. Two pilots received production financing to create the full web series. Another three submissions received financing to create short digital episodes and two web series funded in 2021-22 received financing to create additional episodes. The program also supports a dedicated marketing campaign and exclusive premieres for funded projects on the [Stories for Caregivers website](#), [YouTube channel](#), [Facebook page](#) and other social media channels which are accessible to audiences worldwide.



THERAPEUTIC FIBBING

A family, caring for a loved one suffering from dementia, learns improv to navigate challenging scenarios.

Release date: 26-Jun-23 | Episodes: 4 x 3–6 min

EQUAL FILMS LTD.    [WEBSITE >](#)

Canada's population is aging, and the number of caregivers is growing. Web series selected in the S4C initiative are uplifting and inspiring, share knowledge in entertaining ways, build empathy for better health care and social policies, and drive caregivers to available resources and communities of support. Web series financed to date have had more than 19.6M views, earned nationwide coverage, and, at over 60K followers, S4C is the largest online community of caregivers in the world. Emboldened by this success, in 2022-23 the initiative explored opportunities in French Canada. Efforts included making the S4C website accessible in French and adding French closed captions for existing web series. The highly successful web series in

TELUS Fund stepped in with special initiatives to increase audience success.

the English market, *Growing Together with Jann Arden*, was also recreated for the French market, *Grandir ensemble avec Marina Orsini*.

Multiple positive funding decisions in 2022-23 needed more time to

close their financing and TELUS Fund's letter of interest was extended into 2023-24. Others were ready to proceed and enter into a TELUS Fund financing agreement. A detailed listing of the 31 development, production, and discoverability financing agreements in 2022-23 valued at +\$3.7M is provided in *APPENDIX A to C*.

ii. Special initiatives

TELUS Fund undertakes special initiatives to amplify the promotion efforts of Canadian production companies and increase audience success for evergreen well-being content. Lessons learned from 126 funded projects in the market confirm that producers cannot rely exclusively on broadcasters and digital platforms to get their well-being content seen. Broadcasters and digital platforms must prioritize limited marketing resources. Not surprisingly, content in which they have invested the most money often receives the prime viewing spots and promotion efforts. This usually means fewer resources for the promotion and visibility of well-being content. This is where TELUS Fund's special initiatives step in.

Stories that move you

In 2022-23, TELUS Fund celebrated its 10th anniversary by raising awareness of funded projects and available resources for well-being content. The "Stories that Move You" initiative included a digital marketing strategy, an Event Support Program, and the Funding Forward Tour. Each component included defined measures of success, from increasing viewership of funded projects and encouraging Followers on social media to growing email newsletter subscriptions and driving traffic to the *TELUS Fund website*. Assets were



BETTER

A journalist with bipolar disorder analyzes her past and realizes the impact her mental health has on the lives of her caregivers.

Release date: 12-Sep-22 | Episodes: 7 x 3–6 min

KOZE PRODUCTIONS INC.    WEBSITE 

created to support the various components including anniversary branding on the website, social channels, and newsletters.

The Project Showcase

The *Project Showcase* launched in 2022 after learning that many funded projects in market for more than a year were difficult for audiences to find. As the marketing budget ran out and producers and platforms moved on to other projects, there were missed opportunities to develop audiences. The Project Showcase helps potential audiences find where to watch funded projects. As a result of the “Stories that Move You” initiative, the Project Showcase became the most visited page on the English website in 2023.

Digital marketing strategy

The digital marketing strategy capitalized on TELUS Fund’s previous success with digital advertising campaigns, organic social media, permission-based campaigns, and website optimizations. An anniversary kick-off video and other high-quality content was consistently published on *Facebook, Instagram,* and *X* according to platform best practices. Project spotlights were posted organically to social media throughout 2023 to highlight top performing funded projects from the last 10 years. Newsletters were sent to TELUS Fund

subscribers and social posts drove traffic to the Project Showcase, Audience Development, and Apply Now web pages. Digital advertising campaigns in 2023 outperformed the strong results of last year with 282K ThruPlays for funded projects. Followers on TELUS Fund’s channels grew by thirty-two percent (32%) and there were 132K visits to TELUS Fund’s website.



FIGURE 3

Funding Forward Tour

The Funding Forward Tour brought the Executive Director and expert guests to meet with stakeholders in Vancouver, Calgary, Regina, Winnipeg, Toronto, Montreal, and Halifax, *Figure 3*. At each location, TELUS Fund joined forces with local industry co-presenters including On Screen Manitoba,



CAREGIVERS IN THE WILD S1

Through *Caregivers in the Wild*, we learn how activities in nature rejuvenate us by activating different areas of our brain and helping us live in the moment.

Release date: 12-Sep-22 | Episodes: 6 x 3–6 min

2056258 ALBERTA INC.



WEBSITE >

Saskatchewan Media Production Industry Association, Canadian Media Producers Association, Academy of Canadian Cinema and Television, and Screen Nova Scotia.

Attendees were introduced to the Project Showcase, free tools and resources available at TELUS Fund, information about accessing financing, and tips to increase their chances of submitting a successful application. The workshops were followed by a networking opportunity. More details on the curriculum for the workshop are in [Section 4.3 Share intelligence](#).

Event Support Program

The Event Support Program sponsored long-standing events across Canada with the potential to increase the discoverability of funded projects and stimulate the creation of more exceptional well-being content. So far, six events have received financing from TELUS Fund including the Atlantic Film Festival, HotDocs, the Gemini Gala, Regina International Film Fest, T.O. Webfest and Youth Media Alliance Awards. These events have helped raise awareness of funded projects through placement of videos and images provided by TELUS Fund. Other activities included public screenings of funded projects, galas to celebrate funded projects, and workshops that provided intelligence on audience development.

2023 anniversary celebrations were a unique opportunity to increase audience success for the [Project Showcase](#) and to raise awareness of financing resources and tools available at TELUS Fund. Lessons learned from the “Stories that Move You” initiative will inform future activities to increase audience success.

4.2 Learn from the results

TELUS Fund measures the success of its efforts by the degree to which funded projects in the marketplace **reach** the audience, the audience **views** the content, and their well-being is positively **impacted**. In fiscal year 2022-23, nineteen projects premiered and are featured throughout this report including TV series, feature length films, web-series, and season 5 of the Stories for Caregivers initiative.

Combined social media and online news reach more than doubled to 2.7 billion people.

i. Reach

During 2022-23, TELUS Fund subscribed to an online monitoring service, Meltwater™, on behalf of Canadian production companies. The platform sends weekly email bulletins alerting producers to online mentions about



GRANDIR ENSEMBLE AVEC MARINA ORSINI

Grandir ensemble avec Marina Orsini is a visual guide for caregivers. Providing uplifting and encouraging tips and guidance, the series will lend a helping hand to those new to the role.

Release date: 15-May-23 | Episodes: 7 x 5 min

NORTH OF NOW FILMS INC. [f](#) [X](#) [v](#) [WEBSITE >](#)

their projects. Many funded projects spark online conversations that create important opportunities for producers to engage with audiences. Monitoring these mentions can be time consuming. Costly listening tools exceed the grasp of most small and medium sized production companies. This fiscal year, producers were surveyed to gauge the value of these bulletins. The overwhelming majority (92%) agreed that TELUS Fund should continue to offer the bulletins. The producers cited the service's ability to "capture news mentions" and "remind me to monitor my project's social media channels" as the most helpful features.

TELUS Fund also uses the online monitoring service to measure the degree to which funded projects in the marketplace reach the audience. Social media and online news reach are an indicator of the potential number of people worldwide who may have been exposed to funded projects. Online news and social media reach data are gathered from keywords related to funded projects onboarded to the platform.

Combined social media and online news reach more than doubled in 2022-23 for the 19 premiering projects in comparison to the reach of the 13 projects that premiered last fiscal year. This fiscal year 2.7B people were potentially exposed to projects premiering in the marketplace: 2.5B in online news,

which is three times higher than last fiscal year; and 203M in social media reach, which is double that of last fiscal year.

Connecting the Dots, Shine True, A Better Man, MILK, and Anthropocene: The Human Epoch are the top five legacy projects that have been in market between 13 to 36 months and earned the highest online news and social media reach in fiscal year 2022-23. These five projects earned 1.95B in online news reach, almost double the online news reach of the top five legacy projects last fiscal year which achieved 1B. The top five legacy projects this fiscal year also earned 13M in social media reach which demonstrates the evergreen nature of well-being content.

