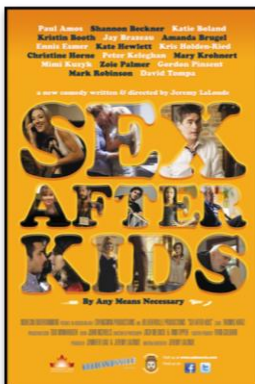
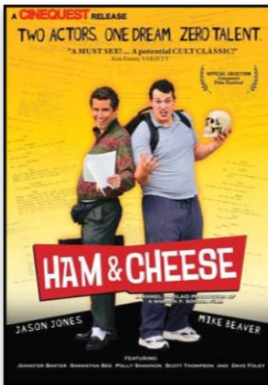


Toronto Indie Production (TiP) Legacy Project



A research study supported by



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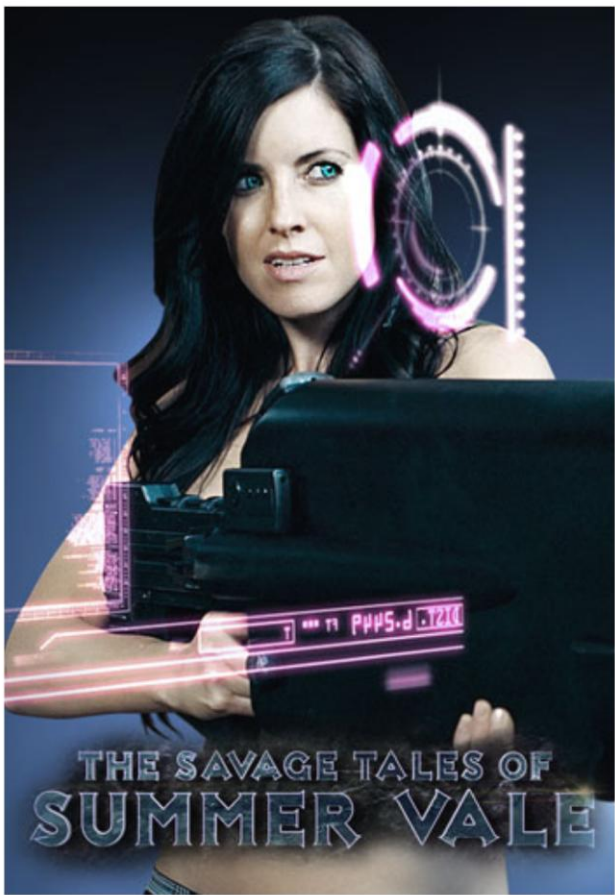
Société de développement
de l'industrie des médias
de l'Ontario

May 2013

DISCLAIMER:

Funding for this study was provided by Ontario Media Development Corporation. Any opinions, findings, conclusions or recommendations expressed in this material are those of the author and do not necessarily reflect the views of Ontario Media Development Corporation or the Government of Ontario. The Government of Ontario and its agencies are in no way bound by the recommendations contained in this document.

Acknowledgements



We Tell Your Stories.

The television series *Dark Rising: The Savage Tales of Summer Vale* (2011) is based on Brigitte Kingsley and Mihkel Harilaid's TIP feature film *Dark Rising* (2007).

Acknowledgements

ACTRA Toronto and Toronto Indie Production (TiP) wish to thank the 1,000+ TiPsters¹ for participating in the program and contributing to this study. For some, their TiP film brought them one step closer to a bigger budget project. For others, it gave expression to their creative ideas in the micro-budget² film environment. TiP belongs to the TiPsters as they are the people who give their time, energy, talent and money to the program. Through their input and participation, we can see first-hand how micro-budget filmmaking is changing in Toronto. ACTRA Toronto is proud of the success of the TiP Guidelines, but without the commitment of the TiPsters, none of it would have been possible.

ACTRA Toronto is the largest branch of ACTRA (the Alliance of Canadian Cinema, Television and Radio Artists), representing 15,000 of Canada's 22,000 professional performers in the film, radio, television and new media industries. Its objective is to promote and protect the economic, professional and social interests of our performer members. ACTRA Agreements determine minimum standards of pay and working conditions under which performers can be engaged in media content production industry which includes independent film production, commercials, radio and television drama, telephony, video games and web-based content.

In addition to the negotiation and administration of contracts, ACTRA plays an important role as an advocate for our industry and, more generally, for Canadian culture. ACTRA is nationally recognized as a leading proponent of Canadian culture. And as a founding member of Film Ontario, ACTRA Toronto plays an active role in representing the industry at home and internationally. Our union is a key contributor to discussions within the industry and with government to facilitate a better business environment for production here in Ontario.

In 2002, ACTRA Toronto's member-driven governing council developed the TiP Guidelines to assist first-time and seasoned filmmakers work on micro-budget dramatic film projects. The overall objective was to provide professional performers with new opportunities to engage and explore dramatic film techniques, and learn about the business with their peers in Toronto. Ten years and almost 500 films later, the TiP "project" has become a Toronto filmmaking community phenomenon.

According to TiP Guidelines, only dramatic long and short-form Canadian films can be produced through the program. Animation, documentaries, television fare and new media projects are not eligible. These film formats are important, but it is the development of dramatic performance that has become the imperative for performers at ACTRA Toronto.

¹ TiPsters: a nickname for TiP program participants. They have become a community and understand what it means to be part of a movement. For many, being a TiPster defines the kind of filmmaker they really are.

² Micro-budget film: Total budget is less than \$275,000.

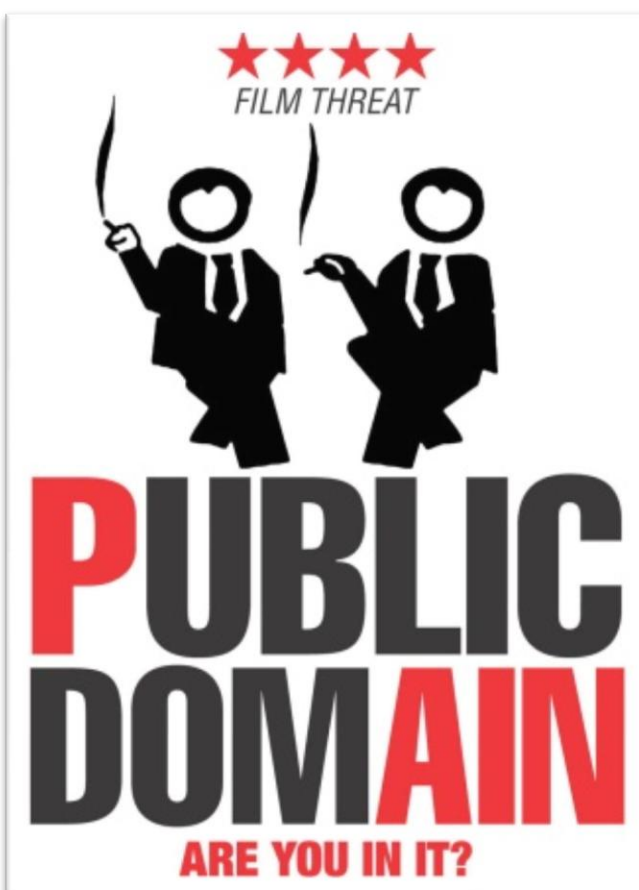
Ninety-five per cent of TiP films are privately funded in cash, and 100 per cent in blood, sweat and tears of joy. The value of in-kind services provided by skilled technical trades, writers, directors, producers and star performers along with the business people (lawyers, agents, accountants and industry executives) cannot be underestimated. They are all very much part of the collaborative process. The creative energy that is given on the vast number of productions, and the many volunteers behind the scenes truly reflect the value of these dramatic films which are helping to develop the next generation of filmmakers.

This report attempts to capture what the TiP program is about, how it has evolved, and what it means to the community of filmmakers who have participated. It also reveals the program's influence on Toronto's micro-budget film industry. Filmmaking and production are no longer reserved exclusively for the few. By working with like-minded individuals in the industry, TiP allowed many aspiring filmmakers to find their voice and achieve their dreams in the micro-budget environment. The work profiled here is a small but representative sample of the many participants' experience in finding their creative vision and completing their projects.

Hopefully the findings in this report will encourage more industry support and provide new filmmakers with practical advice on launching their projects, which will contribute to growth of the industry, increase opportunities for performers, and facilitate innovation and collaboration. The findings and best practice will also help shape the next phase of the TiP program.

May 2013

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We Tell Your Stories.

Public Domain (2002) wins audience award for Best Feature Film at BEVERLY HILLS FILM FESTIVAL 2004.

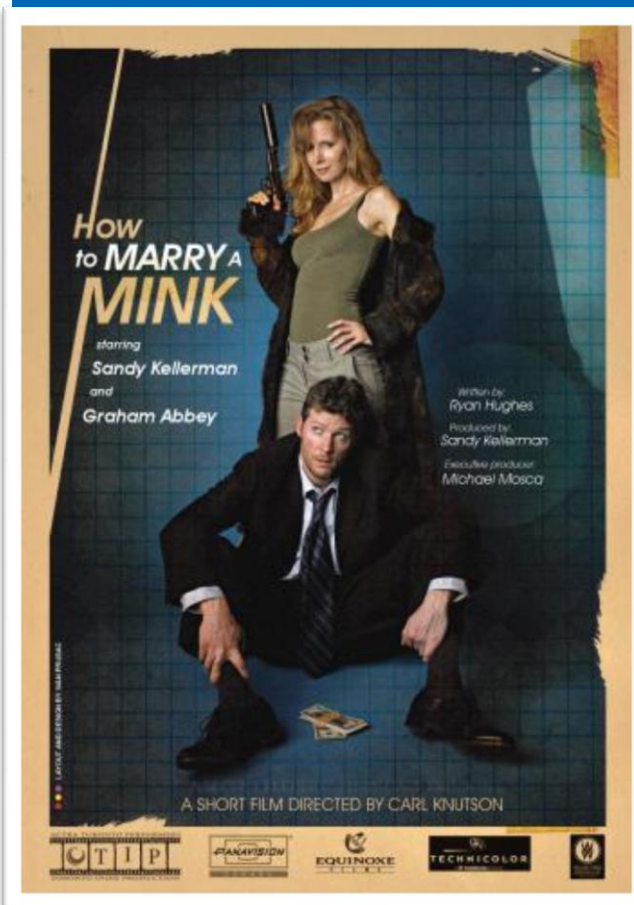
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Executive Summary



We Tell Your Stories.

How to Marry a Mink (2009) wins **Best Short Film** at the **ACTION ON FILM (AOF) FESTIVAL** in Pasadena, CA.

Executive Summary

This study was undertaken by **ACTRA Toronto** and funded by the **Ontario Media Development Corporation (OMDC)** to examine ACTRA Toronto’s experience in the micro-budget filmmaking industry, and to consider the implications on mainstream film production as it becomes a film sub-genre.

Established by ACTRA Toronto in July 2002, **Toronto Indie Production (TiP)** is a micro-budget Canadian dramatic film³ production program that cultivates and supports new and emerging Toronto-based filmmakers. In the 10 years since it was launched, this privately-funded program has 484 films to its credit (416 shorts and 68 features), 4,000 successful festival entries⁴ worldwide, and more than 200 awards in a variety of film categories at Cannes, Beverly Hills, Palm Beach, Houston, and Canadian Comedy Awards. Collectively TiPsters, excluding ACTRA performers, number more than 1,000 writers, directors and producers.

Table 1: Overall TiP Statistics

	2002	2003	2004	2005	2006	2007	2008	2009	2010	2011	2012	Cumulative
TiP Short Productions – Class I	0	0	0	0	0	0	0	0	0	0	0	0
TiP Short Productions – Class II	16	37	40	37	36	36	39	44	38	47	46	416
TiP Short Productions – TOTAL	16	37	40	37	36	36	39	44	38	47	46	416
TiP Feature Productions – Class I	2	4	2	1	2	2	2	2	2	0	5	24
TiP Feature Productions – Class II	2	1	1	2	7	3	10	3	3	6	6	44
TiP Feature Productions – TOTAL	4	5	3	3	9	5	12	5	5	6	11	68
All TiP Class I Productions	2	4	2	1	2	2	2	2	2	0	5	24
All TiP Class II Productions	18	38	41	39	43	39	49	47	41	53	52	460
TOTAL TiP Productions	20	42	43	40	45	41	51	49	43	53	57	484
Principals	148	198	240	240	222	157	301	285	240	226	255	2,512
Actors	87	62	29	218	144	86	88	105	186	132	148	1,285
Background Performers	126	55	151	352	156	857	297	192	85	117	284	2,672
Days Worked	641	451	621	874	1,018	699	1,099	728	1,033	771	1,004	8,939

The program provides Canadian filmmakers with the essential ingredients for getting started in the industry, and offers first-hand experience working with unionized performers. ACTRA Toronto introduced TiP to demonstrate to emerging and active filmmakers unfamiliar with union projects the

³ References to “film” or “filmmaking” in this report refer to the techniques rather than the actual use of film to capture images.

⁴ This is an estimate based on TiP film experience over the last 10 years, in which some films have had anywhere from five to 40 national and international film festival entries.

advantages of working with committed, professional, unionized performers. Limited funding does not have to mean non-union casting. Under TiP, union performers are willing to invest 60 to 80 per cent of their fees back into film production in exchange for back end performance royalties.

Unlike a technician, a credited performer cannot be substituted at the last minute so it is important that TiP productions contract and pay performers instead of asking them to volunteer or “donate” their time on a project. Even though they are only being paid a nominal fee, once a contract is signed with a performer, he or she must honour the TiP contract, regardless if other work comes along.

TiP’s Program Coordinator is available to assist producers in overcoming production obstacles and suggest solutions in working with union performers. The coordinator represents the performers’ best interests with the producer, and the producers’ best interests with the performers’ union, on a project-by-project basis. TiP encourages independent filmmakers to produce films under ACTRA’s jurisdiction thereby building a solid foundation of mutual understanding between performers and producers. Quality performances, no matter what the cost, will always win the day. Talent makes the difference. Ultimately, the audience is rewarded with exciting and innovative films.

Prior to TiP’s launch, micro-budget filmmaking did not exist in Toronto the way it does today. The expense of film stock made filmmaking the exclusive domain of those who could attract financing for their projects. Art house films made by students, avant-garde artists and low-budget producers were usually wanting in technical and performer quality, though there are many exceptions. Low-budget films simply did not generate significant enough profits unless the films took on a cult following like those of Andy Warhol, François Truffaut or Jean-Luc Godard.

From recording to distribution, technological changes over the past 10 years have spared no one in the filmmaking process. In order to keep up with the industry, filmmakers have had to adapt and learn new technologies. Ultimately, films are now distributed in a variety of ways including via wireless internet service providers, DVD, optical cable and through theatrical distribution. The market potential is now worldwide in scope, and accessible to almost anyone who has the desire to be part of the scene, on either side of the screen.

The statistics and interviews gathered in this report provide insight into Toronto’s micro-budget filmmaking transition from analogue (16 mm and 35 mm film) to digital (data information), from 2005 (when we began collecting data) to 2012.

Table 2: Analogue versus Digital TiP Filmmaking Statistics

	2005	2006	2007	2008	2009	2010	2011	2012
TiP Productions – Analogue (16 mm and 35 mm film)	21	15	13	2	4	1	0	0
TiP Productions – Digital (data information)	19	30	28	49	45	42	53	57



TiP meeting at ACTRA Toronto with **Cooper's Camera** production team and program coordinator, Tasso Lakas (centre).

When TiP first started, finished films were delivered on VHS for viewing. DVDs played back in different formats and did not always work. Websites like YouTube and Vimeo did not exist. Theatrical distributors would not consider a film with a budget below \$1 million, and most of the major film festivals would not accept video-produced film entries either.

Many producers and seasoned performers thought the TiP program would fail to deliver quality productions. Some believed the micro-budget film would look amateurish and devalue the currency of the film actor. Others believed the fees would undermine

the value of the work in the mainstream. And still others, who had fought hard to attain good industry contracts, could see their union work completely undermined by discounted daily rates⁵ in micro-budget films.

Nothing, however, could have been further from the truth.

The data in this report shows that more films have been made, greater opportunities generated, and more work produced, increasing the profile of experienced participants and exposing newcomers to the industry in films which might never have been made. As digitally-rendered films improve technically, TiP features are now produced for a fraction of \$1 million, and enjoy limited theatrical distribution across Canada.

ACTRA Toronto has played a significant role in discovering and developing many new participants in the film industry – on both sides of the camera. TiP allows directors, producers and performers to demonstrate to their creative skills, which may lead to new opportunities.

As TiPsters leverage their success, the program is influencing Ontario's micro-budget film industry. With their own financing to bring their film vision to the screen, program participants are uninhibited by restrictions that may be placed on them by broadcast and public funders. Instead, what you see in the micro-budget environment is the passion TiPsters bring to their projects. These films can be seen at festivals where most people rarely go. For investors, producers and distributors who do attend such screenings, the exposure creates new opportunities.

⁵ Performers' daily rates on a micro-budget film are 20 to 40 per cent of the current negotiated minimum rates.

From the interviews conducted for this study (see Section: Research Results), participants identified three main aspects of the program that helped their projects succeed: (1) process guidelines; (2) hands-on experience working in the micro-budget environment; and (3) “going ACTRA.” Below are some of the study’s main findings for each of these elements.

Process Guidelines:

- The TiP application process is crucial in developing a producer’s understanding of filmmaking basics: from developing a script to the requirements of the performer agreements.
- TiP introduces neophyte and professional filmmakers to the “micro-budget” film business, which has now become an integral part of the international film industry and in the convergent visual broadcast media environment.
- The TiP application process affects micro-budget commercial filmmaking through creative and business procedures like script development, budgeting, shooting schedule, contracting, lining up locations, sets, crew, casting for performers, and financing production and marketing.
- By following the TiP process, producers reflected on their planning and organizational skills, patience with paperwork, and the general details of the filmmaking business as it relates to a “union shoot.” The end result is lasting creative and supportive relationships with the mentors and staff involved in TiP productions.

Hands-on Experience Working in the Micro-Budget Environment:

- Participants in the study valued the “hands-on” approach of the TiP program, including the interactions with staff and experienced producer-mentors.
- TiP shorts are produced in a different budget structure, allowing for a much a higher production value per minute.
- TiP’s budget ceilings restrict the range of film genres that can be made. Story and strong characters are the mainstay of TiP dramas. Comedy, romance, and social subjects, with limited locations, comprise the majority of the production content.
- Sci-fi and horror films, which require sophisticated staging, prosthetic make-up, special effects, and expensive design and costumes, may be shot as shorts, but are unlikely to be produced as TiP features.
- The transition for producers from film to digital is fundamentally the biggest reason the micro-budget environment exists today, and its impact on the creative has fundamentally meant more dollar value per frame than what could have been contemplated in the past.
- The experience of producing within this unique financial environment in this industry is challenging but also liberating. Filmmakers talk about the “freedom” to create and work collaboratively with performers on a micro-budget set.

- TiP producers and directors have been among the first to explore and incorporate new technology and techniques into their productions. Equipment suppliers encourage TiP producers to employ new equipment to demonstrate its attributes in real production environments. Technology also plays an important role in the development of micro-budget projects, influencing innovation and profitability.
- Very little (or no) public funding comes into play on a TiP film. Producers, however, maintain that attaining the confidence and credibility in low-budget production can help attract a mix of public and private funding, broadcast licences, and promises of distribution that make full-budget feature productions possible.
- Without in-kind (donated) services and financing from family and friends, it would be impossible for TiP producers to meet their creative objectives.
- The investment and contribution of all those involved builds a creative team, and is often the beginning of the filmmaker's network of professional film people who they will be working with in the future.
- The success of a micro-budget production essentially builds the filmmaker's confidence and often leverages more funds and services for future projects. Hence, many TiPsters depend on the investments of professional colleagues' time and personal and family finances to produce their projects.
- With the advent of different means of distribution, screen size no longer matters. Ease of accessibility to world markets through festivals and the internet means budget recoupment and profit for the producer with or without a designated Canadian distributor.

