

# FILM & TELEVISION



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The logo for Canada, featuring the word "Canada" in a serif font with a small Canadian flag icon above the letter 'a'.

*“A country without a healthy diet of home-grown drama is lacking in the fibre of contemporary storytelling. In every country that has even the vaguest notion of a culture and identity, there is a link between the idea of itself and the fictive imagination. A country is simply inauthentic if its stories are not reflected back to itself”.* Paul Gross <sup>1</sup>

## I. THE FILM & TELEVISION INDUSTRY

In 1978 four Queens students teamed up to create a film company. They called it Atlantis. They made some small documentaries and a few dramas, one of which, based on a short story by Alice Munro and made on a shoe string, won an Academy Award. Within a few short years their little company was seen as a prime producer of Cancon, that is, Canadian content. But their shows, though they took full advantage of government supports, had little to do with what people think of as Cancon. Instead they carved out a niche in the highly exportable sci-fi market. Their company grew and grew. By 1998 they were big enough to buy their largest competitor, Alliance, a company twice their size. At first they took a beating in the market for their audacity, but within a few years, helped by their co-ownership with CBS of the highly remunerative CSI franchise, they fought their way back to the top by largely abandoning production, the making of films, and getting into the other end of the business, broadcasting. By 2006 they owned all or part of close to twenty TV channels.

Then, in January 2007 they sold their little company for \$2.3 billion.

So you want to be in movies. Good choice. It’s a stimulating industry. Sure, depending on where in the industry you end up, it can be remunerative, but creatively and in terms of community, it’s a fabulous profession to be in. Whether your skills lie in business, creative, technical, or if you are interested in cultural advocacy, sales, retail, administration, law – there are few human talents that aren’t needed in the film & television business.

Everyone involved ultimately has one common focus, the fundamental stock in trade of the art form, that is telling stories by the juxtaposition of moving images and sound.

It’s a burgeoning field. Motion pictures are everywhere. Not just in cinemas and on your TV through broadcast, satellite, cable, or rentals, but now also via various forms of TV over the internet, on planes, on the sides of buildings, in stores – even surveillance cameras, which are everywhere, it could be said are a form of motion pictures. Motion pictures are our most pervasive form of communications.

The industry is currently in a tremendous and very exciting state of flux. Every day new technologies and innovations are changing how productions are made, how they are distributed, and how they are exhibited. Even though the industry is a fast moving target, the purpose of this document is to give you an overview and to help you find a way to plug in and make a career out of it. Thousands of Canadians make their living in motion pictures – welcome to the club.

### Industry Overview

The biggest news in the motion picture industry in recent years has been the emergence of what has been called the “digital paradigm.”

In the old days recordings were analog. Picture and sound were recorded, in the words of Wikipedia, “as a physical texture in a continuous wave” on film or tape. With the advent of digitalization, they were recorded as “a stream of discrete numbers” or bits. There were sudden, staggering economies in the space required to store the signal and astronomical increases in the speed with which the signal could be transmitted, received, and retrieved.

One of the most important changes – the price of broadcast-quality equipment is going down and down. A relatively inexpensive computer and software package now rivals the large post-production facility of twenty years ago. This has led to a “democratization” of the medium. The means of production is now in the hands of a wider and wider segment of the

<sup>1</sup> Source: John Doyle, Globe and Mail, July 2002

population. Dramatic shifts in the medium have resulted; for example, UGC or user-generated content. Video-equipped cell phones capture all kinds of important events — not only things like 9/11 and the hanging of Saddam Hussein but other earthshattering occasions too, like baby’s first step or a pet’s silly antics. For audience attention, a low-res, handheld shot of a cat flushing a toilet can easily eclipse a Hollywood blockbuster in the minds of millions. On-line UGC sites like YouTube and Zip.tv vie with commercial TV for precious seconds of viewers’ lives. People are busy. Time for recreational viewing is extremely limited. The film and TV industry is being stood on its head.

This is all good news if you want to break into the industry. There are lots of open doors, UGC being one of them.

You can also enter via the rugged route of independent filmmaker. Hundreds of “indie” productions are made every year from coast to coast to coast, often through film coops. Filmmakers are always looking for free or cheap labour. That’s a darn good way to learn the ropes and make yourself known. Or, you can enter through our unions and guilds. They willingly share advice, can tell you how to join, and moreover, where and how to improve your skills.

And there are dozens of schools and organizations offering courses, diplomas, and degrees in film production, film studies, programming — indeed myriad training opportunities to fill skills gaps.

The entire industry is currently under tremendous pressure to gear up, to build on strengths, and to take its place in the global industry and the new digital paradigm.

Wherever you eventually fit into the industry, in Development, Production, Post-production, Distribution, or Exhibition, your job will be affected by the new paradigm. One of your greatest challenges will be just staying on top of what’s happening.

## Some Words of Advice...

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As you read this document, please try to keep these three extremely important thoughts in mind.

1. **Learn to manage your expectations.** The industry can be extremely exciting but it is a tough business full of unpredictable fluctuations — feast or famine. Not all who enter actually manage to stick to it, survive, and flourish.
2. **Be humble and willing to learn.** It’s a collaborative medium — you cannot do it alone. And it’s a close knit community. If someone rubs you the wrong way, keep your council. Today’s enemy can be tomorrow’s friend. Dig deep for patience and understanding. Everyone has to pull in the same direction.
3. **Be clear about your goals, but be open to change.**

## The Process

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In the classic industry model, while a film’s concept may originate from any one of a number of sources, ultimately the producer ends up holding the rights, raises the money, hires and fires, and is ultimately responsible for everything, including satisfying the investors. The buck stops with the producer. Long after the film is made and everyone has gone home, the producer is still there paying everyone back, staying on top of distribution, and trying to squeeze every last dime out of the production. There is another model – the filmmaker model. In this scenario, the project’s originator usually also writes the script, raises the money, and often shoots, directs, and sometimes even stars in it. In this scenario, of course, all rights to the picture and all creative control rests with the filmmaker. It’s his or her movie forever. Regardless of which model you are engaged in, if you are reading this, we’ll assume you are serious about making motion pictures and have decided to earn your living in the field as a professional.

Let’s walk quickly through the process of making a movie from start to finish.

## Development

Before the camera starts to turn there is a tremendous amount of work to do, most notably, concept development. A “pitch” is devised and, if it’s falling on receptive ears, often a short demo. (Thank goodness for low cost cameras and editing equipment — if development money is scarce or non-existent.) The pitch is used to both focus and sell the project to broadcasters, distributors, and investors — and often directors and stars. The pitch is a sales tool. Remember, film is both creative and a tough business. Research is required, not only into the subject, but also into the market. The film is scripted during development; budgets, schedules, and detailed cash flows are prepared; rights are negotiated; and with luck and persistence the film might even get financed. Many, many more motion pictures get lost in development than ever actually make it into production.

