



# Working with Writers in Canada

## A Guide for Producers



Writers Guild of Canada

# **Working with Writers in Canada:** A Guide for Producers

Published by



**Writers Guild of Canada**

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The Writers Guild of Canada provides this guide to assist producers engaging professional screenwriters under the provisions of the Independent Production Agreement (IPA).

Parenthetical references contained herein correspond to the WGC/CFTPA 2003-2005 IPA. This booklet is to be used as a companion to the IPA. It is not intended to be a substitute for the complete agreement and does not alter its provisions in any way. In the event anything herein contradicts the IPA, the IPA shall prevail.

If you have any questions about the IPA, this booklet or working with writers in Canada in general, please contact the Guild.

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# I

## **The Industry in Canada**

Canada is home to a sophisticated and thriving film and television industry. Here you can find the expertise, talent, and infrastructure required for production at every stage, starting with development.

The talent required to develop quality projects can be found in every region of Canada. Canadian screenwriters represent the full range of expertise in every format, genre, and specialty. Longform, series, radio, documentary, and new media. Live action and animation. Drama, comedy, magazine, reality, and variety. Show runners, story editors, and story consultants. These internationally credited writers are experienced in American-style production and are sought out by producers around the world.

Developing projects in Canada also brings numerous financial advantages. In addition to competitive exchange rates, Canada boasts a wide range of government programs and incentives, including funding for script development and generous tax credits. Details on the many programs available to producers can be obtained by contacting any of the government agencies and funding providers listed in the “Resources” section of this booklet.

Finally, the Independent Production Agreement (IPA) makes working with writers in Canada easy. The IPA is the primary collective agreement that sets out the minimum terms and conditions for contracting professional screenwriters in Canada. With equitable script fees, staged payments, a production fee based on a percentage of the budget that is not payable until the first day of principal photography, and a system of royalties instead of residuals, the agreement offers producers engaging writers in Canada a very competitive advantage.

## II

# The Writers Guild of Canada

### WHO WE ARE

The Writers Guild of Canada (WGC) is a national association representing more than 1,900 screenwriters working in film, television, radio, and new media production in Canada.

### WHAT WE DO

The WGC serves as the voice of professional Canadian screenwriters by lobbying on their behalf, protecting their interests, and working to raise the profile of screenwriters and screenwriting in general. Most important, the Guild negotiates, administers, and enforces collective agreements setting out minimum rates, terms, and working conditions in the Guild's jurisdiction—all English-language production in Canada. The central collective agreement, the Independent Production Agreement (IPA), is negotiated between the Guild and the associations representing independent producers—the Canadian Film and Television Production Association (CFTPA) and the Association des Producteurs de Films et de Télévision du Québec (APFTQ). In addition to the IPA, the Guild also has broadcast and educational agreements.

### HOW WE'RE CONNECTED

The Guild works closely with other screenwriters' organizations around the world and is a member of the International Affiliation of Writers Guilds (IAWG), the body representing guilds of professional screenwriters. Other IAWG members include: Writers Guild of America East, Writers Guild of America [west](#), Writers' Guild of Great Britain, Irish Playwrights and Screenwriters Guild, Australian Writers' Guild, New Zealand Writers Guild, the Société des Auteurs de Radio, Télévision et Cinéma (representing French-language writers in Canada).

Members of the IAWG work together to improve the status of screenwriters through collective action, mutual support, and common representation internationally. The IAWG also makes it easier for writers to work in other Guilds' jurisdictions through reciprocal agreements.

## **HOW WE WORK**

The Guild is governed by a seven-member council, which sets policies and oversees Guild activities. Additional advice and input is received from a fifteen-member national forum which meets annually with council and staff. Both bodies are composed of Guild members elected for two-year terms from Canada's five regions: Atlantic, Quebec, Central, Prairies, and Pacific. The executive director and staff manage the Guild's day-to-day operations.

## **WE'RE HERE TO HELP**

One of the most important functions of the Guild and its staff is to make life easier for writers and producers working under the collective agreement. The industrial relations department is made up of a number of agreement administrators, who each oversee a specific type of production: features, MOWs, mini-series, dramatic series, children's, animation, comedy, variety, radio, documentary, corporate and digital production. If you're looking for advice or information about working with the IPA, call reception for the agreement administrator who can best help you. Or check the Guild's Web site for a current staff listing.