The quality and completeness of audience data today is light years beyond where we began in 2016.

ii. Viewership

During 2022-23, TELUS Fund continued to provide Canadian production companies with access to a sophisticated analytics tool to optimize their limited audience development resources. ScreenMiner™ is a made-in-

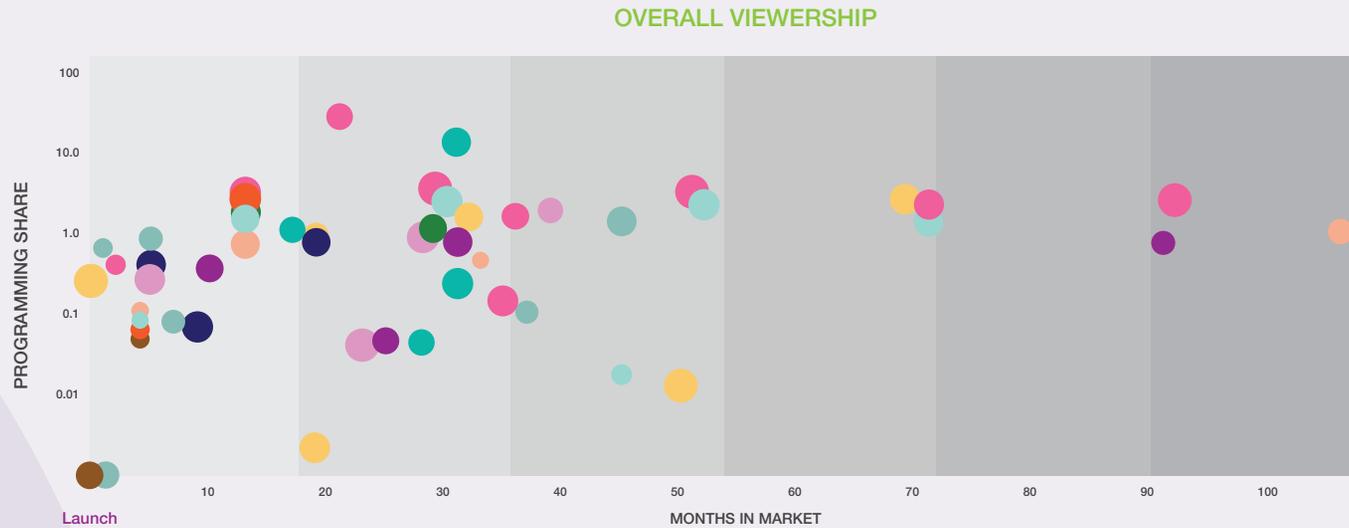


LES BRACELETS ROUGES S2

Les bracelets rouges is a story of friendship between young people aged 9 to 17 who, despite their illness and their living environment, wish to build a daily life identical to that of any child of their age.

Release date: 10-Jan-23 | Episodes: 10 x 60 min

ENCORE TÉLÉVISION – BRACELETS ROUGES INC.
ENCORE TÉLÉVISION INC.  [WEBSITE >](#)



Cumulation of:

- YouTube video views
- Facebook video views
- Instagram video views
- Vimeo plays
- Twitter views
- Broadcast AMAs
- Digital platform views
- Live event attendees
- Sales and rentals

FIGURE 4

Canada platform, owned by Magnify Digital. Helping producers access timely intelligence about the audience for their content is challenging due to the lack of industry-wide standards in performance metrics and reluctance of broadcasters and online platforms to share data. Nevertheless, in 2016, the Board of Directors committed to making audience data accessible to the producers of well-being content. The Audience Development Pilot Initiative began by manually gathering audience data for funded projects. This process soon became overwhelming and onerous to validate and analyze - an automated solution was needed. In 2019, TELUS Fund began beta testing the ScreenMiner™ platform.

Other funders have since added their support to ScreenMiner™ which now includes over 150 projects and over 6M audience datapoints that would otherwise have been lost. ScreenMiner™ ingests audience data directly from nine online platforms as well as select broadcaster VOD services, eliminating the years old challenge of producers having to request audience results for

their Programming on those platforms. The users of ScreenMiner™ can see in near real time how audience development efforts are driving reach and engagement.

TELUS Fund also uses the platform to monitor the viewership of funded projects. Eighty-six funded projects on the ScreenMiner™ platform have achieved over 123M cumulative views and median viewership of 555K. In 2022-23, TELUS Fund retired the audience data of 35 legacy projects whose data had been manually gathered and onboarded in 2019 during the beta testing stage of ScreenMiner™ platform.

Figure 4 shows the viewership of the remaining 51 projects relative to the total viewership of the cohort without disclosing confidential information about individual projects. Most of these 51 funded projects premiered within the last 48 months. They have already earned +68M views with median viewership of 599K in 2022-23. Time will tell if this increase in the median

views for recent premieres is due to a more complete audience data set or is an encouraging positive trend.

The quality and completeness of data for recent premieres is light years beyond where manual data collection began in 2016. We look forward to more stakeholders joining the audience initiative. As more broadcasters and digital platforms share data with ScreenMiner™ we will begin to see the full measure of viewership success for funded projects.

The literature review confirmed the power of storytelling as a health intervention.

as a gauge for potential positive impact (e.g.: festival invitations, critical reviews, earned media citations, and awards). A few examples of notable recognition during 2022-23 include:

iii. Positive impact

Measuring reach and viewership has some value in helping us to understand the potential positive impact of funded projects. TELUS Fund also looks at critical reception

- *À propos d'Antoine*: **Prix Gémeaux 2023** (Best Supporting Role - Micheline Bernard) | **La Rochelle** (Best International French Fiction) | **MIPCOM** (Diversify TV Award in Representation of Disability – Scripted).
- *Backlash: Misogyny in the Digital Age*: **Prix Gémeaux 2023** (Best Documentary One-off or Series – Society) | **Prix Gémeaux 2023** (Best Direction Documentary One-off or Series - Society, History, Politics and Economy).
- *Run Jump Play*: **Youth Media Alliance Award of Excellence** (Best Program, Short Form Content - Ages 6+).

Hundreds of testimonials earned by funded projects are also a proxy for positive impact but are difficult to gather and analyze. A more complete data set and sophisticated audience analytics tools are essential to understanding the full value of funded projects and to identify how a project does or does not positively impact the well-being of people.

In 2022-23, TELUS Fund participated in research to deepen our understanding of the success of funded projects, their critical reception, and their impact on audiences (“**Impact Research Project**”). The first step in the Impact Research Project was a comprehensive literature review to understand how screen media impact is currently assessed. The literature review confirmed



ON EST RENDU LÀ!

On est rendu là! is a program that highlights young people, mostly from diverse backgrounds, who are fulfilling their potential and stand out for their audacity, courage, authenticity and passion.

Release date: 19-May-23 | Episodes: 10 x 24 min

LES PRODUCTIONS ROMEO & FILS INC.  [WEBSITE >](#)

screen media is effective in raising awareness around specific health challenges, as well as the power of storytelling as a health intervention. We also learned that screen media does influence social change and audience segments want to see themselves reflected in content that is aimed for their demographic. According to the research findings, the increase in available digital platforms also offers slower, deeper, and more democratic opportunities to engage with viewers. The research confirmed it is essential to ensure that funded projects can be easily discovered.

The next step in the Impact Research Project was to develop a blueprint for a critical reception scoring system for festivals, awards and earned media along with a collection of tools that will serve as a one-stop resource for extracting insights and trends in audience behaviours, attitudes, activities, and context. The result of this step was an ambitious plan for six measurement tools ranging from surveys to complex social media sentiment analysis achieved through machine learning. In 2023, TELUS Fund provided additional support to prototype two survey tools and test them with audiences at virtual and real-world screenings of four funded projects. The goal is to eventually incorporate these survey tools into the ScreenMiner™ platform for producers to access and measure the impact of their well-being content.

iv. Equity, Diversity and Inclusion

Insights from the Impact Research Project reinforce how essential it is for producers of well-being content to research and define their target audiences, create content that is reflective of and relevant to those target audiences, and ensure the content is accessible on multiple channels and platforms frequented by the target audiences. These insights are aligned with the best practices of funded projects in the market that have informed TELUS Fund's evaluation criteria for decision making. To increase the likelihood that funded projects and their target audiences reflect the diversity and complexity of Canadians, TELUS Fund requires that applicants for financing:

- Describe in their submission how their project team reflects Canada's rich diversity and how the project incorporates the stories of people traditionally underrepresented on screen.
- Obtain support from expert organizations recognized for delivering healthcare services in the well-being area to Canadians across the country in the language of the Programming.
- Secure qualified marketing expertise to undertake extensive research on the target audiences and ensure strategies and platforms are tailored to where and how the target audiences consume content.



