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Map your route into film & TV

1.1 Three useful starting points

Start with the decision in front of you. If you want crew work, your next step might be learning a department's responsibilities, preparing a relevant sample and checking the entry pathway. If you want to develop your own project, your next step might be research, access, a script or a clearer pitch. If you have finished work, your next step might be audience research and delivery preparation. These routes can overlap, but they do not require the same first action.

Canadian screen production includes Canadian-controlled projects and international productions that use Canadian locations, facilities and crews. The location of a shoot alone does not tell you who owns the project or which funding rules apply. For a beginner, the useful question is: which kind of work and which stage matches my present goal? Avoid relying on one headline about industry growth to predict your own employment opportunities.

1.2 Learn who does what

A funder assesses an applicant and project against a particular program. A union or guild represents workers within its jurisdiction and agreements. A producer assembles the creative and practical conditions for a project. A broadcaster may commission or license work. A distributor helps exploit agreed rights and connect a film with markets. A festival exhibits selected work and may offer industry activities. A training organization develops skills and relationships. Some organizations perform more than one role.

Match the question to the organization. Ask a funder about an unclear eligibility criterion, not whether it can guarantee a job. Ask a training provider what participants actually practise, how selection works, and what access arrangements are available. Check current official information before relying on a deadline, rate, membership route or funding condition. Keep the source and date in your notes.

1.3 Follow a project through its stages

Development shapes the story through research, writing, access and creative experimentation. Financing assembles the resources and conditions to make it. Pre-production turns the idea into schedules, people, permissions and a workable plan. Production records the material. Post-production



shapes picture and sound and prepares delivery versions. Distribution and exhibition connect the finished work with audiences. These stages can overlap, especially in documentary, where research and access may continue during filming.

You can contribute at any stage. An interest in organizing media could lead you to explore post-production support. An interest in community events could connect with exhibition work. An entry role is an opportunity to learn a specific job; it is not an automatic ladder to every other role. Identify the evidence and training that your chosen route needs.

1.4 Turn a route into a first move

Pick one branch on the route map. Write one task you already do well, one role you want to understand and one piece of evidence you can make using work you may share. For example, organizing photos can become a labelled media log; event coordination can become a clear change-notice sample. Ask someone in that department what would make the sample useful. Entry requirements, qualifications and hiring routes vary by employer and agreement.

Worked example: a route into post-production

A fictional learner has organized digital files for a community archive. Their goal is to understand assistant editing. Their evidence is a sample folder structure and an accurate file log made from material they are allowed to share. They choose two relevant sources: a current department/job-description resource and a training provider. Their questions are, 'Which workflow skills should an entry applicant demonstrate?' and 'Will this course include supervised media-management practice?' Their next action is to compare those answers before paying for training.

The learner has turned a broad wish—'work in film'—into a question that someone can answer.



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Find your role and build trust

2.1 Understand departments before choosing a title

Writers develop the screenplay or other written material. Directors guide the interpretation, performances and creative approach. Producers bring together development, people, resources and delivery obligations. Production management and coordination organize the practical work. Assistant directors help organize the shooting operation; assistant directing is a distinct profession, not a required first rung toward directing.

Camera, production sound, art, costume, hair and makeup, locations, transport, electric and grip each have specialized responsibilities. Electric and grip are distinct departments: lighting equipment and electrical work should not be treated as the same job as rigging and light-shaping support. Post-production includes editing, assistant editing, sound, colour, visual effects, coordination and delivery. Department structures vary with the production. Read actual job descriptions and ask about supervision rather than assuming a small production removes the need for competence.

2.2 Turn a skill into a credible offer

A useful skills statement has three parts: something you can do, evidence that supports it, and the production learning or supervision you still need. Event planning may provide evidence of scheduling and communication. Design work may show visual research or organization. File-management work may demonstrate care, consistency and attention to detail. None of these automatically qualifies someone to take on a specialized production responsibility.

Create a short profile containing your relevant skills, one or two examples, training, availability and professional contact method. Use samples you own or have permission to share. Describe your contribution accurately. A small, well-explained sample is more useful than an inflated title. Keep private addresses, identification documents and other unnecessary personal information out of a publicly shared CV.



2.3 Agree on the work and communicate clearly

Before starting, clarify responsibilities, supervision, work location, hours, compensation, payment dates, expenses, credit, equipment expectations and the route for concerns. Get the agreed terms in writing. A daily fee, an annual salary and a project fee describe different arrangements; compare like with like and check what is included. Do not use a generic course example as a current rate card.