## III

# Finding the Right Writer

### **WRITERS IN CANADA**

The Guild's membership includes internationally credited writers with experience in a broad range of genres and formats. Skilled writers can be found in every region of Canada. While talent pools are concentrated in urban centres, evolving technology has enabled an increasing number of writers to base themselves outside of major cities.

### **FINDING A WRITER**

#### **The Writers Guild of Canada Directory of Members: Screenwriters, Story Editors, Show Runners**

The WGC Online Directory of members is the first place to turn when looking for a writer. It is located on our Web site and contains listings of current members with their areas of specialty, credits, and contact information.

The WGC Online Directory of Members is updated every six months. You can search for writers by name, credits, specialties, and even geographic location. The Guild provides free access to the directory for producers. Just fill out the on-line application to get started.

#### **Literary Agents**

Agents are also a good way to find the talent you need. The Guild maintains a current listing of Canadian agents representing Guild members on its Web site.

#### ***Canadian Screenwriter***

The Guild's quarterly magazine, *Canadian Screenwriter*, provides a regular snapshot of writers working in film and television. Each issue features profiles of working writers and in-depth articles on industry trends.

#### **Writing Awards**

The WGC recognizes excellence in Canadian screenwriting at its annual WGC Screenwriting Awards (formerly the Top Ten Awards). Check the Guild's Web site or contact the office for a complete list of past finalists and winners.

The Academy of Canadian Cinema and Television also honours television and film writers with its annual Gemini and Genie Awards. The names of winners and nominees can be found on their Web site ([www.academy.ca](http://www.academy.ca)).

## IV

# Working with Writers: The Independent Production Agreement

### THE IPA: WHAT IT IS

The IPA is the primary collective agreement that sets out the minimum terms and conditions for contracting professional screenwriters. If you're an independent producer who wants to hire a member of the WGC or an affiliated guild, you must do so under the IPA. The agreement also includes provisions for contracting non-members.

### WHAT IT COVERS

The IPA sets out the terms and conditions for engaging writers, story editors, and story consultants to provide script material and services for a full range of programs. The IPA also has provisions for contracting writers for development proposals, concepts, and bibles (Article B2).

If you are interested in working with material that has already been written, the IPA has provisions to contract an "Option Agreement" (Article B3). An option places a hold on a writer's existing material for up to four years and gives the producer the exclusive right to license the material later for an agreed-upon price. The purchase price for optioned material can be no less than the applicable script fee for that work as set out in the IPA. The option fee is a minimum of 10% per year of the purchase price. Should you choose to license the material, up to 18 months of paid option fees are deductible from the purchase price.

### HOW TO BECOME AN IPA SIGNATORY

The first step to using the IPA is to sign the "Voluntary Recognition Agreement" (VRA) (Appendix B). Through the VRA you agree to adhere to the terms set out in the IPA and acknowledge the Guild as the exclusive bargaining agent for writers, story editors, and story consultants in Canada.

## HOW IT WORKS

Under the IPA, writers are compensated in three phases: script fee, production fee, and distribution royalty (distribution royalties are not payable for Features budgeted under \$3 million, or half-hour documentary series under \$100,000/ep).

### Script Fee

Payment in full of the script fee gives the producer the right to make a single production based on the script material. The payment of the script fee is broken into instalments and paid to the writer upon delivery of the different stages of writing. The fees set out in the IPA are minimums—nothing prevents a writer and producer from negotiating better terms and conditions (Article C1-C9). The payment schedules for longform and series television scripts and animation scripts are listed below.