PARFAITEMENT IMPARFAIT S2

Parfaitement Imparfait revolves around the meeting between a teenager and a well-known Quebec personality who currently has, or has recovered from, the same mental health disorder.

Release date: 12-Jul-23 | Episodes: 12 x 12 min

6842 887 CANADA INC.

MC2 COMMUNICATION MÉDIA



WEBSITE >

- Obtain support from broadcasters and digital platforms that have a track record of measured success with comparable content and the target audiences.
- Commit to reading and respecting the guiding principles and best practices set out by the *Indigenous Screen Office in the On-Screen Protocols & Pathways Media Production Guide* and the *Black Screen Office in the report Being Seen: Directives for Authentic and Inclusive Content*.

In 2022-23, TELUS Fund had a larger data set with which to consider the diversity of funded projects. We found that the linguistic diversity of funding allocations compared favourably to the population of Canada. We discovered a significant increase in 2022-23 in the funding allocated to production companies located outside of Vancouver, Toronto, and Montreal, equivalent to the aggregate funding allocation of the three prior years. We found strong representation of women with sixty-four percent (64%) of funded projects including women in two or more key leadership positions on the project team. For the first time, we were able to investigate the representation of other equity deserving groups in key leadership positions in the project team as an indicator of the diversity of funded projects. Ninety-four percent (94%) of funded projects included at least one individual who identified as belonging to an equity deserving group in a key leadership position on the

project team. Finally, we saw the important role that the Stories for Caregivers initiative has played in stimulating submissions from emerging and diverse project teams from across the country. Information on the diversity of TELUS Fund’s portfolio of funded projects is provided in *APPENDIX D: Equity, Diversity, and Inclusion*.

Next fiscal year, TELUS Fund will begin analyzing and reporting on the diverse ownership of Canadian production companies that receive financing. Advancing the ScreenMiner™ platform and the Impact Research Project will help to identify underserved target audiences, their well-being issues, and the content and strategies best able to address those needs. TELUS Fund will continue working with other independent production funds, federal agencies, and associations, to identify best practices, establish standards, set objectives, and create tools to inform decision making in the areas of equity, diversity, and inclusion.

94% of funded projects included representation from equity deserving groups in a key leadership position.



RUN JUMP PLAY

Run Jump Play is a series of inspirational stories about kids with autism overcoming barriers and thriving through sports.

Release date: 6-Sep-22 | Episodes: 20 x 3 min

RUN JUMP PLAY MEDIA INC.   [WEBSITE >](#)

4.3 Share intelligence

The Funding Forward Tour described in *Section 4.1ii Special initiatives* was a unique opportunity to meet with producers from across the country. The goal of the Funding Forward workshops was to inspire new well-being content with the potential to reach and positively impact the target audiences by raising awareness of the financing, resources, and tools available at TELUS Fund. We were also able to hear firsthand from producers about the challenges they face in making and developing an audience for well-being content.

The curriculum for the Funding Forward workshops was customized to the unique experiences of producing well-being content and developing audiences in the English and French markets. The workshops dove into the components of a comprehensive audience development plan and how to deliver them. Initial findings from the Impact Research Project were shaped into a short list of “things producers need to know” when it comes to creating and measuring impactful screen content. Workshop attendees learned about opportunities in the worldwide marketplace for well-being content and how to set up projects for success in reaching a worldwide audience. They learned that there are more platforms than ever before for audiences to watch content and for producers to sell to, but it can be difficult to know how to

access those opportunities. Ninety-seven percent (97%) of attendees that responded to the survey said the information presented during the workshop was helpful and informative. Overall, ninety-four (94%) would recommend this workshop to others.

Audience development resources are another way in which TELUS Fund shares insights about well-being content with producers. TELUS Fund added three tip sheets to the *Audience Development webpage* and supported a variety of webinars that are now available online, including:

- Free monthly ScreenMiner™ webinars to help address a skills gap in building and tracking audiences.
- *Audience and Impact* a webinar produced by Magnify Digital featuring an international panel of impact producers and audience development experts.

The “Stories that Move You” initiative described in *Section 4.1ii Special initiatives* drove a sixty-nine percent (69%) increase in the views of videos on the *Audience Development webpage* from 322 last fiscal year to 544 this year. English tipsheets saw an increase of twenty-one percent (21%) in downloads from 456 last year to 553 this year.



SAM, DEV AND ANGE S1 & 2

A single dad, struggling to care for his elderly mother while raising a teenage son, serendipitously finds support for both.

Release date: 7-Jul-23 | Episodes: 7 x 3–6 min

SAM, DEV & ANGE PRODUCTIONS INC.

THE BEST PART INC.    WEBSITE >

This Section 4 described three strategic priorities that have guided TELUS Fund's activities since the CIPF Policy was updated in 2016. In 2022-23, TELUS Fund seized the opportunity to celebrate its 10th anniversary by raising awareness of funded projects and available financing, tools, and resources for well-being content. The positive results can already be seen in the growth of TELUS Fund's online influence, newsletter subscribers, views of the *Project Showcase*, and usage of resources. Time will tell whether these activities will also stimulate an increase in the number of quality submissions for financing.

5. Finance and administration

TELUS Fund's operations are dependent on one contributor, TELUS Communications Inc. (TCI) which is required by the CRTC to direct a portion of its revenue from internet protocol television subscribers to Canadian Programming under section 29 of the *Broadcasting Distribution Regulations*. The CRTC monitors and enforces compliance with the requirements of the regulations.

Contributions from TCI accounted for eighty-four percent (84%) of revenue to TELUS Fund. These contributions increased by approximately seven percent (7%) from \$4.6M in 2021-22 to \$4.9M in 2022-23. In accordance with the CIPF

Policy, ninety-five percent (95%) of contributions from TCI to TELUS Fund are allocated to program funding and up to five percent (5%) to administration expenses. Other revenue from project repayments was allocated back into program funding and investment income fluctuated with changes in world economic conditions.

TELUS Fund's administration costs increased by twenty-two percent (22%) from \$275K last year to \$336K this year to meet the exceptional administrative demands of 2022-23. An increase in the volume of applications and financing agreements combined with the demands of executing the 10th anniversary celebrations resulted in an increase in consulting fees. There was no budget allocation for physical office space, equipment, or automated information systems. The Board chose to meet virtually with one in-person meeting in November 2022 which resulted in a savings in board expenses.

This year, TELUS Fund returned to having two application deadlines. While deadlines are conducive for comparing and prioritizing applications for decision-making, they tend to stimulate a higher volume of submissions. All applications for financing are filed manually along with their standard documentation requirements. Returning to deadlines increased the number of declined applications and the burden for Producers and TELUS Fund



SIX DEGRÉS S3

Six Degrés tells the unique story of a blind boy who has only six small degrees of eyesight with which to discover his new life.

Release date: 8-Jun-23 | Episodes: 13 x 22 min

ENCORE TÉLÉVISION – SIX DEGRÉS INC.

ENCORE TÉLÉVISION INC.    WEBSITE 

on applications that were not competitive. The number of submissions to season 5 of the Stories for Caregivers initiative doubled from prior seasons to 104 applications. Executive Producer, Peaceful Ronin, shortlisted submissions which lowered TELUS Fund's administration expenses for this special initiative.

2022-23 included ambitious plans to celebrate the 10th anniversary of TELUS Fund. These celebrations demanded the full attention of the Executive Director who in addition to visiting seven locations across Canada on the Funding Forward Tour, traveled to meet with stakeholders at Hot Docs 2023 and at the Canada Media Producers Association's Prime Time event in Ottawa 2023. 10th Anniversary assets were created along with program guidelines, application forms, and handling procedures for the new Event Support Program.

In addition to executing the 10th anniversary celebrations and the demands of application deadlines, TELUS Fund signed 39 project, event and special initiative agreements, the highest number of financing agreements in five fiscal years. TELUS Fund also participated in the *Broadcasting Notice of Consultation CRTC 2023-138* as the CRTC works towards establishing a modernized regulatory framework for the sector.