The financing of films in Canada usually follows some variation of the following scenario. First the rights are established, what is called the “chain of title.” You can’t sell something unless you either own it or have the right to sell it.

Development financing can be triggered by getting a commitment from a broadcaster, by involving a production company, or with feature films, getting a buy-in from Telefilm or your provincial or territorial agency. Wherever it’s from, the development money is usually some form of a loan or option, meaning, once you have developed the project, whoever gave you the money has first right of refusal to license it or own a piece of the copyright. They will also have a say in how you develop the project. There are other ways to get development cash; grants, special initiatives, and the most common source — you! All too often filmmakers, especially people just starting out, work hard and long for no recompense to get projects off the ground.

Remember, money almost always comes with strings attached, and those strings can be a good thing. Some broadcasters, for example, have brilliant and helpful commissioning editors. Stick to your vision, yes, but also listen carefully to input. Remember the old adage, “He who pays the fiddler, calls the tune?” Well, it’s true, but over and above that professional manufacturer-buyer relationship, other people’s opinions wherever they come from can be extremely valuable. The more you understand about how people respond to your movie, the better your movie will be.

Time and again, ingenious and persistent producers, writers, and filmmakers coast to coast to coast defy the odds and somehow do manage to cobble together development financing. It’s a miracle every time.

Eventually projects are sufficiently developed, complete with sell-sheets, short demo reels, budgets & schedules, sometimes stars and other packaging, and the big money, the production financing is put together — no mean feat.

Like development financing, production financing in Canada also tends to follow some variation of one tried and true model. Again, triggering financing, is necessary; in TV usually a pre-sale or pre-license from a broadcaster and in features, usually a distributor’s advance. This money is parsed out in small bits or “draw downs” at specific points during the production; say on approved Rough Cut or approved Fine Cut. In the end, when the finished film is delivered, your final audited cost report is approved, and the broadcaster or distributor’s final installment has been paid, that broadcaster has the right to broadcast your film a predetermined number of times in a specific territory over a specified period of time, a “broadcast window”; or if it’s a distributor, they can distribute the film in a specific territory for a specified period of time, usually after having guaranteed to spend a certain amount of money on P&A, that is prints and ads.

Another major and extremely common component of Canadian film finance is our system of tax credits. They are labour-based meaning after the audited final cost report is said and done, the producer can get back a percentage of the amount of money the production spent on cast and crew. This can be upwards of 20% of a production’s total budget, a lot of dough, but does not come in until long after the production is complete meaning, you guessed it, a trip to the bank with (hopefully) bankable paper to secure costly interim or “bridge” financing.

Telefilm Canada, the major federal film financing agency, and the provincial and territorial agencies are also often involved in production financing. So are private investors though, unlike in the US, they are few and far between in Canada The

investors all commonly take an equity position in the production meaning they actually own a share of the copyright and have a position on a tier of what's called the Recoupment Schedule. The Schedule lays out who gets what percentage of each dollar that comes in from the exploitation of the picture. If you're on first tier, it means you get your money back first. If you're on last tier, which is where the producers usually end up, you are last in line. After everybody is paid back, then the profit share (hopefully) begins. Alas, Canadian films which go into profit are few and far between. It's a risky business.

Another major player in the Canadian financing scenario worth mentioning is the CTF, the Canadian Television Fund. Funded by the cable companies, with matching revenues from the federal government, the CTF currently allots its money to broadcasters for them to distribute but the system is being challenged. Producers balk at the broadcasters holding all the cards, including tax payers' dollars, and increasingly they are finding alternative ways to sell their productions; places like jaman.com, Zed.tv, or by self-sponsored digital sell-through – downloads or DVD's sold on-line. The struggle between producers and broadcasters over internet rights is getting hot. This whole debate is one of many “flux” points in the industry and makes film and tv an exciting, leading-edge place to be.

To fill out production financing, you have to be inventive. Often producers co-produce with other entities, like the National Film Board or producers from other provinces or countries. Canada has over 60 international co-production treaties. Treaty co-productions are huge. Even a minority co-pro with as little as 20% invested and spent in Canada can count as Cancon.

There are as many twists and turns to this basic scenario as there are productions, but these are the basics. Securing financing is the pot of gold at the end of the Development rainbow.

## Production

Drama, Documentary, or Animation, from the day the camera does start to turn, what's called the “first day of principal photography,” the beginning of the production phase, digitalization has totally changed the way things are done. Every position on a doc crew, on a film set, or in an animation studio, and even in the production office where the paperwork is done, has been affected. From the Director to the Production Assistant, the pace is getting faster, the equipment increasingly miniaturized, more flexible and portable, captured images and sound can be reviewed right away, etc. The Production phase is when the raw elements, the picture and sound, of the motion picture are captured or put “in the can.”

If you do enter the industry as a Production person, in fact, if you enter the industry at almost any level in any discipline, professional development and constant skills upgrading should be a major focus of your career. Things are changing at an incredibly fast rate. To stay up-to-date, subscribe to industry periodicals, go to skills upgrading workshops, and make a positive on-going effort to stay current.

## Post-Production

Once the production is “wrapped” and the raw production elements are “in the can,” they are stored digitally on hard drives, and edited and enhanced with powerful but increasingly inexpensive software. Investors and broadcasters usually insist on reviewing the film at key stages like “rough cut,” “fine cut”, may want to approve the “sound mix,” and will definitely want to check out the credits. In “post,” the picture is finished and made ready for Distribution.

While digitalization has streamlined Production and Post-production, fundamentally the language of film & TV – the effective juxtaposition of images and sound to tell a story – has not changed. Make a positive effort to stay current, yes, but don't be afraid to learn from great films of the past.

## Distribution

The new digital paradigm has had a huge affect on Distributors, the people who sell motion pictures to Exhibitors. Making sure the movie gets to market is a full time job, crucial to everyone's livelihood, and that is going through some dramatic changes, which are fundamental to the entire paradigm shift. Because it's so important, let's just take a quick time out from our discussion of Process to talk about what's happening on the front line, where the rubber meets the road.

Conventional television's advertising revenues are dwindling. Advertisers are following people's viewing habits — they are migrating to the internet. And producers too are starting to bypass the middle man and use web portals directly to generate revenues. Increasingly sites like MySpace or Metacafe pay for content and connect producers directly with end users. These proliferating new markets are described as the “Long Tail.”