#### Script Fee Payment Schedules

##### Longform Dramatic Scripts and One-off Documentaries

- |   |     |
|---|-----|
| • on signing the contract                   | 15% |
| • on delivery of the Outline (or Treatment) | 25% |
| • on delivery of the First Draft Script     | 35% |
| • on delivery of the Second Draft Script    | 25% |

##### Television Scripts

(includes dramatic and documentary series, variety, magazine):

- |  |     |
|--|-----|
| • on signing the contract                | 20% |
| • on delivery of the Outline             | 20% |
| • on delivery of the First Draft Script  | 40% |
| • on delivery of the Second Draft Script | 20% |

##### Animation Scripts

- |                                   |     |
|-----------------------------------|-----|
| • on delivery of the Outline      | 20% |
| • on delivery of the First Draft  | 40% |
| • on delivery of the Second Draft | 30% |
| • on delivery of the Polish       | 10% |

**Production Fee (not applicable to Animation or Features in the under \$1,200,000 Incentive plan)**

If the script is produced, the producer pays the production fee in order to obtain the right to distribute the project. Production fees are based on a percentage of the budget and are paid to the credited writer(s) on the first day of principal photography (Article C10). The chart below provides the calculations to be used.

<b>Production Fee Calculations</b>	
<b>If the Budget is:</b>	<b>The Production Fee is:</b>
0 - \$60,000	Negotiable
\$60,000 - \$100,000	\$4,000 plus 3.08% of the Budget
\$100,000 - \$300,000	\$7,080 plus 2.83% of the Budget in excess of \$100,000
\$300,000 - \$500,000	\$12,740 plus 1.14% of the Budget in excess of \$300,000
\$500,000 - \$2,000,000	\$15,020 plus 2.83% of the Budget in excess of \$500,000
\$2,000,000 - \$10,000,000	\$57,470 plus 2.27% of the Budget in excess of \$2,000,000
\$10,000,000 - \$13,000,000	\$239,070 plus 2.05% of the Budget in excess of \$10,000,000
For a Budget in excess of \$13 million the Production Fee is negotiable, but the floor for such negotiation is \$300,570	

\* Please refer to Article C1005

**Distribution Royalty (not applicable to Animation, or Features in the under \$3 million Incentive plan)**

The distribution royalty gives the producer the rights to unlimited worldwide distribution of the project based on the writer’s material. Once the distributor’s gross revenue exceeds 100% of the production budget, the producer must pay the writer a royalty, based on a percentage of the distributor’s gross revenue (Article C11). Different provisions exist for official treaty co-productions.

**COPYRIGHT**

Under Canadian law, and that of most other countries except the United States, the writer is first holder of copyright in his or her work. The IPA reflects this legal situation. Copyright in the script material remains with the writer who, in exchange for appropriate compensation, grants the producer a license enabling unlimited worldwide commercial exploitation of the production.

## **BENEFITS AND ADMINISTRATION FEES**

Producers are required to make contributions based on a percentage of writers' fees to cover insurance and retirement benefits as well as an amount to the Guild to offset the cost of administering the agreements. These amounts are calculated on 100% of writers', story editors' and story consultants' gross fees, and are payable monthly on or before the fifteenth of the month following the earning of such fees (Article. 13).

### **Insurance and Retirement**

As with most collective agreements, writers working under the IPA are entitled to pension and health benefits. Producers contribute an amount equal to 11% of the writer's gross fees—5% to health insurance and 6% to retirement plans (Article A1301–A1302).

Writers are also required to contribute to the retirement plans. 3% is deducted at source from all writers (members and non-members) and remitted to the WGC.

### **Administration Fees**

A 2% administration fee is paid to the Guild when the producer is a member of the CFTPA or APFTQ. If the producer is not a member of one of these associations, the administration fee paid to the Guild is 7% (Article A1201).

Administration fees for the CFTPA and APFTQ are paid directly by member producers to their association. Please contact your association directly for their rates and payment information.

### **WGC Member Dues Deduction**

For WGC members, 2% of gross fees are deducted at source and remitted by the producer to the Guild (Article 1304).

### **Non-Member Fees**

If you are a signatory to the IPA and hire a writer who is not a WGC member, 5% of their gross fees are to be deducted and remitted to the Guild (Article A1304).

## **SPECIAL PROVISIONS FOR LOW-BUDGET PROJECTS**

Certain sections of the IPA include special provisions which were negotiated to allow producers of projects with lower budgets to engage WGC members.

### **Feature Films under \$3 Million**

- In special circumstances and with the writer's agreement, for feature films with budgets of under \$3 million, the script fee can be reduced to 40% or 50% of the minimum script fee (Article C201-C203).