“Going ACTRA”:

“If you think you can't afford to 'go ACTRA,' you probably can't afford ***not*** to go ACTRA.”

- Working with professional performers means producers can complete their projects on schedule and within their budget. Professional actors make it easier to shoot on many different levels. Seasoned performers bring years of acting experience to the set and to the overall work itself.
- Though ACTRA members agree to work on TiP projects for reduced fees, this does not mean they are putting any less effort or skill into their performances.
- ACTRA performers see their artistic contribution as a financial investment and, more importantly, as an investment in their industry profile.
- Producers and performers see working on TiP productions is a learning experience – creating collaboratively and working as a team, which results in a better understanding of their contribution to the overall success of the project.

- TiP legitimizes new producers and allows them to demonstrate their skills and leverage new opportunities, which is what the program was designed to do from its inception.

Methodology and Approach



We Tell Your Stories.

Hungarian Salami (2006) was nominated for Saskatchewan's YORKTON GOLDEN SHEAF AWARD for Best Comedy.

Methodology and Approach

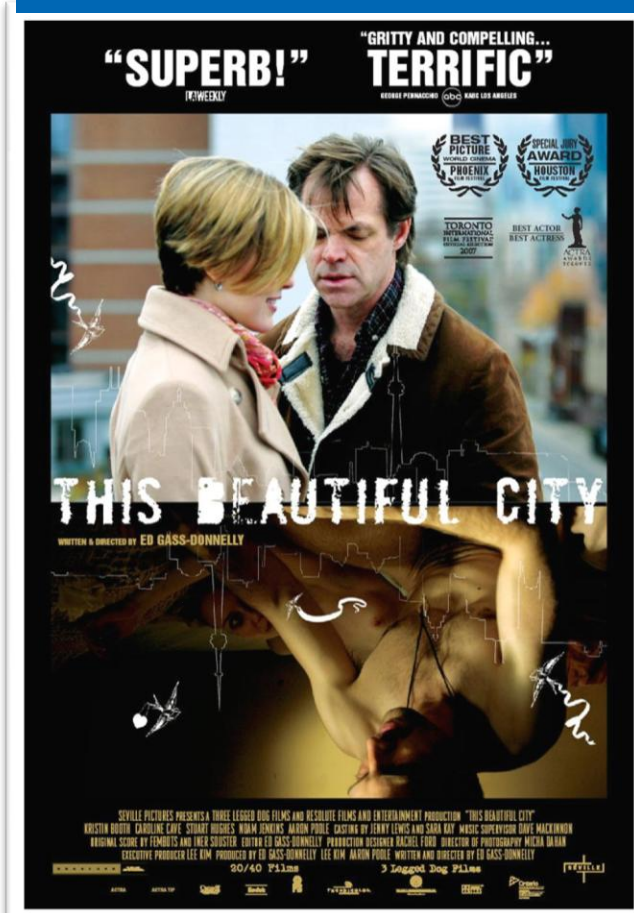
This report relies on data gathered over 10 years from almost 500 TiP productions and more than 1,000 producers, writers and directors. Feedback about the program was solicited from participating producers, directors, writers and performers through final project evaluation reports, written questionnaires, as well as telephone and in-person interviews.

Based on the evaluation reports, which included detailed notes about the filmmakers' experience in making their projects, the program coordinator selected 15 participants for more in-depth interviews. The decision about who to include in the study was based on the participants' work in the industry, their success in and frequency of use of the program, the genre of film(s) produced, the size and scope of the productions, and the uniqueness of the individuals' approaches.

Over an eight-week period in July and August 2012, initial contact was made, questionnaires were completed by participants, and follow-up interviews were conducted to clarify responses. The questionnaire asked a series of open-ended questions for all the participants to complete. Responses were collected through written reply, in one-on-one meetings, and/or over the phone. The participants' comments reflected a general consensus among TiP producers.

Appendix A is a description of producer Joel Silver's TiP experience in making his film, **Unlucky**. Appendix B provides brief filmographies of the various individuals who participated in this research project and were interviewed about their TiP experience. Appendix C includes some of the individual responses to interview questions. TiP Guidelines and Application Form are included in Appendix D. The interview questions are found in Appendix E. For an overview of the research project, Appendix F has an article from ACTRA Toronto's **Performers Magazine** (Volume 21, Issue 2, Summer 2012), "*Making TiPster history: The TiP Legacy Project.*" And an inventory of TiP films produced over the last 10 years is in Appendix G.

Analysis of the TiP Legacy



We Tell Your Stories.

Ed Gass-Donnelly's *This Beautiful City* (2007) features ACTRA BEST PERFORMANCE AWARD WINNERS 2008 Aaron Poole and Caroline Cave.

Analysis of the TiP Legacy

When the TiP program got started in 2002, social networking sites like Myspace, Facebook, Vimeo, YouTube and Twitter did not exist; cellphones did not capture high-definition video; and short films were mostly viewed in art house cinemas or in schools on film, VHS or DVD. Distributors would not have considered productions with budgets of less than \$1 million. Around the same time, filmmaking accelerated its transition from images on film stock to digital form, and thus began the growing emergence of micro-budget films.

In a relatively short period of time, a very expensive and exclusive professional art form has been transformed into an accessible and affordable medium, allowing for the creation of film stories at a micro-budget level. Feature indie films, which would have cost a few million dollars 20 years ago, can now be produced for thousands of dollars instead. And those that were produced for thousands of dollars have slipped below the six-figure budget threshold. Production costs continue to fall as the creative quality increases with the arrival of new participants. Currently, films with budgets of less than \$100,000 are theatrically distributed.

With the advent of different means of distribution, screen size no longer matters (though the filmmaker's preference is still to distribute theatrically). This reflects a huge sea change in film distribution activity, particularly in the micro-budget production world. Ease of accessibility to world markets through festivals and the internet means budget recoupment and profit for the producer with or without a designated Canadian distributor.

The **"TiP Legacy"** for producers and directors means they can contract qualified performers and have access to a range of creative talent from all ages and experience. For performers, TiP raises their profiles and increases their opportunities to perform in non-standard roles. Technical personnel are often called on to be creative in the execution of their work; to create something with a relatively tiny budget and usually against severe time constraints. For investors getting started in the industry, TiP allows them to develop a comfort level and understanding of what it is like to be on the business side of making a film with significantly less financial risk.

Program infrastructure and guidelines

A TiP production has a unique infrastructure and its own guidelines, which must be adhered to by all participants. Everyone working on the production must be Canadian, landed immigrant or resident in Canada – producers, directors, writers, performers and key crew. Only dramatic long and short-form films can be produced through the program. Animation, documentaries, commercials, television fare and new media projects are not eligible. For complete eligibility requirements, please refer to TiP Guidelines in Appendix D.

Most TiP short and feature films are produced under the program’s Class II Category (budget less than \$125,000). Barely five per cent of all TiP films are produced in the upper Class I budget category (between \$125,000 and \$275,000), and only 35 per cent of TiP features.

Table 3: Annual breakdown of TiP Class I and Class II Budget Productions

	2002	2003	2004	2005	2006	2007	2008	2009	2010	2011	2012	Cumulative
TiP Short Productions – Class I (between \$125,000 and \$275,000)	0	0	0	0	0	0	0	0	0	0	0	0
TiP Short Productions – Class II (less than \$125,000)	16	37	40	37	36	36	39	44	38	47	46	416
TiP Feature Productions – Class I (between \$125,000 and \$275,000)	2	4	2	1	2	2	2	2	2	0	5	24
TiP Feature Productions – Class II (less than \$125,000)	2	1	1	2	7	3	10	3	3	6	6	44
All TiP Class I Productions (between \$125,000 and \$275,000)	2	4	2	1	2	2	2	2	2	0	5	24
All TiP Class II Productions (less than \$125,000)	18	38	41	39	43	39	49	47	41	53	52	460
TOTAL TiP Productions	20	42	43	40	45	41	51	49	43	53	57	484

The program’s budget ceiling restricts the range of film genres that can be made. Story and strong characters are the mainstay of TiP dramas. Comedy, romance, and social subjects with limited locations comprise the majority of the production content. Micro-budget TiP feature films have limited financial resources, with only a small portion of their budgets available for building sets, special effects, intricate stunts, action shots or period costumes. For example, sci-fi and horror films, which require sophisticated staging, prosthetic make-up, special effects, and expensive design and costumes, may be shot as shorts, but are unlikely to be produced as TiP features. Shorts are produced under a different budget structure, allowing for a much a higher production value per minute. Sometimes a TiP short will have a bigger budget than a feature because production values, costumes, number of performers required, post-production technology, set design, location and crew size.

Some of TiP’s higher production value exceptions are worth noting:

Looking For Angelina (TiP, 2005), was a Class I feature period piece set in Sault Ste. Marie, Ontario. The entire community participated in various ways. Fifty per cent of the picture dialogue was spoken in Italian, and played by Italian-speaking ACTRA members, which added a diversity twist to the content.

The feature film and television series **Dark Rising** (TiP, 2007), produced by Brigitte Kingsley, is a performance-driven, “Wonder Woman” film in the camp humour genre. Sparingly used special effects throughout the film give the work greater market appeal. Kingsley successfully used this kind of filmmaking to build toward bigger budget mainstream fare.

These projects were made possible thanks largely to in-kind services provided at minimal cost by those with a passion to work on quirky scripts with celebrated directors, producers and/or writers.

Opportunity to experiment and innovate

Warren Sonoda had more than 80 music videos on his reel, but had not produced any drama when he initially applied to TiP. He wanted to do a feature, and the TiP program made it affordable and gave him access to ACTRA performers. Over the last 10 years, Sonoda has directed nine feature films, three of which were TiP⁶ productions. All have been under \$1.2 million save for his most recent feature film, **Swarnet**, featuring the leads from the popular *Showcase* television series, **Trailer Park Boys**.

Technology plays an important role in the development of micro-budget projects, influencing innovation and profitability. The transition from analogue to digital happened over the past 10 years (see Table 2: Analogue versus Digital TiP Filmmaking Statistics). In the first few years of TiP, 60 per cent of the program’s films were produced on film. In 2007, around 30 per cent of TiP films were still being shot on film, and eventually only one was shot on film in 2010. For the last couple of years, no TiPsters have used film for their projects.

TiP producers and directors are also among the first to explore and incorporate new technology and techniques into their productions. Equipment suppliers encouraged TiP producers to employ new equipment like the RED Camera and 3D cameras to demonstrate their attributes in real production environments. *Lost & Found* (TiP 2007), for example, was one of the first Canadian productions to use the RED Camera, which was a new and innovative filming tool at the time.

“Going ACTRA”

The goal behind the TiP program is the development of creative talent, both in front of the camera and behind the scenes. In most cases, TiP film crews, technical and creative, work for significantly reduced rates of pay or volunteer their time on the project. ACTRA performers make a significant contribution to the work of new and emerging filmmakers, and share in the financial reward by collecting a back end performance royalty in all markets in perpetuity (to compensate for their discounted contract rates.) The performers’ daily rates on a micro-budget film represent only 20 to 40 per cent of the current

⁶ **Ham & Cheese** (TiP Feature, 2004), **Cooper’s Camera** (TiP Feature, 2008), and **Puck Hogs** (TiP Feature, 2009).

negotiated minimum rates in the Independent Production Agreement (IPA)⁷, which covers mainstream film and television production in Canada. Under the IPA, the principal performer’s daily rate is approximately \$650 (excluding advance or pre-payment to cover use.)

Table 4: Daily Rates for Toronto Indie Production (TiP) Performers

Principal	Actor	Background
Class I Production: Total budget of \$125,000 to \$275,000		
\$240	\$170	\$110
Class II Production: Total budget of less than \$125,000		
\$140	\$110	\$90

The TiP rate allows for the budgeting of more technical and on-screen value per minute than would be otherwise possible. The upper budget limits placed on TiP productions (\$125,000 and \$275,000) protect the main industry agreement (i.e., IPA) from being undermined.

Film market success and critical acclaim

Most TiP projects want to achieve the minimum in terms of distribution: to be selected by international film festivals, and presented on screens and in exhibition venues where the work might be picked up for distribution.

TiP films have been successfully accepted into 4,000 national and international film festivals and won many awards in different categories. **The Truth About Head** (TiP, 2002), won three prizes at the Cannes International Film Festival in 2003. Other major prizes have been won by TiP films at the Beverly Hills Film Festival.⁸ **Moon Point** (TiP, 2011) won the Golden Antler at the 2010 Huntsville Film Festival.

TiP films are finding audiences nationally and internationally, and are being recognized at various festivals through numerous awards. A critically-acclaimed film means greater marketability of talent. Talent recognition at festivals and leveraging creative development into the production environment is, in part, what the festival experience is all about.

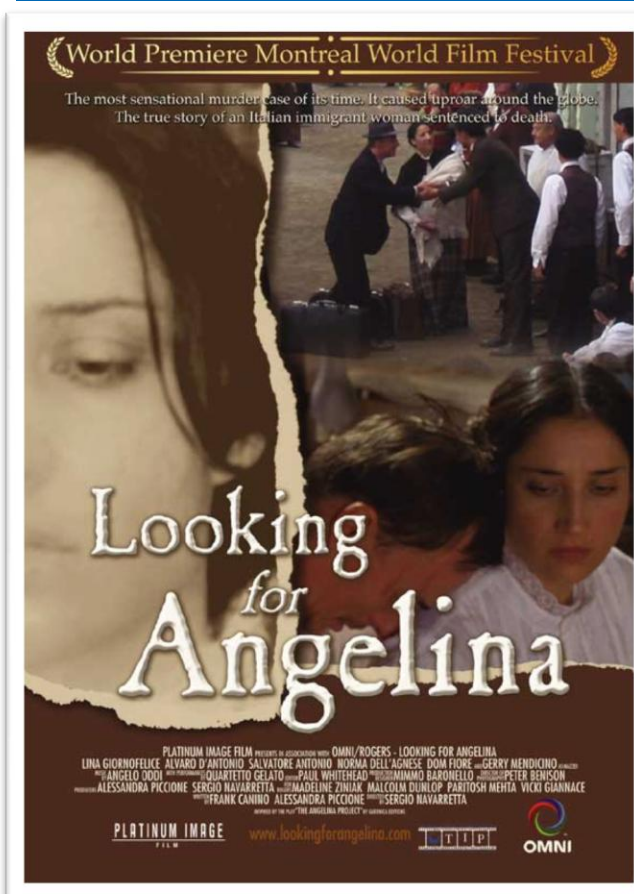
While large international film festivals are obviously the focus of most screenings, small film festivals can be equally rewarding because the audience can meet and interact with the producers and the “stars.”

⁷ Independent Production Agreement (IPA): the collective agreement covering performers and independent production in Canada. Producers who are approved under the TiP Guidelines agree to abide by all of the terms and conditions of the IPA, unless specifically noted otherwise in the Guidelines.

⁸ **Public Domain** (TiP Feature, 2002) and **Gangster Exchange** (TiP Feature, 2006) both won the Beverly Hills Film Festival Audience Award for Best Feature.

The interplay and relationships have been formative in the development and funding of TiPsters. For example, TiP producer Sean Cisterna was approached at a small regional film festival by a potential investor for his next project. Non-union producers and performers can be enticed to use TiP because of a performer's reputation or the recommendation of seasoned technical practitioners.

Research Results



We Tell Your Stories.

Looking for Angelina (2005) World Premiere at the MONTREAL WORLD FILM FESTIVAL. Filmed in Sault Ste. Marie, Ontario, it is the true story of an Italian-Canadian woman sentenced to death in 1911 for murdering her husband in the Sault.

Research Results

The following is a summary of what we heard in one-on-one interviews conducted with TiP producers. Appendix B includes a list of the producers that were interviewed for this project. Individual responses to the interview questions are presented in Appendix D. The list of interview questions can be found at Appendix E.

Most respondents wanted to continue doing what they are doing, namely making indie films, developing their skills, and advancing their discipline. Even filmmakers who have evolved and work in the mainstream think nothing of stepping back into TiP and experimenting with new (affordable) film ideas. Meanwhile, those with little experience are stepping forward and attempting new ideas, using professional performers in an affordable digital production environment.

Overall, respondents wanted to deliver quality work and expand their company and production slate as the market allows. All believed TiP serves as an important program in their business development, looking back and going forward.

In organizing what we heard in the interviews, three main elements of the program emerged as helping participants succeed in completing their projects: the process guidelines; hands-on experience working in the micro-budget environment; and “going ACTRA.” Our proposed recommendations follow from what the producers told us through this research, and are designed to strengthen the TiP program.

Process Guidelines

Respondents found the TiP application process and program co-ordinator’s experience helpful in getting organized and developing a producer’s understanding of the basics: from developing a script to complying with the requirements of performers’ contracts. The objective of the TiP application process is to anticipate every aspect of production and to be aware of possible problems in advance.

BECKERMAN: “The [TiP] process helps focus and clarify the kind of film being made; identifies the challenges related to cast and production; and challenges the potential hurdles that may come up and are better dealt with before production rather than during production. [It] can be likened to a professional planning session. Taking a good hard look at the important questions: Have you got what you need? Do you know your route? Who is on your team? TiP has helped me be more methodical about paperwork and process, to train my employees better, and to value the time of actors.”

KINGSLEY: “I was a first-time producer and didn’t really know the ropes. The program took the time to teach me the importance of certain elements that otherwise I would not have known.

...[F]eedback on the creative and marketing strategies is especially helpful to new producers/writers. Whereas the IPA doesn't comment on the creative. It's definitely nice to get the additional care that comes with the TiP program."

LALONDE: "Well, let's be honest, any application process for anything is a pain in the ass – but the process for applying for TiP is the right kind of pain in the ass. It forces you to look at your film in realistic terms. Can you actually make the film on the schedule you say you can, on the budget you can, etc..."

MILLER: "The fact is producers can count on the TiP co-ordinator to be accessible, to provide the right answer, ensure their production course is right, and to be consistent in the approach. Knowing that if you need assistance you can call and not feel guilty about it at all, and never be made to feel foolish is a plus for a newbie producer. The guidance and understanding on how to approach the business aspect of producing under TiP prepares the producer for immediate and future issues as they evolve. If you can't do what TiP requires you to do, you should not be taken seriously as a producer. The documentation is essential in the evaluation process, which basically ensures that the producer has all their ducks in a row which will give them a better-than-ever chance of delivering the anticipated creative in the film, on time and on budget."

POTENZA: "In TiP, there is a bunch of stuff going on... you don't get that anywhere else. It's like a wicked filmmaking club. TiP is the extreme sport of filmmaking."

SONODA: "Definitely on the first application for **Ham & Cheese** – just the sheer amount of paperwork we had to think through and generate (one-liner, days out of days, line-itemed budget, etc.) – it really got us a head-start on pre-production. For any emerging filmmaker that has never gone through the pre-production process of a feature film, the TiP package is a great primer."

ZARK: "Any time someone asks you questions about your plan it helps you to re-examine that plan for weaknesses, and the asker can sometimes help you find solutions to those weaknesses."

ACTRA Toronto TiP Process Guideline Recommendations:

- a. Build the community and increase visibility, access, presence and communication by establishing a TiP website. It can become a portal to Canadian micro-budget film and celebrate this country's creative talent. Our performers would be on a global stage, exposed to a worldwide audience. Hopefully, it will inspire other filmmakers. Most importantly, when someone asks where they can see TiP films, there would actually be a website where they could go.