The Long Tail is the market's bell curve. The logic is this: Taken together, the total market share of all the low-cost, low-volume sales of low profile product far exceeds the total market share of all the big blockbusters put together. People who play in this so called Long Tail market successfully are the long term winners. Filmmakers' access via the internet to billions of potential buyers each paying just a few cents for a download, can be far more profitable in the long run than, with the help of your distributor, fighting to place your project in a handful of theatres, with select broadcasters, or into the highly competitive retail market; e.g., Wal-Mart.

Distributors are having to re-invent themselves to remain relevant as traditional models change. The Long Tail is beginning to wag the dog.

Okay, back to Process...

## Exhibition

The other end of the Long Tail is Exhibition, the people who actually manage the screens where the productions get seen.

In the case of cinemas, the Exhibitor is the theatre or theatre chain owner.

In the case of broadcasters, it's the people who run the network. They produce programming, and they buy it from Producers and Distributors. They offer product to subscribers of satellite or cable services, or over the air free on a government licensed frequency. Viewers receive it either as a conventional 4:3 signal, or increasingly as HD (high definition) in 16:9. They offer viewers “on-demand” (SVOD) product, that is whenever you want it, “Pay per view” (PPV) product, or product delivered as traditional scheduled broadcasts as listed in the TV Guide. But things are changing. With digital video recorders (DVR) or as they are sometimes called personal video recorders (PVR), watching the scheduled, listed broadcasts is definitely on the way out. People now record programs on a hard drive and watch commercial free at their leisure. That's an earthquake for the broadcasters who have depended on advertising revenues.

Another form of Exhibition, many Canadian cities and towns have film festivals. They are legitimate Exhibitors too and provide an important venue for films which might not otherwise be seen, and offer an invaluable access point into the market for independent filmmakers.

The newest Exhibitors on the scene are the people who manage the on-line channels that come to you over the internet. It seems like there is a new portal opening every day. Everyone's got a better idea of how to make money off the internet.

In the hurly-burly of all these new Exhibition channels, even the old traditional broadcasters are getting into the game calling themselves now “multi-platform content providers.” They throw their programs up on YouTube, scramble to maintain viewers, and try desperately to stay competitive. Like Atlantis, they saw long ago that the real money is in exhibition, not production, and they want to keep the edge. Even the phone companies are getting involved, vying for viewers with the cable companies, who are encroaching on the telcos turf by providing phone service. Who will come out on top in these media wars? Stay tuned.

Another key piece of career advice, in addition to staying on top of technological change, stay on top of who's doing what, where, when and how. Key decision makers are constantly changing positions. Their careers are advancing too. Companies buy up other companies, become top heavy, and then split up. Tiny changes in government policies send the motion picture business scurrying from one corner of the country to another. Nothing stays the same for long. A key to survival, stay on top of it. Stay alert. Keep your eyes and ears open. And keep a wide perspective.

If there is any constant, it must be you, your determination and vision. Be clear about what it is you want to say and how you want to say it. Master your craft and keep improving. And again, manage your expectations.

Be sure to consult the master document, “The Art of Managing your Career,” for some helpful tips on how to set realistic goals and develop a financial strategy.

## Snapshot

The following three truths have historically informed the Canadian film & TV industry since its infancy - the emergence of the digital paradigm and globalization is challenging all three:

1. Motion pictures are expensive to make. Canada does not have a big enough population to generate sufficient revenues to pay for production. That gap is filled by government support.

*In fact, with the digital revolution, equipment costs are coming down and the increasingly diversified market is going global. However, producers need to lobby for support from public funders who must continue to be important players in the Canadian funding model.*

2. We are in the shadow of the American market.

*Canada has over 60 international co-production treaties with foreign countries. The Biz is global, and the Long Tail market further reduces our reliance on the United States. However, Canadians must continue to lobby for screen time in Canadian theatre for Canadian films.*

3. The industry is highly centralized. Decisions are made in Toronto and Montreal while the rest of the country suffers.

*As infrastructure becomes more portable, decentralization is inevitable.*

*Through tax credits and funding models there is a push to equalize production - this is one of the reasons for example that production in Saskatchewan and Manitoba has increased by over 1000% in the last decade.*

Canada’s three major motion picture production centres have historically been Toronto, Montreal, and in later years Vancouver, but Calgary, Regina, and Winnipeg are growing fast. Halifax is the largest centre in the Atlantic provinces, and St. John’s is growing. There are a host of smaller centres too coast to coast to coast. Victoria, Edmonton, Saskatoon, Ottawa, Quebec City, Moncton & Fredericton, Charlottetown. Up north, Nunavut has been making incredible productions. One was up for an Academy Award. Bottom line: it can happen anywhere.

As an industry professional you will discover that there is definitely more work to be had in the larger centres. Like any industry, it’s a struggle for regions to keep the talent they develop. But the bottom line is, a film’s strength comes from its sense of place, from individuals with passion and vision, and one should never underestimate the determination and ingenuity of the independent filmmaker wherever he or she is from. The regional disparity argument is endemic in Canada, and has always been a hot button in the distribution of our national wealth; moreover, with the democratization of the medium, the trend globally is definitely toward decentralization.

One guy in a farmhouse a million miles from nowhere can produce the most extraordinary motion picture, one that captures the imagination of the entire world, and turns history on a dime.

No question about it, you are entering a very hot and very interesting industry. It gives new meaning to the word “dynamic.”

## II. JOB/CAREER OPTIONS

### Above and Below the Line

To make motion pictures, that is effective storytelling through the juxtaposition of moving images and sound, many talents are required. Whether you are working alone on a short Flash animation for the web, on a mobisode, or if you are working as part of a huge crew collectively and collaboratively on a big movie or series, the same basic set of talents is required. They are broken down into two basic sections – “above the line” and “below the line.”

The difference between “above the line” and “below the line” is not, as is sometimes argued, the difference between creative vs. technical. Even the lowly “below the line” Production Assistant stuck way out on a country road a mile from set in a bitter wind armed with nothing but a scratchy walkie-talkie and a “Stop-Go” paddle – even that PA is part of a collaborative creative team. Everyone is essential. Even the Bookkeeper and the Production Accountant are key creative players (but, shh, don’t tell Revenue Canada!).

The difference between “above the line” and “below the line” is simply this – a line in the budget.

“Above the line” refers specifically to the Writer, the Director, the Producer, the development costs like writing the script and raising the money, and to the Stars, who can be key to the “packaging,” that is the complete package which hopefully attracts investors.

“Below the line” refers to everyone else – the non-star Actors, the Production Staff, the Art, Sound, and Camera Departments, the Editor and Post-Production people, Business Affairs, Accounting – in short all the Production, and Post-production personnel.

So, even if you are a single person doing your own little movie all alone out there in that farmhouse, or if you are one cog in a huge production wheel, like that lonely PA with the traffic paddle, to a greater or lesser degree to make a movie all these skills are required. There’s something for everybody.