Employment requirements depend on the jurisdiction, work arrangement and applicable agreement. Calling a position a volunteer role, internship or learning opportunity does not by itself resolve pay obligations. Check current requirements and seek appropriate guidance when unclear. During work, confirm priorities, flag a problem early and identify who approves changes. 'I need help with this task' is useful professional communication. Do not perform work beyond your competence where safety depends on qualified people.

2.4 Follow the handoff

A café scene needs several departments to solve different problems. The director decides the story purpose. The AD coordinates the day. Camera plans the image; sound checks whether dialogue can be recorded. Art supplies a readable letter and a continuity duplicate. Locations confirms the space and access. The editor later needs labelled, backed-up picture and sound. Role titles become clearer when you identify each person's decision, output and next recipient.

Worked example: a clear skills statement

'I organize community events and can maintain contact lists, update schedules and track changes accurately. I can show an anonymized event plan that I created. I am seeking supervised production-coordination experience and want to learn the team's communication and document procedures.'

This statement identifies evidence and a learning need. Before accepting a role, the learner asks who will supervise them, what tasks take priority, how pay is calculated and when it is due. If the producer changes the responsibilities, the learner asks for the scope and terms to be updated.

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Turn an idea into a pitch

3.1 Find the story engine

For narrative work, identify the central character, their goal, the obstacle and what could be lost. A logline is a concise description that gives a listener a useful sense of the story. It is not a list of every event or a guarantee that the project will sell. Avoid replacing the story with a theme such as 'a film about hope.' Show whose experience makes that theme visible.

For documentary, identify the central question, subjects, setting, filmmaker's relationship and realistic access. Describe what you can actually observe or investigate. Do not promise a real participant's future behaviour or a conclusion that the evidence has not established. Consent and access are ongoing production questions. The pitch should distinguish confirmed participation from hoped-for access.

3.2 Build the smallest useful package

Start with a working title, format, approximate length, logline, short synopsis, audience and visual approach. Add a short creator statement explaining your connection to the work, the people involved, the present stage and the next milestone. End with a clear ask: feedback, development support, access, a collaborator or another concrete resource. The size of the package should suit the conversation and recipient's requirements.

A synopsis describes the story's progression. A treatment develops it in more detail. A pitch deck communicates the project visually. These documents serve different purposes; a polished deck cannot replace an unclear story. Use images you created, licensed or have permission to use. Label references and fictional teaching material. Describe community relationships accurately and avoid implying endorsement or permission that has not been given.

3.3 Test what a listener understands

Deliver a 60-second pitch to a trusted peer, or give them a written version if recording is not suitable. Before asking whether they liked it, ask them to describe the story back to you. Their answer reveals which parts were clear. Then ask one focused question: is the goal understandable, is the obstacle specific, or is the next ask clear?



Separate useful evidence from personal preference. If three listeners cannot name the character's goal, revise the goal. If one person prefers another genre, that may not require changing the project. Record the feedback, choose one revision and try again. A strong introductory pitch starts a useful conversation; it does not need to answer every development question.

3.4 Pitch, deck and series bible

A spoken pitch is a concise invitation to understand a project and take a next step. A pitch deck presents that invitation visually. A series bible goes deeper into the world, characters, episode structure and rules that sustain the series. There is no single required length: follow the recipient's request. Our LAST SHOW sample demonstrates a short series pitch, with an episode arc to make the engine concrete. It is an original teaching example, with no claimed sale or attachments.

Complete sample pitch: LAST SHOW

Original BCMFTS teaching example · fictional television project

6 × 30-minute scripted dramedy · Season one

Logline: Given six weeks to save her coastal town's cinema, a burnt-out projectionist turns every screening into a community gamble—until the neighbours she needs most demand a future she cannot promise.

Story engine: Each episode builds toward a different screening. A new audience brings a concrete demand; the team's attempt to meet it exposes an unresolved relationship. The public event gives every episode an outcome while the six-week lease deadline drives the season.

Pilot: Maya returns to Harbour Reach after losing her city exhibition job. The cinema's owner gives her six weeks to produce a viable lease plan. She announces a fundraiser before asking the volunteers. When its nostalgic program alienates younger neighbours and the access arrangements are inadequate, Jo withdraws. Maya must cancel her promised spectacle and ask the people in the room what the cinema should become. A smaller, accessible screening succeeds, but the ledger reveals that ticket sales alone cannot meet the deposit.