### **Feature Films under \$1,200,000**

- In special circumstances and with the writer's agreement, for feature films with budgets under \$1,200,000, the writer can agree to work for a deferred fee if the director and the producer have also agreed to defer their fees. A payment of \$5000 is payable against the writer's deferral on the first day of principal photography (Article C204).
- The underlying philosophy behind both incentive plans is equity among all key players. Ultimately, the writer cannot be paid less than the producer or the director.

### **Television Documentary under \$150,000**

- For a television documentary budgeted under \$150,000, the production fee may be less than the applicable script fee. In this case, only the production fee is paid out but in the same instalments as the script fee (i.e. the production fee is paid as if it were the script fee) (Article C513).

### **Television Documentary Series (half-hour) under \$100,000 per episode**

- For half-hour television documentary series budgeted under \$100,000 the writer receives a script fee that is 7% of the budget. For narration writers, the script fee is 3.5% of the budget. There is no production fee or distribution royalty payable under this provision. Instead, the producer has five years of unlimited distribution with the option of renewing the distribution rights in perpetuity by paying a renewal fee of 15% at the time of contracting or 20% any time prior to the expiry of the five-year period (Article C514).

### **For Budgets of \$60,000 or less**

- For all productions with Budgets of \$60,000 or less, Script Fees and Production fees are negotiable between the Writer and the Producer.

# V

## **Contracting Writers**

### **THE CONTRACT**

Before they start working, writers must be contracted under the IPA. To make this easier, the IPA includes a copy of the “Standard WGC Writers Agreement” (Appendix C). This contract must be received by the Guild within seven days of being signed. If it is necessary to commence work immediately, you can file a “Notice of Engagement” (Appendix E) while the contracts are being drafted.

### **SERIES STORY EDITORS & LONGFORM STORY CONSULTANTS**

Anyone who rewrites scripts and who may also provide script consultation in a series story department must be contracted as a story editor under the IPA (Article A255). Often those performing story editing services are given other credits including: executive story editor, creative consultant, consulting producer, supervising producer, co-producer, producer, or executive producer. Regardless of their title, if they are rewriting scripts they are acting in the capacity of story editors as defined in the IPA.

Story consultants work in an advisory capacity on long form projects—feature films, MOWs, mini-series. (Article A254). If a longform story consultant actually rewrites, s/he must be contracted as a writer.

Both story editors and story consultants are contracted under the IPA using the “Standard WGC Story Editor’s Agreement” (Appendix D). While the agreement doesn’t set required minimums, there are recognized standards for this work. Call the Guild if you have any questions.

*Check the WGC Directory for a list of members who specialize in story editing and story consulting.*

## **CONTRACTING NON-CANADIAN RESIDENTS**

The IPA also allows producers to contract non-resident writers. However, as the WGC has been recognized as the exclusive bargaining agent for Canadian independent production, producers wishing to engage writers must do so under the IPA, even if the writer is not a Canadian resident (Article A105).

Should you wish to engage a writer who is not a Canadian resident but who is a member of the Writers Guild of America (WGA), s/he will be required to get permission from the WGA to work in the WGC's jurisdiction by applying for a waiver of "Working Rule 8." In addition to the waiver application made by the writer, the WGA will require the producer to file other documents including a "Side Letter Agreement." Further information can be obtained by contacting the WGA.

<b>WGA, w</b>	<b>WGA, E</b>
<b>7000 W. Third Street Los Angeles, CA USA 90048 Tel: (323) 951-4000 Fax: (323) 782-4800 Web: <a href="http://www.wga.org">www.wga.org</a></b>	<b>1230-555 W. 57th Street New York, NY USA 10019 Tel: (212) 767-7800 Fax: (212) 582-1909 Web: <a href="http://www.wgaeast.org">www.wgaeast.org</a></b>

## VI

# Writing the Project

### DEVELOPMENT

The IPA can be used in the early stages of a project to contract writers for development proposals, concepts and series bibles (Article B2).

As a starting point, the IPA outlines some of the provisions that you may choose to include in a contract for these services. These include: the development format, underlying material supplied, entitlement to credit, copyright, and any additional and ongoing responsibilities for both the writer and producer.