- b. Create video links from web-based TiP application form to help explain and walk producers through the application process.
- c. Identify TiPster mentors on the TiP page and link directly to their websites.

Hands-on Experience Working in the Micro-Budget Environment

TiP legitimizes new producers and allows them to demonstrate their skills and leverage up new opportunities, which is what the program was designed to do from its inception. Most TiPsters said the acceptance of their work at international film festivals brought them closer to making their next film because the experience introduced them to new potential business and creative partners. Sometimes it also allowed them to meet fellow filmmakers from their own town who they were surprised they had not met before.

Most respondents said producing low-budget films placed less of a demand on them to stay focused on the budget and gave them more freedom in executing their creative vision.

The micro-budget film experience is relevant to films with a creative edge that appeals to the festival market, which gradually changes mainstream film production. It is in the micro-budget environment where nascent talent, creative trade professionals and audiences come to recognize names and create future “brands.” Brigitte Kingsley is one performer/producer who has successfully explored this strategy with her character Summer Vale and the **Dark Rising** series, which has become very popular in South East Asia, particularly in Seoul, Korea. It is ground-breaking for a micro-budget Canadian film to become a franchise without any public funding. In 2012, Jane and Jonathan Hayes produced their first low-budget feature, **Algonquin**, after producing three shorts under the TiP program over an eight year period. Without that TiP experience, they have said it was unlikely they would have been able to attract private investors to fund their first feature film.

In the television market, Tonya Lee Williams’ **Kink in My Hair** (2006 TiP Short) became a successful Canadian television series that ran for two seasons on the Global Television Network, and featured mostly diversity talent. Calum deHartog produced his first TiP short six years ago and recently signed as series producer of a new cop series, **Cracked**, on CBC Television.

Overall, respondents agreed producing a short is a good first step, but not all said it was necessary before making a feature film. Some of the respondents were willing to take the risk of making a feature first because they had been in the business doing other things (i.e., technical, performer, production manager) and they wanted to get on with making a full-length film. Those with no experience were more likely to make a short as a first production, but this is not always the case.

Over the last six years, more and more TiP filmmakers have been shooting shorts and using them as calling cards to demonstrate the quality and style of film they were trying to raise feature film funds for.

The Baby Formula⁹, **Gangster Exchange**¹⁰, **Patch Town**¹¹ and **At Home, by Myself... with You**¹² are all features that have used this strategy to attract investment funds for features. This development has proved to be a good “look-see strategy.” The development of “sizzle shorts¹³” to sell a feature is a strategy that has now been adapted by the Harold Greenburg Fund and by bravoFACT¹⁴ in creating new content for their respective film production programs.

This development may yet lead to another production strategy, where micro-budget features are produced and then reproduced a second-time, with larger budgets and greater production values for mainstream exhibition rather than small art house exhibition. This is an exciting possibility for low-budget filmmakers to graduate into larger-budget producers without some of the risks inherent in making a feature film.

GASS-DONNELLY: “It is definitely worth doing a few short films first. Feature films get a lot more attention than a short film and in all likelihood your first endeavour will not be your best so it may be best to make mistakes on a smaller canvas first. That said, if you are able to make a feature that receives a theatrical release in Canada then suddenly you have legitimized yourself in the eyes of the funding agencies such as Telefilm.”

JONAS: “TiP is a freeing experience to make a film with professionals in which the money is not the critical piece. Micro-budget allows you the luxury of taking risks and making affordable mistakes – there is no such thing in mainstream filmmaking.”

LALONDE: “People say you need to have a large budget to make a good film - is this true? My answers to that is “no”. Do you need to have a large budget to make a successful film? Then my answer is “probably”. A larger budget means that more money needs to be earned to pay it back, so a lot more effort is made by distributors and companies to do that - and that’s why you see all that marketing money at work - there is, sadly, less incentive to promote small films.”

⁹ **The Baby Formula**, TiP 2007

¹⁰ **Gangster Exchange**, TiP 2006

¹¹ **Patch Town**, TiP 2012

¹² **At Home, by Myself... with You**, TiP 2009

¹³ ‘Sizzle shorts’ are short films to promote interest (i.e., sizzle) and hopefully generate financing for further feature film projects.

¹⁴ Founded in 1995, bravoFACT (Foundation to Assist Canadian Talent) has distributed tens of millions of dollars in grants to Canadians for the production of short-form projects. The Foundation provides funding to independent Canadian producers, who seek, primarily (but not exclusively), to create contemporary dramatic works for television.

POOLE: “Features are exactly like shorts, you just need more staying power. It’s the distance runner to the sprinter. If you want to inspire people to collaborate with you on a feature, often a short film is the best way to do this.”

POTENZA: “The TiP brand legitimized me as a producer and being a part of TiP is like being a part of a mini studio. It has so many wonderful people who work under its banner.”

ZARK: “TiP projects gave me a chance to show the industry that I could deliver, therefore, when asking for favours, people knew I would reciprocate.”

ACTRA Toronto TiP Work-related Recommendations:

- a. Include as part of a web-based learning module, some tips from TiPsters on fundraising, and locating sources of public and private funding.
- b. Include in the learning module tips on marketing, including the importance of developing a marketing plan, and ensuring there are dedicated funds for film promotion and distribution, broadcast licenses, and leveraging the funding for the next project.

“Going ACTRA”

Every penny counts in micro-budget filmmaking. While the performer rates are discounted, and the difference represents an investment by the performer in the production, it is essential to understand there is no such thing as a “discounted performance.” It was unanimous amongst all respondents that having professional actors made it easier to shoot on many different levels. Seasoned performers brought years of acting experience to the set and to overall work itself. Performers were also free to deliver their best because they were not under the scrutiny of production executives. Performers take part in TiP for the fun and passion of making film.

BECKERMAN: “‘Going ACTRA’ is synonymous with ‘going professional.’ Filmmaking is not a hobby or a distraction for me. ...it is my profession, and I take pride in creating quality work. For me, going ACTRA is the only choice. The quality and professionalism that ACTRA cast brings to productions unquestionably raised the performance of my films in the distribution/sales process. I can imagine the dark corner of the industry I would have ended up in if not for the fantastic cast that has come on board through TiP in each of them.”

KINGSLEY: “When the money is coming from your own pocket to make a film... it is imperative to reduce your chances of failure. Picking actors with experience is critical as not everyone can handle the working challenges of a low-budget production. You just don’t have the time or money to give a group of new performers three or four takes to get their deliveries down. With a union member, you know that you will have a professional to work with. That means that not

only will they likely bring a performance that elevates the role from take one, that they will have the ability to take alternate routes, shift tone, and otherwise provide a creative partner in creating a successful film. With a non-union member, you may (when lucky) get one of those attributes, but rarely all.

“With the TiP program, we can afford to put a little more money on screen. The budgets are usually so small that if we had to go full ACTRA, we would only be able to afford the salaries with little left to put on other important elements such as set design, props, FX, etc...”

LALONDE: “Professional actors are just that, they’re professional, they show up to set ready to go and they ask intelligent questions and work hard – there’s a standard. The way you make yourself better in anything is to surround yourself with people that are better than you are, and they force you to rise to the occasion. It goes without saying that ACTRA is a goldmine of talent, and working with actors at that level forces you to be better.”

SONODA: “I urge all non-union filmmakers to use ACTRA and to cast notable Canadian actors so the investors and distributors have a better opportunity to realize greater industry sales prospects. As well, there are greater possibilities by landing a name actor – if other name actors are attracted to the project and step up, adding more value to the work which benefits the entire project. Moreover this experience has a greater impact on developing greater interrelationships with actors going forward with future productions.”

WILLIAMS: “As an ACTRA member myself, I hold the craft of acting in high esteem – a good actor is more vital in a low-budget film – there’s just no money to keep doing take after take. I’d rather work with professionals who know their craft.”

ZARK: “If you wish to compete in the film festival circuit or get a distribution deal for your low-budget film there are TWO ‘MUSTS’: #1 – you must have good writing; and #2 – you must have good actors. TiP gave me my first experience of working with ACTRA and professional actors and helped me develop long-lasting relationships with many professionals in front of and behind the camera.”

ACTRA Toronto TiP Performer Recommendations:

- a. Identify performers to provide testimonials as part of the web-based learning module.
- b. Include the inventory of TiP titles that are available for viewing and for purchase on the ACTRA Toronto website. From this information, it is possible to find producers, writers, directors and performers who are working in a specific genre. This does not only generate royalties for the performer but profits for greater opportunity in the filmmaking industry for everyone involved.

Conclusions



We Tell Your Stories.

The Human Kazoo (2004) stars David Fox, Luke Kirby and Fabrizio Filippo. Screened at the **TORONTO INTERNATIONAL FILM FESTIVAL**, this short is about an ailing writer's dying wish to reconcile his lifelong war with his action-movie star brother.

Conclusions

The “**TiP Legacy**” is a community of creative, passionate and thriving Toronto indie filmmakers who, through the TiP program, inspire the new and emerging filmmakers of tomorrow. TiP demystifies the filmmaking business so that what initially appears difficult becomes intuitive. It is not so much about the content as it is about how to structure the content into production using key industry standards.

In doing this research, we were able to examine ACTRA Toronto’s experience in the micro-budget filmmaking industry and consider the implications for mainstream film production. We have tried to capture what TiP is about, how it has evolved, and what it means to the community.

Our findings suggest that TiP has helped develop new participants in the industry and encouraged them to produce films under ACTRA’s jurisdiction. More films have been made, greater opportunities have been generated, and we have built a solid foundation of mutual understanding between performers and producers.

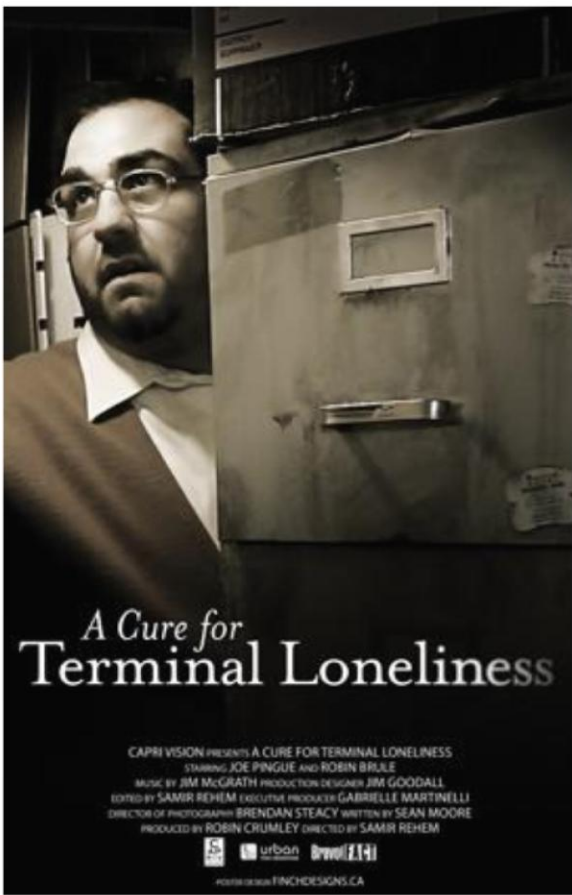
TiP is an accessible and innovative program that engages creative people in the filmmaking business. The support and coaching program staff and producer-mentors provide to participants is a pivotal part of TiP’s influence on the applicants and the development of their producing skills. It ensures the filmmakers of tomorrow have ready access to information that will help them produce their projects on a limited micro-budget. This study demonstrates that low-budget does not have to mean low-quality and unprofessional. TiP films use resources creatively and allow filmmakers to innovate. The end result is something audiences want to watch.

The overall objectives of the TiP program remain unchanged:

- i. to grow the industry;
- ii. to provide professional performers with new opportunities to engage and explore dramatic film techniques;
- iii. to provide aspiring filmmakers with practical advice, and allow them to learn about the business with their peers in Toronto; and
- iv. to facilitate innovation and collaboration in Toronto indie filmmaking community.

The findings and best practice identified in this report will help define the framework and shape the web-based learning module ACTRA Toronto will develop in the next phase of the program. The TiP program and the instructional website will allow low-budget producers to identify film business practices and standards in Ontario, and inspire the next generation.

ACTRA Toronto TiP Recommendations



We Tell Your Stories.

A Cure for Terminal Loneliness (2007) is an urban fairy tale about a man who discovers he may be afflicted by a new epidemic recently deemed a public threat: loneliness.

ACTRA Toronto TiP Recommendations

The TiP experience can be viewed from many perspectives. Each film is unique and creative, and so too are the participants in the program. The recommendations in this report are aimed at helping producers, writers, directors and performers gain a better understanding of how ACTRA and the TiP program work, and see its value in terms of professional development and advancing the craft of filmmaking.

The majority of these recommendations emphasize building on-line components for the program. With continued financial support and interest, a web-based step-by-step guide to working in the industry should be developed. The approach must connect with people's experience and draw them into Toronto's filmmaking community so they can contribute something new and continue to expand the program. We need to take advantage of the global economy and use whatever technology is available to distribute our films and share best practice.

Process Guidelines:

- a) Build the community and increase visibility, access, presence and communication by establishing a TiP website. It can become a portal to Canadian micro-budget film and celebrate this country's creative talent. Our performers would be on a global stage, exposed to a worldwide audience. Hopefully, it will inspire other filmmakers. Most importantly, when someone asks where they can see TiP films, there would actually be a website where they could go.
- b) Create video links from web-based TiP application form to help explain and walk producers through the application process.
- c) Identify TiPster mentors on the TiP page and link directly to their websites.

Hands-on Experience Working in the Micro-Budget Environment:

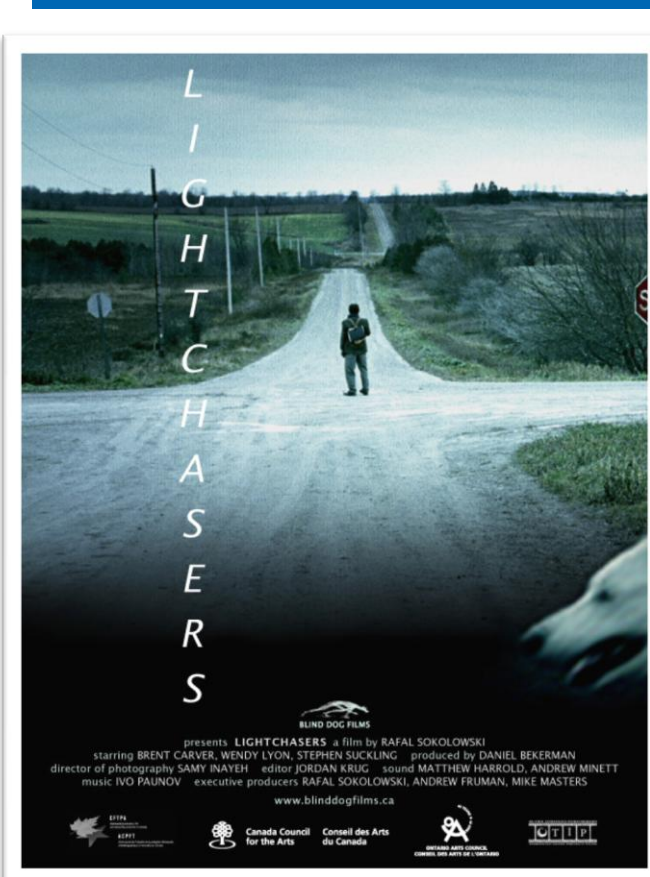
- a) Include as part of a web-based learning module, some tips from TiPsters on fundraising, and locating sources of public and private funding.
- b) Include in the learning module tips on marketing, including the importance of developing a marketing plan, and ensuring there are dedicated funds for film promotion and distribution, broadcast licenses, and leveraging the funding for the next project.

"Going ACTRA" – Recommendations:

- a) Identify performers to provide testimonials as part of the web-based learning module.

- b) Include the inventory of TiP titles that are available for viewing and for purchase on the ACTRA Toronto website. From this information, it is possible to find producers, writers, directors and performers who are working in a specific genre. This does not only generate royalties for the performer but profits for greater opportunity in the filmmaking industry for everyone involved.

Appendix A: “Unlucky”: A TiP Experience, by Joel Silver



We Tell Your Stories.

After a successful **World Premiere** in Los Angeles, *Lightchasers* (2007) was selected for the **International Competition** at the **KRAKOW FILM FESTIVAL 2008**.

“Unlucky”: A TiP Experience

By Joel Silver

*Joel S. Silver is a Toronto-based producer, composer and writer. “Unlucky,” a film he co-produced through the **ACTRA TiP program**, was recently picked up by Breakthrough Entertainment. Below is Silver’s account of making this film.*

About four years ago, my good friend and frequent creative collaborator, Chris McCawley, received some of the most disappointing news a writer could get - the American production company that had optioned his hilarious script “Unlucky” had reached the end of their term and would not be renewing. The executive producer had fallen ill and was taking an indefinite hiatus from the industry, so, after three years of notes, rewrites, and hearing producers bandy about names of hip actors to play lead roles, the aptly named script landed right back in Chris’ lap.

Like any good writer, Chris moped around for a few days, lamenting his misfortune. But after the clouds cleared up a bit, and he had had the chance to do some soul searching, Chris approached me with an interesting proposal: perhaps we could make “Unlucky” ourselves.

This suggestion wasn’t totally out of the blue. Though neither of us were professional producers, we are both professionals within the film and TV industry (I’m a composer and Chris is a voice actor). Together, we had produced enough amateur no-budget shorts to be naïve enough to think that we could make a feature length film using the same guerrilla techniques. We enlisted the help of Anthony Cortese, another friend of ours with experience in the no-budget production world. Ian A. Robertson, a colleague who is a professional commercial director had presented Chris with some notes and suggestions that were so strong we knew we’d found our director. The final piece of the puzzle was the tremendously talented Duane Murray, whose skill as a script editor and total understanding of all things in front of and behind the camera were essential in turning Chris’ 120-page, somewhat meandering saga into a focused and shootable project.

However, we hit an obstacle when Chris, correctly, put his foot down and said that the one thing we needed to budget for, above all else, were good actors who could take his fairly absurd script and make it believable to an audience. We all knew that meant engaging ACTRA. Sadly, the more we researched ACTRA rates, the more we realized that we were dreaming if we thought that we could afford good actors on our micro-budget. But all of that changed when we became aware of the ACTRA TiP program.

If you’re reading this, you probably know very well what the TiP program is, but for the uninitiated, TiP stands for Toronto Independent Production, and it is a program for emerging filmmakers with emerging filmmaker budgets to legitimately hire ACTRA talent at a reduced rate. It was started as a way to

familiarize new producers with the ACTRA process and to liaise acting talent with emerging producing talent.

Assuming it would be as easy as filling out some forms and making a few phone calls, I haphazardly agreed to take on the responsibility of getting our TiP application together. I quickly found out that I had grossly underestimated the amount of work that it would take. A shooting schedule? A budget breakdown? What does “Day Out Of Days” even mean? Weren’t these things that only the set-in-their-ways, old-school filmmakers needed? What did we need a ‘mentor’ for? We’d already made at least a dozen short films with a hand held video camera, surely we are seasoned enough to make a feature without a ‘mentor’, right?