TELUS Fund is a micro-sized, not-for-profit organization made possible by generous contributions from TCI, a volunteer Board of Directors, and a dedicated team of independent consultants. In 2022-23, Canadian production companies had access to resources, tools, and financing to turn their story ideas into quality content with the power to change the way we think, feel, and act. TELUS Fund looks forward to building on this solid foundation and transforming the well-being of audiences in Canada and abroad for years to come.



BACKLASH: MISOGYNY IN THE DIGITAL AGE

Backlash: Misogyny in the Digital Age is a shocking multilinear story with a psychological thriller feel, where the destinies of leading women assailed by an online horde are intertwined. The will is common: it's time to speak up.

Release date: 9-Sep-22 | Episodes: 1 x 80 min

9212-5913 QUÉBEC INC.

PRODUCTIONS DE LA RUELLÉ INC.



WEBSITE >

APPENDIX A: Development Financing Agreements in 2022-23

Appendix A provides information on TELUS Fund’s development financing agreements in 2022-23. The number and value of financing agreements can fluctuate significantly from year to year depending on the readiness of the projects to proceed and the timing of implementing the Stories for Caregivers initiative. Given these fluctuations, the aggregate amount and trends over multiple fiscal years can be more meaningful. The value of agreements in prior years has been updated to reflect the most recent amendments made in 2022-23.

In the last five fiscal years, TELUS Fund entered into 57 development financing agreements valued at over \$1.7M (Figure 5). After a significant decline in 2020-21, the volume of agreements has returned to the level of prior years.

In 2022-23, TELUS Fund entered into 16 development financing agreements with a total value of \$433K:

- Seven web series within the Stories for Caregivers initiative. Five received development financing to create a pilot episode, advance their creative materials, and prepare for production. Two received development financing to create short digital episodes.
- Two French language television series with interest from Société de télédiffusion du Québec (Télé-Québec) and TV5 Québec-Canada.
- An English one-off and series with interest from CBC Documentary Channel, OUTtv and Accessible Media Inc.

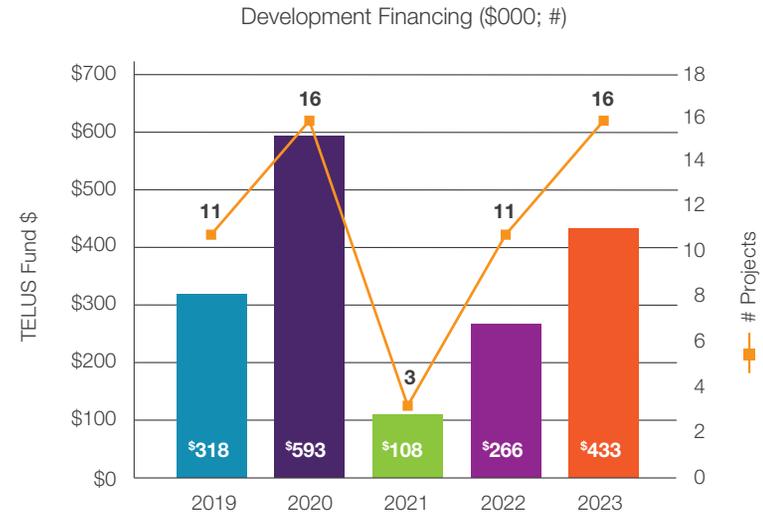


FIGURE 5

- Five projects that will be seeking support from broadcasters and platforms during the development stage.

The table below lists development financing agreements signed in 2022-23.

Project Title	Logline	Production Company	Language	CRTC Program Category
A Half Life	Beth, Sarah and Nichole have a lot to do in life. But living with PMDD means living with a menstrual cycle that hijacks your brain for half the month, and so our characters must squeeze their academic goals, search for love, personal responsibilities and dreams into 1-2 weeks of every month of every year...for the rest of their reproductive lives.	Digital Warriors Productions	English	Analysis, documentary (2ab)
After Caregiving	<i>After Caregiving</i> asks former caregivers to recount their experiences in the weeks after their caregiving responsibilities end.	The Best Part Inc.	English	Analysis, documentary (2ab)

Project Title	Logline	Production Company	Language	CRTC Program Category
Beau dans ma tête	<i>Beau dans ma tête</i> (Beautiful in my Head) is the TV magazine about wellness and mental health, all based on verified facts, evidence and scientific research. Each episode features special guests, interviews, field reports and audience testing.	Noble Télévision inc.	French	Education, recreation, leisure (5ab)
Boogie House	Biggie, Bobbie & Woogie (the “Boogies”) invite their diverse neighbourhood households to their eccentric garage for a rockin’ family dance party featuring the hottest music from around the world.	Turtlebox Productions Inc.	English	Music, dance (8abc)
Caring Across Cultures	Effective care isn’t “somewhere out there”—it’s rooted in cultural tradition and communities honouring each members’ wellbeing.	Beautiful World Media Inc.	English	Drama, comedy (7)
Down: Canada’s Black Caregivers	<i>Down</i> follows Ugandan-born filmmaker Moses Latigo Odida as he travels across Canada to document stories of Black caregivers.	Kigaana Productions	English	Analysis, documentary (2ab)
Get Hooked	This isn’t your dad’s fishing show. A fresh take on how queer, black, indigenous, and disabled people turn the mental health benefits and fishing into pure joy.	Bone Vault Inc.	English French	Analysis, documentary (2ab)
Independence Days	A web series that educates caregivers on caring for their aging family members by using technology solutions available today.	Blink Ventures Inc.	English	Analysis, documentary (2ab)
Just Aging A Class of Ages	A feature-length documentary that examines our deeply internalized and damaging ageist views and a society in willful denial that we will all grow old.	Ari A. Cohen Productions Inc. Rotating Planet Productions	English French	Analysis, documentary (2ab)
PAUSED	Seeking material for her next one-woman show, comedian Aisha Alfa (<i>Just For Laughs, Degraasi, The Beaverton, Sorry For Your Loss</i>) wades through the myths and misunderstandings surrounding menopause, and why society still can’t seem to talk about “The Change.”	Snapshot Studios Inc.	English	Analysis, documentary (2ab)
Silent Struggle	Understanding caregiver support in brain injury	Roll.Focus.	English	Analysis, documentary (2ab)
The Sensory Friendly Solutions Show Overloaded	<i>The Sensory Friendly Solutions Show</i> promotes awareness and understanding of sensory overload, educates the public through stories of people with the lived experiences of sensory sensitivity, and showcases sensory-friendly experiences being made at locations and events around the world.	Hemmings Films	English	Analysis, documentary (2ab)

Project Title	Logline	Production Company	Language	CRTC Program Category
The Unseen Gifts of Caregiving	<i>The Unseen Gifts of Caregiving</i> showcases the often overlooked rewards that caregivers receive from their selfless acts of service.	Dream Lab Productions	English	Analysis, documentary (2ab)
Tough Old Broads	<i>Tough Old Broads</i> follows 3 ground-breaking women who broke historic barriers in their youth and continue to make waves in their old age. These outspoken, funny, and thoughtful ladies embrace going against convention, speaking their minds, and fighting for what they believe in. They'll show us that it is possible to follow your dreams and sometimes even change the world in the process.	H2L Productions	English	Analysis, documentary (2ab)
Vu.e.s du cœur, portrait de grands environnementalistes	In the manner of Chef's Table (NETFLIX), <i>Vu.e.s du cœur</i> will put forward environmentalists, great personalities from the world of activism, science, law, philosophy and art. The first season will begin with personalities linked to the preservation of the Ocean.	Jane Losa Films inc.	French English	Analysis, documentary (2ab)
Welcome to Willville	When a child with Down Syndrome grows up his parents must lean on friends and family to create a committed community for his care.	Cygnus Media	English	Analysis, documentary (2ab)



STORIES FOR CAREGIVERS S5

Stories for Caregivers is an initiative designed to raise awareness of caregiving through the creation of original web series that highlight the inspiring work of caregivers across Canada.

Release date: 6-Feb-23

S4C MEDIA INC.

PEACEFUL RONIN MEDIA INC.