### ADDITIONAL DRAFTS

The standard contract under the IPA contains provisions for three stages of writing—a treatment/outline, first draft, second draft—in addition to one polish. As described earlier, a percentage of the script fee is paid upon delivery at these stages. For long-form projects such as feature films and MOWs, the IPA contains rates for an Optional Third Draft (Article C108; Article C306). If additional drafts are required, it is up to the producer and the writer to negotiate additional fees (Article B103).

### REWRITES

While minor script changes may be covered by doing a polish, any changes that significantly alter the plot, story line, dialogue or characters must be contracted as an additional draft. The minimum fees for rewrites can be found in the IPA (Article C105; C405). If a script is to be altered in a significant way, the original writer must be consulted and given the opportunity to make the changes (Article B110), except in the case of a bible series (Article B111). If they decline and all of the contractual obligations have been met, the producer can contract a new writer to complete the changes.

### CONTRACT TERMINATION PROVISIONS AND NEW WRITERS

There may be an occasion where you decide to terminate a writer's contract. This can be done at the end of any stage (Article B107). If you start over without using the original writer's material, then so long as you have both met your contractual obligations, you are free to find a new writer. However, if you intend to pass the original writer's material on to another writer to rewrite, you must first obtain the permission of the original writer (Article B108) and the new writer must be given the names of all writers previously engaged on that material (Article A302). Again, different provisions apply in the case of a bible series.

## VII

# Going into Production

### GETTING THE GREENLIGHT

Once the project receives the go-ahead for production, the producer must advise the Guild of the date of commencement of principal photography and other relevant production information. Fifteen days prior to the first day of principal photography, a production budget and notice of intended credits must be filed with the Guild.

### FIFTEEN DAYS BEFORE PRINCIPAL PHOTOGRAPHY:

#### Certified Production Budget

In order to calculate the production fees accurately, the Guild requires that a copy of the full “certified production budget”—a budget approved in writing by the completion guarantor or government agency in the form of Appendix K or government documentation such as the CAVCO Part A etc.—be filed 15 days before the first day of principal photography. If this isn’t available, the top sheets of the locked budget can be filed instead, as long as the letter from the completion guarantor or government agency or government documentation confirming the total certified budget is received before the end of production (Article C1002).

Productions that don’t have completion guarantors are to file a copy of the “non-certified budget”.

#### Credits

Now is also the time to propose credits for all writers, story editors, or story consultants engaged on the project. A “Notice of Intended Writing Credits” form can be found in the IPA (Appendix F). This notice must be filed with the Guild at least 15 days prior to the first day of principal photography (Article A921).

The only credits available are:

- *By*
- *Written By*
- *Screenplay By*
- *Teleplay By*
- *Story By*
- *Screen Story By*
- *Documentary Script By*
- *Narration Written By*
- *Contributing Writer*

The IPA outlines when each of these credits should be used (Article A903-A911). Story editors and story consultants do not receive writing credits on script material. Instead, they receive separate credit for their services. Their credits are negotiated and set out in their contracts.

### **Pseudonyms**

Any writer engaged on a project has the right to use an acceptable pseudonym of their choice in place of their legal name (Article A926).

### **Challenging Credits**

A writer who objects to the credits a producer proposes has 14 days (7 days in the case of a series) to make that objection in writing to the producer and the Guild after receiving the “Notice of Intended Writing Credits.” If this happens, a credit arbitration process will determine the final credit (Article A927–A940).

When a producer seeks a co-writing credit, a mandatory credit arbitration is required.

## **ON THE FIRST DAY OF PRINCIPAL PHOTOGRAPHY:**

### **Production Fee**

The production fee is calculated on the budget and must be paid to the credited writer(s) on the first day of principal photography (Article C1005). In every case it will be subject to administration fees and insurance and retirement benefits, as outlined in Chapter IV.

## VIII

# After Production

### **DISTRIBUTION ROYALTY STATEMENTS**

As long as a production is in distribution, producers must supply the Guild with an annual statement of the distributor's gross revenues and a calculation of the distribution royalty payable to the credited writers (Article A1110). The royalty due to writers is 3.2% of the distributor's gross revenues after these revenues have exceeded 100% of the production budget (Article A1113). (Statements are not required for half-hour Documentary series in the under \$100,000/episode incentive.)