The ask: Seeking a development partner and story feedback to write the pilot and refine a short series bible. No cast, financing, broadcaster or location is attached in this fictional example.

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Plan the team and the shoot

4.1 Break down what the scene requires

Read a scene for both its creative purpose and its practical requirements. Mark performers, location, props, wardrobe, sound, camera needs and special elements. Add items that may not be written into the script: access arrangements, transport, permissions, power, noise, weather, facilities and time for setup or changes. A breakdown is a list of requirements and questions, not a commitment to buy or hire everything immediately.

Recruit against job-relevant criteria and describe the work, terms, skills and support clearly. Avoid using vague 'cultural fit' as a substitute for assessing someone's ability to do the job. Ask department leads what the plan requires. A small budget does not establish whether a union agreement applies or make a hazardous task safe. Those questions need the relevant agreement and qualified people.

4.2 Build a schedule and a change plan

Arrange scenes with attention to location availability, daylight, performer availability, setup time, sound, access and the team's working conditions. A call sheet communicates a day's plan and essential contacts; it should be accurate, current and shared only with the people who need it. Use fictional contact details for this exercise. Include the location, arrival instructions, schedule, relevant arrangements and the person responsible for questions.

A risk register names the risk, possible effect, action, owner and decision time. For an exterior threatened by rain, a cover plan might identify a safe interior scene that can be brought forward. The plan must be feasible for the actual people, location and equipment. Check the applicable hours, breaks, permissions and insurance arrangements. This introductory exercise is not a safety assessment or a substitute for a qualified production plan.

4.3 Plan the production-to-post handover

Agree on media handling before shooting. Establish who labels cards and files, who makes and verifies copies, where separate copies are kept, and who may authorize reuse of recording media. A useful filename can include project, date, scene or source, and version. Keep camera and sound reports with the material. Do not rename original camera structures casually; follow the agreed workflow.

Post-production normally moves through organizing and syncing, picture editing, feedback and revision, picture lock or an agreed handover point, sound editing/mixing, colour work, graphics and delivery. Plan captions and accessible versions early enough to budget and review them. Check the export against the recipient's specifications and play the complete file. Track music, archive, artwork, performance and other relevant permissions. Canadian ownership depends on the circumstances and agreements; the phrase 'work-for-hire' alone is not a complete ownership arrangement.

4.4 Choose a tool by the document you need

Start with the output. Need a tagged scene? Compare breakdown tools. Need to group scenes into shoot days? Look at stripboards and scheduling. Need cost detail and a top sheet? Use budgeting tools. Need a screenplay revision or a character report? Use writing and reporting tools. Final Draft, StudioBinder, Gorilla, Movie Magic and Celtx have different combinations of features. The official examples below let you compare workflows before choosing a product. This lesson does not require a purchase.

Worked example: the café scene

Fictional scene: two characters exchange a letter in a café. The breakdown lists two performers, the café, a letter and duplicate, wardrobe continuity and clean dialogue. Questions include who controls the space, when it is quiet, whether all team members can access it, and what filming permission is needed.

An illustrative preparation order is: confirm access and permissions; check sound conditions; confirm people and equipment; allow setup and rehearsal; record the scene; verify media copies; return the location in the agreed condition. This sequence is not a real call sheet or a proposed working-day length.

For an additional exterior, the risk register says: 'Rain may make the courtyard unsuitable. Producer and relevant department leads assess conditions before the scheduled decision time. If needed and safe, move the prepared interior scene forward and notify the team.'

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Match your project to funding

5.1 Check fit before writing an application

A strong project can still be ineligible. Start with the applicant: an individual, collective or company may face different requirements for residency, ownership, experience or organizational status. Then check the project: format, length, genre, stage, budget, eligible costs and intended use. Read the current guidelines and application questions together. Record the official source and date checked.

Mark each requirement yes, no or unclear, and record the evidence supporting that answer. A no may mean the opportunity is unsuitable. An unclear criterion is a question to resolve with the program's official guidance or contact. Do not assume that a program for emerging creators accepts every format. Telefilm's current Talent to Watch program is for first feature films; it is not a general short-film or web-series grant. Program rules belong in a maintained resource list because they can change.

5.2 Understand the kind of support

A grant usually comes with conditions on use, eligible spending and reporting. Investment may involve rights, recoupment or other negotiated terms. A sponsorship may exchange support for agreed recognition or benefits. Crowdfunding requires a realistic campaign, platform/processing costs and fulfilment of any promised rewards. In-kind support provides goods or services rather than spendable cash. These are descriptions to help you ask questions; the actual agreement determines the obligations.