WEBSITE >

APPENDIX B: Production Financing Agreements in 2022-23

Appendix B provides information on TELUS Fund's production financing agreements in 2022-23. The number and value of financing agreements can fluctuate significantly from year to year depending on the readiness of the projects to proceed and the timing of implementing the Stories for Caregivers initiative. Given these fluctuations, the aggregate amount and trends over multiple fiscal years can be more meaningful. The value of agreements in prior years has been updated to reflect the most recent amendments made in 2022-23.

In the last five fiscal years (*Figure 6*), TELUS Fund entered into 71 production agreements valued at \$15.6M. Seventy-seven percent (77%) of funding was allocated toward the creation of Programming and Complementary Content. Twenty percent (20%) was allocated toward the costs of executing the comprehensive audience development plan. Four percent (4%) was allocated toward the creation of complex and interactive mobile applications, video games and websites ("**Non-programming**"), well under the 10% cap on Non-programming within the CIPF Policy.

In 2022-23, TELUS Fund entered into 14 production financing agreements with a total value of \$3.2M. Funded projects included 7 web series, 4 series

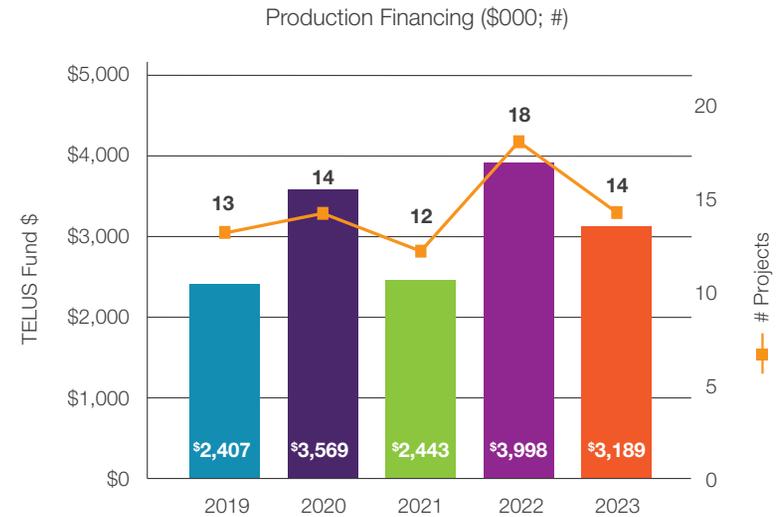


FIGURE 6

for television, and documentary one-offs. The table below lists production financing agreements signed in 2022-23.



UNSYNCABLE

Unsyncable follows four senior synchronized swimmers as they push physical, emotional, and societal limits on their way to the 2022 World Masters Championships in Kyushu, Japan.

Release date: 5-May-23 | Episodes: 1 x 90 min

TELL TALE PRODUCTIONS INC. [f](#) [X](#) [@](#) [WEBSITE >](#)

Project Title	Logline	Production Company	Lead Platform	Language	CRTC Program Category
About Anthony S1	When Julie finds new love, she joins a unique family and becomes stepmother to two children, including Antoine, a boy with complex special needs.	ComediHa! Télévision printemps 2020 inc. ComediHa! inc.	Groupe TVA Accessibilité Média	French English	Drama, comedy (7)
After Caregiving	<i>After Caregiving</i> asks former caregivers to recount their experiences after their caregiving responsibilities end.	After Caregiving Inc. The Best Part Inc. / BR Holdings Inc.	S4C Media Inc. storiesforcaregivers.com	English	Drama, comedy (7)
Bonheur Intérieur Brut BIB	A small encyclopedia of the most beautiful discoveries of the peoples of the world to build a happy world.	Tapis Rouge Films 1 inc. TAPIS Rouge Films inc.	TV5 Québec-Canada	French English	Analysis, documentary (2ab)
Caregivers in the Wild S2	When caregiving it can be easy to think of "rest" as the lack of activity. Through <i>Caregivers in the Wild</i> , we learn how activities in nature rejuvenate us by activating different areas of our brain and helping us live in the moment.	2056258 Alberta Inc.	S4C Media Inc. storiesforcaregivers.com	English	Education, recreation, leisure (5ab)
Grandir ensemble avec Marina Orsini	<i>Grandir ensemble avec Marina Orsini</i> is a visual guide for caregivers. Providing uplifting and encouraging tips and guidance, the series will lend a helping hand to those new to the role.	North of Now Films Inc.	S4C Media Inc. storiesforcaregivers.com	French English	Education, recreation, leisure (5ab)
How to Fail as a Popstar	Vivek Shraya is invited to speak at her old high school on "career day", about her successful career path. While on stage, it begins to dawn on her that no matter how successful she's been in her artistic endeavors, her one true dream of becoming a Popstar never came true.	Sphere Media Toronto Inc.	CBC Gem	English	Drama, comedy (7)
Les bracelets rouges S2	<i>Les bracelets rouges</i> is a story of friendship between young people aged 9 to 17 who, despite their illness and their living environment, wish to build a daily life identical to that of any child of their age.	Encore Télévision - Bracelets Rouges inc. Encore Télévision inc.	Groupe TVA Accessibilité Média	French	Drama, comedy (7)
Ma jungle	<i>Ma Jungle</i> is a documentary project that follows the daily life of Louis, an adult living with an intellectual disability (ID). It highlights important issues in "his jungle".	14653106 Canada inc. EMAfilms inc.	Accessible Media	French English	Analysis, documentary (2ab)

Project Title	Logline	Production Company	Lead Platform	Language	CRTC Program Category
Pourquoi tu restes	<i>Pourquoi tu restes</i> is a series that proposes to decipher psychological violence in a conjugal context.	UGO Média II inc. UGO Multimédia Internet Stands inc.	Société de télédiffusion du Québec (Télé-Québec)	French	Analysis, documentary (2ab)
Rogue Psychology	A show about personal problems and universal solutions.	The Deli Production Agency Inc.	Cracked.com	English	Analysis, documentary (2ab)
Sam, Dev and Ange S2	A single dad, struggling to care for his elderly mother while raising a teenage son serendipitously finds support for both.	Sam, Dev & Ange Productions Inc. The Best Part Inc.	S4C Media Inc. storiesforcaregivers.com	English	Drama, comedy (7)
Six Degrés S3	<i>Six Degrés</i> tells the unique story of a blind boy who has only six small degrees of eyesight with which to discover his new life.	Encore Télévision – Six Degrés inc. Encore Télévision inc.	Société Radio-Canada Accessibilité Média	French	Drama, comedy (7)
Stories for Caregivers S5	<i>Stories for Caregivers</i> is an initiative renewed for a fifth year by the TELUS Fund and produced by Peaceful Ronin Media designed to change the way Canadians think and feel about providing care. Their strategy is to generate awareness about caregiving through the creation of original web series that showcase the inspiring work of caregivers across Canada.	S4C Media Inc. Peaceful Ronin Media Inc.	S4C Media Inc. storiesforcaregivers.com	English French	Non-Linear Programming
Therapeutic Fibbing	A family, caring for a loved one suffering from dementia learns improv to navigate challenging scenarios.	Equal Films Ltd.	S4C Media Inc. storiesforcaregivers.com	English	Drama, comedy (7)

APPENDIX C: Discoverability Financing Agreements in 2022-23

In 2022-23, TELUS Fund entered into one discoverability financing agreement, continuing a trend that began in 2019-20 (Figure 7).

The low demand for discoverability financing from TELUS Fund may be due to increasing resource allocations from within the production budget toward executing the comprehensive audience development plan which typically lasts between 6 to 12 months. As this audience development budget runs out most producers and platforms typically move on to creating new projects and new launch campaigns where the financial upside is potentially higher than continuing to develop audiences for projects already in market.

In 2020-21 TELUS Fund learned that funded projects were difficult to find after 12 months in the market and there were missed opportunities to develop audiences. This finding combined with low demand for discoverability financing led TELUS Fund to launch the *Project Showcase* and digital marketing strategies described in *Section 4.1ii Special Initiatives*.