Was it challenging to assemble our TiP application? Oh yes. Challenging, frustrating, angering at times, but highly educational, and easily one of the smartest production decisions we made. Just the application process alone forced me create essential documents, make decisions we’d been delaying, and to know the answers to important questions that have since been asked dozens of times from investors, potential distributors, insurers, lawyers, as well as cast and crew. The sheer act of doing a proper budget and being able to concisely show how money will be spent gave our investors more confidence, which, in turn, helped us grow our budget. Seeking out a seasoned mentor gave me a professional excuse to introduce myself and the project to many talented film folks, some of whom I can say have become ‘connections’ in the film world. Most importantly, the process truly helped us predict issues with story, budget, and locations that we would otherwise have not discovered until too late. Though it was challenging, when all was said and done, I had grown professionally, and, whether or not we got accepted into the program, I realized that I had just received a free crash course in film producing, courtesy of ACTRA. Luckily, after a few tweaks and some problem solving, we got the go ahead, and a few short weeks later, shooting began!

When our cast came to set they knew more about their characters than we did, and were able to help us make decisions about the blocking, costumes and set pieces that would be most appropriate for their characters. Our ACTRA stunt team were phenomenal – choreographing stunts that were visually perfect for the story, as well as being accurate to the characters they were doubling, with just the right amount of slapstick for the tone of the film.

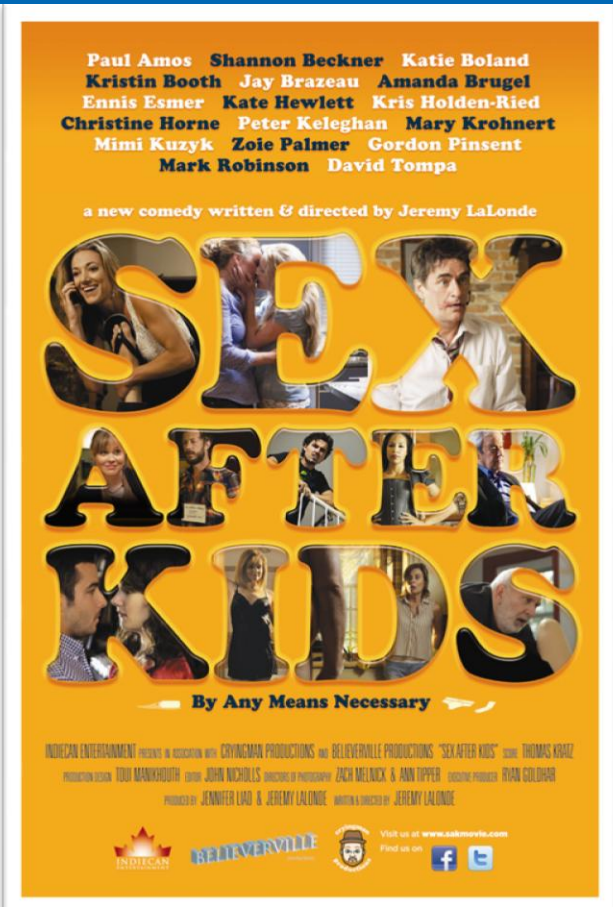
We are extremely proud of the film we’ve made. We’re confident that it’s not just a “good film for the budget”, but a solid and professional looking film that looks like it cost five times what our budget actually was – and our recently signed distribution deal is a testament to that. And without exaggeration, I can say that our participation in the TiP program was a major reason why it came off so professionally – not just because of the fabulous ACTRA talent we got to work with, but because being in the TiP program meant we’d made a commitment to do things the ‘right’ way, and to grow our real world skills as producers.

If you are a current participant in the program, congratulations, I sincerely hope your process is as amazing as ours was. If you are thinking about producing a film through TiP, at least do yourself the

favour of going through the application process. Talk to Tasso Lakas, the Program Coordinator about your project - he has seen hundreds applications and knows his stuff. He'll be able to advise you not only on the feasibility of your project, but also offer you the type of advice that can only come from watching hundreds of fledgling directors and producers both succeed, or, alternatively, fall flat on their faces.

There comes a point in every filmmaker's career that, if they're serious, things have to be taken to the next level, and that means approaching your project professionally. TiP is the perfect way to start the next stage of your career.

Appendix B: The Players



We Tell Your Stories.

Sex After Kids World Premiere at the **SANTA BARBARA INTERNATIONAL FILM FESTIVAL 2013**. The film charts the attempted sexual escapades of five couples at different stages of parenthood.

The Players

Since 2002, almost 500 films (416 shorts and 68 features) have been produced and more than 1,000 writers, directors and producers have been involved in the TiP program. With so many TiPsters to choose from, participants in this research project were selected based on their success in and their use of the program, the genre of film(s) produced, and the production scope of the projects.

The following individuals agreed to participate in this research project and were interviewed about their TiP experience.

BECKERMAN, DANIEL: Producer

Bekerman has produced diverse projects including award-winning features, television programs and documentary works. **You Are Here** (TiP 2008) won the Toronto Film Critics Association Jay Scott Award. He also co-produced the Toronto International Film Festival 2011 Best First Canadian Feature, **Edwyn Boyd**. Other film credits are: **The Lightchasers** (TiP 2005); **Mortimer** (TiP 2008); **Three Mothers** (TiP 2008); **The Exit** (TiP 2009); **Mr. Viral** (TiP 2010); and **The Pin** (TiP 2012). Most recently, he partnered with Creative Visions on environmental issues and is currently shooting **An Inconvenient Youth**.

BUDREAU, ROBERT: Producer, Writer, Director

Budreau, a former entertainment lawyer, turned to filmmaking in 2002 and produced, directed and wrote a string of TiP shorts, including **Photographic Fate** (TiP 2003), **Judgment Call** (TiP 2003), and **Dry Whiskey** (TiP 2005). His film **Dream Recording** received both the Bravo!FACT 2002 and Panavision Filmmakers 2003 grants; and **Photographic Fate** received the Bravo!FACT 2003 grant. He was able to raise \$1 million privately to shoot his first feature film, **That Beautiful Somewhere** (2006). Most recent TiP projects include: **The Deaths of Chet Baker** (TiP 2009); and **Solo** (TiP 2012).

GASS-DONNELLY, ED: Director, Writer

Gass-Donnelly's first full-length director assignment, **This Beautiful City** (TiP 2006), was nominated for four Genie Awards. The picture swept the ACTRA Awards, winning in Best Male and Female Performer categories. He directed **Polished** (2002), **Dying Like Ophelia** (2002), **Pink** (2003), and **Sixty Seconds of Regret** (TiP 2008). In January 2011, he was selected as one of the top 10 filmmakers to watch. He is currently directing the upcoming horror film, **The Last Exorcism 2**.

HAGEY, GREGOR: Cinematographer

Hagey has a long list of TiP projects including: **Furstenau Mysteries** (TiP 2011); **The Girl Who Cried Pearls** (TiP 2008); **The Audience** (TiP 2008); **Pavane** (TiP 2008); **Watering Mr. Cocoa** (TiP 2007); **Sir Francis Drake: The Queen's Pirate** (TiP 2007); **Ride of the Yoga Valkeries** (TiP 2007); **Love & Justice** (TiP 2007); **Everything's Connected** (TiP 2007); **The Tragic Story of Nling** (TiP 2006); **The Secret Miracle** (TiP 2006); **Moment** (TiP 2006); **Undo** (TiP 2005); **Wing & Prayer** (TiP 2004); **Interior Monologues of Gill the Goldfish** (TiP 2004); **Gold** (TiP 2004); **Amma** (TiP 2004); **Phil the Alien** (TiP 2003); **Bare Knuckle Duet** (TiP

2003). In 2003, the Canadian Society of Cinematographers (CSC) nominated him for Best Cinematography in a Dramatic Short (**Filthy**). He has since received more CSC nominations and won for **Artist Unknown** (TiP 2012) and **Undo** (TiP 2005).

HARILAI, MIKHEL: Producer, Entrepreneur

Harilaid established his studio, 99 Sudbury, and has produced over 500 music videos and several TiP projects (**Ham & Cheese**, TiP 2002; **Phil the Alien**, TiP 2003; **Dark Rising I**, TiP 2006; and **Dark Rising II**, TiP 2009). His approach to the business is quirky and independent. With Harilaid's encouragement, Brigitte Kingsley launched her successful **Dark Rising** series, and Warren Sonoda dropped out of film school and made his first TiP film.

JONAS, JENNIFER: Executive Producer

Jonas is an active member of Toronto's indie film scene and has produced several features (**Leslie, My Name is Evil** (2009); **Toronto Stories** (2008); **Up With Dead People** (2008); **All Hat** (2007); and **Cake** (2005)). Her TiP projects include: **Hello October** (aka **A Family Way**) (TiP 2010); **Sugar** (TiP 2003), which won Inside Out Film Festival 2004 Best Feature Film and was nominated for two Genie Awards (2005); and **Monkey Warfare** (TiP 2005), winner of the Special Jury Award at the Toronto International Film Festival 2006.

KIM, LEE; and POOLE, AARON: Producer; Performer

Kim produced **Small Town Murder Songs** (2010) and **This Beautiful City** (TiP 2006). Poole's film credits include **Killing Zelda Sparks** (2007), **Adoration** (2008), **This Beautiful City** (TiP 2006), **Small Town Murder Songs** (2010) and **Fury**. His television credits include **Strange Days at Blake Holsey High** (2012) and **ZOS: Zone of Separation** (2009).

KINGSLEY, BRIGITTE: Producer, Performer

Kingsley's first TiP feature film, **Dark Rising** (TiP 2006), starred wrestling superstar Jay "Christian" Reso. It was nominated for six Canadian Comedy Awards (2008) for Best Writing, Directing, Male Performance and Female Performance (which Kingsley earned for her role as the lead character, Summer Vale). The film subsequently expanded into a sequel (**Summer Strikes Back**, TiP 2009) and television series (**The Savage Tales of Summer Vale**). In 2008, Kingsley became president of Black Walk, a production company owned by Mikhel Harilaid.

LALONDE, JEREMY: Producer, Director, Editor

LaLonde has made two TiP comedies, **The Untitled Work of Paul Shepherd** (TiP 2009) and **Sex After Kids** (TiP 2012). When not making films, he works primarily as an editor of reality TV shows, which influences his directing and producing styles. He is currently cutting Craig Goodwill's first feature, **Patchtown** (TiP upcoming), based on a short film of the same name (TiP 2011).

MILLER, DAVID: Producer

Miller is an internationally established producer, who has overseen independent productions both in Canada and abroad, under Poor Man's Productions and DRM Productions. Miller has garnered

numerous international awards and most recently received a 2009 Genie nomination for Best Motion Picture for **Amal** (2007). He directed his first film as a TiP project and continues to use the program to mentor and produce shorts, including **The Last Supper** (TiP 2011), **Issues** (TiP 2011), **Hangnail** (TiP 2009), and **Sixty Seconds of Regret** (TiP 2008).

MITCHELL, BRYCE; BOOTH, KRIS; and PANIKKAR, RAJ: Producers, Directors

Mitchell, Booth and Panikkar work by day and shoot their projects using back alleys and small budget in-kind services whenever they can. They have three TiP shorts to their credit – **For All the Marbles** (TiP 2006), **Safe** (TiP 2004), and **The Clock is Ticking** (TiP 2004) – as well as a critically-acclaimed feature, **At Home by Myself... With You** (TiP 2009), which was selected to represent Canada at Cannes International Film Festival. The consistency of their approach to shorts provided them with private investment to mount their feature.

POTENZA, CHRISTIAN: Producer, Performer

Potenza is an established performer in TV commercials and mainstream films, and has appeared in the following TiP projects: **Run Robot Run** (TiP 2005); **White Dog Sacrifice** (TiP 2005); **A Wing and a Prayer** (TiP 2004); **My Brother's Keeper** (aka **Le Sang du frère**) (TiP 2003); and **Ham & Cheese** (TiP 2002). He has also produced a TiP film, **Moon Point** (TiP 2010), which won the Viewer's Choice Golden Antler Award at the Huntsville Film Festival.

SONODA, WARREN: Director, Writer

Sonoda won four MuchMusic Video Awards (1995, 1997, 1998 and 2000), and holds the record for six consecutive years nominated (1995-2000). After getting his start in the music video industry straight out of high school and working at 99 Sudbury for a decade, Sonoda persuaded former schoolmates, Jason Jones and Mike Beaver, to star in his first feature, **Ham & Cheese** (TiP 2004). He has gone on to direct nine features including: **Five Girls** (2006); **Cooper's Camera** (TiP 2008); **Puck Hogs** (TiP 2009); **Textuality** (2011); **Servitude** (2011); and **Swearnet** (2012).

SZARKA, CHRIS (ZARK): Producer, Performer

In the first year of his career in film, Szarka produced **Whoa Man** (TiP 2003), and then financed and shot a TV presentation demo for **Rent-a-Goalie**, which led to a development deal at Showcase and ultimately three seasons (26 episodes) of the television series. **Rent-a-Goalie** (2006-2008) received 22 industry nominations and three awards. Zark received two Gemini nominations and a Canadian Film and Television Production Association (CFTPA) nomination for his work. He also produced the Gemini-nominated documentary series **The Rawside of...** for the Independent Film Channel (IFC), and an award-winning short, **Loonie** (TiP 2007).

WILLIAMS, TONYA LEE: Producer, Performer, Founder of ReelWorld Film Festival

Williams revolutionized the Canadian entertainment industry by founding the ReelWorld Film Festival in Toronto in 2001. Her 45-minute short, **Kink in My Hair** (TiP 2004), was based on the play and produced by Vision TV's Cultural Diversity Drama Competition. Williams is also a two-time Emmy nominated actor for her role as "Dr. Olivia Winters" in **The Young and the Restless**, and has received the Red Ribbon of

Hope Award from the American Academy of Television Arts and Sciences, ACTRA Award of Excellence 2005, Dr. Martin Luther King Jr. Award in Montreal, and International Women Achievers Award 2012.

Appendix C: What We Heard



We Tell Your Stories.

Monkey Warfare (2006) made it into several international film festivals and won various awards, including **TORONTO INTERNATIONAL FILM FESTIVAL 2006 Special Jury Award for Best Canadian Feature Film.**

What We Heard

The following is a summary of what we heard in one-on-one interviews conducted with TiP producers.

The selection of participants included in this study was culled from a long list of program participants (2002-2012). Responses from the participants revealed some interesting patterns and themes.

The infrastructure of the program has hardly changed since it was established a decade ago, save for an increase in the daily rates. The micro-budget environment offers filmmakers the opportunity to challenge themselves and reach another level of creativity.

Business:

1. How many TiP films have you participated in and in what capacity?

(See previous Section: The Players for individual filmographies.)

2. Where do you ultimately want to position yourself in the industry?

Most respondents want to continue doing what they are doing, namely making indie films, developing their skills, and advancing their discipline. Even filmmakers who have evolved and work in the mainstream think nothing of stepping back into TiP and experimenting with new (affordable) film ideas. Meanwhile, those with little experience are stepping forward and attempting new ideas, using professional performers in an affordable digital production environment. This is a progressive method of remaining grounded in innovative filmmaking techniques at the grassroots level.

Overall, respondents want to deliver quality work and expand their company and production slate as the market allows. All believed TiP serves as an important program in their business development, looking back and going forward.

3. How did TiP play a role in helping you in your development as a filmmaker?

Respondents found the application process and co-ordinator's experience helpful in developing a producer's understanding of the basics: from developing a script to the requirements of the performer agreements.

BECKERMAN: "I cut my teeth on it. TiP provided a financially feasible means of accessing top talent on limited budgets. When transitioning from being a short-format producer to a narrative producer, through TiP I was able to create several shorts that performed well at festivals and gave me the credibility I needed to develop and finance features... which I also did through TiP."

LALONDE: “The way you make yourself better in anything is to surround yourself with people that are better than you are, and they force you to rise to the occasion. It goes without saying that ACTRA is a goldmine of talent, and working with actors at that level forces you to be better.”

MILLER: “Consistency in the process allows the Executive Producer/Mentor to prepare the newbie/inexperienced producer to bring the right ingredients to the application process and know that it will work systemically for the production. This consistency issue in evaluation is key in stepping forward with your quiver full of production solutions ready to be fired if required when a potential or anticipated problem occurs.”

POOLE: “It made a professional/competitive feature film career affordable and possible in Toronto.”

SONODA: “TiP, under the direction of Tasso Lakas, basically jump-started my career in feature filmmaking. Without the concessions ACTRA allowed for filmmakers to use their members at a discounted rate in proportion to the budget level, **Ham & Cheese**¹⁵ would have never been made.

“TiP provides us with evaluation and administration infrastructure on how to produce in a somewhat flexible content approval process, and in a by-necessity less flexible administrative/agreement environment, to take advantage of professional screen actors who want nothing more than to explore their talents on the screens of the world.”

WILLIAMS: “TiP allowed me to direct **Da Kink in My Hair**, my first project. Without the program I may not have had that opportunity.”

ZARK: “TiP gave me my first experience of working with ACTRA and professional actors and helped me develop long-lasting relationships with many professionals in front of and behind the camera. An invaluable experience which continues to evolve in the back of my mind daily.”

4. Does a feature filmmaker need to make a short film first? What is the progression you followed, and would you advise other emerging filmmakers to follow a similar path?

Overall, respondents agreed producing a short is a good first step, but not all are convinced that it is necessary before making a feature film. Some of the respondents were willing to take the risk of making a feature first because they have been in the business doing other things (i.e., technical, performer, production manager) and they wanted to get on with making a full-length film. Those

¹⁵ **Ham & Cheese** was one of the first feature TiP films coming out of the starting gate. Sonoda has directed nine features in the last 10 years, three more of which are TiP.

with no experience were more likely to make a short as a first production, but this is not always the case.

TiP legitimizes new producers and allows them to demonstrate their skills and leverage up new opportunities, which is what the program was designed to do from its inception. All respondents agreed that TiP has achieved this goal in the film industry.

GASS-DONNELLY: “It is definitely worth doing a few short films first. Feature films get a lot more attention than a short film and in all likelihood your first endeavour will not be your best so it may be best to make mistakes on a smaller canvas first. That said, if you are able to make a feature that receives a theatrical release in Canada then suddenly you have legitimized yourself in the eyes of the funding agencies such as Telefilm. Although I personally sank \$50,000 of my own money into **This Beautiful City**, the movie made me eligible to apply for Telefilm development money which I then received. So while I wouldn’t advise spending too much of one’s own money on short films (especially when agencies like bravoFACT¹⁶ are so supportive), I do believe in taking risks when the potential upside is significant.”

Hagey believes making shorts gives him the freedom to pursue a variety of film techniques and styles, and allows the directors and producers to experiment affordably which can be explored without a large irreparable economic/creative consequence.

The development of a “sizzle short” to sell a feature is a strategy that has now been adapted by the Harold Greenburg Fund and by bravoFACT in developing new content for their respective film production programs. Poole does not think short films should necessarily be a training ground for filmmakers but recognizes the benefit.

POOLE: “Features are exactly like shorts, you just need more staying power. It’s the distance runner to the sprinter. If you want to inspire people to collaborate with you on a feature, often a short film is the best way to do this.”

SONODA: “I never made a short film – at least not when I was developing as a filmmaker. Just some shitty ones in film school that I never really finished. I just think they are really tough to make – at least really hard to create an exceptional one. I was fortunate to come up the ranks as a music video director in the ‘90s and early 2000’s in Toronto – and that was a Golden Age for young filmmakers to be making music videos.”

¹⁶ Founded in 1995, bravoFACT (Foundation to Assist Canadian Talent) has distributed tens of millions of dollars in grants to Canadians for the production of short-form projects. The Foundation provides funding to independent Canadian producers, who seek, primarily (but not exclusively), to create contemporary dramatic works for television.

5. Reflecting on your experience, what part of the TiP application process was most helpful?

Most respondents felt the TiP application process helped them organize and work through the production process. The hands-on approach and accessibility of the TiP co-ordinator allowed producers to ask the specific questions, which assisted them in addressing a range of issues (creative, administrative, or collective agreement concerns; or current filmmaking techniques).