A tax credit is not simply a percentage of any production budget. Eligibility, eligible expenditures, documentation, timing and certification matter. A potential future credit does not automatically pay a bill today. Before relying on it, obtain current official guidance and appropriate production/accounting advice. Likewise, a deferred fee is an obligation to track and an arrangement to assess, not a method of ignoring wage requirements.

5.3 Separate budget, financing and cash timing

The budget explains what the project costs. The financing plan explains where resources will come from. The cash forecast shows when money is expected to arrive and when payments are due. Each document answers a different question. In the financing plan, include source, amount, status, expected receipt,

conditions and the evidence of confirmation. Keep applications, expressions of interest and confirmed awards distinct.

For a fictional \$5,500 exercise, \$3,000 in confirmed cash leaves a \$2,500 unfunded gap. A pending \$2,000 application does not close that gap. If it is later confirmed on usable terms, the remaining financing gap would be \$500, but a receipt after the shoot could still cause an earlier cash shortfall. A donated item may reduce a specific cost if it is actually suitable and available. Record it separately and follow the funder's treatment of in-kind contributions.

5.4 Build an evidence-based application

Use the actual form as a checklist. Answer the question asked, state the proposed activity and connect it to evidence. A useful answer names who the activity is for, what will happen, why the team can deliver, the schedule, costs, access approach and how progress will be assessed. Distinguish previous results from future targets. If a partnership is only proposed, call it proposed. Keep budgets, dates and participant numbers consistent across the narrative and attachments.

Create a document tracker with required item, owner, status and due date. Allow time for letters, permissions, quotes and review. Save the submitted version and supporting records. If awarded, read conditions, payment milestones and reporting requirements before committing the funds. A fallback could reduce scope while preserving the core outcome, move the schedule, or use another suitable source. Re-cost the revised plan; do not assume the same budget fits a smaller project.

5.5 Read the funding tree correctly

The tree is a research starting point. Some branches are arts grants; others are financing programs or directories. A grant, repayable investment, broadcaster licence and tax credit have different terms. Click through to the current program, then record your applicant type, project stage, format, region, eligible costs, rights requirements, contribution terms and deadline. Record "does not fit" when one requirement fails; save future-stage opportunities for later.

Worked example: shortlist and fallback

Fictional project: an eight-minute short in development. Opportunity A funds first feature films: mark 'no' for format. Opportunity B supports short-film development: mark 'unclear' until applicant, residency, eligible-cost and deadline requirements are checked. Opportunity C exhibits completed films: save it for a later stage. These are invented comparison entries, not current funding recommendations.

The learner chooses a suitable development opportunity after checking its requirements. Their tracker



shows a draft synopsis is ready, the budget needs quotes, and a proposed collaborator has not confirmed. The fallback is to complete the script and a small proof-of-concept exercise later, with a revised budget and permissions, rather than making unsupported promises about a full shoot.

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Build a budget that adds up

6.1 Budget from requirements

Start with the breakdown and schedule. What people, preparation, equipment, locations, access arrangements, insurance, transport, post-production and delivery does the actual project require? A useful line item includes description, quantity, unit, unit cost, subtotal, source or assumption and payment date. Separate an estimate from a confirmed quote. Show applicable payroll costs, taxes or other additions in a way that makes the total understandable.

In a simplified arithmetic exercise, three people for two days at an illustrative \$350 per day cost $3 \times 2 \times \$350 = \$2,100$. This is not a recommended rate or a complete payroll calculation. Real rates, hours, overtime, employment obligations and union agreements need current project-specific checking. A neat spreadsheet does not make an unsupported assumption accurate.

6.2 State the contingency basis and check the total

Contingency is an allowance for uncertainty, not an unexplained extra number. State what it is calculated on. In the exercise, base costs are \$5,000. Ten percent of those base costs is \$500, making the exercise total \$5,500. Ten percent of the final total would be a different calculation. Use the actual project's needs and the funder's rules when choosing the basis and amount.

Recalculate every line item, category subtotal and grand total. Check that each cost appears once, that the schedule agrees with the number of days, and that the financing plan uses the same total. Describe what has been excluded. A cost deliberately omitted from the exercise may still be essential in a real production.

6.3 Separate available money from promises

For the \$5,500 exercise, \$3,000 confirmed cash means a \$2,500 unfunded gap. Record pending sources separately. Track an in-kind contribution by what it supplies and which cost it replaces; it cannot pay an unrelated cash expense. If an obligation is deferred, record the amount, terms and conditions separately and check that the arrangement is permissible.