You have to be clear about where you want to fit in and where best to apply your skills. Here are some more truths to remember about the Industry:

There is no room for ego.

Everyone is responsible.

The production unit is a collective.

### Lots of Choices

These are the positions that exist above and below the line on a movie:

#### A. Above the line

Writer & Story Editor

Producers

Director

Stars

#### B. Below the line

Actors and Extras

Production Staff; Production and Unit Managers, Assistant Directors, office staff, PAs

Art Department; Production Designer, Art Director, Set Dressers, Carpenters & Painters, Props, Wranglers

Camera Department; DOP (Director of Photography), Cameraperson, 1st, 2nd, 3rd Assistants, Second

Unit. Stills.

Gaffers & Grips; that is electricians and riggers

Sound Department; Sound Recordist, Boom

Transportation

Others – Security, cleaners, couriers, runners

**C. Post-production**

Picture editors

Sound editors & Foley Artists

Colourists

Sound Mixers

Composers & Arrangers

**D. Other**

Publicists

Accountants

Completion Guarantors, insurers who guarantee your investors that your film will be finished

This list is just to give you a quick overview. It is by no means comprehensive. For every position mentioned, there can be at least a dozen more. If your chosen career is in animation, for example, the list is totally inadequate. Where are the in-betweeners (largely replaced now by software), the layout and clean-up artists, and many, many more positions unique to animation?

In documentary too – in docs there obviously are no AD's or Set Dressers. A doc credit list looks totally different.

In L.A. when you go to the movies, audiences stay to watch the credits. You should too. It's interesting to see the structure of a film's crew, where the film was shot, how it was financed, who wrote or sang the song, how the director's son worked in the art department, or most important, who actually holds the copyright.

Watching movies, watching credits, absorbing motion pictures of all kinds, visiting motion picture websites, and reading industry periodicals are all part of managing your career.

## How Films Are Made

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If you have a good handle on your own talent, settle back and read through this quick description of how movies are made and see where you think you might best fit in.

Once upon a time...

Someone gets an idea or discovers a property or news item that they think would make a good movie. It usually starts with a screenwriter, but ideas for films come from producers and directors too. Sometimes from someone not even in the business, and sometimes the Writer, Producer, and Director is the same person. In any event, an idea is born and the idea is written down. That idea develops into what is eventually called "the property." The copyright to the property belongs to the person or persons who originated it. The right to make a movie from the property belongs to the producer, and he/she has the right to license others to show it.

The idea is usually developed into a script or screenplay by the Writer or Writers, working with the Producer or Director. Screenplays, they say, are half art and half technical manual. They have to speak to all the creative people who will use it to make the movie, and they have to be translatable to hard budgets and schedules. They have to be both artful and realistic. In documentary, while the structure of the piece can be set in development, usually the script is primarily written in Post.

In animation, even more than in dramatic productions, because of the expense, there is no margin for error. What is written is almost exactly what is recorded and what is animated. In all forms, often a Story Editor is contracted to be the Writer's sounding board, confessor, psychologist and coach. Larger companies sometimes commission Writers to develop projects, but in the close-to-the-bone Canadian industry, in the mad scramble for development financing, it is more common for large amounts of work to be done in these early days "on spec," that is speculatively, meaning for no money or for "future considerations." One of the key shortcomings of the Canadian industry, in fact, and every one in The Industry will agree, is the shortage of development money to develop properties.

## Development – Creative and Financial

Armed with the idea, a sell-sheet, an outline, a scenario, a complete "treatment," which is a prose version of the script describing it scene by scene, or eventually a complete script, as described in Chapter 1, the Producer goes out to try to raise money. That's the Producer's job – that and ultimately hiring and firing everybody, making sure everybody gets paid, that the production gets made, that it sells, etc. "The buck stops here," with the Producer. Unless it's a low, low budget production, maybe like our friend in the farmhouse's movie, or a film produced through one of Canada's many film coops, the production will probably first be "pitched" to broadcasters, distributors, or investors. Nine times out of ten, even for feature films destined for the big screen, the key is securing "triggering" financing from a broadcaster in the form of a pre-sale or sometimes from a distributor as an advance against future sales. The rest of the financing, theoretically, will fall into place and might be comprised of private investment or a combination of federal, provincial, or territorial agency loans, grants, tax credits, or investments. Financing a film can be an extremely complex and sophisticated process.

Regardless of the size of the production, during this development phase, known colloquially as "development hell," there are a number of skills required. Market intelligence. People skills – good listening, good communication. Management skills. A facility with words – writing ability. Creativity. Pitching skills – sales. Legal affairs – the nature of copyright, contracts, and deal memos. Being politic and well-informed about ever-changing rules, regulations, and deadlines - industry intelligence. Above all, you must be a sharp business person. If you are thinking about getting an MBA, or a degree in entertainment law, the industry needs you.

It's worth mentioning again that Canada's film coops are an excellent place to either get your feet wet, or if you are already in the industry, to expand your talents, move to another level, or to try out less market-driven concepts. Canada has an excellent network of film coops.

By the end of development, rights are secured and the script is ready to shoot, the film is financed, insurance and banking arrangement are in place, locations scouted and deals signed, equipment ready to roll, cast and crew, contracted and everything has been made ready for...

## Production

First Day of Principle Photography. This moment marks the end of development hell. In small films, sometimes the process is a bit more organic, but the preparation phase during development, the effort to get everything in place and every eventuality anticipated, hopefully pays on "First Day." For a big production, for animation, for a documentary film shot with a small crew, even for our guy in the farmhouse, pre-planning is key.

It should be said too that flexibility is also key. One of a filmmaker's most valued skills is the ability to improvise lightning fast and work superbly and calmly under extreme pressure. It is a stop, wait, then go-go-go business. Hours of excruciating tedium followed by thirty seconds of flat-out action during which the entire production and millions of dollars can be at stake.

Producers, who can hire and fire everybody, who raise all the money and shepherd the creative, who are on the project long before production starts, and who are nursing it along years or even decades after it's done, also are caught in the

middle. If a broadcaster or investor wants a change in the picture and can withhold money which can make or break the project, then nine times out of ten that change will be made.

Creatively the Director is at the top of the pecking order, but in North America Producers rarely grant her/him “final cut,” meaning the last say on the picture.

The general in charge of everything that moves or doesn't move including cast, crew, equipment — the person who devises and implements the budget — is the Production Manager (PM). Above the PM sometimes a production will have a “Line Producer,” a super PM who polices “lines” in the budget. One of the keys to a successful production is a dynamite Production Coordinator, who schedules and prods and calculates and tries to get everyone and everything where it's supposed to be when it's supposed to be there. Coordinators have amazing logistical brains.