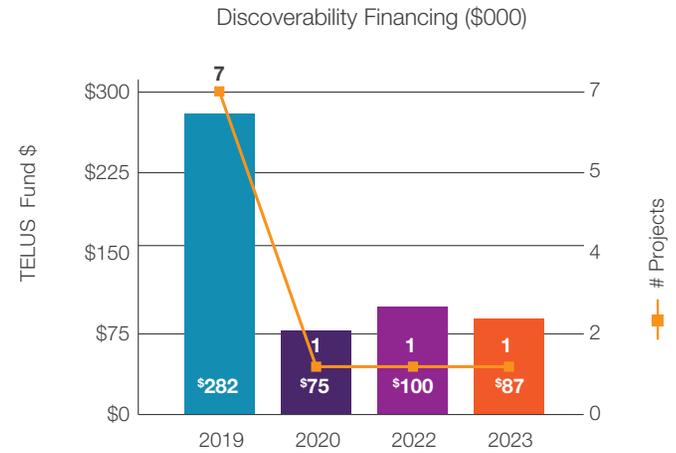


FIGURE 7



YOU'RE MY HERO S1

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

Release date: 24-Mar-23 | Episodes: 7 x 15 min

LAZY LEGS | 2021 INC. [f](#) [X](#) [@](#) [d](#) WEBSITE >

APPENDIX D: Equity, Diversity, and Inclusion in 2022-23

The CIPF Policy requires independent production funds to provide information about the funded projects and the amounts of funding allocated by language and region. TELUS Fund expanded this data set in 2018 to include information about women filling key leadership positions on the project team and again in 2021 to include other equity deserving groups. The data is manually gathered from information provided by applicants in their submission for financing and in the TELUS Fund financing agreement.

The number and value of financing agreements can fluctuate significantly from year to year depending on the readiness of the projects to proceed and the timing of implementing the Stories for Caregivers initiative. Given these fluctuations, the aggregate amount and trends over multiple fiscal years can be more meaningful in portraying TELUS Fund’s ever-evolving portfolio. The value of agreements in prior years has been updated to reflect the most recent amendments made in 2022-23.

1. Language of Programming

In the last five fiscal years, TELUS Fund signed 138 project financing agreements valued at \$17.9M. *Figure 8* shows:

- Forty-nine percent (49%) or \$8.8M was allocated to projects that planned to premiere in the English language.
- Twenty-nine percent (29%) of financing was allocated to projects that planned to premiere in French.
- The remaining twenty-one percent (21%) had commitments to premiere in both English and French. During the last three fiscal years, the share of financing allocated to projects that planned to premiere in both English and French has grown significantly. In 2022-23 the largest share of financing was allocated to bilingual content.
- Within the above English and French projects, one percent (1%) of financing was allocated to projects that also planned to be available in an Aboriginal or third language. In 2022-23, no projects had plans to premiere in an Aboriginal or third language.

Project Financing by Language (\$000)

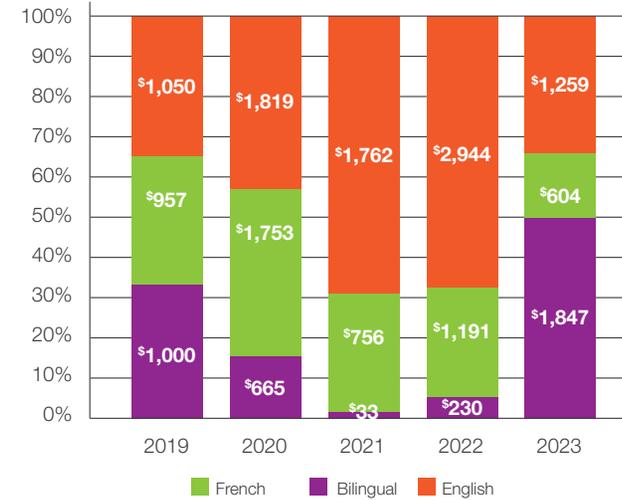


FIGURE 8

For comparison, the linguistic diversity of Canada according to *Statistics Canada* includes seventy-five percent (75%) of Canadians who reported their first official language was English and twenty-one percent (21%) who reported French was their first official language. One in eight Canadians spoke predominantly a language other than English or French at home including 189K people who reported speaking an Indigenous language at home at least on a regular basis.

2. Location of Production Companies

Figure 9 shows that production companies located in the major production centres received eighty-six percent (86%) of total funding allocations in the last five fiscal years (\$17.9M). The largest allocation of thirty-eight percent (38%) was to production companies located in Montreal, followed by those in Toronto (27%), and Vancouver (21%). Production companies located outside the major production centres (the “**Region**”) received fourteen percent (14%) of total funding allocations (\$2.5M to 28 projects).

In 2022-23, the allocation of funding to production companies located in the Region was the highest in five fiscal years and equivalent to their combined access in the prior three fiscal years. Eleven of the 31 project financing agreements in 2022-23 valued at \$1M were with production companies located in the Region (29% of \$3.7M).

Production companies located in the Region are best situated to create content that tackles the well-being issues impacting their community. However, being located at a distance from industry decision makers, training, facilities, and services limits their ability to raise financing to advance creative ideas and submit applications for financing. The Board of Directors considers the target audiences and location of the production company in the prioritization process for funding decisions. The Stories for Caregivers program in 2022-23 played an important role in stimulating six financing agreements from the Region including *Therapeutic Fibbing* which received production financing. More proactive initiatives beyond the capacity of TELUS Fund are required to meaningfully increase submissions from the Region.

For comparison, *Statistics Canada* census data reports that sixty-four percent (64%) of Canadians reside in the Region, seventeen percent (17%) in Toronto, twelve (12%) in Montreal, and seven percent (7%) in Vancouver.

Project Financing by Location (\$000)

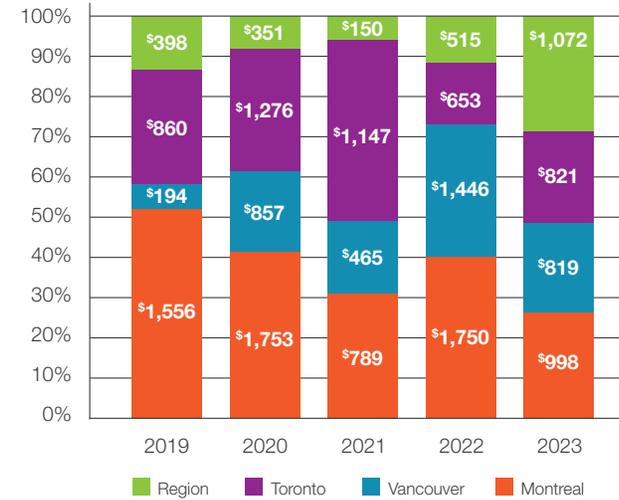


FIGURE 9



VIDANGES

In this fictional series, a mother is willing to do anything to save her asthmatic son's life from the global garbage crisis.

Release date: 7-Dec-22 | Episodes: 12 x 12 min

KOZE PRODUCTIONS INC. [WEBSITE >](#)

3. Official Language Minority Communities

Official language minority communities (“**OLMCs**”) are groups of people whose official language spoken is not the majority language in their province or territory (English in Quebec and French outside of Quebec). When applications are received from the OLMCs, at least one member of TELUS Fund’s Board of Directors is responsible for ensuring that the realities, interests,

and concerns of OLMCs are reflected in TELUS Fund’s application review and decision-making process.

In the last five fiscal years, nine projects from the OLMCs have received \$670K in financing, representing about four percent (4%) of total allocations

(\$17.9M). In 2022-23 two projects from OLMCs received development financing including *Just Aging Generations Apart* and *Tough Old Broads*. Most applications from OLMCs are from production companies located in Quebec creating English Programming.

87% of funded projects included women in at least one key leadership position

For comparison, the *Office of the Commissioner of Official Languages* reports that six percent (6%) of the population in Canada have a first official language spoken that is either English in Quebec or French outside of Quebec.

4. Representation in Key Leadership Positions

In 2022-23, ninety-four percent (94%) of funded projects included at least one individual who identified as belonging to an equity deserving group (“**EDG**”) in a key leadership position on the project team. Key leadership positions include producers, directors, writers, and first and second lead performers.

The table below lists information about equity deserving groups represented in key leadership positions on the project team as provided by applicants for financing. For comparison, the table also provides most recent population representation from Statistics Canada and workforce availability estimates for leadership positions used as a benchmark by the *Treasury Board of Canada*.