A cash forecast starts with an opening balance, adds receipts expected during the period and subtracts



payments due during that period. The closing balance becomes the next period's opening balance. A negative balance identifies an unresolved shortfall, not permission to delay payment without agreement. Before making commitments, revise scope, timing or confirmed resources. Do not represent a possible award as cash already available.

6.4 Track what you commit and spend

Keep budget, committed costs and actual paid amounts visible. A confirmed booking may be a commitment before an invoice is paid. Avoid counting both the same commitment and its paid invoice as two separate costs. Maintain receipts, invoices, agreements and a clear record of approvals. Review changes with the person authorized to approve them.

For each meaningful variance, explain the reason and the action: a longer equipment booking, a revised access arrangement, an unexpected post-production need or a cost that can legitimately be reduced. Protect the project's essential requirements. A budget is a decision tool that should change transparently as information improves.

6.5 Read the top sheet and its detail

A top sheet summarizes account totals. The detail explains those totals: how many units, which unit, the rate, and applicable additions. Two budgets can have the same total but very different assumptions. Open an account group, change one quantity and trace the effect through its group subtotal, labour allowance, contingency and gross total. Record why you changed it. A blank or zero line means "check this", not automatically "free".

Worked example: a production top sheet

Use the editable top sheet below for One Last Screening, a fictional eight-minute short with a two-day shoot. The model includes above-the-line, production, post-production and other costs. Account details record quantity, units, rate and whether the demonstration labour allowance applies. Each section rolls into the top sheet.

The 12% labour allowance and the entered rates are arithmetic examples, not current union rates, employment guidance or vendor quotes. Replace them with the applicable agreements, payroll calculation and supplier quotes. The tax line is deliberately unset; research non-recoverable taxes for the actual project. Contingency is 10% of direct costs including the model's labour allowance.

The gross budget is shown before tax credits, recoveries, in-kind support or pending funding. Confirmed cash is a separate financing comparison. A balanced financing plan still needs a cash forecast showing



when money arrives and bills are due.

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Put equity and access into practice

7.1 Look for the barrier in the process

An inclusive statement is a starting point. The practical question is what changes in recruitment, pay, scheduling, access and decision-making. A role advertised only through a closed social network may limit who hears about it. Vague hiring criteria may reward familiarity rather than relevant skills. A free workshop may still be difficult to attend because of travel, caregiving, timing or inaccessible materials.

Ask what creates the barrier and which part of the process your team can change. Invite access requests respectfully without requiring a diagnosis or personal history that is unnecessary to arrange participation. Avoid assuming that everyone in an identity group has the same needs. Build a way for people to raise concerns without having to disclose them to the whole team.

7.2 Make access part of the budget and schedule

An access plan connects a need or barrier with an action, responsible person, resources, deadline and a way to check whether it worked. Actions may include captioned materials, a reachable venue, transport arrangements, readable documents, advance schedules or an alternative way to participate. Confirm the arrangement with the person who needs it, share only necessary information and allow time for changes.

For learning activities, offer a written alternative to speaking or recording. A reflection can examine a fictional scenario instead of asking someone to recount discrimination. In a production, build access conversations into preparation and follow-up. If an arrangement is not feasible as first proposed, discuss workable options respectfully rather than making an unsupported promise.

7.3 Respect relationships, authority and consent

Work involving First Nations, Inuit or Métis stories requires relevant relationships and community-specific protocols. A general consultation checklist or one person's participation does not establish authority to tell every community's stories. Begin with who should guide the relationship, what responsibilities apply, and how decisions and consent will be revisited. Use Indigenous-led resources and

seek guidance appropriate to the people and context.

Across projects, clarify intended uses, responsibilities, confidentiality and the limits of any withdrawal arrangement before recording or sharing material. Copyright ownership and moral rights are separate questions. Under Canadian law, ownership depends on circumstances and agreements; moral rights cannot be assigned but may be waived in whole or in part. Obtain appropriate guidance for real agreements rather than treating a course worksheet as a release or legal contract.

7.4 Give the plan an accountable owner

Name who receives concerns, who responds and how the person affected can learn what happens next. Avoid promising absolute confidentiality if the actual response process cannot provide it. Collect only information needed for the purpose and restrict access to those who need it. Feedback should lead to a decision: retain an arrangement that worked, revise one that did not, or seek expertise when the team cannot resolve the issue.