The performers come as Stars, Cast (Principals or Actors depending on how many lines they have), or Extras. In documentary and animation their performances are captured audio-only in a recording studio. Talent Agents represent performers and try to get them jobs, while Casting Agents work for the Director and Producer in development helping them cast their productions.

The person in charge of the set or on-location is the First Assistant Director. While the Director is working with the cast or the Art or Camera departments, the 1st AD, as he or she is called, keeps everything moving. That's who yells “Quiet on set!” and “Camera!” (“Rolling” says the Camera Operator) “Sound?” asks the First AD. (“Speed,” says the Sound Recordist once his/her equipment has started up and reached recording speed.) “Mark it!” says the 1st AD telling the Camera Assistant in charge of the clapper to put it in front of the camera, marked with all the scene i.d. info, and close it with a loud “clap” so the Editor can later synch up the sound and picture.) Once all these preliminaries are out of the way, then and only then does the Director call “Action!” and at the end of the shot, “Cut.” Pity the poor novice who says “Cut” before the Director. That is one way to end your career fast. When it is film that is being shot, as opposed to video, at the end of each shot the 1st AD says “Check the gate!” meaning the Camera Assistant pops off the lens and looks inside the camera to see if there is a hair across the aperture in which case the shot has to be retaken right away, unless of course, a better take is already “in the can.”

In the Camera Department there is often a DOP, a Director of Photography who frames and designs the shots with the Director and oversees the lighting. Sometimes setting up the shot can take hours, even days. Sometimes expensive stunts are shot with a number of cameras, there are rehearsals, and Producers and PM's get extremely nervous watching the clock spin around the dial chewing up the production budget. Sometimes the DOP doubles as Camera Operator actually working the camera. Under the Operator there can be several Assistants. One may be the Clapper Loader, another (if the movie is being shot on film) responsible for loading the mags, that is putting raw, unexposed stock in the camera's magazine, and labeling and packaging the exposed footage and preparing it to go to the lab. Imagine the dire consequences when any one of these vital steps is missed or not properly done. When the sun pops out from behind the clouds for a second, or an actor gets a performance just exactly right, there are no second chances. Everybody is relying on each other and everyone has to be totally focused.

Key to the success of the picture are the Gaffers and Grips. The Gaffers are in charge of the lighting. They are the electricians. They do magical things with gels and reflectors and fabrics to manipulate light rays. What an art form! The Grips are in charge of all the other equipment and there are many, many specialties. There is nothing more impressive on a film set, for example, than a good Dolly Grip, pushing a dolly along a track as a Camera Operator, his eye to the viewfinder, rides the dolly with the camera while his trusty Camera Assistant, the focus puller, delicately turns the lens's focus to catch every subtle nuance of an actor's performance then adjusting the lens at the end of the shot in perfect synch with the action to zero in on something far in the distance. Wow. When you are watching the finished film, it's seamless. Audiences have no idea what goes into a complicated shot, but, once you see it in action, you will never watch movies the same way again. It's magic.

The Art Department too is amazing — unbelievably hard-working. At the top, the Production Designer. Then, the Art

Director. Sets, including painters and carpenters. Wardrobe, including designers, dressers, and seamstresses, Make-up and Hair — the actor's best friend. Wranglers, in charge of animals. Armourers, experts in weapons, especially firearms. Props — buyers, builders. The Art Department are often the first on set and the last to go home.

The Locations Manager and Locations Scout are the white knights of a film crew. The Scout is out there long before the film is shot nailing down locations that can work to fit the director's vision. Not only do they have to know how reality can be retrofitted to meet imagination, they also have to be able to negotiate with real people to secure the right to shoot at a particular place, at a particular time, for a particular amount of money. The Manager has to make all that happen responsibly and honestly so that the next time another film crew comes along, the industry has been represented well and bridges have not been burned.

The Transportation department, working under their Coordinator, is key ferrying people and things this way and that on time and safely.

Along with the Caterer, another popular department is Craft Services. They keep everyone comfortable and fed and, on a bitter cold day out in the middle of nowhere, Craft Service is one very important department.

To say that the Accounting Department under the Production Accountant and the Bookkeeper(s) is important would be an understatement. Even if it is a one person shoot, keeping track of every penny, especially when that penny was invested by someone who is counting on the production to pay them back, is vital.

There are a host of other people involved in film productions; lawyers, who play a very important role clearing rights and ensuring that contracts and deal memos support the production; insurers, who back up the production when things go wrong and reduce risk for investors; bankers, who provide many services like bridge loans - cash-in never matches cash-out.

In animated productions the job descriptions are obviously quite different. There are of course still Writers, Producers, Directors, Stars & Performers, and there's even a PM and a Coordinator, but what they are actually doing is quite different. One of the first things to happen on an animated production is the soundtrack is recorded and edited. Key roles are cast either before or in tandem with the Character Design. Under the Production Designer, Background Designers design the world of the movie, and there are unique designers for Props, Vehicles, etc. Sometimes a whole group of Designers and Animators will be assigned to just a single character. Each character has a model pack, an exhaustive model sheet showing every possible pose and emotion. Generic walk cycles for the character are also drawn and animated so artists down the line in the production have something to refer to. Consistency is key. Storyboard Artists in both live action drama and in animation do much the same thing. Working with the script and the director they rough out exactly what each shot is going to look like, where and how the camera moves. In animation their work forms the backbone of what is called the Leica reel, the first rough assembly cut to the picture's time and juxtaposed accurately with the recorded sound. As elements are completed, they are cut into the Leica reel replacing the roughed out storyboard. The film begins to take shape. As the elements are designed, drawn and animated, Clean-up Artists tidy up the drawings and make them conform to the design and the model packs — a full-time job. In animation nowadays usually all these jobs are done on a pallet with a stylus instead of drawing on paper — the design and the animation process all takes place on a computer and the In-betweening, that is the laborious process of drawing all the little frames which occur between the major poses in order to simulate smooth motion, is done by computer digitally averaging out action frame by frame to make things move.

Television studio production too uses slightly different job titles. The Director is rarely on the floor but more often can be found in a control booth. He/she works with the cast and crew through a Floor Director, and most often there are multiple cameras, which involves a Switcher, who switches from camera to camera if the show is going out live or "live to tape." There are myriad other jobs with different names. Different unions represent TV studio crews and the productions can be large or small depending on the product. Here are a few "Below the Line" positions that are unique to TV studio productions:

- Audio & Video Engineers
- Floor Director
- Switcher
- Cable Puller
- CG Operator (character generator)

With news shows, and game shows, and soaps, commercials, and studio wrap-arounds, a huge proportion of Canada's Film & TV professionals earn their living in TV. They need people to build sets, wardrobe and make-up, PA's of various sorts, camera operators, you name it.