LALONDE: “Well, let’s be honest, any application process for anything is a pain in the ass – but the process for applying for TiP is the right kind of pain in the ass. It forces you to look at your film in realistic terms. Can you actually make the film on the schedule you say you can, on the budget you can, etc... I’ve made two features on fifteen-day schedules – but I wouldn’t recommend that.”

MILLER: “The fact is producers can count on the TiP co-ordinator to be accessible, to provide the right answer, ensure their production course is right, and to be consistent in the approach. Knowing that if you need assistance you can call and not feel guilty about it at all, and never made to feel foolish is a plus for a newbie producer. It is important for the TiP co-ordinator to share experience in how to approach different problems and access the appropriate producers who have the right information. The guidance and understanding on how to approach the business aspect of producing under TiP prepares the producer for immediate and future issues as they evolve.”

6. TiP was designed for low-budget short and feature film productions that had little or no access on their own to funding sources. Did the TiP program help you to access additional funding and support for your film?

TiP has been involved in over 80 bravoFACT shorts. Having ACTRA performers committed to a bravoFACT project is a key creative and financial component in green-lighting many of them. The TiP daily performer rates are low and the producers have a creative opportunity to expand their experience by working with seasoned and new performers.

The same is also true for a small portion of Ontario producers who receive **Canada Council, Ontario Arts Council, or Toronto Arts Council** grants. They also rely on the TiP program to produce their shorts.

In the case of **Monkey Warfare** (Jonas, TiP Feature) and **At Home by Myself... with You** (Mitchell, TiP Feature), projects which did not initially qualify for Telefilm funding, received post-production funding and support, which increased the quality and speed of completion. The producers agreed that without TiP initially, productions such as these could not have been made. Over the last 10 years, only 10 per cent of the feature films produced through the TiP program have received any Telefilm funding. For the most part, this has been in post-production funding save for three TiP feature productions, **Phil the Alien, Puck Hogs, It Was You Charlie**, which were produced under

Telefilm's low-budget category. Even without the additional support from Telefilm, TiP features continue to be distributed to Canada's major cities and recognized by the press following the Canadian scene.

It was the initial experience making **Ham & Cheese** (TiP Feature) in the comedy genre that Sonoda leveraged into three other TiP features. As a result, he was accepted into the Canadian Film Centre Comedy Workshop, which facilitated his meeting with experienced and knowledgeable international producers, writers, and directors in that genre.

In micro-budget filmmaking, every penny counts. While the performer rates are discounted, and the difference represents an investment by the performer in the production, it is essential to understand there is no such thing as a "discounted performance." It was unanimous amongst all respondents that the performers felt free to deliver their best because they were not under the scrutiny of production executives. Most, if not all, TiP productions are driven by passion more than a financial incentive.

7. Some producers have argued that the upper budget limits are very practical for what is expected to deliver a good film in the micro-budget category. What do you think?

The interviews confirmed that TiP is not so much about making money as it is about having the opportunity to make a movie using professional actors. Performers are not doing it for the money but for the fun and passion of making film.

JONAS: "TiP is a freeing experience to make a film with professionals in which the money is not the critical piece. Micro-budget allows you the luxury of taking risks and making affordable mistakes – there is no such thing in mainstream filmmaking. As well, Reg Harkema would have never had an opportunity to make the film [Ed: **Monkey Warfare**, TiP Feature, 2006] he wanted to make but would have rather had to make the film he was being told to make."

LALONDE: "People say you need to have a large budget to make a good film - is this true? My answers to that is "no". Do you need to have a large budget to make a successful film? Then my answer is "probably". A larger budget means that more money needs to be earned to pay it back, so a lot more effort is made by distributors and companies to do that - and that's why you see all that marketing money at work - there is, sadly, less incentive to promote small films."

WILLIAMS: "As an ACTRA member myself, I hold the craft of acting in high esteem – a good actor is more vital in a low-budget film – there's just no money to keep doing take after take. I'd rather work with professionals who know their craft."

ZARK: "Yes, they are and fit nicely."

Surprisingly most of the respondents said producing low-budget films placed less of a demand on them to stay focused on the budget and gave them more freedom in executing the creative.

8. Was there anything about the process that hindered the making of your film?

TiP does not allow for non-members to participate in the program, or earn credit toward membership for aspiring actors. This policy is considered a reasonable one given the trade-off of having experienced actors on set and the economic benefits of 80 per cent discounts on daily performance rates.

JONAS: “The program is essential and it should continue to keep on keeping on, allowing it to evolve to meet the demands of the micro-budget community.”

One producer, Miller, suggested ACTRA members should be able to work on a project for free in the low-budget category, but in the same breath acknowledged the benefits of TiP to the filmmaking community, balancing economics and creativity.

ZARK: “I think ACTRA should allow non-ACTRA celebrities (i.e., famous music industry performers or famous sports personalities) to participate in a film if the producer can pull it off. By having one in the film you can access their millions of fans/followers to help the film succeed and, in the process, make the film a revenue stream for the ACTRA members who participated in it. It can also potentially help the producer achieve more financing prior to shooting.”

9. Some people might say that low-budget productions are good places for new non-union actors to get experience. You made the decision to “go ACTRA.” How did the involvement of professional performers help with your film? Did working with ACTRA performers make any difference in the distribution/sales process?

Producer respondents all agreed that having professional actors made it easier to shoot on many different levels. Seasoned performers bring years of acting experience to the set and to overall work itself.

JONAS: “TiP productions have a freeing aspect to them... by allowing for mistakes without being micro-managed so that new creative ideas evolve.”

KINGSLEY: “When the money is coming from your own pocket to make a film... it is imperative to reduce your chances of failure. Picking actors with experience is critical as not everyone can handle the working challenges of a low-budget production. You just don’t have the time or money to give a group of new performers three or four takes to get their deliveries down.”

LALONDE: “The last time I auditioned non-union actors I remember the process being a tad frustrating.... Professional actors are just that, they’re professional, they show up to set ready to go and they ask intelligent questions and work hard – there’s an undeniable professional standard.”

Aside from blocking shots and maintaining continuity, Sonoda preferred to see the performers bring life to the character and the scene on many different levels, as only professional actors can do. Without Jason Jones and Samantha Bea and the rest of the well-known Canadian cast of **Ham & Cheese** (TiP) and **Cooper's Christmas** (TiP), Sonoda's career might not have evolved as it has.

SONODA: "I urge all non-union filmmakers to use ACTRA and to cast notable Canadian actors so the investors and distributors have a better opportunity to realize greater industry sales prospects. As well, there are greater possibilities by landing a name actor – if other name actors are attracted to the project and step up, adding more value to the work which benefits the entire project. Moreover this experience has a greater impact on developing greater interrelationships with actors going forward with future productions."

ZARK: "If you wish to compete in the film festival circuit or get a distribution deal for your low-budget film there are TWO 'MUSTS': #1 – you must have good writing; and #2 – you must have good actors."

10. How has your work been accepted in the local, regional, national and international markets?

Overall the success rate for TiP film distribution is very high. TiP films have had over 4,000 successful film festival entries, including Cannes, TIFF (averaging five films per year), Palm Springs and Beverly Hills Festival. TiP films have also won numerous awards in a variety of categories in festivals around the world.

Most TiPsters stated the acceptance of their work at international festivals brings them closer to making their next film because the experience introduces them to new potential business and creative partners. Sometimes it also allows them to meet fellow filmmakers from their own town who they are surprised they had not met before.

LALONDE: "For my current feature we've got a really great Canadian distributor and having just had our World Premiere at one of the top US festivals we're in talks with several sales agents about taking the film out to the rest of the world."

TiP has had an impact on the operating agendas of bravoFACT and the Harold Greenburg Fund since filmmakers began developing 'sizzle shorts'¹⁷ as part of the program. This strategy began six years ago, when TiP filmmakers began shooting shorts and using them as calling cards to demonstrate the quality and style of film they were trying to raise feature film funds for. **The Baby Formula**¹⁸,

¹⁷ 'Sizzle shorts' are short films to promote interest (i.e., sizzle) and hopefully generate financing for further feature film projects.

¹⁸ **The Baby Formula**, TiP 2007

Gangster Exchange¹⁹, **Patch Town**²⁰ and **At Home, by Myself... with You**²¹ are all features that have used this strategy to attract investment funds for features. This development has proved to be a successful “look-see strategy,” and there are several more short subject films being produced in the TiP program that will hopefully become future feature film projects.

This development may lead to another production strategy, where micro-budget features are produced and then reproduced a second-time, with larger budgets and greater production values for mainstream exhibition rather than small art house exhibition. This is an exciting possibility for low-budget filmmakers to graduate into larger-budget producers without some of the risks inherent in making a feature film.

11. Has the performer’s profile assisted you in selling the film into distribution?

While TiP has helped many young performers in the development of their performance art, there are many actors who appear in TiP productions who also appear on television series, adding marquee weight to the project’s sales strategy on many different levels, be it in theatrical distribution or broadcast.

BECKERMAN: “‘Going ACTRA’ is synonymous with ‘going professional.’ Filmmaking is not a hobby or a distraction for me. If it were, I’d consider another route, but it is my profession, and I take pride in creating quality work. For me, going ACTRA is the only choice. The quality and professionalism that ACTRA cast brings to productions unquestionably raised the performance of my films in the distribution/sales process. I can imagine the dark corner of the industry I would have ended up in if not for the fantastic cast that has come on board through TiP in each of them.”

This new creative micro-budget film experience is relevant to films with a creative edge that appeals to the festival market (e.g., *You Are Here* (TiP 2008)), which gradually changes mainstream film production. It is here where nascent talent, creative trade professionals and audiences come to recognize names and create future “brands.” Brigitte Kingsley is one performer/producer who has successfully explored this strategy with her character Summer Vale and the **Dark Rising** series, which has become very popular in South East Asia, particularly in Seoul, Korea. It is ground-breaking for a micro-budget Canadian film to become a franchise without any public funding.

In the television market, Tonya Lee Williams’ **Da Kink in My Hair** (2006 TiP Short) became a successful Canadian television series that ran for two seasons on the Global Television network, and featured mostly diversity talent.

¹⁹ **Gangster Exchange**, TiP 2006

²⁰ **Patch Town**, TiP 2012

²¹ **At Home, by Myself... with You**, TiP 2009

Calum deHartog produced his first short six years ago and recently signed as Series Producer of a new cop series, **Cracked**, on CBC Television. **Cracked** was inspired by deHartog's background working as a beat cop for 10 years with the Toronto Police Service.

In 2012, Jane and Jonathan Hayes produced their first low-budget feature, **Algonquin**, after having produced three shorts under the TiP program over an eight year period. Without that experience, it is unlikely they would have been able to attract private investors to fund their first feature.

POTENZA: "The TiP brand legitimized me as a producer and being a part of TiP is like being a part of a mini studio. It has so many wonderful people who work under its banner."

The camaraderie the TiP program has fostered among the film actor community, new and old, is heartening. For example, TiP had three productions at Sundance in 2003 and when producer Jane Hayes attended with her TiP short film, **The School**, she was delighted to be introduced to other successful TiPsters, unaware they were also attending with their TiP entries.

TiPsters who participate in the TiP program feel proud to own the TiP brand collectively and are very proud to be a part of the TiP Alumni. They are willing to offer a helping hand when asked.

POTENZA: "I went from performer to producer and now on to celebrity. TiP is a brand and to be a part of it is like being in an exclusive Performers Club. You have the benefit of accessing the coordinator for advice any time of day... and the bonus is it has allowed me to become an attractive investment for private funding, an alternative to seeking out public funders such as Telefilm."

12. In the overall development of your business or career, how do you see TiP continuing to play a role?

There is always going to be a place for TiP in the creative development of ideas and talent.

TiP created and cultivated the 'sizzle short' in the Toronto-centric film industry for future feature film development. Shoes Full of Feet, through Pocket Change investments, actually crowd-sourced funding before it became known as indiegogo and Kickstarter.

Crowd funding allows the audience to contribute cash to a specific film project. It began as a way of funding micro-budget films, but has since penetrated other levels of film and art financing. The financial dimension of every project varies according to budget and the parameters of the crowd funding program. Benefits to crowd funding donors vary from getting to play a role in the film, a free t-shirt, a DVD, or equity in the project.

MITCHELL: “Without crowd-sourced funding and TiP, we would never have made our first feature, **At Home, by Myself... with You.**”

David Miller, whose first project, **Crust** (Executive Producer, 2002), came in the first year of the TiP program, is now a partner in Agency 71.

MILLER: “The TiP process works for us because we know what is consistently expected in TiP evaluations and the TiP standard is the minimum *pro forma* in producing micro-budget productions. If you can’t do what TiP requires you to do, you should not be taken seriously as a producer. The documentation is essential in the evaluation process, which basically ensures that the producer has all their ducks in a row which will give them a better-than-ever chance of delivering the anticipated creative in the film, on time and on budget.

“This consistency means we keep monitoring TiP productions because this is where the real production talent will come from for use on new film productions. It provides me with a source of great talent on which to build our business. Tasso gets it, and so do we.”

Creative:

13. Did the TiP approval process help you clarify and focus on what you were attempting to do as a producer? Was it relevant to the creative and production strategy?

The objective of the approval process is to anticipate every aspect of production and to be aware of possible problems and solutions in advance. As a producer, you need to be familiar with the techniques and talent of every discipline to achieve your creative goals.

BECKERMAN: “The (TiP) process helps focus and clarify the kind of film being made; identifies the challenges related to cast and production; and challenges the potential hurdles that may come up and are better dealt with before production rather than during production.”

KINGSLEY: “I was a first-time producer and didn’t really know the ropes. The program took the time to teach me the importance of certain elements that otherwise I would not have known.”

SONODA: “Definitely on the first application for **Ham & Cheese** – just the sheer amount of paperwork we had to think through and generate (one-liner, days out of days, line-itemed budget, etc.) – it really got us a head-start on pre-production. For any emerging filmmaker that has never gone through the pre-production process of a feature film, the TiP package is a great primer.”

ZARK: “Any time someone asks you questions about your plan it helps you to re-examine that plan for weaknesses, and the asker can sometimes help you find solutions to those weaknesses.”

14. Do you see the value of TiP when exploring new cinematic styles and techniques? Did the economics of it make a difference? For example, did it allow you to bring more creative to the screen for a smaller amount of money?

A less often talked about benefit of working with micro-budgets is, as the question suggests, less creative restraints juxtaposed with financial constraints. A micro-budget production agenda engenders bold choices, which can lead to a more unique and distinctive movie. In an over-saturated micro-budget feature film market, without large marketing budgets, uniqueness and distinctiveness are the Canadian filmmaker’s best attributes. TiPsters are a unique group of people.

BECKERMAN: “In the rapidly changing media industry, there are new viable production models emerging as you read. One such model is the micro-budget feature. The benefits are obvious: lower budget, faster recoupment, lower risk and potentially bigger upside for investors. There can be greater challenges when working with a micro-budget, to creating a product that is quality enough to compete. If micro-budget projects couldn’t access experienced actors, that challenge would become very hard to overcome.”

KINGSLEY: “With the TiP program, we can afford to put a little more money on screen. The budgets are usually so small that if we had to go full ACTRA, we would only be able to afford the salaries with little left to put on other important elements such as set design, props, FX, etc...”

MILLER: “Cinematic style in hand, even **Aruba**²² was shot in a very revolutionary way. The thing I like to see is the new talent pool and I want to know who I shall work with down the road. ACTRA performers, through TiP, are always in play. This is very important for me.”

15. When you heard about TiP, what were your creative expectations from the performer, as well as the creative and approval process? Have you worked on a union production in the past? Is the experience the same for every production with respect to contract administration under TiP compared to other agreements (e.g., IPA)?

Overall, most of the producers who had previously worked on union productions, but had not been responsible for overseeing the ACTRA paperwork and obligations, wanted extra guidance and found TiP productions had more support than other productions.

KINGSLEY: “TiP takes the time to give the producer feedback on the creative and marketing strategies, which is especially helpful to new producers/writers. Whereas the IPA doesn’t

²² **Aruba**, TiP 2006

comment on the creative. It's definitely nice to get the additional care that comes with the TiP program."

POTENZA: "In TiP, there is a bunch of stuff going on... you don't get that anywhere else. It's like a wicked filmmaking club. TiP is the extreme sport of filmmaking."

16. From your experience, speak to the difference of employing union and non-union performers in the creative process. How much more does a union professional bring to the set in the context of the role being played?

KINGSLEY: "With a union member, you know that you will have a professional to work with. That means that not only will they likely bring a performance that elevates the role from take one, that they will have the ability to take alternate routes, shift tone, and otherwise provide a creative partner in creating a successful film. With a non-union member, you may (when lucky) get one of those attributes, but rarely all.

"It's hard to compare non-union and union actors. Union actors are professional and the quality is extremely high. With non-union performers, you can sometimes find extremely talented people, but there are definitely fewer of them and sometimes they don't come with the professional attitude of union actors (showing up on time, knowing the importance of schedules, continuity and the technical aspect of film)."

17. It has often been suggested that there is more passion and generally more fun on a TiP set. Is this true? If so, can you describe the impact on the outcome?

JONAS: "Often TiP productions don't have 'money' people around, and there is less pressure because of their absence, allowing for the emergence of fun and passion. Of course the disposition of the filmmakers can shape the atmosphere of a film set any which way, but on a TiP production at least there is more of an opportunity for a positive, light work environment."

KINGSLEY: "I think the reason why there's more 'passion' in TiP projects is because everyone is on board. They want to be there – and no one is there for the money, which also includes the crew. With bigger projects, money is often the motivating factor and people tend to be there for those reasons instead of for 'fun' or 'passion'. Some of my most special lifelong friends have come out of our TiP projects."

LALONDE: "Well, no one does a TiP feature for any reason other than they want to – they aren't being paid very well – but what they're getting to do, likely, is a role that they don't usually get on bigger projects. They get to flex their creative muscles more, I imagine."

18. How might the TiP approval and evaluation process better help the creative aspect of the new and emerging filmmaker's production?

BECKERMAN: “I think that a major obstacle many new filmmakers face is their own over-confidence. The more productions I do, the more respect I have for the immensity of the undertaking. Over-confidence when setting out to climb a mountain can result in the climber not packing enough food, appropriate gear, not setting out with the right team, and not seeking potentially vital advice from those that have climbed it before. I believe the application of that metaphor to filmmaking is fairly obvious. The TiP process can be likened to a professional planning session. Taking a good hard look at the important questions: Have you got what you need? Do you know your route? Who is on your team?”

19. How has the experience endured and made a difference to you artistically, and/or creatively? How has it helped you build your business?

BECKERMAN: “Without a program like TiP it is hard to imagine I would have progressed in nearly as sure-footed a manner as I did through my creative producing career. I’ve enjoyed success with my TiP projects that has led to greatly increased credibility in the industry overall. My company is now a going concern and I continue to do TiP projects and higher budgeted projects. My vision for Scythia Films is centred on an aggressively ambitious sense of creativity, combined with a desire for sustainability in all aspects, which includes a sustainable business model, sustainable politics, and sustainable labour relations. The TiP program represents the type of thinking that fits with that vision.”

Career:

20. How does a filmmaker know that they are ready to make a film? What are the questions you asked yourself?

BECKERMAN: “Good question – not enough filmmakers ask themselves. I’ll answer it with a list of my own:

- Do you have something to say and know how you want to say it?
- Do you have a sense of your own voice as a filmmaker? Stealing traits from other artists is a part of art, stealing the voice of another artist is a high crime in my mind.
- Do you have at least one other person who understands what you want to do and how you want to do it? If you are a director, it’s probably your producer, and if you are a producer, it’s probably your director. Trying to tackle a film without a true ally is not a great idea.
- Do you have at least a little bit of money? If your project has attracted zero dollars, it may be saying something about your project.”