### **ASSUMPTION AGREEMENT**

At any time during or after development or production, producers can sell or assign a project contracted under the IPA to another party. Unless the new producer assumes responsibility by filing an "Assumption Agreement" (Appendix I or Appendix J) with the Guild the first producer will be held to all the obligations required under the IPA (Article 1113).

### **ALSO REMEMBER TO:**

- advise the Guild of release or broadcast dates;
- inform the Guild if the title of the production changes at any time;
- credit the writer when planning advertising, publicity campaigns, and promotional material; and
- include the WGC's logo on the credit roll of the finished program. The Guild makes this available to producers in a variety of formats.

## **IX Resources**

### **Writers Guild of Canada**

366 Adelaide Street West, Suite 401  
Toronto, ON M5V 1R9  
Tel: 416-979-7907/1-800-567-9974  
Fax: 416-979-9273  
Email: [info@wgc.ca](mailto:info@wgc.ca)  
Web: [www.wgc.ca](http://www.wgc.ca)  
*A complete staff listing is available on our Web site*

### **International Affiliation of Writers Guilds Members**

#### **Australian Writers' Guild**

8-50 Reservoir Street  
Surry Hills, NSW 2010  
Australia  
Tel: 02 9281 1554  
Fax: 02 9281 4321  
Email: [admin@awg.com.au](mailto:admin@awg.com.au)  
Web: [www.awg.com.au](http://www.awg.com.au)

#### **Irish Playwrights and Screenwriters Guild**

c/o Irish Writers' Centre  
19 Parnell Square  
Dublin 1, Ireland  
Tel: 353 (0) 1 49 23 808  
Fax: 353 86 837 1203  
Web: [www.script.ie](http://www.script.ie)

#### **New Zealand Writers Guild**

PO Box 47 886  
Ponsonby, Auckland  
New Zealand  
Tel: 09 360 1408  
Fax: 09 360 1409  
Email: [info@nzwritersguild.org.nz](mailto:info@nzwritersguild.org.nz)  
Web: [www.nzwritersguild.org.nz](http://www.nzwritersguild.org.nz)

**Société des Auteurs de Radio, Télévision et Cinéma**

1229 rue Panet  
Montréal, QC H2L 2Y6  
Tel: 514-526-9196  
Fax: 514-526-4124  
Email: [information@sartec.qc.ca](mailto:information@sartec.qc.ca)  
Web: [www.sartec.qc.ca](http://www.sartec.qc.ca)

**Writers Guild of America, East**

1230-555 West 57th Street  
New York, NY 10019  
Tel: 212-767-7800  
Fax: 212-582-1909  
Web: [www.wgae.org](http://www.wgae.org)

**Writers Guild of America, west**

7000 West Third Street  
Los Angeles, CA 90048  
Tel: 323-951-4000/1-800-548-4532  
Fax: 323-782-4800  
Web: [www.wga.org](http://www.wga.org)

**Writers' Guild of Great Britain**

15, Britannia Street  
London, England WC1X 9JN  
Tel: +44 (0) 20 7833 0777  
Fax: +44 (0) 20 7833 4777  
Email: [admin@writersguild.org.uk](mailto:admin@writersguild.org.uk)  
Web: [www.writersguild.org.uk](http://www.writersguild.org.uk)

## **Industry Organizations in Canada**

### **Academy of Canadian Cinema and Television**

172 King St. E., Main Floor  
Toronto, ON M5A 1J3  
Tel: 416-366-2227/1-800-644-5194  
Fax: 416-366-8454  
Email: [info@academy.ca](mailto:info@academy.ca)  
Web: [www.academy.ca](http://www.academy.ca)

### **ACTRA**

625 Church Street, 3rd floor  
Toronto, Ontario M4Y 2G1  
Tel: 416-489-1311/1-800-387-3516  
Fax: 416-489-8076  
Email: [national@actra.ca](mailto:national@actra.ca)  
Web: [www.actra.ca](http://www.actra.ca)