In documentary production, crews are usually very small; maybe a Director, a "shooter" or Cameraperson, and a Sound Recordist. Sometimes there's another person too to wrangle lights, or to drive the vehicle, or to make arrangements, get releases signed, and provide support. But all this is flexible too. If you were doing a documentary on the Montreal Grand Prix, you would probably want to have more than just this small, skeleton crew, and other times the crew consists of just one person, as with intimate POV (point of view) documentaries.

The process of determining crew size, video or film, how to attack a subject, documentary or drama, length, market — there are a million considerations and each and every one is essential in making a motion picture. You can see how important experience is, asking questions, listening, keeping an open mind, being creative, having as total a grasp as possible of the industry, its delivery mechanisms, and its public.

## Post-Production

One of the most amazing things about making movies is how it all begins with a single concept, an idea, then things get increasingly complicated. Paper proliferates. People and things multiply — cast, crew, equipment. At the height of production, it is sheer madness. A billion things flying off in a billion different directions. But in the end, it all comes back down to one, individual object — the movie itself — the physical manifestation of the original idea.

The key player in this final creative step is the Editor. If you watch credits you will see prominently displayed at the beginning of the movie in what are called the "head credits," after the Stars, but building to a climax of those ultimately responsible for what you are about to see — the Casting Director, the Costume Designer, the Composer, the Production Designer, the Editor — then the DOP, the Writer, the Producer, and last, wait for it, the Big Cheese him or herself, the Director! It's all a glorious pecking order of creative responsibility, but the Editor — he/she is the one responsible for that key word — juxtaposition. From big, chunky structural changes in the movie, to infinitesimal frame by frame tweaks which can make or break a movie, the Editor, working with the Director, is the one who brings it all together.

The Editor is not alone. On larger productions there's a Post-Production Supervisor to shepherd the film through all the complex post-production processes, Sound Editors, Assistant Editors, Music and Dialogue Editors, Foley Artists...

Foley Artists? They enrich the soundtrack by adding dimension, a swish of silk as an actor crosses a room, a dog barking, footsteps, wind, a gurgle, an off-camera pin drop. You can't imagine how they can make a picture come alive. They say film is at least 40% sound and a large proportion of that 40% is added by Foley.

The Composer too is a major contributor to a film's post-production, and so can be a Music Coordinator, who selects pre-recorded music for a sound track. Imagine a film without a score. If you ever get a chance to watch a film before the music goes in, and can compare it with the film afterwards, you will be shocked how your moods and emotions can be affected. Music is the universal language and can echo or jar an image depending on the composer's choice. Music can support a CRANE shot and make your heart soar as the camera lifts above the action, or propel a DOLLY as the camera moves horizontally along a track. A musical "ching" can make an actor's glance read powerful emotion, or irony, or boredom. The Composer interprets the film for audiences and provides a way into new understanding.

There are many unsung heroes in post-production but none more deserving than the people who, usually in documentary, log all the archival footage and sound, find the original rights holders, and then secure the rights to use it. Not only do they have infinite patience and an infinite eye for detail, they are also supreme negotiators.

One of the most magical professions in the business is the Colourist. From shot to shot colour hues, tints, and saturation may vary. In a darkened room the Colourist tweaks each shot, and the effect, before and after, can be mind-boggling. Just as Make-up and Hair are the actor's friend, so the Colourist is the DOP's friend.

On the audio side of the equation, the Mixer performs the final magic, taking all the sound tracks, boosting this one, moving that one, equalizing another, and in the end, the results married with the picture can make or break a production.

While all this is going on, the Production Accountant and Bookkeepers are busily assessing the damage done by the production phase and scrounging to find dollars to cover post. They are prepping for the final big show from their department — the dreaded Final Cost Report. Was the production completed “on time” and “on budget?” Will the Completion Bond have to be called? Will there be money left in the contingency? Sometimes PM's get a bonus if there is — a “no claims rebate.” If the film is financed by labour-based tax credits, will the expenditures on labour meet or exceed the estimates made back in the Development phase? If not, the production could be under-financed. Auditors pick through every entry and make sure every penny was spent as it was supposed to be. Investors, bankers, production insurers, and government agencies all pick through the Final Cost report. To some, it's as important a document as the movie itself!

The Producer, if she/he is not in therapy by now, is trying to secure a reasonable performance from the Distributor and wondering how to pay bills.

So, that more or less is the process in very broad strokes. If you have a good sense of your talents and can see a place in this extensive cast of characters where you think you would fit in, there is some very good advice for you in Chapter 2 of the master document, *The Art of Managing your Career — “The Art of Self-promotion.”* With the advice written there, you can work your way into the industry through any of the various gateways that exist. Here are a few:

- Coops
- Post-secondary schools and colleges
- National Institutions
- Unions & Guilds
- Provincial and territorial film development agencies

Don't be shy. Promote yourself. Find out what's going on in your community. Get your feet wet. Celebrate your success and learn from your mistakes. Listen.

And again, learn to manage your expectations. Be realistic.

### III. YOU ARE THE PROJECT

How to enter this world and climb the production ladder? A word of advice — regard yourself as a project. You have skills. You have dreams. You have strengths and weaknesses. Take stock, make a plan, and put it into effect. Be flexible and open to change. A career in film and TV is no different than any other. Again, you will find organizational tips in Chapter Three of “*The Art of Managing your Career*” extremely helpful.

An old crone once observed, “The only job you start at the top is digging a hole,” and that observation is certainly true in The industry. Assuming that you are clear about what discipline in the industry you wish to pursue, you will probably either need entry level instruction or skills upgrading. Even if you have been in the business for years, at the rate things are

changing, “upskilling” is likely a good idea. The advent of HD (high definition) technology, for example, is forcing even old dogs to learn new tricks. Every production and post-production department has been affected including Distribution and Exhibition. The HD revolution is radically altering markets, blurring the line between theatrical and home entertainment, bringing high resolution, wide screen video into the consumer mainstream.

Check out the CHRC’s comprehensive Film & TV Database ([www.filmtvtraining.ca/home.do](http://www.filmtvtraining.ca/home.do)). There you can connect with courses or institutions which can offer you training in your chosen field. The database is searchable by province and discipline, and if you can’t find what you need, the CHRC or your local provincial or territorial film agency may be able to help you out.

While you are checking out the Database, be sure to take a close look at the CHRC’s growing list of “Competency Charts and Profiles” for specific positions ([www.culturalhrc.ca/minisites/Film\\_and\\_Broadcasting/e/index.htm](http://www.culturalhrc.ca/minisites/Film_and_Broadcasting/e/index.htm)). While such an analysis may not exist yet for your chosen occupation, these can provide an extremely helpful model as you map out your career plan.