Equity Deserving Groups	Representation in Key Leadership Positions	For Comparison
Women	In 2022-23, eighty-seven percent (87%) of funded projects (27 of 31) included individuals who identified as women in at least one key leadership position. Over the past five fiscal years, eighty-two percent (82%) of funded projects have included women in at least one key position. Sixty-four percent (64%) included women in two or more key positions.	According to <i>Statistics Canada</i> , women represent just over half (50.6%) of the population of Canada. Estimated workforce availability is 48.2%.
Racialized Communities (individuals that are seen as non-white or not of European Descent including for example, Black, Latin American, Middle Eastern, Asian)	<i>In 2022-23, forty-five percent (45%) of funded projects (14 of 31) included individuals who identified as belonging to Racialized Communities in at least one key leadership position.</i> <i>Over the past two fiscal years since TELUS Fund began collecting this data, sixty percent (60%) of funded projects included individuals who identified as belonging to Racialized Communities in at least one key position.</i>	According to <i>Statistics Canada</i> , over twenty-six percent (26.5%) of the population in Canada identified as belonging to a racialized community. Estimated workforce availability is 11.2%.

Equity Deserving Groups	Representation in Key Leadership Positions	For Comparison
<p>Indigenous Peoples of Canada (belonging to the First Nations, Inuit and Métis Peoples who live in the territory that is today known as Canada)</p>	<p>In 2022-23, ten percent (10%) of funded projects (3 of 31) included representation of Indigenous Peoples of Canada in key leadership positions.</p> <p>Over the past five fiscal years, five percent (5%) of funded projects included individuals from the Indigenous Peoples of Canada in at least one of key position.</p>	<p>According to <i>Statistics Canada</i>, Indigenous Peoples of Canada accounted for five percent (5%) of the population of Canada.</p> <p>Estimated workforce availability is 5.2%.</p>
<p>2SLGBTQ+ (Two-Spirit, Lesbian, Gay, Bisexual, Transgender, Queer and other sexual orientations and gender identities outside the heterosexual and cisgender norm)</p>	<p>In 2022-23, sixteen percent (16%) of funded projects (5 of 31) included individuals who identified as belonging to 2SLGBTQ+ communities in at least one key leadership position.</p> <p>Over the past two fiscal years since TELUS Fund began collecting this data, ten percent (10%) of funded projects included individuals who identified as belonging to the 2SLGBTQ+ communities in at least one key position.</p>	<p>According to <i>Statistics Canada</i>, Canada is home to approximately 1M people who are LGBTQ2+ representing four percent (4%) of the Canadian population aged 15 years and older.</p>
<p>Persons with Disabilities (individuals living with one or more physical, mental, intellectual, cognitive, sensory or communicational impairments, conditions or functional limitations that hinders their participation in society)</p>	<p>In 2022-23 twenty-two percent (22%) of funded projects (7 of 31) included individuals who identified as a Person with Disabilities in at least one key leadership position.</p> <p>Over the past two fiscal years since TELUS Fund began collecting this data, Persons with Disabilities filled at least one key leadership position in eleven percent (11%) of funded projects.</p>	<p>According to <i>Statistics Canada</i>, Persons with Disabilities represent one in five (22%) of the Canadian population aged 15 years and older.</p> <p>Estimated workforce availability is 5.3%.</p>



APPENDIX E: The TELUS Fund Financial Statements for the Year Ending August 31, 2023

Management Statement of Responsibility

The financial statements of TELUS Fund have been prepared by management and approved by the Board of Directors. The financial statements have been prepared in accordance with Canadian Accounting Standards for Not-for-Profit Organizations. Management is responsible for the contents of the financial statements and the financial information contained in the annual report.

To assist management in the discharge of these responsibilities, TELUS Fund has a system of internal controls over financial reporting designed to provide reasonable assurance that the financial statements are accurate and complete in all material respects.

The Board of Directors oversees management's responsibilities through an Executive Committee (the "**Committee**"). The Committee will meet as required with both management and the external auditor to discuss the scope and findings of audits and other work that the external auditor may be requested to perform from time to time, to review financial information, and to discuss the adequacy of internal controls. The Committee reviews the annual financial statements and recommends them to the Board of Directors for approval.

TELUS Fund's external auditor, Rolfe Benson, Chartered Professional Accountants, has conducted an independent examination of the financial statements in accordance with Canadian generally accepted auditing standards, performing such tests and other procedures as they consider necessary to express an opinion in their Auditor's Report. The external auditor has full and unrestricted access to management and the Committee to discuss findings related to the integrity of TELUS Fund's financial reporting and the adequacy of internal control systems.

Independent Auditor's Report

To the Directors of The TELUS Fund

Opinion

We have audited the financial statements of The TELUS Fund (the "**Fund**"), which comprise the statement of financial position as at 31 August 2023, and the statements of operations and changes in net assets and cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies.

In our opinion, the accompanying financial statements present fairly, in all material respects, the financial position of the Fund as at 31 August 2023, and the results of its operations and its cash flows for the year then ended in accordance with Canadian accounting standards for not-for-profit organizations ("**ASNPO**").

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 report. We are independent of the Fund 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.

Other Information

Management is responsible for the other information. The other information comprises the financial information included in the annual report. The annual report is expected to be made available to us after the date of this auditor's report.

Our opinion on the financial statements does not cover the other information and we do not and will not express any form of assurance conclusion thereon.

In connection with our audit of the financial statements, our responsibility is to read the other information identified above and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit, or otherwise appears to be materially misstated.

When we read the annual report, if we conclude that there is a material misstatement therein, we are required to communicate the matter to those charged with governance.

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 ASNPO, 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 Fund'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 Fund or to cease operations, or has no realistic alternative but to do so.

Those charged with governance are responsible for overseeing the Fund'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 these financial statements. As part of an audit in accordance with Canadian generally accepted auditing standards, we exercise professional judgment and maintain professional skepticism throughout the audit. We also:

- Identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Fund'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 Fund'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 Fund 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.

We communicate with those charged with governance regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.



Rolfe, Benson LLP
Chartered Professional Accountants
Vancouver, Canada
19 October 2023

The TELUS Fund Statement of Financial Position August 31, 2023

	2023	2022
Assets		
Current		
Cash	\$ 1,310,017	\$ 710,389
Marketable securities	11,410,493	11,573,502
Interest receivable	25,328	887
Accounts receivable	—	803
	\$ 12,745,838	\$ 12,285,581
Liability		
Current		
Accounts payable and accrued liabilities	\$ 339,609	\$ 174,512
Contingencies and commitments <i>(Note 7)</i>		
Net Assets <i>(Note 1)</i>	12,406,229	12,111,069
	\$ 12,745,838	\$ 12,285,581

The accompanying notes are an integral part of these financial statements.

APPROVED BY THE DIRECTORS


Nini Baird


Michel E. Bélec

The TELUS Fund
Statement of Operations and Changes in Net Assets
For the year ended August 31, 2023

	2023	2022
		<i>(Note 8)</i>
Revenues		
Contributions <i>(Note 3)</i>	\$ 4,919,512	\$ 4,615,219
Investment income (loss) net of fees <i>(Note 5)</i>	684,243	(641,310)
Recoupments	277,765	67,182
	5,881,520	4,041,091
Expenses		
Consulting fees	259,113	206,809
Professional and insurance fees	32,455	18,200
Honoraria and board expenses	27,320	35,445
Marketing and communications	8,452	6,925
Office expense	4,950	3,907
Travel	3,999	4,679
	336,289	275,965
Excess of revenues over expenses from operation	5,545,231	3,765,126
Other expenses		
Special initiatives funding disbursements	787,204	645,661
Program funding disbursements	4,462,867	3,433,224
	5,250,071	4,078,885
Excess (deficiency) of revenues over expenses for the year	295,160	(313,759)
Net Assets, beginning of year	12,111,069	12,424,828
Net Assets - end of year	\$ 12,406,229	\$ 12,111,069

The accompanying notes are an integral part of these financial statements.

The TELUS Fund
Statement Of Cash Flows
For the year ended August 31, 2023

	2023	2022
Cash provided by (used in):		
Operating activities		
Excess (deficiency) of revenues over expenses for the year	\$ 295,160	\$ (313,759)
Unrealized (gain) loss due to (increase) decrease in value of investments	(203,497)	910,201
	91,663	596,442
Changes in noncash working capital balances		
Marketable securities	366,506	(1,527,483)
Interest receivable	(24,441)	1,125
Accounts receivable	803	(803)
Accounts payable and accrued liabilities	165,097	49,744
Due from TELUS Communications Inc.	—	60,920
Net increase (decrease) in cash	599,628	(820,055)
Cash – beginning of year	710,389	1,530,444
Cash – end of year	\$ 1,310,017	\$ 710,389

The accompanying notes are an integral part of these financial statements.