Measure the action you can observe. 'All participants felt included' requires evidence and may conceal different experiences. 'Caption files were supplied and reviewed; participants could request another format' describes an action. Optional feedback can help assess whether that action supported participation. Do not use a person's response in publicity without appropriate permission.

7.5 Work the sample through a real decision

The sample is for a fictional cinema/café short film and community screening. Adapt it with the people involved. Assign an access lead, invite practical requests privately, confirm what may be shared, and give every action a deadline and resources. If a location cannot meet the agreed access needs, change the plan before confirming the booking. A plan is useful when someone can check whether the agreed arrangement actually happened.

Worked example: a workshop access plan

Fictional barrier: the workshop video has dialogue but no captions. Action: create and review captions and provide a transcript. Owner: the designated course editor. Resources: time for caption preparation and review, plus any agreed access costs. Deadline: before learners receive the video. Check: provide a private way to report errors or request another format.

A separate scheduling barrier needs its own action. Captions do not solve a caregiving conflict, just as free admission does not solve travel costs. The plan should identify the specific need and the arrangement that addresses it.

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Connect with audiences and plan your next step

8.1 Begin with the audience and the purpose

Name the people who may connect with the work and why. A release goal might be a community conversation, industry relationships, education, a festival screening or revenue. Different purposes call for different partners, materials and measures. Avoid assuming that prestige alone makes an opportunity useful. A small event reaching the intended community may meet a particular goal better than an expensive submission with little audience fit.

If your project is still in development, your immediate audience may be a peer group, potential collaborator or appropriate development program. You do not need to invent a finished-film release schedule. If the film is complete, consider exhibition, festival, broadcaster, distributor or direct online routes according to the project's goals and available resources.

8.2 Compare opportunities before releasing publicly

For each festival or platform, record audience fit, format and length requirements, completion-date rules, premiere or online-availability conditions, fees, dates and delivery specifications. Check the actual category and year. Festival requirements vary; an online release is not universally disqualifying, but it may affect particular opportunities. Record the official source and date checked before deciding when to publish.

Set a submission and travel budget. Include accessibility and marketing costs where relevant. An invitation may create additional delivery or attendance expenses. Prioritize opportunities you can explain rather than submitting everywhere. If considering a distribution agreement, understand rights, territory, term, fees, recoupable expenses, reporting and termination provisions. Direct distribution still has costs, so do not describe gross sales as income retained without deductions.

8.3 Prepare a delivery package

Start with the recipient's actual specifications. A package may include a final export, captions, subtitles or other versions, a short and long synopsis, stills, poster, trailer, credits and relevant permissions. Use accurate contributor names and agreed credits. Keep a record of the version and date. Play the complete export and check the file on another device. Review captions for names, timing and meaningful sound information.

Organize a clear delivery folder with separate masters, access files, press material and records. Retain source projects and secure backups. Share only the files needed for the recipient's purpose. A publicity contact or participant release is not automatically permission to publish private contact details. Treat delivery as part of production planning, with time and resources assigned.

8.4 Build a 90-day plan you can sustain

Choose one measurable goal that fits the current project stage and your capacity. Break it into 30-day periods with an output, action, time allowance, spending limit and review date. A development-stage learner might finish the synopsis, obtain feedback, revise a budget and investigate two suitable opportunities. A learner with a completed film might finish the release package and submit to three researched festivals within a set fee budget. These are different plans.

Allow space for paid work, family, access needs, learning and rest. Track the relationship or skill you are building as well as the application outcome. A rejection can prompt a review of fit and evidence without proving that the work has no value. At the review date, decide what to continue, change or stop. The final workbook should support that decision.

8.5 Make networking specific

Choose one event or community hub that fits your goal and stage. Prepare a short introduction, one relevant question and an example you have permission to share. Ask before adding someone to a list or sending large files. Follow up with the point you discussed and one manageable next step. A challenge is a way to practise teamwork; it is not permission to skip access planning, safe work or agreed pay and responsibilities.

Worked example: two different 90-day plans

Development route: Days 1–30—finish the logline and synopsis. Days 31–60—seek specific feedback, revise the story and prepare a selected-cost budget. Days 61–90—check suitable development opportunities, complete missing evidence and decide whether an application is ready.



Finished-film route: Days 1–30—review the export, captions and press kit. Days 31–60—compare current rules for three suitable opportunities and set a fee limit. Days 61–90—submit where appropriate, maintain the tracker and plan a community conversation if it fits the release strategy.

Neither plan promises a selection or funding result. Each defines work the filmmaker can complete and review.