Another extremely useful link can be found at [www.culturalhrc.ca/careersinculture/FandB/e/11-01.htm](http://www.culturalhrc.ca/careersinculture/FandB/e/11-01.htm) — hotlinks to most of the country’s national organizations, provincial, territorial, and municipal organizations, and aboriginal associations, as well as some general and very useful contacts.

Lastly, you will find incredibly helpful the advice given in Chapter Four on managing your money, “Keeping Track,” ([www.culturalhrc.ca/amyc/e/04/04-01.htm](http://www.culturalhrc.ca/amyc/e/04/04-01.htm)), and Five, “You and the Law” ([www.culturalhrc.ca/amyc/e/05/05-01.htm](http://www.culturalhrc.ca/amyc/e/05/05-01.htm)), in the master document, “The Art of Managing your Career.”

With the democratization of the medium, the number of non-union productions is increasing. UGC, user generated content, for example, is challenging old models. Despite these broad-based, grassroots developments, the industry’s unions and guilds, key indicators of sector health, are surviving and in some cases thriving. You don’t have to choose between the rugged non-union independent life or the more organized, main stream media, the production unions. You can use both to your advantage and make a tremendous contribution to both at the same time. Pursue your projects and vision, yes, but don’t be afraid to get involved too with your local coop, cinemtateque, volunteer at your local film festival, contribute to your union, guild, or local production association. Make sure you are integrated into the scene. Not only is it good for your career, connecting you with jobs and opportunities, expanding your awareness and other’s awareness of you, but you also can make a difference. No other cultural industry in Canada has the potential to make as significant a difference to world events as film & TV, and your energy and commitment can be significant. The industry needs you — the puzzle is simply finding out how and where to plug in.

**Good luck.**

## IV. LINKS

### *Funders*

Alberta Film Developpement - [www.albertafilm.ca](http://www.albertafilm.ca)  
British Columbia Film - [www.bcfilm.bc.ca](http://www.bcfilm.bc.ca)  
Canadian Independent Film and Video Fund - [www.cifvf.ca](http://www.cifvf.ca)  
Canadian International Development Agency (CIDA) - [www.cida.gc.ca/dip](http://www.cida.gc.ca/dip)  
Cavco - [www.pch.gc.ca/cavco/](http://www.pch.gc.ca/cavco/)  
Arts Council of Ontario - [www.arts.on.ca/index.aspx](http://www.arts.on.ca/index.aspx)  
BC Arts Council - [www.bcartscouncil.ca](http://www.bcartscouncil.ca)  
Canada Council for the Arts - [www.conseildesarts.ca](http://www.conseildesarts.ca)  
Manitoba Arts Council - [www.artscouncil.mb.ca](http://www.artscouncil.mb.ca)  
Film New-Brunswick - [www.nbfilm.ca](http://www.nbfilm.ca)  
Canadian Television Fund - [www.canadiantelevisionfund.ca](http://www.canadiantelevisionfund.ca)  
Technology PEI - [www.techpei.com](http://www.techpei.com)  
Manitoba Film and Sound - [www.mbfilmsound.mb.ca](http://www.mbfilmsound.mb.ca)  
National Film Board of Canada - [www.nfb.ca](http://www.nfb.ca)  
Newfoundland and Labrador Film Development Corporation - [www.nlfdc.ca](http://www.nlfdc.ca)  
Film Nova Scotia - [www.film.ns.ca](http://www.film.ns.ca)  
SaskFilm and Video Development Corporation - [www.saskfilm.com](http://www.saskfilm.com)  
Saskatchewan Arts Board - [www.artsboard.sk.ca](http://www.artsboard.sk.ca)  
Ontario Media Development Corporation - [www.omdc.on.ca/Page3137.aspx](http://www.omdc.on.ca/Page3137.aspx)  
SODEC - [www.sodec.gouv.qc.ca](http://www.sodec.gouv.qc.ca)  
Telefilm Canada - [www.telefilm.gc.ca](http://www.telefilm.gc.ca)  
Yukon Film and Sound Commission - [www.reelyukon.com](http://www.reelyukon.com)

### *Private Funders*

A-Channel DramaFund - [www.a-channel.com](http://www.a-channel.com)  
Bravo Fact - [www.bravofact.com](http://www.bravofact.com)  
Bell Broadcast and New Media Fund - [www.ipf.ca/Bell/English/BellFund.html](http://www.ipf.ca/Bell/English/BellFund.html)  
Cogeco Program Developmen Fund - [www.ipf.ca/Cogeco/English/HomePageCogeco.html](http://www.ipf.ca/Cogeco/English/HomePageCogeco.html)  
Corus Entertainment - [www.corusent.com/corporate/funds\\_initiatives/index.asp](http://www.corusent.com/corporate/funds_initiatives/index.asp)  
Independent Production Fund - [www.ipf.ca/IPF/English/HomePageIPF.html](http://www.ipf.ca/IPF/English/HomePageIPF.html)  
Fonds Québecor - [www.fondsquebecor.ca](http://www.fondsquebecor.ca)  
Rogers Documentary Fund - [https://your.rogers.com/aboutrogers/communitysupport/rogers\\_documentary\\_fund.asp](https://your.rogers.com/aboutrogers/communitysupport/rogers_documentary_fund.asp)  
Shaw Rocket Fund - [www.rocketfund.ca/en/application\\_faqs.asp](http://www.rocketfund.ca/en/application_faqs.asp)

### *Artist-Run Centres*

Atlantic Filmmakers' Co-op (AFCOOP) - [www.afcoop.ca](http://www.afcoop.ca)  
Calgary Society of Independent Filmmakers (CSIF) - [www.csif.org](http://www.csif.org)  
Cinevic - [www.cinevic.ca](http://www.cinevic.ca)  
Cineworks - [www.cineworks.ca](http://www.cineworks.ca)  
Coop vidéo de Montréal - [www.coopvideo.ca](http://www.coopvideo.ca)  
EdVideo Media Arts Centre - [www.edvideo.org](http://www.edvideo.org)  
Film and Video Arts Society, Alberta (FAVA) - [www.fava.ca](http://www.fava.ca)  
FlashFrame - [www.lakeheadu.ca/~flash](http://www.lakeheadu.ca/~flash)  
Independent Community TV Co-op (ICTV) - [www.vcn.bc.ca/ictv](http://www.vcn.bc.ca/ictv)  
Independent Filmmakers' Co-op of Ottawa - [www.ifco.ca](http://www.ifco.ca)  
Les Films de l'autre - [www.lesfilmsdelautre.com](http://www.lesfilmsdelautre.com)  
Liaison of Independent Filmmakers of Toronto (LIFT) - [www.lift.on.ca](http://www.lift.on.ca)  
Main Film - [www.mainfilm.qc.ca](http://www.mainfilm.qc.ca)  
New Brunswick Filmmakers' Co-op - [www.nbfilmcoop.com](http://www.nbfilmcoop.com)  
Newfoundland Independent Filmmakers Co-op (NIFCO) - [www.nifco.org](http://www.nifco.org)  
Peterborough Arts Umbrella - [www.pauart.ca](http://www.pauart.ca)  
Quickdraw Animation Society (QAS) - [www.awn.com/qas](http://www.awn.com/qas)  
Saskatchewan Filmpool Cooperative - [www.filmpool.ca](http://www.filmpool.ca)  
SAW Video - [www.sawvideo.com](http://www.sawvideo.com)  
SPIRAFILM - [www.spirafilm.com](http://www.spirafilm.com)  
Toronto Animated Image Society (TAIS) - [www.awn.com/tais](http://www.awn.com/tais)  
Western Arctic Moving Pictures (WAMP) - [www.wamp.ca](http://www.wamp.ca)  
Winnipeg Film Group - [www.winnipegfilmgroup.com](http://www.winnipegfilmgroup.com)  
Yukon Film Society - [www.yukonfilmsociety.com](http://www.yukonfilmsociety.com)