### **Association des producteurs de films et de télévision du Québec (APFTQ)**

1030-1450 City Councillors  
Montréal, QC H3A 2E6  
Tel: 514-397-8600  
Fax: 514-392-0232  
Email: [info@apftq.qc.ca](mailto:info@apftq.qc.ca)  
Web: [www.apftq.qc.ca](http://www.apftq.qc.ca)

### **Canadian Film and Television Production Association (CFTPA)**

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Fax: 416-304-0499  
Email: [toronto@cftpa.ca](mailto:toronto@cftpa.ca)  
Web: [www.cftpa.ca](http://www.cftpa.ca)

**Directors Guild of Canada**

604-One Eglinton Avenue East  
Toronto, Ontario M4P 3A1  
Tel: 416-482-6640/1-888-972-0098  
Fax: 416-482-6639  
Email: mail@dgc.ca  
Web: www.dgc.ca

**Nabet 700 CEP**

203-100 Lombard Street  
Toronto, ON M5C 1M3  
Tel: 416-536-4827  
Fax: 416-536-0859  
E-mail: info@nabet700.com  
Web: www.nabet700.com

**Federal Tax Credit, Production, and Development Funding Sources**

**Canadian Television Fund**

**License Fee Program/ Equity Investment Program**

**Head Office (& Toronto LFP)**

111 Queen St. E., 5th Floor  
Toronto, ON M5C 1S2  
Tel: 416-214-4400/1-877-975-0766  
Fax: 416-214-4420  
Email: ctf@canadiantelevisionfund.ca  
Web: www.canadiantelevisionfund.ca

**Regional Offices:**

**Toronto (EIP)**

474 Bathurst Street, Suite 100  
Toronto, ON M5T 2S6  
Fax: 416-973-8606

**Montreal (LFP)**

811-407 McGill Street  
Montréal, QC H2Y 2G3  
Fax: 514-499-2846

**Montreal (EIP)**

700-360 Saint-Jacques Street  
Montréal, QC H2Y 4A9  
Fax: 514-283-8212

**Halifax**

310-1791 Barrington Street  
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Fax: 902-426-4445

**Vancouver (EIP)**

310-440 Cambie Street  
Vancouver, BC V6B 2N5  
Fax: 604-666-7754

**Telefilm Canada**

**Head Office**

700-360, rue St-Jacques  
Montréal, QC H2Y 4A9  
Tel: 514-283-6363/1-800-567-0890  
Fax: 514-283-8212  
Web: [www.telefilm.gc.ca](http://www.telefilm.gc.ca)

**Telefilm Canada**

**Regional Offices:**

**Toronto**

474 Bathurst Street, Suite 100  
Toronto, ON M5T 2S6  
Tel: 416-973-6436/1-800-463-4607  
Fax: 416-973-8606

**Halifax**

300-1717 Barrington Street  
Halifax, NS B3J 2A2  
Tel: 902-426-8425/1-800-565-1773  
Fax: 902-426-4445

**Vancouver**

410-609 Granville Street  
Vancouver, BC V7Y 1G5  
Tel: 604-666-1566/1-800-663-7771  
Fax: 604-666-7754

## **Provincial Tax Credit, Production, and Development Funding Sources**

### **Alberta Cultural Industries Association**

Box 200, Standard Life Centre  
21-10405 Jasper Ave.  
Edmonton, AB T5J 3S2  
Tel: 780-498-5536

### **Alberta Film Development Program**

5th Floor Commerce Place  
10155-102 Street  
Edmonton AB T5J 4L6  
Tel: 780-415-0293  
Fax: 780-422-9132

### **BC Film**

2225 West Broadway  
Vancouver, BC V6K 2E4  
Tel: 604-736-7997  
Fax: 604-736-7290  
Email: [bcf@bcfilm.bc.ca](mailto:bcf@bcfilm.bc.ca)  
Web: [www.bcfilm.bc.ca](http://www.bcfilm.bc.ca)

### **Manitoba Film & Sound**

410-93 Lombard Ave.  
Winnipeg, MB R3B 3B1  
Tel: 204-947-2040  
Fax: 204-956-5261  
Web: [www.mbfilmsound.mb.ca](http://www.mbfilmsound.mb.ca)