KINGSLEY:

- Are you committed to working on this project for the next three years?
- Do you have the time and perseverance to keep going when it’s extremely difficult?

- Do you have a great script and a good team of people to work with?

LALONDE:

When you have a story that you HAVE to tell. It's not enough to have a story that you WANT to tell. It has to be destroying you inside and the drive to get it out must be overwhelming. When it's all that you can think about. I have to make sure that I'm saying something with my story that I haven't heard said before – or that I'm at least adding something new to the conversation. And it has to be a story that only YOU can tell.

ZARK:

- Why should this story be told?
- Do I have the best team possible to make this film?
- Do I have the resources to make a film that people will watch and enjoy?

21. What are the key lessons you learned about filmmaking as you produced your TiP film?

BECKERMAN: "The right team is crucial. That includes all actors and crew. Don't compromise on any position or it will bite you."

JONAS: "TiP allows the filmmaker to make the film he wants, not what he is told to make by an agency."

KINGSLEY: "I learned that there are a lot of expenses at the end of a film – deliverables, insurance, music, colour timing, etc. Also, paperwork and contracts are an essential part of selling your project. Make sure that you have all your paperwork in order while shooting a film – trying to make it work as an afterthought is a nightmare."

ZARK: "Ask as many questions as possible. You have to find a way to know what you don't know."

22. How has your career evolved as a result of working on a TiP film? (The responses from the three remaining questions, #22-24, have been summarized under this one overall question.)

BECKERMAN: "TiP has helped me be more methodical about paperwork and process, to train my employees better, and to value the time of actors."

KINGSLEY: "TiP has been essential and the best thing that could have happened to my career. Thanks to Tasso and his dedication to the program."

POTENZA: "TiP has become a brand in which you become a member and grow out from there. I've worked on a lot of TiP productions as a performer and didn't know its value until I became a producer. TiP has my back anytime I need advice. I get it, and it has legitimized me as a real producer."

Appendix D: TiP Guidelines & Application Form



We Tell Your Stories.

At Home by Myself... with You was selected to represent Canada at **CANNES INTERNATIONAL FILM FESTIVAL 2010**. It also made **VANCOUVER INTERNATIONAL FILM FESTIVAL 2009 Top 10 Most Popular Canadian films**.

Formal Guidelines for TiP

1. Qualifying Productions and Procedures
2. Ineligible Productions
3. Rates
4. Working Conditions
5. Additional Budgetary Obligations
6. Revenue Participation and Distribution
7. Casting
8. Rehearsals
9. Other Issues

(1)	Qualifying Productions and Procedures:
(1.1)	Application deadline: At least one month prior to start date, contact the ACTRA Toronto office. Apply on line and send in the appropriate documents as listed on the Document Checklist. The TiP Coordinator will review your application package and shortly thereafter schedule an approval meeting to review your project. The producer and the director must attend the meeting. The writer may also be invited to attend.
(1.2)	Pre-approval required: Casting and principal photography may not begin until TiP approval is granted. Face-to-Face Online will be made available to Producers for casting purposes upon approval.
(1.3)	Type of projects: Films of any length, genre or format qualify for TiP, subject to exclusions listed as ineligible productions below. All projects must shoot within ACTRA Toronto’s jurisdiction. Producers, directors, writers, performers and key crew must all be Canadian or landed immigrant, and resident in Canada.
(1.4)	Cast: The project must cast all its performers entirely from the ACTRA membership.
(1.5)	CMPA membership: Producers must be members of the CMPA prior to their application for the TiP Program is filed with ACTRA. Please be advised that the CMPA will not approve projects by companies who are not members in good standing of the Association.
(1.6)	Mentor program: The producer will select a Mentor prior to their application being filed. Such mentor will be approved by ACTRA and the CMPA.
(1.7)	Screenings: Producers of feature films must commit to having at least 2 theatrical screenings prior to any television or other media exposure. Short films require at least one public or festival screening. All Distribution and Broadcast agreements must allow for an initial theatrical window.
(1.8)	Canadian Content: The project must be eligible as a 10 out of 10 Canadian content project

	under the CAVCO rules and thereby also be eligible for federal tax credits. Short and Experimental films are excluded from having to apply to CAVCO, but must otherwise qualify under CAVCO. As per CAVCO any Canadian feature film Distribution Agreement must include an obligation to exhibit the production in Canada within two years of completion.
(1.9)	IPA applies: Upon becoming a signatory, all terms of the IPA apply except as amended by these TiP guidelines, and as agreed by ACTRA and the CMPA with regard to this application.
(1.10)	Canadian ownership: The Feature Film property must be owned and produced through a company incorporated in Canada under the laws of Canada or of a Canadian province or territory. All projects must adhere to standard legal, business, and accounting procedures. All feature films must have a final audit performed. Experimental and short Films need only submit a final cost report.
(1.11)	Security agreement: A standard executed Security Agreement as per Appendix 7 a and b of the IPA is required.
(1.12)	Arrangements to collect residuals: Since every project is unique we suggest that you review the ACTRA Performers' Rights Society's procedures sheet and contact them should you require information on the specifics of your distribution arrangements.
(1.13)	Insurance: Your project must be budgeted to secure liability and accident insurance covering cast and crew for the shoot and show proof of coverage prior to shooting.

(2)	Ineligible Productions
	ACTRA and the CMPA reserve the right to decline or to revoke approval for any projects for any reason. Examples of projects that will not be approved, or that will have their approval revoked, include but are not limited to the following:
(2.1)	Excluded projects: All Industrials, Corporate Videos, documentaries, dubbing, animation, pilots, TV Series, Television Movies of the Week, Commercials and Music Videos are not eligible.
(2.2)	Minors: Projects that depend on the extensive involvement of minors will be carefully examined for viability and will be excluded unless the resources and planning for the proper care and treatment of the young performers can be demonstrated.
(2.3)	Revised scope: TiP projects which in the course of production or completion increase the scope of their budget or alter the nature of their production (e.g. TV movie) must disclose such changes to ACTRA Toronto. The TiP status of such a production may be amended or withdrawn at the discretion of ACTRA Toronto or the CMPA.
(2.4)	Unfair advantage; misrepresentation: A production which is found to be taking unfair advantage of TiP rates through misrepresentation or falsification of budget will become immediately subject to the rates and conditions of the IPA.

(2.5)	Other exclusions: The Producer(s) and its principals and their related companies cannot apply to TiP if they are (A) currently in default with ACTRA, or (B) have been declared an Unfair Engager, or (C) have been previously found to be undermining TiP, or (D) are not members in good standing of the CMPA.												
(3)	Rates:												
	<p>Class I Production: Total budget of \$125,000 to \$275,000</p> <table border="1" data-bbox="310 506 1073 667"> <tr> <td>Principal</td> <td>\$240.00</td> </tr> <tr> <td>Actor</td> <td>\$170.00</td> </tr> <tr> <td>Background</td> <td>\$110.00</td> </tr> </table> <p>Class II Production: Total budget of less than \$125,000</p> <table border="1" data-bbox="310 716 1073 877"> <tr> <td>Principal</td> <td>\$140.00</td> </tr> <tr> <td>Actor</td> <td>\$110.00</td> </tr> <tr> <td>Background</td> <td>\$ 90.00</td> </tr> </table> <p>ADR rate: ADR is to be paid at 50% of the contracted daily rate with a maximum 4 hours of work time. The (contracted) daily fee applies after four hours. Productions exceeding \$275,000 are encouraged to apply to produce under the IPA or the CIPIP Agreement, contained within the IPA.</p>	Principal	\$240.00	Actor	\$170.00	Background	\$110.00	Principal	\$140.00	Actor	\$110.00	Background	\$ 90.00
Principal	\$240.00												
Actor	\$170.00												
Background	\$110.00												
Principal	\$140.00												
Actor	\$110.00												
Background	\$ 90.00												
(4)	Working conditions:												
	Performer Working Conditions are as per the IPA with the following exceptions:												
(4.1)	Workday: The workday for Performers shall be eight (8) consecutive hours, exclusive of time for meal breaks. Meal breaks as per the IPA.												
(4.2)	Overtime: If the Performer is requested or required to work beyond eight (8) consecutive hours, Producer shall pay the Performer for each 1/4 hour increments, an amount equal to time and one-half of the Performer's payment for the day at the pro-rata hourly rate.												
(4.3)	Turnaround: No work shall be permitted in excess of twelve (12) hours, exclusive of time for meal break, within any 24-hour period.												
(4.4)	Meals: All Performers will be provided the same meals as the crew.												
(5)	Additional Budgetary Obligations:												
(5.1)	Benefits: Benefits and fringes of 12.5% should be allocated in the budget for all gross amounts paid to performers. The percentage includes 12% for Insurance and Retirement and 0.5 % for the ACTRA Performers' Right Society.												

(5.2)	<p>Fees: Administration fees payable to both ACTRA and the CMPA are as follows:</p> <p>Class I Productions under 30 minutes - \$350 Class I Productions over 30 minutes - \$500</p> <p>Class II Productions under 30 minutes - \$250 Class II Productions over 30 minutes - \$350</p>
(5.3)	<p>Security for Payments Due During Production: No later than five (5) business days before any work is scheduled to begin for the Performers, a payroll security deposit is required. The deposit will be held in trust.</p> <p>For projects whose shooting schedule is longer than two weeks and ALL feature films, a two-week payroll security deposit is required.</p> <p>ACTRA Toronto will release 50% of the deposit for the last two weeks payroll. The remaining 50% will be released upon proof of payment of last payroll and receipt of all paperwork.</p> <p>Shooting schedules less than two weeks require no less than 50% of the budgeted payroll and will be refunded provided ALL paperwork is completed OR projects, with permission from ACTRA, may arrange to prepay performers for scheduled days and post a security deposit in the accumulated sum of projected overtime fees, administration fees, Performers Rights fees and any other applicable fees as determined by the Steward. When permitted by ACTRA, the Producer will be able to provide other forms of security for payments due during production.</p>
(5.4)	<p>Budget report: Within four (4) weeks of completion of principal photography, the Producer shall submit to ACTRA a detailed report of actual expenditures and other relevant materials ACTRA may require showing actual cost of the production to date. In the event the actual production costs exceed the limits stated for the categories above, the Producer shall pay the Performers or to ACTRA for the benefit of the Performers, any additional sums necessary to bring the compensation of the Performers into the defined class of production.</p>
(6)	Revenue Participation and Distribution
(6.1)	<p>A basic use fee is included in the base fees: The basic fees outlined in part (3) above paid to performers during production include payment for a “Declared Use of the Production” of Theatrical worldwide for one (1) year from the first theatrical use.</p>
(6.2)	<p>Residuals: All other media use (world theatrical, pay TV, basic cable, free TV and ancillary revenue) are accounted for by payment of a use fee of 3.6% of Distributors Gross Revenue (DGR). DGR is defined in Article B509 of the IPA. For further clarity: The Distributors Gross Revenue (DGR) of 3.6% will be payable on all gross revenues derived from Theatrical distribution after the expiry of the Declared one year period of Theatrical Use. Any Use of the product other than the Declared Theatrical Use will require payment of 3.6% of Distributors Gross Revenue.</p>
(6.3)	<p>Where paid: The use fee is paid directly to the ACTRA Performers’ Rights Society who</p>

	administers the collection and disbursement of all DGR payable in accordance with the unit calculations defined in the IPA. Please refer to the ACTRA Performers' Rights Society's procedure sheet (or Article B509 of the IPA) for the full definition of Distributors' Gross Revenue.
(6.4)	Internet use and royalties payments are subject to negotiation as per the IPA.
(7)	Casting
(7.1)	Membership: Non-ACTRA members are not permitted to work as actors on TiP projects.
(7.2)	Script: Lead and support roles require performers to have access to a full script before signing.
(7.3)	Stunts: A qualified ACTRA Stunt Coordinator is required for all scenes that include stunts.
(7.4)	Copy of product: Principal Performers and Actors shall be provided with an electronic copy of their performance (or the film in its entirety) on disk or videocassette within 60 days of the production of the final master transfer of the completed film. A clause guaranteeing this must appear in all Performers' Contracts.
(8)	Rehearsals
(8.1)	Time donated: Performers may donate 1 free 8-hour day of rehearsal to the production.
(8.2)	Additional time: Performers may participate in two (2) additional rehearsal days at half the contracted Daily Rate, to a maximum of four hours. The preliminary/proposed rehearsal schedule must be clearly delineated to the performer on the casting notice, along with TiP status and the Daily Rate. Additional Rehearsal days are to be paid at the contracted daily rate Rehearsal days are limited to 8 hours.
(9)	Other issues
(9.1)	Verification: ACTRA Toronto reserves the right to contact all other industry partners and/or grant organizations to corroborate details of the production package.
(9.2)	The IPA: Copies of the IPA are available from ACTRA Toronto. The Producer is expected to review this agreement and have a thorough understanding of its terms and conditions.
(9.3)	Credit: All TiP projects must have a tail credit showing the ACTRA TiP Toronto and CMPA logos and stating "Made with the Generous Support of ACTRA Toronto and the CMPA". Logos will be provided by ACTRA Toronto and the CMPA in electronic format.
(9.4)	Spirit of this program: ACTRA Toronto recognizes that TiP is vulnerable to abuse by producers who chose to manipulate budgets and other financial documents. Continued success depends on all participants complying with the guidelines of TiP, and its spirit: generosity creating opportunity.
(9.5)	Changes to these guidelines: These guidelines may be changed at any time.

TiP Application Form

Once you have completed the items on the checklist, provide your information to the TiP Coordinator electronically by completing this form.

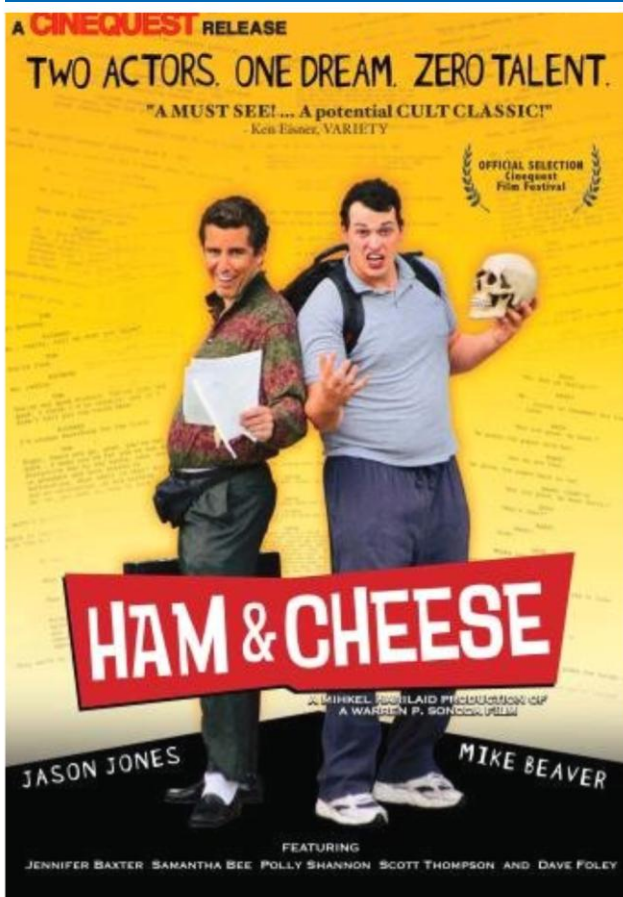
By completing and submitting this form the Producer acknowledges and warrants to the following:

- The truth and accuracy of information and documents submitted in and with this application.
- That ACTRA Toronto and the CMPA have full discretion with no administrative duty of fairness.
- That no agreement has been entered into or will be entered into with a performer unless and until this TiP application is approved at ACTRA Toronto's and CMPAs discretion.
- That ACTRA Toronto and CMPA reserve the right to consult all other parties involved with the submitting project.
- That there is no guarantee of acceptance and approval by ACTRA Toronto and CMPA regardless of representations that may have been made by the TiP Coordinator.
- That the Producer has agreed to abide by the terms and conditions of the TiP Guidelines.

Project title:
Synopsis:
Production company:
Producer's name:
Address:
Phone number:
Second phone number:
Fax:
Production company mailing address:
Email:
Company website:
Short or Feature? Anticipated length (in minutes):
Anticipated shoot start-date:
Number of shooting days:
Writers:
Executive Producer(s):
Address:
Director:

Producer:
CMPA membership number (for more information, call the CMPA):
Intended market and festival use:
Proposed and confirmed financing sources:
Name(s) of financiers:
Address of financiers:
Shooting format (film/video):
Total production budget:
Total cast budget:
Total cash budget:
Non-cash portion of budget:
Signature of producer:
Date:
Approximate date producer will submit hard copy of this application:
Questions or comments:

Appendix E: Interview Questions



We Tell Your Stories.

Ham & Cheese (2004) was nominated for six **CANADIAN COMEDY AWARDS**. Starring **Mike Beaver** and **Jason Jones**, it also features a cast of Canadian comedic stars, including **Samantha Bee**, **Dave Foley** and **Scott Thompson**.

Interview Questions

The following list of questions was asked of every participant in this study:

Business

1. How many TiP films have you participated in and in what capacity?
2. Where do you ultimately want to position yourself in the industry?
3. How did TiP play a role in helping you in your development as a filmmaker?
4. Does a feature filmmaker need to make a short film first? What is the progression you followed, and would you advise other emerging filmmakers to follow a similar path?
5. Reflecting on your experience, what part of the TiP application process was most helpful?
6. TiP was designed for low-budget short and feature film productions that had little or no access on their own to funding sources. Did the TiP program help you to access additional funding and support for your film?
7. Some producers have argued that the upper budget limits are very practical for what is expected to deliver a good film in the micro-budget category. What do you think?
8. Was there anything about the process that hindered the making of your film?
9. Some people might say that low-budget productions are good places for new non-union actors to get experience. You made the decision to “go ACTRA.” How did the involvement of professional performers help with your film? Did working with ACTRA performers make any difference in distribution/sales process?
10. How has your work been accepted in the local, regional, national and international markets?
11. Has the performer’s profile assisted you in selling the film into distribution?
12. In the overall development of your **business or career**, how do you see TiP continuing to play a role?

Creative:

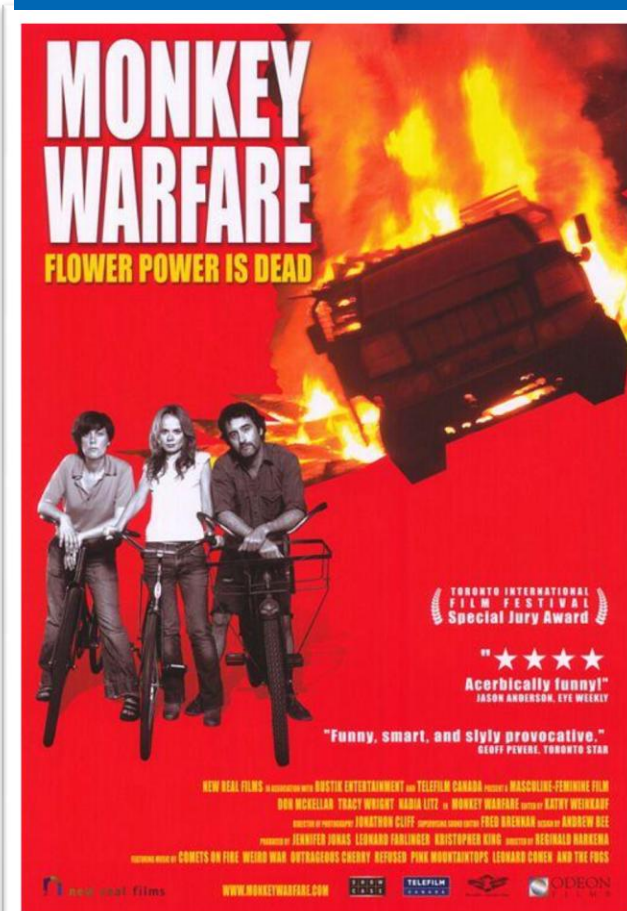
13. Did the TiP approval process help you clarify and focus on what you were attempting to do as a producer? Was it relevant to the creative and production strategy?
14. Do you see the value of TiP when exploring new cinematic styles and techniques? Did the economics of it make a difference? For example, did it allow you to bring more creative to the screen for a smaller amount of money?