### *Provincial Arts Councils*

Alberta Foundation for the Arts - [www.cd.gov.ab.ca/all\\_about\\_us/commissions/arts/](http://www.cd.gov.ab.ca/all_about_us/commissions/arts/)  
British Columbia Arts Council - [www.bcartscouncil.ca](http://www.bcartscouncil.ca)  
Conseil des arts et des lettres du Québec - [www.calq.gouv.qc.ca](http://www.calq.gouv.qc.ca)  
Manitoba Arts Council - [www.artscouncil.mb.ca](http://www.artscouncil.mb.ca)  
New Brunswick Arts Board - [www.artsnb.ca](http://www.artsnb.ca)  
Newfoundland-Labrador Arts Council - [www.nlac.nf.ca](http://www.nlac.nf.ca)  
Northwest Territories Arts Council - [www.gov.nt.ca](http://www.gov.nt.ca)  
Ontario Arts Council - [www.arts.on.ca/index.aspx](http://www.arts.on.ca/index.aspx)  
PEI Council of the Arts - [www.peiartscouncil.com](http://www.peiartscouncil.com)

Yukon Cultural Services - [www.tc.gov.yk.ca](http://www.tc.gov.yk.ca)

### *Professional Associations*

Academy of Canadian Cinema and Television - [www.academy.ca](http://www.academy.ca)

Alberta Motion Picture Industries Association - [www.ampia.org](http://www.ampia.org)

Alliance des arts médiatiques indépendants - [www.imaa.ca](http://www.imaa.ca)

Alliance of Canadian Cinema, Television and Radio Artists (ACTRA) - [www.actra.ca/actra/control/main](http://www.actra.ca/actra/control/main)

Alliance québécoise des techniciens de l'image et du son (AQTIS) - [www.aqtis.qc.ca](http://www.aqtis.qc.ca)

Association de producteurs de films et de télévision du Québec (APFTQ) - [www.apftq.qc.ca/fr/](http://www.apftq.qc.ca/fr/)

Association des réalisateurs et des réalisatrices du Québec - [www.arrq.qc.ca](http://www.arrq.qc.ca)

Association Internationale du Film d'Animation - [www.asifa.net](http://www.asifa.net)

Canadian Association of Broadcasters - [www.cab-acr.ca](http://www.cab-acr.ca)

Conseil québécois des arts médiatiques - [www.cqam.org](http://www.cqam.org)

Directors Guild of Canada - [www.dgc.ca](http://www.dgc.ca)

Documentary Organization of Canada - [www.docorg.ca](http://www.docorg.ca)

Manitoba Motion Picture Industry Association - [www.mmpia.ca](http://www.mmpia.ca)

Rencontres internationales du documentaire de Montréal - [www.ridm.qc.ca](http://www.ridm.qc.ca)

Saskatchewan Motion Picture Association - [www.smpia.sk.ca/modules.php?name=Sections&op=viewarticle&artid=1](http://www.smpia.sk.ca/modules.php?name=Sections&op=viewarticle&artid=1)

Société des Auteurs de Radio, Télévision et Cinéma - [www.sartec.qc.ca](http://www.sartec.qc.ca)

Union des artistes (UDA) - [www.uniondesartistes.com](http://www.uniondesartistes.com)

### *Miscellaneous*

Assistant Directors - [www.assistantdirectors.com/Links/](http://www.assistantdirectors.com/Links/)

BlipTV - [www.blip.tv](http://www.blip.tv)

Canadian Film - [www.dvshop.ca/dvcafe/canada/canfilm.html](http://www.dvshop.ca/dvcafe/canada/canfilm.html)

Cinema Sites - [www.cinema-sites.com](http://www.cinema-sites.com)

Cinema Websites - [www.zeroland.co.nz/film\\_movies.html](http://www.zeroland.co.nz/film_movies.html)

CinemaTech - [www.cinemattech.blogspot.com](http://www.cinemattech.blogspot.com)

Digital Librarian - [www.digital-librarian.com/movies.html](http://www.digital-librarian.com/movies.html)

Documentary Filmmaking - [www.wildsound-filmmaking-feedback-events.com/documentary.html](http://www.wildsound-filmmaking-feedback-events.com/documentary.html)

DV Guru - [www.dvguru.com/2006/04/07/ten-video-sharing-services-compared/](http://www.dvguru.com/2006/04/07/ten-video-sharing-services-compared/)

DV Shop's Guide to Digital Production - [www.dvshop.ca/dvcafe.html](http://www.dvshop.ca/dvcafe.html)

Eyespot - [www.eyespot.com](http://www.eyespot.com)

Film History Index - <http://vlib.iue.it/hist-film/Index.html>

Flicker - [www.hi-beam.net/cgi-bin/flicker.pl](http://www.hi-beam.net/cgi-bin/flicker.pl)

Google Video Canada - [www.video.google.ca](http://www.video.google.ca)

Indie Flix - [www.indieflix.com](http://www.indieflix.com)

Internet Archive - [www.archive.org/index.php](http://www.archive.org/index.php)

Internet Movie Database - [www.imdb.com](http://www.imdb.com)

Internet Public Library – Film Making - [www.ipl.org/div/subject/browse/ent50.20.00/](http://www.ipl.org/div/subject/browse/ent50.20.00/)

Metacafe - [www.metacafe.com](http://www.metacafe.com)

MovieMaker - [www.moviemaker.com](http://www.moviemaker.com)

MySpace - [www.myspace.com](http://www.myspace.com)

OurMedia - [www.ourmedia.org](http://www.ourmedia.org)

Piczo - [www.piczo.com](http://www.piczo.com)

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