### **New Brunswick Film**

P.O. Box 5001  
16th Floor, 770 Main Street,  
Assumption Place  
Tel: 506-869-6868  
Fax: 506-869-6840  
Email: [nbfilm@gnb.ca](mailto:nbfilm@gnb.ca)  
Web: [www.nbfilm.com](http://www.nbfilm.com)

### **Newfoundland and Labrador Film Development Corporation**

189 Water Street, 2nd Floor  
St. John's, NF A1C 1B4  
Tel: 709-738-3456/1-877-738-3456  
Fax: 709-739-1680  
Web: [www.newfilm.nf.net](http://www.newfilm.nf.net)

**Nova Scotia Film Development Corporation**

1724 Granville St., 2nd Floor  
Halifax, NS B3J 1X5  
Tel: 902-424-7177  
Fax: 902-424-0617  
Email: novascotia.film@ns.sympatico.ca  
Web: www.film.ns.ca

**Ontario Media Development Corporation**

175 Bloor St. E.  
South Tower, Suite 501  
Toronto, ON M4W 3R8  
Tel: 416-314-6858  
Fax: 416-314-6876  
Email: mail@omdc.on.ca  
Web: www.omdc.on.ca

**Technology PEI: Film & New Media Development Division**

94 Euston Street, 2nd Floor  
P.O. Box 340  
Charlottetown, PE C1A 7K7  
Tel: 902-569-7770  
Fax: 902-368-6255  
Web: www.techpei.com

**Société de développement des entreprises culturelles**

800-215, rue St-Jacques  
Montréal, QC H2Y 1M6  
Tel: 514-841-2200/1-800-363-0401  
Fax: 514-841-8606  
Email: info@sodec.gouv.qc.ca  
Web: www.sodec.gouv.qc.ca

**Saskatchewan Film & Video Development Corporation (Sask Film)**

1831 College Ave.,  
Regina, SK S4P 3V7  
Tel: 306-798-3456/1-800-561-9933  
Fax: 306-798-7768  
Web: www.saskfilm.com

**Yukon Film Commission**

PO Box 2703  
Whitehorse, YT Y1A 2C6  
Tel: 867-667-5400  
Fax: 867-393-7040  
Email: reel.Yukon@gov.yk.ca  
Web: www.reelyukon.com

## Selected Private Development Funds

### **A-Channel Drama Fund**

535-7th Avenue, SW  
Calgary, AB T2P 0Y4  
Tel: 403-508-2222  
Fax: 403-508-2224  
Web: [www.a-channel.com](http://www.a-channel.com)

### **Bell Broadcast and New Media Fund**

1709-2 Carlton Street  
Toronto, ON M5B 1J3  
Tel: 416- 977-8154  
Fax: 416-977-0694  
Email: [bellfund@ipf.ca](mailto:bellfund@ipf.ca)  
Web: [www.bellfund.ca](http://www.bellfund.ca)

### **COGECO Development Fund**

1709-2 Carlton Street  
Toronto, ON M5B 1J3  
Tel: 416-977-8966  
Fax: 416-977-0694  
Email: [info@ipf.ca](mailto:info@ipf.ca)  
Web: [www.ipf.ca](http://www.ipf.ca)

### **Harold Greenberg Fund**

BCE Place, 181 Bay St., Box 787  
Toronto, ON M5J 2T3  
Tel: 416-956-5431  
Fax: 416-956-2087  
Email: [hgfund@tv.astral.com](mailto:hgfund@tv.astral.com)  
Web: [www.astral.com](http://www.astral.com)

### **Independent Production Fund**

1709-2 Carlton Street  
Toronto, ON M5B 1J3  
Tel: 416- 977-8966  
Fax: 416-977-0694  
Email: [info@ipf.ca](mailto:info@ipf.ca)  
Web: [www.ipf.ca](http://www.ipf.ca)

### **Shaw Television Broadcast Fund**

Suite 900, 630-3rd Avenue SW  
Calgary, AB T2P 4L4  
Tel: 403-750-4517  
Fax: 403-750-4635  
Email: [inquiry@stbf.ca](mailto:inquiry@stbf.ca)  
Web: [www.stbf.ca](http://www.stbf.ca)