15. When you heard about TiP, what were your creative expectations from the performer, as well as the creative and approval process? Have you worked on a union production in the past? Is the experience the same for every production with respect to contract administration under TiP compared to other agreements (e.g., IPA)?
16. From your experience, speak to the difference of employing union and non-union performers in the creative process. How much more does a union professional bring to the set in the context of the role being played?
17. It has often been suggested that there is more passion and generally more fun on a TiP set. Is this true? If so, can you describe the impact on the outcome?
18. How might the TiP approval and evaluation process better help the creative aspect of the new and emerging filmmaker's production?
19. How has the experience endured and made a difference to you artistically, and/or creatively? How has it helped you build your business?

Career:

20. How does a filmmaker know that they are ready to make a film? What are the questions you asked yourself?
21. What are the key lessons you learned about filmmaking as you produced your TiP film?
22. How has your career evolved as a consequence of working on a TiP project? As a
 - i. Producer
 - ii. Director
 - iii. Performer
 - iv. Writer
23. Describe how the TiP experience helped or hindered the development of relationships with others in the screen-based industry.
24. How has your experience with TiP helped in your own development as a filmmaker?

Appendix F: Making TiPster history: The TiP Legacy Project



We Tell Your Stories.

Monkey Warfare (2006) made it into several international film festivals and won various awards, including the **TORONTO INTERNATIONAL FILM FESTIVAL 2006 Special Jury Award for Best Canadian Feature Film.**

Making TiPster history: The TiP Legacy Project

ACTRA Toronto Performers Magazine, Volume 21, Issue 2, Summer 2012

by Tasso Lakas, TiP Coordinator, ACTRA Toronto

Everyone knows that, at a certain time in history, something happens to change an art form - a business, political, union, artistic agenda, whatever it is - something happens. Often when good things happen, and after all is said and done, there follows a general lament that someone should have made a movie, written a paper, or simply documented it for others who follow. Not this time. TiP is about to enter Canadian Cinema history.

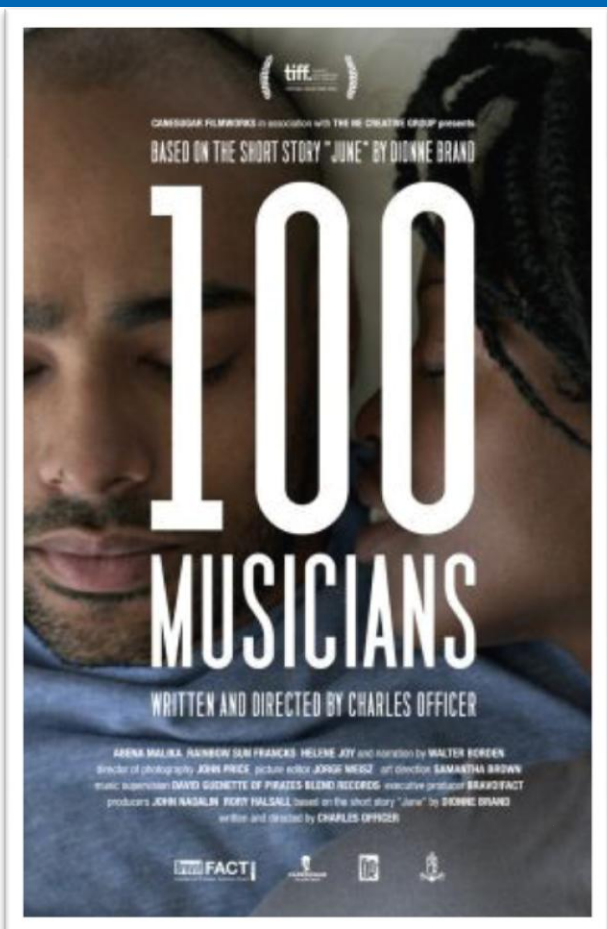
When I launched ACTRA's TiP program, no one knew how successful it was going to be. We just knew, or at least I thought I knew, what was needed to make the program a success. Before coming to TiP I had worked in development at Telefilm and CBC and I often promised myself that, if given the opportunity to show them how it should be done, (*them* - you know, the guys you believe should know what they are talking about) I'd take a good shot at it. TiP has come through, and many of you know and have told me, how great the TiP Program has been for you, no matter what your role in the film industry might be.

Knowing how important it is to document the experience of running TiP with so many wonderful eclectic filmmakers, now commonly known as TiPsters, ACTRA applied to the OMDC to document 10 years of TiP and to show how it has changed the filmmaking business model in the low/micro-budget community from an amateur affair into a profitable business.

Ten years ago - no YouTube, no smartphone, films were still circulating on VHS, barely a flat screen to be seen, no digital TV, no digital theatrical releases, digital video tape was being used in cameras, films were shot on film, no film produced for under a million dollars got theatrical distribution or was taken very seriously as a commodity. Yes, production techniques have changed and the business of filmmaking has expanded beyond what many would have thought possible 20 years ago, and that is what the TiP Legacy project is going to be about - exploring the change and its results as a working experiment in filmmaking, not only as it applies to Ontario and Canada but in international markets as well. When all is said and done this open-ended study will prepare us for what we need to do in the future to maintain the integrity of the art form and at the same time profit from the experience economically and socially.

The next phase of the project, if funded, will be an interactive tool on how to shoot low-budget films and make a profit. Feel free to send in your thoughts on how TiP changed your world of filmmaking to tlakas@actratoronto.com.

Appendix G: TiP Film Inventory



We Tell Your Stories.

In *100 Musicians* (2011), a couple quarrels over what they believe they heard on the radio. Is the mayor planning to hire 100 musicians, or 100 policemen?

TiP Film Inventory (2002 – 2012)

2002

Title, Production Team

Adam and Eve and Steve, *Allan Goluboff, Donato Baldassarra, Charles Kasatly David, Izidore K. Musallam*
At The Corner of the Eye, *Ryan Redford, Tom Strnad*
Baby Boy, *Patrick Arias*
City Sonnets, *Andrew Pifco*
Crypt Club, *Miguel Gallego, Nancy Moore, Jesse D. Ikeman, Louise Mackintosh*
Dermott's Quest, *Grant Sauve*
DNA, *Terry Markus, Jack Blum*
Drummer Boy, *Dan Dawson*
Ghosts, *Kate Kung, Robert DeLeskie, Stephen Turnbull*
Go Diva, *Kirsta Teague, Michael Souther*
Ham and Cheese, *Mihkel Harilaid, Warren P. Sonoda, Jason Jones, Mike Beaver*
Mad Shadows, *Chris Woodward, Marco Pecota, Marc Gilani*
Masterpiece Monday, *Jonathan Sobol, Glen Forbes*
Not A Fish Story, *Jonathan Orson, Anita Doron*
Public Domain, *Jeff Roger, Kris Lefcoe*
Songs of Wreckage, *Tom Strnad, Ryan Redford*
The Absence of Emily, *Samara Truster, D. Gillian Truster*
The Fare, *Rahul Parekh*
The School, *Jane Hayes, Jonathan Hayes*
The Truth About Head, *Dale Heslip, Christina Ford, Kelly King*
The Wet Season, *Laura Clunie, Martha Ferguson*
TrueSexLies, *Thomas Michael*

2003

Title, Production Team

A Fool's Life, *Mike Masters, Billie Mintz*
Autobiography of An Insect, *Farah Khilji, John Buchan, Chris Trebilcock*
Bar Life, *Joanna Esposito, Dawn M. Kuisma*
Bonded Pairs, *Lisa Wegner, John Bertram*
Build, *Greg Atkins*
Choke (a.k.a Slip Knot), *Matthew Bassett, Tyler Levine, Carolyn Newman, Sean Reycraft, David Hyde*
Crust, *Micol Marotti, James O. Muir, David R. Miller*
Dakota, *Conrad Coates, Damion D'Oliveira*
Dead All My Life, *Walter Alza, Julio Ponce Palmierie*
Do No Harm, *Robert Budreau, Robert Mounsey*
Elliot Smelliot, *Jonathan Orson, Anita Doron*
Fig Tree, *John Greyson*
Haunted, *Thomas Michael, Steve DiMarco, Marco Pecota*
Horsie's Retreat, *Karina Griffith, Tony Asimakopoulous*
If It Ain't Broke, *Sarah Michelle Brown*
Judgement Call, *Robert Budreau*

Life After, *Rhett Morita, Regine (Reggie) Moria, Terry Gould*

Little Earthquakes, *Stephanie Keating*

Might, *Sandra Shields, Cullen Fairfield*

Mozart Loves Me, *Jamie Paul Rock, Perry Zimel, Louis Vallarta, George Bloomfield*

My Brother's Keeper, *Sean Cisterna, Jeff Deverett*

Nigel's Fingerprint, *Kim Kuhteubl, Amy McConnell*

Number One Fan, *Grace Kosaka, David J. Woods*

Perfect, *Luis Mendoza, Boris Rodriguez*

Phil the Alien, *Rob Stefaniuk, Mihkel Harilaid*

Photographic Fate, *Robert Budreau*

Pizza Shop, *Mark Mainguy, Julie Venerus, Stefan Grogen*

Running Towards Tomorrow, *Alda Neves, John Boylan, Matt Hilliard-Forde*

Safe, *Bryce Mitchell, Kristen Booth*

Samsara, *Jean-François Martel, Isabelle Limoges*

Sugar, *Damion Nurse, Todd Klink, Jaie LaPlante, Jennifer Jonas*

The Barber's Chair, *Kristi McNeil, Nicholas Allen-Woolfe*

The Clock is Ticking, *Bryce Mitchell, Raj Panikkar, Kris Booth*

The Headhunter, *Matthew Toffolo, John Roumelis*

The In-Laws, *Glen MacDonald, Justin Kelly*

The Stronger, *Mike Masters, Debra Felstead*

The Sun Room, *Alexander Thompson, Sheryl Thompson*

White Knuckles, *Leo Scherman, Daragh Shankey*

2004

Title, Production Team

A Possible Fever, *Jean-Francois Martel, George Flores*

A Question, *Soo-Won Lee*

A Wing and a Prayer, *Daniel O'Connor*

Amma, *Andrew Burrows-Trotman*

And the Morning Lasted All Day, *Mike Lind, Alistair A. Vogan*

Arborian, *Andre Kocsis*

Babylon Hotel, *Glance Lawrence, Anmarie Morais, Charles Officer*

Battle for Arthur, *Audrey Cummings, Michael Paszt*

Blood, *Anna Gerb, Joel Awerbuck*

Fatherhood, *Carl Knutson, Paul L. Lenart*

G – Day, *Josh Koffman*

Gold, *Armen Kazazian*

Gomez Before Dawn, *Paul Barkin, Boris Rodriguez*

In the Stars, *Tom Strnad, Michelle Daides, Kerri Holland*

Independent Living, *Jordan Walker, Leah Walker*

Jane's Call, *Luc Chalifour, Alan Goluboff*

Jew Jube Lives, *Michael Cohen, Andrea Nemin*

Jimmy's Pub, *Samantha Slan, Amy Stulberg*

Karma, *Chris John, Mary-Lu Zahalan*

Kink In My Hair, *Damion Nurse, Tonya Lee Williams*
Lake, *Srdjan Vilotijevic, Ryan Redford*
Limbo, *Jonathan Collard, Sonny Malhotra*
Looking For Angelina, *Sergio Navaretta, Alessandra Piccione*
Lucy's Publishing House, *Robert Arber*
My Last Confession, *Val Mauro, David Finley*
My Uncle Navy and Other Inherited Disorders, *Deborah MacDonald*
Noise, *Jason Charters, Karen Lee Hall*
Plain Brown Wrapper, *Sean Nowlan, Michael Corbiere*
Rose, *Paul Scherzer, Stephen Panicia, Asghar Massombagi*
Scarlet Runners, *Charlotte Disher, Teresa Hannigan*
Sombre Zombie, *Robert Arber, Brad Horvath, Adam MacDonald, Adam Elliot Segal*
Split City, *Randy Kumano, Jamie Paul Rock*
The House, *David Plant, David Krae, Soo-Won Lee*
The Human Kazoo, *Karen Walton, Fabrizio Filippo, Adam Till, Philip Svoboda, Victoria Hirst*
The Interior Monologue of Gill the Goldfish, *Gabriella Martinelli, Paul Lenart, Jim Goodall*
The Last Hit, *Grace Kosaka*
The Multiple Self of Susan Maynard, *Robert Budreau, Elizabeth Lazebnik*
The Nutshell, *Joe Boccia, Wendy Coulas*
The Right Way, *Mark Penny, Ryan Penny*
The Unfolding, *Ian Thompson, Robert Budreau*
The White Dog Sacrifice, *Tom Strnad, Michael Flam*
The Yellow Bird, *Steven Bray, Carol J. Brown, Jessie Wallace*
Trouser Accidents, *David Hayman, Semi Chellas*
Undo, *Atom Egoyan, Feta Grunwald, Michelle Szemberg*
Whoa Man, *Douglas O'Keefe, M. Forler, J. Rannels, A. Faiz*
Wilburware, *Adrain Truss, David Huband, Bruce Hunter, Wayne Lawley*
Written On My Hand, *Nell Friar, Cullen Fairfield*

2005

Title, *Production Team*

A Christmas Haircut, *Bill Robertson, Andrew Ainsworth, Linda Kupecek*
Anniversary Present, *Doug Karr, Sierra Bellows, Rick Saunier*
Art of Tears, *Laura Adams, Monika Schurmann, Aubrey Singer*
Babysitting Andy, *Alyson Richards, Patrick Mills*
Battle Chess, *Michael Paszt, John Dunstan*
Black and Blue, *John Bradley Deane, Ian Anderson*
By Charlie Walker, *Priya Rao, Rebecca Sernasie*
Career Day, *Mark Montefiore, Vivieno Caldinelli, Josh Gal*
Catsitter, *Rick Jarjoura, Tim Hamilton*
Charlie, *Stephen Panicia, Paul Scerzer, Michale Raske*
Divided by Zero, *Sonia Hosko, Daniel Irons*
Dry Whiskey, *Robert Budreau, Phil Svoboda*
Due Process, *Lowell Conn, Michael Hlinka*
Escape, *Hubert Davis, David Miller*
Fertile Attraction, *Alex Hatz*

For All The Marbles, *Bryce Mitchell, Raj Panikkar, Kris Booth*
Full of Grace, *Shernold Edward, Kathleen Meek, Jeff Kopas*
Grey Light, *Bill Marks, Zorana Kydd, Ceri Hollend, Srdjan Vilotijevic*
I Am An Apartment, *Julia Cohen, Lara Azzopardi*
Just Visiting, *Melanie Donkers, Konrad Robinski, Andrew Barnsley*
Len and Hugo, *Alan Bacchus, Chris Trebilcock*
Leo, *Adam Till, David Hyde*
Lucky 10, *Tom Strnad, Manny Kargov*
Monkey Warfare, *Kristopher King, Jennifer Jonas, Reginald Harkema*
Ninth Street Chronicles, *Megan Martin, Anneli Ekborn*
Perennial Memories, *Erin Chisholm, Mark Van de Ven*
Rise Up My Lord, *Mark Van de Ven, Erin Chisholm, David Barjurny, Jason Gileno*
Rolling Longaniza, *Caroline Mangosing*
Run, *Craig Flemming, Mihkel Harilaid, Warren Sonoda*
Run Robot Run, *Nicholas Taborrok, Daniel O'Connor*
Santa Baby, *Robert Richardson, David Widdicombe*
Short Tongue Freddy, *Craig Cornell, Kevin Schjerning*
Small Avalanches, *Howard Frailberg, Lara Fitzgerald*
Succubus, *James Mou, Alison Reid, Richard Beattie*
The Beauties, *Francesca DeRose, Pete Henderson*
The Crossroads, *Jordana Aarons, Alex Thompson*
The King of Siam, *Byron McKim*
The Last Bang, *Darren Portelli, Kerry Young, Emmanuel Shirinian*
The Letter, *Daniel Hill, Jorge Manzano*
The Lightchasers, *Daniel Bekerman, Rafal Sokolowski*
The Nincompoops, *Mark Leroy, David Ivkovic, Gord Rand*
The Roommate, *Brett Heard, Chris Miles, Jeff Kassel*
The Screening, *Anthony Green, Philip Svoboda*
The Table Dance, *Guy Porter, Adam Nashman*
The Teddy Bear, *Yuval Daniel, David Sparrow*
The Third Eye, *John Bostock, Paul Moore, Leah Walker*
The Transit Lounge, *Lara Azzopardi, Keith Hlady*
Trip, *Raj Singh, Marilyn Stonehouse, Tara Samuels*
True Love, *Adam Brodie, Dave Derewlany, Tara Ward*
Waldo Cumberbund, *Jonas Pasht, Simon Ennis, Clement Virgo*
Your Beautiful Cul de Sac Home, *Robert Skanes, Cameron Kirkwood, Michael Masters, Michelle Mama*

2006

Title, *Production Team*

A Cure for Terminal Loneliness, *Sean Moore, Joe Pingue, Samir Rehem*
A Night At the Office, *Steve Solomos, Deborah Marks*
Baby Blue, *Darren Arsenaultm, Andrew Scholotiuk, Dylan Pearce, Derek Bellemore*
Bob/Blob, *Laurie Colbert, Paul Lee, Kathleen Maitland-Carter*
Congratulations Daisy Graham, *Larissa Giroux, Cassandra Nicolaou*
Couldn't Be Happier, *Tashi Bieler, Jackie May*

Crangle's Collision, Joe Fleming, William Strug, Aristeia Rizakos
Dark Rising, Brigitte Kingsley, Mihkel Harilaid, Andrew Cymek
Dawgs Playing Poker, Glen McDonald, Len Pearl
Deathtrap, Alan Bacchus
Dogosaur, Alyson Richards, Jeff Kopas
Drinking Alone, Mark Forler
Endless Night, Arvin Farahmand
Finding Father's Toe, Andrea Blundell, Norma Mendoza
Fire, Dianne Irving, Nadine Valcin
From the Bottom, Robert Skanes, Mike Masters
Gangster Exchange, Dean Bajramovic, Georges Henri Picard
Get Up and Dance, Kania Lou, Lindsay Ellis
Grange Avenue, Louis Mercier, Allan Tong
Hair of the Dog, Andrew Faiz, Simon Fraser
Hooked on Speedman, Lindsay Lanzillotta, Nicholas Carella, Michelle Ouellet
Hungarian Salami, Sibel Guvenc, Murat Guvenc
I Didn't Do Anything, Jane Motz Hayes
I Made a Girlfriend, Sarah Galea-Davis
Lost Things, Kathleen Cummins, Lou Mesereau
Miranda and Gordon, Kerry Young, Darren Portelli, Grame Lynch
Moment, Jill Carter, Suesan Danesh
Moving Day (a.k.a Do Not Bend), Darren Portelli, Kerry Young, Pierre Bonhomme
Password, Jennifer Chen, Carl Knutson
Poker Night, Mary Lu Zahalan, Chris John
Push and Turn, Bob Barlen, Daniel de Santo
Rude Awakening, Ola Laniura, Walter Alza, David Krae
Sticks and Stones Will Break My Heart, Angela Mastronardi
Teenage Girl, Greg Atkins
Ten Seconds, Valerie Connelly, Adam Landucci, Joseph Adam
The Birthday, Kayla Reddick, Elena Bojilova
The Driver's Test, Carlo Essagain
The Fall, Richard Meany
The Funeral, Sara St.Onge, Bob Kerr
The Grocery Mishap, Bruce Hunter, Michael Davidson
The Secret Miracle, Val Mauro, Robert Budreau, Michael Levine, Matthew Stone
The Silver Road, Elise Cousineau
The Tragic Story of Nling, Larissa Giroux, Paul Barkin, Jeffrey St. Jules
The Unspoken Promise, Robert Budreau, Ben Gilbert
The Yard Sale, Jen Frankel, Matthew Toffolo
Thirteen, Andrea Stewart, Markham Cook, Alex Olegnowicz
This Beautiful City, Lee Kim, Ed Gass-Donnelly, Brenton Bentz, Aaron Poole
Trip, Francine Zuckerman, Eda Holmes
Wilson, Elena Nanes, Maurizio Chen, Nicole Chung