The TELUS Fund Notes to Financial Statements For the year ended 31 August 2023

1. Purpose and operations

The TELUS Fund (the “**Fund**”) is a not-for-profit organization incorporated under the Canada Not-for-Profit Corporations Act on 13 June 2013. The Fund effectively commenced operations on 1 September 2013. It is certified as an independent production fund by the Canadian Radio- television and Telecommunications Commission (“**CRTC**”).

The purpose of the Fund is to encourage, support and finance the creation of exceptional Canadian health and wellness content for television and/or digital media, that promotes the well- being of people in their environment. The Fund receives cash contributions primarily from TELUS Communications Inc.’s broadcasting distribution undertakings as permitted by the CRTC. The Fund then makes disbursements in the form of recoupable advances to eligible productions which may be recovered, in accordance with the funding agreements, if the funded projects earn revenue. Since the purpose of CRTC’s contribution regime is to allow contributions to be funneled directly to eligible productions, all contributions to the Fund and any recoupment on equity or loans must be directed to eligible content productions within a period of two years from the date of the contribution or recoupment.

2. Summary of significant accounting policies

These financial statements are prepared in accordance with Canadian accounting standards for not-for-profit organizations. The significant accounting policies are detailed as follows:

(a) Revenue recognition

The Fund follows the deferral method of accounting for revenue. Contributions are recognized as revenue when received or receivable if the amount can be reasonably estimated and collection is reasonably assured. Interest and other investment income is recognized as revenue in the year that it is earned. Changes in fair value of equity instruments that are quoted in an active market are recognized as income in the period in which they are incurred.

Recoupable advances are recognized as revenue in the year in which funded projects report earned revenue. As at 31 August 2023, no contributions have been received that contain restrictions outside of the stated purpose of the Fund that would require deferral.

(b) Use of estimates

The preparation of financial statements in conformity with Canadian accounting standards for not-for-profit organizations require management to make estimates and assumptions that affect the reported amounts of assets and liabilities at the date of the financial statements, and the reported amounts of revenue and expenses during the reporting period. Actual results could differ materially from these estimates as additional information becomes available in the future.

(c) Cash and cash equivalents

Cash and cash equivalents include cash on hand, bank accounts and certain items that are readily convertible into cash that mature in 90 days or less.

(d) Financial instruments

The Fund initially measures its financial assets and liabilities at fair value when acquired or issued. With the exception of equity instruments that are quoted in an active market, the Fund subsequently measures all of its assets at amortized cost less impairment, if applicable. Equity instruments that are quoted in an active market are measured at fair value at each reporting period.

Financial assets are tested for impairment when changes in circumstances indicate the asset could be impaired.

Transaction costs on the acquisition, sale or issue of financial instruments are expensed for those items remeasured at fair value at each statement of financial position date and charged to the financial instrument for those measured at amortized cost.

Financial assets measured at amortized cost include cash, accounts receivable and interest receivable.

Financial assets measured at fair value include marketable securities that are quoted in an active market.

Financial liabilities measured at amortized cost include accounts payable and accrued liabilities.

(e) Investments

Marketable securities that are readily cashable are reported as current assets on the statement of financial position. Investments with fixed terms that will not mature within one year are reported as non-current assets on the statement of financial position. The Fund has GIC investments of \$2,000,000 as follows:

- \$500,000 maturing on 27 November 2023 that earns 5.15% per annum
- \$1,000,000 maturing on 1 December 2023 that earns 5.5% per annum
- \$500,000 maturing on 26 February 2024 that earns 5.18% per annum

(f) Related parties

Related party transactions in the normal course of business are recorded at the exchange value.

(g) Income taxes

The Fund is incorporated as a not-for-profit society and therefore is not subject to income taxes.

(h) Program funding commitments

The development and production financing agreements that are entered into by the Fund with independent production companies define conditions and milestone dates to be met by the independent production companies prior to the disbursement of payments by the Fund. The Fund records payments as program funding disbursements in the statement of operations when the specific milestones have been achieved. The balance of funding commitments for production and financing agreements are identified in Note 7 for which specific funding milestones were not achieved by the fiscal year end.

3. Related party transactions

During the year the Fund received contributions of \$4,919,512 (2022 - \$4,615,219) from TELUS Communications Inc. These transactions are in the normal course of operations and measured at the exchange value, the amount of consideration established and agreed to by the related parties. The amount receivable from TELUS Communications Inc. as at 31 August 2023 was \$Nil (2022 - \$Nil).

4. Economic dependence

The Fund's operations are dependent on one contributor, TELUS Communications Inc., which is required by the CRTC to direct a portion of its required contribution to Canadian programming under section 29 of the Broadcasting Distribution Regulations to one or more independently administered funds.

5. Investment income (loss)

Investment income is reported on the statement of operations net of investment fees.

	<u>2023</u>	<u>2022</u>
Other fund distributions	\$ 277,078	210,583
Unrealized gain (loss) on increase (decrease) in value	203,497	(910,201)
Interest	136,957	31,827
Realized gain on disposition of securities	106,416	66,900
Investment fees	(39,705)	(40,419)
	<u>\$ 684,243</u>	<u>\$ (641,310)</u>

6. Financial instruments

(a) Carrying values

The carrying value of financial assets measured at amortized cost is \$1,335,345 as at 31 August 2023 (2022 - \$712,079).

The carrying value of financial assets measured at fair value is \$11,410,493 as at 31 August 2023 (2022 - \$11,573,502).

The carrying value of financial liabilities measured at amortized cost is \$336,609 as at 31 August 2023 (2022 - \$174,512).

(b) Credit risk

Credit risk is the risk that the Fund will incur a loss due to the failure by its debtors to meet their contractual obligations. The Fund assesses its credit risk as low for cash and interest receivable as cash is placed in a credit-worthy Canadian chartered bank and guaranteed investment certificates. Credit risk on the contribution receivable is limited due to the government-mandated requirement for TELUS Communications Inc. to direct a portion of its funding to Canadian media production.

(c) Liquidity risk

Liquidity risk is the risk that the Fund cannot meet demand for cash or fund its obligations as they come due. The Fund maintains adequate levels of working capital to ensure obligations can be met when they fall due. The nature of the Fund's operation is to disburse project funding only after it has received contributions from TELUS Communications Inc. The Fund's bank accounts are held at one Canadian financial institution.

(d) Market risk

Market risk is the risk that the fair value of future cash flows of a financial instrument can fluctuate because of changes in market prices. The Fund controls market risk by investing in conservative investment portfolios, money market funds, and guaranteed investment certificates in accordance with a detailed investment policy. For purposes of disclosure, the Fund further

segregates market risk into three categories: interest risk, currency risk and other price risk.

- (i) Interest rate risk is the risk that changes in interest rates can affect future cash flows or fair values of financial instruments. The Fund's exposure to interest rate risk is low as interest-bearing instruments are either commercial savings accounts or guaranteed investment certificates with maturity dates within a one-year period.
- (ii) Currency risk is the risk that the fair value of future cash flows of a financial instrument can fluctuate due to changes in foreign exchange rates. The Fund considers its currency exchange risk to be low as its investment portfolio is being managed by a professional manager and it is being managed with a detailed and conservative policy.
- (iii) Other price risk is the risk that the fair value or future cash flows of a financial instrument will fluctuate because of changes in market prices (other than those arising from interest rate risk or currency risk), whether those changes are caused by factors specific to the individual financial instrument or its issuer, or factors affecting all similar financial instruments traded in the market. The Fund is exposed to other price risk through its investments in marketable securities.

7. Contingencies and commitments

During the years ending 31 August 2014 to 2023 inclusive, the Fund authorized funding for ongoing development, production, promotion and discoverability activities that were not completed and for which not all funding milestones were completed by the respective fiscal year ends. The Fund has entered into commitments to make payments as follows:

	<u>2014 – 2023</u>	<u>2014 – 2022</u>
Cumulative funding commitments	\$ 36,816,799	\$ 33,079,319
Less cumulative disbursed funds	(35,193,116)	30,730,250
Undisbursed funding commitments	<u>\$ 1,623,683</u>	<u>\$ 2,349,069</u>