2007

Title, Production Team

A Good Meal, Amanda Cameron, Jessie Wallace
A Valentine's Haircut, Bill Robertson, Andrew Ainsworth
Albert, Kerry McPherson, Lisa Baylin
Back in '93, Mark Montefiore
Boyfriend Latte, Randal Kumano, Mark Sanders
Broken Heart Club #2, Anthony Grani
Communication Breakdown, Stefano Matteo Colacitti
Cut Throat, John Greyson
Death and the Housewife, Tom Strnad, Michelle Daides
Death by Scrabble, Linzi Knight, Kristi McNeil
Eating Buccaneers, Bill Keenan, Mark Montefiore
Everything Is Connected, Janek Lowe, Susan Cavan
Gitch, Jeff Vanderwal
Go-Boy!: How To Rob A Bank, Rudolf Mammitzsch, Rob Lindsay
Happencance, Thomas Michael, Nicholas Tabarrok, Sean Buckley
Homecoming, Erin Faith Young, Jenifer Saint John
Inner City Creatures, Stephen Scott, Shannon Brand
Loonie, Chris Szarka, Michelle Nolan
Lost & Found, Marcello Cabezas, Nick Sorbara, Melissa Jane Shaw, Michael Kennedy
Love & Justice, Mark Cutforth, Carl Knutson
Loving Loretta, Anneli Ekborn, Evan Thaler Hickey
Nothing Really Matters, Ivan Boddy, Jean-Marc Piche, Glenn Wong
Part of the Norm, Lee Kim, Noam Jenkins
Rewind, Julia Cohen, Molly Merrick
Ride of the Yoga Valkyries, Mike Smith, Dan Berman
Ringtone, Lea Martin
Silent As A Mouse, Nicholas Sorbara, Jasper Graham, Vinit Borrison
Sir Francis Drake, The Queen's Pirate, Jonas Diamond
Ten For Grandpa, Doug Karr, Eddie Boyce, Guy Godfree, Heather K. Dahlstrom
The Ache, Maurizio Chen, Elena Nanes, Keith Lock
The Baby Formula (a.k.a. Making Babies), Alison Reid, Richard Beattie, Stephen Adams, James Mou
The Canadian Shield, C.J. Hervey, Simon Ennis
The Contest, Lisa Cannon
The Green Door, Stephanie Markowitz, Sonia Hosko
The Last New Year, Garfield Lindsay Miller, Casey Austin
The Pickle and Patriarch, Jay Field, Alan Burke, Jean Burke
The Rules Part One, Greta Knutzen
Things That Go Bump in the Night, Melanie Windle
Tkaronto, Michael Corbiere
Umbrella, Alyson Richards, Larrisa Giroux
Urban Trenches, Calum deHartog
Us Chickens, Erin Chisholm, Mark Van de Ven
Victor, Jamie M. Dagg
Watering Mr. Cocoa, Evan Thaler Hickey, Amanda Cameron, Mark Cuthford
White Horizon (Tout de Blanc), Lea Martin, Anneli Ekborn

2008

Title, Production Team

A League of Her Own, Sandy Kellerman
A Touch of Grey, Sandra Feldman
At Home, by Myself... With You, Bryce Mitchell, Kris Booth, Ramona Barckert
Chili and Cheese, Kerry Young, Joe Pingue, Chris Szarka
Cigarettes Hurt Babies, Adrian Ross Munro, Stephen Papadimitriou
Cooper's Camera, Warren P. Sonoda, Sean Buckley, Nicholas Taborrok
Facebook Jesus, Cullen Fairfield
Fading Fast, Calum deHartog
Green, Kerry Young, Svet Rouskov
Heroes, Cullen Fairfield, Ryan Keller
How Are You?, Martha Burns, Susan Coyne, Penny McDonald
I Was A Boy, Grant Boyle, Perry Zimmerman
In Between / Entre Deux, Brigitte Boucher
It Is What It Is and This Is It, Dev Khanna, Chantal LeBlanc-Everett
Jesus on a Fish Stick, Caroline Irving, Paul Scherzer
Lost Hallway, Mona Wasserman
Mortimer, Daniel Bekerman, Nolan Sarner, Kari Holland
Moving the Dead, Wayne Lawley, Linzi Knight
New Year, Claudio Chiodo, Michael MacMillan
Ninety-One, Jill Carter, Lisa Cannon
One Tomato, Sonia Hosko, Semi Chellas
Outward Gate, Stephen Kunc, Katherine Fitzgerald
Pay in Full, Walter Alza
Pinata, Danijel Margetic
PMO, Heidi Tao Yang, Anthony Grani
Pointless Film, Jennifer Weiss, Simone Urdl
Puck Hogs, Jim Woodside, Eric Lunsky, Steve Levitan
Puppy, Cullen Fairfield, Ryan Keller
Record, Dylan Reibling
Reverie, Joel Hay, Saul Pincus
Robots, Cullen Fairfield, Ryan Keller
Shirt-Gun Guy, Robert Budreau, Dillon Casey, Thayer Radic
Sixty Seconds of Regret, Ed Gass-Donnelly
Stan and Rosie, Kevin Barnes
That Pavane Thing, Judith Keenan, Gary Thomas, Anna Petras
The Audience, David Eng, Sandy Kellerman
The Bridge, Vanessa Shrimpton
The Girl Who Cried Pearls, Paul Lenart
The Routine, Nick Sobara, Tanya Low
Thing of the Past, Nick Butler
Til Death Do Us Part, Sandra Picheca, David Storey
Undertow, Piotr Skowronski, Kelly Sakberg
Unlocked, Aeschylus Poulos, Mio Adilman
What You Eat, Jennifer Liao, Darren Adderly, David Barjurny
You Are Here, Daniel Cockburn, Daniel Bekerman

2009

Title, Production Team

7 of Diamonds, Johnny Askwith
75 El Camino, Ryan Valentii, Jennifer Jonas
A Good Meal, Amanda Cameron, Jessie Wallace
American Wife, Michael L. Schmidt
Apocalypse Story, Yaron Betan, Jeffery P. Nesker, Mike Masters
Bagged, Lisa Baylin, Even Tsitsias, Avi Federgreen
Bareknuckle Duet, Vanessa Shrimpton, Lindsey Connell
Break A Leg, Peter Davis, James Davis
Captivus, Dane Clark, Simonee Chichester, Jordan Gross
Cinemadness, Mazin Elsadig, Al Mukadam, Jonathan Malen
Clarity, Eric Lunsy, Harvey Wolfe
Continuity Problems, Sandy Kellerman
Dark Rising II, Mihkel Harilaid, Brigitte Kingsley
Every Girl Wants a Skirt Like Frida's, Paula Rivera, Jerry Ciccoritti, Antonella LaCaprara, Noemi Weis
Hangnail, Norma Mendoza
Happiness is Hate Therapy, Brett Blackwell, Matt Kloske, Ryan McDonald
Hardboiled Eggs, Jessica Edwards
I Want To Be A Desi, Danijel Margetic
Love Letter From an Open Grave, Jonas Chernick, Sarah Timmins, Elan Mastai, Craig David Wallace
Mud, Jonathan Hodgson
Nexus, Grace Kosaka, Neil Coombs, David J. Woods
Over the Top, Donald Molnar, Stephen Paniccia, Joel Reilly
Plum Tomato, Neil Coombs, David J. Woods
Pooka, Jennifer Chung, Maurey Loeffler
Rewire, David-James Fernandes
Road Kill, James Vandewater, Colin Brunton, Barbara Willis Sweete, Kire Paputts
Shiva, Michael Bien, Erin Faith Young
Spring, Anthony Grani, Greg Klymkiw, Stephanie Chapelle, Anneli Ekborn
Subway Harmonies, Alex Molenaar, Damon D'Oliviera
Superhero Semantics, Jim Kiriakakis
The Armoire, Mark Montefiore, Robin Cass
The Deaths of Chet Baker, Robert Budreau
The Disconnection of Cyrus Bent, Kate Spurgeon, John Belbeck, Don Schmeichel
The Exit, Nicolas Billon, E. Jane Thompson, Daniel Bekerman, Danijel Margetic
The Insignificance of Harvey, Jeff Kopas, Daniel Zuccala
The Long Autumn, C.J. Hervey, Jeffrey St. Jules
The Old Ways, Corey Marr, Michael Vass
The Reception, Tim Friese, Philip Riccio
The Untitled Work of Paul Shepard, Anthony Grani, Brad Long, Terry Tomkins, Dave Conlin
The Waking, Tara Boire
The Young Prime Minister, Elise Cousineau, Tricia Lee
Three Mothers, Rafal Sokolowski, Daniel Bekerman
Verona, Douglas Nyback, Dean Armstrong
Webdultry, Muzafar Malik
Werewolf Tango, Navin Khanna, Dan Pawlick

2010

Title, Production Team

Alleys, Aaron Kopff
As You Like It, Robert Budreau
Balancing Act, Calum deHartog, Antonia Kalmacoff, Ayanie Naseem
Boss of Me, Matthew Kloske, Ryan McDonald, Patrick Smith, William Cranor
Bunny, Mark Peacock, Nickolaos Stagias
Clive Houston, We Have a Problem, Brendan Jeffers, Stephen Papadimitriou, Walter Alza
Cold Blooded, Leah Jaunzems, Tim Merkel, Jason Lapeyre
Confinement, Gerry Lattmann
Dead Ducks, Brenda Longfellow
Edward, Elli Weisbaum
Family First, Jennifer Liao
Four Sisters, Rena Polley
Good Boy, Tommy Lioutas, Chris Bennett, Isaac Cravit
Hello October, John Board, Douglas Dales, Michael Whaling
Her Eyes, Mitch Cappe, Matt Coatsworth
Hi Honey, Pete Henderson, Kelly Winsa
In the Light, Glen Wood, Danijel Margetic
Life on the River, Chris Remerowski
Masks, Melanie King, Sharon M. Lewis
Measuring Tape Girl, Sam Hachey, Byron A. Martin, Pasquale Marco Veltri
Mimi: The Knock Out, Leah Walker, Jordan Walker
Moon Point, Sean Cisterna, Christian Potenza
Mr. Viral, Alex Appel, Drazen Baric, Daniel Bekerman, Alex Boothby, Rick Jang
Not Over Easy, Jordan Canning
Rosie Takes The Train, Sandy Kellerman, Rishma Malik
Scars, Alex Jordan, Cody Campanale,
Seized, Katharine Wilson, Dan Bekerman
Separation, Peter Apostolopoulos, Greg White
Seven Years, Larry Bain, Plato Fountidakis
She Said Lenny, Avi Federgreen
Small, Stupid and Insignificant, Valeri Buhagiar, Sandar Paolucci
Something Red, Sonia Hosko
Standing On Richard, Sandra Cassaro, Cherie Sinclair
Surveillance, Nicole Crozier
The Beard, Elena Pilar Nañes, Yaz Rabad
The Book Club, Cherie Sinclair
The Camera and Christopher Merk, Jonathan Hodgson, Josh Clavir, Brandon Cronenberg
The Eternal Void, Spencer Maybe
The Faces of Hillary, Jeff Chan, Patrick Lo, Anjuli Tchalikian
The Garden, Calum deHartog, Antonia Kalmacoff, Ana Anastaiza
Trespassing, Calum deHartog, Antonia Kalmacoff, Richie Achaempong
Unlucky, Duane Murray, Chris McCawley, Anthony Cortese, Joel S. Silver

2011

Title, Production Team

100 Musicians, John Nadalin
8 Count, Cody Campanale, David Miller
A Dark Matter, James Naylor
A Kindness, Nicolas Billon, E. Jane Thompson
An Insignificant Man, Shawn Alex Thompson, Sandra Cunningham, Melanie Windle
Baby Talk, David Finley
Blood Pressure, Juliette Hagopian, Sean Garrity
Broken Heart Syndrome, Harry Cherniak, Dusty Mancinelli, Brent Martin
Canoejacked, Cody Campanale, Alex Jordan
CEO, Jennifer Liao
Channeled Lives, Kyle Mac
Clean Teeth Wednesdays, Tara Boire, Catherine Bruhier
Copy Cat, David Miller, Stuart Reid
Counselling, Jordan Gross
Cul de Sac, Ivan Schneeberg, David Fortier, Tara Woodbury
Day Four, Judy Chui, Michael Thai Nguyen
Dirge, Kat Germain
Fading, Ivan Schneeberg, David Fortier, Tara Woodbury
Follow, Andrew Kirkwood, Sean Turrell, Kevin Krikst, Geoff McLean
Free Door, Jonathan Schwartz, Michael Schmidt
Furstenau Mysteries, Antoinette di Michele
Home, Elena Nanes, Maurizio Chen, Paul Hasick
In Return, Jennifer Jonas, Leonard Farlinger, Mallory Davenport, William Woods
In the Penal Colony, C.J. Hervey, Simon Ennis
Into the Light, Craig Goodwill, David Sparkes
Issues, David Miller, Chad Maker, Kirk Comrie
Liar, Sarah Kolasky, Adam Garnet Jones
Life and Death at Ashcroft Bay, Sabena Kapil
Long Branch, Jordan Gross, Mike MacMillan
Margot Lily, Jordan Gross, Mike MacMillan
Miskate, Divya D'Souza
My Guy, Jordan Gross, Simonee Chichester
Once Upon a Tightrope, Amanda Gordon, Phillip Barker
One Day You Will Paint the Sunset, Darren Kaliciak, Anna Stratton, Byron Martin
Open House, Avi Fedegreen, Nathan Fielder
Patch Town, Anneli Ekborn, Craig Goodwill
Please Kill Mr. Know-it All, Sandra Feldman, Brian Feldman
Postpartum, Ivan Schneeberg, David Fortier, Tara Woodbury
Rainbow Connection, Kire Paputts
Roland, Peter Oad
Rung, Jennifer Mesich
Searching for Wonder, Ryan Reaney, Tricia Lee, Jordan Gross
The Last Supper, Jordan Gross
The Play, Calum deHartog
The Resurrection of Tony Gitone, Jennifer Jonas, Leonard Farlinger, Jerry Ciccoritti
The Seder, Justin Kelly, Gerhard Gouws

The Shift, Ayelen Liberona, Joseph Johnson-Cami, Katharine Wilson, Natalie Galazka
The Sweetest Hippopotamus, Ron Basch, Marc Roussel, Angela Argento
Things Are A Changin, James Edward Jeffrey, Jason Jeffrey, Cheyenne Byng
Tile Man, Nina Marrese
Tommy, Gerry Lattmann, Robert Menzies
Two, Ashleigh Rains, Kristin Somborac
Where are the Dolls, Damali Kai Little-White, Jared Lorenz, Laura Miliken

2012

Title, Production Team

A Blue Moon Rising, Grant Sturgeon
A Brand New You, Shawn Whitney, Kathryn Palmateer, Freya Ravensbergen, Manuel Rodriguez
A Man's World, Chris Szarka
Algonquin, David Miller, Jane Motz Hayes, Darren Portelli
Bar None, Marie Dame, Gordon Henderson
Best, Priya, Priya Rao, Juli Strader, Christine Tyson
Blow Out, Melanie Windle, David Fortier, Ivan Schneeberg
Bullet in the Head, Corey Marr, John Ainslie, Rechna Varma
City of Lost Toys, David Sparkes
Dear Scavengers, Andrew Nicholas McCann Smith, Aaron Phalen, Daniel Bekerman
Dirty Singles, Melanie Windel, Alex Pugsley
Don't Get Killed in Alaska, Dan Bekerman, Andrew Nicholas McCann Smith, Laura Perlmutter
Eerie Memoirs of Billy Wuthergloom, David Antoniuk, Byron Martin
Elijah The Prophet, David Cormican, Arvin Farahmand
Empire of Dirt, Peter Stebbings, Jennifer Podemski
EMS, David Miller, Stuart Reid, TJ Scott, Mark Lutz
Everything Must Go, Adrianna Crifo, Jeff Copeland, Andrew Musselman
Family Swim, David Miller, Philip Riccio
Final View, Katherine Wilson, Peter Pasyk
Hardsell, Aeschylus Poulos, Daniel Iron, Rick Millier, Daniel Cameron, John l'Ecuyer
Hell Hath No Fury, Robert Fisher, Devjani Raha, Dug Rotstein
Hiding Larry, Danis Goulet, Christine Kleckner
Home Away, Hannah Yohannes, Awo Abokor, Melanie Windle
How to Keep Your Day Job, Tyler Levine, Sean Frewer
I Put A Hit On You, David Miller, Jordan Gross, Mike MacMillan
It Was You Charlie, David Miller, Darren Portelli
Lemon, Mark Korven
Luka, Evan M. Landry, E. Jane Thompson, Daniel Beckerman
Momsters Playground, Pete Gentile
Paranormal Radio, Andrew Moir
Patch Town, Craig Goodwill
Prairie Dogs, Jeff Roop, Thomas Michael, Daniel Bekerman

Safe House, Thelon Oeming, David Kalinauskas
Sam's Formal Wear, Ardith Birchall, Yael Staav, Lee Kim
Secret Blackheart, Chris Ross, Jennifer Liao
Sex After Kids, Jennifer Liao, Jeremy Lalonde
Shrimp and Eggs, Saritha Roberts, Jessica Embro
Solo, Jake Cohen, Robert Budreau
Something's Coming, Jordan Walker, Robert Budreau, Veronica Tennant
Soul'd Out, David Fortier, Ivan Schneeberg
SPRNVA, Christina Piovesan
Swim, Jordan Grossm, Jennifer Paul
The Arena, Sofia Stefou, Justin Kelly, Gerhard Gouws
The Doctor's Case, Kristi McNeil, Andrew Lynch
The Duel, Paul Lenart, Rob Merilees
The Game, Gerhard Gouws
The Golden Ticket, Heather Dahlstrom, Patrick Hagarty
The Model, Joe Alonzi, John Nadalin
The Pin, Daniel Bekerman, Nicholas Tabarrok, Leah Jaunzems
The Portal, Andrew Nicholas McCann Smith, Cody Campanale, Bob Munroe
The Relationship, Aaron Mirkin
The Scan, Sonia Hosko
The Sidestep Goosestep, Jason Aita
The Tunnel, Andrew Nicholas McCann Smith, Laura Perlmutter
Where Were You, Josh Clavir, Karen Harnisch
With Truelove Showers, Georgina Lopez, J.J. Johnson, Blair Powers
Your Place or Mine, Jordan Gross, Jason Kennedy